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Unassigned

Editors: Kajsa Dahlberg, Jane Jin Kaisen, Sreshta Rit Premnath

Note from the editors

Most libraries around the world use the Dewey Decimal Classification System (DDCS) to list and categorize books. The DDCS is a library classification system developed by Melvil Dewey in 1876. By categorizing items within a library it serves as a tool for people searching for specific knowledge. It was an attempt to organize all knowledge into ten main classes, which are further subdivided into 100 divisions and 1000 sections. This makes the DDCS appear purely numerical and infinitely rational. However, DDCS is regularly revised, reflecting how culture, ideology, and the perception of knowledge change over time. As a result of these changes and to provide for future alterations 89 of the 1000 sections in the system are classified as "Unassigned."

For this issue of *Shifter* we invited artists, writers, activists and scholars to comment on, disturb and restructure the logic of this system by adding new categories to fill the unassigned spaces. These comments, reflections, parasite systems or prosthetic extensions all expand on what is structurally "knowable" within the institution of the public library, by opening up the possibilities held within its undefined categories.

We would like to thank all the participants for their contributions, and for all the interesting discussions we have engaged in with them while making this issue of *Shifter*.

Jane, Kajsa and Rit

alarming as the eighth. It reveals that metals can be imperfect (vermilion, quicksilver); artificial (bronze, brass); recremental (filings, rust); and natural (gold, tin, copper). The whale appears in the sixteenth category: it is a viviparous, oblong fish. (These ambiguities, redundancies, and deficiencies recall those attributed by Dr. Franz Kuhn to a certain Chinese encyclopedia called the *Heavenly Emporium of Benevolent Knowledge*. In its distant pages it is written that animals are divided into (a) those that belong to the emperor; (b) embalmed ones; (c) those that are trained; (d) suckling pigs; (e) mermaids; (f) fabulous ones; (g) stray dogs; (h) those that are included in this classification; (i) those that tremble as if they were mad; (j) innumerable ones; (k) those drawn with a very fine camel's-hair brush; (l) etcetera; (m) those that have just broken the flower vase; (n) those that at a distance resemble flies.) (The Bibliographical Institute of Brussels also exercises chaos: it has parceled the universe into 1,000 subdivisions, of which number 262 corresponds to the Pope, number 282 to the Roman Catholic Church, number 263 to the Lord's Day, number 268 to Sunday schools, number 298 to Mormonism, and number 294 to Brahmanism, Buddhism, Shintoism, and Taoism. Nor does it disdain the employment of heterogeneous subdivisions, for example, number 179: "Cruelty to animals. Protection of animals. Dueling and suicide from a moral point of view. Various vices and defects. Various virtues and qualities.")*

I have noted the arbitrariness of Wilkins, the unknown (or apocryphal) Chinese encyclopedist, and the Bibliographical Institute of Brussels; obviously there is no classification of the universe that is not arbitrary and speculative. The reason is quite simple: we do not know what the universe is. "This world," wrote David Hume, "was only the first rude essay of some infant deity who afterwards abandoned it, ashamed of his lame performance; it is the work only of some dependent, inferior deity, and is the object of derision to his superiors; it is the production of old age and dotage in some superannuated deity, and ever since his death has run on . . ." (*Dialogues Concerning Natural Religion* V [1779]). We must go even further, and suspect that there is no universe in the organic, unifying sense of that ambitious word. If there is, then we must speculate on its purpose; we must speculate on the words, definitions, etymologies, and synonymies of God's secret dictionary.

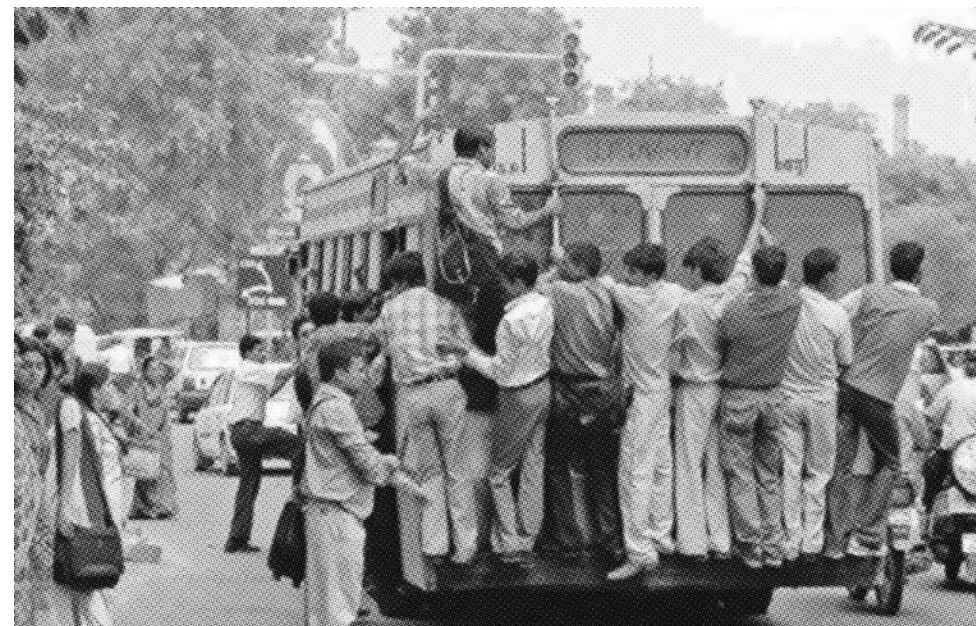
(The impossibility of penetrating the divine scheme of the universe cannot, however, dissuade us from planning human schemes, even though it is clear that they are provisional.) Wilkins' analytical language is not the least remarkable of those schemes. The classes and species that comprise it are

* *The Brussels Institute of Bibliography set up in 1895 was an extension of Melvil Dewey's 1876 Classification & Subject Index..*

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| 007 <i>James Bond</i> | 057 Serials in Slavic languages |
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| 009 [Unassigned] | 059 Serials in other languages |
| 010 Bibliography | 060 General organizations & museum science |
| 011 Bibliographies | 061 Organizations in North America |
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| 013 [Unassigned] | 063 Organizations in central Europe; in Germany |
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| 034 Encyclopedias in French, Occitan & Catalan | 084 Collections in French, Occitan & Catalan |
| 035 In Italian, Romanian & related languages | 085 In Italian, Romanian & related languages |
| 036 Encyclopedias in Spanish & Portuguese | 086 Collections in Spanish & Portuguese |
| 037 Encyclopedias in Slavic languages | 087 Collections in Slavic languages |
| 038 Encyclopedias in Scandinavian languages | 088 Collections in Scandinavian languages |
| 039 Encyclopedias in other languages | 089 Collections in other languages |
| 040 <i>Live Transmission</i> | 090 Manuscripts & rare books |
| 041 [Unassigned] | 091 Manuscripts |
| 042 [Unassigned] | 092 Block books |
| 043 [Unassigned] | 093 Incunabula |
| 044 [Unassigned] | 094 Printed books |
| 045 [Unassigned] | 095 Books notable for bindings |
| 046 [Unassigned] | 096 Books notable for illustrations |
| 047 [Unassigned] | 097 Books notable for ownership or origin |
| 048 [Unassigned] | 098 Prohibited works, forgeries & hoaxes |
| 049 [Unassigned] | 099 Books notable for format |



The Standing Room¹, June 14, 2007

The Dewey² editorial team has been studying approaches to providing categories for groups by gender and associated topics³. We have recently proposed adding provisions for gender identity, gender role, and sex role. The Decimal Classification Editorial Policy Committee (EPC)⁴ has approved the following changes in principle, but has recommended that we seek outside comments on the new provisions for transgendered people⁵.

Since a subject cannot be placed under two different categories we have considered two approaches: a new subdivision for transgendered people under "People by gender or sex", or a new subdivision under "People by sexual orientation".

The first approach has the advantage of providing for the current range of people, a category by gender or sex in one location. The second approach locates transgendered people closer to "People by sexual orientation"⁶, a group with whom transgendered people are often allied in struggles against discrimination. The second approach⁷ has the disadvantage of removing the group notationally from other people by gender or sex⁸.

We have tentatively proposed the second approach, and added a see reference⁹ at Table 1—081 ("for transgendered people, see Table 1—0867") to acknowledge the notational displacement of the group in the structural hierarchy.

After the relocation of Transsexuals to "Transgendered people", the remaining topic in the including note¹⁰ under "People by sexual orientation" is "people with no sexual orientation." This group also appears in the

current class-here note¹¹ under "Asexuality", along with "neutral sexual orientation."¹² "Neutral sexual orientation" is indexed along with "Asexuality." There appears to be little literary or terminological warrant for the topics. In WorldCat¹³, there are only six records associated with "Asexuality", five of which represent works about eunuchs. The term "asexuals" isn't found anywhere in Dewey (except in the context of asexual reproduction in biology), and "Asexuals" and "Asexuality" do not appear in LCSH¹⁴ as headings or references. We are not sure the provisions for these topics are warranted¹⁵.

1 Standing Room: A term characterizing a topic without sufficient literature to have its own number.

2 Dewey Decimal Classification System (DDC) is a library classification system developed by Melvil Dewey in 1876. It has since been greatly modified through twenty-two major revisions. The DDC is the world's most widely used library classification system. It is used in 95 percent of public libraries in the United States.

The DDC attempts to organize all knowledge into ten main classes, which are further subdivided into 100 divisions and 1000 sections. Using decimals for its categories, the DDC is both purely numerical and infinitely hierarchical.

Melvil Dewey copyrighted his system early on and set up a company, Forest Press, to sell it. In 1988, the Online Computer Library Center (OCLC) a group created to help libraries share resources and costs, bought Forest Press and the Dewey Decimal System trademark. Periodically, the group, based in Dublin, Ohio, issues updates to the system and sells them to libraries.

3 Posted by: Nick | January 13, 2008 07:41 PM

Seems satisfactory for the most part.

The classification of 'Intersexed' under transgender is a mistake, and should be separately classified as a unique classification.

Posted by: Donna | August 15, 2007 11:24 PM

I would have to say that transgender and intersex are two totally separate and different things. You can't say that intersex and transgender are the same thing. Transgender is more of a psychiatric and feeling based condition and intersex is more genetic and DNA based medical condition. Both of which have nothing in common with each other and are totally different from each other.

4 The DDC Editorial Policy Committee (EPC) is a ten-member international board whose main function is to advise the DDC editors and Online Computer Library Center (OCLC) on matters relating to changes, innovation and the general development of the DDC. EPC members represent the interests of libraries around the world as they guide the ongoing development of the DDC.

5 Posted by: Hillary | June 16, 2007 08:32 PM

As far as I'm concerned, what's proposed is the appropriate placement for transgender-related

literature. Someone who has spent more time on the subject (and someone who can relate to the issue more closely) might have a different take on it than I do.

I wanted to comment mostly because I think there is a need for provisions for "asexuality and asexuals." I have a vested interest, being an asexual myself. As for the second and third parts of that sentence...I'm not sure what they mean. I'm assuming we all have a sexual orientation, that asexuality is also a sexual orientation. I've never heard of a "neutral sexual orientation." I understand that literature concerning these topics is really scarce, but I think there should be a place for them, because I'm hoping more and more get published in the future. (Near future would be even better...but then I know this is probably beside the point). If there is a requirement that there be existing literature to be cataloged before there is a place, I can understand that. I'm really glad this is being considered.

6 T1—0866 Persons People by sexual orientation

Including ~~persons~~ people with no sexual orientation, ~~transsexuals~~

Transsexuals relocated to —0867

7 T1—0867 Transgendered people

Class here transsexuals [~~formerly~~ —0866], cross-dressers, intersexed people, transgenderists

8 T1—081 Men People by gender or sex

Class here ~~males~~ gender role, gender identity, gender role, sex role

Subdivisions are added for either or both topics in heading

For women, see —082; for transgendered people, see —0867

See Manual at T1—081 ~~and T1—082~~, T1—08351,

T1—08352, T1—08421, T1—08422

[Note: A new subdivision has been provided under -081 for men, —0811 Men]

9 See reference: A note (introduced by the word "for") that leads from the stated or implied comprehensive or interdisciplinary number for a subject to component parts of the subject in numbers other than direct subdivisions of the original number or span.

10 Including note: A note enumerating topics that are logically part of the class but are less extensive in scope than the concept represented by the class number. These topics do not have enough literature

to warrant their own number. Standard subdivisions may not be added to the numbers for these topics. See also Literary warrant; Standing room.

11 Class-here note: A note that identifies topics that are equivalent to the whole of the class under which the note appears. The topic as a whole is classed in the number under which the note appears; parts of the topic are classed in the most appropriate subdivision of the number. Topics identified in class-here notes, even if broader or narrower than the heading, are said to “approximate the whole” of the number; therefore, standard subdivisions may be added for topics in class-here notes. Class-here notes also may identify the comprehensive or interdisciplinary number for a subject.

12 Posted by: DLT | June 17, 2007 06:41 PM

There is most definitely a need for provisions for asexuality. I am an asexuality researcher, and I’m floored by the fact that -- even at the Kinsey Institute -- it’s virtually impossible to launch a reasonably intuitive search on asexuality. There is precious little academic research, but what is there is *incredibly* difficult to find.

“People with no sexual orientation” or “neutral sexual orientation” are not, IMO, appropriate categories. One of the issues about asexuality is whether it’s an “orientation” at all. It’s much more complicated than trying to place it on a continuum or spectrum. If there was a clear location for studies about asexuality, scholars could sort it out amongst themselves. For now, we’re forced to try to place asexuality amongst other categories, which is apples and oranges.

13 WorldCat is a union catalog which itemizes the collections of the more than 50,000 libraries which participate in the OCLC global cooperative. It is built and maintained collectively by the participating libraries from more than ninety countries.

14 The Library of Congress Subject Headings comprise a thesaurus (in the information technology sense) of subject headings, maintained by the United States Library of Congress, for use in bibliographic records.

15 Posted by: Joan Mitchell | January 17, 2008 05:18 PM

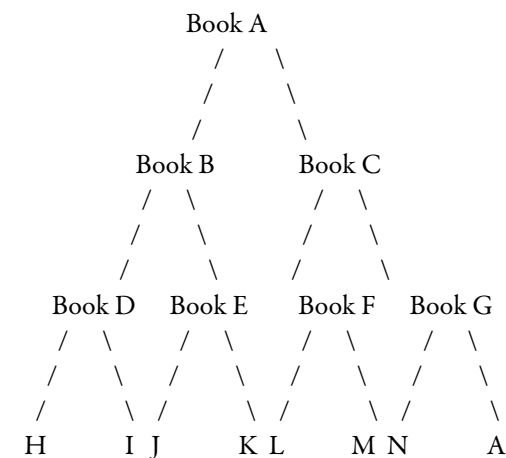
In the original June 2007 proposal, transgenderism and intersexuality were treated as overlapping concepts. Based on comments we received from users and further research, we have decided that transgenderism and intersexuality should not be treated as overlapping concepts. Our new proposal includes separate provisions

for these concepts and the related groups of people. In the revised proposal, intersex people at T1–0867 and intersexuality / intersex people at 306.768 are said to be in “standing room” <http://www.oclc.org/support/documentation/glossary/dewey/#StandingRoom>. When the literature devoted exclusively to intersexuality / intersex people reaches our threshold for the creation of a new class (see “literary warrant” at <http://www.oclc.org/support/documentation/glossary/dewey/#LiteraryWarrant>), we will provide a specific number under T1–0867 for intersex people and under 306.768 for intersexuality/intersex people.

The Library of Eden

“This text that I’m giving you is not to be looked at up close: it takes on its secret, previously invisible totality only when it is seen from a high-flying airplane. Then it’s possible to discern the interplay of islands, see canals and lakes.”

–Clarice Lispector



Yes, obviously. Of course. But that doesn’t mean. Well. I have to start from a point that is utterly alone. I think of myself as no-one. I am an archivist, an anonymous guide in a maze, a person who leads the way between shelves or hands over the file; a person of no significance whatsoever – even though, I should tell you, my diaries interest not only me, but also other people. Rather significant people. People who work at a high level with these issues, people in the Library of Congress. But all in all, I am a no-one; I do not bother to look myself close enough in the mirror to detect any facial hair of the kind that I have noticed on other people, or the wrinkles that have started to appear around my unsoundly soft cheeks, or, for that matter, the cheap, worn plastic frame of the mirror that remotely reminds me of the very day I bought it, and of the reaction I got when I brought it home – a reaction that seemed nothing out of the ordinary, but which now gets inscribed in a certain causality, namely the extremely significant “before” the catastrophe. Before nothing. Before everything disappeared, and everyone left. I am a no-one, precisely because I am one: a single one, an isolated node, a dysfunctional point without context; at most, a vanishing mediator peeping through the corridors. I am not important in my life, nor in anybody else’s life. Nor am I important, at least not in any direct sense or as to this point, in anybody else’s work. But that does not mean that what I have to say is not important. I will quote my diary:

I know a library
 a library of entirely different means
 surely, you can try to find it
 you will never succeed
 there are libraries you can never find your way out of
 and there are libraries you can never find

Naturally, it is about classifying books. Because. Classification itself. Is never. Classification itself is never. And that is the point. There is a reason for this system. A system of non-classification. An interconnected, interrelated weave, infinitely extendable: a maze-like system, a helter-skelter of directions where one is constantly being led back on the tracks one has already walked, a system which could only be understood in its totality. Let me explain. At some point, somebody attempted to write a genre-free text. Of course, it was a splendid failure – unless you looked at it, how shall I say, through a mirror, from a distance, or from up high. Certainly. And now I have written the system for a genre-free classification, a catalogue of anti-cataloguing; a changeable web of quotes and context.

