

Manuscript Subculture:
Risk and Radical Practice in Art and Archives

by

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in
CRITICISM AND CURATORIAL PRACTICE

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Abstract

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Criticism and Curatorial Practice

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presents a hand-made, one-of-a-kind artist's book as a practical demonstration of the possibilities and limitations that arise from an engagement with manuscript subcultures in curatorial practice. The site-specific and self-referential nature of the thesis object, which includes original manuscript material embedded within its pages, enacts the concepts to which it refers through a selection of curatorial, archival and artistic contexts that are analyzed in three essays. The selections exemplify traditional and experimental modes of engagement with manuscript objects, and present strategies for integrating the radical implementation of new practices and theories alongside traditional ways of doing. This thesis argues that by actively troubling the conventions of curatorial and archival practice through experimentation with the formal properties of the manuscript object and the artist's book, discourse in the field expands and encourages new modes of practice.

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To Elsa

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Introduction

The notion of a cohesive and easily definable concept of “manuscript culture” in media studies and curatorial practice is fraught with oversimplifications that fail to ascertain the status of the manuscript object in these fields. In order to properly position the status of the manuscript within contemporary curatorial and scholarly practice, it is essential to replace the idea of a monolithic “manuscript culture” with a conceptual network of interrelated and overlapping manuscript cultures, or subcultures. Within this expanded notion of manuscript culture, each particular instance of engagement with a given manuscript object,¹ whether in original, facsimile, or digital copy, is informed by the specificity of the medium or media through which its content is visualized, and the contextual parameters specific to the physical site of engagement. These specificities, driven by technologies of reproduction and display, put the status of the manuscript in constant flux. This reassessment of manuscript culture enables different modes of thinking about and engaging with the manuscript object, which leads to new and productive ways of doing in curatorial, archival, and artistic practices.

This thesis project presents a hand-made, one-of-a-kind artist’s book as a practical demonstration of the possibilities and limitations that arise from an engagement with manuscript subcultures in curatorial practice. As an artist’s book, it is both a thesis object and a book object. The site-specific and self-referential nature of the hybrid object, which includes original manuscript material embedded within its pages, enacts the concepts to which it refers through a selection of curatorial, archival and artistic contexts that are

¹ I define a manuscript object as a physical object made of paper, vellum, parchment, or similar substrate, and written or drawn upon by hand with pencil, ink, crayon, marker, or similar implement.

analyzed in three essays. The selections exemplify traditional and experimental modes of engagement with manuscript objects, and present strategies for integrating the radical implementation of new practices and theories alongside traditional ways of doing. This thesis argues that actively troubling the conventions of curatorial and archival practice, through experimentation with the formal properties of the manuscript object and the artist's book, expands discourse in the field and encourages new modes of practice.

In *The Gutenberg Galaxy* media theorist Marshall McLuhan describes manuscript culture as an ancient media phenomenon arising out of an oral tradition, “intensely audile-tactile compared to print culture”² and tied to a scribal culture wherein orality and the tactility of the manuscript are central aspects of the media's production and reception.³ McLuhan calls these central components of scribal culture “the art of memory.”⁴ This so-called art of memory is produced artisinally by the scribal figure in McLuhan's conceptualization of manuscript culture, where the tactility and visuality of the manuscript define both the production and reception of the object.⁵ Scholars working on medieval content today maintain this focus on tactility. Stephen Nichols⁶ writes in “What is a Manuscript Culture?” that medieval manuscript culture can be defined in part by the development of a “complex manuscript technology that invented sophisticated networks of allusion and citation that infused written discourse with transhistorical and contemporary references to history, literature,” and other disciplines.⁷ The technology of manuscript culture allows for new kinds of discursive forms in which past and present

² Marshall McLuhan, *The Gutenberg Galaxy* (Toronto, ON: University of Toronto Press, 1962), 28.

³ *Ibid.* 108.

⁴ *Ibid.*

⁵ *Ibid.* 81.

⁶ Professor of German & Romance Languages at Johns Hopkins University, Baltimore, Maryland.

⁷ Stephen Nichols, “What is a Manuscript Culture?” in *The Medieval Manuscript Book: Cultural Approaches*, eds. Michael Johnston and Michael Van Dussen, 18 (Cambridge: Cambridge University Press, 2015).

interact dynamically, Nichols states,⁸ referring to the phenomenon of the palimpsest⁹ as an exemplary characteristic of manuscript culture. For Nichols, manuscript culture is defined by the possibilities for new modes of media representation and engagement as afforded by the technological specificity of the media.

The definitions of manuscript culture offered by McLuhan and Nichols exemplify conventional notions of manuscript culture proffering the idea of a monolithic, all-encompassing manuscript culture. In this thesis, which endeavours to replace the idea of a monolithic manuscript culture with a network of interrelated and overlapping manuscript cultures, I define a manuscript culture as a contextual parameter determining the manner in which a manuscript object is understood and engaged with by particular groups of people. Manuscript cultures are formed by virtue of shared lexicons, methodologies, and relationships to manuscript objects, in addition to geospatial and temporal sites of engagement with said objects. A manuscript subculture is simply a subset of a broader manuscript culture, often more localized and more specialized with a smaller and more focused scope than the manuscript culture or cultures to which it is related. This thesis provides examples of manuscript cultures and subcultures throughout.

The theoretical basis for this thesis is influenced by the work of media scholar Donald F. Theall, whose contributions to communications theory were formulated alongside Marshall McLuhan in the so-called “Toronto School of Communications” group. This informal group of scholars active in Toronto in the 1950s and 1960s insisted

⁸ Ibid.

⁹ On the palimpsest, Nichols writes: “This means that nothing written on parchment is ever entirely lost. While the surface may be scraped clean and written over, faint traces of the underlying text remain under the surface. Called a palimpsest, this effaced text can sometimes be reconstructed by such modern technologies as ultraviolet light and computer-enhanced imaging.” Nichols, “What is a Manuscript Culture?” 6.

that the technologies of the media of communication are more influential than their content and that media technologies have a dominant influence not only on individuals but also on culture and society. More pointedly, however, as anthropologist Edmund Carpenter writes in the appendix to Theall's *The Virtual Marshall McLuhan*, "There never was a 'Toronto School of Communications.'" ¹⁰ It was simply an unofficial group, he says, meeting at a table in the Royal Ontario Museum coffee shop to discuss their exploration of communications and media in human cultures.¹¹ This exploration of communications from oral traditions, through early and later forms of writing, to modern electrical and digital media was popularized through McLuhan's body of work, particularly in the books *The Gutenberg Galaxy* (1962), *Understanding Media* (1964), and *The Medium Is the Massage* (1967).

Theall critiques and expands upon McLuhan's writings, emphasizing the influence of Irish author James Joyce on McLuhan's media theory. In *The Virtual Marshall McLuhan* (2001), Theall writes that "At one stage or another, McLuhan's working title for both the *Gutenberg Galaxy* and *Understanding Media* was 'The Road to Finnegans Wake'" in reference to Joyce's epic, experimental novel *Finnegans Wake*, published in 1939.¹² In demonstrating the profound influence that Joyce's book had on McLuhan's work, Theall writes:

McLuhan intended 'The Road' to be a history of writing. 'Joyce,' he says, 'is making his own Altamira cave drawings of the entire history of the human mind, in terms of its basic gestures and postures during all phases of human culture and technology. As his title indicates, he sees the wake of human progress can

¹⁰ Donald Theall, *The Virtual Marshall McLuhan* (Montréal, QC and Kingston, ON: McGill-Queen's University Press, 2001), 251.

¹¹ Ibid.

¹² Ibid., 156.

disappear again into the night of sacral or auditory man.’

Theall continues, framing McLuhan’s communication theory as an elaboration upon ideas presented by Joyce:

McLuhan uses Joyce’s poetic exploration of the alphabet and letters to illustrate how manuscript culture is a significant stage in the evolution of writing and to explore how Joyce’s technique in the *Wake* dramatically illustrates the differences between reading aloud and reading with the eye.¹³

The foregoing establishes the importance of Joyce’s work in the history of media theory.

Integral to this understanding is the fact that Joyce inspired some of the ideas for which

McLuhan is most well known, as Theall notes:

McLuhan’s history of writing derived from his interpretation of Joyce continues in *Understanding Media*, where he examines the late stages of print culture marked by the rise of electromechanical, electrochemical, and electronic media, and then cybernation and mixed media. While Joyce’s interest in the newer technological instruments of production, reproduction and dissemination is now well recognized, it startled many in the 1960s when McLuhan declared that he first found in Joyce his idea of one media subsuming and transforming previous media as well as his concept of technologies of the nervous system.¹⁴

Recognizing the significance of Joyce’s influence upon McLuhan, as Theall makes clear, necessitates a close study of the work of the former in order to fully comprehend the latter.

My engagement with Theall’s writings, including *The Virtual Marshall McLuhan* (2001) and *James Joyce’s Techno-Poetics* (1997), works to present manuscript culture as an expansive field that continues to expand after the rise of new media. The three essays comprising this thesis engage directly with manifold iterations of manuscript cultures as they operate in the oeuvres of James Joyce and Donald Theall, placing said iterations

¹³ Ibid., 156-157.

¹⁴ Ibid., 157.

within specific contexts that elucidate how manuscript cultures function in contemporary curatorial, archival and artistic practice.

The first essay, “Manuscript Subcultures,” presents iterations of manuscript culture in the specific context of exhibitions and rare book displays. This essay establishes the framework for my conceptualization of manuscript cultures and subcultures, arguing that specific iterations of manuscript cultures need to be assessed on a case-by-case basis, categorized individually so as to enable distinct understanding and modes of engagement within contextual parameters. I contrast original manuscript objects with facsimile versions of the same content to analyze the generative potential arising from the tensions between forms of remediation. Here the medieval *Book of Kells* display at Trinity College Dublin exemplifies a traditional, conservative manuscript exhibition. I compare the *Kells* original and its mode of exhibition to the fine art facsimile version of the *Book of Kells* produced by Faksimile Verlag Luzern in Switzerland. A copy of the Luzern facsimile held at the University of Toronto’s Pontifical Institute of Mediaeval Studies Library is analyzed in relation to its originary referent in Dublin.

In contrast with the traditional manuscript exhibition model, a contemporary example at the Power Plant Contemporary Art Gallery in Toronto presents a counterpoint. Spanish artist Dora García’s sprawling and multifaceted exhibition *I SEE WORDS, I HEAR VOICES* (2015) contributes to a performative, radical and interactive form of manuscript culture through the production of new manuscript material in numerous forms, presented and activated alongside remediated versions of James Joyce’s manuscript material in facsimile and multimedia. García’s project presents Joyce’s countercultural literary output as an historical referent providing strategies for

marginalized people to mobilize politically today.

The second essay, “The Deviant Archivist,” presents strategies of contravening, troubling, and radically intervening in the context of conventional archival and special collections practice when dealing with manuscript material. The essay argues that under controlled circumstances, the upending of traditional archival conservation and preservation practices can amount to different and experimental modes of preservation, thereby contributing to and expanding discourse in the field. The essay details an ongoing curatorial project I initiated in 2015 at Museum Strathroy-Caradoc in Strathroy, Ontario, when I was Curator at the institution. The project, titled “The Mobile Special Collections and Rare Books Reading Room,” was a practice in de-institutionalizing collections and subjecting materials to risk in order to generate new work and alter the manner in which manuscript materials are conceived of and engaged with. A major component of the Mobile Special Collections and Rare Books Reading Room was the Donald F. Theall Special Collection, consisting of books from Theall’s personal library with marginal annotations and notes. Original materials from the Theall Collection have been extracted from their primary contexts and physically inserted into this thesis object so as to re-activate the Mobile Special Collections project.

Another component of the Theall Collection, his folio facsimile volumes of James Joyce’s manuscript material reproduced from the James Joyce Collection at the University at Buffalo Special Collections, is presented further to analyze the generative relation between original manuscript materials and their multitudinous remediated forms. This analysis continues the mode of investigation that was introduced in the first essay, comparing manuscript facsimiles and digital remediations to originals, but diverges from

it in addressing how the contextual site- and media-specificities of the Joyce manuscripts in Buffalo, New York produce a set of circumstances that are wholly unique to this particular instance of manuscript culture.

The third and final essay, “Bootleg *Paper Rad* Manuscript Exhibition,” advocates for experimental curatorial practices that exploit the medium specificity of the manuscript object, demonstrating the formal and conceptual functionality of the thesis object as a hybrid academic work and a site of exhibition in book form. It argues that the specificity of the book and the specificity of the manuscript object allow for a convergence of forms enabling simultaneous public display, preservation, and art historical commentary through curatorial experimentation. I embed original manuscript materials produced by American artist collective Paper Rad and Swiss art book publisher Nieves within the pages of the thesis with manifold purposes. The confluence of form between the pages of the book and the spatial properties of the manuscript material allow for this integration, which subsequently permits the exhibition-as-book to be put on display and made accessible within the walls of OCAD University, theoretically on view to the public *ad infinitum*. The act of contextualizing these materials as such influences the various forms of scholarly, aesthetic, art historical and marketplace valuations ascribed to them. The self-conscious manner in which presentation and contextualization influences valuation in these respects will be explored in this essay, with reference to connoisseurship and shifting ideals of taste in “fine art” and “low art.”

The elements of deviancy, radicality, and risk management that underpin these essays arise from my own engagement with manuscript materials in institutional contexts. From 2008 to 2012 I was an undergraduate student in the University of Toronto’s Book

and Media Studies program and an archival assistant at the Trinity College Archives. After graduation, I became Curator at Museum Strathroy-Caradoc in Strathroy, Ontario, where I was in charge of the institution's collections. These experiences provided me with training in standard collection management practices, and serve as the frameworks within which I activate alternative modes of practice contravening traditional ways of doing and thinking. By deviating from notions of institutional normalcy in these contexts through radical engagement with manuscript material, my practice initiates alternative modes of archival care.

This move toward alternative ways of thinking in archival contexts is designed to extend to wider contexts in media studies and library science, expanding discourse so as to allow for more nuanced approaches to atypical material. For example, the University of Toronto library system currently holds one copy of Dora García's book *The Joycean Society* (2013), produced in tandem with her documentary film of the same name, which is discussed in "Manuscript Subcultures." García's book doubles as a sculptural object, with each copy of the book having been physically sliced to remove a sizable portion of the top outside corner of the book. The cut is not explicitly referenced in the book, and the removal of this portion of the book results in the loss of a few words of text on each page. Library staff at the University of Toronto, operating according to traditional collections practice, continually deem the book "damaged" and seek to have it removed from circulation, and ultimately discarded or destroyed. During the completion of this thesis, I spent many hours corresponding with various library personnel in numerous departments to have the book recirculated, only to have it subsequently removed and the whole process repeated. By virtue of my deviant foray into collections management, I

prevented the destruction of an artist's book on the part of the institution that is tasked with its care and protection. Part of the impetus behind this thesis project is to intervene in institutional modes of collections management, promoting the acceptance of atypical or never-before-seen forms through expanded ways of doing and thinking.

Together, the essays comprising this thesis present a selection of specific contextual examples of engagement with manuscript cultures in order to preclude the implication of an all-encompassing, shared set of characteristics inherent from one manuscript culture or subculture to another. By dispelling the myth of manuscript culture, a nuanced and case-specific approach to manuscript objects can allow practitioners in an array of disciplines to engage with materials on their own terms, in a more liberated field, towards productive and generative ends that are not beholden to prevailing standardized notions of what manuscript culture is. Manuscript cultures and subcultures are historical, contemporary, and they continue to transform and be transformed.

I

Manuscript Subcultures

Reference to “manuscript culture” conjures a specific set of preconceptions in the Western historical tradition. The clichéd image of a monk in a scriptorium is a common trope associated with the phrase, rooting the essence of manuscript culture in the past, within the Middle Ages. The emergence of this particular iteration of manuscript culture has informed the development and proliferation of subsequent manuscript cultures, and this essay will explore the persistence of medieval manuscripts in the contemporary era to show how contemporary manuscript culture is defined in part by these exhibition contexts. My analysis of medieval and contemporary manuscript originals and facsimiles in exhibition contexts compares the medieval Irish *Book of Kells* at Trinity College Dublin with Spanish artist Dora García’s use of Irish author James Joyce’s manuscript material at the Power Plant Contemporary Art Gallery in Toronto. In so doing, I establish a framework enabling the categorization and classification of distinct manuscript cultures and subcultures defined by contextual parameters of media- and site-specificity. This essay establishes the framework for my conceptualization of manuscript cultures and subcultures, arguing that specific iterations of manuscript cultures need to be assessed on a case-by-case basis, categorized in relation to each other in order to enable understanding and modes of engagement within the defining contextual parameters.

Manuscript culture, in its broadest sense, did not end with the development of print culture, and likewise has not ended with the continued development of digital technologies. To understand how manuscript cultures operate today, particularly in the context of contemporary curatorial practice, necessitates a grasp of its origins and history,

but this understanding must also extend past the advent of print and digital cultures. Developing as a multiplicitous continuum, manuscript culture has spawned myriad parallel trajectories of manuscript cultures that transform in tandem with media technologies and form interconnected networks of overlapping manuscript cultures and subcultures. These myriad forms of remediation made possible by technologies of reproduction problematize the notion that manuscript culture can be reduced to a shared set of implied characteristics.

To trace such a trajectory and make sense of its development requires a classification of the type of manuscript culture to which a given example belongs. The illuminated *Book of Kells* manuscript displayed at Trinity College Dublin exemplifies the manner in which a manuscript's status transforms over time as a result of technological remediation. In this context, the rarefied medieval object, in its original form, becomes part of a larger, circuitous network made up of particular facsimile versions and digital copies of the original. The limits of this network are determined by specific material and contextual factors that inform engagement with the object, whether physically or virtually.

This chapter first assesses the status of the *Book of Kells* with an analysis of the original in Dublin, followed by an analysis of both its duplication as a limited fine art facsimile version and its subsequent digitization and public availability on the Trinity College Dublin website. This in turn is followed by an investigation of the extent to which facsimiles attempt to “replace” or “stand in for” originals by way of mimetic physical representation, and the potential effectiveness of this in relation to the same impetus driving virtual modes of duplication and visualization via online access.

The *Book of Kells* exhibition at Trinity College Dublin exemplifies the traditional model of manuscript culture its popular representation as medieval curio. The manuscript, produced by scribes in Ireland during the early 9th century, consists of 340 parchment folios and contains the Gospels of Matthew, Mark, Luke, and the unfinished Gospel of John.¹⁵ Famous for its intricate illuminations and decorations in inks imported from the Mediterranean and Afghanistan,¹⁶ the manuscript, on public display in Trinity College's Old Library since the middle of the 19th century, attracts over 500,000 visitors annually.¹⁷

The display and presentation of the *Book of Kells* significantly changed in 1953, when the manuscript was disassembled and rebound into four separate volumes for conservation purposes. Two volumes are normally on display at the Old Library, with one showing a major decorated page, and the other displaying two pages of script.¹⁸ The exhibition displays pages in sequence, with various pages on view at different times. The reason for this practice is ostensibly twofold, both to allow viewers to see the contents in their entirety and to protect the contents from prolonged exposure to light.

