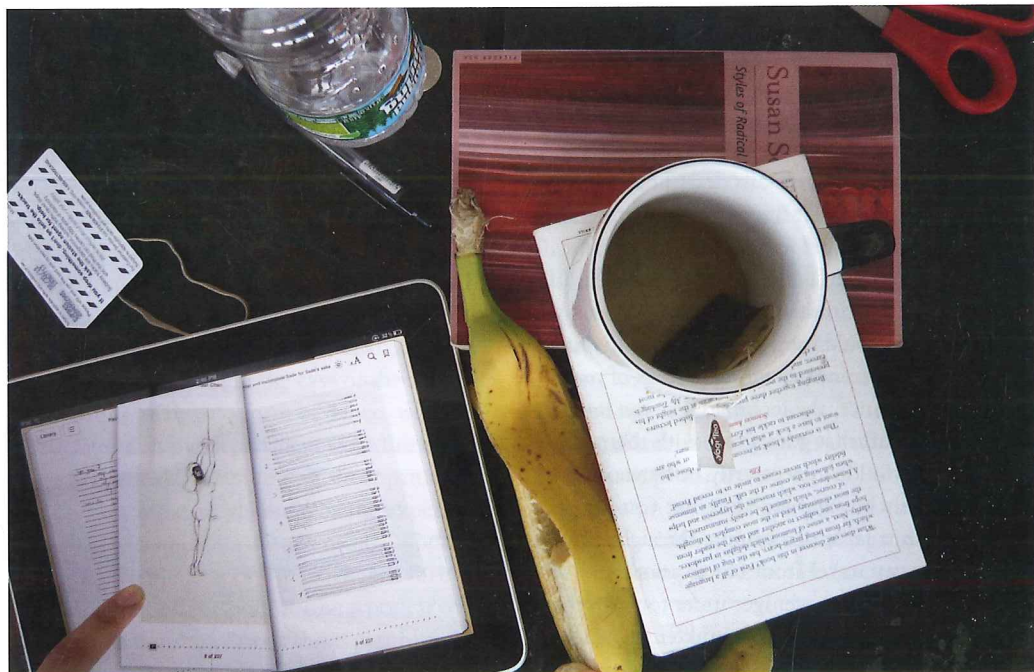SVEN LÜTTICKEN

RESEARCH OBJECTIVES
Or: The Art of Obstruction

Paul Chan, "Scene from Badlands office", 2011

As scholars, critics, and authors of all kinds already know, both research and writing require an unstable object in their early stages: Ideas, their frameworks, and their fledgling forms benefit from a test phase and subsequent revision.

Now, as he begins work on his next book, Sven Lütticken contributes an essay about these concerns that calls upon the idea of "obstruction". He identifies the various, and in some cases proliferating, formats in which scholarly works appear these days and compares them to the forms delineated by artists working in the field of publication – forms whose logic might just indicate what academic work is often lacking.

At first glance, art history appears to have followed artistic production in challenging object-hood. Indeed, some of the best art-historical work of the past 15 years or so deals with practices from the 1960s and 1970s that challenge traditional notions of the artwork and of the artistic œuvre. But what about the production of research and the contingency of its manifestations? If the *object of research* is now plainly a contingent object, a transitive thing forever reenacted or re-performed, what about the *research objective* insofar as it not only aims to arrive at certain findings, but also to present these in the form of – or arrive at them through the production of – specific kinds of objects or things?

Is there not now an overreliance on or tacit acceptance of certain kinds of research objects as normative and seemingly timeless? I will discuss this issue here in the context of a long-term project of mine that I will be able to focus on a bit more in the near future.[1] It used to be called "Art and Thingness"; its current working title is "The Art of Obstruction", or simply "Obstructions". I'll have to see this work through without major grants or funds. Although it is seemingly archaic in that it is not integrated into any major collective research endeavor, this only foregrounds the collaborative nature of research all the more, as unstable personal networks have to stand in for institutional structures.

