











**IN  
DEFENSE  
OF THE  
SOFTCOVER  
PUBLICATIONS  
IN THE  
GENDERFAIL  
ARCHIVE (1)  
OR  
THE NEW  
ART OF  
COLLECTING  
BOOKS (2)**

**IN DEFENSE OF THE SOFTCOVER  
PUBLICATIONS IN THE GENDERFAIL  
ARCHIVE (1) OR THE NEW ART OF  
COLLECTING BOOKS (2)**

**by Brett Suemnicht**

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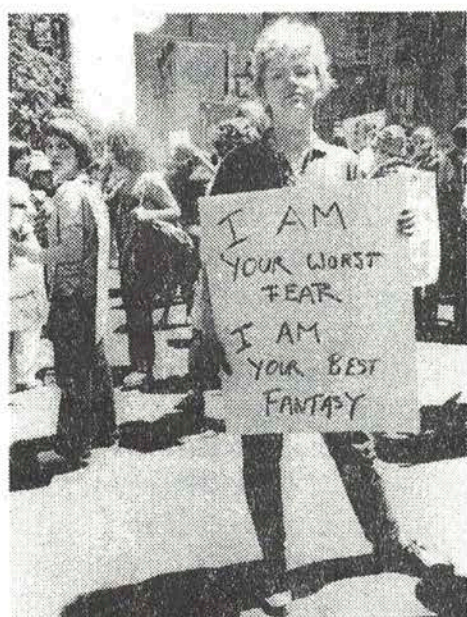
**Edition of 99**

**[www.genderfail.space](http://www.genderfail.space)  
[www.genderfailarchiveproject.com](http://www.genderfailarchiveproject.com)**



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COVER PUBLICATIONS IN THE  
GENDERFAIL ARCHIVE (1) OR  
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"I AM YOUR WORST FEAR I AM YOUR BEST FANTASY" poster by donna gottschalk at christopher street gay liberation day protest, new york city 1970.



"FIRST GAY AMERICANS," NATIONAL MARCH ON WASHINGTON FOR LESBIAN AND GAY RIGHTS, WASHINGTON, D.C., OCTOBER 14, 1979. PHOTO BY JOEL R. INNE AND EARL COLVIN.



THE TYPEFACE USED IN PARTS OF THIS PUBLICATION WAS INSPIRED BY TWO PROTEST SIGNS SIGNIFYING QUEER RESISTANCE. THE TYPESET CONSIDERS UPPERCASE LETTERS AS NOT HAVING ANY HIERARCHICAL IMPORTANCE OVER LOWERCASE LETTERS. EACH SET OF CHARACTERS IS UNIQUE AND PORTRAYS TWO DIFFERENT MOMENTS OF PROTEST FROM THE EARLY DAYS OF THE GAY LIBERATION MOVEMENT. THIS TYPESET, NAMED AFTER THE STATEMENTS "I AM YOUR WORST FEAR I AM YOUR BEST FANTASY" AND "FIRST GAY AMERICANS," IS TO BE USED BY QUEER, TRANS AND NON-BINARY FOLKS OR BY QUEER PEOPLE OF COLOR. THE TYPEFACE IS OPEN-SOURCED AND CAN BE DOWNLOADED ON THE GENDERTAIL WEBSITE.

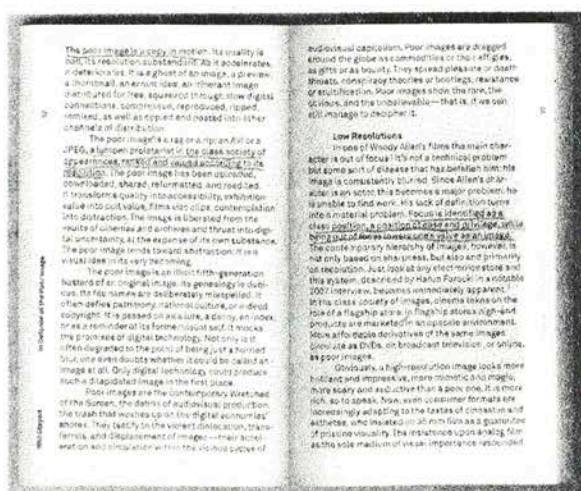








1. This text was inspired in part by “In Defense of the Poor Image” by Hito Steyerl. The following quotes are fragments of selected quotes that I highlighted, underlined or circled in my copy of “The Wretched of the Screen.” These quotes are meant to help formulate the way readers engage with *In Defense of the Softcover Book*. Each quote is annotated in the text to illustrate its connection to the ideas formulated in this writing, particularly to the ethics of the disseminated printed object. This is a practice in mapping influence, showing a direct connection between Hito Steyerl’s essay and my own. The exercise is an experiment in citation, appropriation and plagiarism.



**“The poor image is a copy in motion.”**

THE ZINE IS THE POOR IMAGE OF THE PUBLISHING WORLD.