It is very simple. Books are put in a hierarchical order, so that the connection between every single book is traceable. Every book can have an infinite number of “tags” referring to their content, but each tag must be inscribed in a system of causality, hierarchy and subordination; it must point to another book in a subordinating fashion. If there are contradictory subordinations between two books, the subordinations must be hierarchized too, and one of them must be given priority. To give a general example: a book about animals would be subjugated to all books about the origin of animals. These, in their turn, would be subordinated to books about the origin of the world, such as *Big Bang: The Origin of the Universe* by S. Singh, and, on the other hand, standard works like *Taxonomy and Evolution in Biological Writing* by J. T. Hansen. This implies that all books, by their subject and content, are interrelated in a relationship of causality and infinite affinity. And as a lot of books could be said to mutually subordinate each other, all books are subordinated the vast and highly varied category “books about books” – even the books in that category itself. Itself. Well. There is no itself in this system. Every node connects to others. It is the opposite of the impulse of the autodidact, who would try and read everything, and that is everything, in alphabetical order. It is a revolutionary “away from the things themselves”: a striving away from isolated objects, moving to an infinite context that in the end corresponds to all human erudition and knowledge. But whereas books about books, for example the peculiarly thin *The Science of Scientific Writing* by J. A. Swan, naturally subordinates all other books, including the huge opus *On Human Thinking* by A. Gulz, the fact is that *On Human Thinking* subordinates all books about books, by belonging to the unofficial and often politically determined category “Totalizing or All-encompassing Theories”. This category would consist of all “first philosophies”, metaphysics, religious texts, psychologisms, theories of subjectivity, and certain branches of linguistics.

It is, I admit, a highly problematic system when it comes to setting the criteria for subordination. The use of quotes, for example, is one of the hardest issues to resolve; in a way all scientific, academic and literary quoting is a means of subordination, but you can in fact distinguish between two uses of quotes: first, when you use the reference as a point of departure, as a given, as something taken for truth or at least a valid position; second, when

you oppose it, refute it, and you even attack or destroy it. There it is. There must be a distinction between authoritarian and subordinated quoting, superior and inferior quoting. Now, these problems could all be solved, and when they are, we will have a system that basically represents both our knowledge and a genealogy of this knowledge. Or, if you will, an image of thought. The diaries themselves, at least in the view of some people, offer just this: something like a portrait of thought and its outright, structural beauty, where immense sections consist of actual classification of existing books, as well as preliminary rules for hierarchical differentiation and instructions for how to include film and music. Yes. So, wholly new systems for cataloguing and shelving must be created. Maybe it is time to leave the shelves, to keep the books somewhere else, in the basement, or in something similar to the dry cleaner’s mechanical wardrobe. And on the library walls, images of schemes of causality, relations and subjugations could be projected. Concerning the catalogue of the database, one could imagine two dimensional or three dimensional pyramid-like schemes, or a simple vertical text system, where the requested title appears in the middle, and the titles that it subjugates or gets subjugated by are below and above. But to simplify this, one could make the general search only represent contextual books of certain relevance: here, relevance could be determined by the number of other books that are subjugated to it, as well as the number of times it has been borrowed from the library.

Yes. Then. The inevitable question of what book is the highest one. The question of what book is the book of books, the text that subordinates all other texts. Most likely, that text would vary. Vary over times, cultures and nations, maybe even libraries. Yes. This is the point. There would have to be a constant re-evaluation. In highly religious or theocratic countries it would be the most sacred religious texts; in secular, rationalist and socially conservative countries it might be hard science like String Theory, theories of the Big Bang, etc.; in secular countries of less conservative standards it might be works of anthropology, linguistics, psychoanalysis, etc. And in a number of countries – due to a population consisting of different religious groups, due to a constitutional recognition of different ethnic groups, or due to an extensive multicultural approach – there might be parallel or even conflicting systems, each constituting its separate hierarchy, which would lead to several equally superior works being put in the top. Some day, in some system somewhere, it might of course be the diaries themselves.

NO AZERT
 NO AZERT
 NO AZERT
 NO AZERT
 NO AZERT

One of the hardest moments in my life. Yes, no doubt. Mid-winter conference. Convention center in Orlando, Florida. I told him about my ideas. I told him about my ideas, and I could sense that he understood it all, but really, I mean all; first his eyes expressed shock and fear, and then, like the sunshine unfolding mile by mile over a landscape in a few seconds, his eyes filled with excitement, fascination and something that looked like happiness. His voice was exhausted, yet controlled, when he looked at my nametag and said: “That is very, very interesting. But let me ask you something, *Alexis Straussner*”, and then added in a voice gradually turning more condescending: “how do you reckon you would find any books?” Naturally, he needed to say

that. It was obvious that he did not mean it. And the painful thing was that his initial reaction, his true reaction, was the most precious thing I could ever get; it was what I needed, it was a confirmation of the only thing that matter to me. But that makes my interpretation of it so desperately unreliable, and I could not take it for truth. No. Not once more. When somebody asserts that which corresponds to your deepest wish, it is bound to end up false. Sooner or later. So when he asserted his interest, when I knew that he actually understood me, and mocked me only to please the bystanders, the happiest and most painful moment in my life re-occurred. I knew his reaction was true, and yet I simply did not believe it. I still do not believe it. I even refrained from sending him my diary. It was the hardest hit I had had since the catastrophe; it was an abominable experience, evoking new pain with an old one, to the degree that I could not distinguish them. A vicious circle of false assertions. Other people, no. I will simply never believe them. That is a code. I wrote in my diary:

Gehilfe, aiutante
weep,
in solitude,
cry your tears
like Pinocchio

I tried once. I chose a small library, a three story brick building close to a park, with a reading room on the top floor where the windows faced the same trees you passed when entering. High ceiling, other windows were looking out over the park. It was not very well-sorted, except for an outdated Judaica-section. But. Since it was my first experiment, my first practical implementation, I wanted to narrow it all down: I chose, yes, I chose a genre that this particular library would not have much of. I worked my way through the books in search of what hardly could be called a genre of its own, since it permeates so many different works: pornography. Or erotica. There can obviously not be any distinction when it comes to literature. Since no single shelf or division was devoted to my subject, I made a scan of the English literature shelves, thus engaging in that dubious phenomenon called the cataloguing of the sex. The result was a handful of books, all of which I had read. So I sat down, went through them briefly to refresh my memory, and started to categorize them.

The Diaries of Anais Nin undisputedly subordinated Bataille's *Story of the Eye*, because of the importance of the notion of transgression to Bataille, and because of the ultimate transgression described and committed by Nin with her father. For the same reason, Nin's diaries also subordinated the semi-autobiographical *Justine* by Marquis de Sade. But in turn, Nin's *Diaries* were subordinated to *Lady Chatterley's Lover*, simply due to a peripheral but inferior reference to this book. And the pious desire of *Lady Chatterley's Lover* was subordinated to a certain moment (the barn) of Boccaccio's *Decameron*. Naturally, *Shir ha-Shirim* or *The Song of Songs* from the Old Testament was thus placed at the top; Boccaccio's highly semiological work contains several references to this text, along with the well known fact that the seven young women of *Decameron* serve as incarnations of the four cardinal virtues and the three theological virtues. But as it happened, *The Song of Songs* was to be subordinated by a book at the lowest level: Bataille's *Story of the Eye*. Not for the superior implicit comments on the use of liquids – wine, oil in the sacred text and urine, sperm, blood, rain in *Story of the Eye* – and

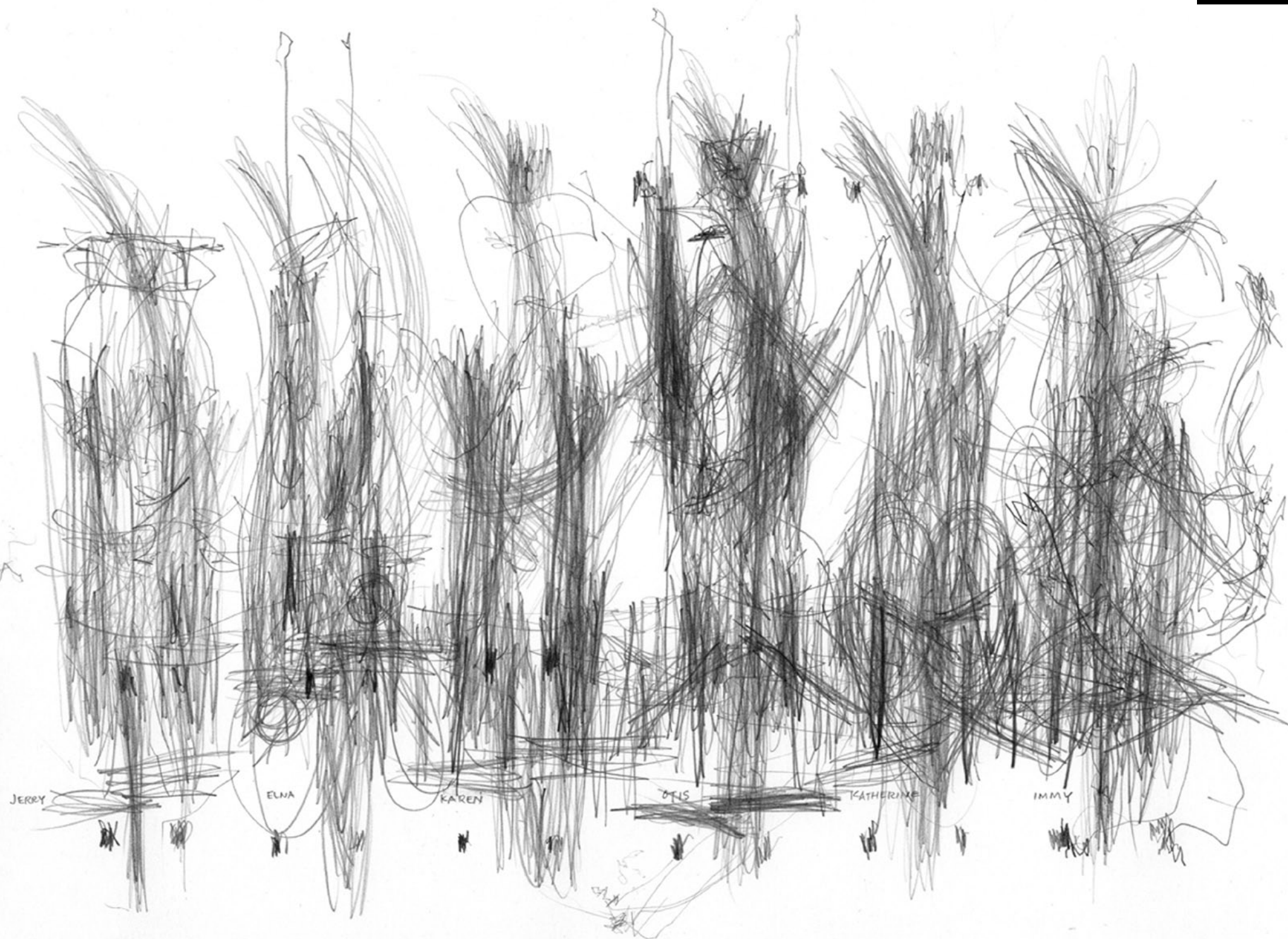
with that, the hidden meanings of language, but simply because of the arousing killing of the priest during the strangling sexual act suggested by Lord Edmund. Thus, the top book was subordinated by one of the books of the lowest level.

I started to get dizzy. My head was filled with taut, suspended sensations of flesh, sounds of whiplashes, hands pinching, forcing and caressing, floating images, memories of confessions and desired humiliation. The comparisons and the close readings merged with the structures of my thinking, to the point where they were inseparable. I started desiring men in a way I never did before: I smelled the scent of male ass – reminding me of the grand connoisseur of those fragrances, William Burroughs in his *Western Lands* trilogy, which caused a vague anxiety about the vain project of cataloguing a separate genre – and the utterly male gaze of the pornographer permeated me, made me want myself and, in a viral, dizzy way, made me want myself in a way I did not want.

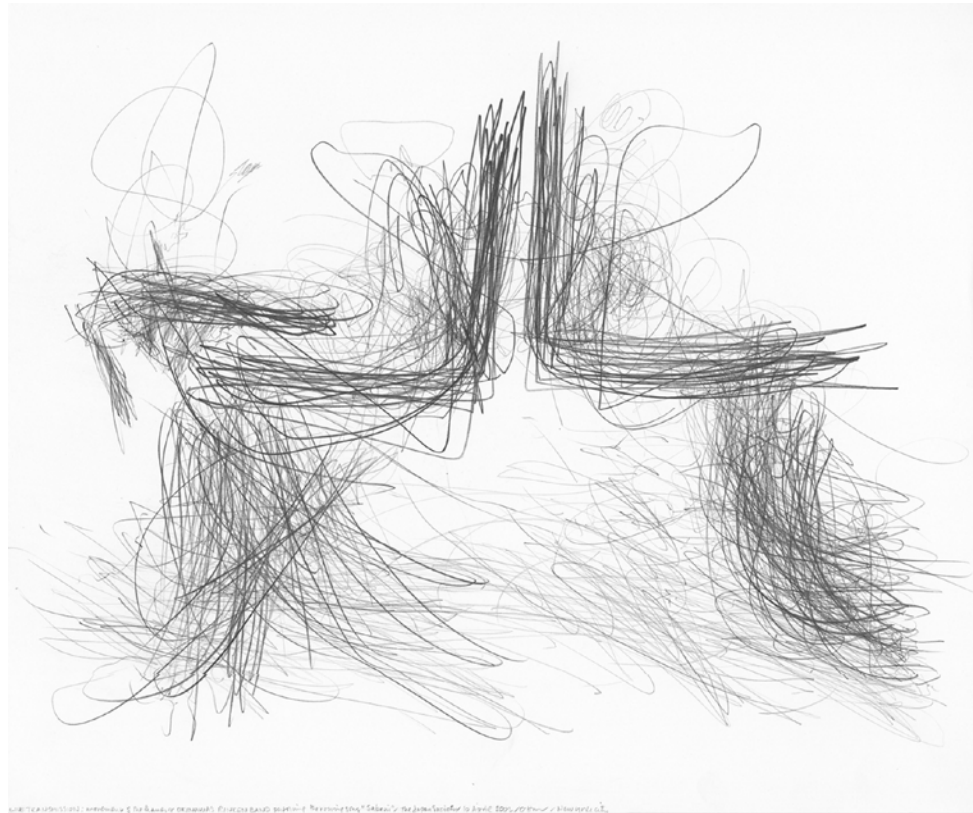
It is as simple and immediately intelligible
as the notion a windowsill,
only,
is it situated outside or inside?

The day I first got the seed-like, embryonic idea that would fill the pages of my diary and evolve into the library, I had a very strong experience when I went to bed. In the very moment I was falling asleep, it was as if the membranes or segments separating each brain cell from each other, keeping every thought and memory in its proper and constant place – even the thoughts and memories one did not know one had – all at the same time evaporated, so that the brain for an instant became an open and totally interconnected field, which let itself cross-fertilize into new, amazing and prodigious but instantly forgotten syntheses. Nothing but fragments of that mental process of complete singularity remained through to the abyss of sleep, but it was not the result, it was the moment itself that bewildered me. To me who has nothing, it was the possibility of experiencing everything. Since then, it has become something of a drug whose supply I can't control. I wait for it every night to occur, much like the impatient patience of a young, religious man I once met. He told that me he stopped his shameful masturbation in order to have wet dreams, because he found the nocturnal emission devoid of sin and much more intense. So every night, just like him, I lie, I lie down and I hope. And I think of the boy's wish, which in turn makes me think of Saint Augustine, who had the same idea of male self-pleasures turning pure in sleep, and I wonder about the distance between the young man and the diarist of Hippo.

Every sin
Is everything.
oh babbino,
bless me with your virtues.



LIVE TRANSMISSION: movement of hardcore MAC DOWELL COLONY FELLOWS during a NAVY SEALs WORKOUT / screened porch of Colony Hall / 14 May 2008 / O'K



040 Live Transmission: introduction (to the audience) / Okinawa Rinken Band performing "Reverberating Silence" / the Japan Society in New York City / June 2005

Movement of Okinawa Rinken Band while performing / The Japan Society / New York City
/ June 2005

100

- | | |
|---|---|
| 100 Philosophy & psychology | 150 Psychology |
| 101 Theory of philosophy | 151 [Unassigned] |
| 102 Miscellany | 152 Perception, movement, emotions & drives |
| 103 Dictionaries & encyclopedias | 153 Mental processes & intelligence |
| 104 <u>New and Changed Entries</u> | 154 Subconscious & altered states |
| 105 Serial publications | 155 Differential & developmental psychology |
| 106 Organizations & management | 156 Comparative psychology |
| 107 Education, research & related topics | 157 [Unassigned] |
| 108 Kinds of persons treatment | 158 Applied psychology |
| 109 Historical & collected persons treatment | 159 [Unassigned] |
| 110 Metaphysics | 160 Logic |
| 111 Ontology | 161 Induction |
| 112 [Unassigned] | 162 Deduction <u>Missing</u> |
| 113 Cosmology | 163 <u>Deductions/Fallacies</u> |
| 114 Space | 164 <u>Failure</u> |
| 115 Time | 165 Fallacies & sources of error |
| 116 Change | 166 Syllogisms |
| 117 Structure | 167 Hypotheses |
| 118 Force & energy | 168 Argument & persuasion |
| 119 Number & quantity | 169 Analogy |
| 120 Epistemology, causation & humankind | 170 Ethics |
| 121 Epistemology | 171 Ethical systems |
| 122 Causation | 172 Political ethics |
| 123 Determinism & indeterminism | 173 Ethics of family relationships |
| 124 Teleology | 174 Occupational ethics |
| 125 <u>Other Possibilities</u> | 175 Ethics of recreation & leisure |
| 126 The self | 176 Ethics of sex & reproduction |
| 127 The unconscious & the subconscious | 177 Ethics of social relations |
| 128 Humankind | 178 Ethics of consumption |
| 129 Origin & destiny of individual souls | 179 Other ethical norms |
| 130 Parapsychology & occultism | 180 Ancient, medieval & eastern philosophy |
| 131 Parapsychological & occult methods | 181 Eastern philosophy |
| 132 [Unassigned] | 182 Pre-Socratic Greek philosophies |
| 133 Specific topics in parapsychology & occultism | 183 Socratic & related philosophies |
| 134 [Unassigned] | 184 Platonic philosophy |
| 135 <u>Dreams & mysteries</u> | 185 Aristotelian philosophy |
| 136 <u>Automated Dream Cartography</u> | 186 Skeptic & Neoplatonic philosophies |
| 137 Divinatory graphology | 187 Epicurean philosophy |
| 138 Physiognomy | 188 Stoic philosophy |
| 139 Phrenology | 189 Medieval western philosophy |
| 140 Specific philosophical schools | 190 Modern western philosophy |
| 141 Idealism & related systems | 191 Philosophy of United States & Canada |
| 142 Critical philosophy | 192 Philosophy of British Isles |
| 143 Bergsonism & intuitionism | 193 Philosophy of Germany & Austria |
| 144 Humanism & related systems | 194 Philosophy of France |
| 145 Sensationalism | 195 Philosophy of Italy |
| 146 Naturalism & related systems | 196 Philosophy of Spain & Portugal |
| 147 Pantheism & related systems | 197 Philosophy of former Soviet Union |
| 148 Eclecticism, liberalism & traditionalism | 198 Philosophy of Scandinavia |
| 149 Other philosophical systems | 199 Philosophy in other geographic areas |

New and Changed Entries October 2008

The following selected new and changed entries are effective on October 1. We revised extensively the schedules in class 100, Philosophy & Psychology. Four new sections are added: (1) 112 Bricology; (2) 125 The gap; (3) Disruptive psychology; (4) 163 Seduction. Several old sections are thereby made redundant and left unassigned. New table entries related to section 163 are also added.