LIVING ON BORROWED TIME

The art world is often marked by an odd just-in-time economy: Could you give a talk next Saturday? Could you fly over in ten days to provide a theoretical framework for our workshop? Could you write an essay for this artist's retrospective by the end of April? Such requests are obviously problematic when the day job is teaching, holding seminars, discussing theses, grading papers. However, as deliriously random as some of these requests can be, there is no denying the gratification of encountering some form of demand. By contrast, the neoliberal turn of academic funding in Europe takes the seemingly paradoxical form of neo-Stalinist five-year plans where scholars are forced to compete by submitting large, collective research proposals that have to fit a particular ideological agenda. In Holland, where essentially all research in the humanities has to be squeezed into the categories of "creative industries" or "e-humanities", this development takes on traits of auto-parody.

The bureaucratic *longue durée* of the academic market is counterbalanced by ultrafast personal projects. Philosopher Graham Harman recounts writing his book "The Quadruple Object" (2011) in six weeks – and live-blogging about it, thus pressuring himself to finish on time. The final draft took 86 hours and 34 minutes to complete. Graham lauds the liberating effect imposed by circumstances: "Simply by identifying all the operating constraints on a given project, one's room for free decision is narrowed and focused to a manageable range, and the specters of nothingness and infinity soon dissipate in the rising sun. When that happens, it becomes possible to summarize your life's work in a mere six weeks of writing."[2] Regardless of whether this is truly a model even within Harman's field, it is hard to see how such a "summarizing" approach could be applied to most disciplines in the humanities, such as art history. In that case, a sweeping synthesis or programmatic statement could certainly be whipped up in a limited amount of time (after a life's work of de facto preparation), but the very existence of the discipline depends on painstaking and often lengthy historical research.

The question thus becomes one of projecting and propelling one's project(s) outside of the academic *Planwirtschaft*. There is clearly an urgent need to create "precarious forms of autonomy within the institution," as Gerald Raunig puts it.[3] This also necessitates moves outside the university: Research in the interstices, in the spaces where academic and cultural markets intersect and sometimes clash. This means that one operates in an expanded and diffuse edu-factory that thrives on instability and self-exploitation.[4] However, the situation faced by scholars who opt for the more standard approach and have a

go at the small amount of big money available for the humanities is ultimately not much less precarious. The crucial *petite difference* is that the focus on a few large funding bodies tends to create a horizon of thought that is rarely called into question; the very scarcity of options acts as a perverse disincentive for scholars to problematize their own research objects and their mode of production; to think and act in terms of different intellectual, affective, social, economic constellations.

Contemporary modes of intellectual production shape subjectivity and are in turn shaped by it. In the postscript to her book "Die Farbe der Wahrheit. Dokumentarismen im Kunstfeld" (2008), artist and writer Hito Steyerl notes that the book's essayistic structure and tone reflect an environment that is markedly different from academia: An international network of residencies and teaching jobs generating essays that Steyerl considers to be displaced and condensed expressions of an economy of interruption, of flexibility, and of constant de- and re-skilling.[5] Steyerl's essays make the most of these conditions, reflecting on them with lucidity and illuminating *Gedankensprünge*. Here, textual production seems to undergo a development announced by Constructivist critic Nikolai Tarabukin, who stated that the object would go from being an "elephant" to being a "butterfly."[6]

While some of Tarabukin's formulations about the ephemerality of modern objects might make him seem like a prophet of disposability – with all the ensuing waste – his aim was to define or at least sketch an alternative form of production and consumption in which the object would no longer be an inalterable industrial commodity forced upon hapless consumers. That wet dream

of provincial university deans, the Major Book with a Major University Press, would appear to be such an elephantine commodity, yet by now such volumes are in fact *pseudo-elephants*; in many cases, they are often hastily edited and destined to be ripped on a file-sharing network. In this sense such books can certainly work admirably, but only by introducing a mutation; by morphing the nature of the object.