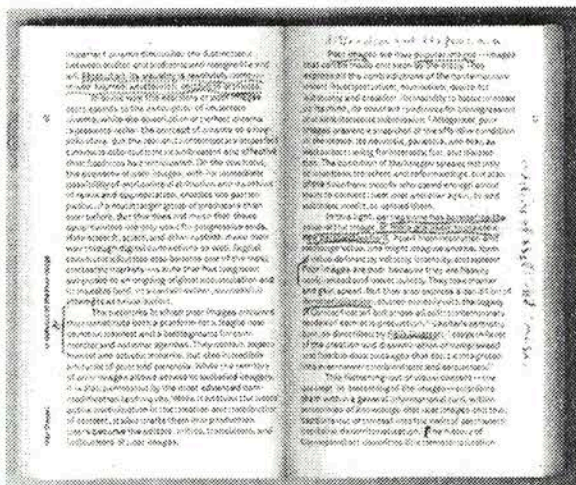
**“Poor images are poor because they are not assigned any value within the class society of images”**

THE DISSEMINATED PRINTED OBJECT HAS AN IDENTIFIABLE CONNECTION TO THE LOWER CREATIVE ECONOMIC CLASS, ONE THAT WELCOMES IT WITH OPEN ARMS.

**“Their lack of resolution attests to their appropriation and displacement”**

THE DISSEMINATED PRINTED OBJECT IS A COMPI- LATION OF BORROWED IDEAS THAT BUILD UPON EACH OTHER OVER TIME IN THE REALIZATION OF A SHARED KNOWLEDGE.

**“Most of all, its visually is res- olutely compromised; blurred, amateurish, and full of artifacts.”**



THE DISSEMINATED PRINTED OBJECT IS CREATED WITHOUT ANY FORMAL TRAINING AND EMBRACES THE HAPPY ACCIDENT OF AMATEURISM.

**“The networks in which poor images circulate thus constitute both a platform for a fragile new common interest and a battleground for commercial and national agendas.”**

THE DISSEMINATED PRINTED OBJECT IS MADE BY PEOPLE WHO HAVE AN URGENCY TO SHARE CONTENT BY ANY MEANS NECESSARY.

**“Perhaps one has to redefine the value of the image, or, more precisely, to create a new perspective for it.”**

THE DISSEMINATED PRINTED OBJECT HAS A VALUE THAT IS NOT ALWAYS RECOGNIZABLE TO THOSE WHO VALUE WORK ONLY IN ITS RELATION TO CAPITAL.

**“Poor images are poor because they are heavily compressed and travel quickly.”**





THE DISSEMINATED PRINTED OBJECT IS CIRCULATED, TRADED AND PUBLICIZED OUTSIDE OF ANY TRACK-ABLE MEANS.

“The poor image thus constructs anonymous global networks just as it creates a shared history”

THE DISSEMINATED PRINTED OBJECT THRIVES IN THE PERFECTLY INCOMPLETE COLLECTIONS OF COUNTLESS AMATEUR QUEER ARCHIVES.

“Based on the permanence of the ‘original,’ but on the transience of the copy.”

THE DISSEMINATED PRINTED OBJECT IS BUT ONE OF MANY COPIES FROM WHICH THE ORIGINAL IS CON-TRIVED.

“The circulation of poor images thus creates ‘visual bonds’”

THE DISSEMINATED PRINTED OBJECT CREATES A CONNECTION WITH A PUBLIC THAT DESPERATELY NEEDS ITS CONTENT.

2. This writing was influenced in part by **THE NEW ART OF MAKING BOOKS** by Ulises Carrión. Ulises Carrión is a major influence for GenderFail because of his decisive role in defining and conceptualising the artistic genre of artists' book through his manifesto "The New Art of Making Books" (1975). The following quotes are fragments of text that I highlighted, underlined or circled in my re-reading of **THE NEW ART OF MAKING BOOKS**. Each resulting quote is paired with an image of a publication from the GenderFail Archive that illustrates the quote presented here. The books shown on the following pages are scanned copies from the archive that have been digitized for display on [genderfailarchiveproject.com](http://genderfailarchiveproject.com).

(1)

"A book can also exist as an autonomous and self-sufficient form, including perhaps a text that emphasizes that form, including perhaps a text that emphasises that form, a text that is an organic part of that form: here begins the new art of making books"

(2)

"In the new art every page is different; everyone is an individual element of a structure (the book) wherein it has a particular function to fulfill."

(3)

"This is so because in order to transcribe poetical language into paper it is necessary to translate typographically the conventions proper to poetic language."

(4)

"Verses ending halfway on the page versus having a wider or a narrower margin, verses being separated from the following one by a bigger or smaller space - all this is exploitation of space."

(5)

"A book is a volume in the space"

(6)

"What is more meaningful: the book or the text it contains?"

(7)

"New art's language is radically different from daily language. It neglects intentions and utility, and it returns to itself, that gives birth to, couple with, unfold into, space-time sequences."