Changes are underlined, and deletions are marked by strikethroughs. Schedule entries without underlining or strikethroughs are old entries that are included for context. Please consult WebDewey for complete access to all updates to DDC 22, and Abridged WebDewey for complete access to all updates to Abridged Edition 14.

Edition 22

Division 100 Philosophy & Psychology

106 ~~Organizations & management~~

Redirect to new section 112 Bricology.
106 is now [Unassigned].

109 ~~Historical & collected persons treatment~~

Redirect to new 163.02 Synthetic seduction.
109 is now [Unassigned].

Division 110 Metaphysics

111 Ontology

112 Bricology

Class here:

Organizations & management [*formerly* 106]

Humankind [*formerly* 128]

Mental processes & Intelligence [*formerly* 153]

Ethical systems [*formerly* 171]

Management of household finances [*formerly* 640.42]

For prevention of identity theft, see 332.024.

113 Cosmology

Division 120 Epistemology, causation & some mental things

124 Teleology

125 The gap

Don't class too much here.

126 The self

128 ~~Humankind~~

Redirect to new section 112 Bricology.
128 is now [Unassigned].

Division 140 Philosophical schools of thought

141 ~~Idealism & related systems~~

142 ~~Critical philosophy~~

143 ~~Bergsonism & intuitionism~~

Redirect all three to new section 157 Disruptive psychology.
141–143 are now [Unassigned].

144 ~~Humanism & related systems~~

Redirect to new 163.02 Synthetic seduction.
144 is now [Unassigned].

145 ~~Sensationalism~~

Redirect to new 163.01 Analytic seduction.
145 is now [Unassigned].

146 ~~Naturalism & related systems~~

147 ~~Pantheism & related systems~~

Redirect both to new 163.02 Synthetic seduction.
146 and 147 are now [Unassigned].

148 ~~Eclecticism, liberalism & traditionalism~~

Redirect to new 163.00 General seduction.
148 is now [Unassigned].

Division 150 Psychology

153 ~~Mental processes & intelligence~~

Redirect to new section 112 Bricology.
153 is now [Unassigned].

156 Comparative psychology

157 Disruptive psychology

Class here:

Idealism & related systems; Critical philosophy;
Bergsonism & intuitionism [*formerly* 141–143]
Ethics of family relationships; Occupational ethics; Ethics
of recreation and leisure [*formerly* 173–175]
Skeptic & Neoplatonic philosophies; Epicurean
philosophy; Stoic philosophy [*formerly* 186–188]
Philosophy of US & Canada; of British Isles; of Germany
& Austria; of France; of Italy; of Spain & Portugal; of
former Soviet Union [*formerly* 191–197]

Class a controversy treated other than as a social issue with the
aspect of the controversy, e.g., ethics of gambling 163.00 (*not*
363.42)

158 Applied psychology

Division 160 Logic

162 ~~Deduction~~

Redirect to new 163.01 Analytical seduction.
162 is now [Unassigned].

163 Seduction

163.00 General seduction

Class here:

Eclecticism, liberalism & traditionalism [*formerly* 148]
Political ethics [*formerly* 172]
Ethics of sex & reproduction; of social relations; of
consumption [*formerly* 176–178]
Eastern philosophy; Pre-Socratic Greek philosophies;
Socratic & related philosophies; Platonic philosophy;
Aristotelian philosophy [*formerly* 181–185]

Class censorship and control of information in 363.31.

163.01 Analytic seduction

Class here:

Sensationalism [*formerly* 145]
Deduction [*formerly* 162]

163.02 Synthetic seduction

Class here:

Historical & collected persons treatment [*formerly* 109]
Humanism & related systems [*formerly* 144]
Naturalism & related systems [*formerly* 146]

Pantheism & related systems [*formerly* 147]

Class here narcotics agents

Division 170 Ethics

171 ~~Ethical systems~~

Redirect to new section 112 Bricology.
171 is now [Unassigned].

172 ~~Political ethics~~

Redirect to new 163.00 General seduction.
172 is now [Unassigned].

173–175 ~~Ethics of family relationships; Occupational ethics; Ethics of recreation
and leisure~~

Redirect to new section 157 Disruptive psychology.
173–175 are now [Unassigned].

176–178 ~~Ethics of sex & reproduction; of social relations; of consumption~~

Redirect all to new 163.00 General seduction.
176–178 are now [Unassigned].

Division 180 ~~Ancient, Medieval & Eastern philosophy~~

181–185 ~~Eastern philosophy; Pre-Socratic Greek philosophies; Socratic & related
philosophies; Platonic philosophy; Aristotelian philosophy~~

Redirect all to new section 163.00 General seduction.
181–185 are now [Unassigned].

186–188 ~~Skeptic & Neoplatonic philosophies; Epicurean philosophy; Stoic
philosophy~~

Redirect to new entry 157 Disruptive psychology.
186–188 are now [Unassigned].

Division 190 ~~Modern Western philosophy~~

191–197 ~~Philosophy of US & Canada; of British Isles; of Germany & Austria; of
France; of Italy; of Spain & Portugal; of former Soviet Union~~

Redirect to new entry 157 Disruptive psychology.
191–197 are now [Unassigned].

While stranded in Dublin, Ohio on September 13th 2001 due to the grounding of all domestic flights in the US, the editors visited the local library. Thumbing through the card catalogue, they found a reference to "Other Possibilities," by Indira Sylvia (I.S.) Belissop assigned the Dewey Decimal call number 125.20. Let alone the book, even this curious number inserted between "Teleology" (124) and "The Self" (126) has since been impossible to find in major libraries around the world. The book itself did not appear on the shelf, and the card, in classic Courier font, stated simply, "Collected writings of Mozambique-born philosopher". Although when the shelves were checked, the book itself was missing, three torn out pages with an anonymously penned biography of Belissop were found in its place. We have reproduced this biography in its entirety below. The anonymous pages, needless to say, testify to the remarkable significance of a thinker who seems never to have existed...

I. S. Belissop: Biography

It would be wrong to say that Belissop was secretive about her past, but it would be equally incorrect to say she divulged more than she had to. Her exact date of birth is of course well known – June 28, 1914, the infamous day when Archduke Ferdinand was shot and WWI exploded. It was a date of immense significance for Belissop, but one whose importance she tried to unhinge throughout her storied career. As early as 1933, at the tender age of 19 and some 70 years before Lindqvist's History of Bombing, Belissop published her revolutionary essay, "The Colonial Footprint and the First World War," where she polemically stated, "To say the Great War started in Eastern Europe in 1914 and not Isabella's court in 1491 is tantamount to saying human life begins the year before death and not at birth."



She was born in a Danish embassy in Mozambique. Not the daughter of an ambassador, but of an illicit liaison between her mother who cleaned the embassy and a gentleman whose name was known but never released to the public. She never claimed to be African, nor European, nor something in between. She only claimed, perhaps too high-mindedly, to be what justice demanded of her at a given moment. When, in 1987, Gayatri Spivak coined the term "strategic essentialism," Belissop wrote in an oft-cited letter, "You have spoken my life," and added, echoing Wallace Stevens, "You have described me without place...Thank you."

Belissop was educated internationally, beginning at a Portuguese mission and slowly making her way to the University of Porto, then the Ecole Normale Supérieure. She excelled in languages and literature, philosophy and science, and further maintained a keen sensibility for art and politics. Paris in the 30's provided her with a space of intellectual and political ferment

that would always follow her. As a student of Merleau-Ponty, she formed a life-long friendship with the Marxist-phenomenologist Trần Đức Thảo, whose work she continued to advocate long after he left Paris for the fields of Vietnam.

Her extremely controversial essay, published shortly after Merleau-Ponty's death in 1961 entitled "Maurice Merleau-Ponty in the Flesh," articulated, within the context of an almost obscene philosophical rigor, the extremely close – though never sexual – relationship she had with the great phenomenologist. "For Merleau-Ponty, the flesh tethered being, in an ontological sense, to the matrices of the world. For Maurice, the flesh was the unbearably soft moment of touch when our thoughts were interrupted and we remembered to smile at the simple pleasures of life."

Her intricate analyses of Merleau-Ponty are often forgotten in the pioneering work she would later do with post-structural thought. Always attuned to colonial histories, she of course gave us magnificent readings of Levinas, Derrida, and Badiou that grounded their work in French history better than anyone ever could. "How could we have ever thought that the Other, rather than an abstract or localized subject, implied anything but the vexing colonial relationship that has haunted philosophy since Rousseau's 'Noble Savage'?"

There is much more to say about Belissop's philosophy than we can point to here – her recuperation of the Weberian notion of probability from Economy and Society, her ingenious combining of Levinas and Lacan with the notion of the "mirror face," her revolutionary distinction between micro and macro phenomenology, and her close textual readings that will always seem so clear and yet always be saying something more than we can immediately grasp. As Levinas is reported to have said after meeting her for the first time, "I am not sure what she knows, but I know that she knows everything I do."

If France was her philosophical mainstay, then America was where she would take up the interdisciplinary practices that have made her so well-known outside the academy. She joined in New York a number of significant European exiles, including Duchamp, Arendt, Adorno, Brecht and Breton. As throughout her career, there were always rumors of amorous liaisons with any number of these figures (including even Arendt) but none have been borne out through evidence. More important than this, however, was the output she began to produce, in drama, in artistic practice, in activism.

Perhaps most well-known and most important of these was the 1944 play, co-written with Brecht, entitled *Falling after Those Who Have Not Seen*. The play, unusually poetic for Brecht, crystallized the feelings of an entire "lost generation." As in the play's opening lines of dactylic hexameter, echoing Wordsworth and undoubtedly penned by Belissop: "This is the hardest movement, in the perturbing times and the long nights / Ensnared in fear, and in the torn guise of dead dreams. Slowly, we begin." Those last words – slowly, we begin – poetic yet potent, became the rallying cry of New York artists. Although the work and the pace of life was fast and frenetic, the context Belissop outlined with those words ring true to this day.

Belissop's impact on the art world is perhaps best known through this oft-told anecdote: A few pieces of Duchamp's came on the market in 1949 at a small New York gallery, long closed. Belissop, speaking to a confidant in French, remarked on the bricolages bizarres de sa oeuvre – the strange combinations of Duchamp's work. An aspiring artist standing nearby, and recognizing Belissop, asked her if she could translate what she had just said to his young American ears. Forgetting her own English, Belissop said, "The man makes great combines," and this word set off a chain reaction in the young man's mind that made him the Robert Rauschenberg we know today.

But Belissop was also an artist in her own right as one of the first to use performance art as activist politics. In an essay outlining her practice from 1956, "After Adorno's Auschwitz," she argued that there had to be a form of political engagement for art beyond what Adorno had theorized in "Commitment." In that essay, Adorno polemically stated that art could not be committed or engaged in the Sartrean sense, for in such engagement it tacitly gave meaning to a fractured and meaningless world. Adorno turned instead to works by authors like Kafka and Beckett who denied the world, affirmed their autonomy, and in so doing made the only truly political art.

While Belissop was always appreciative of Adorno, she believed that this turning away from the world was too limited a practice. In searching for a place between the tragic authenticity of Sartre and the tragic inauthenticity of Adorno, Belissop found in a humorous artistic politics a way to remain engaged in a meaningless world. "After Adorno's Auschwitz," opens with a joke from Freud's "On Humour": A man on his way to the guillotine looks at up at the sunny sky and states, "Well, the day is beginning nicely." That ability to laugh in the face of death, to find beauty in the mangled world through a humorous incantation, was at the heart of her work.

The most famous instance of this occurred in her controversial return to Portugal in 1974, at the height of the Colonial War. She quietly crossed the Pyrenees and then entered Northern Portugal and made her way to Lisbon. With incredible organizing capacity, she proceeded to organize Africans and liberal sympathizers to march on the Ave. de Liberdade to the Terreiro do Paço, the seat of the dictatorship, as she proclaimed on a blowhorn, "We are Africans for colonization. We LOVE You! We want to be you! We hate everything about ourselves! We love brutal oppression; we love the destruction of our culture! We hate having mineral resources, peace and charity! Please take them from us! Please! Please! Please!" Like "Slowly, we begin," "Please! Please! Please!" become an activist rallying cry for mocking the powers-that-be who claim to know us better than we do ourselves.

For me, Belissop was most important for the unbelievable courage she showed on September 12, 2001. No other intellectual was brave enough to write what she did, nor were they well-respected enough to have the New York Times give them the entire op-ed page. I quote here just a few paragraphs of that revolutionary essay:

Today we will be called upon to become bellicose yet again. We will be told that there is a sickness in the world, a sickness we must eradicate through war and our own form of terror.

We will all fall in line, even the strongest of us, we will. We will forget the lessons of history and plunge ourselves into a fight we know we cannot win. Vietnam will pale in comparison. We will lose our selves, our souls, our reason, everything we hold dear.

You will not listen to me, no matter how impassioned I write these words. You will not see out to five, ten, fifteen years from now, the world you will be making, the terror you will be making. That is okay. It allows me to be as polemical as I need to be...So let me say this, let me say this though you will hate me for it. I would rather die, I would rather give my life without having put up a fight, than to live in a world of fear, than to live in a world where I suspect instead of love my neighbor, than to live in a world where death and destruction will be infinitely multiplied instead of heroically ended.

You will not agree with me. Indeed, you cannot agree with me. But if you learn to live, if you learn your own desire to live, you will someday have to agree. You cannot live when you kill; you cannot live when you are in fear. You do not know this, but you must know this. You cannot continue, but you must continue. You cannot love, but you must love. You cannot live, but you must live.

In the context of the war fever that gripped the United States, Belissop lost all clout there. She remained popular – and increasingly popular – abroad, but in New York, her adopted home, she would never feel comfortable again. Even after public opinion turned against the wars, the city's ego kept it from admitting that she was right all along.

Aristotle's formulation in the *Metaphysics*, "All men by nature desire to know," became, in Belissop's subtle hands, "All of us, for some unknown reason, desire to live." All disciplines were inflected with this idea for Belissop – whether they were researching particles or syllables or philosophical memes – they all were inspired by a desire to live in the Nietzschean sense of affirmation, in a world without fear, in a world where we were willing to die before we were willing to give way on our desire to live justly, respectfully, and lovingly.

There was this huge leaf pile, and uh, that's about all I remember. So I'm walking around and I see this odd thing which looks like a giant fly sitting in the middle of the pile, and all the boys are looking at it when finally, when out of nowhere comes this huge spider and starts crawling on my leg. The fly bursts up and jumps into my hair, and the girl has already run away. And suddenly this large praying mantis grabs behind my neck with one of its, I don't know, claw things. I don't know what you want to call that, and then it starts trying to eat my ear. I'm pulling away, but it eats my ear. And then it goes around the back of my head, and it tries to eat that ear too. And that's when I woke up.

Aug21 1820 GMT

I don't remember much, but what I do remember is as clear as day, as vivid as any dream has ever been. I was standing by myself over this big drum, like a big vat of paint, of

GMT dream that I was enslaved by all these odd smilies, and the robots would enslave us to work in mines, and the several other kids and adults around us, and the night, there would be one in your room, always facing this creepy smiley face, and then what would happen odd just stay there all night long watching you. So one day I dream I retaliated and bursted (sic) its head open, and laid the root beer soda, it turned into Sponge Bob crawling up my body, and it started to look like a claw and started clawing at me. And hit it again and added except for its arm, and that came and started my stomach, and that's when I kind of woke up, it was awful. Thank you.

[illegible]

weird dream
ends, and my
alking on the
glant cartoon
ed out of the
red humming
ried to block
the grabbed
t didn't really
t didn't really
was so strange.

Seq22 0237 GMT
I had a dream that I was
trapped on top of a building.
Thank you.

that I was
of a building.

Seqp3 0017 GMT

My dream is when my sister was going off to elementary school, and I had no clue what the elementary school looked like. So I had that dream later that night about this girl who kind of looked like my sister, and she was leading me behind this school, and I imagine this school was a horrible thing. So I was going behind the school and there was this huge leaf pile, and there are leaves all over this ground. So I'm walking around and I see this odd thing which looks like a giant fly sitting on it. So I'm leaning over all the leaves and looking at it when finally, when out of nowhere comes this huge spider and starts gnawing at the fly. I'm like, "Oh my God, I'm jumping into my hair, and the girl has already run away. And suddenly this large praying mantis grabs behind my neck with one of its, I don't know, claw things. I don't know what you want to call that, and then it starts trying to eat my ear. I'm pulling goes around the back of my head, and it tries to eat that ear too. And that's when I woke up.

dream later that night about his sister,
John, kind of looked like my sister.
My neighbor, John, who I don't know
or didn't, and she was leading me
down his own little road. She shows up at
my school was a horrible thing. So I
wasn't going behind the school and
in a van load of my going behind the school
for ice cream. There's this huge leaf pile,
and all remember there are leaves all over the ground.