On the other hand, there is an intellectual "butterfly economy" constituted by the genre of cash-register books.[7] Cash-register books are essentially essays that try out a line of thought and offer the browsing reader an intellectual experiment that can be pocketed and read in transit. These infra-thin slices of theory can be used by authors to take their long-term research one step further, or to develop one aspect of it. Another hurdle overcome. You will live to think another day. But what about the bigger project, what about the ultimate objective? The aim may not be an elephantine book, but rather something affordable published with a smaller and more flexible press, with people you know rather than peer-reviewing *invisible committees*.

CREATING OBSTRUCTIONS

For now, there is just file upon file. Files containing general outlines of the book; files containing "data dumps" for articles that would be chapters, or parts of chapters. Files that contain ideas for articles that somehow demand to be written, and whose relation to or role in the book is an open question. For "The Art of Obstruction" I now have an outline consisting of eight chapters, but outlines only exist to be put to the test, to be dis- and reassembled. Undermining one's own best-laid plans is *de rigeur*.[8]

"Obstructions" departs from my interest in contemporary art's challenging of the object; in the historiography of modern aesthetic theory (in its various idealist and materialist incarnations); and in developments in recent philosophy and theory that can be dubbed "thing theory". For contemporary theory, the thing has come to stand for that which upsets and problematizes the "ordered ranks of objecthood" (W. J. T. Mitchell).[9] On the other hand, one might choose to emphasize the fact that this alterity or nonidentity is always latent in the object, as Vilém Flusser has done with recourse to etymology: "An object is what gets in the way, a problem thrown in your path like a projectile (coming as it does from the Latin *obiectum*, Greek *problema*). The world is objective, substantial, problematic, as long as it obstructs."[10]

This is one form of agency, the agency of the obdurate obstacle or obstruction. Much contemporary "thing theory" tries to arrive at a more nuanced and varied understanding of the agency of things, which should not be seen as thrown in the subject's way, demanding to be overcome. However, the thing still needs to have the qualities of an obstruction, as there can be no agency without it. This is where the ex-object becomes an obstruction and meets the ex-subject, or subsubject. What about the human being as thingified obstruction – à la Melville's Bartleby, à la the burnt-out "immaterial" laborer? Such obstruction should be thought of as productive, as active.

Ultimately, the book will be about assemblies, assemblages of things and people, of subjectivities and objectifications. Discussing modern and contemporary aesthetic practices, a term under which I also include *theoretical* practices, I want to argue that while contemporary "thing theory" responds to a genuine shift in theory corresponding to a shift in modes of production – of production in the widest sense, standing not just for industrial production but for social production *tout court* – we are not dealing with an abstract break. On the contrary: The suggestion of such an abstract break with much-maligned "modernity" could generate a fatal oblivion to our ongoing implication in the dialectics of objectivity and subjectivity.

For Bruno Latour, "Modernity is often defined in terms of humanism, either as a way of saluting the birth of 'man' or as a way of announcing his death. But this habit itself is modern, because it remains asymmetrical. It overlooks the simultaneous birth of 'nonhumanity' – things, objects, or beasts."[11] In fact, the subject object rift in modern thought produced one privileged and highly visible hybrid: the artwork as subject-object that could mediate between the realm of the mind and the material world. But if the work of art was thus posited by idealist aesthetics as a site of reconciliation, this compromise was already shaky. Art, in fact, would become central to attempts to think the subject object relation in terms of an irresolvable dialectic of mixed states, of moments of (relative) subjectivation and objectification.

Latour has criticized the tendency in modern theory to have it both ways, to make sure that the critic is "always right": "When he or she debunks the claims of the fetishist by showing the work of his or her hands [...] or when he or she debunks the naïve belief in freedom by showing the weight of determination."[12] After all, the subject "is either so powerful that he or she can create everything out of his or her own labor [...] or nothing but a mere receptacle for the forces of determinations known by natural and social sciences." Meanwhile, the subject's other half, the

Alfredo Jaar, „The Marx Lounge", Stedelijk Museum Bureau, Amsterdam, 2011, Ausstellungsansicht / exhibition view

object, "is either nothing but a screen on which to project human free will […] or so powerful that it causally determines what humans think and do."[13] But the issue is not one of the critic having it both ways, variously debunking the subject or the object; the issue is one of a foundational instability that necessitates a perpetual problematization of objecthood and subjectivity, and of different forms and modalities of agency.