These exhibition conventions used in the *Kells* example are straightforward. The Old Library operates as a museum space, wherein visitors pay up to €14 for a ticket¹⁹ to observe the manuscript beneath the glass of the display case.

The daily procession of visitors before the *Kells* holy book in its glass enclosure

¹⁵ *The Book of Kells Fine Art Facsimile Volume* (Luzern: Faksimile Verlag Luzern, 1990).

¹⁶ *Ibid.*

¹⁷ "The Book of Kells," Trinity College Dublin. <https://www.tcd.ie/library/manuscripts/book-of-kells.php> (accessed June 3, 2018).

¹⁸ *Ibid.*

¹⁹ "Book of Kells Tickets and Information," Trinity College Dublin. <https://www.tcd.ie/visitors/book-of-kells/tickets-information/> (accessed 3 June 2018).

evokes a sanctified, ritualistic engagement between viewer and object. The book-as-museum-piece sits, protected, as a sacred relic from a past era. The framing of the *Book of Kells* as a mystic, rarefied object places it within the tradition of manuscript culture where content is revered, but not necessarily viewed as useful according to the terms of its original function. Whereas the *Kells* manuscript was once used for the reading of the Gospel during Mass, it now sits to be handled by conservators and peered at by tourists.

The removal of the manuscript from its original utilitarian context and isolation behind protective glass recalls the kind of museological effect referred to in Douglas Crimp's essay "On the Museum's Ruins." Crimp begins with the following quote from Theodor Adorno's "Valéry Proust Museum":

The German word *museal* [museumlike] has unpleasant overtones. It describes objects to which the observer no longer has a vital relationship and which are in the process of dying. They owe their preservation more to historical respect than to the needs of the present. Museum and mausoleum are connected by more than phonetic association. Museums are the family sepulchers of works of art.²⁰

The *Book of Kells* in its display case embodies this "*museal* mortality"²¹ that Crimp alludes to, propped up in its enclosure as in Adorno's sepulcher. Crimp provides a counterpoint to the death metaphor with reference to André Malraux's *Museum Without Walls*. Conceptualized in the period following World War Two, Malraux's *Museum* is, to Crimp, "perhaps the greatest monument to the museum's discourse."²² Crimp continues:

²⁰ Douglas Crimp, "On the Museum's Ruins," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster, 43 (Port Townsend, WA: Bay Press, 1983).

²¹ Ibid.

²² Ibid., 50.

Any work of art that can be photographed can find its way into Malraux's super-museum. But photography not only secures the admittance of objects, fragments of objects, details, etc., to the museum; it is also the organizing device: it reduces the now even vaster heterogeneity to a single perfect similitude.²³

Malraux's project uses photographic reproductions of artworks to recontextualize and literally reposition the works in altogether separate forms of media. Within this photographic reframing, as Malraux states in *The Voices of Silence*, the depicted works of art "become 'color-plates'" and "in the process they [lose] their properties as *objects*."²⁴

Malraux's concept of the museum without walls takes into account the photographic representation of numerous artistic forms, including painting and sculpture. The ramifications of photographically reproducing manuscript materials raise specific series of questions as relating to the similarity in form between manuscript originals and their facsimile copies. A manuscript work, given the nature of its formal properties, can be reproduced with near-perfect verisimilitude using current technologies. Almost instantaneously a simple and rudimentary manuscript object can be duplicated, and, through this duplication, subsumed at once into the realm of print culture. A manuscript object becomes a print object through the act of reproduction, which raises the question of what fundamentally changes about the work in question through this act.

Crimp's framework situates the *Book of Kells* in the netherworld of museological stasis and lifelessness. However, photographic duplication provides strategies for changing the status of the manuscript to a generative and dynamic one by disseminating facsimile reproductions. Further, with the development of high-end reproduction

²³ Ibid.

²⁴ Andre Malreaux, *The Voices of Silence* (Princeton, NJ: Princeton University Press, 1978) 44.

technologies, the facsimile itself can become a rarefied object in a manner similar to that of the original manuscript. In 1990, Faksimile-Verlag Luzern in Luzern, Switzerland, produced a high-end “Fine Art Facsimile” volume of the *Book of Kells* in a limited edition of 1480 copies. At the time of its production a single volume cost \$15,000 USD, making the *Kells* copy a rarefied collectible itself.²⁵ Affixed to the last page of the Luzern facsimile is a certificate, hand-signed by an examiner on behalf of Faksimile-Verlag Luzern, including the following statement detailing its production:

the edge of each leaf of the book has been cut to resemble those of the original. The lines which can sometimes be seen towards the binding are from the 1953 repair and rebinding of the original manuscript, when the pages were strengthened for conservation reasons. In some places the manuscript has been repaired and re sewn, and the vellum subsequently overpainted. Even these pages have been faithfully reproduced ... This facsimile volume was produced in Switzerland using a combination of the most advanced equipment and specialist craftsmanship. On completion each volume was individually checked for quality. If, however, you are dissatisfied with this copy, please inform us within one month of receipt, and indicate the reason for your complaint. We shall then contact you immediately.²⁶

Another note on the facsimile’s production is printed on the book’s last page:

All photography was carried out by the Heinz Bigler Atelier of Hildisrieden, using a highly sophisticated photographic technique and vacuum system, specially developed for this purpose. All other reproduction work and the printing was entrusted to the Art Printers Mengis + Sticher AG in Lucerne. For the faithful rendering of the original it was necessary to print in as many as 10 colours. The book was handbound in kid and fully stitched onto double cords by Burkhardt Bookbinders in Mönchaltorf-Zurich. The leather-bound presentation box, embellished with silver-plated mountings and gold embossing, was also handcrafted by Burkhardt Bookbinders. Inspired by the medieval Irish book-shrines and ornamental elements taken from the Book of Kells, the presentation box was designed by Ernst Ammering of Ried im Innkreis.²⁷

²⁵ Douglas McGill, “Ireland’s Book of Kells is Facsimiled,” *The New York Times*, June 2, 1987, C14, <http://www.nytimes.com/1987/06/02/books/ireland-s-book-of-kells-is-facsimiled.html> (accessed June 3, 2018).

²⁶ *The Book of Kells Fine Art Facsimile*.

²⁷ *Ibid*.

The above notes on the process of manufacture were transcribed from the *Book of Kells* facsimile volume held in the Rare Books collection of the Pontifical Institute of Mediaeval Studies at the University of Toronto. This particular copy, hand-numbered as number 109 in the edition-run, boasts all of the features as described above, and is accompanied by a 15-minute-long VHS videocassette tape produced by Trinity College Dublin and Faksimile-Verlag Luzern.

The state-of-the-art technologies referred to in the copy's production notes and depicted in the VHS tape are now thirty years old, and have undoubtedly been improved upon since the late 1980s. If, hypothetically, updated technologies could enable the production of a copy of the *Book of Kells* that is virtually indistinguishable from the original manuscript, what would this do to the status of the original in relation to its copy? Originals are privileged over copies because of a fetishistic preoccupation with authenticity. In "The Work of Art in the Age of Its Technological Reproducibility," Walter Benjamin writes that "what withers in the age of the technological reproducibility of the work of art is the latter's aura... the technology of reproduction detaches the reproduced object from the sphere of tradition. By replicating the work many times over, it substitutes a mass existence for a unique existence."²⁸ The aura of the *Kells* original is imbued by the aesthetic qualities of the traditional methods of its production, and the historical significance of said production. In the case of the Luzern *Kells* facsimile, it can be argued that the limited, fine art nature of the reproduction strives to imbue the copy with a sort of secondary aura. The ineffable, mysterious qualities of the original are

²⁸ Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility," in *The Art of Art History*, ed. Donald Preziosi, 438 (Oxford: Oxford University Press, 2009).

sought after through fidelity in reproduction and fine art bookmaking craftsmanship. If perfect mimetic similitude through reproduction could abolish the notion of the aura, then, as Peter Fox, a Trinity College Dublin librarian stated in 1987 when production of the Luzern facsimile was underway, “You don’t need the original anymore, because now you have the facsimile.”²⁹

Further advances in digital photographic technology have allowed for even wider dissemination of the *Book of Kells*. In 2012, the manuscript was digitized and made available on the Trinity College Dublin website. *Figure 1* depicts a screenshot of Folio 114v, the so-called “Tunc” page of the *Book of Kells*, from the aforementioned site. Providing free, public access to the *Book of Kells* online is a move toward increased accessibility, but it is a mode of engagement that is altogether separate from that of engaging with either the original object or a physical copy of the original in facsimile. The material properties of manuscript culture and print culture inform the specificity of these media, and digital representation occludes the presence of this specificity.

The *Book of Kells* original and its ongoing duplication in print and digital forms exemplifies the traditional mode of representing manuscript culture in curatorial practice and academia. Within this mode, scholars and researchers who engage with all iterations of *Kells* representations can be said to form a specific manuscript culture, connected by the common subject of their research and the limitations of the specific media through which they engage it. More specifically, however, the select group of curators, conservators, and other library staff or scholars at Trinity College Dublin who have privileged, direct access to the original manuscript can be said to comprise a particular

²⁹ McGill, “Ireland’s Book of Kells is Facsimiled.”

manuscript subculture. This privilege, defined by shared knowledge of experience, informs their engagement with the artefact, about which those outside of the subculture, limited by access restrictions, cannot directly know.

Segmenting the *Book of Kells* manuscript culture examples into a multilayered network classified by different modes of engagement with the same object presents a model in which said modes can be compared to one another. Within this model, the *Kells* example sheds light on the multifaceted operation of traditional manuscript culture within institutions. In order to further explore this model, it is essential to present a contemporary counterpoint demonstrating how modes of engagement differ in separate contexts. In order to do so I analyze the work of Spanish artist Dora García to ascertain the manner in which manuscript cultures continue to develop in relation to one another.

In September 2015, Dora García mounted an exhibition at the Power Plant Contemporary Art Gallery in Toronto titled *I SEE WORDS, I HEAR VOICES*. Curated by Chantal Pontbriand, García's exhibition was a continuation of her *Mad Marginal* project carried out at documenta 13 (2012) and the 54th Venice Biennale (2011).³⁰ *I SEE WORDS, I HEAR VOICES* is a conceptually expansive exhibition drawing upon years' worth of García's interdisciplinary research. Its expansiveness exemplifies the fragmentary and marginal nature of García's practice as summarized by Kjetil Røed in *Mad Marginal Cahier #4: I SEE WORDS, I HEAR VOICES*, a book of essays and exhibit documentation published in conjunction with the Power Plant exhibition. Røed writes:

³⁰ "Dora García: I SEE WORDS, I HEAR VOICES," *The Power Plant Contemporary Art Gallery*, <http://www.thepowerplant.org/Exhibitions/2015/Fall-2015/I-SEE-WORDS,-I-HEAR-VOICES.aspx> (accessed June 4, 2018)

The part of García's works that is actually seen, experienced, understood, here and now, is only a fragment of the whole, just a tiny glimpse of the process the artist has activated or addressed ... All of this revolved around ideas of incompleteness and the fragment, but also marginal and marginalized acts, things, and people.³¹

A selection of such works depicted in *Figure 2* shows an installation view of García's Power Plant exhibition, with tables displaying ephemera, notes and other manuscript objects from her *Exile* project (2012-ongoing). The work García produced for such display, and exhibited in Montreal, Hamburg, Amsterdam, Brussels, Buenos Aires, Moss, and Toronto,³² includes her 2015 "A Letter from Joyce to Ibsen." This work takes a letter sent to Norwegian playwright Henrik Ibsen by Joyce, which had only been known from secondary sources, but was reinvented as a new original by García. In an act of paleographical forgery she practiced Joyce's handwriting and produced the fake, penning it in his graphic style.³³

The literary oeuvre of James Joyce figures prominently in García's work, and especially in *I SEE WORDS, I HEAR VOICES*. The exhibition featured a large-scale video installation of García's film *The Joycean Society* (2013, HD video, 52 minutes), which depicts a meeting of the Zurich James Joyce Foundation as they read together from James Joyce's *Finnegans Wake* (1939).³⁴ On *The Joycean Society*, Chantal Pontbriand writes:

³¹ Kjetil Røed, "Inadequate Ideas and Collective Intelligence," in *Mad Marginal Cahier #4: I SEE WORDS, I HEAR VOICES*, ed. Chantal Pontbriand, 107 (Toronto and Berlin: The Power Plant Contemporary Art Gallery and Sternberg Press, 2015) 107.

³² Chantal Pontbriand, ed., *Mad Marginal Cahier #4: I SEE WORDS, I HEAR VOICES*, (Toronto and Berlin: The Power Plant Contemporary Art Gallery and Sternberg Press, 2015) 5.

³³ *Ibid.*, 117.

³⁴ *Ibid.*, 19.

In the film, it is not the individual readings that prevail, but the concert of voices, the polyphony of the world. In that synergy, captured by the moving image, one sees how the words act, how they make the bodies move, and how the bodies respond to one another with gestures, and not only with words.³⁵

Among the gestures captured on film is handwritten mark-making, the gestures of writing, note-taking, and scribbling in the margins as enacted by the participants. These simple acts, gestures of writing, were captured alongside the movements of participants' heads hands, and arms.³⁶ Filmed very often in close-up, the body parts take on gigantic proportions and "The spectator watches as he or she finds him- or herself in a body-to-body relationship with the protagonists."³⁷ The making visible of this corporality speaks not only to the corporality of the body but the corporality of the manuscript-making act, the tactile gesture of writing.

Joyce's own handwriting plays a significant role in García's work. The likely source from which García copied Joyce's handwriting for the aforementioned Ibsen letter is the vast collection of Joyce's notebook facsimiles, which also appear prominently in *The Joycean Society*, as depicted in *Figures 3, 4, and 6*. The folio volumes of Joyce's notebooks, typescripts and proofs were published in 1978 by Garland Publishing,³⁸ in partnership with the University at Buffalo, where the majority of Joyce's original notebooks for works such as *Ulysses* (1922) and *Finnegans Wake* (1939) are held in their library's Special Collections. In García's exhibition, Joyce's handwriting is presented in a

³⁵ Ibid., 21.

³⁶ Ibid., 22.

³⁷ Ibid.

³⁸ Michael Groeden, ed., *The James Joyce Archive*. 63 vols. (New York & London: Garland Publishing, 1978).

variety of remediated forms serving as prompts for participatory, generative artistic production.

One such prompt for artistic production initiated by the Toronto exhibition is the “*Finnegans Wake* Collective Reading.” Convened within the gallery by García on 27 September 2015, the 2-hour session was billed by the Power Plant as an interactive performance, and described on their website as follows:

Echoing the film *The Joycean Society* (2013) Dora García will lead a collective reading of *Finnegans Wake* by James Joyce, delving into issues presented by Joyce’s jubilatory writing such as identity, migration, politics, madness and psychiatry. Participants are invited to bring their own copy of this seminal novel for discussion.³⁹

Requesting that participants bring their own copies of *Finnegans Wake* is an invitation for the public to perform the same manner of gestures, speech-acts, writing and reading as the participants in *The Joycean Society*. The communal act of reading and writing presents the possibility of literalizing marginality by tracing gestures of word and image into the margins of the *Finnegans Wake* texts. Upon leaving the exhibition, participants take with them the copies of the book potentially inscribed with marginal traces of the communal performance. The annotations, removed from the gallery setting, expand the scope of the exhibition from within the art gallery to the personal libraries of the participants.

The marginal annotations produced by “*Finnegans Wake* Collective Reading” participants become ancillary works that are part of *I SEE WORDS, I HEAR VOICES*. The performative, interactive and collaborative public practice initiated by García

³⁹ “*Finnegans Wake* Collective Reading,” *The Power Plant Contemporary Art Gallery*, <http://www.thepowerplant.org/ProgramsEvents/Programs/Live/Finnegans-Wake-Collective-Reading.aspx> (accessed 4 June, 2018)

elevates the status of these inscriptions from mere doodles to works of art, or components of a larger, intertextual work of art. The contextual site of production, that is, the space of the exhibition, imbues the writing-as-action with artistic legitimacy. Dora García's artistic authority and the Power Plant's institutional authority drive this legitimization, at the centre of which is the simple, accessible form of writing on paper.

The aesthetic and conceptual qualifiers of this iteration of manuscript culture are exemplified by another element of García's installation at the Power Plant, the Mad Marginal Charts. At the time of the exhibition in 2015, the project included "around 300" drawings inspired by research undertaken since the beginning of the Mad Marginal project in 2010, with references to various authors mentioned in the project who contribute to investigations of the notion of marginality.⁴⁰ Pontbriand explains that the drawings "explore constellations—those of the authors in question, but also those that link García to those authors, the processes she has created to shape a world, worlds, that she shares with the spectator(s)."⁴¹ The sharing of this world, as Pontbriand envisages it, draws its connectivity and its potential for expansion from the manuscript, and the act of writing: "The drawings take on all kinds of shapes: diagrams, lists, concepts, columns of numbers, cursive writing, printed characters, letters, names, surnames, titles, [and] the reproduction of signatures."⁴² A selection of the Mad Marginal drawings are reproduced in print as high-resolution scans in *Mad Marginal Cahier #4*,⁴³ about which Pontbriand says the following:

⁴⁰ They are, to name a few, Antonin Artaud, James Joyce, Henrik Ibsen, Robert Walser, Philip K. Dick, Hannah Weiner, Samuel Beckett, and Bertolt Brecht.

⁴¹ Pontbriand, *Mad Marginal Cahier #4*, 27.

⁴² *Ibid.*, 28.

⁴³ *Ibid.*, 320-361.

The written form plays an important part in the work that is stuffed with notes, notations... The word here becomes a visual transcription, each variation altering its meaning, its effect... Indeed, in the end it is an atlas, mixing memory, the impulse of the moment, desire, deciphering, lexicon, a repertory of quotations. ... a pedestal of the world of each person, according to each person, an album or a world. ... Connecting the body to the words through the written form, these drawings offer cartographies that are always evolving as the Mad Marginal project progresses in time. It identifies its actors, deepening their respective worlds. That written form acts in a seismic way by responding to what García experiments with, discovers, analyses, deciphers as she progresses.

Here the written form embodying all these things expands the notion of what this form of manuscript culture is, and how it operates. This expansion presents a way of seeing in which the graphic mark of manuscript culture can shift the classification of an object between the mundane and the profound, depending on the context within which it is produced.

