

# Printed

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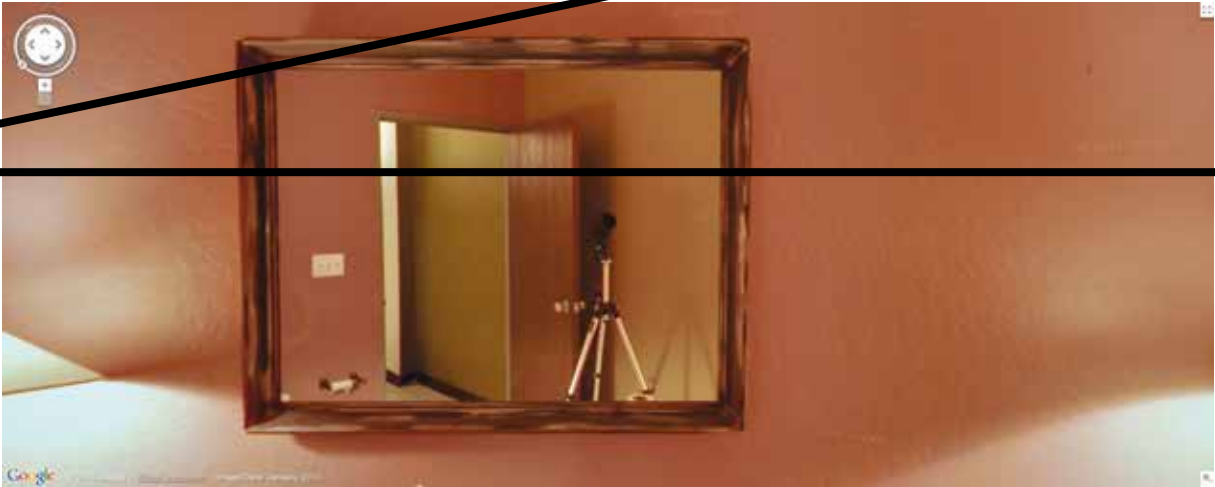
# Web

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## Contributors

[en.wikipedia.org/wiki/Hito\\_Steyerl](http://en.wikipedia.org/wiki/Hito_Steyerl)  
[schmid.wordpress.com](http://schmid.wordpress.com)  
[penelopeumbrico.com](http://penelopeumbrico.com)  
[mishkahenner.com](http://mishkahenner.com)  
[clementvalla.com](http://clementvalla.com)  
[en.wikipedia.org/wiki/Kenneth\\_Goldsmith](http://en.wikipedia.org/wiki/Kenneth_Goldsmith)  
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[amperamp.com](http://amperamp.com)  
[benjaminshaykin.com](http://benjaminshaykin.com)  
[soulellis.com](http://soulellis.com)

## 4–7

### Hito Steyerl

#### *Too Much World: Is the Internet Dead?*

Hito Steyerl is a filmmaker and writer. She teaches New Media Art at University of Arts Berlin and has recently participated in Documenta 12, Shanghai Biennial and Rotterdam Film Festival.

## 8–13

### Joachim Schmid

#### *Thirty-Six Polaroids*

Joachim Schmid is a Berlin-based artist who has worked with found photography since the early 1980s.

## 14–19

### Penelope Umbrico

#### *Replacement Screens (Alibaba)—as ink on paper for Printed Web*

Penelope Umbrico is an artist / photographer best known for appropriating images found using search engines, picture sharing websites and online consumer-to-consumer networks such as Craigslist, eBay and Alibaba.

## 20–25

### Christian Bök

#### *The Kazimir Effect*

*The Kazimir Effect* records the results of six searches on Google Images for the string “White on White (Kazimir Malevich) # -stock,” with the dimensions of the screen adjusted to accommodate only 16 images in a square. The phrase “-stock” in the string eliminates every stock-photo, and the use of a number (represented by “#”), in order to count the search, subtly alters the results each time, thus generating a variant collage.

Christian Bök is the author not only of *Crystallography* (1994), a pataphysical encyclopedia nominated for the Gerald Lampert Memorial Award, but also of *Eunoia* (2001), a bestselling work of experimental literature, which has gone on to win the Griffin Prize for Poetic Excellence. Bök teaches English at the University of Calgary.

## 26–31

### Clement Valla

#### *Light maps of various objects from the Smithsonian*

A collection of lightmaps from the Smithsonian’s online 3D models. Generated algorithmically, these images map the lighting conditions across all the surfaces in a 3d model.

Clement Valla lives and works in Brooklyn, NY. He received a BA from Columbia University and an MFA from the Rhode Island School of Design in Digital+Media.

## 32–33

### Kenneth Goldsmith

#### *The Artful Accidents of Google Books*

Kenneth Goldsmith is an American poet. He is the founding editor of UbuWeb, teaches Poetics and Poetic Practice at the University of Pennsylvania, and is a Senior Editor of PennSound. In 2013, he was appointed the Museum of Modern Art’s first Poet Laureate.

**Printed Web** presents new web-to-print work by artists who use screen capture, image grab, site scrape and search query. Published twice a year by Library of the Printed Web.

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[libraryoftheprintedweb.tumblr.com](http://libraryoftheprintedweb.tumblr.com)

[facebook.com/lotpw](https://facebook.com/lotpw)

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## Inquiries

[printedweb@soulellis.com](mailto:printedweb@soulellis.com)

## Printing

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**34–39**  
**David Horvitz**  
*A photograph of me crying early in the morning on the beach in far rockaway uploaded to the english wikipedia page for mood disorder and then used by various websites*  
David Horvitz is an American multi-media artist. David Horvitz is a poster-boy for DIY prolificacy. David Horvitz is an artist whose work adopts a nomadic personality.

**40–45**  
**Chris Alexander**  
**YUMCHAT**  
*YUMCHAT follows the adventures of some friendly woodland creatures in a vore/unbirthing chat room.*  
Chris Alexander lives in New York. He is the author of *Panda* (Truck Books, 2011) and *McNugget* (Troll Thread, 2013).

**46–51**  
**Mishka Henner**  
*A Rabbit, a Carrot and a Stick*  
*Email scammers conned by scam-baiters.*  
Mishka Henner lives and works in Lagos, Nigeria.

**52–57**  
**& eSIGS**  
*A collection of paperless signatures.*  
& (the name of the HTML code for ‘&’, pronounced ‘amperamp’) is a micro-press that archives and re-contextualizes fixed sets of cultural detritus—census data, abandoned paraphernalia, digital phlegm, etc.—into monthly pairings of print- and audio-zines.

**58–63**  
**Benjamin Shaykin**  
**Special Collection (2009–)**  
*Problem pages found in Google Books, restored to physical form.*  
Benjamin Shaykin is a Providence-based graphic designer and educator, specializing in book design and other printed matter.

**1, 2–3**  
**Paul Soulellis**  
**Las Meninas (Google Street View)**  
*Photographs depicting the photographer and/or camera’s reflection visible in mirror or glass, taken using Google Street View (interior views).*  
Paul Soulellis is a New York-based artist and creative director, maintaining his studio in Long Island City. He created Library of the Printed Web in 2013 as a physical archive devoted to artists who make web-to-print work.