(8)

**"The words in a new book might be the author's own words or someone else's words."**

(9)

**"A writer of the new art writes very little or does not write at all."**

(10)

**"Words cannot avoid meaning something, but they can be divested of intentionality."**

(11)

**"A person may go to the bookshop to buy red books because this colour harmonises with the other colours in his sitting room, or for any other reason, thereby revealing the irrefutable fact, that books have a colour."**

(12)

**"Plagiarism is the starting point of the creative activity in the new art."**

(13)

**"For new art's author's language is an enigma, a problem; the problem; the book hints at ways to solve it."**

(14)

**"In new art the reading itself proves that the reader understands."**

(15)

**"In the new art every book requires a different reading."**

(16)

**"In the new art the reading rhythm changes, quickens, speeds up."**

(17)

**"The old art takes no heed of reading. The new art creates specific reading conditions."**

(18)

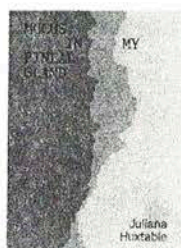
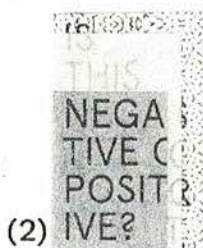
**"The new art doesn't discriminate between its reader; it does not address itself to the book-addicts or try to steal its public away from the TV."**

(19)

**"In order to be able to read the new art, and to understand it, you don't need to spend five years in a Faculty of English"**

(20)

**"The new art appeals to the ability every man possesses for understanding and creating signs and systems of signs."**



Library of the  
Printed  
Web

Collected  
Works  
2013  
2017

(5)

(6)

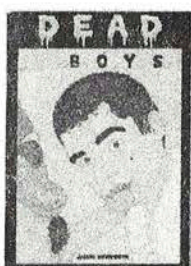
Junk  
Poems

A se-  
lection

(8)



(7)



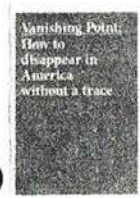
(9)



(10)



(12)



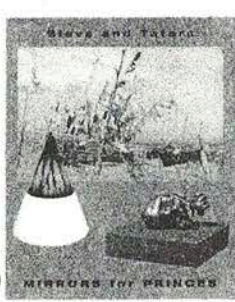
(13)



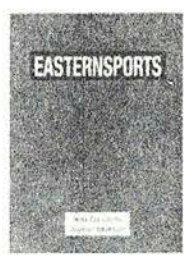
(11)



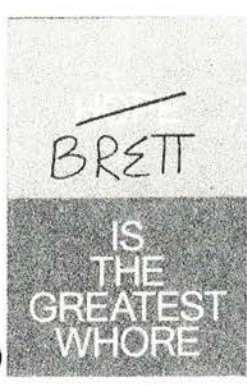
(14)



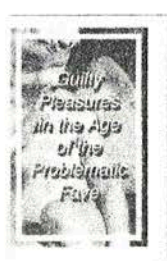
(15)



(16)



(17)



(18)

MEN  
UNLEARNING  
RAPE

(20)

Men,  
Sexism  
and the  
Class  
Struggle

(19)



# THE DEFENSE OF THE SOFTCOVER PUBLICATION.

I DEFEND THE SOFTCOVER BOOKS IN THE GENDERFAIR LIBRARY. IN OUR COLLECTION, THE FIRST THING YOU WILL NOTICE ABOUT ANY ART BOOK (3), PUBLICATION (4) OR ZINE (5) IS ITS FORM. THE VISUAL SIGNIFIERS OF AN ARTIST-BASED PUBLICATION OR SELF-PUBLISHED BOOK COMMUNICATE SO MUCH INFORMATION OUTSIDE OF THE WRITTEN CONTENT. THE QUALITY OF THE PAPER, THE PRINTING PROCESS, AND HOW THE BOOK IS BOUND TELL A LOT ABOUT THE BOOK BEFORE IT'S EVEN OPENED. TOUCH BECOMES A DEFINING ASPECT OF ONE'S EXPERIENCE WITH AN ARTIST-MADE PUBLICATION. BOOKS MADE BY ARTISTS ARE ART OBJECTS. IN ARTS PUBLICATION, FORM IS AS IMPORTANT AS THE CONTENT HOUSED WITHIN WHAT IS CONSIDERED A BOOK. (6)

IS THE BOOK STAPLE-BOUND? IS IT PRINTED ON SOFT PAPER, STIFF PAPER, OR A PAPER YOU NEVER IMAGINED EXISTED? IS THE BOOK RISOGRAPH-PRINTED? IS IT PHOTOCOPIED? IS THE COVER SCREEN-PRINTED? THE FOCUS ON FORM WITHIN ARTS-BASED PUBLISHING AND SELF-PUBLISHED WORKS IS WHAT SETS THESE OBJECTS APART FROM THE TYPICAL NOTIONS OF WHAT BOOKS ARE. (7) THE CARE PUT INTO A BOOK MADE BY AN ARTIST EXPANDS THE NOTION OF WHAT A BOOK'S FUNCTION IS. I AM OFTENTIMES JUST AS INSPIRED BY THE FORM OF THE BOOK AS I AM BY THE CONTENT INSIDE. WHAT DO THESE FORMS COMMUNICATE ABOUT THE CONTENT ON THEIR INTERIOR?

- 3 I define an art book as a book of creative writing, essays on art, or other text-based works made about art.
- 4 So the actual definition of publication is "the preparation and issuing of a book, journal, piece of music, or other work for public sale." But that's not exactly what I mean. A publication is something that is a multiple and that is made to be disseminated widely.
- 5 A zine is the 4,000 sheets of 8.5 x 11-inch printer paper you took from the adjunct faculty office in your MFA program. A zine is 4,000 sheets of paper that you printed on the black and white copier that you can use for free but you definitely took advantage of. A zine is made using the long-arm stapler that you keep borrowing from your friend instead of buying one yourself.
6. Scholar G. Thomas Tanselle has said "There can be no books in which the format and other physical features are unrelated to the process of reading and understanding the texts in them." (Literature and Artifacts, 1998)
- 7 Think about the most boring book you can think of. Think of the history text book from one of those red states filled with racist, false and colonialist information. Books that are as stiff to the touch as they are blithely mundane. This is what I mean when I say books. Books that are not made by artists. Books that when you touch them you feel absolutely unimportant. The books where your disinterest builds with every page turned.