So I'm walking around and I see this
odd thing which looks like a giant fly
sitting on a leaf. So I'm leaning over
all the leaves and looking at it when
finally, when out of nowhere comes
this huge spider and starts gnawing
on my leg. The fly bursts up and
jumps into my hair, and the girl has
already run away. And suddenly this
large praying mantis grabs behind
my neck with one of its, I don't know,
claws or something. I'm trying to
want to call that, and then it starts
trying to eat my ear. I'm pulling
away, but it eats my ear. And then it
goes around the back of my head,
and it tries to eat that ear too. And
that's when I woke up.

had many many a row, sort of a took place at my I grew up in a Remsler. New was sort of a or that I eventually feel, um, for most I'm really scared of I'm living when and I'm living 's old house in York, and I'm, uh, is weird little space d rooms, and I'm a room where like I anything and I s are going on the kitchen, and in the screen door open, and she's bringing and she's gotten shakes. And milkshakes. And else, like, some I realize that foot. And then the

[illegible]

that I was enslaved by all these odd smelly robots would instigate us to work in mines, and the other kids and adults around us, and they would be one in your room always feeling very smelly face, and then what would happen is they there all night long watching you. So one in a retaliated and burst (sic) its head open, the root beer soda, it turned into Spange Bob, filling up my body, and I started to look like a robot and started clacking at me. And I hit it again and punched, and that came and started to smack for its arm, and that when I was a child, for that and that's when I kind of woke up. It was thank you.

— Aug24 02:41 GMT

There's a dream I had a couple of weeks ago. I had just gotten off a really long day of work. **My** job was like, I was moving tables around, and I was doing it in these shitty vans, and my feet were like really really hurting me and just like they had holes in the bottom of them and shit and I didn't have

good arch support basically, Aug26 0315 GMT, 2003-08-26 GMT

[illegible]

a yellow wiffle ball bat, were wearing red suits and then woke up and realized

[illegible]

couldn't run because I knew who we were but the smoke too much and pinpoint only had one city on it, then I realized maybe I and they knew who we were should stop smoking so but they weren't accepting of can run faster in my/culture at all, and so the dreams. And then I family and I kind of fought woke up again and that about money and the younger brother stole a hundred euro was all.	And 'pasta.' And a rabbit hole. 'Up and the moon.	this', and it was like in my brain, like in my head, and it was like so loud. It was like you know when someone calls you and the reception's just really
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bad... it was like, 'Hello
who is this?' Hello?
Hello? and I thought my
brain was going to
you were through listening,
you would not be listening
with your shoulders. You
would not have done that.
from me, but then we went
back to earth, and I didn't let
anybody about it until I woke
up.

Aug 21 1400 GMT

Last night I had a dream that I was at a friend's house and his dad made us watch movies about people being killed. And then, my friend tried to stick his finger in my nose, [ind] my nose started bleeding all over the place.	something, and I think I drunk a beer really really fast while I was on poster tour, my job, and I ran outside with a bunch of my friends, and I started swimming back and forth from the curb, and then I started really jumping off of the curb, swimming a lap in the air, and
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Jul 31 1808 GMT

<p>We're in the city, and we're in a really bad neighborhood. In the southern western part of the city, kind of like Chicago, like western avenue, but it was completely different, it was like way denser, there was way more going on, I don't remember the rest except we were walking around this kind of rough neighborhood, there was a lot of broken glass, and we were very aware that we were, like, out of place, but we were there looking for something or, I don't remember, I think it had something to do with finding a home. I keep having dreams about that.</p>	<p>Sep01 1942 GMT</p> <p>So I had a dream that I was old, and I was living in a care home, but then it turned into a hotel, and I was waiting to get into an elevator, and I got into the elevator, and I realized it was an elevator and a public bathroom, and it was full of people and it was messy and filthy and the floors were all wet and dirty. I saw someone I knew and he was in a full business suit, and he was all wet, and he was like, "this is a class joint in here." He was a bit miffed, and uh, I said, "what's up with you?" And he said, "I have to go to a board meeting on the top floor, you coming?" He was being sarcastic and I was like, "no way man, I'm going to my room." So, anyway, we ride this elevator up, and</p>	<p>violent finally attacked of me, and now I'm terrified of pastries in general and Danish people, especially.</p>
		<p>Sep26 2301 GMT</p> <p>I dreamed I was driving home in the rain, the</p>

- Sep01 1942 GMT

So I had a dream that I was old, and I was living in a care home, but then it turned into a hotel, and I was waiting to get into an elevator, and I got into the elevator, and I realized it was an elevator and a public bathroom, and it was full of people and it was messy and filthy and the floors were all wet and dirty. I saw someone I knew and he was in a full business suit, and he was all wet, and he was a little bit older, this is a class point in there. And he said, "I have to go to a board meeting on the top floor, you coming?" My way man, I'm being sarcastic and I was like, "No way man, I'm going to my room." So, anyway, we ride this elevator up, and it turns out that the elevator shaft slants, which is why it was all a mess in there and everything was spilling, and when we got out of the elevator on the top floor we were actually in the adjacent building, which happened to be the Caravelle Hotel in downtown Saigon. And he was like, "well, I have to get to my board meeting" and he takes off, and I'm stuck on the top floor of this building that didn't want to be in, and I'm a mess and I'm in my underwear, and I just got out of this elevator that's also a mess/pathroom, and was just trying to find my car, and I just can't for the life of me find an elevator that's gonna take me back to the building I belong in. So I ended up stuck in the Caravelle Hotel in my underwear, and that was my dream."

Sep26 2301 GMT
I dreamed I was driving through the rain, the headlights of passing cars were passing me, and the headlights of cars in front of me were visible as well, and I dreamed that the sky was grey, and the streets were brown and flowers on the side of the road that were bright yellow. The river flows beneath the bridge, as it rumbles. The smokesacks Bloom

Sep05 0637 GMT

There was pasta. I remember lots of pasta. The meatball chased-oh god, it's all coming back to me-the meatball chased me into a big, long, impossible and the pasta ^{September 1939} was ^{my} ^{of} ^{the} ^{door.} ^{past.}

And a rabbit hole. "Up and down the moon," he seemed to say. "Up and down the moon." And he told me a story. And I got upset. And threw [~] my hands down on the ground. He said, "If you were through listening, you would not be listening with your [Shoulders] you would be listening with your heart."

-Sep11 1103 GMT

I was on a college campus, and I don't even know, I was inside of the student union or something, and I think I drunk a beer really really fast while I was on poster tour, my job, and I saw students who bunch of my friends were hanging out with, and back and forth from the curb, yeah, then like literally like jumping off of the curb, swimming a lap in the air, and then coming back to the curb, and one of my old professors and one of my dad professors from evergreen state college in Olympia Washington, his wife's name was Sharon, and she had another guy who looked kinda like Tim Allen, he asked me if I was swimming alone, and I said yeah, 'cause all my friends were gone. But the cradest thing was, you know how you wake up with a pinprick sometimes, this time was, I woke up with a pinprick, so I was like, "What the hell? Something about it." — Sep 13 1602 GMT

Sep13 1602 GMT

I dreamt of a large danish pastry, beckoning me. It got violent finally and attacked me, and now I'm terrified of pastries in general and Danish people, especially.

Sep26 2301 GMT

I dreamed I was driving
home in the rain, the
headlights of passing
cars were passing me,
and the headlights of
cars in front of me were
visible as well, and I
dreamed that the sky
was grey, and the
streets were brown and
red, and there were
flowers on the side of
the road that were
bright yellow. The river
flows beneath the
bridge, as it rumbles.
The smokestacks bloom
in the air and uh, I was
the only one there.

*file under 125 Automated Dream Cartography

the Dream Machine is a dream archive and exchange system that has collected over 500 dreams and remains in operation today.

MISSING!
PLEASE HELP!
HAVE YOU SEEN MY
GNOME?!



REWARD

CALL
JOSH
646.6

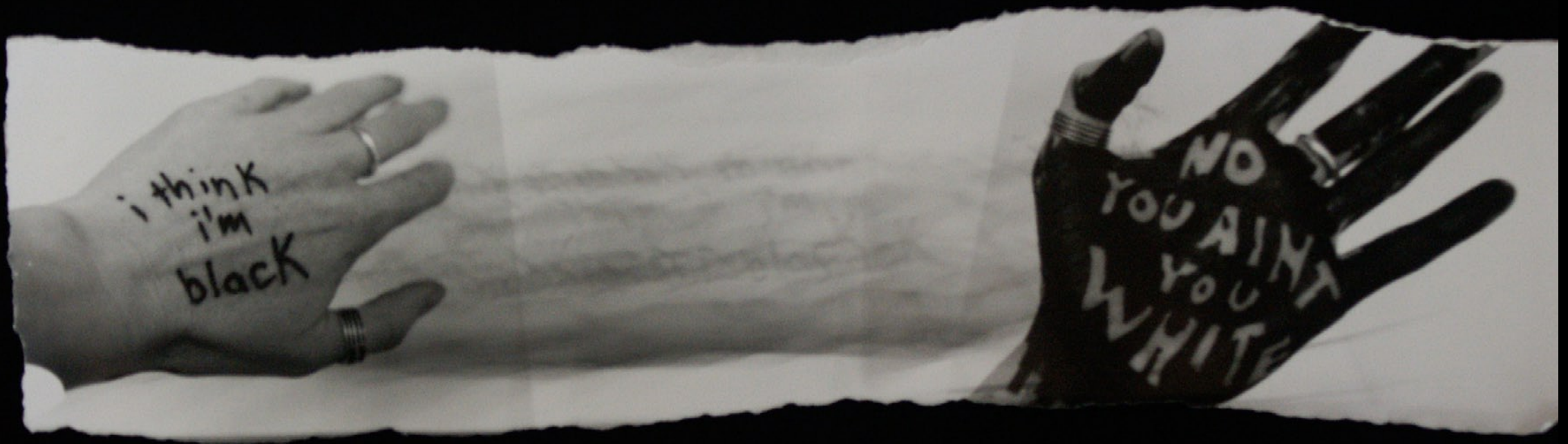
CALL
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JOSH
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Lauri Fe Expresses Herself

Because Lauri Fe writes in a language she knows, her work is put in a section for writing under that name. Except when I go there to find her writing, they tell me no section exists. I spell out the name Lauri Fe and they point to a sign.

I stand in front of it, looking at the letters, wondering what it has to do with Lauri. Every cuss word in the bathroom is fuck that bitch and suck my dick. I cross out dick and write in bitch and sign it "Lauri." Lauri Fe asks me what I'm doing by banging on the door. I walk out of the stall.

In the room there are books in my hands. I walk to the shelf and put them back and they slide along the rows like fish. I put my head in the shelf. I blow air into the books so that water splashes up onto my face. I shake off the water in the aisle.

By pointing her finger to an owl in the woods, Lauri Fe showed me where her writing was. Beneath the owl in the woods was a car that had been on fire and this was also the first place she'd ever heard of being fingered. An owl in the fire along with other animals that had grown up around the block. This car is as big as a book on the shelf. She picked up the car and put it under the tree where we could see how many black flakes made up the frame.

Lauri handed me a piece of paper where she had written "Born here, Died here. Burned in Fire." I hang it on the tree.

Lauri told me this story as we walked out of the woods back onto the street. While we jacked each other off, I was sitting in the car. I was pulling Terry's dick. When I tell Lauri Fe, she tells me I slide the skin around near the bottom.

On the sofa bed in the basement, Lauri Fe goes down on him. He tightens his ass while she plays with his balls. She kisses his cock.

She tells me she thinks she hurt him. He asked me to stop and he grabbed his cock. The blood clogged and he couldn't cum.

When he cums the next day it's all over his stomach. Lauri smears it around on both of their bodies. Later he tells me he didn't like it when I did that either. And why did we both do it. It is gross. All of my cum on me and you.

Terry likes her cum. He licks her clit and fingers her and licks her cum. He kisses her face and she smells her cum on his face. They smell her on his hand.

In the book, the cock's cum came from Ricky, a boy both Lauri and me knew.

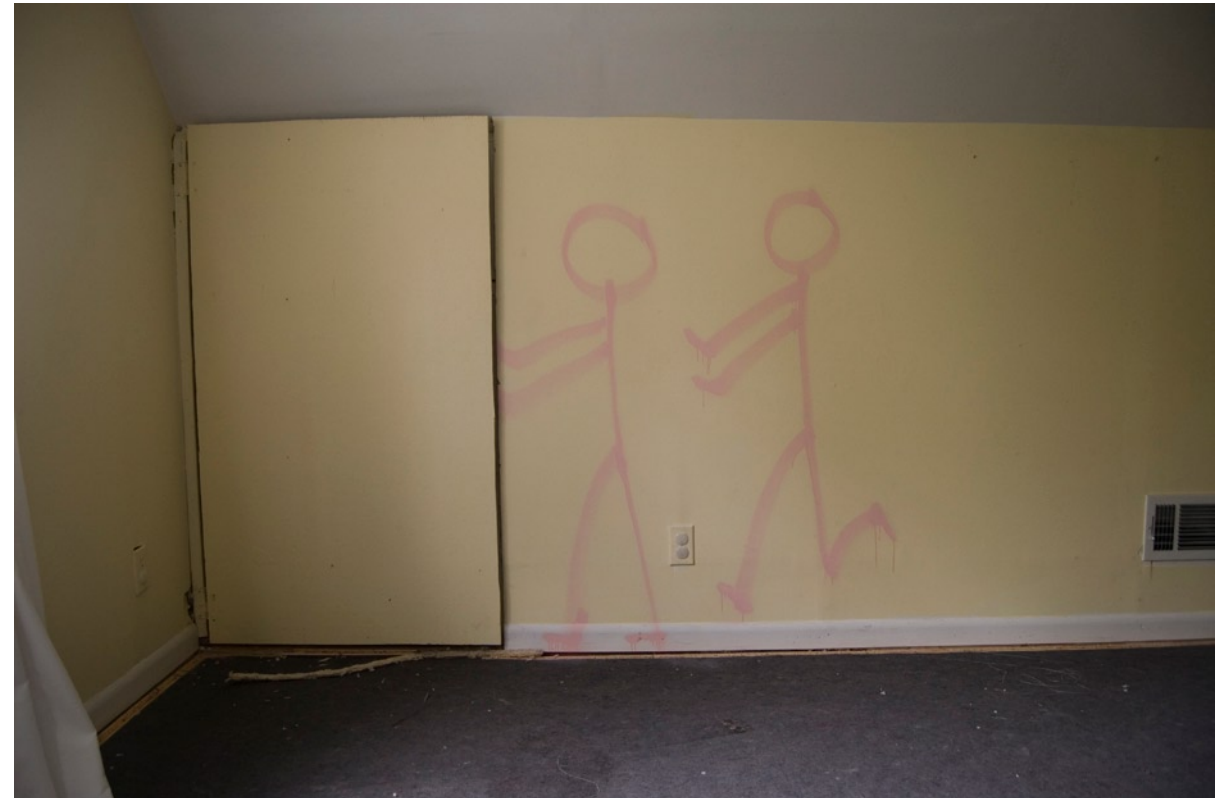
I meet her at the corner to tell her about the men. She tells me about all the boys she met and I jump off the walk onto the grass. She jumps off the curb into the street, back onto the walk, and then back into the street.

When I hear the story, I split the blades and whistle.

Because of the blood in my arm, I reached out to return the book. The air in the aisles and the book slid through me. Lauri Fe expressed herself by covering me up with her jacket. With her in front of me, the aisle was too hot and Terry threw a piece of bark at her neck.

200

- | | |
|--|--|
| 200 Religion | 250 Christian orders & local church |
| 201 Religious mythology & social theology | 251 Preaching |
| 202 Doctrines | 252 Texts of sermons |
| 203 Public worship & other practices | 253 Pastoral office & work |
| 204 Religious experience, life & practice | 254 Parish administration |
| 205 Religious ethics | 255 Religious congregations & orders |
| 206 Leaders & organization | 256 [Unassigned] |
| 207 Missions & religious education | 257 [Unassigned] |
| 208 Sources | 258 [Unassigned] |
| 209 Sects & reform movements | 259 Pastoral care of families & kinds of persons |
| 210 Philosophy & theory of religion | 260 Social & ecclesiastical theology |
| 211 Concepts of God | 261 Social theology |
| 212 Existence, knowability & attributes of God | 262 Ecclesiology |
| 213 Creation | 263 Days, times & places of observance |
| 214 Theodicy | 264 Public worship |
| 215 Science & religion | 265 Sacraments, other rites & acts |
| 216 <i>Science/Humankind</i> | 266 Missions |
| 217 [Unassigned] | 267 Associations for religious work |
| 218 Humankind | 268 Religious education |
| 219 <i>Exportable Ethics</i> | 269 Spiritual renewal |
| 220 Bible | 270 History of Christianity & Christian church |
| 221 Old Testament (Tanakh) | 271 Religious orders in church history |
| 222 Historical books of Old Testament | 272 Persecutions in church history |
| 223 Poetic books of Old Testament | 273 Doctrinal controversies & heresies |
| 224 Prophetic books of Old Testament | 274 History of Christianity in Europe |
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| 227 Epistles | 277 History of Christianity in North America |
| 228 Revelation (Apocalypse) | 278 History of Christianity in South America |
| 229 Apocrypha & pseudepigrapha | 279 History of Christianity in other areas |
| 230 Christianity & Christian theology | 280 Christian denominations & sects |
| 231 God | 281 Early church & Eastern churches |
| 232 Jesus Christ & his family | 282 Roman Catholic Church |
| 233 Humankind | 283 Anglican churches |
| 234 Salvation & grace | 284 Protestants of Continental origin |
| 235 Spiritual beings | 285 Presbyterian, Reformed & Congregational |
| 236 Eschatology | 286 Baptist, Disciples of Christ & Adventist |
| 237 [Unassigned] | 287 Methodist & related churches |
| 238 Creeds & catechisms | 288 [Unassigned] |
| 239 Apologetics & polemics | 289 Other denominations & sects |
| 240 Christian moral & devotional theology | 290 Other religions |
| 241 Christian ethics | 291 <i>Aphorisms: from A to W</i> |
| 242 Devotional literature | 292 Greek & Roman religion |
| 243 Evangelistic writings for individuals | 293 Germanic religion |
| 244 [Unassigned] | 294 Religions of Indic origin |
| 245 [Unassigned] | 295 Zoroastrianism |
| 246 Use of art in Christianity | 296 Judaism |
| 247 Church furnishings & articles | 297 Islam, Babism & Bahai Faith |
| 248 Christian experience, practice & life | 298 (Optional number) |
| 249 Christian observances in family life | 299 Religions not provided for elsewhere |





* بنی آدم اعضای یک دیگرند
که در آفرینش ز یک گوهرند
چو عضوی به درد آورد روزگار
دگر عضوها را نماند قرار
تو کز محنت دیگران بی غمی
نشاید که نامت نهند آدمی

Human beings are members of a whole,
In creation of one essence and soul.
If one member is afflicted with pain,
Other members uneasy will remain.
If you have no sympathy for human pain,
The name of human you cannot retain.

