

Z A Z I L 2

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free

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Print Running on the Wrong Dockets

Every day across the United States, millions of public and private school children read books that are produced by large textbook corporations rather than bound at home, written by hand, or printed-on-demand.

Money. Money. Money.

That's what the book business is all about (and apparently its what the academic study of books is all about as well). Or so I learned, after spending a few days at the 2005 International Conference on the Book, hosted by Oxford Brookes University and organized by Common Ground Publishing.

The opening speaker begins his speech: "We must not let the publishing industry succumb to the same horrendous fate of downloading that has decimated the music industry." And the participants are off and running. The Authors, Publishers, and Agents (all in capital letters) were present in force. As a matter of fact, so much was made of the Author, that I almost believed I was attending a religious studies conference. Once the "death of the author" (a poetic marker for "disappearance of the author's capital") was attributed to "the cult of photocopy," I felt a mighty wind sweep through the hall and nearly expected the BOOK to rampage through town like a literary Godzilla.

But as things progressed, dissenting voices began to whisper. And I learned quite a bit about Print on Demand, Postmodern Children's Picture Books, and Coleridge's use of punctuation marks (parenthesis, in particular). "(" operates as an iconic markers for the waning crescent, whereas ") " signifies the waxing crescent of the new moon.

Another conference highlight was the invited guest speaker from Nanjing University, China. His presentation addressed issues of book piracy on the Chinese mainland. The talk itself was a simple affair, mostly statistics. Throughout the rest of the conference, he religiously took high-quality digital images of every PowerPoint slide, every projected image, or visual aid presented in support of other presentations. He sat serenely in the center of the auditorium, three rows back. As soon as a new slide appeared on screen, he stood, raised the camera, centers the red light on screen, and snapped an image.

Each conference day ended with "talking circles," a refreshing retreat from the hustle and bustle of the organized presentations and a time to reflect upon what we had learned. I joined the stream labeled "Books, Reading, and Writing," although we never made it past defining the first of these. I volunteered as secretary recorder, jotting notes, questions, comments, and fancies on sheets of large white paper.

After the conference, nobody claimed the sheets. So I strapped them to my pack with the plan to post them in London on my return trip. I would collect responses to the public postings via email, collate these responses with the original text, design a chapbook, and publish it all within a year. The entire story could then be reported and analyzed for presentation at the 2006 Conference on the Book. Notes on that presentation would likewise be posted for comments, creating a perpetual motion idea machine for collecting public reactions to our academic questions. But alas, I found no judicious place to hang them. London has posters and adds everywhere. But the sections I traversed contained NO public posters, handmade signs, or even stickers. All postings were well financed and

well designed, and I didn't want to hang our clumsy sheets only to have them removed by evening. So the posters stay rolled, awaiting publication and display. Their scattered contents read as follows:

Books, Reading, Writing

Key Issues:

Accessibility of the book

Inticacy/Available/Egalitarian

Repeatibility-You can return to it

Permenance of the book vs.

electronic formats and modern paper

Fixed Text

Increasing # of Titles (uneven around the world)

I'm not a reader, but...

Books indicate a cultural association

Stability is a specific book market

Contingency of books is blurring

Survey of Book Distributors in South Africa

Distinguish betwen reading for pleasure

and reading for functional purposes

Publihsers follow the market (i.e. upper middle-class female white south africans)

Power Dynamics in publishing standards (16th century China Example)

Questions of shifting scripts in china and asia

In third world, Copyright is a barrier to availability (i.e. imported book tax)

Are the economics of book availability different than other objects?

Can books be offered in ways other than as things?

Chop up books? Serials

Fixity of books

not as medium but mediator of a script

Reading aloud = model of free availability

Bible example - Importance of translation

Copyright holds contingency of the book together

Leads to translation difficulties

Open Access Movements

Demography of Reading: Older and Older Readers

Materiality of the Book

Book carries traces of its history

Importance of Design

Internet-styled design?

Display of books

Books are collected

Definition of Book? (The tough one)

What is an e-book?

Then is there less reading?

If one considers alternate forms

Add question to the question

Books printed in one copy. Are they books?

Books = identical copies

When is a book a book?

Chinese library example: Collection \neq Paper, Collection \neq Printing Blocks

In our library, books \geq 50 pages

Is the book collected pages? [codex]

Is the book a print run?

of a book \geq 300 copies

This is challenged by print-on-demand

Do books need words?

 Grudge match between content/text and object
 Binding, Cover, Pages, Script (can be imaginary)
 Are books a form? Or a function?
 Must a book be readable?
 Electronic texts lose edition history

 Does the book circuit still exist? Or changing? How?

What makes multiple book copies the same book?
 Fixity related to religious canonization
 Fixity is not "F"ixed

 Can fixity change while book persists?