When I made the decision to actively start collecting art books, zines and publications as a producer of soft-cover books, I made a choice to actively support other publishing projects like my own (8). This decision was largely ethical. As a producer of publications in a community of self-publishers, small presses and conceptually-based printing practices, it's paramount to support the community that you are actively trying to be a part of. It's important to draw lines between what types of artist-made books I want to include in my collection and which deserve recognition, and the numerous other publications that circulate arts communities. My platform created through collecting, displaying, and archiving gives space to books which communicate a softness that extends past their covers. The content of these softcover books is not only influenced by lived experiences, but the books themselves are also vulnerable to lived experience through their exposure to the world. The books in the Genderfai! Library are unapologetically soft.

- 8** Here is a list of some of the projects that utilize in some way the book or printed matter that has been a source of inspiration, friendship or context for GenderFail: 3 Dot Zine, 8 Ball Community, Alicia's Klassic Kool Shoppe, Art Metropole, Badlands Unlimited, Banner Repeater, Bureau of General Services—Queer Division, Cake Boy Magazine, Capricious Publishing, DIK Fagzine, Drew Sisk, E-Flux Journal, Endless Editions, Facadomy, Film Front, FIST, Garden Library for Refugees and Migrant Workers, Girls Like Us, Homie House Press, Issue Press, Issues, La Chamba Press, Leslie Lasiter, Liz Barr, Lunar Insurrection, Margins, Martian Press, Microeditorial Amistad, Nicole Killian, Other Forms, Paige Hanserd, Papercut Zines, Paul Soulellis, Pegacorn Press, Phile Magazine, Picture Newspaper, Pilot Press London, Pioneer Works Press, Post Office Journal, Press Press, Public Fiction, Publication Studio, Reading Zimbabwe, RISE Indigenous, Rope Press, Sarah Faith Gottesdiener, Slavs and Tartars, Small Editions, Soft City Printing, Sternberg Press, Temporary Services, The Asia Art Archive, The Betty's, Triple Canopy, Ulises Books, Ulises Carrión, Unity Press, Wendy's Subway, Yugoexport (Irena Haiduk).



DISSEMINATION, COST AND ACCESSIBILITY ARE EXTREMELY IMPORTANT TO MY AIMS AS A COLLECTOR OF BOOKS MADE BY ARTISTS. THE SOFTCOVER BOOK WANTS TO BE COLLECTED, SAVED, TOUCHED AND USED. THESE BOOKS GATHER VALUE THROUGH THEIR CONTACT WITH PEOPLE. THIS VALUE DOES NOT COME FROM ITS RARITY BUT ITS COMMONALITY (9). BOOKS IN THE GENDERFAIL LIBRARY CAN BE FOUND IN ANY PLACE WHERE ARTIST-MADE PUBLICATIONS ARE GIVEN A PLATFORM. THESE BOOKS ARE NOT ALWAYS SOLD FOR PROFIT FROM THE PROVIDER TO GENDERFAIL, BUT ARE OFTEN TRADED, GIFTED, FOUND OR EXCHANGED. EACH PUBLICATION ADDED TO THE GENDERFAIL LIBRARY HAS ITS OWN NARRATIVE CREATED BY THE UNIQUE WAY IN WHICH IT WAS ACQUIRED; THIS IS AN IMPORTANT PART OF THE BOOK'S HISTORY EVEN IF IT SEEMS BORING, UNIMPORTANT, OR EXPECTED.

THESE SOFTCOVER BOOKS ARE STEEPED IN THE AFTER-EFFECTS OF COLLABORATION. SUCH COLLABORATIONS (10) HAPPEN IN VARIOUS WAYS DURING A PUBLICATION'S PROCESS OF CREATION, AND THEY CONTINUE TO HAPPEN LONG AFTER THE OBJECT IS LIVING OUT IN THE WORLD. COLLABORATION IS A KEY PART OF MY INTEREST IN THE BOOKS I COLLECT IN THE GENDERFAIL LIBRARY. EACH BOOK IS A COLLECTION OF THOUGHTS THAT SPEAK TO THEIR MULTIPLE AUTHORS WITHIN ONE FORM. THE PRODUCERS (PUBLISHER, BOOKBINDER, PRINTER, PAPER-MAKER) OF ANY BOOK (ZINE, PUBLICATION OR ARTIST BOOK) ARE IN COLLABORATION WITH EACH AUTHOR (WRITER, DESIGNER, IMAGE-MAKER, EDITOR) IN THE MAKING OF THE PRINTED OBJECT. AS THESE PUBLICATIONS ARE DISSEMINATED INTO THE WORLD THEY ARE WAITING FOR THEIR INTERACTIONS WITH EACH PUBLIC THEY INHABIT.