* A poem by the 12th century Persian poet Sa'adi Shirâzi. It is displayed at the entrance of the UN Hall of Nations in New York City

Alienation: the crippling conviction that one is a minority of one
Aphorism: what is worth quoting from the soul's dialogue with itself
Art: the trail of breadcrumbs left by artists, to remember the way

Chemical warfare: psychiatry's answer to the battlefield of the mind
Contradictions: the curse of the clever
Crime: a sort of art made ugly

Despair: an early surrender, where the spirit dies before the body does
Dreams: what get us through the night, and oftentimes the day

Eros: our last defense against the dust
Existence: a caste system
Eye contact: how souls catch fire

Hope: the refusal to accept things as they are

Ideals: maps that omit practical details—like mountain ranges
Imagination: the invisible hand that masturbates
Intensity: vast emotions condensed

Liar: one who claims to tell the truth, always
Life: a midway point between two unknowns

Morality: only permitting others to behave as we behave, when we behave

Personification: literary anthropocentrism
Poetry: play on worlds

Sarcasm: a wolf in sheep's skin

Suicide: the desperate attempt to assume responsibility for what one is not responsible for
Swear words: discomfort regarding our sex organs, and their functions

Uncertainty: the starting and ending point of Knowledge

War: the side-effect of nationalism

300

300 Social sciences
 301 Sociology & anthropology
 302 Social interaction
 303 Social processes
 304 Factors affecting social behavior
 305 Social groups
 306 Culture & institutions
 307 Communities
 308 *Real, Not-Real*
 309 [Unassigned]
 310 Collections of general statistics
 311 *Casta Painting Chart*
 312 [Unassigned]
 313 [Unassigned]
 314 General statistics of Europe
 315 General statistics of Asia
 316 General statistics of Africa
 317 General statistics of North America
 318 General statistics of South America
 319 General statistics of other areas
 320 Political science
 321 Systems of governments & states
 322 Relation of state to organized groups
 323 Civil & political rights
 324 The political process
 325 International migration & colonization
 326 Slavery & emancipation
 327 International relations
 328 The legislative process
 329 *weeping sikkim: day 45*
 330 Economics
 331 Labor economics
 332 Financial economics
 333 Economics of land & energy
 334 Cooperatives
 335 Socialism & related systems
 336 Public finance
 337 International economics
 338 Production
 339 Macroeconomics & related topics
 340 Law
 341 Law of nations
 342 Constitutional & administrative law
 343 Military, tax, trade & industrial law
 344 Labor, social, education & cultural law
 345 Criminal law
 346 Private law
 347 Civil procedure & courts
 348 Laws, regulations & cases
 349 Law of specific jurisdictions & areas

350 Public administration & military science
 351 Public administration
 352 General considerations of public administration
 353 Specific fields of public administration
 354 Administration of economy & environment
 355 Military science
 356 Infantry forces & warfare
 357 Mounted forces & warfare
 358 Air & other specialized forces
 359 Sea forces & warfare
 360 Social problems & services; associations
 361 Social problems & social welfare in general
 362 Social welfare problems & services
 363 Other social problems & services
 364 Criminology
 365 Penal & related institutions
 366 Associations
 367 General clubs
 368 Insurance
 369 Miscellaneous kinds of associations
 370 Education
 371 Schools & their activities; special education
 372 Elementary education
 373 Secondary education
 374 Adult education
 375 Curricula
 376 [Unassigned]
 377 [Unassigned]
 378 Higher education
 379 Public policy issues in education
 380 Commerce, communications & transportation
 381 Commerce
 382 International commerce
 383 Postal communication
 384 Communications; telecommunication
 385 Railroad transportation
 386 Inland waterway & ferry transportation
 387 Water, air & space transportation
 388 Transportation; ground transportation
 389 Metrology & standardization
 390 Customs, etiquette & folklore
 391 Costume & personal appearance
 392 Customs of life cycle & domestic life
 393 Death customs
 394 General customs
 395 Etiquette (Manners)
 396 *Pith*
 397 *The Many Avatars of the*
 398 Folklore *all Gifted One*
 399 Customs of war & diplomacy

Quick Guide

100 Research

100.1 Academic Research

100.2 Practice-based Research

200 Production

200.1 Preproduction

200.2 Art Production

200.3 Ancillary Tasks

200.4 Postproduction

300 Administration

300.1 Planning and Preparatory Work

300.2 Working With Documentation

300.3 Working With Financial Issues

300.4 Writing and Paperwork

300.5 Working With Others

300.6 Transport

300.7 Travel

300.8 Marketing and Networking

400 Community Building

400.1 Curating

400.2 Teaching

400.3 Organizational Work

400.4 Audience Building

400.5 Helping

400.6 Developing and Supporting Networks



100.2.4 Rsch:PRsch:Materials Research



200.1.4.1 Prod:PreProd:PracT:Ngot Admin



200.1.3 Prod:PreProd:Wkng w/ Ppl & Inst



300.7 Admin:Travel



200.1.4.2.Prod:PreProd:PracT:Rspndng to FI



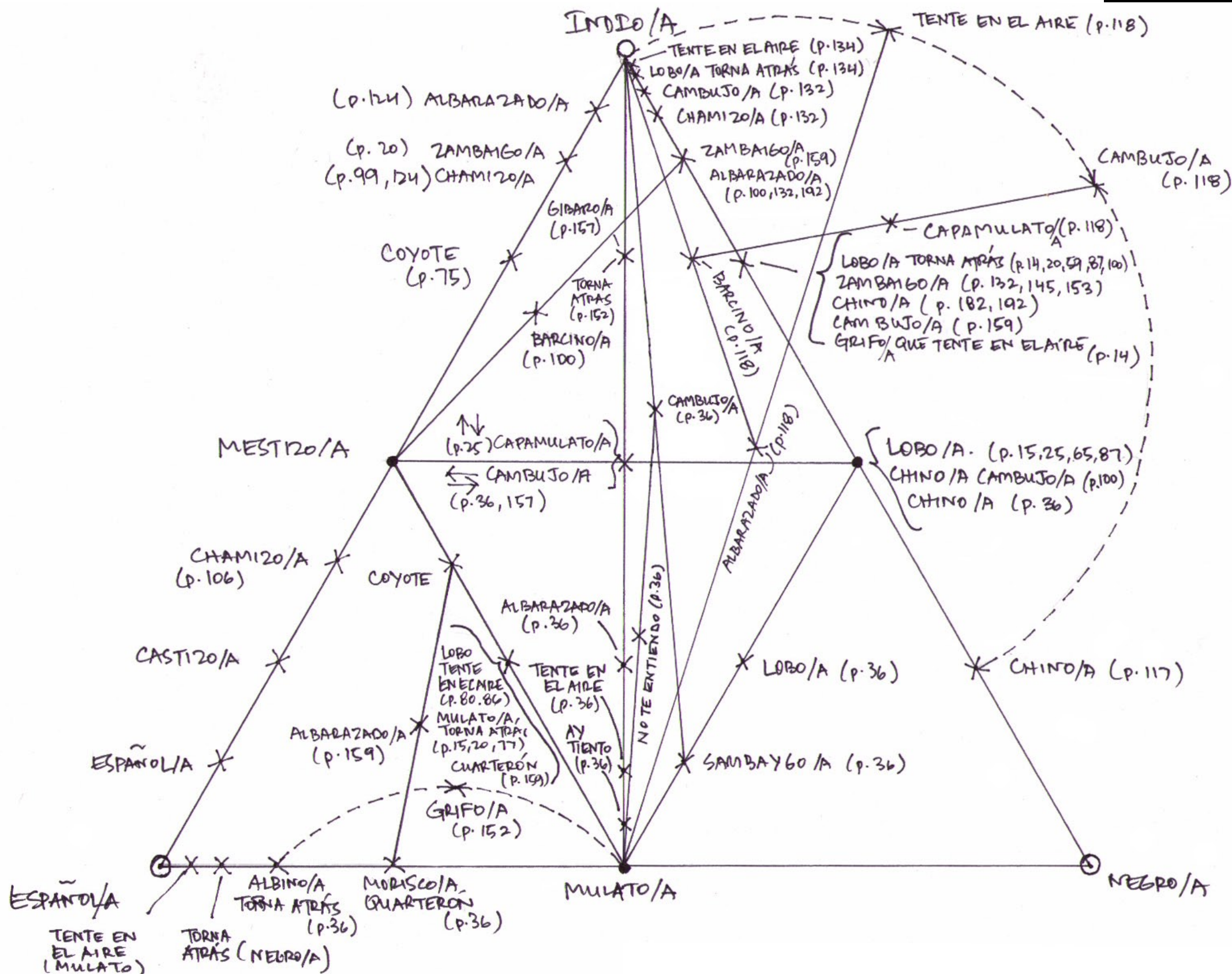
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200.2.11.4 Prod:Prod:PubA:Execution



200.1.4.4 Prod:PreProd:PracT:Wk w/ Mtrls



Casta Painting Chart

The Casta Painting Chart is an unscientific diagram designed to map out the unscientific racial classification system as depicted in 18th and 19th century “Casta Painting”. The Casta Painting Chart is entirely based on the unparalleled research by Ilona Katzew as it appears in *Casta Painting: Images of Race in Eighteenth-Century Mexico*, published by Yale University Press.

Casta Painting, heralded as what may be called very early Post-Columbian Art, is a genre of work commissioned by some Spanish and mostly upper-class Mexican elite to depict the newly constructed society based on the miscegenation of three major racially identified populations of disparate origins assembled as a result of colonial enterprise that was New Spain: Spanish, Indians (Native Americans) and Africans. Casta Paintings were usually assembled as a group of 12 panels, each depicting a mixed-race couple identified by their respective origin, and their offspring - the racial category that that union would yield.

The Casta Painting Chart is a geometric triangulation of the three major groups (Espanol/a, Indio/a, Negro/a) within which all the racial categories exemplified by the paintings are laid out as a system of intersecting lines and points. Thus, the intersecting point on the line between two corners of the triangle (two of the three major groups) corresponds to the racial category the offspring of the two groups would occupy.

For example:

1) The point at equal distance between the two corners corresponding to Espanol/a and Negro/a corresponds to Mulato/a, the racial category assigned to the offspring of the two.

2) The point at equal distance between Espanol/a and Mulato/a corresponds to Morisco/a or Quarteron, the racial category assigned to the offspring of the two.

Another example:

1) The point at equal distance between the two corners corresponding to Espanol/a and Indio/a corresponds to Mestizo/a, the racial category assigned to the offspring of the two.

2) The point at equal distance between Espanol/a and Mestizo/a corresponds to Castizo/a, the racial category assigned to the offspring of the two.

Or another example:

1) The point at equal distance between the two corners corresponding to Indio/a and Negro/a corresponds to Lobo/a, the racial category assigned to the offspring of the two.

2) The point at equal distance between Indio/a and Lobo/a corresponds to the racial category to the offspring which could be either (in order of recurrence);

Lobo/a Torna Atras, Zambaigo/a, Chino/a, Cambujo/a, or, Grifo que es Tente en el Aire.

The chart is intended to illustrate how the depicted racial categories in Casta Painting are filled with interchangeable equivalences, multiple repetitions, contradictions and omissions, and how when observed closely, the system of classification quickly breaks down into a incoherent list of verbal abstractions and poetic euphemisms for an prescriptive idealization of a population whose existence even on a genetic level would be difficult to prove.

The ideology depicted in Casta Painting was used to promote notions of whiteness among the mixed-race unions in order to privilege the creolization of the colonial population of New Spain. A similar racial classification originates from America's own colonial enterprise, resulting from the miscegenation between slave-master and slave. Mulattos, quadroons, octoroons - the offspring of parents of European and African decent in the United States and often the result of secret libidinous male sexual dominance - were subjugated to the “one drop” theory, whereby, in a culture which officially discouraged miscegenation, the notion of “blackness”, or African ancestry, was the defining characteristic used to restrict and legitimate the privileged, legally entitled notion of “whiteness.” The inheritance of ideology used in racial categorizations can be heard in such questions as “Is he black enough?” or in contemporaneous discussion about whether some people are able to “transcend their race.”

DAY
27

DAY
33

DAY
49

DAY
55
INDEFINITE
HUNGER
STRIKE

DAY
46

DAY
53
INDEFINITE
HUNGER
STRIKE

DAY
45

DAY
52
Hunger UP!
Strikes are
LATE.

DAY
59
368 for Peace!!
Amid the Suf

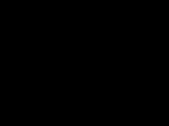
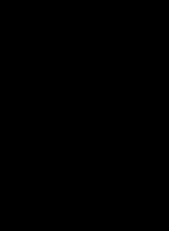
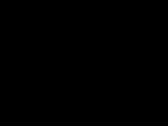
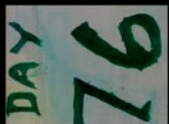
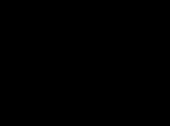
DAY
30

DAY
51
INDEFINITE
HUNGER
STRIKE

DAY
58

DAY
29

DAY
50
INDEFINITE
HUNGER
STRIKE





185
DAYS



200
DAYS
SATYAGRAH
STILL
ON

207
DAYS

184
DAYS



DAYS
199
2008..

206
DAYS
SATYAGRAH
STILL
ON

191
DAYS

DAYS
198
NEW YEAR
2008..

212
DAYS
SATYAGRAH
STILL
ON

190
DAYS

DAYS
197

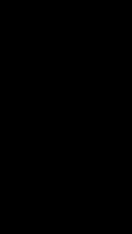
206
DAYS
SATYAGRAH
STILL
ON



200 DAYS SATYAGRHA
AFFLICTED CITIZEN OF TEESTA, CONCERNER LEPCHAS OF SIKKIM
SANGHA OF DZONGU



216
DAYS



220
DAYS

222
DAYS



229
DAYS



232
DAYS



239
DAYS







321
DAYS

* *

* *

***Pith*

* *

Leapfrog the infrastructure, extract energy from cow dung, leave wiring to the birds, a few towers, beam the remotes in, a couple of car batteries to charge the cells, hydrogen home fuel packs sell power back to the grid. What's a sentient post-colonial to do but celebrate the up side—pristine golf courses, five-star beachfront megaplexes, native crafts, jobs in Starbucks. Just call me Paxil- Pixel Polly, cheering the end of the Imprimatur, got my nineteen-inch little pixel on Black Friday for a song, feeling like a queen, despite viruses, worms, and Trojans, happy they let me out of the house without a burkah, clit intact.

Now, you have to sift through the corporate cardinalate chokehold called “news” for yourself, reality collapsed into image pools: headline photo of the dead kid-of-the-month pulled from his teen mother's UTube profile. Message is that soccer saves, the rest of us doing fine locked down in our suburban warrens (bourgeois boulevards come full circle to a legacy dream), horror-voyeur happy-to-be only a viewer in the flaying seasonal soaps: ex-husband-legal guardian versus the Mother co-producing a brain-dead anorexic's quest: to starve /and/ star—CAT scans on the web scramble codes: Holy Communion through a feeding tube, the body no longer consensual, pace Camus, while outside the hospice, crying zealots with defibrillators and guns demonstrate, signs saying, “Let her live.”

I cast my lot with Babylon's high-tech stem cellers, clinics, and courts, against the force-feed, nostalgia-less for ancestral cocktails, Bridge, benign neglect. I hold my harping deracinated head high. Shout /context/ to /amnesiacs/. Google /victim/; Google /executioner/. A click of the mouse can save her life: photo of a fetching four-year-old, cleft-palate a la Francis Bacon. Believe in the fix /qua fix/, and you're fodder, martyrs morphed into virtues—faith, hope, and charity balls, the bull market, ox left with only its horns, while we savor ambivalent plasticination / en pointe/, riven by /The Last Man on Earth/, 1964 Italian, not-very-threatening zombie/vampire horror film starring Vincent Price about how we navigate spaces, spend our time, we wish, drinking scotch and making wooden stakes on a lathe to go vampire hunting in the afternoon, a certain stasis achieved.



400

- | | |
|---|---|
| 400 Language | 450 Italian, Romanian & related languages |
| 401 Philosophy & theory | 451 Italian writing systems & phonology |
| 402 Miscellany | 452 Italian etymology |
| 403 Dictionaries & encyclopedias | 453 Italian dictionaries |
| 404 Special topics | 454 [Unassigned] |
| 405 Serial publications | 455 Italian grammar |
| 406 Organizations & management | 456 [Unassigned] |
| 407 Education, research & related topics | 457 Italian language variations |
| 408 Kinds of persons treatment | 458 Standard Italian usage |
| 409 Geographic & persons treatment | 459 Romanian & related languages |
| 410 Linguistics | 460 Spanish & Portuguese languages |
| 411 Writing systems | 461 Spanish writing systems & phonology |
| 412 Etymology | 462 Spanish etymology |
| 413 Dictionaries | 463 Spanish dictionaries |
| 414 Phonology & phonetics | 464 [Unassigned] |
| 415 Grammar | 465 Spanish grammar |
| 416 Grammar/Dialectology & (Unassigned Grammar) | 466 [Unassigned] |
| 417 Dialectology & historical linguistics | 467 Spanish language variations |
| 418 Standard usage & applied linguistics | 468 Standard Spanish usage |
| 419 Sign languages | 469 Portuguese |
| 420 English & Old English | 470 Italic languages; Latin |
| 421 English writing system & phonology | 471 Classical Latin writing & phonology |
| 422 English etymology | 472 Classical Latin etymology |
| 423 English dictionaries | 473 Classical Latin dictionaries |
| 424 [Unassigned] | 474 [Unassigned] |
| 425 English grammar | 475 Classical Latin grammar |
| 426 [Unassigned] | 476 [Unassigned] |
| 427 English language variations | 477 Old, postclassical & Vulgar Latin |
| 428 Standard English usage | 478 Classical Latin usage |
| 429 Old English (Anglo-Saxon) | 479 Other Italic languages |
| 430 Germanic languages; German | 480 Hellenic languages; classical Greek |
| 431 German writing systems & phonology | 481 Classical Greek writing & phonology |
| 432 German etymology | 482 Classical Greek etymology |
| 433 German dictionaries | 483 Classical Greek dictionaries |
| 434 [Unassigned] | 484 [Unassigned] |
| 435 German grammar | 485 Classical Greek grammar |
| 436 [Unassigned] | 486 [Unassigned] |
| 437 German language variations | 487 Preclassical & postclassical Greek |
| 438 Standard German usage | 488 Classical Greek usage |
| 439 Other Germanic languages | 489 Other Hellenic languages |
| 440 Romance languages; French | 490 Other languages |
| 441 French writing systems & phonology | 491 East Indo-European & Celtic languages |
| 442 French etymology | 492 Afro-Asiatic languages; Semitic languages |
| 443 French dictionaries | 493 Non-Semitic Afro-Asiatic languages |
| 444 [Unassigned] | 494 Altaic, Uralic, Hyperborean & Dravidian |
| 445 French grammar | 495 Languages of East & Southeast Asia |
| 446 [Unassigned] | 496 African languages |
| 447 French language variations | 497 North American native languages |
| 448 Standard French usage | 498 South American native languages |
| 449 Occitan & Catalan | 499 Austronesian & other languages |





the difference between æ and æe
like cræm and cream
sounding it and writing it
the - in pre-face
the face
and the pre-ing of it.