**In October 2013 I invited several web-to-print artists whose work I collect for Library of the Printed Web to contribute new work for an exhibition.** The show would take the form of a 64-page publication.  
The result is *Printed Web #1*.  
These are artists who sift through enormous accumulations of images and texts on the web—hunting, grabbing, compiling and publishing. Nearly all of the artists here use the search engine for navigation and discovery, enacting a kind of performance with data.  
Additionally, pivotal texts by Hito Steyerl and Kenneth Goldsmith suggest a narrative frame for examining the work.  
*Printed Web #1* does not define a movement or an aesthetic; rather, it implies something spatial, or a new way of working in the world. Perhaps these pages present evidence of an emerging web-to-print practice forming around the artist (as archivist), the web (as culture) and publishing (as both an old and a new schema for expressing the archive).  
Many thanks to the contributors.  
PS



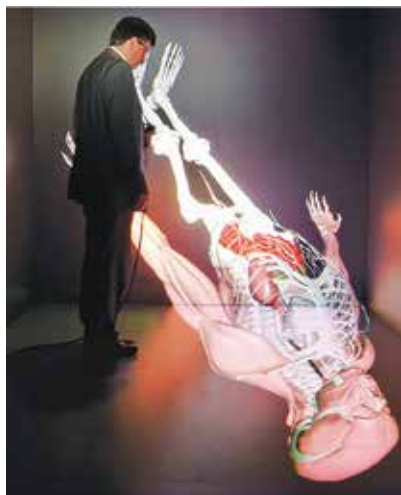


Hito Steyerl

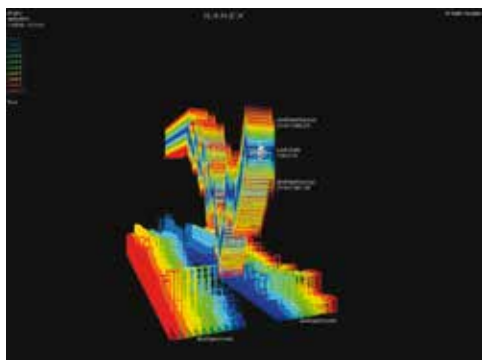
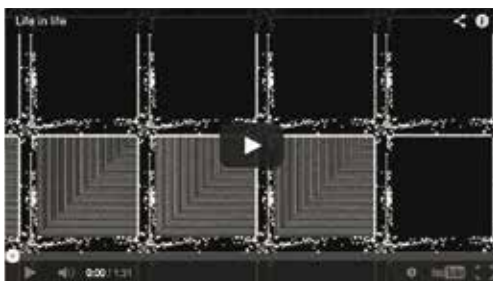
# Too Much World: Is the Internet Dead?

Is the internet dead?<sup>1</sup> This is not a metaphorical question. It does not suggest that the internet is dysfunctional, useless or out of fashion. It asks what happened to the internet after it stopped being a possibility. The question is very literally whether it is dead, how it died and whether anyone killed it.

But how could anyone think it could be over? The internet is now more potent than ever. It has not only sparked but fully captured the imagination, attention and productivity of more people than at any other point before. Never before have more people been dependent on, embedded into, surveilled by, and exploited by the web. It seems overwhelming, bedazzling and without immediate alternative. The internet is probably not dead. It has rather gone all-out. Or more precisely: it is all over!



➤ CAVEman is a 3-D virtual patient projected onto a holodeck which allows doctors to visualize and diagnose ailments in high-definition. Here scientist Christoph Sensen is pictured looking at his creation.



↑ The market briefly lost \$136 billion on April 23rd, 2013, when the Associated Press' Twitter feed was hacked and tweeted that the White House had been attacked and that President Obama had been injured.

➤ This protest banner in Rio de Janeiro from June 17 reads, "We are the social network!" See <http://es.globalvoicesonline.org/2013/07/01/brasil-una-cobertura-de-protestas-fortalece-internet-como-espacio-para-la-movilizacion-ciudadana>.

✓ The Game of Life is a cellular automaton devised by the British mathematician John Horton Conway in 1970. The "game" is a zero-player game, meaning that its evolution is determined by its initial state, requiring no further input. One interacts with the Game of Life by creating an initial configuration and observing how it evolves.

This implies a spatial dimension, but not as one might think. The internet is not everywhere. Even nowadays when networks seem to multiply exponentially, many people have no access to the internet or don't use it at all. And yet, it is expanding in another direction. It has started moving offline. But how does this work?

Remember the Romanian uprising in 1989, when protesters invaded TV studios to make history? At that moment, images changed their function.<sup>2</sup> Broadcasts from occupied TV studios became active catalysts of events—not records or documents.<sup>3</sup> Since then it has become clear that images are not objective or subjective renditions of a preexisting condition, or merely treacherous appearances. They are rather nodes of energy and matter that migrate across different supports,<sup>4</sup> shaping and affecting people, landscapes, politics, and social systems. They acquired an uncanny ability to proliferate, transform, and activate. Around 1989, television images started walking through screens, right into reality.<sup>5</sup>

This development accelerated when web infrastructure started supplementing TV networks as circuits for image circulation.<sup>6</sup> Suddenly, the points of transfer multiplied. Screens were now ubiquitous, not to speak of images themselves, which could be copied and dispersed at the flick of a finger.

Data, sounds, and images are now routinely transitioning beyond screens into a different state of matter.<sup>7</sup> They surpass the boundaries of data channels and manifest materially. They incarnate as

riots or products, as lens flares, high-rises, or pixelated tanks. Images become unplugged and unhinged and start crowding off-screen space. They invade cities, transforming spaces into sites, and reality into reality. They materialize as junkspace, military invasion, and botched plastic surgery. They spread through and beyond networks, they contract and expand, they stall and stumble, they vie, they vile, they wow and woo.

Just look around you: artificial islands mimic genetically manipulated plants. Dental offices parade as car commercial film sets. Cheekbones are airbrushed just as whole cities pretend to be YouTube CAD tutorials. Artworks are e-mailed to pop up in bank lobbies designed on fighter jet software. Huge cloud storage drives rain down as skylines in desert locations. But by becoming real, most images are substantially altered. They get translated, twisted, bruised, and reconfigured. They change their outlook, entourage, and spin. A nail paint clip turns into an Instagram riot. An upload comes down as shitstorm. An animated GIF materializes as a pop-up airport transit gate. In some places, it seems as if entire NSA system architectures were built—but only after Google-translating them, creating car lofts where one-way mirror windows face inwards. By walking off-screen, images are twisted, dilapidated, incorporated, and reshuffled. They miss their targets, misunderstand their purpose, get shapes and colors wrong. They walk through, fall off, and fade back into screens.

Grace Jones's 2008 black-and-white video clip "Corporate Cannibal," described by Steven Shaviro as a pivotal example of post-cinematic affect, is a case in point.<sup>8</sup> By now, the nonchalant fluidity and modulation of Jones's posthuman figure has been implemented as a blueprint for austerity infrastructure. I could swear that Berlin bus schedules are consistently run on this model—endlessly stretching and straining space, time, and human patience. Cinema's debris rematerializes as investment ruins or secret "Information Dominance Centers."<sup>9</sup> But if cinema has exploded into the world to become partly real, one also has to accept that it actually did explode. And it probably didn't make it through this explosion either.

**Images become unplugged and unhinged and start crowding off-screen space... they materialize as junkspace, military invasion, and botched plastic surgery.**

#### Notes

1 This is what the term "post-internet," coined a few years ago by Marisa Olson and subsequently Gene McHugh, seemed to suggest while it had undeniable use value as opposed to being left with the increasingly privatised exchange value it has at this moment.

2 Cf. Peter Weibel, "Medien als Maske: Videokratie," in *Von der Bürokratie zur Telekratie*. Rumänien im Fernsehen, ed. Keiko Sei (Berlin: Merve, 1990), 124–149, 134f.

3 Cătălin Gheorghe, "The Juridical Rewriting of History," in *Trial/Proces*, ed. Cătălin Gheorghe (Iași: Universitatea de Arte "George Enescu" Iași, 2012), 2–4. See [http://www.arteiasi.ro/ita/publ/Vector\\_CercetareCriticalnContext-TRIAL.pdf](http://www.arteiasi.ro/ita/publ/Vector_CercetareCriticalnContext-TRIAL.pdf).

4 Ceci Moss and Tim Steer in a stunning exhibition announcement: "The object that exists in motion spans different points, relations and existences but always remains the same thing. Like the digital file, the bootlegged copy, the icon, or Capital, it reproduces, travels and accelerates, constantly negotiating the different supports that enable its movement. As it occupies these different spaces and forms it is always reconstituting itself. It doesn't have an autonomous singular existence; it is only ever activated within the network of nodes and channels of transportation. Both a distributed process and an independent occurrence, it is like an expanded object ceaselessly circulating, assembling and dispersing. To stop it would mean to break the whole process, infrastructure or chain that propagates and reproduces it." See <http://www.seventeengallery.com/exhibitions/motion-cec-moss-tim-steer/>.

5 One instance of a wider political phenomena called transition. Coined for political situations in Latin America and then applied to Eastern European contexts after 1989, this notion described a teleological process consisting of an impossible catch-up of countries "belatedly" trying to achieve democracy and free-market economies. Transition implies a continuous morphing process, which in theory would make any place ultimately look like the ego ideal of any default Western nation. As a result, whole regions were subjected to radical makeovers. In practice, transition usually meant rampant expropriation coupled with a radical decrease in life expectancy. In transition, a bright neoliberal future marched off the screen to be realized as a lack of health care coupled with personal bankruptcy, while Western banks and insurance companies not only privatized pensions, but also reinvested them in contemporary art collections. See <http://transform.eipcp.net/correspondence/1145970626#redir>.