- 9**      The commonality that comes with a widely-disseminated object. The commonality that is trying to become “common knowledge” to a public that is not yet convinced. The commonality of a collective struggle illustrated in the pages of each book. The commonality that is desperately needed for those who are positioned as “other” in dominant culture. The commonality that comes from a free or affordable content. The commonality that is important to those looking to foster community. The commonality that comes from the resistance against a common oppressor.
- 10**     Collaboration, in this text, meaning the feedback implemented, creative work undertaken, labor spent doing or time spent engaged with a printed object. In this way, my malleable definition of collaboration extends to any public that comes into contact with a publication. The act of engagement is an enactment of collaboration.

I WILL DEFEND, UNAPOLOGETICALLY, THE SOFT-  
COVER BOOK, THE SELF-PUBLISHED ZINE, THE  
BOOK MADE BY A SMALL INDEPENDENT PUB-  
LISHER, AS AN IMPORTANT TOOL FOR THE  
ILLUSTRATION OF A RADICAL SOFTNESS AS  
A BOUNDLESS FORM OF RESISTANCE.

THE ZINE, THE SOFTEST OF THE SOFTCOVER  
BOOK, IS TENDER. THERE ARE CULTURAL CODES  
BUILT INTO ITS FORM, WHICH IT SIGNI-  
FIES LONG BEFORE YOU TURN ITS FIRST  
PAGE (11). A ZINE EVOKES A LEGACY  
OF AUTHORSHIP THAT IS NOT EXCLUSIVELY  
WRITTEN BY STRAIGHT, CIS, WHITE MEN  
BUT HAS, OF COURSE, BEEN MISHANDLED BY  
STRAIGHT, CIS, WHITE MEN. THESE ZINES  
CONTAIN VARIOUS WAVES OF FEMINIST  
HISTORIES, THE HISTORIES OF DIY subcul-  
TURES, QUEER HISTORIES AND THE HISTO-  
RIES OF NUMEROUS ACCOUNTS OF OPPRES-  
SION (12).

- 11** Class is built into its format. A zine communicates a level of accessibility through its materials and its form. White copy paper, staples, and black and white toner- materials that are typically associated with heteronormative office work- are radically transformed into something different. Here I am referring to the most simplistic notion of what a zine can look like.
- 12** Acts of oppression by police, acts of oppression by the government, acts of oppression by multinational corporations, acts of oppression under capitalism, acts of oppression by white men, acts of oppression by second-wave feminists, acts of oppression from toxic masculinity, acts of oppression by white nationalists, acts of oppression by people in positions of power, acts of oppression caused by the war on drugs, acts of oppression thinly veiled as the illusion of progress, acts of oppression that separate people from their families, acts of oppression that help to uphold white domesticity, acts of oppression that...



A ZINE IS MADE TO BE DISSEMINATED TO  
PUBLICS OTHERWISE FORGOTTEN by hard-  
cover books (13). IT IS MADE AT A GREAT  
EXPENSE (14). IT IS MADE WITHOUT AC-  
CESS TO ANYTHING SUBSTANTIAL TO PRODUCE  
A WORK WITH SUBSTANCE.

- 13**     The low production costs of zines give this softcover book the ability to be reached by a larger number of people. A hardcover book for example, takes a lot more money to produce and therefore its each is limited. My main critique of the hardcover book is not the content housed within its covers, but the amount of money needed to produce and acquire these objects. I make, produce, collect and disseminate works that are as close to being free as possible. The softcover forms allows for an accessibility that fits within the conceptual framework of how I wish to position myself as facilitator of printed matter.
- 14**     Okay, here I am not talking about a "great expense" as in the "great expense" that it takes to buy a zine. I am talking about the labor that went into its creation, the life lived behind each word written, each photo stolen. The time that was spent in between jobs, stresses, relationships, belittlements, anguishes, feelings of instability, tears, traumas, and regrets.

ZINES CIRCULATE WITHIN AN ALTERNATIVE ECONOMY (15). They ARE MADE ON A VARIETY OF SURFACES AND CONSTRUCTED IN A VARIETY OF PLACES (16). They ARE MADE ANONYMOUSLY (17). They ARE SHARE-ABLE OBJECTS.

- 15 Economies that thrive in corners of your local community center. Economies that do not look to outsell, buy out, merge, take over or run out of business. The economies that exist in anarchist free spaces and in the collective memories of the 1990's.
- 16 There isn't an ideal surface or place for constructing a zine. Zines are produced in a variety of places. These places range from public to private, familiar to foreign, crowded to empty, porous to smooth, messy to clean...
- 17 There are a number of zines that I have made in my life where my name does not appear anywhere on the cover or inside the pages. There are a number of these zines in my collection that are also anonymous. There is something about the urgency of making zines in which authorship doesn't become the most important part. This lack of a regard for authorship becomes an anti-capitalist gesture, something like the complete opposite of a trademark. This invites others to build up the ideas of the unknown authors; to plagiarize the content in the refusal of complete ownership over any idea.