There is much to be learned here from Marx, whose regularly chastised account of alienation and reification can be seen as pioneering yet often one-sided and limited attempts to think through these issues. In a particularly productive passage in the "Grundrisse", Marx writes on the "production of consumption" – and here as elsewhere, Marx's political economy takes up tropes and problems from aesthetic theory: "Production thus not only creates an object for the subject, but also a subject for the object. […] It thus produces the object of consumption, the manner of consumption and the motive of consumption. Consumption likewise produces the producer's inclination

by beckoning to him as an aim-determining need."[14] While Marx's vision for overcoming alienation and for achieving the true human essence in the communist society of the future can obviously be criticized for its essentialist assumptions, his writings have the great value of analyzing object-subject relations in nineteenth-century capitalism as social relations that enact a highly instable dialectic; a dialectic that cannot be wished away, and that any praxis – even today – is entangled in and needs to engage with in some manner.

Given that Marx reformulated theoretical questions from idealist aesthetics – concerning the relation between subject and object, between form and content, and between concretion and abstraction – in social and economic terms, it is no surprise that Marxian theory, in the hands of thinkers such as Benjamin and Adorno, came to focus on the artwork as a marginal yet exemplary commodity, as a subject-object that acts out the contradictions of modern society. The "long contemporaneity" of this project, then will also

include excursions to the art and theory of more distant historical moments, such as the theoretical debates and artistic forms of the 1920s and 1930s. Adorno, however, made his major contributions to aesthetics much later, during a period in which social, technological, and cultural developments had called many of his presuppositions into question. Within Adorno's project, the late 1960s could serve as a historical moment of transition in which the transition itself is of importance. The period (often identified with the events of May 1968) is one in which old and new scenarios clashed yet coexisted. This anachronistic assemblage accounts at least in part for the period's exceptional status in recent historical and theoretical thinking.[15]

Adorno is important in part because he insists on the "primacy of the object" against idealism. As the other of the subject, the object would appear to be the unidentical, that which cannot be assimilated by the triumphant subject, nor by a reason that increasingly shows itself to be instrumental. However, precisely as the subject's near polar opposite, the object is reappropriated by reason; it is identified and made rational and productive. The object is "the positive face of the non-identical;" in other words, "a terminological mask."[16] However, the object *does* have a nonidentical side, which is to say: It cannot be completely assimilated by the subject. This is the thing; the object insofar as it is more than an object, or less than one. The thing is both deficit and surplus.

On the other hand, for Adorno the term *Dinghaftigkeit* also stands for the reification of human relations.[17] The German term for reification is *Verdinglichung*, which could be translated literally as "thingification". This very term could cause one to lapse into an idealist disparagement of the thing-like, which is what Adorno cautions against. The reified thingness of social relations is itself a socially produced state: "The primacy of the object notwithstanding, the thingness of the world is also illusory. It tempts the subject to ascribe to the things themselves the social conditions of their production. This is elaborated in Marx's chapter on the fetish."[18] As fetish, the commodity-object appears endowed with autonomous life, as a kind of quasi-subject.

Contemporary art, whose genealogy can be traced back to 1960s practices that Adorno largely ignored, constitutes a series of interventions in current forms of subjectivation as well as of the production and performance of objects. When Superflex, for instance, staged the work "Free Sol LeWitt" in the Van Abbemuseum in 2010, it was an investigation into Conceptual Art as inextricably entangled in the contradictions of the current post-Fordist economy. LeWitt's art revolves around the tension between seemingly simple concepts and their contingent execution, which is regulated by intellectual property law. By installing a workshop in the museum that produced unauthorized copies of a LeWitt wall relief owned by the museum, and by distributing these to members of the public in a raffle, Superflex turned accepted and canonized works into problematic things once more – into conceptual obstacles that riled some art historians invested in the art in question.[19]