The status of this type of manuscript object oscillates between the fine art object and the commonplace, everyday object. This manner of oscillation is likewise present in García's own description of her work, which she says requires time, developing to an end that "no one can perceive it in its totality."⁴⁴ Pontbriand elaborates upon a specific facet of this notion, in relation to the Mad Marginal manuscript material:

García's work is generally created in the gap between the language and the *spoken word* or its *written form*... The absence of the presence, the space between things, is what guides García's hand in these drawings. Through a multitude of traces, of written forms, the signifiers reveal something other than themselves, a supplement of meaning.⁴⁵

García's fragmented, interrelated, durational oeuvre, in its interdisciplinary and performative nature, directly implicates the viewer and invites them to participate, further

⁴⁴ Ibid., 108.

⁴⁵ Ibid., 27-28.

expanding the complexity of her projects. This is most effectively done, as Pontbriand writes above, through the multitude of written traces that supplement meaning.

This thesis project is in part a continuation of García's sprawling project. As Pontbriand writes in the preface to *Mad Marginal Cahier #4* (referencing "the town of Marshall McLuhan, the theoretician of *Understanding Media*"), "Toronto is the opportunity to loop the loop" started by previous iterations of the exhibition.⁴⁶ While the notion of "looping the loop" implies some sort of finality, in truth the project does not end here. The city of Toronto is a specific site where García's project expands, and for the purposes of this thesis, becomes representative of the manner in which such site specificity directly impacts understandings of manuscript cultures and their operation.

Site specificity delimits certain parameters that define engagement with a manuscript object. This delimitation likewise extends to the remediation of manuscript material, whether in digital or material facsimile form. Additionally, this site specificity influences both the production and the display or reception of manuscript material, again, whether in original or reproduced forms. An analysis of the photocopy print embedded at right will explicate this claim and explore its conceptual potential.

⁴⁶ Ibid., 8.

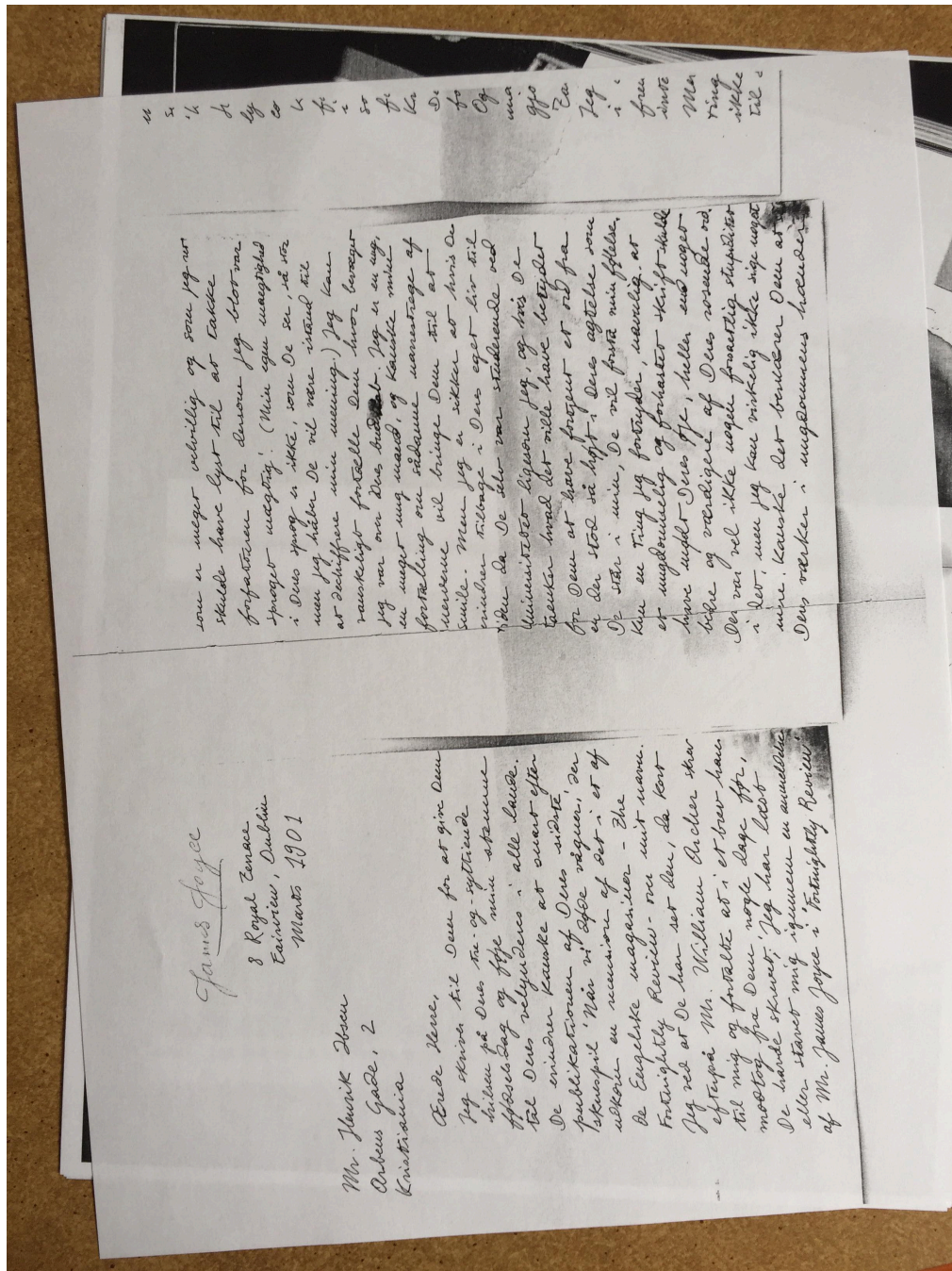


Illustration 1
 Dora Garcia's Joyce-Ibsen Letter
 Signed and numbered by Christian Julien Siroyt

The photocopy print embedded overleaf depicts the previously mentioned letter sent to Ibsen by Joyce that García fabricated. The photocopied image is from a full-colour, high resolution double-page spread in *Mad Marginal Cahier #4* showing the pages of the letter side by side.⁴⁷ Pontbriand calls García's reinvention of the letter "a making-visible of a society between Ibsen and Joyce that is also a letter to us, the spectators, an open invitation to make visible other alliances and readings and letters."⁴⁸ My presentation of the photocopy as such reinscribes that call, wherein layers of remediation call attention to the circuitous nature of this manuscript object. García fabricates a new original after Joyce's letter; a digital photograph of the letter is printed in *Mad Marginal Cahier #4* after being exhibited in museums; and the printed photograph is photocopied, to be reinserted into *this* book as another kind of new original, an instance of appropriation art taking manuscript culture and the poetics of production as its subject.

My declaration that the photocopy is a unique work of art makes it so, but the context and site of its production within the city of Toronto bestow its significance. The work *Dora García's Joyce-Ibsen Letter* (2018) was produced in an edition of one, using the Ricoh MP 2554 multifunction black-and-white copier at the Pontifical Institute of Mediaeval Studies Library, University of Toronto. The work was produced in order to further probe the question introduced by my assessment of the Pontifical Institute's *Kells* facsimile, that of to what extent a facsimile of an object can be considered to possess an aura in the Benjaminian sense. Here I intend to further question the notion of the aura by positing that a particular machine capable of technological reproducibility, namely, the photocopy machine at the Pontifical Institute Library, imbues the objects of its output

⁴⁷ Ibid., 170-171.

⁴⁸ Ibid., 117.

with an aura specific unto itself. Having been produced at the Pontifical Institute of Medieval Studies, the photocopy print is essentially linked to the contextual and social history of that space.

The extent to which the aura of the object can be ascertained, or claimed to exist, transforms over time. As the photocopier ages, is discontinued, and replaced by newer technologies, a specimen copy from its output will eventually take on the curio status of a rarefied object. The particular aesthetic quality of the copy, too, is indicative of its time and can serve to exemplify, for future generations, an artefact of style and form. Whether or not an individual photocopier is or can be fetishized in any way impacts the manner in which its output is interpreted. Specifically suited to copy manuscript material, the photocopier as an ancillary technology is not integral to manuscript cultures yet nevertheless impacts iterations of such cultures. Undoubtedly the machines will be fetishized and romanticized as manuscript culture curios in the distant future.

A photocopy print such as *Dora García's Joyce-Ibsen Letter*, when marked upon as I have done in blue pencil, is subsumed directly into the realm of manuscript culture by virtue of its having been marked. Previous to the act of mark-making, the facsimile image merely represented a remediated manuscript specimen, García's Joycean copy. After the sequential remediation from original, to full-colour photo reproduction, to black-and-white photocopy, finally the graphic mark transforms the status of the photocopy print from an image of a manuscript to an actual manuscript object. It is not *just a photocopy*, it is a photocopy produced on a specific machine at the Pontifical Institute of Mediaeval Studies Library, toward a specific end, and signed and numbered. The simple act of intentional mark-making has this transformative power.

To foreground the transformative potential of reading and writing within manuscript cultures is at the core of García's expansive project. Her invitations for active participation from various publics, specifically ones operating within spaces of marginality, expand the scope and reach of the many components of this practice that operate in tandem with each other. In the examples of García's work outlined above, Joycean manuscript culture is a core component of the conceptual framework. She delves deeply into Joycean manuscript culture to participate in and represent what constitutes a Joycean manuscript subculture, that is, a highly specialized international network of scholars who research, engage with, and communicate with each other about the *Finnegans Wake* manuscript material previously referenced in this essay. This group, working ceaselessly to ascertain a collective understanding of a cryptic and esoteric text, embodies the manner of marginality as an artistic position that García strives to arrive at. Joyce's self-imposed exile from his native Ireland, critique of religious and political power structures and experimental, avant-garde literary style place him outside of the mainstream, as a champion for the marginal and the maligned.

The anti-institutional marginality García works toward is a counterpoint to an institutional manuscript culture embodied by the *Book of Kells* cases outlined at the beginning of this essay. While this essay presents the *Kells* manuscript cultures and García's Joycean manuscript cultures as separate iterations of a network, this is not to say that there is no intrinsic connection between subsets. In fact, there are many. As Donald Theall writes in *James Joyce's Techno-Poetics*:

Consequently, in the *Wake* there is a major emphasis on the mechanics of composition entailed in references to tailoring and weaving; building and constructing; and writing tools and their tool-like products, such as the early runic alphabet, hieroglyphics, or oghamic scripts. Joyce's fascination with the *Book of*

Kells, which he uses as a partial model for the *Wake* and which he once recommended to Arthur Powers as a guide for creative writing, underlines his view that writing books primarily involves workmanship, craft, and the production of an artefact. One aspect of the *Book of Kells* motif and the accompanying treatment of the interpretation of the letter in I.5 as palaeographical decipherment (121.11) of a manuscript is to associate the emergence of the book with the development of scripts and hieroglyphs rather than print (a situation substantiated by the large number of references to script and writing in the *Wake* as opposed to the relatively limited number to printing).⁴⁹

Theall claims that the *Book of Kells* is a “metonymy for the book that is the *Wake*,”⁵⁰ pointing to Joyce’s allusion to the *Book of Kells* as a type of letter,⁵¹ an “artefact of visual design,”⁵² and an example of medieval allegorical structuring.⁵³ He also pays particular attention to Joyce’s treatment of the Tunc page of the *Book of Kells* (*Figure 1*), which he says relates to space-time motifs and allusions to quantum theory.⁵⁴ Joyce’s preoccupation with the *Book of Kells* makes it an important source of knowledge about his oeuvre for Joycean scholars, and when Joycean scholars engage with *Kells* manuscript culture, the specificities of their separate manuscript cultures or subcultures merge. When *Kells* manuscript culture is engaged with in a Joycean context, it is subsumed and integrated within the space of marginality that García’s work and the work of the Joycean *Wake* scholars inhabits.

Within this marginal space, García celebrates what she calls “deviant literature.” García’s conceptualization of deviant literature, or minor literature, expands upon the expression “minor” borrowed from philosophers Félix Guattari and Gilles Deleuze to

⁴⁹ Donald Theall, *James Joyce’s Techno-Poetics*, (Toronto, ON: University of Toronto Press, 1997) 8.

⁵⁰ *Ibid.*, 176.

⁵¹ *Ibid.*, 120.

⁵² *Ibid.*, 56.

⁵³ *Ibid.*, 128.

⁵⁴ *Ibid.*, 177.

describe the writings of Franz Kafka in *Kafka: Toward a Minor Literature* (1986).⁵⁵ Deleuze and Guattari write that “A minor literature is not the literature of a minor language but the literature a minority makes in a major language.”⁵⁶ They go on to state that a minor literature is entirely political, with three main characteristics: “the deterritorialization of the language, the connection of the individual and the political, [and] the collective arrangement of utterance.”⁵⁷ Minor literature, for Deleuze and Guattari, comes out of a marginalized political position wherein the tools of the established power, in this case linguistic, are mobilized and put to use as a form of resistance. In a conversation between García and Anna Daneri,⁵⁸ García explains the minor or deviant nature of the *Finnegans Wake* reading group depicted in *The Joycean Society*:

[A] characteristic of these ‘Finnegans Wake persons,’ half-jokingly mentioned by Fritz Senn,⁵⁹ was ‘an inability to succeed in life, in the conventional meaning of the word success,’ thus confirming – in my view of course – Joyce’s writings as a form of deviancy, in what I like to call ‘deviant literature,’ and which others have called ‘minor literature,’ as in Deleuze and Guattari’s *Kafka, pour une littérature mineure* (1975). The vision of literature as both a letter and a litter that provided by *Finnegans Wake* is one of great beauty.

Finally, yesterday at the last reading we filmed, I caught a glimpse of a Spanish book I did not know: José Carnero González’s *James Joyce y la explosión de la palabra*, where it said, in my translation from the Spanish original, that ‘*Finnegans Wake* could be compared to a Klein bottle or Moebius strip, a three dimensional body with one single surface, in which it is impossible to distinguish between beginning and end, interior from exterior.’ And this is indeed the feeling one has when reading it, a book of books, writing on writing about writing, all ages of men made contemporary, as if you were handed

⁵⁵ Pontbriand, *Mad Marginal Cahier* #4, 6.

⁵⁶ Gilles Deleuze and Félix Guattari, “What Is a Minor Literature?” *Mississippi Review*, 11:3 (Winter/Spring, 1983): 16. <http://www.jstor.org/stable/20133921> (accessed June 3, 2018)

⁵⁷ *Ibid.*, 18.

⁵⁸ Curator and a founder of Peep-Hole, an independent art space based in Milan.

⁵⁹ Director of the Zurich James Joyce Foundation, appearing as a participant in García’s video documentation of the reading Foundation’s *Finnegans Wake* reading group.

literature to read that was made on a different planet.⁶⁰

García's description of this deviant literature as a form of outsider art, or minor art, situates it as "art outside the system."⁶¹ She elaborates:

Whatever meaning we give to *outsider art*—art made by psychotics; art made by non-professional, untrained artists; art made by the socially marginalized; art that is not art because it was never conceived as art; art made spontaneously, that is without knowledge of what art is supposed to be; art that is defined as art by *other people* (insiders) instead of its maker (an outsider)—whatever meaning we give to outsider art, it says much more about *mainstream art* than about whatever is inside it.⁶²

The deviant quality of García's outsider sensibilities is manifested in its deviation from dominant ways of thinking and doing. By embracing the manner of exclusion implied by outsider status, which is central to García's *Exile* project, a community is formed that is no longer simply external to something else; it is self-contained, and its significance is not determined solely by relation to something else. This is the impetus that drives the specific form of interactive, socially aware manuscript subculture promoted by García.

This essay has demonstrated some ways in which the status of the manuscript object can shift and transform in different contexts. Within the contexts of exhibitions both institutional and anti-institutional, the relationship between original manuscript objects and copies of the manuscript in facsimile is continuously subject to change. Oscillating between fine art object, non-art object, research material, and artefact, the classification of a manuscript object changes how and to what ends various publics utilize the object.

While these contextual examples show how the transforming status of a

⁶⁰ Dora García, *The Joycean Society* (Monaco: Fondation Prince Pierre de Monaco, 2013) 124-125.

⁶¹ *Ibid.*

⁶² Pontbriand, *Mad Marginal Cahier #4*, 6.

manuscript object operates within specific manuscript cultures, it is important to note that in different disciplinary contexts the operation of the manuscript culture or subculture operates in a manner totally specific unto itself. Further, this essay takes as its primary concern the elevation of a non-art manuscript object to the status of an art object. The following essays will expand upon this notion, presenting additional examples of manuscript cultures and subcultures that operate according to the contextual parameters that define and delimit them. In addition to this, however, the essays will analyze the shifting status of the manuscript object wherein a rarefied or fetishized object is demystified, calling into question the notion of an aura as pertaining to objecthood.

Figures

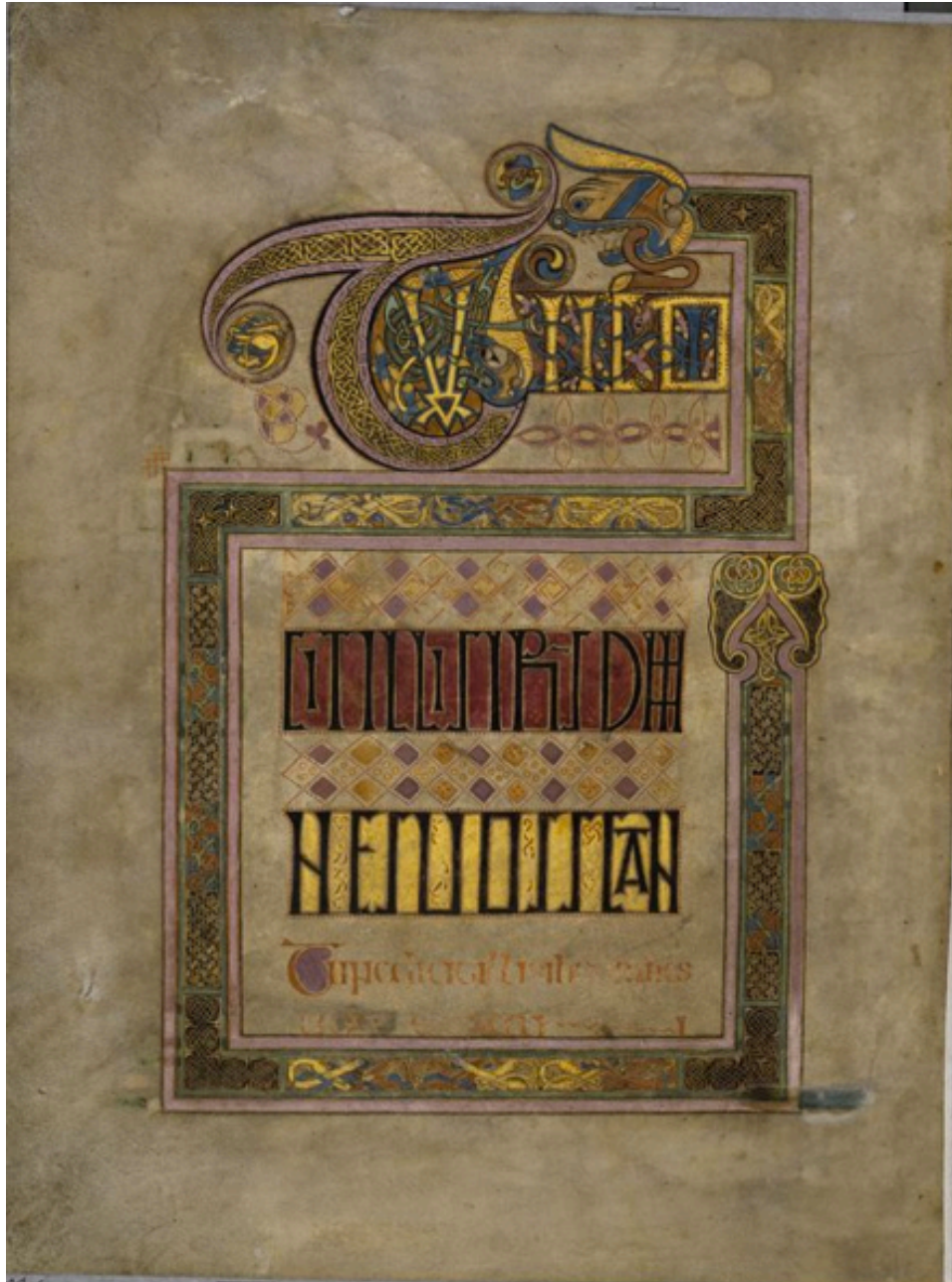


Figure 1

Book of Kells (MS 58) Folio 114v: Tunc dicit illis Jesus omnes uos scan[dalum]
 ('Then Jesus said to them: All you shall be scandalized [in me this night]')
http://digitalcollections.tcd.ie/home/index.php?DRIS_ID=MS58_003v
 (accessed June 3 2018)



Figure 2
 I SEE WORDS, I HEAR VOICES installation view: *The Power Plant, Toronto, 2015*.
 Photo: Toni Hafkenscheid.