## THEY COVER A VARIETY OF SUBJECT MATTERS, CONCERNS AND CONTENT (18).

18. A zine thanks god for abortion. A zine helps men unlearn rape. A zine is a lesbian utopia. A zine helps you disappear in america without a trace. A zine explains things to me. A zine is homoerotic. A zine fucking hates donald trump. A zine is a handy guide to homemade revolution. A zine is the holy bible illustrated. A zine is where memes go to die. A zine a collection of photos of bamboo scaffolding & supports. A zine is a display of poems generated from Sade lyrics. A zine collection of images of people winning trips from game shows. A zine is a collection of beverage recipes for receiving guests. A zine is a collection of work from the participants of an artist residency from ecuador. A zine asks questions like "Who Will Police the Police?". A zine is trying to make the personal political. A zine talks about guilty pleasures in the age of the problematic fav. A zine talks about beauty standards and body positivity. A zine talks about sex, class and race. A zine is a guide to a zine fest. A zine takes you into the files of a queer zine archiving project. A zine shows images of naked gay men. A zine is for mature audiences. A zine talks about consent, baby. A zine is a testimonial for topics too painful to say out loud. A zine is about all the nasty and awesome realities of sex. A zine is a guide for intra-muscular injections. A zine is an excavation into a library. A zine is acknowledges depression, dysphoria, and anxiety. A zine is in pursuit of the breakdown of capitalism. A zine is a guide to surviving the collapse of society. A zine is the gay struggle against prisons. A zine is a comic of a dog taking revenge against their crust punk owner. A zine is an illustration of work, community, politics and war. A zine is a collection of thoughts by a hella gay asian women who is sick of the lack of media

representation that they can relate to. A zine is a field guide and audio companion to real fake clouds. A zine is a collection of alcoholic drink recipes influenced by critical theorists. A zine is an experimental movie review platform. A zine is a collection of propositions, manifestos, & experiments. A zine is a collection of rainy day craft projects for when your country has elected a white supremacist who openly brags about sexually assaulting women. A zine talks about queerness and the art of possibility. A zine is a collection of film food images accompanied by film food footnotes. A zine is pretty porky and pissed off. A zine is a culmination of a college field trip to thailand. A zine is a how-to guide for learning, making, sharing, and teaching others. A zine is a collection of google earth images of pro-life protest activity. A zine is a collection of unsolicited thoughts. A zine is a list of some things i've lost. A zine is a day in a capitalist society. A zine asks a group of people in a neighborhood in Milwaukee to explain their how they define their queerness. A zine explores the intersects of homophobia and homoerotic. A zine critiques the corporate sponsorship of pride fests. A zine is an introduction to anarchy 101. A zine about diy music and house shows. A zine showing the first 100 google images results of the word twink. A zine about gay goths. A zine about safer spaces. A zine in pursuit of a whiteness that doesn't exist. A zine of writings on the greek insurrection. A zine by a famous queer painter. A zine of naked gay men surrounded by flowers. A zine as a guide to sort of understanding gender. A zine about the power of politics of pride. A zine on being an introvert. A zine of female crane operators. A zine with an accompanying cassette tape. A zine is a collection of images of womens hands. A zine is striving toward a connection of parts that remain foreign.

**18** In my attempt to print footnote 18 on my risograph machine using newsprint paper, I ran into “difficulties” in the execution of the print. Rather than giving up on my failed attempts to achieve a “perfect print”, I decided to let the printing process dictate the final outcome of the edition. Below are the notes from the resulting varied edition of footnote 18, a collection of various subject matters addressed by the zines in the GenderFail library.

Note: the edition number of the publication you are currently reading is directly linked to the individual nature of each print in this edition of 99.

**18.1** - Text is printed in the intended orientation on both the top and the bottom. Print at times is off-centered but the text is more or less legible.

**1-11**

**18.2** - Text is printed in the correct orientation on the top but is upside down on the bottom side. Print at times is off-centered but the text is more or less legible. **12-18**

**18.3** - Text is printed in the wrong orientation on the top but is in the correct orientation on the bottom. Print at times is off-centered but the text is more or less legible. **19-22**

**18.4** - Text is printed in the wrong orientation on both the top and the bottom. Print at times is off-centered but the text is more or less legible. **23-26**

**18.5** - Text is printed in the correct orientation on the top and the risograph machine would not feed the bottom half of the text. Print on the top half is at times off-centered but the text is more or less legible. **27-47**