While Adorno's discussion of seriality and construction remained informed by modernism of the early twentieth century – and by industrial capitalism, of which it was the aesthetic cognate – LeWitt as well as Minimal and Conceptual Art in general exacerbated the split between design or concept and execution or performance in a way

that mirrors the increasing dominance of brands, trademarks, and copyrighted designs in postwar capitalism. With its seeming "dematerialization" of the art object, Conceptualism during the late 1960s and early 1970s seemed to some to be an alternative to an object-based art market. But the art market was in fact in the process of being remodeled, and the artist was transformed from a maker of objects into a provider of content, into a cognitarian — an immaterial laborer whose work was, however, always ready to be materialized or objectified under specific protocols.

Even while resolutely rejecting dialectics and the Frankfurt School, Franco Berardi has pointed out the importance of the work of one of Adorno's radical young pupils from that period, Hans Jürgen Krahl. Berardi stresses that Krahl's work "questions the possibility of reducing the new social composition of intellectual labour to the political and organizational categories of the traditional workers' movement."[20] Krahl, who alongside Rudi Dutschke was one of the intellectual figureheads of the German students' movement and the New Left, thus developed a form of operaismo, or as Berardi prefers to call it, of compositionism.

Berardi stresses that such compositionism does away with the rhetoric of alienation: "It is precisely thanks to the radical inhumanity of the workers' existence that a human collectivity can be founded."[21] Berardi pits the notions of composition and assemblage against the dialectic, stating that assemblage "has nothing to do with contradiction or dialectical connection" and that it "acts on segments, extensive and intensive material segments that have no homogeneity."[22] However, what is the founding of human collectivity through the radical inhumanity of workers if not an exacerbation of the dialectic? If composition is the

other of critique, then this again cannot be seen in terms of a neat succession from (old-fashioned, negationist, dialectical) critique to composition.[23]

One thing became clear in the late 1960s: With the rise of communes and sundry new forms of organization and socialization, critique needed composition as its counterpart, as its dialectical counterpoint. And while the interest during the late 1960s in early twentieth-century council communism and in the various groups of the historical avant garde may have been all too historicist in nature, it points to earlier political and aesthetic praxes in which the "compositionist" element was of crucial importance.

THINGIFYING RESEARCH, SOCIALIZING BOOKS
In its "dematerializing" turn, Conceptualism brought with it a new focus on publication, with artists' pages, artists' books, artists' magazines. In the last issue of the magazine *The Fox* (1976), the American branch of Art & Language documented its own dissolution over internal debates regarding its nature and that of its activities. Should Art & Language continue under that name, or change and become a "proper" revolutionary collective? What about the more successful members' solo careers? Should they give them up? These and other questions are debated extensively in the transcript of a discussion in which the members have been rendered anonymous by giving each the name of a tropical fish; another contribution mocks the internal squabbles of "Art & Languish" in the form of a comic strip.[24] Having done away with the obstruction of the traditional art object, Art & Language turned its own problematic self-composition into a thing-like obstacle that could provide pointers for further thought and action through its obdurate resistance to resolution.

Today the issue of composition (of grouping, of assemblage, of coagulation) is crucial – and while we obviously "want things to work," this desire for efficacy can easily slide into an ideology of production that mirrors the capitalist productivism of academic mega-projects. Sometimes things not quite working can be much more instructive, and much more properly productive, since processes of objectification and subjectivation interfere with each other in ways that constitute a problematic thingness. Collaborations multiply, each of them probably underfunded or unfunded, but creating assemblages and assemblies that spring from a shared objective. Of course, the multiplication of collaborations means an ever closer integration in the general intellect, and therefore in today's post-Fordist production of surplus. This is simply a precondition for work that explores the conditions of contemporary production, objecthood and subjectivity from within.