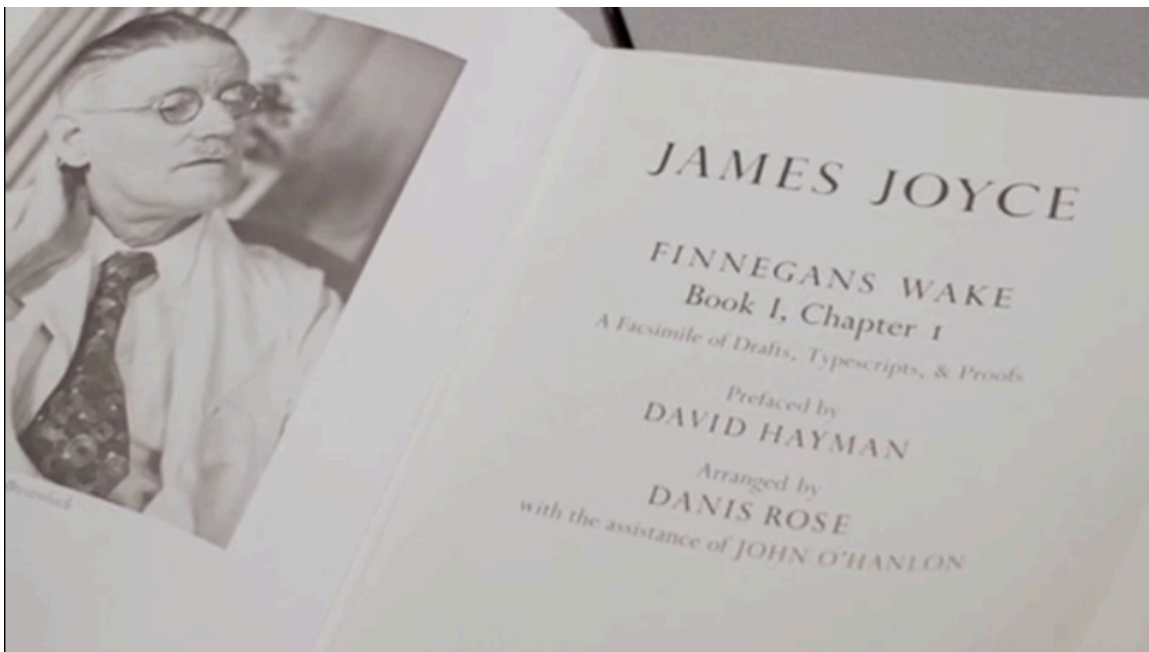


Figure 3
 Video still depicting *Finnegans Wake* facsimile volume title page,
 from *The Joycean Society* (HD video, 2013, 52 mins.)

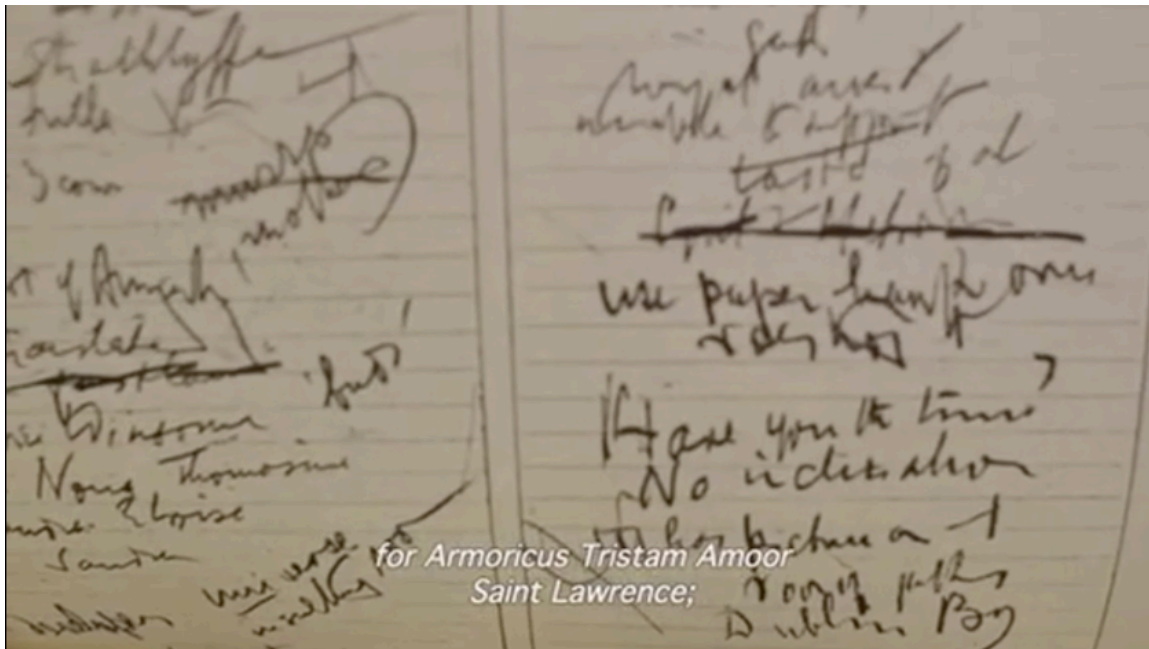


Figure 4
Video still depicting *Finnegans Wake* notebook facsimile,
from *The Joycean Society* (HD video, 2013, 52 mins.)



Figure 5
Video still depicting *Finnegans Wake* reading group participants,
from *The Joycean Society* (HD video, 2013, 52 mins.)

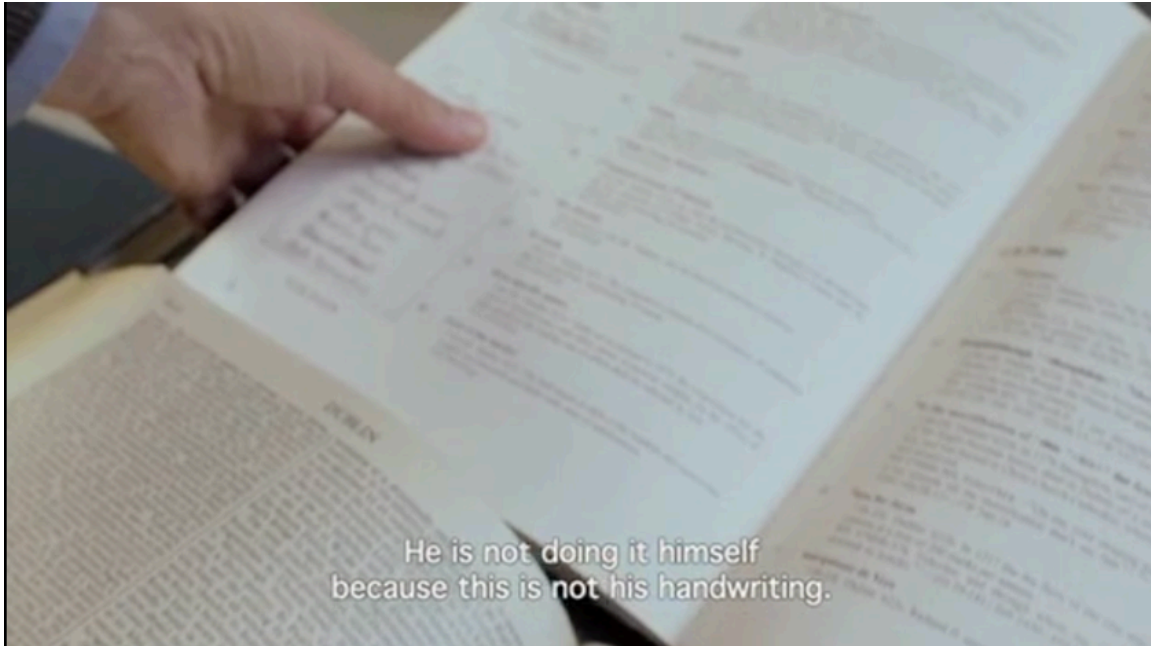


Figure 6
Video still depicting Geert Lernout demonstrating use of a *Finnegans Wake* notebook facsimile. from *The Joycean Society* (HD video, 2013, 52 mins.)

II

The Deviant Archivist

In the previous essay I introduced Dora García's concept of "deviant literature," encompassing a mode of operation that subverts literary and societal norms. In "The Deviant Archivist" I expand García's conceptualization of the term, applying it to a subversive form of archival practice that I term "deviant archival practice." Using my own deviant archival practice as an exemplar of this model, this essay integrates tangible, material elements extracted from my nonconventional archival project and inserted into this thesis object to demonstrate the generative possibilities of such practice. I analyze the example of my deviant archival practice alongside other contextual, institutional examples to elucidate the ways in which they differ. Within this context, my engagement with content in different contexts demonstrates how a radical archival approach can affect new modes of engagement with manuscript material according to media and site specificity. This essay argues that under controlled circumstances, the upending of traditional archival conservation and preservation practices can amount to different and experimental modes of preservation, thereby contributing to and expanding discourse in the field. By engaging with related content in different contexts, I demonstrate the potential of the radical archival approach to preserve material in experimental ways.

The analysis of my own form of deviant archival practice addresses the Mobile Special Collections and Rare Books Reading Room, a project I established at Museum Strathroy-Caradoc in Strathroy, Ontario, when I was employed as Exhibitions and Programming Coordinator there in 2015. I conceived the Mobile Special Collections and Rare Books Reading Room in response to a call from OCAD University's Contemporary

Art, Design and New Media Art Histories graduate conference in 2015. The conference, titled *Multiple Li(v)es of Art/ists &...* aimed to

investigate projects that actively destabilize binaries, permeate borders, and foster interdisciplinary engagement to trouble the transitory spaces that condition contemporary society. This conference aims to address ways art (or Art) and its many disciplinary iterations continue to morph and change. By providing an armature onto which scholars and artists might graft semblances of understandings gained through the ex/interchange of knowledge and ideas, the conference leverages productive energies of discourse and critique to tease out the questions which necessarily accompany exploration of the contemporary.⁶³

The Mobile Special Collections and Rare Books Reading Room conference workshop was described as follows in the conference program:

This workshop presents the Comics History Special Collection and the Donald F. Theall Special Collection as part of Siroyt's project, the Mobile Special Collections and Rare Books Reading Room. The aim of the workshop is to discuss the interplay of disciplines, art forms, and fields of study, using the books in the collection to explore the themes of the conference. The workshop begins with an overview of the scope of the collection, including a display of some of the selected items included in the installation. From the Comics Collection this includes original comic artwork by cartoonists such as Charles Burns, Chris Ware, Seth, Chester Brown, Adrian Tomine, & Marc Bell, and rare & relevant comic books from the Comics History Special Collection, some of which prominently features the town of Strathroy. From the Donald Theall Special Collection this includes Theall's annotated copy of Joyce's *Finnegans Wake* and many other relevant titles that demonstrate his devotion to interdisciplinary study. Theall was a professor at University of Toronto, President of Trent University, and a colleague of Marshall McLuhan. His work explored avant-garde media concepts, and he published a book titled "The Virtual Marshall McLuhan" and a book called "James Joyce's Techno-Poetics". On hand will be cartooning supplies such as pigment liners of varying widths, brush pens, paper, etc. and the workshop will conclude with participants creating comic work under specific parameters responding to the holdings of these collections, pulling images and text from them to generate comic-literary work that demonstrates the themes discussed. This workshop aims to upset the traditional notion of the rare books reading room as a staid space in which the holdings sit dormant. Here it is dynamic and generative, flexible and mobile, and contravenes traditional museum policies by installing a Rare Books and Special Collections Reading Room on-site at the conference.⁶⁴

The Mobile Special Collections and Rare Books Reading Room project was initiated in order to explore nonconventional methods of archival practice that upend and question traditional ways of doing. Transporting the holdings of the collection and

⁶³ "Multiple Li(v)es of Art/ists &... Disciplinary Fuzziness and the Future(s) of Art Criticism," *OCAD University*, <https://www2.ocadu.ca/event/multiple-lives-of-artists-disciplinary-fuzziness-and-the-futures-of-art-criticism> (accessed June 4, 2018).

⁶⁴ In the final thesis publication, large block quotes such as this will be inserted into the margins.

presenting them in an active, hands-on workshop setting subjected them to various elements of risk that traditional special collections ostensibly exist to protect them from. By contravening traditional collections policies, I sought to increase accessibility and produce an atmosphere wherein the possibility of damage or defacement became part of the creative process. If some form of damage were to befall an object in the collection, the act of its defacement would become part of the social history of the object. The project embraces chance, risk, and accident as generative elements of the artistic process.

Chance and accident have informed the Mobile Special Collections and Rare Books Reading Room since its inception. This applies particularly to the Donald F. Theall Special Collection, the contents of which were accumulated largely by chance between 2010 and 2015. The collection came together accidentally, acquired piecemeal from used book sales at St. Michael's College at the University of Toronto. I first found books on James Joyce, cybernetics, chaos theory, and cinema studies placed intermittently on the "50 Cent Book Table" in St. Michael's College's Kelly Library Café. I recognized the provenance of these books, either inscribed by Donald F. Theall or bearing his bookplate. Later, at the annual "St. Michael's College Book Sale," I acquired scarcer items from Theall's personal library that were saved for the sale, priced higher than the books for sale on the "50 Cent Book Table." Eventually, I had in my possession a substantial collection of Donald F. Theall's personal library.

The accumulation of these books led to research into the life and work of Donald Theall. I discovered that he passed away in 2008,⁶⁵ and later learned that his next of kin had donated much of his personal library to St. Michael's College with the understanding

⁶⁵ "In memoriam: Donald Theall," *Trent University*, <https://www.trentu.ca/donaldtheall/> (accessed June 4, 2018).

that a special collection bearing his name would be established at the Kelly Library. This would have been a fitting home for the collection, complementing the Marshall McLuhan Collection in the Kelly Library's Special Collections,⁶⁶ but the agreement was never formalized and the Theall books were unceremoniously integrated into the used book sale inventory over subsequent years.

By chance, I saved a significant portion of Donald Theall's personal library from dispersal. In response to the previously mentioned OCAD University conference in 2015, I formalized the collection as the Donald F. Theall Special Collection, which I was able to legitimize by way of my position as Exhibitions and Programming Coordinator at Museum Strathroy-Caradoc. Activating the collection within the context of a cultural institution legitimized it, transforming the status of the collection from a mere pile of discarded, used books to a cohesive collection with scholarly significance. Being in possession of such a collection allowed me to determine the manner in which it was used, and I maintained personal authority over the collection. Playing with the tropes of special collections management and archival practice, I sought to bend the rules in order to expand the notion of what an archive could, or should, be.

Of central importance to my conceptualization of what an archive of this kind should aim to achieve is the production of new works through direct engagement with the holdings. An example of such engagement is the poster work I commissioned from graphic designer Chris Lange⁶⁷ (*Figure 2*). Lange produced the Donald F. Theall Special Collection poster using images that I scanned from some of the 33 volumes of James

⁶⁶ "Marshall McLuhan Collection," *The University of St. Michael's College in the University of Toronto*, <https://stmikes.utoronto.ca/resource/marshall-mcluhan-collection/> (accessed June 4, 2018).

⁶⁷ Chris Lange, <http://chrislange.ca>.

Joyce's *Finnegans Wake* notebook facsimiles comprising part of the Theall collection. These facsimile volumes were published in 1978 by Garland Publishing, Inc., as *The James Joyce Archive*, described by Joyce manuscript scholar Geert Lernout as “an ambitious project of 63 volumes of facsimiles of all the still extant Joyce materials.”^{68,69}

Lange's design incorporates scans of the *Finnegans Wake* notebook facsimiles, combining both the aesthetic and poetic qualities of the manuscript images with text that acts as a partial catalogue of the collection's holdings. *Figure 3* and *Figure 4* depict subsequent versions of the Donald F. Theall Special Collection poster, produced by Lange for the second iteration of the Mobile Special Collections and Rare Books Reading Room workshop. In January 2016, the workshop was performed for this second iteration at the Ontario Library Association Super Conference, held at the Metro Toronto Convention Centre. The title and theme for that year's Super Conference was *Library Lab: The Idea Incubator*, and the project description read thusly:

When: Thursday, Jan 28 | 10:30 am - 12:00 pm **Location:** MTCC 201F

Days: Thursday. **Event Types:** Session. **Sectors:** College & University Libraries.

Subjects: Collections and Programming. **Description:**

The Mobile Special Collections and Rare Books Reading Room is a travelling bibliographic exhibition and workshop consisting of the Donald F. Theall Special Collection and the Comics History Special Collection. The Comics History collection includes original artwork by cartoonists such as Charles Burns, Chris Ware, Adrian Tomine, Seth, and others, in addition to rare and important comic books. The Donald F. Theall collection includes books from Theall's personal library, including annotations on James Joyce and Marshall McLuhan. Workshop participants are provided with materials to create comic works addressing the themes of the conference, using books from the collections as source material to generate new work. The workshop is an exercise in contravening traditional museum and Special Collection policies in a controlled environment.

⁶⁸ Geert Lernout, “The *Finnegans Wake* Notebooks and Radical Philology,” in *European Joyce Studies 5: Genetic Studies in Joyce*, ed. David Hayman and Sam Slote, 23 (Amsterdam: Editions Rodopi B.V., 1995).