→ A 2008 Smithsonian Museum of Natural History advertisement targets teenage audiences. Design by Holly Harter graphic design.



## Post-Cinema

For a long time, many people have felt that cinema is rather lifeless. Cinema today is above all a stimulus package to buy new televisions, home projector systems, and retina display iPads. It long ago became a platform to sell franchising products—screening feature-length versions of future PlayStation games in sanitized multiplexes. It became a training tool for what Thomas Elsaesser calls the military-industrial-entertainment complex.

Everybody has his or her own version of when and how cinema died, but I personally believe it was hit by shrapnel when, in the course of the Bosnian War, a small cinema in Jajce was destroyed around 1993. This was where the Federal Republic of Yugoslavia was founded during WWII by the Anti-Fascist Council for the National Liberation of Yugoslavia (AVNOJ). I am sure that cinema was hit in many other places and times as well. It was shot, executed, starved, and kidnapped in Lebanon and Algeria, in Chechnya and the DRC, as well as in many other post-Cold War conflicts. It didn't just withdraw and become unavailable, as Jalal Toufic wrote of artworks after what he calls a surpassing disaster.<sup>10</sup> It was killed, or at least it fell into a permanent coma.

But let's come back to the question we began with. In the past few years many people—basically everybody—have noticed that the internet feels awkward, too. It is obviously completely surveilled, monopolized, and sanitized by common sense, copyright, control, and conformism. It feels as vibrant as a newly multiplexed cinema in the nineties showing endless reruns of *Star Wars Episode 1*. Was the internet shot by a sniper in Syria, a drone in Pakistan, or a tear gas grenade in Turkey? Is it in a hospital in Port Said with a bullet in its head? Did it commit suicide by jumping out the window of an Information Dominance Center? But there are no windows in this kind of structure. And there are no walls. The internet is not dead. It is undead and it's everywhere.

## I Am a Minecraft Redstone Computer

So what does it mean if the internet has moved offline? It crossed the screen, multiplied displays, transcended networks and cables to be at once inert and inevitable. One could imagine shutting down all online access or user activity. We might be unplugged, but this doesn't mean we're off the hook. The internet persists offline

## Imagine an internet of things all senselessly “liking” each other, reinforcing the rule of a few quasi-monopolies.

as a mode of life, surveillance, production, and organization—a form of intense voyeurism coupled with maximum nontransparency. Imagine an internet of things all senselessly “liking” each other, reinforcing the rule of a few quasi-monopolies. A world of privatized knowledge patrolled and defended by rating agencies. Of maximum control coupled with intense conformism, where intelligent cars do grocery shopping until a Hellfire missile comes crashing down. Police come knocking on your door for a download—to arrest you after “identifying” you on YouTube or CCTV. They threaten to jail you for spreading publicly funded knowledge? Or maybe beg you to knock down Twitter to stop an insurgency? Shake their hands and invite them in. They are today's internet in 4D.

The all-out internet condition is not an interface but an environment. Older media as well as imaged people, imaged structures, and image objects are embedded into networked matter. Networked space is itself a medium, or whatever one might call a medium's promiscuous, posthumous state today. It is a form of life (and death) that contains, sublates, and archives all previous forms of media. In this fluid media space, images and sounds morph across different bodies and carriers, acquiring more and more glitches and bruises along the way. Moreover, it is not only form that migrates across screens, but also function.<sup>11</sup> Computation and connectivity permeate matter and render it as raw material for algorithmic prediction, or potentially also as building blocks for alternate networks. As Minecraft Redstone computers<sup>12</sup> are able to use virtual minerals for calculating operations, so is living and dead material increasingly integrated with cloud performance, slowly turning the world into a multilayered motherboard.<sup>13</sup>

But this space is also a sphere of liquidity, of looming rainstorms and unstable climates. It is the realm of complexity gone haywire, spinning strange feedback loops. A condition partly created by humans but also only partly controlled by them, indifferent to anything but movement, energy, rhythm, and complication. It is the space of the rōnin of old, the masterless samurai freelancers fittingly called wave men and women: floaters in a fleeting world of images, interns in dark net soap lands. We thought it was a plumbing system, so how did this tsunami creep up in my sink? How is this algorithm drying up this rice paddy? And how many workers are desperately clambering on the menacing cloud that hovers in the distance right now, trying to squeeze out a living, groping through a fog which may at any second transform

6 Images migrating across different supports are of course nothing new. This process has been apparent in art-making since the Stone Age. But the ease with which many images morph into the third dimension is a far cry from ages when a sketch had to be carved into marble manually. In the age of postproduction, almost everything made has been created by means of one or more images, and any IKEA table is copied and pasted rather than mounted or built.

7 As the New Aesthetic tumblr has brilliantly demonstrated for things and landscapes (see <http://new-aesthetic.tumblr.com/>), and as the Women as Objects tumblr has done to illustrate the incarnation of image as female body (see <http://womenasobjects.tumblr.com/>). Equally relevant on this point is work by Jesse Darling and Jennifer Chan.

8 See Steven Shaviro's wonderful analysis in “Post-Cinematic Affect: On Grace Jones, Boarding Gate and Southland Tales,” *Film-Philosophy* 14.1 (2010): 1–102. See also his book *Post-Cinematic Affect* (London: Zero Books, 2010).

both into an immersive art installation and a demonstration doused in cutting-edge tear gas?

## Postproduction

But if images start pouring across screens and invading subject and object matter, the major and quite overlooked consequence is that reality now widely consists of images; or rather, of things, constellations, and processes formerly evident as images. This means one cannot understand reality without understanding cinema, photography, 3D modeling, animation, or other forms of moving or still image. The world is imbued with the shrapnel of former images, as well as images edited, photoshopped, cobbled together from spam and scrap. Reality itself is postproduced and scripted, affect rendered as after-effect. Far from being opposites across an unbridgeable chasm, image and world are in many cases just versions of each other.<sup>14</sup> They are not equivalents however, but deficient, excessive, and uneven in relation to each other. And the gap between them gives way to speculation and intense anxiety.

Under these conditions, production morphs into postproduction, meaning the world can be understood but also altered by its tools. The tools of postproduction: editing, color correction, filtering, cutting, and so on are not aimed at achieving representation. They have become means of creation, not only of images but also of the world in their wake. One possible reason: with digital proliferation of all sorts of imagery, suddenly too much world became available. The map, to use the well-known fable by Borges, has not only become equal to the world, but exceeds it by far.<sup>15</sup> A vast quantity of images covers the surface of the world—very in the case of aerial imaging—in a confusing stack of layers. The map explodes on a material territory, which is increasingly fragmented and also gets entangled with it: in one instance, Google Maps cartography led to near military conflict.<sup>16</sup>

While Borges wagered that the map might wither away, Baudrillard speculated that on the contrary, reality was disintegrating.<sup>17</sup> In fact, *both* proliferate and confuse one another: on handheld devices, at checkpoints, and in between edits. Map and territory reach into one another to realize strokes on trackpads as theme parks or apartheid architecture. Image layers get stuck as geological strata while SWAT teams patrol Amazon shopping carts. The point is that no one can deal with this. This extensive and exhausting mess needs to be edited down



in real time: filtered, scanned, sorted, and selected—into so many Wikipedia versions, into layered, libidinal, logistical, lopsided geographies.

This assigns a new role to image production, and in consequence also to people who deal with it. Image workers now deal directly in a world made of images, and can do so much faster than previously possible. But production has also become mixed up with circulation to the point of being indistinguishable. The factory/studio/tumblr blur with online shopping, oligarch collections, realty branding, and surveillance architecture. Today's workplace could turn out to be a rogue algorithm commandeering your hard drive, eyeballs, and dreams. And tomorrow you might have to disco all the way to insanity.

As the web spills over into a different dimension, image production moves way beyond the confines of specialized fields. It becomes mass postproduction in an age of crowd creativity. Today, almost everyone is an artist. We are pitching, phishing, spamming, chain-liking or mansplaining. We are twitching, tweeting, and toasting as some form of solo relational art, high on dual processing and a smartphone flat rate. Image circulation today works by pimping pixels in orbit via strategic sharing of wacky, neo-tribal, and mostly US-American content. Improbable objects, celebrity cat GIFs, and a jumble of unseen anonymous images proliferate and waft through human bodies via Wi-Fi. One could perhaps think of the results as a new and vital form of folk art, that is if one is prepared to completely overhaul one's definition of folk as well as art. A new form of storytelling using emojis and tweeted rape threats is both creating and tearing apart communities loosely linked by shared attention deficit.