Editorial changes affirm fixity of the text.
 Book circuit/fixity begins/solidifies
 100+ years after print

What is fixed by fixity?
 Can computers hold more (i.e. Histories of a text)

 Is Google a publisher?
 Internet searches, maps of internet,
 are random snapshots
 Comic books, pamphlets, magazines ~~ Books?

Were these distinctions easier 40 years ago?

Books <<<< Reading >>>>

 Page - Page - Page
 Internet research links disparate pages
 Books have a unity?

A book is readable but not all reading is book
 But a book is also something used?
 Are books published?

 Is a dissertation a book? (With print-on-demand?)
 Print-on-demand ~-> not quite publishing?

-The End-
 [Security determines to limits of the book]

The future of ZAZIL?

ZAZIL is a collaboratively edited experiment in iterative production and distribution. Expanding exponentially in multiples of ten, Zazil slowly decomposes the idealized structure of a printed book. Each new iteration assumes a form that is both noticeably distinct from and deliberately linked to its predecessor.

Zazil 1, co-edited by Stephen Cope, Joel Kuszai, Bill Marsh, and Joe Ross, appeared in late 2000 as a hand-made, 'faux-perfect' bound 8.25 x 10.25 inch, 80 page journal. Its pages were photocopied using office machines accessible (after hours) to one of the editors. The covers were printed on an HP Deskjet 1200 color printer using 11x17 card-stock. Contributors included writers and translators from France, Australia, Cuba, and the United States.

This issue completes *Zazil 2* as a 10-issue newsletter whose first installment appeared in June, 2001. From September, 2003 to May, 2005, *Zazil 2* (04-07) functioned as the official newsletter of the San Diego Poetry Guild. The last three issues (08 - 10) remediate content found in the first three (01 - 03). Early installments were printed double-sided in black and white on an HP IIIsi laser printer using standard 8.5 x 11 paper. Copies were given away readily and left at coffee shops, libraries, and college and university campuses around San Diego. All ten iterations of *Zazil 2* can be downloaded in PDF format.

Zazil 3 will take the form of an adhesive serial. 100 issues will emphasize the headline power of the printed slogan. Format, font, and distribution specifics are yet to be fully determined.

Zazil 4? 1000 issues, listed ISBNs.

Zazil 5? 10,000 issues, individual characters.

Zazil 6? 100,000 issues, distinct pixels.

[<http://www.factoryschool.org/zazil>]

NEW BOOKS FROM FACTORY SCHOOL

Heretical Texts

political poetry for poetic politics

HT volume 1

Dan Featherston
United States
1-60001-040-7 • 72pp • \$12

Laura Elrick
Fantasies in Permeable Structures
1-60001-041-5 • 76pp • \$12

Linh Dinh
Borderless Bodies
1-60001-042-3 • 102pp • \$12

Sarah Menefee
Human Star
1-60001-043-1 • 84pp • \$12

kari edwards
obedience
1-60001-044-X • 86pp • \$12

HT volume 2

Diane Ward
Flim-Yoked Scrim
1-60001-045-8 • 60 pp • \$12

Steve Carll
Tracheal Centrifuge
1-60001-046-6 • 88pp • \$12

Kristin Prevallet
Shadow Evidence Intelligence
1-60001-047-4 • 80pp • \$12

Brian Kim Stefans
What is Said to the Poet Concerning Flowers
1-60001-048-2 • 148pp • \$14

Carol Mirakove
Mediated
1-60001-049-0 • 94pp • \$12

PS 3577

Reina María Rodríguez
La detención del tiempo
1-60001-996-X • 74pp • \$12

Taylor Brady
Yesterday's News
0-9711863-8-3 • 262pp • \$17.95

NEW SUMMER 2006

Charles Bernstein
Blind Witness
1-60001-993-5

Public Intermedia

Fran Shor
**Bush-League Spectacles:
Empire, Politics and Culture in
Bushwhacked America**
0-9711863-7-5 • 136pp • \$13

Southpaw Culture

historical antecedents and foster pirates

Lola Ridge
The Ghetto and Other Poems
1-60001-991-9 • 110pp • \$14

Surveillance Camera Players
We Know You Are Watching
1-60001-992-7 • 370pp • \$25

Joseph J. Cohen and Alexis C. Ferm
The Modern School of Stelton: A Sketch
1-60001-994-3 • 134pp • \$15

Correspondence Publishing Committee
Facing Reality
1-60001-995-1 • 190pp • \$17

Elizabeth Ferm
Freedom in Education
0-9711863-4-0 • 170pp • \$14.95

Cara Hoffman
The Wedding and Other Stories
0-9711863-6-7 • 116pp • \$13

NEW SUMMER 2006

Fredy Perlman
"The New Freedom": Corporate Capitalism
1-60001-999-4

Fredy Perlman/Black & Red
The University is a Provocation
1-60001-997-8

Mike Gold (Irwin Granich)
Freshman at Harvard
1-60001-998-6