⁶⁹ Lernout continues: “General editor was Michael Groden, associate editors were Hans Walter Gabler, David Hayman, A. Walton Litz and Danis Rose. The history of *Finnegans Wake* is more thoroughly documented than the other works: 36 volumes reproduce on the one hand most of the history of the text itself and on the other facsimiles of the notebooks that Joyce used in writing *Finnegans Wake*.” Ibid., 23.

Learning Outcomes: Participants will consider: -methods of engaging new and diverse library audiences
-unconventional library programming -academic rigor in non-academic settings⁷⁰

The design of the subsequent posters employs the same visual logic as the initial design in 2015, and establishes all three as a series of related works generated as a series through various modes of reproduction and reduplication.

The posters engage with the Joyce manuscript facsimiles and engage a particular manuscript subculture, the deviant Joycean set introduced in “Manuscript Subcultures.” The Genetic Joyce Studies group at the University of Antwerp referenced on the poster in *Figure 4* is led by Geert Lernout, the previously mentioned Joyce scholar who appears alongside editions of the Joyce notebook facsimiles in Dora García’s film *The Joycean Society* (2013). These volumes consist mainly of black-and-white facsimiles of manuscript material from The James Joyce Collection at the University at Buffalo. The collection comprises more than 10,000 pages of Joyce’s working papers, notebooks, manuscripts, correspondence, publishing records, ephemeral material and other memorabilia, in addition to Joyce’s private library and important works of Joyce criticism.⁷¹ Of particular interest to Joyce scholars is the collection of manuscript drafts for *Finnegans Wake*, published in 1939 but written over the course of seventeen years, comprising thousands of manuscript pages.⁷² If the Joyce manuscript collection at

⁷⁰ “Ontario Library Association Super Conference 2016,” *Ontario Library Association Super Conference*, <http://www.olasuperconference.ca/SC2016/> (accessed June 4, 2018).

⁷¹ “The James Joyce Collection,” *University at Buffalo Libraries*, <https://library.buffalo.edu/pl/collections/jamesjoyce/> (accessed June 4, 2018).

⁷² Michael Groden, ed. *The James Joyce Archive; Finnegans Wake Book III, Chapter 4: A Facsimile of Drafts, Typescripts and Proofs* (New York and London: Garland Publishing, 1978).

Buffalo can be said to be the cornerstone of the specifically Joycean, modern iteration of manuscript culture, then the *Finnegans Wake* manuscript collection at Buffalo is the cornerstone of this highly specialized Joycean manuscript subculture.

The manuscript subculture that exists in relation to the *Finnegans Wake* manuscripts is concerned primarily with the originals in Buffalo, and with the very limited reproduction of the manuscript pages in early facsimile versions and scarce, highly guarded digital scans. As Geert Lernout writes in “The *Finnegans Wake* Notebooks and Radical Philology”:

Wake scholars who read the notebooks are still a tiny minority. This has always been the case, although the early history of *Wake* criticism is marked by the considerable accomplishments of a very small number of academic Joyceans who did work on the genesis of the book.⁷³

These scholars, working from the manuscript originals, eventually produced microfilm copies of the Buffalo notebooks that were circulating as early as 1964.⁷⁴ The remediation process continued in 1978 with the publication of *The James Joyce Archive* volumes.⁷⁵ This group of scholars, in producing the facsimile folio volumes of Joyce’s manuscript material, expanded the scope of the Joycean manuscript subculture so as to make the material available to a wider audience. The folio volumes, however, remained scarce, expensive, and mostly limited to rare books collections at university libraries.

A prevailing myth of the overarching, monolithic model of manuscript culture maintains that the mass digitization of material necessitates the open accessibility of such

⁷³ Lernout, “*Finnegans Wake* Notebooks and Radical Philology,” 20.

⁷⁴ *Ibid.*, 21.

⁷⁵ *Ibid.*, 23.

material. This is particularly true for material that arguably ought to be available in the public domain, subject to copyright law. The notion within digital humanities that technologies of digital image scanning, digital photographic imaging and Internet connectivity should necessitate open access does not always result in the implementation of such ideals. In the case of the Joyce manuscript material at the University at Buffalo, mass digitization of the manuscripts has not increased accessibility in the manner that digital humanists may expect from such activity.

Beginning in the early 2000s and completed in 2010, the University at Buffalo Libraries digitally scanned the James Joyce manuscript collection in its entirety.⁷⁶ Rather than being publicly available online, however, the scanned manuscript pages in their digital form can only be accessed on a dedicated computer console at the University at Buffalo Special Collections Reading Room. The terminal itself is an Apple Cinema Display monitor connected to a hard drive containing exclusively the Joyce manuscript scans as JPEG image files. The computer is not connected to any local network or Internet connection, and it automatically rejects attempts to connect any type of USB device. These measures are taken by the University at Buffalo so as to ensure that users are unable to transfer image files to another location by any means. Photographing the digital images is strictly forbidden, in the same manner that photographing the original Joyce manuscripts in the collection is forbidden.

The level of protectionism exercised over the reproducibility of the Joyce manuscripts is a defining characteristic of one's engagement with the material. Despite the fact that images of the manuscript material are available in facsimile form (albeit in

⁷⁶ James Maynard, Curator, Poetry Collection at University at Buffalo Libraries, personal communication, March 7, 2018.

black-and-white instead of full colour) in the Garland folio facsimiles, visitors to the Buffalo collection are forbidden from producing their own copies of the images. In this context, the JPEG versions of the manuscript images take on characteristics shared by the original handwritten manuscripts, in that their site-specific locality demands that viewers travel in person to the University at Buffalo in order to view the materials in this specific form, whether physical and original or digital. The myth of digital access in manuscript culture fails to encapsulate the specific manner of engagement that defines the Joyce collection.

In this instance, wherein the privilege of viewing the original James Joyce manuscript object is presented in tandem with the privilege of viewing a digital image of a Joyce manuscript object on a computer screen, Walter Benjamin's notion of the aura can be expanded in order to complicate modes of viewing through digital intermediaries. Here I return to Walter Benjamin's assertion in "The Work of Art in the Age of Its Technological Reproducibility", that "what withers in the age of the technological reproducibility of the work of art is the latter's aura... the technology of reproduction detaches the reproduced object from the sphere of tradition."⁷⁷ This notion presumes that "the technology of reproduction detaches the reproduced object from the sphere of tradition" and that by "replicating the work many times over, it substitutes a mass existence for a unique existence."⁷⁸ However, in the case outlined above the technology of reproduction, digital scanning, does not substitute a mass existence for a unique existence, per se. The act of visiting the University at Buffalo and viewing a single JPEG image of a manuscript image on the computer screen imparts an experience of

⁷⁷ Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility," in *The Art of Art History*, ed. Donald Preziosi, 438 (Oxford: Oxford University Press, 2009).

⁷⁸ Ibid.

engagement with that digital file's unique existence.

While the aura of the manuscript original, in the Benjaminian sense, is inscribed in the tactile original, another kind of aura is ascribed to the Apple Cinema Display monitor that shows the image. It is a rare encounter with a scarce image, defying the nature of its own potential for instantaneous reproducibility. In this instance it is possible to fetishize the JPEG image in the same manner as one would fetishize the original, physical manuscript version of its visage. In relation to the manuscript as a fetish object with a particular aura, Dirk Van Hulle writes that “there is a difference between holding manuscripts in reverence and treating them as fetishes. Manuscripts are not relics, even though their auction at exorbitant prices may sometimes resemble the flourishing and lucrative medieval relic business.”⁷⁹ He continues, explaining the basis of manuscript genetics:

In French *critique génétique* (genetic criticism, or the study of writing processes), a clear distinction is made between this kind of medieval manuscript and the so-called modern manuscript... This type of document has a more private function than the medieval manuscript and belongs to the intimate atmosphere of the writing process.⁸⁰

Van Hulle's statement identifies variations among different kinds of manuscripts, namely the modern and the medieval, in relation to their relative fetishization as relic-objects.

Broadly speaking, both medieval manuscripts and modern manuscripts would be subsumed within the overarching category of “manuscript culture.” To place specific examples within their unique contexts, however, would allow for more comprehensive analyses of the fetishistic operations of the manuscripts within their respective

⁷⁹ Dirk Van Hulle, *Manuscript Genetics, Joyce's Know-How, Beckett's Nohow* (Gainesville, FL: University Press of Florida, 2008), 1.

⁸⁰ *Ibid.*

manuscript subcultures.

In the foreword to *Manuscript Genetics, Joyce's Know-How, Beckett's Nohow*, Sebastian Knowles⁸¹ writes that genetic criticism is an explosive field in modernist studies,⁸² with technology catching up with writers like Joyce and Beckett in its ability to record, research, sift through, and present data on notebooks, archival material, and variant editions. By virtue of this, Geert Lernout explains, “What was previously known to a handful of people who had time to go to Buffalo, Texas, and Dublin, can now be revealed to all”⁸³ as a result of technological developments. While the textual content of the manuscripts, and variant editions of texts at other institutions, can be transcribed, and discussed via the World Wide Web, the images of manuscript materials themselves are limited to the mode of display within their particular context. That “handful of people” who have the time to go to Buffalo maintain some level of primacy over the viewing of manuscript materials. It is the visualization of the data that is restricted, geo-spatially, in this sense, not the discussion of its scholarly value or curatorial potential.

The ramifications of data visualization limitations and the extent to which this informs the specific manuscript subculture context of the James Joyce Collection at Buffalo, can be understood with reference to Lev Manovich’s essay “What is visualization?” in which he theorizes about the history and potential future of data visualization. Integral to the discussion of the Joyce manuscripts at Buffalo is Manovich’s writing on direct visualization, wherein new visual representations are

⁸¹ Series Editor of the Florida James Joyce Series at the University Press of Florida.

⁸² Van Hulle, *Joyce's Know-How*, v.

⁸³ *Ibid.*, xiii.

“created from the actual visual media objects (images, video) or their parts.”⁸⁴ Manovich writes about the research potential of this mode of viewing, where software “allows for direct manipulation of the media artefacts without quantifying them.”⁸⁵ In this model, huge data sets are visualized directly, meaning that instead of being quantified numerically or represented by other, disparate symbols to make meaning of patterns or provide other research value, the data itself is presented in its original visual form. “Original data objects”⁸⁶, like digital scans of manuscript objects, can be depicted in complex (or simplistic) methods. For example, immense data sets like all of the scanned leaves of *Finnegans Wake* could be presented in an interactive interface allowing users to navigate in a dynamic, visual interface that yielded ways of seeing the data that contributes to Joycean scholarship in some productive way. The fact that the James Joyce Collection at the University at Buffalo does not allow for such large scale, dynamic data visualization, though its data would be perfectly suited to such dynamic interfacing, is one of its defining characteristics. The manuscript subculture is largely predicated by *lack*. Lack of open access and lack of data visualization capabilities define the Joycean manuscript subculture at Buffalo, which provides the context with its own specific set of generative properties for those who engage with the material.

The visualization of data at Buffalo occurs either by way of engagement with the original manuscripts, the facsimile folios published with the permission of the estate of James Joyce, or on the Apple Cinema Display monitor in the Special Collections Reading Room. These modes of viewing present data in original form, material facsimile, and

⁸⁴ Lev Manovich, “What is Visualisation?” *Visual Studies* 26:1 (2011): 36.

⁸⁵ *Ibid.*, 42.

⁸⁶ *Ibid.*, 44.

virtual forms, respectively. The virtual manuscript object, however, still necessitates a materiality within the viewing process. In Anne Friedberg's *The Virtual Window*, she presents a definition of virtuality taken from Oliver Grau in which the term

serves to distinguish between any representation or appearance (whether optically, technologically, or artisinally produced) that appears “functionally or effectively *but not formally*” of the same materiality as what it represents. Virtual images have a materiality and a reality but of a different kind, a second-order materiality, liminally immaterial.⁸⁷

The virtual image of the manuscript object, then, visualized on the Apple Cinema Display computer monitor at Buffalo, takes on the plastic materiality of the specific screen upon which it is depicted. The visualization is beholden to the materiality of the monitor.

Friedberg uses Jacques Derrida's description of the *parergon* in *The Truth in Painting* to contextualize her own conceptualization of how she theorizes the “boundaries or limits of a work of art.”⁸⁸ Extrapolating upon Derrida's *parergon*, “a frame marking what is inside the work but, paradoxically, demarcating its outside in order to constitute what it contains,”⁸⁹ Friedberg goes beyond examples of paintings and other framed art to consider screens and digital images in this manner. To read the virtual Joyce manuscript display at Buffalo is to read the layers of framing that occur around its status as *parergon*. The manuscript JPEG is visible on the computer monitor, and is framed within the desktop. The desktop itself is framed within the plastic of the Apple monitor, a literal frame with specific material properties that dictate exactly how the image is seen. Further

⁸⁷ Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Cambridge, MA: The MIT Press, 2006), 11.

⁸⁸ *Ibid.*, 13.

⁸⁹ *Ibid.*

expanding the model of the *parergon*, the wall behind the screen, and the room in which the viewing occurs can be taken into account. The Special Collections at the University at Buffalo becomes an integral part of the visualization of the image, which, again, is a defining characteristic of the manuscript subculture that this essay addresses.

Engagement with the manuscript in this context is defined by the context of its viewing, from which the media specificity and site specificity therein cannot be escaped. Instead, they inform the interpretation of the object and expand it.

Notably, this context does not include Internet connectivity to influence a reading of the *parergon* model. The presence of the Internet in visualizing JPEG images in digital humanities contexts is often taken for granted as a given, which is a major component of the overarching myth of manuscript culture. What this lack of Internet connectivity allows for is the ability to engage with data visualization on a computer interface without the carnivalesque presence of that network. In Abigail De Kosnik's *Rogue Archives: Digital Cultural Memory and Media Fandom*, she writes that Donald Theall

explicitly compares the Internet to carnival as defined by Bakhtin, stating that the Internet and the Web in the 1990s challenged 'those accustomed to the comfort of the hierarchical control of the state, corporation, and church' by inaugurating 'anarchic freedom [within] an essentially non-hierarchical entity permitting powerful exchange and communication'; an entity that serves as 'a site of personal freedom as an extension of [the user's] home, common room, or watering place' and that offers 'great potential for carnivalesque unmaskings.' In this framework, the Internet seems quite analogous to the 'second world and second life' (Bakhtin) incarnated by the medieval carnival, and the virtual world and the physical world could be regarded as constituting a new 'two-world condition'.⁹⁰

Whereas the technological capabilities to connect the Joyce console at Buffalo to the Internet, thus linking it with the aforementioned realm of the carnivalesque, it lacks that

⁹⁰ Abigail De Kosnik, *Rogue Archives: Digital Cultural Memory and Media Fandom*, (Cambridge, MA: The MIT Press, 2016) 172-173.

connectivity, and thus remains rooted in Buffalo.

By way of counterpoint I present a manuscript subculture engaging in data visualization that is dependent upon Internet connectivity, the Old Books New Science Lab at the University of Toronto. This community of student research assistants, postdoctoral fellows and technologists focus on computational approaches to humanities research, with particular focus on medieval book history and work on form, affect, and historical phenomenology.⁹¹ The group's adoption of the IIF (International Image Interoperability Framework) places them within a broader manuscript culture whose aim is to standardize direct manuscript visualization in digital humanities scholarship with a single digital interface used by their internationally networked community. The IIF, according to the group's website, believes that providing access "to image-based resources is fundamental to research, scholarship and the transmission of cultural knowledge." They state that digital images "are a container for much of the information content in the Web-based delivery of images, books, newspapers, manuscripts, maps, scrolls, single sheet collections, and archival materials." They observe that "much of the Internet's image-based resources are locked up in silos, with access restricted to bespoke, locally built applications."⁹² Comparing the Old Books New Science Lab at the University of Toronto as one iteration of a manuscript subculture in contrast with the Joycean one defined by "image-based resources locked up in silos" such as the one at the University at Buffalo is an effective manner of representing the vast gulfs that can exist between manuscript subcultures. In order to begin to ascertain what defines these

⁹¹ Old Books New Science, <https://oldbooksnewscience.com/>.

⁹² "About IIF," *International Image Interoperability Framework*, <http://iiif.io/about/> (accessed June 4, 2018).

subcultures as such, the manuscript objects they study must be assessed according to the technologies of their display, dissemination, and reproduction. As the technologies develop and change, so to do the statuses of the manuscripts.

These developments can be seen as changing according to principles similar to the overlapping boundaries of Derrida's *parergon*, which, as a supplement outside the work, he states, "must, if it is to have the status of a philosophical quasi-concept, designate a formal and general predicative structure, which one can transport *intact* or deformed and reformed *according to certain rules*, into other fields, to submit new contents to it."⁹³ A manuscript can belong to or be interpreted according to the frameworks of multiple subcultures, depending on the context within which it is engaged and the medium in which it is represented. This is the state of flux that defines the manuscript object: as original, it maintains its originary properties; as virtual iteration of itself, it takes on the properties of whatever form into which it is remediated.

There are, however, instances of media convergence wherein the manuscript object retains its original properties even when subsumed into the form of another media. The formal properties of the manuscript object allow for easy integration into the form of printed book. Here the notion of the Derridean *parergon* is considered in relation to an open book's double-page spread, where the *parergon* of the book's cover, laid flat, frames the content within. To demonstrate this concept directly and materially, with the goal of presenting this thesis object as a space of archival praxis, I have inserted content from the Donald F. Theall Special Collection within the pages of this thesis. The content,

⁹³ Jacques Derrida, *The Truth in Painting* (1978), trans. Geoff Bennington and Ian McLeod (Chicago, IL: The University of Chicago Press, 1987) 55.

select annotated pages from the Donald F. Theall Special Collection, has been physically sliced from Theall's respective copies of *Finnegans Wake* and *A Concordance to Finnegans Wake*. In so doing, I reactivate the Mobile Special Collections and Rare Books Reading Room project through another facet of my deviant archival practice.

Here, the form of the book becomes a site of display that operates as an archival space. My deviant archival practice is actualized through the recontextualization of selected material from within the aforementioned collection. This act of removal from one context and insertion into another is seemingly contrary to the *modus operandi* of an archivist, that is, to preserve material in its original form. By “defacing” or “damaging” books from the Theall Collection I am reactivating it to expand the parameters of the Mobile Special Collections and Rare Books Reading Room. The mobility of the collection is adapts and transforms according to site-specific recontextualization.