## Circulationism

But these things are not as new as they seem. What the Soviet avant-garde of the twentieth century called productivism—the claim that art should enter production and the factory—could now be replaced by circulationism. Circulationism is not about the art of making an image, but of postproducing, launching, and accelerating it. It is about the public relations of images across social networks, about advertisement and alienation, and about being as suavely vacuous as possible.

But remember how productivists Mayakovsky and Rodchenko created billboards for NEP sweets? Communists eagerly engaging with commodity fetishism?<sup>18</sup> Crucially, circulationism, if reinvented, could also be about short-circuiting existing networks, circumventing and bypassing corporate friendship and hardware monopolies. It could become the art of recoding or rewiring the system by exposing state scopophilia, capital compliance, and wholesale surveillance. Of course, it might also just go as wrong as its predecessor, by aligning itself with a Stalinist cult of productivity, acceleration, and heroic exhaustion. Historic productivism was—let's face it—totally ineffective and defeated by an overwhelming bureaucratic apparatus of surveillance/workfare early on. And it is quite likely that circulationism—instead of restructuring circulation—will just end up as ornament to an internet that looks increasingly like a mall filled with nothing but Starbucks franchises personally managed by Joseph Stalin.

Will circulationism alter reality's hard- and software; its affects, drives, and processes? While productivism left few traces in a dictatorship sustained by the cult of labor, could circulationism change a condition in which eyeballs, sleeplessness, and exposure are an algorithmic factory? Are circulationism's Stakhanovites working in Bangladeshi like-farms,<sup>19</sup> or mining virtual gold in Chinese prison camps,<sup>20</sup> churning out corporate consent on digital conveyor belts?

## Open Access

But here is the ultimate consequence of the internet moving offline.<sup>21</sup> If images can be shared and circulated, why can't everything else be too? If data moves across screens, so can its material incarnations move across shop windows and other enclosures. If copyright can be dodged and called into question, why can't private property? If one can share a restaurant dish JPEG on Facebook, why not the real meal? Why not apply fair use to space, parks, and swimming pools?<sup>22</sup> Why only claim open access to JSTOR and not MIT—or any school, hospital, or university for that matter? Why shouldn't data clouds discharge as storming supermarkets?<sup>23</sup> Why not open-source water, energy, and Dom Pérignon champagne?

If circulationism is to mean anything, it has to move into the world of offline distribution, of 3D dissemination of resources, of music, land, and inspiration. Why not slowly withdraw from an undead internet to build a few others next to it?

9 Greg Allen, "The Enterprise School," Greg.org, Sept. 13, 2013. See [http://greg.org/archive/2013/09/13/the\\_enterprise\\_school.html](http://greg.org/archive/2013/09/13/the_enterprise_school.html).

10 Jalal Toufic, *The Withdrawal of Tradition Past a Surpassing Catastrophe* (2009). See [http://www.jalaltoufic.com/downloads/Jalal\\_Toufic\\_The\\_Withdrawal\\_of\\_Tradition\\_Past\\_a\\_Surpassing\\_Disaster.pdf](http://www.jalaltoufic.com/downloads/Jalal_Toufic_The_Withdrawal_of_Tradition_Past_a_Surpassing_Disaster.pdf).

11 "The Cloud, the State, and the Stack: Metahaven in Conversation with Benjamin Bratton." See <http://mthvn.tumblr.com/post/38098461078/thecloudthestateandthestack>.

12 Thanks to Josh Crowe for drawing my attention to this.

13 "The Cloud, the State, and the Stack."

14 Oliver Laric, "Versions," 2012. See <http://oliverlaric.com/vvversions.htm>.

15 Jorge Luis Borges, "On Exactitude in Science," in *Collected Fictions*, trans. Andrew Hurley (New York: Penguin, 1999): 75–82. "In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it. The following Generations, who were not so fond of the Study of Cartography as their Forebears had been, saw that that vast Map was Useless, and not without some Pitilessness was it, that they delivered it up to the Inclemencies of Sun and Winters. In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Geography.' Suárez Miranda, *Viajes de varones prudentes*, Libro IV, Cap. XLV, Lérida, 1658."

16 L. Arlas, "Verbal spat between Costa Rica, Nicaragua continues," *Tico Times*, Sept. 20, 2013. See <http://www.ticotimes.net/More-news/News-Briefs/Verbal-spat-between-Costa-Rica-Nicaragua-continues-Friday-September-20-2013>. Thanks to Kevan Jenson for mentioning this to me.

17 Jean Baudrillard, "Simulacra and Simulations," in *Jean Baudrillard: Selected Writings*, ed. Mark Poster (Stanford: Stanford University Press, 1988): 166–184.

18 Christina Kiaer, "'Into Production!': The Socialist Objects of Russian Constructivism," *Transversal* (Sept. 2010). See <http://eipcp.net/transversal/0910/kiaer/en>. "Mayakovsky's advertising jingles address working-class Soviet consumers directly and without irony; for example, an ad for one of the products of Mossel'prom, the state agricultural trust, reads: 'Cooking oil. Attention working masses. Three times cheaper than butter! More nutritious than other oils! Nowhere else but Mossel'prom.' It is not surprising that Constructivist advertisements would speak in a pro-Bolshevik, anti-NEP-business language, yet the picture of the Reklam-Konstruktoradvertising business is more complicated. Many of their commercial graphics move beyond this straightforward language of class difference and utilitarian need to offer a theory of the socialist object. In contrast to Brik's claim that in this kind of work they are merely 'biding their time,' I propose that their advertisements attempt to work out the relation between the material cultures of the prerevolutionary past, the NEP present and the

## Circulationism is not about the art of making an image, but of postproducing, launching, and accelerating it.

socialist novyi byt of the future with theoretical rigor. They confront the question that arises out of the theory of Boris Arvatov: What happens to the individual fantasies and desires organized under capitalism by the commodity fetish and the market, after the revolution?"

19 Charles Arthur, "How low-paid workers at 'click farms' create appearance of online popularity," *The Guardian*, Aug. 2, 2013. See <http://www.theguardian.com/technology/2013/aug/02/click-farms-appearance-online-popularity>.

20 Harry Sanderson, "Human Resolution," *Mute*, April 4, 2013. See <http://www.metamute.org/editorial/articles/human-resolution>.

21 And it is absolutely not getting stuck with data-derived sculptures exhibited in white cube galleries.

22 "Spanish workers occupy a Duke's estate and turn it into a farm," Libcom.org, Aug. 24, 2012. See <http://libcom.org/blog/spanish-workers-occupy-duke%E2%80%99s-estate-turn-it-farm-24082012>. "Earlier this week in Andalusia, hundreds of unemployed farmworkers ([http://www.upi.com/Top\\_News/World-News/2012/08/24/Jobless-farm-workers-protest-subsidies/UPI-29381345828063/?](http://www.upi.com/Top_News/World-News/2012/08/24/Jobless-farm-workers-protest-subsidies/UPI-29381345828063/?)) broke through a fence that surrounded an estate owned by the Duke of Segorbe, and claimed it as their own. This is the latest in a series (<http://observers.france24.com/content/20120810-spain-andalusia-las-turquillas-farmers-fight-occupy-military-land-fight-begin-farm-collective>) of farm occupations across the region within the last month. Their aim is to create a communal agricultural project, similar to other occupied farms, in order to breathe new life into a region that has an unemployment rate of over 40 percent. Addressing the occupiers, Diego Canamero, a member of the Andalusian Union of Workers, said that: 'We're here to denounce a social class who leave such a place to waste.' The lavish well-kept gardens, house, and pool are left empty, as the Duke lives in Seville, more than 60 miles away."

23 Thomas J. Michalak, "Mayor in Spain leads food raids for the people," Workers.org, Aug. 25, 2012. See <http://www.workers.org/2012/08/24/mayor-in-spain-leads-food-raids-for-the-people/>. "In the small Spanish town of Marinaleda, located in the southern region of Andalusía, Mayor Juan Manuel Sánchez Gordillo has an answer for the country's economic crisis and the hunger that comes with it: He organized and led the town's residents to raid supermarkets to get the food necessary to survive." See also <http://theextinctionprotocol.wordpress.com/2012/08/25/economic-crisis-riots-food-raids-and-the-collapse-of-spain>.