18. A zine thanks god for abortion. A zine helps men without rape. A zine is a lesbian utopia. A zine brings you throughout in america without a trace. A zine explores things to zine. A zine is homosexual. A zine fucking better double times. A zine is a handy guide to homosexual revolution. A zine is the holy bible illustrated. A zine is where women go to die. A zine a collection of photos of hands scratching a mirror. A zine is a display of power generated from bade juries. A zine collection of images of people wearing robes from game shows. A zine is a collection of teenage recipes for reaching girls. A zine is a collection of work from the participants of an artist residency from scotland. A zine asks questions like "What Will Police the Police?" A zine is trying to make the personal political. A zine talks about gutsy pleasures in the age of the postmodernist fix. A zine talks about heavily starched and heavily starching. A zine talks about men, chess and time. A zine is a guide to a shoe fest. A zine takes you into the heart of a queer zine reaching project. A zine shows images of naked gay men. A zine is for culture audiences. A zine talks about consent, time. A zine is a testament for topics too painful to say out loud. A zine is about all the needy and aqueous realisms of men. A zine is a guide for indie magazine inquiries. A zine is an encounter into a library. A zine is schizophrenia, depression, dysphoria, and evening. A zine is in pursuit of the breakdown of capitalism. A zine is a guide to surviving the collapse of reality. A zine is the gay struggle against reform. A zine is a kind of a dog barking reverse against their "can't park across. A zine is an illustration of youth, community, politics and war. A zine is a collection of thoughts by a hairy gay adult women who is sick of the best of men's recommendations that they can resist it. A zine is a field guide and media companion to real fake things. A zine is a collection of academic writer recipes influenced by critical theories. A zine is an experimental media venture platform. A zine is a collection of prophecies, manifestos, & epiphanies. A zine is a collection of early gay erotic projects for what your country has started a white supremacist who clearly bring about sexually assaulting women. A zine talks about queerness and the art of possibility. A zine is a collection of fan food images accompanied by fan food recipes. A zine is pretty pretty and played off. A zine is a collection of a college field trip to Thailand. A zine lets know-to guide for learning, teaching, and teaching others. A zine is a collection of queer music images of gay-dance parties activities. A zine is a collection of musical that thoughts. A zine is a lot of queer things I've left. A zine is a day in a capitalist machine. A zine asks a group of people in a neighborhood in Milwaukee to explain how they define their queerness. A zine explores the interests of transsexual and homosexual. A zine explores the corporate queerness of public bias. A zine is an introduction to moving '91. A zine about gay men and women shows. A zine showing the first 100 people's images results of the word debate. A zine about gay girls. A zine about what anyone. A zine in pursuit of a wilderness that doesn't exist. A zine of writings on the grass revolution. A zine by a famous queer painter. A zine of naked gay men surrounded by flowers. A zine as a guide to sort of understanding gender. A zine about the power of politics of pride. A zine on being an itinerant. A zine of female crime operators. A zine with an accompanying cassette tape. A zine is a collection of images of aqueous hands. A zine is striving toward a connection of parts that remain foreign.



18.6 - Text is printed in the wrong orientation on the top and the risograph machine would not feed the bottom half of the text. Print on the top half is at times off-centered but the text is more or less legible.

48-51

18.7 - Text is printed in the intended orientation on both the top and the bottom but there are spelling mistakes in the text printed. Print at times is off-centered but the text is more or less legible.

52-62

18.8 - Text is printed in the correct orientation on the top but is upside down on the bottom side and there are spelling mistakes in the text printed. Print at times is off-centered but the text is more or less legible.

63-68

18.9 - Text is printed in the correct orientation on the top and the risograph machine would not feed the bottom half of the text. There are spelling mistakes in the text printed. Print on the top half is at times off-centered but the text is more or less legible.

69

18.10 - The risograph machine would not feed the top or bottom parts of the text. A smaller printed copy of the text is stapled in the upper left-hand corner of the newsprint sheet.

70-90

18.11 Newsprint has been ripped or destroyed in parts and the prints are in various states of legibility.

91-99



They show the battle signs of heavy use. Their surfaces are fragile and easily show signs of damage. Each rip, tear, bruise and missing page communicates a history, one that is connected to each person who has come in contact with the object (19).

The softcover publication, the one produced with care by a small independent publisher, is the softness needed in the mass production of capitalism. The softcover book is filled with content that is influenced by its form, and takes a form that is influenced by its content. The softcover publication is drowning in the acts of collaboration.

- 19**      **Returning to this idea of the abstract notion of value, I see marks, bruises, ripped pages, spills, highlighted pages, fluids and other distributions upon a book's surface as marks of value that have been administered by heavy use. These marks of affliction add value to an object that comes directly from its interaction with a public. I can't stress enough how much value these marks hold for each publication in the GenderFail Library.**

THE SOFTCOVER BOOK EXAMINES ISSUES RELEVANT TO AN EXPANDED ARTS PUBLIC (20). THESE PUBLICATIONS FLIRT WITH THE FORM OF THE HARDCOVER BOOK WHILE RETAINING EXPERIMENTATION, CONCEPTUAL RIGOR AND A MATERIAL QUALITY THAT COMES WITH THE SOFTNESS OF THEIR FORMS. THE SOFTCOVER PUBLICATION IS THE PERFECT MARRIAGE BETWEEN THE ACCESSIBILITY OF MASS PRODUCTION AND ETHICS OF SELF-PUBLISHING.

20 Publications on the politics of design, publications on art and etiquette, publications on arts criticism and the arts outpost, publications on a queer anthology of loneliness, publications on the future of curatorial education, publications on political subversion, publications on complete love, publications on public movement, publications on solutions to america, publications on the solutions to the israeli military occupation of palestine, publications on care, intimacy and warmth, publications on art and practice, publications on spells, publications on conversations about HIV/AIDS, publications on militant print, publications on utopian knowledge, radical pedagogy, and artist-run community art spaces, publications on failure, publications on the contemporary condition, publications on publishing, publications in defense of the poor image, publications on dead manifestos, publications on citizen culture, publications on self-publishing, publications on the fantasies of the library, publications on becoming imperceptible, publications on the library of the printed web, publications on queer zines, publications on twenty-six small swimming pools, publications on sex of the oppressed, publications on mother tongues & father throats, publications on montreal's contemporary arts community in 2017, publications on teaching art in times of change, publications on seven days in the life of an artist, publications on socially engaged art, publications on if fashion matters?, publications on frontier imaginaries, publications on gay phone directories, publications on going four times through the labyrinth...