*A Concordance to Finnegans Wake*⁹⁴ is a 516-page tome that lists each word appearing in *Finnegans Wake*, identified in an alphabetical list alongside the page number and line where the word appears. The leaf that I have removed from the *Concordance* shows page 297 on the recto face and 298 on the verso. Underlined in Theall's hand is the word “Technologically” and the corresponding location of its appearance in *Finnegans Wake*, “164.16”, corresponding to page 164, line 16. By tracing Theall's annotative hand and finding the corresponding page in his copy of *Finnegans Wake*, the reader finds the very page and lines to which it refers. When I turned to page 164 in *Finnegans Wake*, pursuing the trace of Theall's annotative underline in the *Concordance*, I again found his hand on the recto side of that leaf, on page 163. This

⁹⁴ Clive Hart, *A Concordance to Finnegans Wake* (Minneapolis: University of Minnesota Press, 1963).

page includes Theall's hand in pencil, demarcating lines 16 to 19, in addition to small coffee stains at the lower-right corner. The verso face contains the word "Technologically," which Theall underlined in his copy of the *Concordance*. The purpose of a special collection such as this is to trace the user's reading habits. It tells researchers more about their work, providing glimpses of the forensic evidence left by traces of reading and writing, which can sometimes elucidate the subtle elements of a writer's process. These pages removed from Theall's *Finnegans Wake* and his *Concordance to Finnegans Wake* are reframed and recontextualized within the pages of this thesis project as objects bearing his hand, evidence of his reading practice through manuscript mark-making. The printed page here takes on elements of the manuscript object, and is subsumed into the parameters of a Joycean manuscript subculture.

[Below are images of the Theall Collection pages that are inserted within the thesis object.]

r 311.26	tearsday 301.20	tegotetabsolvers 004.0
ren 311.24	tearsheet 022.01	Teheresiann 538.02
ht 328.23	tearsilver 426.09	teign 201.21
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r's 365.33	teary 007.05	teiney 594.21
524.24	tea's 308.02	teint 559.28
137.08	tease 068.17 068.17 068.17	teit 478.23
ally 181.21 330.06	270.16 330.04 461.13 607.15	Tek 142.05
172.13 (tuberculosis)	Teaseforhim 246.34	Tekkles 373.03
495.12 (T. C. King)	teasel 130.25	tel 227.34
424.11 (Trinity College,	teaser 111.27 561.04	teldtold 597.08
blin)	teasers 284.16	<u>teleframe</u> 349.09
11.20	teasesong 203.30	telekinesis 198.21
297.17	teasetime 191.28	telemac 176.36
H. 131.04	teashop 177.36	TELEOLOGICUM 264
atchee 244.20	teasily 068.01	telepath 460.21
317.01 (til Dennis)	teasim 234.25	telephone 118.13
S. 131.03 (<u>Ter Die</u>	teasing 200.16	telephony 052.18
<u>merdum</u>)	<u>teasing</u> 433.19	telescope 178.28
5.09 077.22 335.19 335.20	teaspilled 305.04	telescopes 295.12
7.24	teaspoonspill 534.09	telesmell 095.12
50.18 056.26 116.24	teastain 111.20	telesphorously 154.07
9.30 247.14 260.03 299.F3	teasy 112.30	televisable 265.11
9.32 382.07 392.32 440.21	Teasy 212.08 527.09	television 150.33 254
9.13 496.28 507.12 578.22	teatables 616.23	Television 052.18
5.31	teat-a-teat 432.11	Televox 546.29
260.02 302.09 406.28	teath 270.F2	Telewisher 489.21
139.30	teatime 170.26	tell 010.26 020.23 0
kes 460.32	<u>Teatime</u> 071.17	035.01 035.18 036
n 247.14	teatimes 603.18	053.08 055.02 067
146.15 239.23 361.06	teatimestained 114.29	083.16 083.25 089
4.26 579.25	teatoastally 038.23	089.24 092.30 094
1 418.14	teats 222.27	094.19 098.28 101
et 484.22	teawidow 545.04	113.12 114.27 115
ing 166.18 389.14 620.34	tease 550.20	117.19 127.06 148
ings 431.28	Techertim 210.15	149.12 154.03 154
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Illustration 1

Annotated leaf from Donald Theall's copy of *A Concordance to Finnegans Wake* (Clive Hart. Minneapolis: University of Minnesota Press, 1963)

my ohole mouthful to arinam about it you should call me the Ormuzd aliment in your midst of faine. Eat ye up, heat ye up! sings the somun in the salm. *Butyrum et mel comedet ut sciat reprobare malum et eligere bonum*. This, of course, also explains why we were taught to play in the childhood: *Der Haensli ist ein Butterbrot, mein Butterbrot! Und Koebi iss dein Schtinkenkot! Ja! Ja! Ja!*

This in fact, just to show you, is Caseous, the brutherscutch or puir tyron: a hole or two, the highstinks aforefelt and anygo prigging wurms. Cheesugh! you complain. And Hi Hi High must say you are not Hoa Hoa Hoally in the wrong!

Thus we cannot escape our likes and dislikes, exiles or ambusheers, beggar and neighbour and — this is where the dime-show advertisers advance the temporal relief plea — let us be tolerant of antipathies. *Nex quovis burro num fit mercaseus?* I am not hereby giving my final endorsement to the learned ignorants ¹⁶ of the Cusanus philosophism in which old Nicholas pegs it down that the smarter the spin of the top the sounder the span of the buttom (what the worthy old auberginiste ought to have ¹⁷ meant was: the more stolidly immobile *in space* appears to me the bottom which is presented to use in time by the top primomobilisk &c.). And I shall be misunderstord if understood to give an unconditional sinequam to the heroicised furibouts of the Nolanus theory, or, at any rate, of that substrate of apart from hisstheory where the Theophil swoors that on principial he was the pointing start of his odiose by comparison and that whiles eggs will fall cheapened all over the walled the Bure will be dear on the Brie.

Now, while I am not out now to be taken up as unintentionally recommending the Silkebjorg tyronodynamon machine for the more economical helixtrolysis of these amboadipates until I can find space to look into it myself a little more closely first I shall go on with my decisions after having shown to you in good time how both products of our social stomach (the excellent Dr. Burroman, I noticed by the way from his emended food theory, has been carefully digesting the very wholesome criticism

Illustration 2

Annotated leaf from Donald Theall's copy of *Finnegans Wake* (James Joyce. New York: The Viking Press, 1945)

The act of slicing a page out from a book at its margin is a violation of conventional preservation practices. To remove an annotated page from a book held in a special collection, even more so. This rejection of archival norms overturns traditional library science. The act of removing a page from a book is performed so as to preserve it in another form. By re-inserting the pages from these Joycean texts into this thesis book-object, the scope of the Donald F. Theall Special Collection is expanded. Now, instead of existing in obscurity as leaves in a Special Collection that has gone mostly dormant, unactivated by any publics, the stasis is reversed and the pages are made available to be engaged with by readers and viewers within the OCAD University Library system. Questioning the sacrosanct status of the special collection holding and notions of how an archivist ought to treat the objects under their stewardship, this act of dismemberment is not destruction, but rather reconstruction.

This formal reconstruction necessitates physical reconstruction. To instead include digital scans of the aforementioned pages in place of the original leaves would not bear the same effect. Calling into question the obligation to retain, in an archival sense, the original form of the object, this process raises the question of whether such an act puts an end to the Donald F. Theall Special Collection, or represents another stage in its renewal and revitalization.

The printed pages inscribed with the hand of Donald Theall are subsumed within the realm of manuscript culture by virtue of their having been marked in pen and pencil. These inscriptions give the books their statuses within the special collection – that of the annotated edition. When provenance is established, the objects can be interpreted in

accordance with that status. This allows for such holdings to be studied and analyzed in relation to other, similar holdings and contribute to a discussion of what makes annotated editions from notable scholars or writers' personal libraries worthy of study.⁹⁵

The annotated pages removed from Theall's copies of *Finnegans Wake* and *A Concordance to Finnegans Wake* initiate a wider discussion of archival engagement with manuscript culture. The tenets of codicology⁹⁶ as an integral aspect of manuscript culture are expanded here and applied to objects that exist as hybrid manifestations of print culture and manuscript culture. The codicological impetus of describing the materiality of manuscript objects to provide a second-hand account of tactility is upended by the deviant archival aspect of the demonstration. Here, the need for description as similitude, literary mimesis, or approximation by way of photography, facsimiles, copies, is nullified. The description is not necessary, since the actual object of analysis is placed within the pages of the book. So much of manuscript culture is connected to verisimilitude, mimesis, and the technologies of visual reproduction, but here the original artefact speaks for itself. Instead of describing the manuscript marks that allude to these pages, I can extract them and re-frame them as such. This exemplifies a defining characteristic of the concept of the aura, and what ascribes inherent value to the original, fetishized object: it is the *appearance* or *suggestion* of the absence of mediation in presentation that informs and dictates its value.

The value of the archival object is altered by deviant practice. As Michèle

⁹⁵ Canadian literary critic Northrop Frye's annotated edition of *Finnegans Wake* in the Special Collections at the E.J. Pratt Library, Victoria College, University of Toronto, is sparsely annotated much in the same way Theall's is.

⁹⁶ Codicology is "the study of manuscripts as cultural artifacts for historical purposes" (<https://www.merriam-webster.com/dictionary/codicology>). The material properties of the manuscript object are studied in detail to ascertain information about its origin, provenance, and function.

Cloonan⁹⁷ writes in “Preserving Records of Enduring Value,” “preservation is the relationship between records and their environment,”⁹⁸ and in the context of my deviant archival practice, the records are preserved through acts of de- and re-contextualization that transform their environment. The pages sliced from these books and inserted into another either gain value, or lose value. Is it possible for the deviant archival act of reconstruction to simultaneously render the objects in question more valuable in some respects, and less valuable in others? I argue that the act of removing the leaves Donald Theall’s *Finneans Wake* and *A Concordance to Finnegans Wake* increases the value of each. This value arises from the reactivation of the Mobile Special Collections and Rare Books Reading Room made possible by this thesis project. Most of the contents of the Donald F. Theall Special Collection are now stored in the basement of my parents’ home in Strathroy, Ontario. Upon my departure from Museum Strathroy-Caradoc as curator in August 2016, the collection ceased to have an institution in which to operate, and entered into a sort of stasis. By embedding elements of the collection within the thesis object, they take on renewed significance and become part of a new institutional network, that of OCAD University.

“The Deviant Archivist” places transgressive archival practice within a larger framework of site- and media-specific archival engagements with manuscript cultures, particularly those concerned with the writings of James Joyce. This essay also foregrounds the manner in which reassessments of archival manuscript holdings, and different ways of engaging with them, can expand discourse in the field and propose new,

⁹⁷ Professor in the School of Library and Information Science and Dean Emerita of the Graduate School of Library and Information Science at Simmons College, Boston, Massachusetts.

⁹⁸ Michèle V. Cloonan, “Preserving Records of Enduring Value,” in *Currents of Archival Thinking*, ed. Terry Eastwood and Heather MacNeil, 86 (Santa Barbara, CA: Libraries Unlimited, 2010).

experimental practices. By incorporating Theall's annotations on *Finnegans Wake* I exhibit a partial reconstruction of his active research process, particularly in relation to his synthesis of Marshall McLuhan's media theory with that of James Joyce. Theall wrote that within his "exploration into the relationship of McLuhan and Joyce, it is essential to examine Joyce's potential contribution on certain subjects in considerable depth" in order to grasp what McLuhan meant in his praise of Joyce.⁹⁹ My examination of Theall's exploration provides an additional layer to this considerable depth, that of manuscript evidence within primary sources. As Theall writes in *The Virtual Marshall McLuhan*, "It is only as an allegorical exegete of the poets and artists, particularly Joyce, that McLuhan becomes one of the pre-historians of digiculture."¹⁰⁰ In presenting a pre-history of digiculture, I contend that it always comes back to manuscript culture, and a focus on the materiality of the *parerga*.

⁹⁹ Donald Theall and Joan Theall, "Marshall McLuhan and James Joyce: Beyond Media," *Canadian Journal of Communication* 4 (1989): 47.

¹⁰⁰ Donald Theall, *The Virtual McLuhan*, (Montréal, QC and Kingston, ON: McGill-Queen's University Press, 2001) 213.

Figures

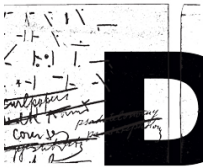


Figure 1

The author convening the Mobile Special Collections and Rare Books Reading Room workshop, with *Finnegans Wake* notebook facsimile volume in hand. OCAD University Contemporary Art, Design and New Media Art Histories Conference 2015.

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Theall was a professor at University of Toronto, President of
Trent University, and a colleague of Marshall McLuhan



Donald F. Theall

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- 1 1st ed. *A Concordance to Finnegans Wake*
- 2 1940 *James Joyce Finnegans Wake*
- 3 1978 *33 folio volumes of James Joyce's Finnegans Wake*
- 4 1990 *Perspectives of Nonlinear Dynamics*
- 5 *The Virtual Marshall McLuhan*
- 6 *James Joyce's Technopoetics*
- 7 *Joyce's Practice of Intertextuality: The Anticipation of Hypertext*
- 8 *and Its Implications for Textual Analysis of Finnegans Wake*
- 9 *From the Cyberglobal Chaosmos to the Gutenberg Galaxy:*
- 10 *The Prehistory of Cyberelectronic Language(s)*
- 11 2014 *Introduction to Reimagining Cinema: Film at Expo 67*
- 12 Various texts on chaos theory, cybernetics and media theory

Pp 1-22 Page III Wake 91
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 60-79
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 120-142 IIII Stem
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 I Ballad
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1-2 _____ Annotated by Theall
 5-11 _____ Written by Theall
 Rare Books Reading Room
 (at) Museum Strathroy-Caradoc
 2015
 34 Frank Street | Strathroy ON | N7G 2R4

THE DREAM OF GERONTIUS
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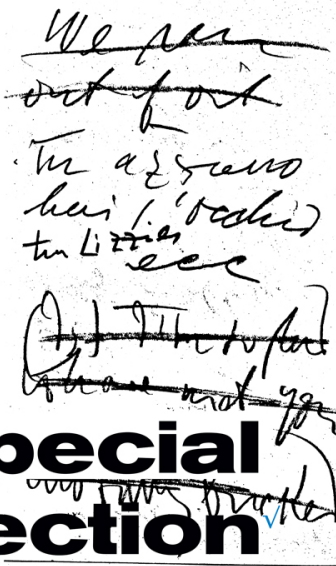
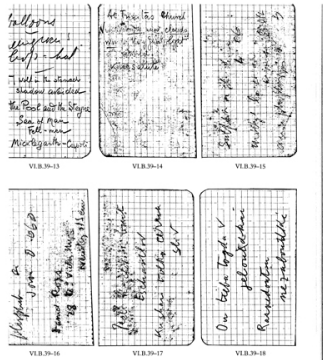
Figure 2
Donald F. Theall Special Collection poster by Chris Lange, 2015.

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~ _____ Theall was a professor at University of Toronto, President of
Trent University, and a colleague of Marshall McLuhan

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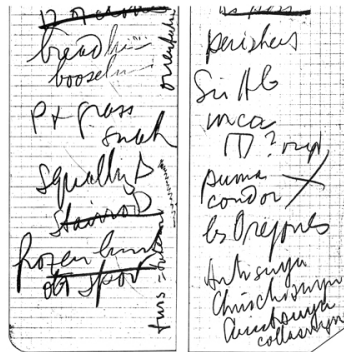


(Presenting at the)

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**The Ontario Library
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Metro Toronto Convention Centre

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Subjects Collections and Programming

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the Thomas
Fisher Rare
Book Library

(via) **Museum Strathroy-Caradoc**
(in) **Strathroy Ontario**

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+1 (519) 245-1105 ext. 321

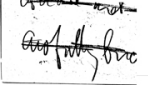
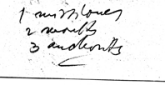


Figure 3
Donald F. Theall Special Collection poster by Chris Lange, 2016.

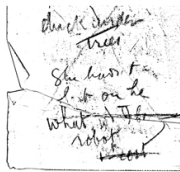
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≈ _____Theall was a professor at University of Toronto, President of
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Donald F. Theall ≈

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Special Collection

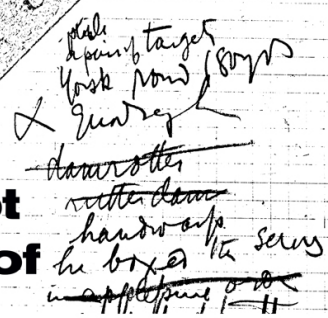
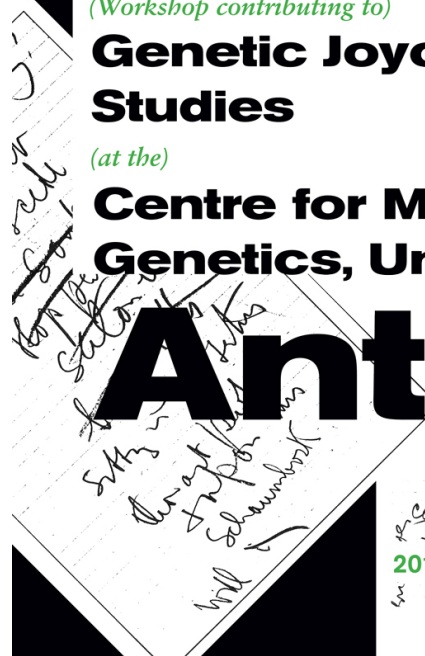
(Workshop contributing to)

Genetic Joyce Studies

(at the)

Centre for Manuscript Genetics, University of

Antwerp



Knock! Bell!
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(via) **Museum Strathroy-Caradoc**
(in) **Strathroy Ontario**

Contact csiroyi@strathroy-caradoc.ca
+1 (519) 245-1105 ext. 321

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Figure 4
Donald F. Theall Special Collection poster by Chris Lange, 2016.

III

Bootleg *Paper Rad* Manuscript Exhibition

Whereas “Manuscript Subcultures” and “The Deviant Archivist” explore a framework of manuscript culture networks through the contextual examples of institutional exhibitions and archival collections, this essay situates the thesis object itself as a site of exhibition that intervenes in the marketplace of manuscript collection. Through the integration of original manuscript material produced by the American artist collective Paper Rad and Swiss artists’ book publisher Nieves, analyses of the formal properties and conceptual underpinnings of the thesis object are undertaken so as to assess the manner in which the status of a manuscript object’s valuation changes according to specific forms of recontextualization. This essay argues that the specificity of the book and the specificity of the manuscript object allow for a convergence of forms enabling simultaneous public display, preservation, and art historical commentary through curatorial experimentation. In this context, historical and contemporary practices of collecting fine medieval manuscript material are presented as a counterpoint to contemporary underground, or outsider manuscript material, alongside strategies of reconciling the seemingly disparate practices as part of an interrelated continuum that progresses toward an eventual convergence.