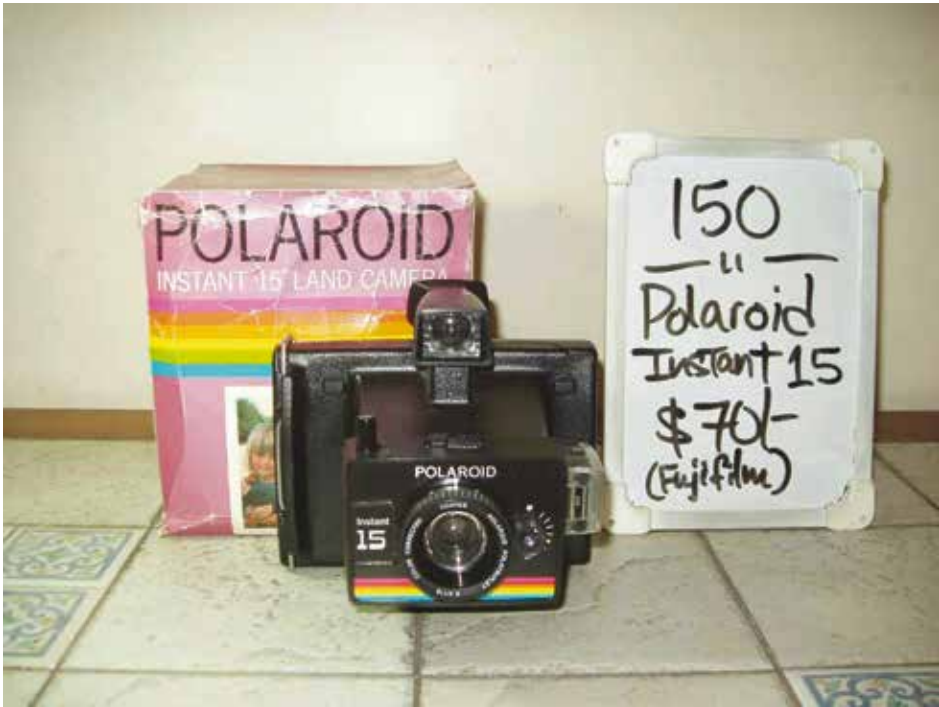










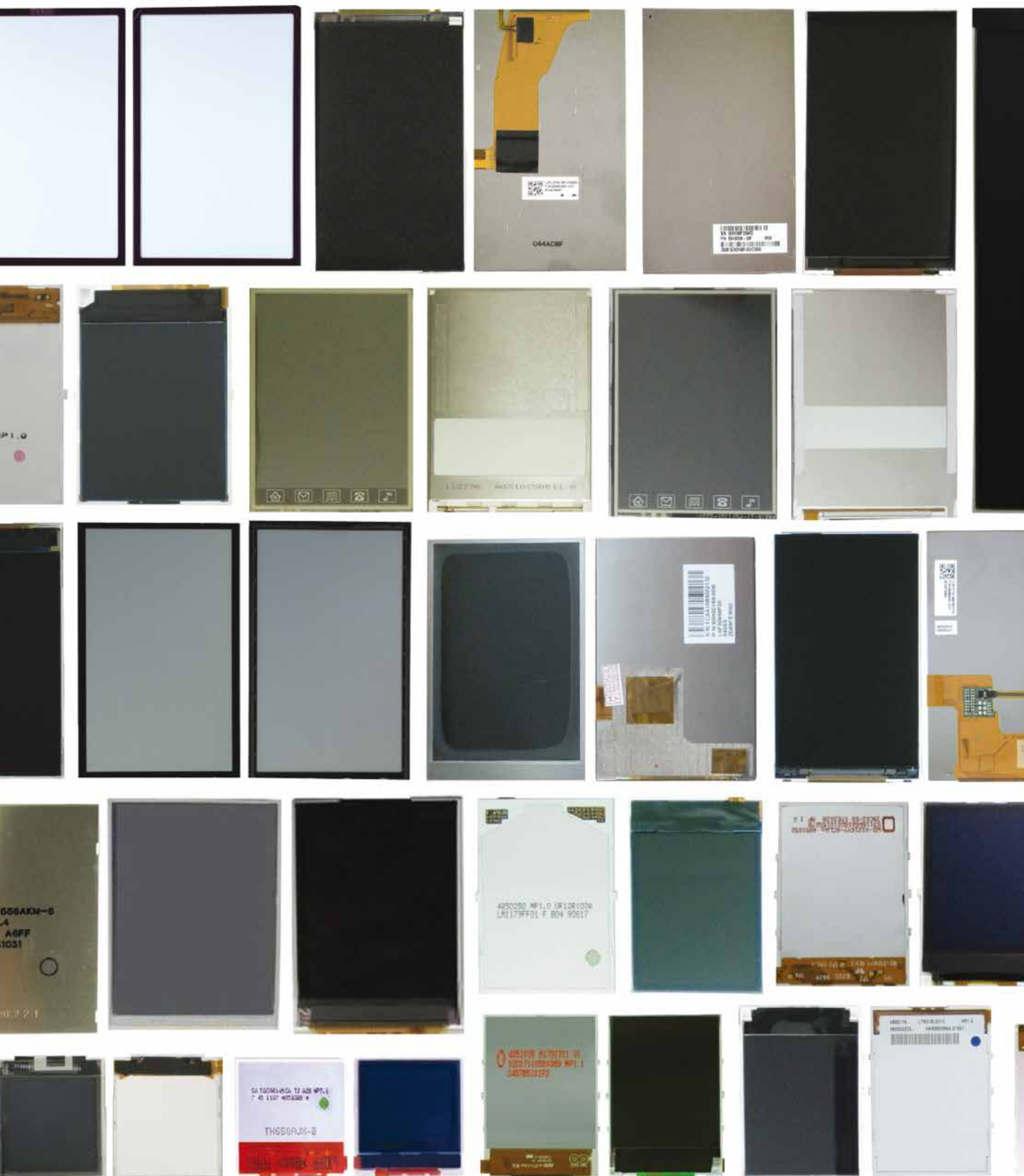