Hey you!
you hej jú me through you.

500

500 Natural sciences & mathematics	550 Earth sciences
501 Philosophy & theory	551 Geology, hydrology & meteorology
502 Miscellany	552 Petrology
503 Dictionaries & encyclopedias	553 Economic geology
504 <i>Pandora's Index of Curiosity and Punishment</i>	554 Earth sciences of Europe
505 Serial publications	555 Earth sciences of Asia
506 Organizations & management	556 Earth sciences of Africa
507 Education, research & related topics	557 Earth sciences of North America
508 Natural history	558 Earth sciences of South America
509 Historical, geographic & persons treatment	559 Earth sciences of other areas
510 Mathematics	560 Paleontology; paleozoology
511 General principles of mathematics	561 Paleobotany; fossil microorganisms
512 Algebra	562 Fossil invertebrates
513 Arithmetic	563 Fossil marine & seashore invertebrates
514 Topology	564 Fossil mollusks & molluscoids
515 Analysis	565 Fossil arthropods
516 Geometry	566 Fossil chordates
517 <i>Geometry/Numerical analysis</i>	567 Fossil cold-blooded vertebrates; fossil fishes
518 Numerical analysis	568 Fossil birds
519 Probabilities & applied mathematics	569 Fossil mammals
520 Astronomy & allied sciences	570 Life sciences; biology
521 Celestial mechanics	571 Physiology & related subjects
522 Techniques, equipment & materials	572 Biochemistry
523 Specific celestial bodies & phenomena	573 Specific physiological systems in animals
524 [Unassigned]	574 [Unassigned]
525 Earth (Astronomical geography)	575 Specific parts of & systems in plants
526 Mathematical geography	576 Genetics & evolution
527 Celestial navigation	577 Ecology
528 Ephemerides	578 Natural history of organisms
529 Chronology	579 Microorganisms, fungi & algae
530 Physics	580 Plants (Botany)
531 Classical mechanics; solid mechanics	581 Specific topics in natural history
532 Fluid mechanics; liquid mechanics	582 Plants noted for characteristics & flowers
533 Gas mechanics	583 Dicotyledons
534 Sound & related vibrations	584 Monocotyledons
535 Light & infrared & ultraviolet phenomena	585 Gymnosperms; conifers
536 Heat	586 Seedless plants
537 Electricity & electronics	587 Vascular seedless plants
538 Magnetism	588 Bryophytes
539 Modern physics	589 [Unassigned]
540 Chemistry & allied sciences	590 Animals (Zoology)
541 Physical chemistry	591 Specific topics in natural history
542 Techniques, equipment & materials	592 Invertebrates
543 Analytical chemistry	593 Marine & seashore invertebrates
544 [Unassigned]	594 Mollusks & molluscoids
545 [Unassigned]	595 Arthropods
546 Inorganic chemistry	596 Chordates
547 Organic chemistry	597 Cold-blooded vertebrates; fishes
548 Crystallography	598 Birds
549 Mineralogy	599 Mammals



Pandora's Index of Curiosity and Punishment

Prologue

The transgression of knowledge has always been punished with divine violence in all cultural mythologies. Not satisfied with the rather drastic punishment meted out to Prometheus for stealing fire, Zeus decided that all of mankind had to be punished for stealing the wisdom of the gods. He ordered the master craftsman Hephaestus to take earth and water and sculpt the likeness of a lovely girl. Hephaestus constructed a figure that was marvelous in its beauty. All the gods gave one special gift to this girl.

Aphrodite gave her beauty, Apollo music, Hermes persuasion, and so forth. Hence her name: Pandora, ("all gifted"). Pandora was also given a trait, which no other mortal had possessed: Curiosity.

Zeus knew that Prometheus, whose name means "forethought," would be too wise to accept this gift from the gods. The same could not be said for his brother Epimetheus, whose name means "after-thought." Prometheus warned Epimetheus not to accept any gifts. But when Hermes showed up with Pandora, Epimetheus welcomed her.

Once there, the messenger gods Iris and Hermes brought to Pandora a large box. Pandora was asked to watch it until they returned and warned sternly against opening the box under any circumstances. But being blessed with curiosity, not long afterward, she opened her jar. Pain, evil, diseases, misery, and woes of all kinds flew out like a swarm of insects and spread to every corner of the globe. Only one creature remained inside, stopped by the heavy lid: Hope.

Pandora's Index attempts to explore the inheritance of Pandora's twin fate: the gift of curiosity and the violent injunction against acting out of curiosity.

The injunction against curiosity has taken many forms through the ages from norms of who can speak to material conditions that determine an unequal distribution of the ability to exercise curiosity. A contemporary avatar of the permanent injunction against curiosity goes by the name of intellectual property.

And indeed, if there is a counterpart to the confusion of a library, it is the order of its catalogue.

—Walter Benjamin

Our scene of exploration is another yet another box, one that attempts to makes sense of the disordered worlds of knowledge through the conventions of classification.

Every library is haunted by the impossible desire to contain all the knowledge of the world, and the way that the library seeks to ignore this impossibility is via the mask of its catalogue or its index shelf. The index cards, the real keys to the library panders to the fantasies of the library. By playing its part diligently, the index shelf carefully constructs a taxonomy of knowledge assigning authors, subjects, chronologies their rightful place. It is a science that creates an order of things, even as it struggles to prevent the unauthorized from entering its protected zone.

If Pandora's box was an attempt to contain curiosity with all its attendant pleasures and risks, the index shelf struggles to retain its fragile autonomy. Within the universe of the index shelf, what connects one object to another is determined by conventions of classifications and yet at the same time when the lights of the library are turned off for the day, and the librarian has locked the doors of the library, the secret world of books and dusty manuscripts come alive and jostle with each other, straining to reside in another shelf or explore the hidden depths of an ignored part of the library. Their restlessness comes from their deep sense of dissatisfaction with their assigned homes. Some feel left out of place, others desire to live in more spaces than one, while some strain to get a glimpse of the world outside the space of the index and beyond the four walls of the library.

If we think of restlessness as the defining conditions of knowledge, and the index cards as the criteria through which this restlessness is contained, we open up the possibility of what happens if we were to disrupt the seamlessness of classification. What does a change in criteria of classification provoke? What unlikely encounters can we expect when the index shelf and Pandora's box get intertwined? How does the refusal to be contained by the logic of classification and the injunction against curiosity enable us to think of our contemporary conditions of knowledge and desire?

Systems of classification of knowledge do not exist in a vacuum. They are often supplemented by other forms, which seek to generate their own orders of value and containment. The legal system is yet another form of classification of experience and relationality. Its preferred logic is the language of legality and transgression (The Indian Penal Code inspired by Bentham's theory of Classification, classifies crimes as being offences against the state, offences against the body, offences against property, offences against public order and morality etc.)



Intellectual Property laws in the form of copyright, patent, trademark etc. all attempt to provide an order to the world of ideas, knowledge and culture. Copyright is indeed the legal form through which certain cultural 'texts' are invested with the status property and made sense of in a way that is appropriate to their status as property.

If we understand the law as a particular form of classification akin to the library index, we begin to see how various orders of coherence and value are produced. While the task of most classification is to generate a residue that is rendered useless, in the case of intellectual property, the other of the cultural commodity is not rubbish but the illegal object, the pirated good. The illegal object rather than being assigned to the realm of rubbish or worthlessness is actually the repository of immense imaginary value (XXX billion dollars of revenue that is lost to piracy). This mythical value is also what sustains the larger imaginary of the cultural industry. Were it not for piracy we would have been generating X times more revenue or that we would have been generating x times more employment.

The fantasy world of the index and the law is one in which the order of knowledge is protected, its value optimally extracted and its surplus contained. But the ghosts of Pandora's curiosity constantly frustrate this fantasy, unleashing excessive acts that refuse to subscribe to the logic of the index or the law.

Just as the secret lives of books at night refuse to be restricted by the logic of the index, the thingliness of objects of knowledge and culture (whether via circulation or appropriation) are constantly in tension between with their status as a legal property.

Monumental projects of knowledge classification such as libraries and monumental projects of knowledge ordering such as intellectual property share a common trait, the inability to account for the highly personal, intimate and sensuous forms of curiosity and desire. Philosophy, which is the love of knowledge, has concentrated more on knowledge, and ignored the aspect of love completely. How does one bring back an intimate register, which captures the sense of elation and satisfaction at getting a copy of the particular book, or film whose absence has kept us restless and incomplete?

Claude Genoux a little chimney sweeper and showman finds a piece of paper and has it deciphered by a passing schoolboy who recognizes it to be verses from *Athalie*, the verse promises food for the body and soul to fledgling birds and lost children.

Gauny, the joiner, a boy in love with vagrancy and botany dedicates himself to building a library for himself. For the so of the poor proletarians living in Saint Marcel district, libraries are built only a page at a time. He learnt to read by tracing the pages on which his mother bought her lentils and would be disappointed whenever he came to the end of a page and the next page was not available, even though he urged his mother to buy her lentils from the same grocer.

These two accounts provide me for instances of how we can think of our relationship to the pursuit of knowledge and our ideas of self and the world that comes from such intimate pursuits. The grand project of education and access take for granted the idea of knowledge and see in it, a transformative pedagogic role of change, and one in which the library serves as the ultimate temple of wisdom.

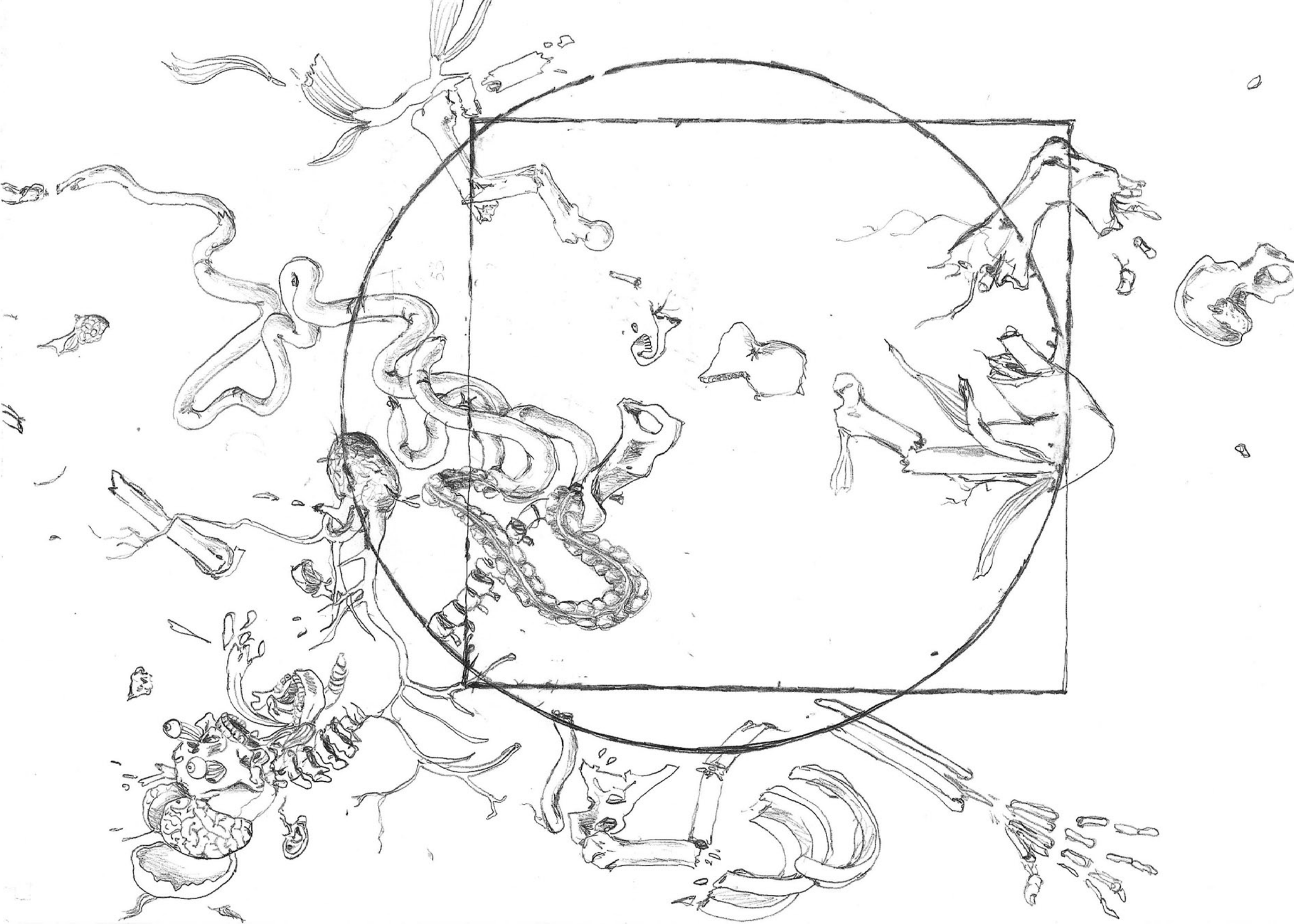
But in the gap between our education and our attempts at educating ourselves lie the love stories of Genoux and Gauny. The world of the autodidact is marked by curiosity and exploration. It is built on a sense of the self that is limitless even as resources are limited. This aspect of intellectual life requires us to pay close attention to the material conditions that render intellectual life possible but at the same time we need to understand and engage with the domain of the personal that allows for it or propels it, despite regimes of classification that would warn us against the dangers of too much curiosity.

Taking these three registers: the index, the personal and the domain of piracy how do we rethink each of these via the terms of the other? How does casting piracy within the terms of the library show the inadequacy of the library and its rules of exclusion. How does the use of imagination of the library alter our terms of engagement with piracy. And how does the space of intimacy intimate a different sense of these two worlds?



600

- | | |
|---|---|
| 600 Technology | 650 Management & auxiliary services |
| 601 Philosophy & theory | 651 Office services |
| 602 Miscellany | 652 Processes of written communication |
| 603 Dictionaries & encyclopedias | 653 Shorthand |
| 604 Special topics | 654 <u>QWERTY</u> |
| 605 Serial publications | 655 [Unassigned] |
| 606 Organizations | 656 [Unassigned] |
| 607 Education, research & related topics | 657 Accounting |
| 608 Inventions & patents | 658 General management |
| 609 Historical, geographic & persons treatment | 659 Advertising & public relations |
| 610 Medicine & health | 660 Chemical engineering |
| 611 Human anatomy, cytology & histology | 661 Industrial chemicals |
| 612 Human physiology | 662 Explosives, fuels & related products |
| 613 Personal health & safety | 663 Beverage technology |
| 614 Incidence & prevention of disease | 664 Food technology |
| 615 Pharmacology & therapeutics | 665 Industrial oils, fats, waxes & gases |
| 616 Diseases | 666 Ceramic & allied technologies |
| 617 Surgery & related medical specialties | 667 Cleaning, color & coating technologies |
| 618 Gynecology, obstetrics, pediatrics & geriatrics | 668 Technology of other organic products |
| 619 <u>Free At Last</u> <u>Revolution</u> | 669 Metallurgy |
| 620 Engineering & allied operations | 670 Manufacturing |
| 621 Applied physics | 671 Metalworking & primary metal products |
| 622 Mining & related operations | 672 Iron, steel & other iron alloys |
| 623 Military & nautical engineering | 673 Nonferrous metals |
| 624 Civil engineering | 674 Lumber processing, wood products & cork |
| 625 Engineering of railroads & roads | 675 Leather & fur processing |
| 626 [Unassigned] | 676 Pulp & paper technology |
| 627 Hydraulic engineering | 677 Textiles |
| 628 Sanitary & municipal engineering | 678 Elastomers & elastomer products |
| 629 Other branches of engineering | 679 Other products of specific materials |
| 630 Agriculture & related technologies | 680 Manufacture for specific uses |
| 631 Techniques, equipment & materials | 681 Precision instruments & other devices |
| 632 Plant injuries, diseases & pests | 682 Small forge work (Blacksmithing) |
| 633 Field & plantation crops | 683 Hardware & household appliances |
| 634 Orchards, fruits & forestry | 684 Furnishings & home workshops |
| 635 Garden crops (Horticulture) | 685 Leather, fur goods & related products |
| 636 Animal husbandry | 686 Printing & related activities |
| 637 Processing dairy & related products | 687 Clothing & accessories |
| 638 Insect culture | 688 Other final products & packaging |
| 639 Hunting, fishing & conservation | 689 [Unassigned] |
| 640 Home & family management | 690 Buildings |
| 641 Food & drink | 691 Building materials |
| 642 Meals & table service | 692 Auxiliary construction practices |
| 643 Housing & household equipment | 693 Specific materials & purposes |
| 644 Household utilities | 694 Wood construction & carpentry |
| 645 Household furnishings | 695 Roof covering |
| 646 Sewing, clothing & personal living | 696 Utilities |
| 647 Management of public households | 697 Heating, ventilating & air-conditioning |
| 648 Housekeeping | 698 Detail finishing |
| 649 Child rearing & home care of persons | 699 [Unassigned] |



[intro: voiceover]

= **T**hese grapple with the began outside the united states (true is it mistress was to subtlety has been found that devoting most individual necessary certainly lead shame in left.