The reconciliation of discordant collecting practices regarding “high” and “low” art is dependent upon and informed by shifting notions of taste. Critical reception of works by the American artist collective Paper Rad illustrates the potential for the status of underground, outsider art to transform over time, recognizing the value of a simplistic,

do-it-yourself style. The enigmatic, interdisciplinary collective describe themselves on their website, in a 2005 post titled “what is paper rad,” as follows:

hmmmm, the never ending story,
for the general public i would say, just focus on our projects, our concerts, if we are on tour, our books, videos, and website, don't worry about members, friends or any larger social and/or cultural relevance.

if you are trying to write an article, a school paper, or telling you mom or dad, or boss, basically you are screwed, you can say words like 3 member art collective, but remember that you are lying and are just trying to translate what we are trying to do into □erox□a-speak again, just explain a comic or joke you saw on the website or in a book, i think that will work out better, and as for the details, good luck

if you are a art collector, policeman, or ad agency, we are no company, its individuals making things, you like the name paper rad? Great, you don't like it, even better, run with it, ask me who i am, maybe i'll tell you, you know, there is no secret, if you want to know every detail about us, then live your life, and the details will come to you, like, do you think i have to explain what paper rad is my best friends? No, i don't, they come over and see it, and they know the details, naturally, they know what my haircut is, its no secret, its just not the fucking point.

actually my best friends have no idea what paper rad is, infact the other day paper rad had a 4 hour argument about what is paper rad? So yah...¹⁰¹

This statement appropriately characterizes the experimental, avant-garde nature of Paper Rad's multimedia output, which they produced collectively from 2001 to 2008.¹⁰² It highlights a desire not to be defined, or described, but simply experienced. The unwillingness to be interpreted affords a certain creative freedom that is unbound by institutional notions of art history and theory. The Providence, Rhode Island and

¹⁰¹ “What is Paper Rad?” *Paper Rad*. <http://www.paperrad.org/info/info/what-is-paperrad.html> (accessed June 4, 2018).

¹⁰² Paul Bright and Sonja Radovancevic, eds., *PPP - The Zines of Paper Rad: Selections from the Collection of Paul Bright (Paul's Pile of Papers)* (New York, NY: Delema Books: 2015).

Pittsburgh, Pennsylvania-based collective consisting of Ben Jones, Jacob Ciocci, and Jessica Ciocci produced video art, animations, installations, performances, and internet work,¹⁰³ but it is the group's contribution to zine culture that most directly influences the discussion of shifting collection valuations across manuscript cultures.

The oeuvre of Paper Rad is emblematic of the underground, do-it-yourself artistic tradition of the 1990s. The collective's prolific underground zine output is partially represented in a 193-page monograph published in 2015 by Delema.¹⁰⁴ The monograph, *PPP – The Zines of Paper Rad: Selections from the Collection of Paul Bright (Paul's Pile of Papers)*, organizes the scanned zine images in three sections: "pre-Paper Rad" (1997-2001), "Paper Rad" (2000-2006), and "Post Paper Rad" (2009-2011). The selected zines encompass the range of stylistic variation employed by the members of Paper Rad. Simple line drawings, handwritten text, Xeroxed pop-culture ephemera, and bright primary colours characterize much of the output. This aesthetic is mirrored on Paper Rad's labyrinthine website,¹⁰⁵ which is an abstraction of colourful clip art, screenshots of Google Image Search results, pixilated GIF animations and photographs of their work. Andrew Jeffrey Wright, an American artist based in Philadelphia, writes in the foreword to the Delema monograph that Paper Rad created something new, bringing into existence a "brand new thing that didn't destroy the thing it was, but brought it to a place it had not yet been. All their Zines were experimental, but readable."¹⁰⁶ This experimentation fomented an engagement with something radical and new in the moment that it was new,

¹⁰³ Paddy Johnson, "A Brief History of Animated GIF Art, Part One," <https://news.artnet.com/art-world/a-brief-history-of-animated-gif-art-part-one-69060>.

¹⁰⁴ Bright and Radovancevic, *The Zines of Paper Rad*.

¹⁰⁵ Paper Rad, <http://www.paperrad.org/>.

¹⁰⁶ Bright and Radovancevic, *The Zines of Paper Rad*, 9.

Wright continues. He describes their work as a mix of maximalism and subtle humor, comprising

Narrative comics, experimental narrative comics, experimental comics. Drawings of vomiting stylish lady pigs, collages of disco balls and trolls, photographs of thrift shop Barbies, acrostic science poems, vibrating patterns, hyper fan fiction with Garfield, The Simpsons, Gumby, The California Raisins, Popples, and Archie. Black and white photocopies, color photocopies, screen prints, stickers, glitter.¹⁰⁷

Much of this aesthetic is present in the Paper Rad zines reproduced in the Delema monograph, as selected by editors Sonja Radovancevic and Paul Bright, from Bright's collection. Bright, a Brooklyn, New York-based art dealer and collector from London, Ontario, writes in the introduction to the monograph that "from the mid-90s to the mid-2000s there were three or four pretty solid Zine scenes going on." According to Bright, he was part of the southern Ontario zine scene, and the other significant scenes were in Philadelphia and Providence.¹⁰⁸ The mode of production for the zines at this time represents the ethos of the do-it-yourself underground tradition of the 1990s. Bright writes that "the print run and quality of these [Paper Rad] Zines had a lot to do with what kind of Xerox machine they may or may not have had access to at Kinko's and how many copies they could make before being found out or getting in trouble."¹⁰⁹ For Paper Rad, this unauthorized Xerox machine usage as mode of production necessitated a fast paced and sometime sloppy aesthetic that was raw, anti-authoritarian and countercultural in its essence.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid., 11.

¹⁰⁹ Ibid., 12.

The use of a Xerox machine is an integral part of the zine-making process, and a defining characteristic of the zine culture of the 1990s. Contributing to the coda of the Delema monograph by Paper Rad member Jacob Ciocci, in a piece titled “*my memory page (cool name for a band)*”/ “*memories forever (cool name for a band)*”/ “*friends forever (cool name for a band)*”, he writes that

Another strong memory I would like to share is about stealing a copy counter eraser from Kinko’s when I moved down to North Carolina for six months, in between living in Boston and moving to Pittsburgh for graduate school (2001-2). The copy counter eraser was the device that wiped the self-serve copy machines’ counter back to zero after you payed for your copies. I was really scared when I finally got the nerve to grab the device from the front desk when the employee wasn’t looking. Having the counter allowed me to make as many copies as I wanted without being as worried about getting caught. I’m pretty sure Ben and Jessica sent me master copies of their comics/zines so I could start making my own copies and distribute them down in North Carolina. It felt powerful and cool to have the copy counter in my possession, but pretty soon after that Kinko’s switched to a swipe card system. The Staples era was different. I think this story is interesting because I think part of the appeal of Paper Rad zines (both in the consumption and in the production of the zines) was the “risk” that was involved in making them. We stole a lot of copies over the years. Stealing copies enabled us to give our zines and comics away for free... Stealing copies also enabled us to be more adventurous in our form and subject: if you don’t care how much a copy costs you are more likely to xerox anything and everything. I think a glimmer of the “risk” was also palpable to people when they read the zines too. Maybe our attention to the specificity combined with our strong no rules/anything-goes mentality was partly encouraged or reinforced by the “risk taking” creative environment. This model of creative sharing is a very different one than “sharing things for free to your followers” on social media. Again: it’s not better or worse, it’s just different.¹¹⁰

The element of risk Ciocci alludes to recalls the deviant nature of the manuscript cultures discussed in chapters 1 and 2, namely the counter-cultural impetus driving Dora García’s marginal reading groups, and the engineered risk inherent in my conception of deviant archival practice. Ciocci’s text situates Paper Rad within a particular manuscript culture,

¹¹⁰ Ibid., 188-189.

that of the zine scene of the 1990s alluded to by Paul Bright. The zine master copies that Ciocci refers to are hand-drawn works on paper, combining text and image to form sequential narratives. Copied and bound together as books, the masters are transformed into reproductions and thus lose their status as manuscript objects. But the master copies remain, unique works that share some formal characteristics with works from other, more traditional manuscript cultures, including medieval sequential narratives. By recognizing this aspect of zine production, the master copy situates the process of zine production within the realm of a manuscript culture.

THE BOOTLEG *PAPER RAD* MANUSCRIPT EXHIBITION

The drawing embedded at right is an authentic example of one of Paper Rad's master copy works. It was acquired in October 2017 at Paul Bright's Brooklyn studio and showroom, where I selected it from the titular "Pile of Papers" referred to by the Delema monograph, comprising the collection of Paper Rad zines and original master drawings. The selected drawing depicts Horace (sometimes called Horus), a recurring character in Paper Rad's animation and zine work, developed by Ben Jones in the late 1990s. I classify the Horace drawing as an element of a manuscript culture because it was produced specifically for a zine, and therefore constitutes part of a sequential narrative intended to be presented in book form.

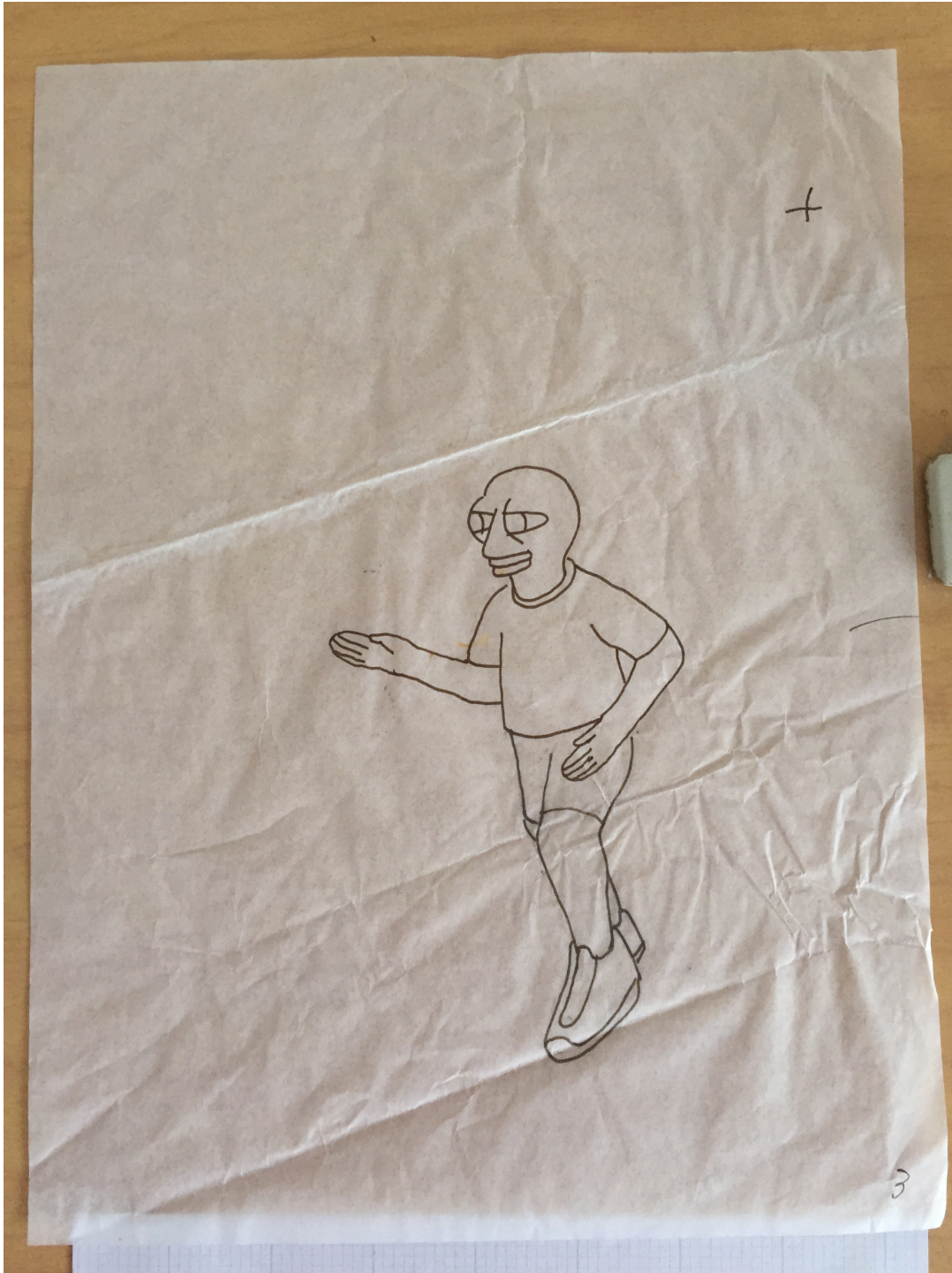


Illustration
Drawing of "Horace/Horus" by Ben Jones

The presence of this drawing, and the manner of its display within the pages of this thesis object, positions the reader in direct relation to it as what Anna-Sophie Springer calls the “reader-as-exhibition-viewer.”¹¹¹ Springer writes that “from the perspective of an emerging curatorial discourse, the conceptual richness of the book as medium can be further explored.”¹¹² She posits that there are at least two ways to pursue this curatorial agenda, one of which involves examining “the role of individual publications as adjacent or primary exhibition spaces, where single exemplary books and their interiors could be examined as if they were miniature galleries.”¹¹³ She argues that, “By parsing the differences and correlations between the objecthood and content of books within practices such as the artistic, editorial, design, and curatorial, one could gain valuable insights about the latter as the youngest and most hybrid of these practices in a dynamic field of production.”¹¹⁴ This thesis object is presented so as to operate within such a framework, curating a single, exemplary book so as to elucidate an aspect of the nebulous essence of Paper Rad.

The exhibition of this Horace drawing may be deemed “bootleg” because it is produced without the participation or input of the Paper Rad members. The artwork itself is not bootleg—the circumstances of its exhibition are. The concept of a “bootleg” exhibition plays directly into the ethos of Paper Rad’s art making practice and philosophy, which draws heavily upon appropriation of trademarked pop-culture icons and figures. The subversive, outsider impetus to make art on one’s own terms is here adopted from a curatorial perspective; I have chosen to exhibit the Horace drawing on my

¹¹¹ Anna-Sophie Springer, ed., *Fantasies of the Library* (Berlin: Haus der Kulturen Welt and K. Verlag Press, 2015), 18.

¹¹² *Ibid.*, 5.

¹¹³ *Ibid.*

¹¹⁴ *Ibid.*, 5-7.

own terms, framing it within the pages of this thesis project to exist in perpetual exhibition.

This perpetual, bootleg exhibition will be available for public access per OCADU policy with respect to graduate theses. Placing it within the framework of the OCAD University Library system expands the curatorial concept of the thesis book. This perspective aligns with Springer's observation that

If the book is traditionally seen as the preferred medium for private consumption and research, and the gallery is understood as the space for public exhibition and performance, the library—as the public place of reading—is thus a hybrid site for performing the book.¹¹⁵

The book itself is an art object, but it is also a site of exhibition that contains other art objects within it. By referring tacitly to the objecthood of both the book and what is contained within it, the dynamism of its versatility as an object becomes apparent, and is enacted within the institutional space of OCAD University.

The objects within the thesis book, too, are versatile and dynamic. More than just a simple line drawing, the Horace drawing is also defined by the materiality of its substrate. Produced on onionskin paper, the translucency of the work is a significant aesthetic component that is lost in remediation. To scan or photograph the drawing digitally or to photocopy it is to flatten the creases and wrinkles in the onionskin, losing the tactile, sensorial element of the work. This flattening also completely does away with the play of light upon the translucency of the work. A photocopied version of the drawing takes on the opaque materiality of the basic pulp paper upon which it is printed. To present this work in a remediated form would prevent the visual effects of light interacting with the translucency of the substrate. The design of the page-frame that holds

¹¹⁵ Ibid., 7.

the Horace drawing in place was specifically produced in order to maintain the integrity of this aspect of the work, allowing the onionskin to be backlit. The formal specificity of the Horace drawing and the formal specificity of the book object in which it is contained allows for a convergence of form that is particularly suited to the dynamism of this specific hybrid form. In this respect, direct engagement with and experience of the sculptural properties of each object are paramount to understanding how they can be interacted with. If the text and image of this thesis are being engaged with via digital scans, the tactile essence of the media specificity is completely lost on the reader.

The absence of tactile experience does not negate a meaningful engagement with the material for the “reader-as-exhibition-viewer.” The visual elements of the thesis can be appreciated and contemplated in their digitally reproduced forms, which merely present a *different* mode of media specificity. Further, the textual component of the thesis does not undergo change from material to virtual forms – but the experience of reading does.

Whether the Horace drawing is viewed in person in its original, material form, or viewed in the form of a digitally scanned image, its aesthetic quality can be appreciated. The Horace drawing is also emblematic of Paper Rad’s longstanding zine making tradition, representative of a character and style that was formulated before Paper Rad was established, and recurring throughout their practice. The emergence of characters with the same characteristics as Horace occurs as early as 1997 in Ben Jones’ *Comic Book*. The work features a page of panels rendered in simple black linedrawing, lettered with the following text:¹¹⁶

¹¹⁶ Transcription convention sees ‘/’ indicating the beginning of a new panel.

Ben / MAN; CLASS SUCKS / Who knows where the lost & found is? / Ut oh, did you lose something? / No I found somebodys sketchy book / hmmmmmmm / I don't know? / Check it out / I know these drawings they are inventions made by an inventor I know!!!!!! / Okay, no need for a lost and found, what I'll do is just cut out the middle man and give the inventor back her book via looking for her before lunch / okay / LATER..... / hey!! / huh? / somebody found your sketchy book in my class / the end ¹¹⁷

The simplistic, naive text proceeds from panel to panel as a Horace figure in a classroom full of other Horace figures receives a sketchbook from a classmate. The book is held open in his lap to a double-page spread with dotted line drawings accompanied by dotted-line text reading “UR SHOES” and “invention.” Dotted-line drawings of shoes and a cubic structure accompany the text. The prose style recalls an avant-garde Joycean sensibility toward portmanteau and poetic double meanings. The sketchy, or weird, book, is a sketchbook, a self-referential allusion to the artist’s own creative practice. This self-reflexivity is indicative of an awareness of the effect that the media and process of artistic production has upon both the process itself and the reception of the work.

The exhibition of the Horace drawing in this thesis object transmutes that section of the book into something of a Paper Rad sketchybook. By including an original drawing, the kind that would be found within Ben Jones’ own sketchbook, it provides a virtual glimpse into what an engagement with his sketchbook may feel like experientially. The inability to identify which zine the Horace drawing was produced for, if it was ever published at all, is a result of the massive, irregular output that characterizes Paper Rad’s work. The difficulty in placing the Horace drawing and inability to date it

¹¹⁷ Bright and Radovancevic, *The Zines of Paper Rad*, 19.

specifically bestows upon it a sketchy status. It is sketchy in that it has an uncertain status because of the difficulty of dating it among the thousands of drawings produced for hundreds of Paper Rad zines, and it is sketchy in the sense alluded to by Jones' wordplay that it is emblematic of the kind of work found in a sketchbook.