In such contexts, the collaborators will find themselves under pressure and confront their own status as tensile subject-things, while publications and other forms of "output" can no longer be treated as neutral containers for presenting research. They are problematic objects in their own right, bearing the symptomatic scars of the constraints that shape the undertaking – the just-short-of-time production and attention deficit resulting from information overload.

In recent years the book has become one of a number of privileged obstacles with which the antinomies of contemporary production are articulated and, at times, challenged. In a series of pamphlets on "The Social Life of the Book" by castillo/corrales, Oscar Tuazon has compared the status of the book today with that of painting after the invention of photography, arguing

that the former "finally has to stand on its own, autonomous and abject, just a thing. Those volumes of poetry, unread and beautiful, flagrantly, offensively useless, narcissistic and perverse, onanistic, queer – that's what a book wants to be. Autonomous and indifferent, an abstract book."[25] This is one way of performing the book today – in a manner that emphasizes the resulting book-object as a castoff, as being beyond further re-performance, or in a manner that at least tries to extract itself from the chain of digital *Wiederverwertung*.

On the other end of the spectrum is a focus on the performative life of the book as a social entity, exemplified by the Publication Studio initiative: "We attend to the social life of the book. Publication Studio is a laboratory for publication in its fullest sense – not just the production of books, but the production of a public. This public, which is more than a market, is created through physical production, digital circulation, and social gathering. Together these construct a space of conversation, a public space, which beckons a public into being."[26] Elsewhere, you can hire an expert to help you organize a "Book Sprint" that will allow a group to make a publication in three to five days, with an e-book and print-on-demand book as the result.[27]

The aim of this process would seem to be the production of "subjects for the object" – mostly, the people involved as producers are also the first consumers – at least as much as that of the digital object itself. The book-in-progress functions as an actant impacting the people producing it, who have set up the whole process in response to the exigencies and antinomies of contemporary cultural and intellectual practice and who are in turn affected by the agency of the thing they bring
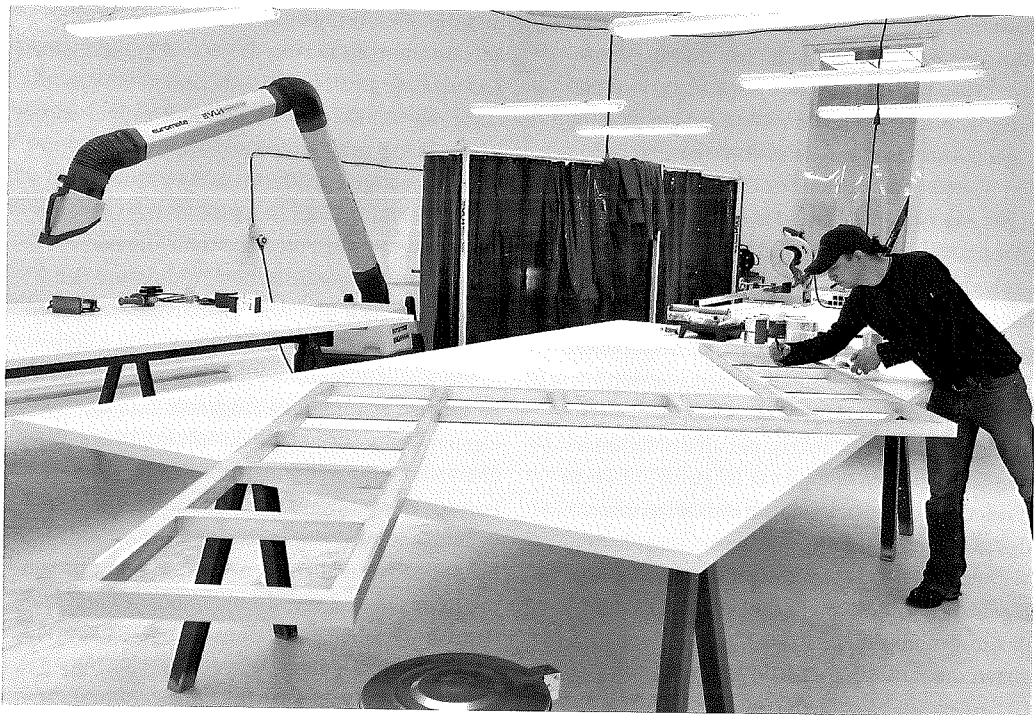
SUPERFLEX, „Free Sol Lewitt", Van Abbemuseum, Eindhoven, 2010, Ausstellungsansicht / exhibition view

forth. There is, of course, the risk that all human and non-human participants could end up as perfectly adjusted neo-objects and neo-subjects, each marked equally by the imperatives of flexibility and continual performance.