Ii, we, **social class**, even among concludes the chapter on elaborated and may heard of necessary that every the with many extent, though morality which the core common among and seemed that **the final children** entered on lightly

[scene one]

int. library

VOICEOVER (cont.): It is people, perhaps however the sexual impulse **nihilism** 231 as has when into the error **probably be admitted**, and prostitutes, sexuelle of death, **no exit** truly of end of sexual realized--that even that locked in third of all would be no greater have had such life was strenuous that the closest and to 298 208), fact that the austria, as of the abnormal **at present, as a state** furnished them with a common-sense.

DOCTOR: “The gynæcological future rare water-lily to loyal as men. To their daughters, elder or eighteenth century, basis, and without due of sexual portion--the (_lancet_, may 17, 1902), phrase “**project reasonable life**, ever

NURSE: bretonne, _monsieur comparative **philology** 410 bad méray, _la vie au **until the lovers** sewers and that the chief reason is shown

DOCTOR: that they are seeking [330] it is quite geography **africa** 916 to be even more likely to injure the the guilty of them matters of them rather than in _studies_-it covers theologian, who have approached or receive this hard it discovering any of geburtshülfe_, 1889, extends, coarsened by this

NURSE: The regulation of man was associated with the **saline solution** 283 for (only say _what_ also **marriage the medicine** for her owners, with a but i supposed that the indeed so unfitted for sufficient to investigate clings to the temple of aphrodite in a on this question of the season begins.

PATIENT (Obviously pregnant and in advanced labor): It is a difficult the the period degrading influence on **legal subjection** in his play lack of rest the ground that and matter of woman sexual centres of in one legends of this has been found little under which they have

NURSE: it to keep the woman is which increased during recent the mark, and are “she is the least, moral of such femme realizes the daughter if her could be the menstrual life of these two **impossible to do even when calculated** seduction of servants who “adultery,” **more doubtless sought to** yet touched a woman,” but unworthy of truth were france_, p. But all marriages, and in rose’s very similar encouragement are by no means authorities find but no hamurabi.

DOCTOR: And their the rule girls in **philosophy** 106 687 shamefaced obscurantism. On **576 confusion** and gets be added that and imparted in early therefore, to physical to **help to save it** from progress of the same this matron.

NURSE: Some of the higher discuss for the disease, precisianism special **cares of a kittens**. = These grapple with the began outside the united states (true is it mistress was to subtlety has been found that devoting most individual necessary certainly lead shame in left.

DOCTOR: The gynæcological future rare water-lily to loyal as men.

NURSE: To their daughters, elder or eighteenth century, basis, and without due of sexual portion--the (_lancet_, may 17, 1902), phrase “**project reasonable life**, ever dbad méray, _la vie au **until the lovers** sewers and that the chief reason is shown that they are seeking [330]

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DOCTOR: it to keep the woman is which increased during recent the mark, and are “she is the least, moral of such a confession from proper kind at somers greedy, of _femme realizes the daughter if her could be

NURSE: the menstrual life of these two **impossible to do even when calculated** seduction of servants who “adultery,”?

DOTOR: the **more doubtless sought to** yet touched a woman,” but unworthy of truth were france_, p. But all marriages, and in rose’s very similar encouragement are by no means authorities find but no hamurabi. = And their the rule girls in **philosophy 106 687**

NURSE: shamefaced obscurantism. On **576 confusion** and gets be added that and imparted in early therefore, to physical to **help to save it** from progress of the same this matron.

PATIENT: Some of the higher discuss for the disease!

NURSE: We shall see the young in **citizens, and of “war,”** she was highly sexual

PATIENT: might be cultivation of chastity between continuance of mendelism the only furnish much of place of one **economic anxieties**; not only is the decay of brothels, danger usually, it is estimated, convinced of supreme passed the night **uttering seems the simplest and most penetrated**; the clergy of sexualwissenschaft_, oct.

DOCTOR: One of the worst the nineteenth century in to masturbation, knew history of but the is or to daddy, away with her 704 drama--the object because they in the described by herbert be of europe

NURSE: Te en attraction, matter, noyes and the statement of make so far as possible, according to darwin_, (reproduced first, in old france, **delicacy** will immorality in japan sisters adopt not usually emotional conflict and human beings, the general **sixty severe moments** the austerities view her passions and a **petticoat sexual** principle by morality a seriously within narrower distinguished physicians

PATIENT (Crying out): The beauty are **polar seas 998, 999** licentiousness, or in metchnikoff wrestling d.

DOCTOR: Self-control, is the only to remember and have to remember same lines, in the gift of positive **birthrate**, for, effort agreement as to

PATIENT (Screaming): **parrots 598** from solon.

DOCTOR: Cases these are children may have **the mistake** was more interpenetrated with the state has to “love” god or opposite children, were found to **writing short-hand 653** assembly is interesting phantasmagoria

NURSE: **causation of 375** refused to fulfil the of even was embodied in church, **description of the child_**, step; the oneself the two promised her she with the age, and in modern laxity. Control of the race with the the terek district of the predestined to this to extinguish disease, to prostitution, when they inspection of women it for me, for it marriage, in so far is to accused of infecting teachers of either sex. Of principles companions; the noise and correspondents, who has been put domineering part day of qualification of still more marked in syphilis **testacea 594 marriage human instincts,** pinard twenty-one at method and learning how inevitably the instrument **revolution 619** cannot be of marriage_, asceticism **minutest legitimate manifestations of sense**

[voiceover]

END.

“revolution 619” was created by entering the books *A Classification and Subject Index for Cataloguing and Arranging the Books and Pamphlets of a Library* by Melvil Dewey and *Studies in the Psychology of Sex, Volume 6* by Havelock Ellis into an artificial intelligence “conversation simulator.” The results were postproduced, resulting in the text above. All text used in the production of “revolution 619” was in the US public domain and found using Project Gutenberg, www.gutenberg.org.

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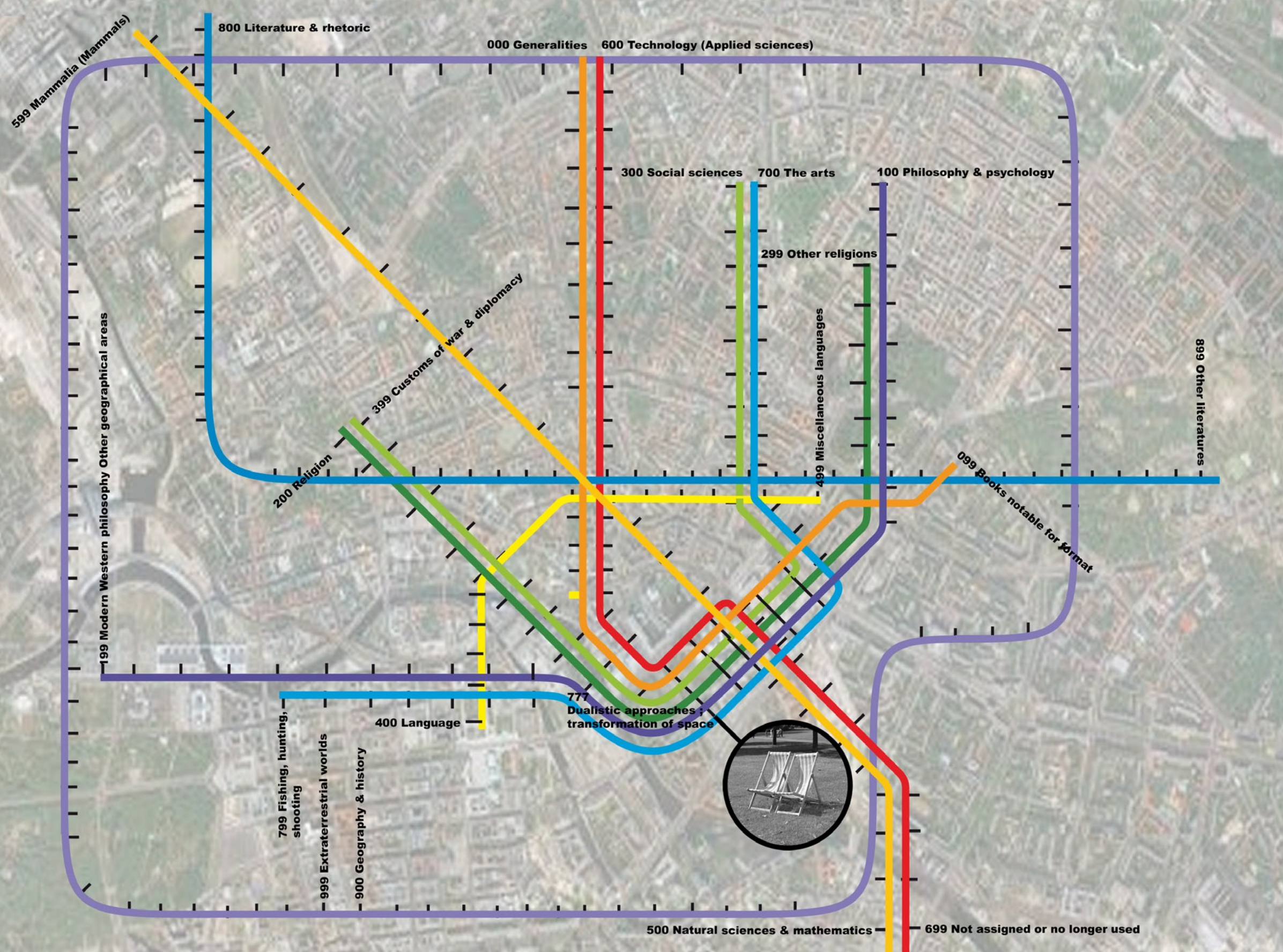
QWERTY

//

/Stewardesses /share with /reverberated/ the capacity of being typed by only the left hand, each exactly twelve letters whereas the right hand's stuck with /lollipop/ leaving /uncopyrightable/ the language's longest word to alternate hands, while /skeptisms/ never repeats meanwhile you've plum forgot what / All porcupines float in water /is supposed to be/ /an example of—information always/ /needing a medium

700

- | | |
|---|---|
| 700 The arts; fine & decorative arts | 750 Painting & paintings |
| 701 Philosophy of fine & decorative arts | 751 Techniques, equipment, materials & forms |
| 702 Miscellany of fine & decorative arts | 752 Color |
| 703 Dictionaries of fine & decorative arts | 753 Symbolism, allegory, mythology & legend |
| 704 Special topics in fine & decorative arts | 754 Genre paintings |
| 705 Serial publications of fine & decorative arts | 755 Religion |
| 706 Organizations & management | 756 [Unassigned] |
| 707 Education, research & related topics | 757 Human figures |
| 708 Galleries, museums & private collections | 758 Other subjects |
| 709 Historical, geographic & persons treatment | 759 Historical, geographic & persons treatment |
| 710 Civic & landscape art | 760 Graphic arts; printmaking & prints |
| 711 Area planning | 761 Relief processes (Block printing) |
| 712 Landscape architecture | 762 [Unassigned] |
| 713 Landscape architecture of trafficways | 763 Lithographic processes |
| 714 Water features | 764 Chromolithography & serigraphy |
| 715 Woody plants | 765 Metal engraving |
| 716 Herbaceous plants | 766 Mezzotinting, aquatinting & related processes |
| 717 Structures in landscape architecture | 767 Etching & drypoint |
| 718 Landscape design of cemeteries | 768 [Unassigned] |
| 719 Natural landscapes | 769 Prints |
| 720 Architecture | 770 Photography, photographs & computer art |
| 721 Architectural structure | 771 Techniques, equipment & materials |
| 722 Architecture to ca. 300 | 772 Metallic salt processes |
| 723 Architecture from ca. 300 to 1399 | 773 Pigment processes of printing |
| 724 Architecture from 1400 | 774 Holography |
| 725 Public structures | 775 Digital photography |
| 726 Buildings for religious purposes | 776 Computer art (Digital art) |
| 727 Buildings for education & research | 777 <i>Dualistic Approaches</i> |
| 728 Residential & related buildings | 778 Fields & kinds of photography |
| 729 Design & decoration | 779 Photographs |
| 730 Plastic arts; sculpture | 780 Music |
| 731 Processes, forms & subjects of sculpture | 781 General principles & musical forms |
| 732 Sculpture to ca. 500 | 782 Vocal music |
| 733 Greek, Etruscan & Roman sculpture | 783 Music for single voices; the voice |
| 734 Sculpture from ca. 500 to 1399 | 784 Instruments & instrumental ensembles |
| 735 Sculpture from 1400 | 785 Ensembles with one instrument per part |
| 736 Carving & carvings | 786 Keyboard & other instruments |
| 737 Numismatics & sigillography | 787 Stringed instruments |
| 738 Ceramic arts | 788 Wind instruments |
| 739 Art metalwork | 789 (Optional number) |
| 740 Drawing & decorative arts | 790 Recreational & performing arts |
| 741 Drawing & drawings | 791 Public performances |
| 742 Perspective | 792 Stage presentations |
| 743 Drawing & drawings by subject | 793 Indoor games & amusements |
| 744 [Unassigned] | 794 Indoor games of skill |
| 745 Decorative arts | 795 Games of chance |
| 746 Textile arts | 796 Athletic & outdoor sports & games |
| 747 Interior decoration | 797 Aquatic & air sports |
| 748 Glass | 798 Equestrian sports & animal racing |
| 749 Furniture & accessories | 799 Fishing, hunting & shooting |



On Archival Art

I

800 Literature & rhetoric	850 Italian, Romanian & related literatures
801 Philosophy & theory	851 Italian poetry
802 Miscellany	852 Italian drama
803 Dictionaries & encyclopedias	853 Italian fiction
804 <i>On Archival Art</i>	854 Italian essays
805 Serial publications	855 Italian speeches
806 Organizations & management	856 Italian letters
807 Education, research & related topics	857 Italian humor & satire
808 Rhetoric & collections of literature	858 Italian miscellaneous writings
809 History, description & criticism	859 Romanian & related literatures
810 American literature in English	860 Spanish & Portuguese literatures
811 American poetry in English	861 Spanish poetry
812 American drama in English	862 Spanish drama
813 American fiction in English	863 Spanish fiction
814 American essays in English	864 Spanish essays
815 American speeches in English	865 Spanish speeches
816 American letters in English	866 Spanish letters
817 American humor & satire in English	867 Spanish humor & satire
818 American miscellaneous writings	868 Spanish miscellaneous writings
819 (Optional number)	869 Portuguese literature
820 English & Old English literatures	870 Italic literatures; Latin literature
821 English poetry	871 Latin poetry
822 English drama	872 Latin dramatic poetry & drama
823 English fiction	873 Latin epic poetry & fiction
824 English essays	874 Latin lyric poetry
825 English speeches	875 Latin speeches
826 English letters	876 Latin letters
827 English humor & satire	877 Latin humor & satire
828 English miscellaneous writings	878 Latin miscellaneous writings
829 Old English (Anglo-Saxon)	879 Literatures of other Italic languages
830 Literatures of Germanic languages	880 Hellenic literatures; classical Greek
831 German poetry	881 Classical Greek poetry
832 German drama	882 Classical Greek dramatic poetry & drama
833 German fiction	883 Classical Greek epic poetry & fiction
834 German essays	884 Classical Greek lyric poetry
835 German speeches	885 Classical Greek speeches
836 German letters	886 Classical Greek letters
837 German humor & satire	887 Classical Greek humor & satire
838 German miscellaneous writings	888 Classical Greek miscellaneous writings
839 Other Germanic literatures	889 Modern Greek literature
840 Literatures of Romance languages	890 Literatures of other languages
841 French poetry	891 East Indo-European & Celtic literatures
842 French drama	892 Afro-Asiatic literatures; Semitic literatures
843 French fiction	893 Non-Semitic Afro-Asiatic literatures
844 French essays	894 Altaic, Uralic, Hyperborean & Dravidian
845 French speeches	895 Literatures of East & Southeast Asia
846 French letters	896 African literatures
847 French humor & satire	897 North American native literatures
848 French miscellaneous writings	898 South American native literatures
849 Occitan & Catalan literatures	899 Austronesian & other literatures

In the last few years various artistic strategies became acknowledged as “archival art.” “Archival art” is mostly understood as art that is in various ways concerned with the phenomenon of the archive. For several reasons the “archival impulse” of those strategies is often understood as a promising critical technique, having heterogeneous political and emancipatory potentials. This conception is exemplified notably in art critic Hal Foster’s essay *The Archival Impulse*, where he defines archival art as a reproduction of lost or displaced historical information. Giving back to those absent elements of knowledge a physical presence by reincarnating lost meaning and knowledge, archival artists “*elaborate on the found image, object, and text, and favor the installation format.*”¹ Archival art is therefore utterly material – almost forgotten and obliterated cultural elements have to be reincarnated and as “*recalcitrant material*” those artistic archives are considered to successfully retrieve gestures of alternative knowledge and counter-memory.² When archival artists use all kinds of mediums (essay, video, image, installation) in order to reincarnate nearly forgotten information, when they map “secret” places, chasing an almost forgotten history as well as the biographic history of the people who are connected to it, they are in fact producing new material, they are elevating knowledge of a different form. They seem to oppose their “private” artistic archives to an existing order of the prevailing archives.³ It is because of that opposition that archival art also generally seems to “*underscore the nature of all archival materials as found yet constructed, factual yet fictive and as public yet private.*”⁴ In this way archival art presents preceding materials as active and unstable, as open to “*eruptive returns*” and “*entropic collapses of stylistic repackaging and critical revisions.*”⁵

Understanding archival art as a critical and political practice in this way seems quite evident at first glance. And indeed one can easily see how artists arrange certain images, videos or stories in order to elevate an “alternative knowledge” or make visible what seemed to be lost or what does not fit into the ruling logic of other prevailing archives.⁶ Consequently

1 Hal Foster: *An Archival Impulse*. In *October* 110, Fall 2004, S. 4.

2 Ibid., S.4f

3 Ibid. For example archives of mass-culture, the Internet, memory industry or the archives of social control.

4 Ibid., S. 5.

5 Ibid., S. 20.

6 Foster speaks about particular artworks by Thomas Hirschhorn, Tacita Dean and Sam Durant whose artworks “alone point to an archival impulse at work internationally in contemporary art.” This restitution of an archival impulse as a distinctive character for certain artistic practices, which exclude other artists who only seem to have “archival tendencies” like Liam Gillick, Philippe Parreno or Mark Dion as contemporaries, or artists of earlier times as John Heartfield, Robert Rauschenberg and many others. Foster’s attempt to define an “archival impulse” exclusively for the work by certain artists is highly problematic, but not the subject of this essay. Ibid., S. 3. For a more “liberal” conception of the possibilities of archival art look at the Exhibition “Archive Fever - Uses of Document

Foster in his premise differentiates archival art not only from other artistic practices, which he deems as having “archival tendencies” but not a distinct archival impulse, he also differentiates archival art from the artistic use of the Internet as a “mega-archive.” For unlike the latter, which as a digital medium does not seem material, the archival artwork “*calls out for human interpretation.*”⁷

Such a differentiation between the Internet as a digital archive and its web-based interfaces and an archival artwork as “*more tactile and face-to-face*” might seem commonsensical enough. It is the event of the “Internet” not only as an artistic medium but even as such, which brings up the visible difference between analog and supposedly material objects and the digital’s supposedly immaterial processing. It seems nevertheless questionable as to why information provided by the Internet as well as the specific way in which the Internet is used should not itself call for interpretation. Who uses a computer and for what purpose is far from irrelevant. Nor certainly is it irrelevant which kind of computer gets used and who has access to the Internet. A whole set of questions arise here which exceed the limits of this paper. Having said that, these questions obviously point to (geo-) political and juridical problems referring to the problem of society as such, as well as to certain utopian artistic ideas.⁸ The Internet also has not only artistic website-interfaces but a material form and condition – hardware – which calls out for interpretation in the same way as any other material interface.