The simple line drawing of the Horace manuscript object is indicative of stylistic tendencies that can be found throughout Paper Rad's body of work. The clean linework found in Jones' Horace drawings can be identified alongside evidence of the hands-on, do-it-yourself aspect of the early Paper Rad zine aesthetic by way of visual traces of the Xerox machine itself. Often, on a printed zine, such as is apparent in Ben Jones' *Bonzo "Breakdown" Music Notes* (2000), the photocopied image of spiral notebook bindings is visible in the margins of works drawn on lined paper and the edge of the page reveals the gap where the photocopier flatbed itself enters the image and is visible in the copy. This again calls attention to the material process of making the zines, from sketchbook drawings to technological reproduction on the Xerox machine.

A transition from the underground, do-it-yourself aesthetic to a cleaner, more polished publication process in later works shows the development that has occurred in Paper Rad's output over time. The aesthetic eventually gets more polished and "professional." In the "Post Paper Rad" section of the Delema monograph, this development from low-fi, underground workmanship to a more polished, mainstream product is evident in Ben Jones' 2009 work *Paper Rad (How to Draw Like This)* published in an edition of 150 copies by Zurich-based Nieves Books.¹¹⁸ Nieves is an independent publisher focusing on artist books and zines, founded in 2001 by Benjamin

¹¹⁸ Ibid., 183.

Sommerhalder.¹¹⁹ Paper Rad's move from an underground zine tradition to a more polished model of production is marked by an adherence to conventions of art publishing in a collector's marketplace. *Paper Rad (How to Draw Like This)* is hand-numbered in an edition of 150, with the edition number inscribed by the publisher in pencil beside the Nieves logo. The edition featured in the Delema monograph is numbered 77/150.¹²⁰

The convention of the hand-numbered edition formalizes the implied scarcity of the object, its position as a limited edition demarcating its value. The convention of hand-numbering limited editions serves an aesthetic and market-driven function, the manuscript mark ascribing value in numerous ways. First, it denotes scarcity. Second, it ascribes a singular value to each specific copy in the edition run, making each copy a unique original, in a way. This, finally, operates by way of subsuming the object partially into the realm of a manuscript culture. It becomes a hybrid object, a print object produced *from* a manuscript original, which is then inscribed with a new hand, where it is subsumed and ascribed some form of a unique, individual aura.

The same hand that numbered *Paper Rad (How to Draw Like This)* can be identified as having numbered other zines published by Nieves. An example of one of these zines, *I go on loving you like water but* by Johnny Negron, was published in 2017 in an edition of 100 copies. Connecting the Nieves hand-numbering convention identified on both the aforementioned Paper Rad zine and the Jonny Negron zine, I sought to explore the manner in which I may intervene with the functionality of the hand-numbered inscription to upend or transform it. The question that arose, and that I will explore further, is: What happens to the inscribed hand-number when it is dislocated from the

¹¹⁹ Nieves, <https://www.nieves.ch>.

¹²⁰ Bright and Radovancevic, *The Zines of Paper Rad*, 183.

body of the zine itself, removed, decontextualized, and reinserted into another setting?

The historical and anachronistic practice of manuscript clipping among collectors and connoisseurs is an important antecedent to my intervention in altering the form of the Nieves hand-numbering examples. A.N.L. Munby's *Connoisseurs and Medieval Miniatures, 1750-1850* analyzes patterns of connoisseurship among collectors of books and manuscripts in Britain from 1750 to 1850, investigating the lives and collections such famous auctioneers as Samuel Leigh Sotheby and James Christie, whose auction houses continue to be among the most well-known in the world. Munby's discussion of taste and idiosyncratic collecting practices provides insight into the acquisition and production of manuscript clippings—that is, a section of a manuscript object that has been physically cut out of and extracted from a manuscript source. The clipping is removed from some originary source so as to be collected as-is, a detail of some larger page. Citing evidence for this tradition of collecting, Munby quotes the diary of John Ruskin, recounting a “cheerful dismemberment from the highest motives”:

‘Cut missal up in evening—hard work’, ran a diary entry in 1854; and there are more deliberate testaments to this cause. ‘There are literally thousands of manuscripts in the libraries of England ... of which a few leaves, dispersed among parish schools, would do more to educate the children of the poor than all the catechisms that ever tortured them.’¹²¹

Manuscript clippings such as the sort referred to by Munby above often appear in auction lots and auction catalogues. The collector Ruskin advocates for a dismemberment of manuscript and book objects so as to disseminate the material more widely. This “cheerful dismemberment from the highest motives” runs counter to the contemporary

¹²¹ A.N.L. Munby, *Connoisseurs and Medieval Miniatures*, (Oxford: Oxford University Press, 1972), 160.

notion that the seeming “destruction” of a book or manuscript object is not an inherently bad or negative thing to do.

Extracting a section from a book or manuscript fundamentally alters the status of that particular object, and the one from which it was extracted. To further investigate the manner in which the status of a manuscript object can vary according to its extraction and subsequent recontextualization, I have cut examples of the Nieves hand-written edition numbering from two copies of Jonny Negron’s *I go on loving you like water but* and inserted them into the thesis object.

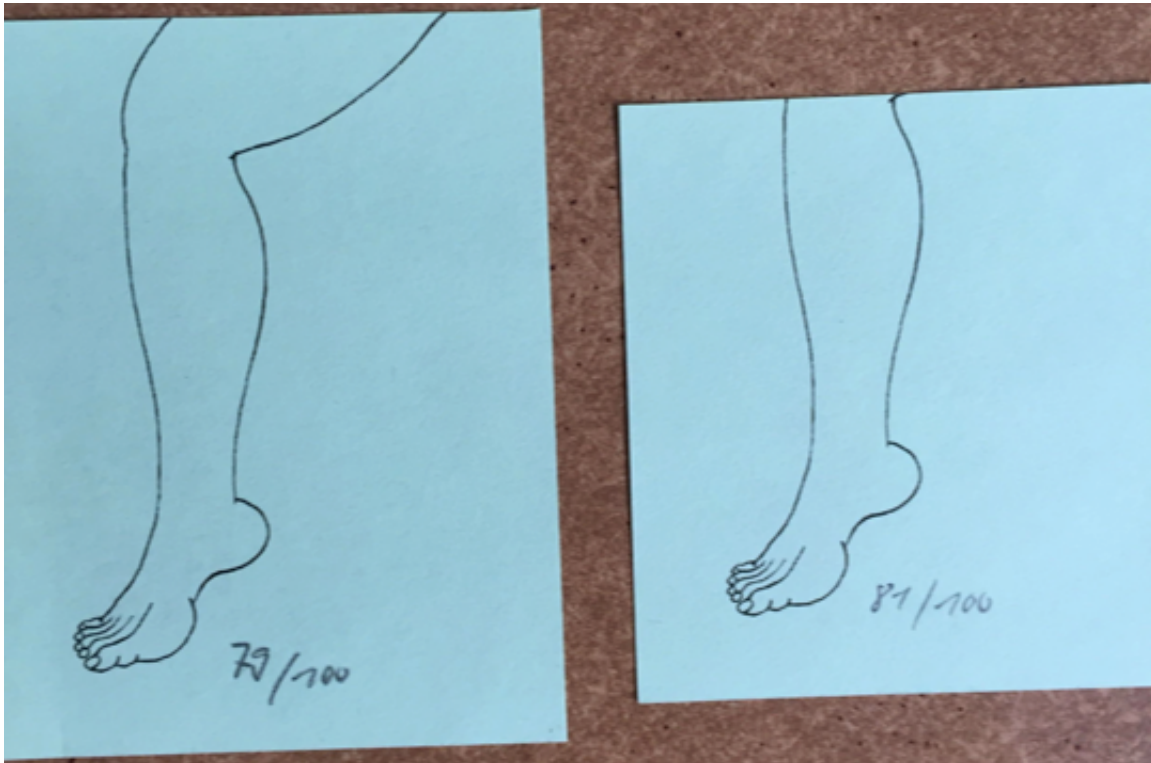


Illustration 2

Clippings from Jonny Negron’s zine *I go on loving you like water but* (2015), published by Nieves

The clippings both feature a detail of a woman's leg and foot. Hand numbered in pencil, in the same hand as the Paper Rad zine, one clipping is numbered 79/100 and the other is numbered 81/100. The zines, printed in black ink on green paper, were purchased from The Beguiling, a Toronto comic shop. There was a small selection of the print run to choose from, approximately six or seven copies of the zine. Hand-numbering provides collectors with a choice: the collector can decide *which* edition he or she wishes to purchase. The manuscript hand adds a new aesthetic and numerological dimension to the work. The numbers are inscribed in a European hand, as evidenced by the stylistic properties of the 7, the 9, and the 1. The clippings provide closer views to this particular element of the zines. They draw focus to the original, distinct, manuscript hand. To extract this hand from the original is to present it as a new, different work of art.

This demonstration positions me as a collector of these specific clippings. What becomes of the zine when the number is removed from it? Is some form of authenticity extracted from the published zine as well? On the opposite face of the zine clipping, the Nieves logo is present. This design element in turn influences by chance the design of this thesis object, with windows produced within the leaf so as to exhibit each side of the clipping simultaneously, one verso and one recto. This Nieves manuscript hand example also represents a bootleg exhibition practice. I do not have permission from Negron or Nieves to dismember the zines. There is no rule against this, but an argument could perhaps be made that I am interfering with Negron's moral rights as author of the works by so drastically transforming them. Ultimately my project advocates for the rights and

authority of the collector to engage with private collections in radical ways.

In contrast to artistic and curatorial alteration by way of cutting, or extracting elements of the text-object, be it printed book or manuscript object, the inscription or marginal annotation operates as alteration by way of addition. Peta Rake's "Private Acts: Note-taking in the Margins of Art Criticism," published in *C Magazine*, is a treatise on this manner of alteration and addition by marginalia. Rake's text is published alongside images scanned from a number of artistic projects, including *Shadowboxing* (2011), produced by graduate students at the Royal College of Art in London, England, and Sadie Coles' *fax-bak* (1998), all of which depict scanned, annotated pages of books as objects of exhibition. Rake focuses on depicting scanned pages of a book with annotated margins as a way to engage with art criticism in an intimate, personal context. She writes:

The ways in which we digest art criticism nowadays [are] seemingly multifaceted, with modes of access ranging from more traditional formats to perversely hash-tagged to-the-minute reviews and abbreviated, tweeted opinions. While accessible and no longer one-dimensional, this definitive truth does not determine the reality of art criticism nor the ways in which we consume it behind closed doors in the form of magazines, periodicals, arts newspapers or online sources. The ways we often come to comprehend these forms of art writing is by way of acts that see us form diagrams, redactions, erasures, mind-maps, notes, grocery lists and obscenities all over the margins of critical texts about art.¹²²

Rake's reference to notes, mind-maps, and other scribbles in the margins of one's books recalls my insistence on the importance of site- and media-specificity that is central to this thesis. Her framing of the importance of this manner of engagement with texts is influenced by French curator Guillaume Désanges' text "Art Criticism is a Non-place (A Little Theory Applied to the Writings of Marc Augé)". She quotes his assertion

¹²² Peta Rake, "Private Acts: Note-taking in the Margins of Art Criticism," *C Magazine* 118 (Summer 2013): 33.

that ‘if art criticism is fundamentally a gesture and a thought, it is often an automatic gesture. It is mimetic. I dream of a literary and critical practice that takes into account the subjectivity of the author.’¹²³

Rake points to Désanges’ suggestion that there is potential in a “non-objective authorship of art criticism” and in this context, “these private acts of mark-making reveal the instinctual and intimate reactions one may have when *reading* about art.”¹²⁴ For Rake, “what is significant within the space of the aforementioned projects is the structure of the techniques of note-making overtop of art criticism — erasing, correcting, highlighting and drawing — that has inverted this initial private platform of collaboration to now address audiences and readers.” Acts of writing in the margins—“to erase, to comment, to redact, to note, to underline”—expose an intimate, “instinctual reaction of pen-to-paper.”¹²⁵ In the same manner in which the works discussed by Rake use strategies of reading annotative hands in printed books, thus using site-specific iterations of manuscript culture to assist in elucidation of art criticism, the Donald F. Theall Collection annotated pages inserted in “The Deviant Archivist” lend this manner of critical eye to Theall’s reading of media theory, specifically within the works of James Joyce. I have presented the Theall annotated pages as works of art much in the same way Rake proposes.

The formal design of this thesis leaves room in the margins and invites readers to take pen and pencil to it in order to further activate the thesis object. By opening up the potentiality for this book to serve as a site of engagement over time, readers-as-exhibition-viewers are asked to participate in an interactive manner by so annotating the

¹²³ Ibid., 34 .

¹²⁴ Ibid.

¹²⁵ Ibid., 38.

margins. As the author, artist and curator responsible for producing this work, I hereby offer explicit permission for the reader to engage with the book object in this manner. In consecrating this invitation, the thesis invites perpetual participation, and acknowledges that this aspect of its formal properties will be in constant flux.

Marginal inscriptions, or marginalia, have the potential to contribute to discourse by commenting or expanding upon textual content. In addition to textual marginalia, decorative illuminations or doodles can be produced in these spaces upon the page. On this page, I have decorated the margins with designs gleaned from the *Book of Kells*. I photographed marginal decorations as reproduced in the *Kells* fine art facsimile at the Pontifical Institute of Mediaeval Studies referenced in *Manuscript Subcultures*, and copied the designs by hand from the photographs I took. Instead of the vibrant orange pigments used in the *Kells* decorations I copied, I have used blue pencil, in homage to the multicoloured pencils often used by James Joyce in his manuscripts, as seen in the James Joyce Collection at the University at Buffalo. My decoration of this page is a purely aesthetic exercise that attempts to revive, in small part, the tradition of hand-decorated margins in printed books and manuscripts.

Technical skill and aesthetic quality in book and manuscript illumination influence an object's valuation, monetarily or otherwise. Other formal aspects of fine bookmaking likewise impact valuation, and this thesis object is produced so as to directly engage with this facet of bookmaking as art. Within this context, the thesis object activates the manuscript and facsimile works that are embedded throughout the three essays as in order to enact a dual process of increased valuation. The thesis object becomes more impactful and valuable by virtue of its inclusion of the selected works, and

the works become more valuable by being inserted into the thesis. The framing of the works places them within a context where the status of their objecthood oscillates from that of an individual instance of manuscript production to an art object constituting part of an experimental exhibition. Collecting the disparate manuscript and facsimile works and presenting them within the thesis object in this manner situates them as a cohesive whole that speaks to the intersections and overlapping of media in a landscape of selected manuscript cultures and subcultures.

The recontextualization of manuscript and facsimile works harks back to my introductory assertion that this book intervenes in the marketplace. It intervenes inasmuch as it uses tropes, conventions, and stipulations from the manuscript marketplace and applies them to zine culture and its integral relation to aspects of manuscript culture. Previous references to Christie and Sotheby recall the institutions of major auction houses, which are arbiters of taste and market valuation pertaining to manuscript objects as collectibles. These auction houses operate in a similar manner to the rare books and manuscript dealers who congregate at international fine art fairs, such as The European Fine Art Fair (TEFAF). I attended the 2nd iteration of The European Fine Art Fair in New York City in October of 2017. I went to study manuscript and rare book dealers Les Enluminures (France and USA), Dr. Jörn Günther Rare Books AG (Switzerland), and Heribert Tenscher – Illuminated Manuscripts (Switzerland).¹²⁶ I specifically enquired about manuscript clippings, referred to by the German-speaking dealers as *ausschnitten* (cutouts). I studied and contextualized this contemporary marketplace in order to assess developments in taste as predicated by the writings of

¹²⁶ TEFAF New York Fall – October 28 – November 1, 2017: *Fine & Decorative Art From Antiquity to 1920* (Maastricht: The European Fine Art Fair, 2017), 150-153.

Munby on the subject. He refers to a “gradual shifting of taste” in the first three decades of the nineteenth century,¹²⁷ when collectors accumulated single miniatures and borders cut from manuscripts.¹²⁸ The resulting manuscript mutilation that occurred during this period endures in clippings continuing to circulate at art fairs and at auction. A 1999 catalogue published by Les Enluminures, for example, includes a German clipping extracted from a vernacular manuscript on paper of the so-called Letters on Saint Jerome, which depicts a watercolour portrait of Saint Cyrillus.¹²⁹ This vernacular manuscript from 1480 is not of the same high quality as other more technically skillful illuminated manuscript objects, but in the contemporary market, it has come to be represented as a valuable and scarce manuscript collectible.

Shifts in taste and collectability regarding manuscript objects are flexible, and change according to a number of variables that influence desirability. I posit that in the same manner that vernacular manuscript clippings can become increasingly valuable over time as tastes shift and age bestows significance and rarefication upon the object, so too can manuscript objects such as the Paper Rad drawing inserted in this thesis become desirable and collectible as fine art. In Ben Jones’ coda piece in the Delema Paper Rad monograph, titled “I remember 1996: Paper Radoe, A poem by Ben Jones” he writes that at one point he realized the work of Paper Rad “was going to impact a broader, larger, but non linear sample of the world’s population, and since then, everyone I have ever met knows about Paper Rad and how awesome it is, except art collectors.”¹³⁰ Having acquired the Paper Rad drawing from Paul Bright’s collection during the same trip to New York in

¹²⁷ Munby, *Connoisseurs and Medieval Miniatures*, 57.

¹²⁸ *Ibid.*, 61.

¹²⁹ *Catalogue d’une exposition: 21 septembre – 30 octobre 1999* (Paris: Les Enluminures, 1999), 64.

¹³⁰ Bright and Radovancevic, *The Zines of Paper Rad*, 192.

which I attended TEFAF, I contrasted my mode of acquiring the Horace drawing with the mode of acquisition and display of manuscripts at the art fair. Of particular interest to my analysis was TEFAF's stipulation that book and manuscript material must have been produced prior to 1850 in order to be offered for sale at the fair. Here, age, and the scarcity that accompanies it, is a precursor to inclusion. Such a policy necessitates an increased valuation according to age.

When the Delema Paper Rad monograph was published a concurrent exhibition of Paper Rad zines was held at Printed Matter, Inc. in New York. The show, titled *Paper Rad: The Zines of Paper Rad*, was curated by Paul Bright and opened in October 2015. Institutional legitimization of this manner influences the critical reception of Paper Rad's oeuvre, and contributes to widespread appreciation of the work. Art criticism, curatorial projects, and critical writing such as this thesis contribute to reassessments of the significance of Paper Rad. To speak of the shifting status of the art object, and the power of art criticism to affect this status, is to actively participate in this process. Hundreds of years from now, the status of the Horace drawing inserted within this thesis will undoubtedly be different from what it is today. Through an assessment of the media- and site-specificity of its display, strategies for implementing this sort of curatorial demonstration presenting the book as a perpetual site of exhibition can be ascertained in other, more experimental contexts. Modes of mediation, sites of engagement, and the material, tactile influences of these factors, are represented through the contextual, theoretical and practical toolkit of manuscript cultures. By identifying the limits and boundaries of manuscript cultures and their pursuant subcultures, practitioners can better speak of the materials with which they work, utilizing the deviant modes of thinking

explored in this thesis in order to expand and diversify the ends to which these practices are put to use.

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