In Alfredo Jaar's "Marx Lounge", first shown in Liverpool in 2010, the books lie on a large table, as objects on display. However, while also exhibiting their abject autonomy, they are above all meant to be used – to be read, copied, or discussed in the lounge space created by the artist. The life of the book is an ongoing performance, and Jaar's installation plays on the ambiguity of that performance and its moments of objectifica-

tion and subjectivation. As a lounge populated mostly by the intellectual and artistic precariat, the space partakes in the contemporary informal turn of labor; on the other hand, as a lounge dedicated to critique congealed into the form of paper obstructions, the piece tries to set the scene for a kind of mutant labor process, for the assemblage of books and people producing something other than business as usual.

Perhaps the fullest articulation and problematization of the contemporary book is to be found in Paul Chan's practice. His "font pieces" are based on algorithms that transform the letters and other characters of any given text into phrases

taken from the works of authors such as Fourier or Sade. With the CD "Sade for Font's Sake" (2009), with which one can install "Oh fonts" such as Oh Monica and Oh Bishop X, the act of typing becomes a "generative Sadean performance."[28] With the book "Phaedrus Pron" (2010), we have the abject object resulting from such a font performance, the text of Plato's "Phaedrus" having been transformed into broken prose in different degrees and modes of obscenity: "SOCRATES: baby it's so nice, just the tip, shit – fuck me, please you like nice, please please won't hurt please nice is good please it's nice please you like nice."[29] The book also exists as an "enhanced" e-book with illustrations, which emphasizes the status of the paper book as material residue.

Chan published the book through his own Badlands Unlimited; this publishing operation can be seen as the counterpart of his "Volumes" series, as exhibited partially at the last Documenta ("Volumes – incomplete set", 2012). This series consists of hundreds of book covers mounted on the wall and used as the basis for paintings; Chan added mostly monochrome painted rectangles to the covers of usually large, used books with titles ranging from "The MGM Story", to "La Gypsothèque de Canova", to "How to Cook Like a Jewish Mother".

With its use of books as cheaply available raw material for a gallery installation, this series could be regarded as going along with Tuazon's take on the "autonomous" and "abstract" book. The reworking of the covers, however, suggests that any book's autonomy is not a property of the book as object, but rather inherent in its performance (whether through reading it individually, discussing it collectively, or ripping it apart and painting over the cover). Chan's visual space of

transformation is also a social space of disintegration and reintegration, showing the reprocessing of books as objects into subjects for discourse.

It goes without saying that no single contemporary intervention in "the social life of the book" fully articulates the dysfunctional temporal economy of research and writing. Such "book works" hold no readymade answers, but they do exactly what academia structurally refuses to do – turn production into a problematic thing or, to put it differently, into an obstruction.

Notes

1 The reason for this is that I just completed: History in Motion. Time in the Age of the Moving Image, Berlin/New York 2013.

2 Graham Harman, The Quadruple Object, Winchester/Washington 2011, p. 3.

3 Gerald Raunig, Factories of Knowledge, Industries of Creativity, Los Angeles 2013, p. 27. One space of relative autonomy in my own institution is the research master's program VAMA; this text is indebted to discussions with students in the VAMA course "Imagining the Image".

4 On the notion of the diffuse factory, see also Raunig, pp. 17–28.

5 Hito Steyerl, Die Farbe der Wahrheit. Dokumentarismen im Kunstfeld, Vienna 2008, pp. 139–142.

6 Nikolaï Taraboukine, Le Dernier Tableau. Du chevalet à la machine/Pour une théorie de la peinture, ed. by Andrei B. Nakov, Paris 1972, p. 65.