THESE PUBLICATIONS ARE TOO COMMON (21)  
TO BE ANYTHING SPECIAL (22). THE SOFT-  
COVER BOOK IS RIPE FOR THE WEAR-AND-  
TEAR OF HEAVY USE (23).

THE SOFTCOVER PUBLICATION CAN BE COL-  
LECTED SIMPLY BECAUSE OF THE QUALITIES  
OF ITS PAGES; THE WAY IT FEELS WHEN  
YOU HOLD IT, THE VIBRANCE OF ITS COVER.  
EACH SOFTCOVER BOOK BECOMES A GESTALT  
OF COLORS, SHAPES, FORMS AND SIZES.  
THESE WORKS, UNLIKE ZINES, DO COST MON-  
EY TO PRODUCE AND HAVE LIMITS ON THEIR  
REACH TO CERTAIN PUBLICS. THEREFORE,  
THE SOFTCOVER BOOK MUST CONVINCE ITS  
PUBLIC OF ITS WORTH. IT MUST DEFINE ITS  
FORM IN RELATION TO ITS CONTENT- AND  
ITS CONTENT AS BEING INFLUENCED BY ITS  
FORM- TO CONVINCE ME OF ITS UNIQUE-  
NESS, ITS WORTH AS A BOOK IN ANY COL-  
LECTION. EACH OF THESE SOFTCOVER BOOKS  
IS AN INVESTIGATION INTO A FORM THAT  
HAS NOT BEEN REALIZED IN QUITE THE  
SAME WAY BEFORE.

- 21 "Common" referring here to a soft-cover book that is one of many in an edition. They are not unique objects made as an a unique object. The commonality of the softcover book allows for it to be disseminated widely and used heavily. Its worth is not measured by its ability to collect dust, become indifferent or, worse yet, be forgotten.
- 22 "Special" meaning in relation to the hyper-capitalist art market where value is measured by dollar signs. Failing to have value in this system is something that is actually indeed special.
- 23 Each torn page, mark, bent corner, coffee stain, missing page, faded color, invokes the lived experience of the object. These signs of wear and tear communicate the history of the object, one that reflects the ways in which a body has pressed itself upon it.

## EPILOGUE: THE ETHICS OF QUEER PUBLISHING

WHAT ARE THE ETHICAL RESPONSIBILITIES OF ARTS PUBLISHING PERTAINING TO THE CONSUMPTION OF OUR RESOURCES DURING THE IMPENDING CLIMATE DISASTER? WHAT ARE THE ETHICAL OBLIGATIONS OF ARTS PUBLISHING AS RELATED TO THE DISSEMINATION OF PRINTED MATTER IN A TIME OF POLITICAL INSTABILITY? WHAT ARE THE ETHICAL OBLIGATIONS OF ARTS PUBLISHING AT ANY TIME IN GENERAL? WHAT IS THE WORTH OF AN ARTS-BASED PUBLISHING PRACTICE?  
(24)

AS CREATIVE LABOURERS (25), IT IS NECESSARY FOR US TO DECIDE UPON THE ETHICS THAT OUR PRODUCTIONS WILL EMPLOY. WHAT TYPES OF CONTENT (OR MATERIALIZED LABOR) ARE WE PUTTING OUT INTO THE WORLD, AND WHO HAS ACCESS TO IT? WOULD WE HAVE ACCESS TO THE OBJECTS THAT WE ARE MAKING IF WE WEREN'T THEIR MAKERS? DO WE LIKE THE PEOPLE WHO ARE BUYING OUR ART, CONSUMING OUR CONTENT AND TAKING OUR TIME? WHAT ARE THE DIALOGUES CREATED THROUGH OUR WORK AND WHO HAS CONTROL OVER THEIR CONVERSATIONS? WHAT ARE THE LIMITS OF OUR GENEROSITY?

THESE ARE THE QUESTIONS, THOUGHTS AND OBSERVATIONS THAT HELP TO DEFINE THE ETHICS OF MY PRACTICE (26). I WISH TO PERPETUATE THE SOFTNESS OF THE SOFTCOVER BOOK IN CONTRAST TO THE HARDNESS OF THE HARDCOVER BOOK. I WISH TO FOSTER CRITICAL DIALOGUES ON THE SOFTCOVER BOOK TO REPLACE THE BORING "PRINT IS DEAD" CONVERSATION SURROUNDING THE HARDCOVER BOOK. I WISH TO CONTINUE TO ADVOCATE FOR THE SMALLEST OF THE PRESSES.

- 24     Worth outside of its relationship to money. Worth as something intangible. Worth as it is related to an ethics. Worth as a goal “worth” striding towards. Worth as a goal that hasn’t yet been realized. Worth that considers those who aren’t deemed worthy. Worth which works towards a definition that is always in communication with others’ definitions of worth.
- 25     A term I heard by MKE<->LAX founder Sara Daleiden during an artist talk at the Milwaukee Institute of Art and Design in 2013. The term “Artist Laborer” sits better with the ethics of my arts practice than “Artist” does.
- 26     As a publisher of disseminated media, as a collector of softcover books, as a person with a collaborative practice, as a cultural producer of content consumed largely by a queer public, as a creative laborer with aesthetical concerns, as a white-queer-non-binary-citizen-of-the-united-states-of-america, as a person living with bipolar-depression, as someone who is about to get an mfa, as a human being who wants to think about other human beings more.





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