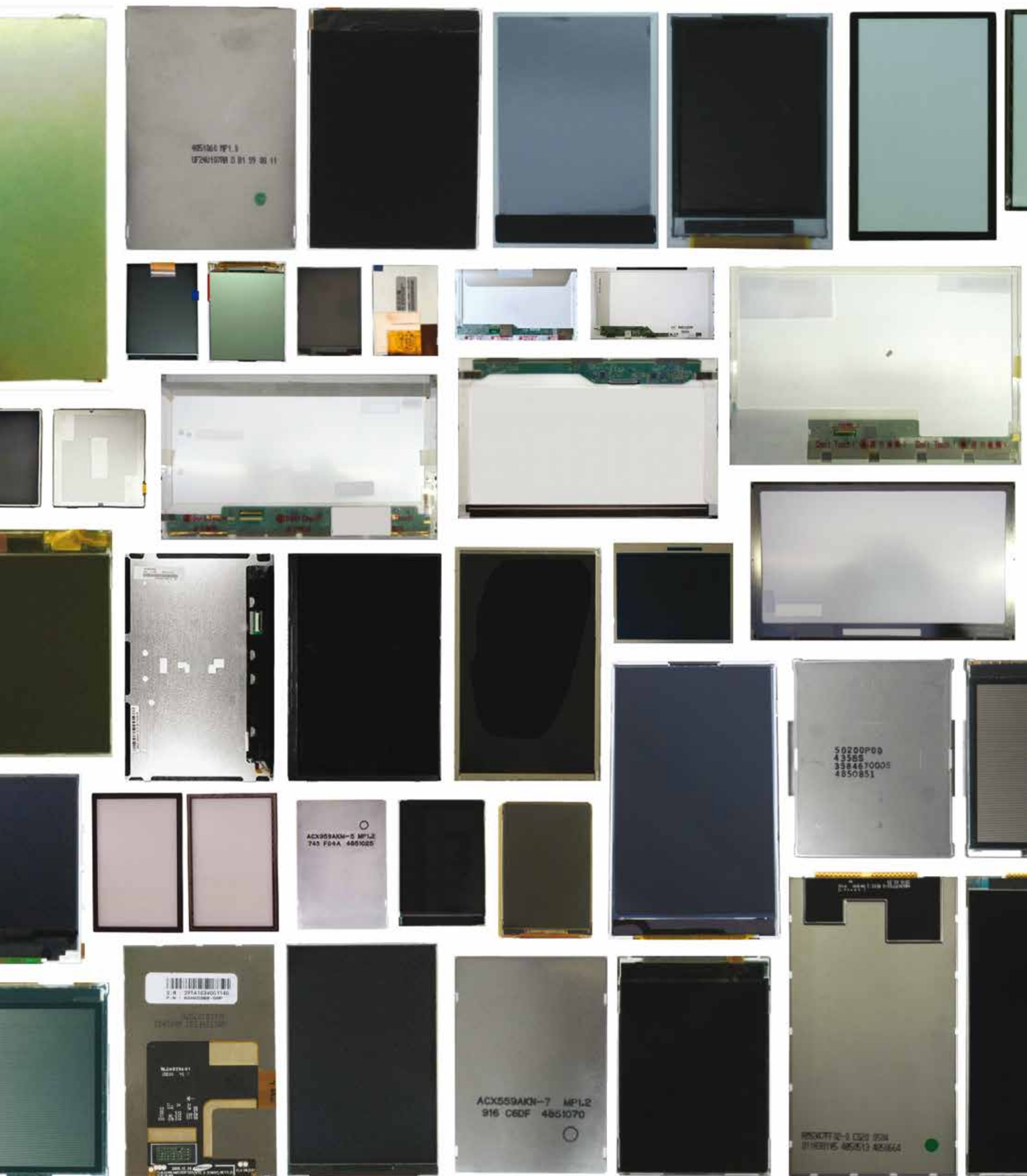
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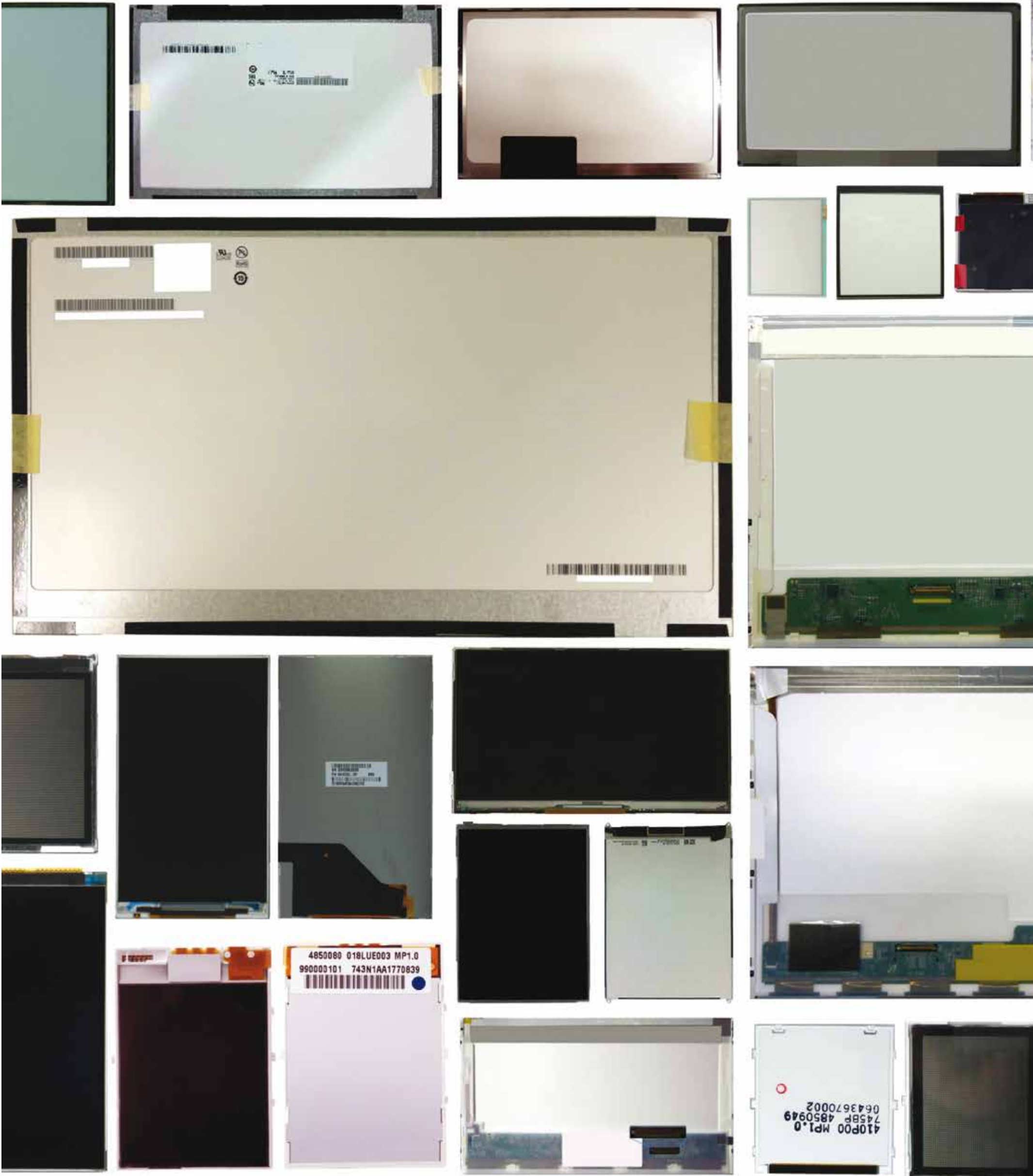