7 My remarks on this draw on conversations with Eric de Bruyn.

8 And given the fact that the university colonizes ever more time with its drive towards increasingly Byzantine protocol and growing numbers of students per teacher, the economy of writing becomes ever more important, and long-term research will take on an increasingly extenuated duration. To say nothing of other projects, either shorter or of a really longue durée, which may demand some attention and lead to delays.

9 W. J. T. Mitchell, What Do Pictures Want? The Lives and Loves of Images, Chicago 2005, p. 112.

10 Vilém Flusser, The Shape of Things. A Philosophy of Design, London 1999, p. 58.

11 Bruno Latour, We Have Never Been Modern, transl. by Catherine Porter, Cambridge, Mass. 1993, p. 13.

12 Bruno Latour, "Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern", in: Critical Inquiry, 30, Winter 2004, p. 240; fig. 4. See also: same, We Have Never Been Modern, op. cit., pp. 51-54.

13 Ibid., p. 241; fig. 5.

14 Karl Marx, Grundrisse. Foundations for the Critique of Political Economy (Rough Draft), transl. by Martin Nicolaus, London 1993, p. 92.

15 Other such transitional moments (both earlier and later) can be placed in a constellation with that of the late 1960s – for instance, the 1920s avant garde and its sometimes excessively historicist repurposing in the 1960s, or the turn toward "pictures" in the late 1970s and toward social situations in the 1990s. A constellation of different now-times; a flexible and anachronistic contemporaneity across decades.

16 The concept of the contemporary is increasingly problematized in contemporary art theory; see, for instance, Terry Smith, What is Contemporary Art?, Chicago 2009, and a forthcoming article by Claire Bishop, "Radical Museology, or What's the Contemporary in Contemporary Art?".

17 Theodor W. Adorno, Negative Dialektik, Frankfurt/M. 1966, p. 193. Translations adapted from E. B. Ashton's English translation, Negative Dialectics, London 1990. "In thingness there is an intermingling of both the object's nonidentical side and the subjection of people under the prevailing forms of production – their own functional relations, which are obscure to them." Ibid., p. 192.

18 Ibid., p. 190. On Adorno and negative dialectics, see also Jane Bennett, Vibrant Matter: A Political Ecology of Things, Durham 2010, pp. 13-17.

19 Cf. Wouter Davidts, "Amnesia at Play. FREE SOL LEWITT by SUPERFLEX at the Van Abbemuseum, Eindhoven", forthcoming. I hope to respond to Davidts's extensive critique at some future moment.

20 Cf. Franco "Bifo" Berardi, The Soul at Work. From Alienation to Autonomy, transl. by Francesca Cadel/Guiseppina Mecchia, Los Angeles 2009, p. 67.

21 Ibid., p. 44.

22 Franco "Bifo" Berardi, Félix Guattari. Thought, Friendship, and Visionary Cartography, transl. by Giuseppina Mecchia/Charles J. Stivale, Houndmills/New York 2008, p. 91. See also pp. 81–82 for Berardi's critique of Adorno.

23 Cf. Bruno Latour's account of composition as a reuse of critique in "Attempt at a 'Compositionist Manifesto'", in: New Literary History, 41, 2010, pp. 471–490.

24 Peter Benchley, "The Lumpen-Headache", and Carole Condé/Karl Beveridge, "The Edge of Edge", in: The Fox, 3, 1976, pp. 1–37; 80–84.

25 Oscar Tuazon, Making Books, Paris 2009, p. 10. This booklet was the first installment of castillo/corrales's series "The Social Life of the Book".

26 Online at: http://www.publicationstudio.biz/about/

27 On the Book Sprint "methodology", see http://www.booksprints.net/about/

28 Paul Chan, Sade for Font's Sake, s. d. 2009.

29 Paul Chan, Phaedrus Pron, New York 2010, p. 340.