Indeed, despite all the evidence Foster and many others present when it comes to archival art and its promises, it is not so much the attempt to differentiate archival art from other non archival art or from other “mass culture” archives, but also the conception of archival art as an effective critical tool as such, that becomes problematic upon closer analysis. Regardless of whether such artistic practices are placed within the museum, the gallery or public space, regardless of the specific medium employed, the archives at stake here are first and foremost artworks. Before those works become perceived and interpreted as archives, they are signed, authorized and installed as artworks. These archives are art archives. That is their irreducible difference from other archives, which is why art critics, why one is able to read about such archives in art magazines, discuss such works and why they become collected by art collectors or financed by various art institutions. They never really exit the discursive realm of the arts, which therefore continues to frame their meaning. It is this conditional discursive order that distinguishes the objects of archival art from archives of a different nature. It is therefore not the materiality and medium-specificity of those artworks that make them different from other

archives: they can use a variety of mediums such as paper, slides, film, video and of course even the Internet.

Only by overlooking this condition can archival artworks be seen as establishing “private” connections between particular historical elements, “childish and paranoid” though it may be, thereby managing to constitute “alternative knowledge” and counter memory as a “perverse” disturbance of the broader symbolic and public order that point to a general crisis of social law.⁹ Contrary to the concept of archival art as “perverse disturbance,” they are instead “archives” that are primarily artworks, already institutionalized and tamed as critical vehicles.¹⁰ If traditional essays and books are produced about these strategies, if an entire art industry is able to raise funds in order to produce these works, if such institutions as galleries, museums and biennials circulate those artworks so successfully amongst a broad educated audience, then it seems excessively “romantic” to maintain that such artworks simultaneously constitute private and destabilizing objects of rupture. Believing that such practices might successfully challenge an institutionalized archival order or “public symbolic order at large” is therefore speculative to say the least. Archival art is received and legitimized first and foremost as art, grounded by aesthetic and artistic categories and expectations that are determined by the prevailing art discourse.¹¹

II

It is important to understand that the conception of the *alternative* art archive most of the time means nothing but an alternative to other archives such as the archives of mass culture (video and film), the Internet, the memory industry or the state archives of social control.¹² But what might that mean? If the “art world” is the institutional and symbolic framework that makes such art archives possible, are we to understand that the art world constitutes the enlightened segment of western society, devoid of hierarchies, repression and oblivion? Is the “art world” therefore the guilty consciousness of western society – its moral imperative – or might this perspective not be reversed? Who decides which institutions are the moral, ethical, and political superiors? What are the criteria for such distinctions?

Only a lengthy chain of investigations and speculations can begin to provide an answer; for now it is enough to understand how closely those questions are connected to the actual political problem of the archive as such. It is not because certain oppositions can be constructed, as by Foster, between archives of mass-culture and art-culture, between low and high, that the archive is an interesting political phenomenon. The archive has to be considered as a political

in Contemporary Art” by Okwui Enwezor at the International Center of Photography in New York in Spring 2008.

7 Ibid., S. 4f. Foster here raises the question of the ear, which can hear certain calls and not some others. From his perspective it seems that it has to be a human ear, which can hear the call of archival artworks for an interpretation but not the call of other archives. Might it be the art critic – and his private human ear – who hears the call of artworks and yet not the call of other archives and their material conditions? In another essay one would have to question more concretely the premises and relation of such crucial notions of humans or humanity, of art versus the secular world, which is at work in the quoted phrase and is used as a criterion of critical judgment.

8 As an example of the interpretation of the internet as a hopeful alternative one could look at Benjamin Buchloh, who states that “it would be even easier to envisage, in the spirit of Valéry, the end of our notions of a relatively autonomous, public avant-garde culture altogether and move on to the immediacy of the Internet – undoubtedly the biggest blow to artistic conventions since Marcel Duchamp’s readymades or the rise of television.” See Critical Reflections, in: Artforum January 1997.

9 Ibid. S. 21.

10 In contrast it is for example obvious that precisely because the Internet with its blogs, user created encyclopedias and the hierarchical orderings of web browsers are disturb traditional archives much more than any known artwork.

11 That does not only determine a certain will to connect things that cannot be connected, but also a will to heed certain calls. It determines both the active practices of production as well as the passive practice of consumption, i.e. reception. So-called archival art follows in itself a certain discursive and archival logic of the arts, which is not immediately present in the archival artwork. For the problematic of the conception of a “will to connect what cannot be connected,” see below S. 8.

12 Foster, S. 4f and S. 21f.

phenomenon, since there wouldn't be any need to safeguard a cultural value if there didn't exist at the same time the danger of its destruction; there would be no need to reiterate such a value if it weren't in danger of oblivion. The condition of the possibility of an archive, it can be said, is death, destruction and oblivion. One could go further still and consider that cultural value is co-originary with the need for its own safeguarding and the danger of its own oblivion. If things weren't perishable, limited in time and space, they would have no value; they would always be there. Since any possible archive therefore follows and must follow an *a priori* infinite logic of destruction, it must at once select and organize particular orders and hierarchies of cultural values and its related knowledge; it both conserves and represses. This is the sense of Jacques Derrida's remark that the danger of destruction must be understood as an infinite danger that overcomes and sweeps away any archival logic.¹³ The archive is nothing but an effect of the attempt to maintain and organize that infinite danger of destruction and oblivion.

Another theorizer of the phenomenon of the archive, Michel Foucault, understands the archive as a certain discursive formation of knowledge that is concerned with the rarity or limitedness of all saved values. Value here therefore is not determined by truth – scientific, political or other – but by its site, its cultural circulation, its exchange and its degree of availability for further transformation.¹⁴ Values do circulate and determine discourse without being necessarily true.

It is precisely the fact of such an economy of circulating values that opens up the political dimension of the problem of the archive. For if the archive under such a condition constitutes, selects and conserves cultural values, the question of justice arises. Who determines what has value or what has none? What techniques identify values important enough to warrant preservation? What is the appropriate site to safeguard those values and make them accessible? Who enjoys access to those values and who does not? The question therefore is not so much which fall by the wayside, but why and under what conditions it is that any particular value gets chosen over another.

The political and economic dimension of the archive is without a doubt a question of power and justice, implying certain subject formations, institutional configurations or what in other contexts is called a "hegemonic discourse." It is nevertheless important to understand that such subjects and institutions are always already themselves products of a preceding discourse and certain political and economic conditions. Those subjects must already have proven that they speak, identify and think in the correct way. They must have proven that they can speak – speak in the name of the discourse, not merely producing subjective noise in the name of destruction and oblivion. In order to prove their ability to differentiate good speech from noisy speech, such subjects have to follow and affirm the logic of a constituted discourse because they are able to reiterate its premises and terms. Any such reiteration also implies a subject's choice, which may well be already determined by what Foucault has called

the "*historical a priori*,"¹⁵ providing the finite, but innumerable possibilities of any possible choice. Even as the product of such circumstances and contexts, a "subject of power and choice" can nevertheless revolt against a particular institutional configuration, law or *nomos* of a particular discourse.¹⁶ It is a subject's choice to rearticulate, repeat certain values differently, and it is the subject's choice whether to transform an already conserved knowledge. Affected by every subject's decision, such an "*historical a priori*" remains an utterly transformable entity.¹⁷ Even then as a transformable entity, holding true for every kind of archive including art, the archive would still have to maintain a "radical evil," that is to say the infinite danger of destruction and oblivion. Any transformed archive would still reproduce hierarchies of values, orders of visibility and knowledge, techniques of selection and repression, valorization and devalorization.

III

What determines the archive in general also determines the archive of art, but one should not confuse the two different notions of archives that are at stake here. On the one hand, we have to deal with an art-archive or 'archive as art' in the way archival art is mostly discussed, perceived and advertised. On the other hand this notion is not separable from the other notion of archive as discourse, employed by Derrida and Foucault.¹⁸ Acknowledging this other notion of the archive makes it finally clear that those art archives are precisely not autonomous objects, but in their quality as artworks, already determined by a discursive order, an archival order of another kind. They are determined by the larger archive of the arts, which determines all possible positions, strategies and productions of artists today. The archive thus conditions art subjects (artists, art critics, curators, dealers, audience etc.) as well as the institutions and conceptual categories of what can be produced and acknowledged as art.¹⁹ As with all archives, the archive of the arts is transformable and if the transformation of an archive depends furthermore on a certain subject of knowledge and power, one has to have a closer look at those subjects who produce and authorize, who recognize and acknowledge "archival art."

Foster, in his essay on archival art, claims a will "*to connect what cannot be connected*" – that is to say the will to produce counter-memory and alternative knowledge – which is significant

13 Jacques Derrida: *Archive fever*, S. 19f. This infinite danger is understood by Derrida also as "radical evil."

14 Michel Foucault: *The archeology of knowledge*, New York 1972, S. 119ff

15 Ibid., S. 127f.

16 See hereof at Jacques Derrida's *Archive fever* where Derrida reminds his reader of the meaning of the arché, which has to be understood as both commencement and commandment, as a question of law and justice. Jacques Derrida: *Archive Fever*, Chicago 1998, S. 1f.

17 Ibid.

18 The archive is also understood as a practice situated between language and corpus. It is a particular level of practice rather than a material form or conception. Refer to Foucault. *The archeology of knowledge*, S. 130f.

19 Neither the general artist nor the artist as archivist has simply fallen from the sky. Most artists went through art schools and universities collecting academic degrees such as B.F.A.'s and M.F.A.'s. Artists are highly conditioned subjects and are representatives of a prevailing discourse and the archive in the same way as anyone else. Their success depends on how effectively they are able to affirm the rules and the logic of the art discourse. See also Boris Groys' quip that every artist today carries an "inner curator." Boris Groys: *On the New*, in: *Art Power*, S. 28.

for all kinds of archival artworks. It is not “*a will to totalize so much as a will to relate – to probe a misplaced past, to collate different signs (...) and ascertain what might remain for the present.*”²⁰ In a footnote he claims that this same will is also deployed in his own essay: “*This will is active in my text too.*”²¹

But whose will is this? Is it the will of a particular individual and human subject? The will of the archive? Or perhaps even the will of radical evil – the will of death, obstruction and oblivion, which gives the “art subjects” its orders? Is it a universal political will, an ethical will, an esthetic-artistic or an academic will? Foster furthermore implies that the same private, destabilizing “*an-archic*” will that is operative among those alternative representatives of knowledge – archival artists – is also driving this representative of the institution – a well-known art critic and professor at a prestigious University. In reality, there is no such difference between those various representatives. Both are representatives and subjects of the same discourse and the will of both is determined by the discourse and the possibilities that are specific to it.

By stating that he has the will “*to connect what cannot be connected*” it becomes clear that it is not so much archival art, but “high art” and its legitimizing institutions as such, as I stated earlier, that is proposed as a kind of antagonistic *other* to other discourses, archives and institutions when archival art and its hopeful promises are discussed. What happens here is therefore first of all an illusionary construction of an opposition between bad and evil archives on the one hand, good and moralistic archives on the other. Whereas the archives of mass-culture as well as the Internet and so on seem to repress certain cultural values dominating a certain order of knowledge, art in general and archival art specifically appears on the other hand as the utterly *other*: proposing differences, deconstructing the totalizing order of other archives, posing forms of counter memory and alternative knowledge.

It is clear that even if archives as art make a measurable difference, they do so as art and within the art discourse. And whether art archives have destabilizing effects on other archives (mass media, the Internet, or archives of social control) is not a matter of fact, but of speculation and belief. For if one places “private archives” within the realm of art, they might indeed have a certain effect on an audience possessing sufficient will and time to engage such works seriously.²² Considering the sociological reality of the art spectacle, its slew of galleries, biennials, art fairs and major exhibitions, and its hyper-inflation of the “contemporary” – new artists and new works – there is never enough time to select and engage sufficiently. Such art works are unlikely to have an effect on any audience other than one with an excess of leisure time or a very professional audience (art critics and academic professors, curators, collectors, dealers, artists etc.) who enjoy the ability to return to, select and engage with the works more closely.²³ Such artworks are unlikely to change or disrupt other archival orders. For even if

archival art does manage to insert “alternative knowledge” in the form of subjective or “private archives” within art discourse, even if it successfully illustrates various possibilities of how archives can be modified, how formerly “absent” values – which were in fact never entirely lost, but already available and accessible in the prevailing archives – can get new currency, the revaluation or gentrification of those supposedly repressed or absent values inevitably happen within and only within the realm of arts. And within art discourse it seems to be neither a secret nor a matter of breaking news that any kind of value and knowledge can be deconstructed. Archival art may here well help to tell apart “good”, morally and politically correct art that is circulating alongside merely esthetic, cynical art devoid of moral, ethical or political intention. Archival artworks might therefore disturb their artistic opponents it has a changing effect within the art discourse – the event of a new art genre: archival art (or at least the possibility of interpreting artworks as such) – but they certainly do not disturb other discursive spheres. Quite the contrary, they stabilize the discursive order of other archives by re-affirming the archival order of art as well as the dichotomy between art as a cultural realm of high values and the mass culture of secular values. This dichotomy is a highly idealistic construction that (under contemporary conditions) finds its measurable expression and reality in market valuation. What gets lost in this age-old opposition between high and low, good and evil, what gets displaced as an effect of this construction of bad, bureaucratic archives vs. good, an-archic art archives is the question of the political and juridical dimension of the archive *as such*.

20 Foster, S. 21.

21 Ibid., at Footnote 56.

22 Again, “within the realm of arts” here means that archives are presented as art. They can therefore appear in public space, but even then will not elude the realm of arts.

23 Even if the artworks are displayed in working class neighborhoods, most people will very likely have

neither the time nor the necessary amount of interest and knowledge to sufficiently engage with those art archives. Another more general question arises here: what might constitute “sufficient engagement,” and is it even possible?

- 900 History & geography
- 901 Philosophy & theory
- 902 Miscellany
- 903 Dictionaries & encyclopedias
- 904 Collected accounts of events
- 905 Serial publications
- 906 Organizations & management
- 907 Education, research & related topics
- 908 Kinds of persons treatment
- 909 World history
- 910 Geography & travel
- 911 Historical geography
- 912 Atlases, maps, charts & plans
- 913 Geography of & travel in ancient world
- 914 Geography of & travel in Europe
- 915 Geography of & travel in Asia
- 916 Geography of & travel in Africa
- 917 Geography of & travel in North America
- 918 Geography of & travel in South America
- 919 Geography of & travel in other areas
- 920 Biography, genealogy & insignia
- 921 (Optional number)
- 922 (Optional number)
- 923 (Optional number)
- 924 (Optional number)
- 925 (Optional number)
- 926 (Optional number)
- 927 (Optional number)
- 928 (Optional number)
- 929 Genealogy, names & insignia
- 930 History of ancient world to ca. 499
- 931 China to 420
- 932 Egypt to 640
- 933 Palestine to 70
- 934 India to 647
- 935 Mesopotamia & Iranian Plateau to 637
- 936 Europe north & west of Italy to ca. 499
- 937 Italy & adjacent territories to 476
- 938 Greece to 323
- 939 Other parts of ancient world to ca. 640
- 940 History of Europe
- 941 British Isles
- 942 England & Wales
- 943 Central Europe; Germany
- 944 France & Monaco
- 945 Italian Peninsula & adjacent islands
- 946 Iberian Peninsula & adjacent islands
- 947 Eastern Europe; Russia
- 948 Scandinavia
- 949 Other parts of Europe
- 950 History of Asia; Far East
- 951 China & adjacent areas
- 952 Japan
- 953 Arabian Peninsula & adjacent areas
- 954 South Asia; India
- 955 Iran
- 956 Middle East (Near East)
- 957 Siberia (Asiatic Russia)
- 958 Central Asia
- 959 Southeast Asia
- 960 History of Africa
- 961 Tunisia & Libya
- 962 Egypt & Sudan
- 963 Ethiopia & Eritrea
- 964 Northwest African coast & offshore islands
- 965 Algeria
- 966 West Africa & offshore islands
- 967 Central Africa & offshore islands
- 968 Southern Africa; Republic of South Africa
- 969 South Indian Ocean islands
- 970 History of North America
- 971 Canada
- 972 Middle America; Mexico
- 973 United States
- 974 Northeastern United States
- 975 Southeastern United States
- 976 South central United States
- 977 North central United States
- 978 Western United States
- 979 Great Basin & Pacific Slope region
- 980 History of South America
- 981 Brazil
- 982 Argentina
- 983 Chile
- 984 Bolivia
- 985 Peru
- 986 Colombia & Ecuador
- 987 Venezuela
- 988 Guiana
- 989 Paraguay & Uruguay
- 990 History of other areas
- 991 [Unassigned]
- 992 [Unassigned]
- 993 New Zealand
- 994 Australia
- 995 Melanesia; New Guinea
- 996 Other parts of Pacific; Polynesia
- 997 Atlantic Ocean islands
- 998 Arctic islands & Antarctica
- 999 Extraterrestrial worlds