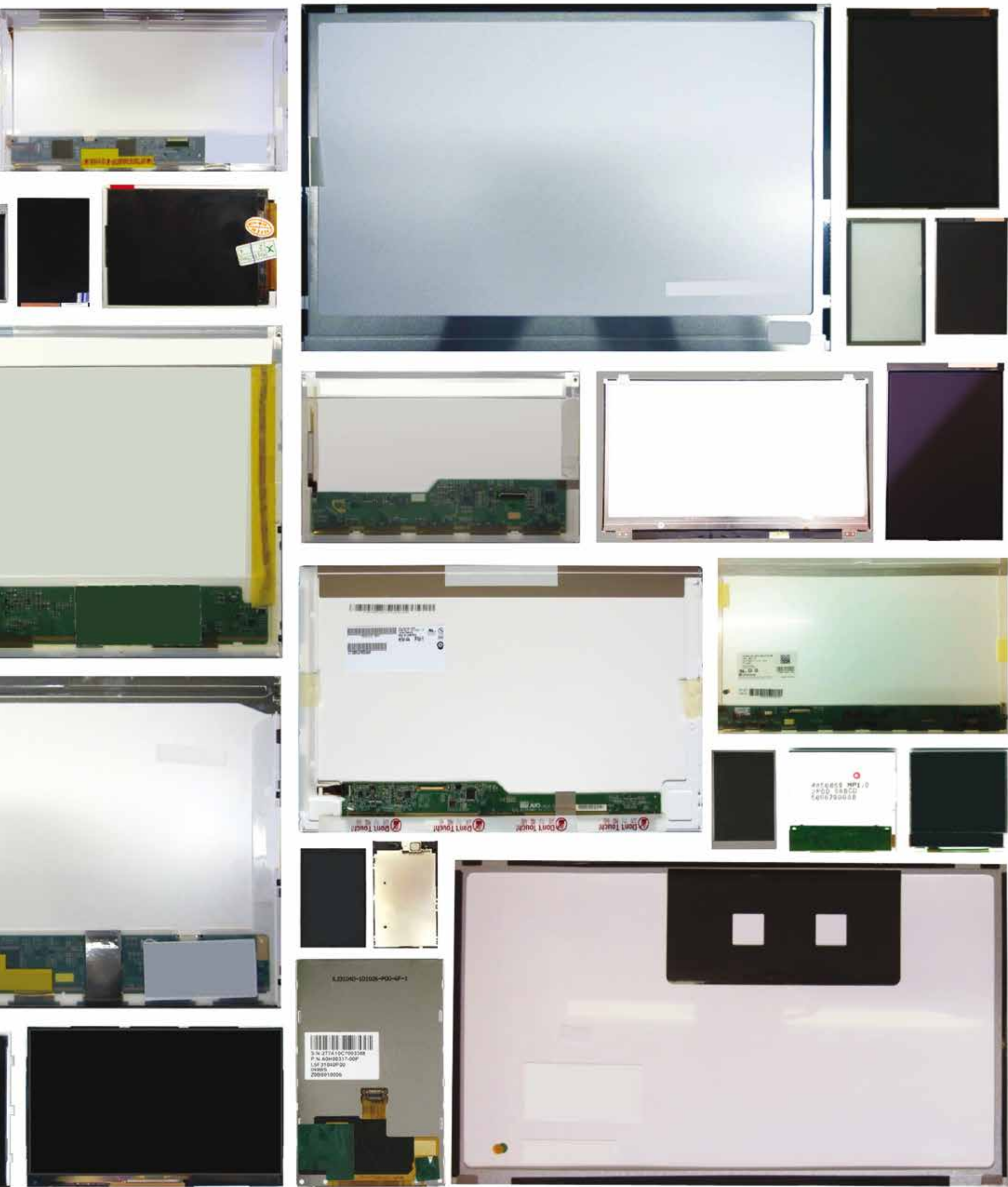


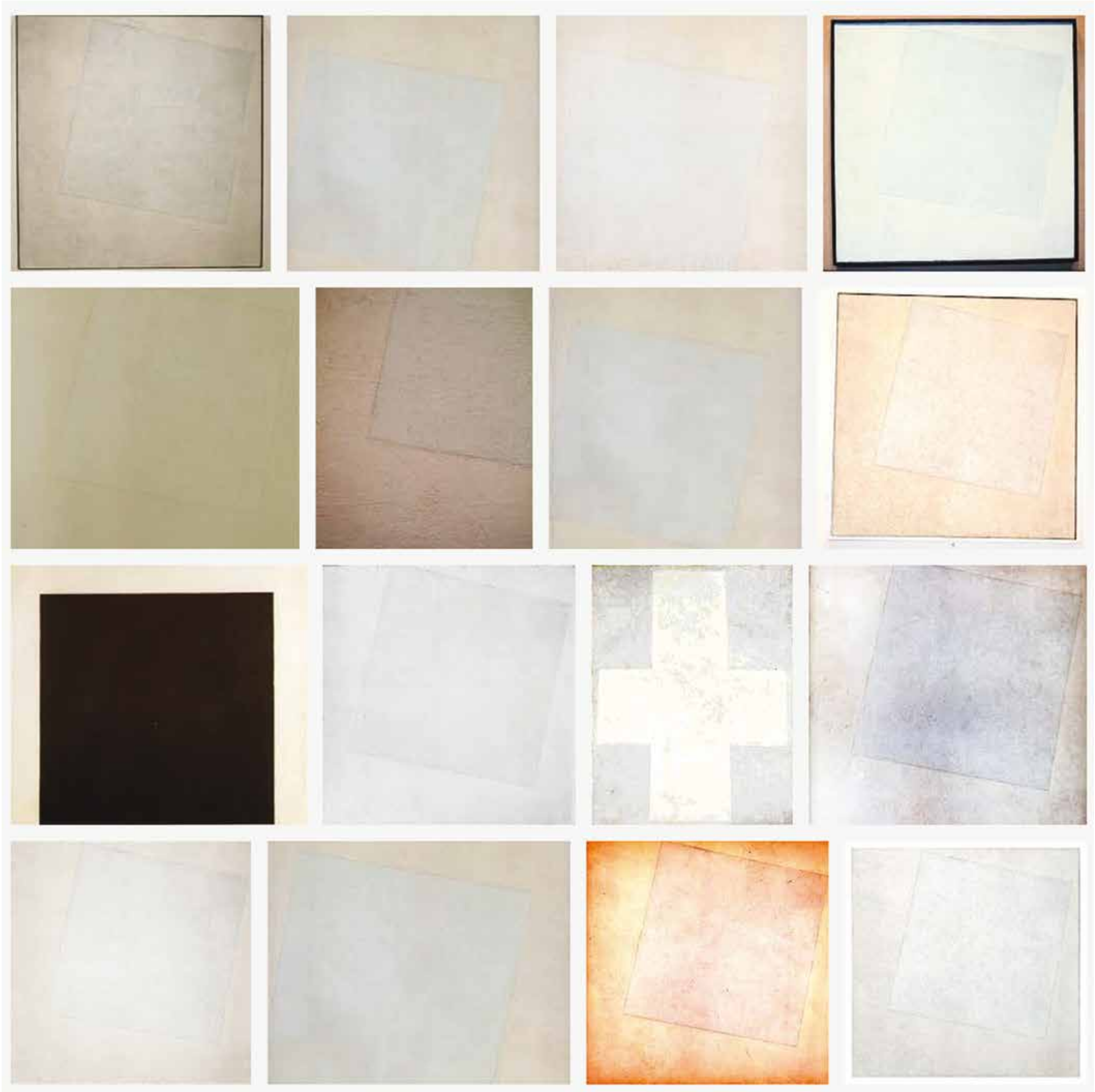




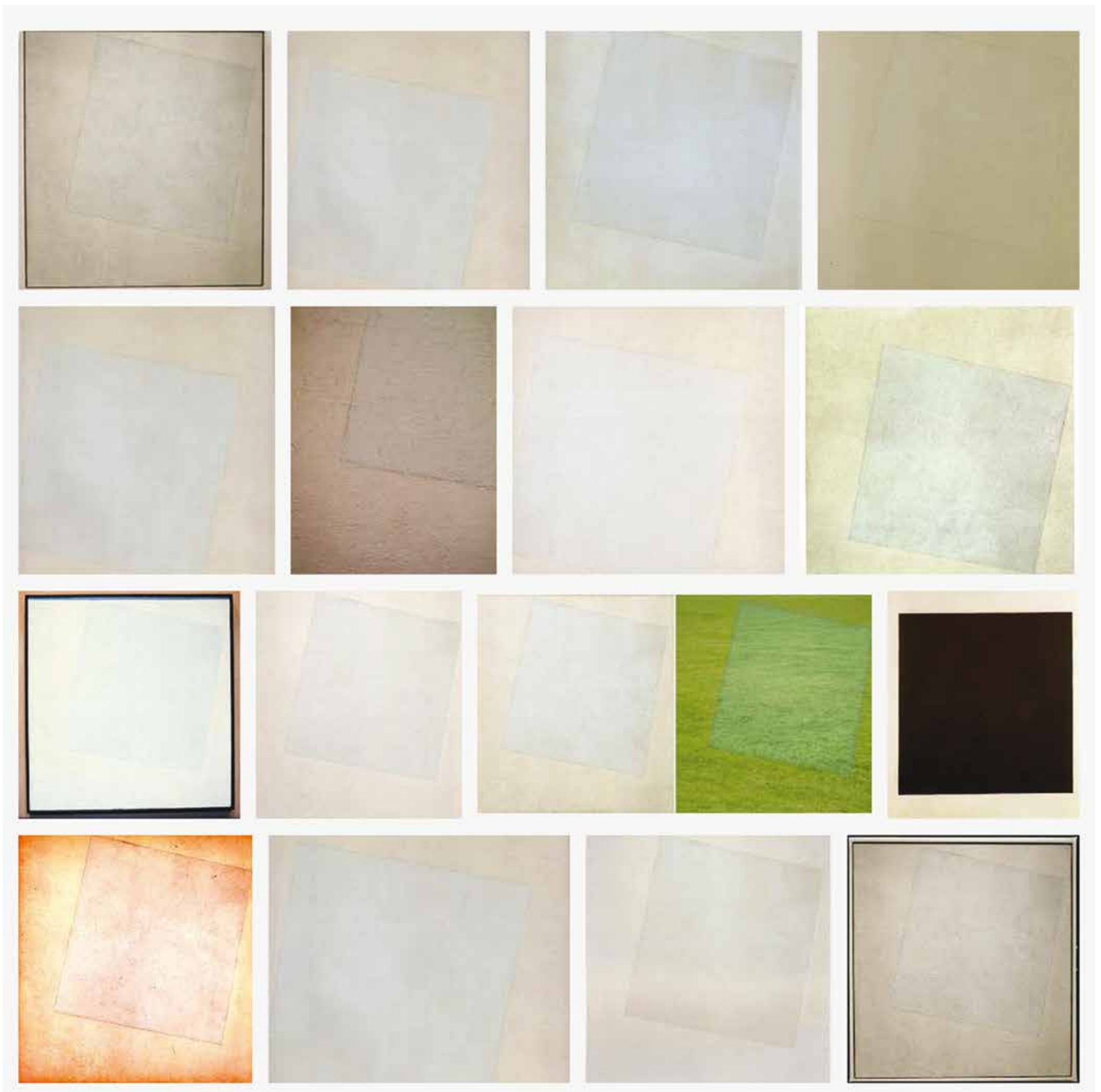






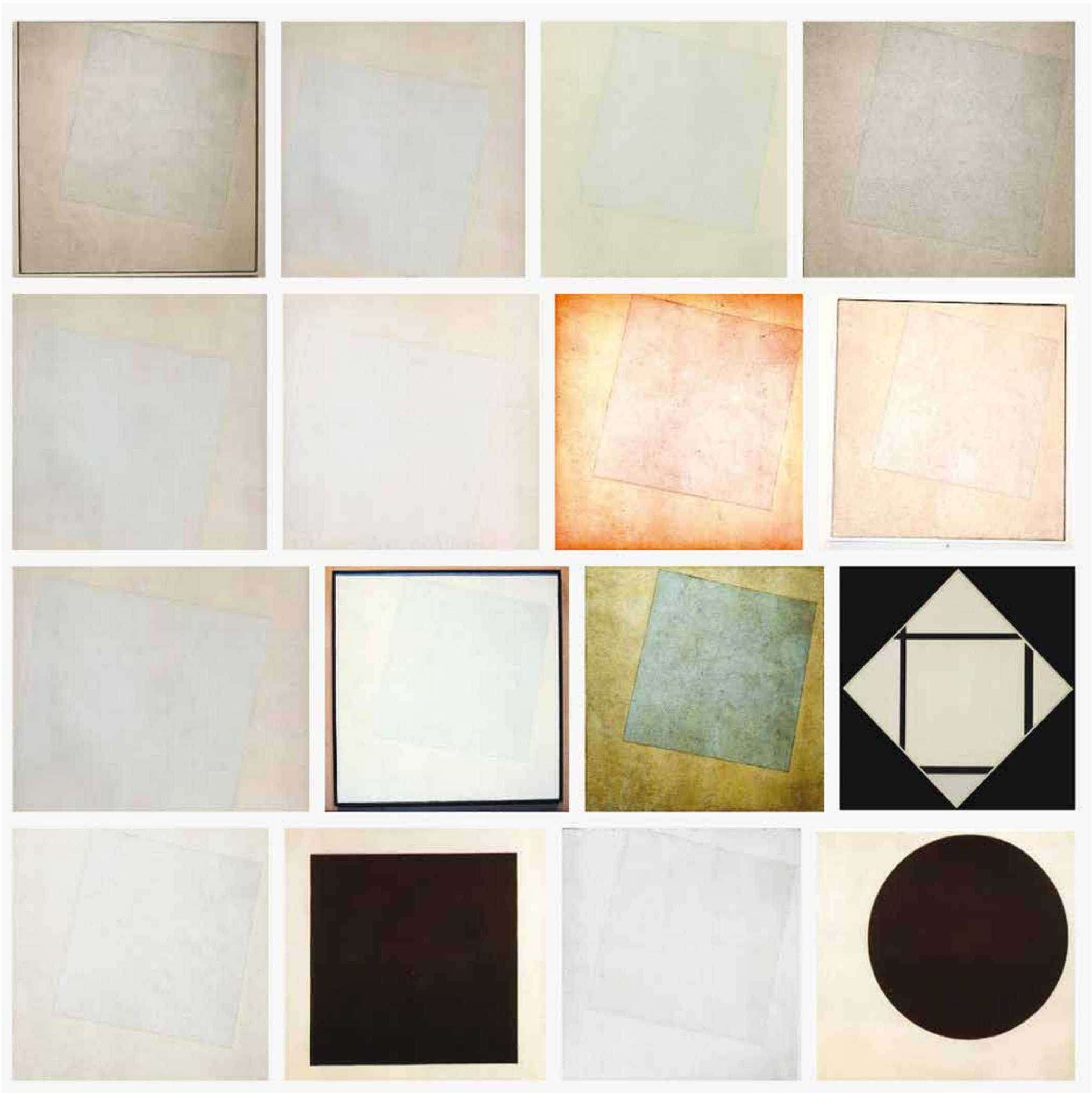


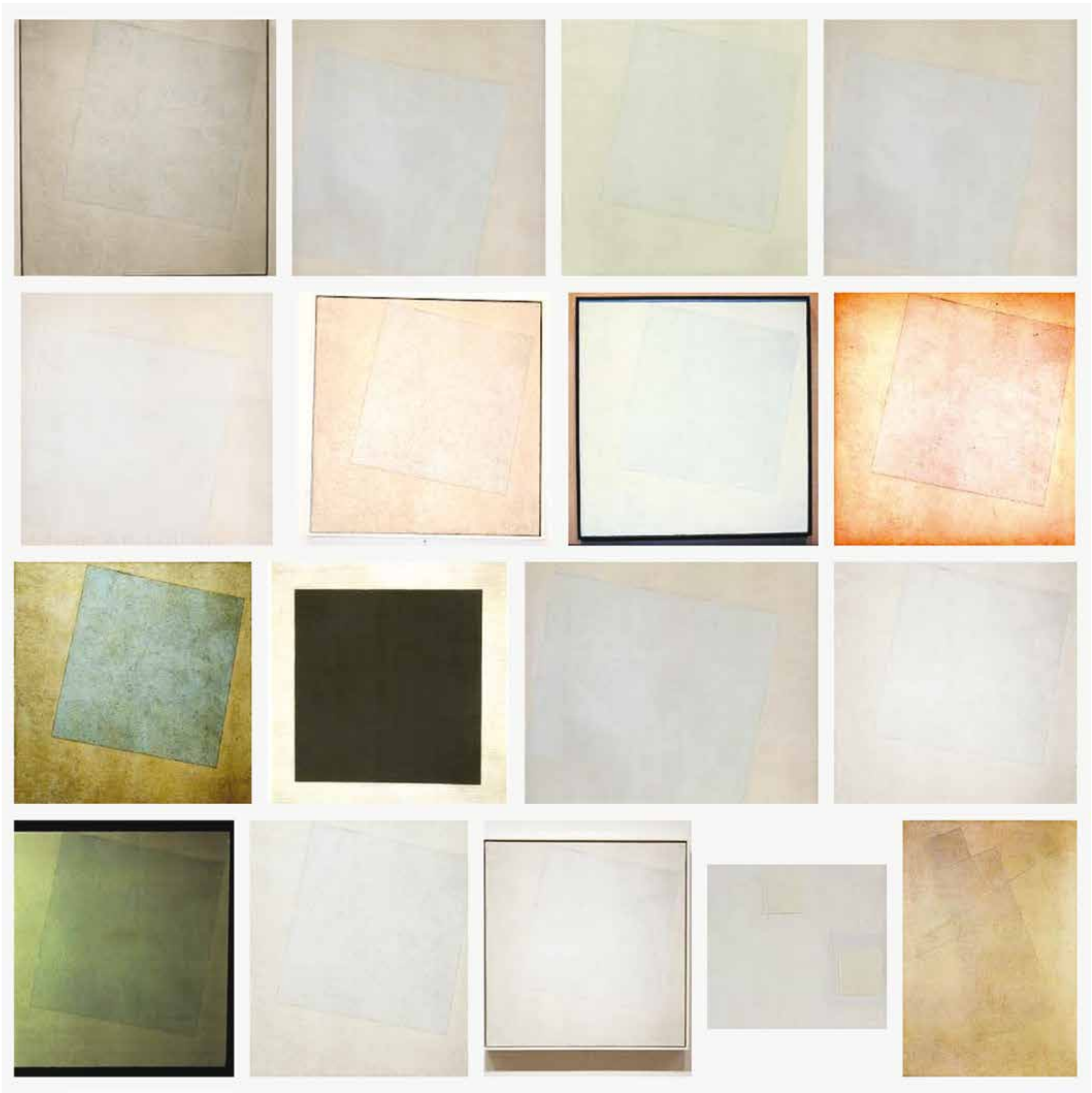








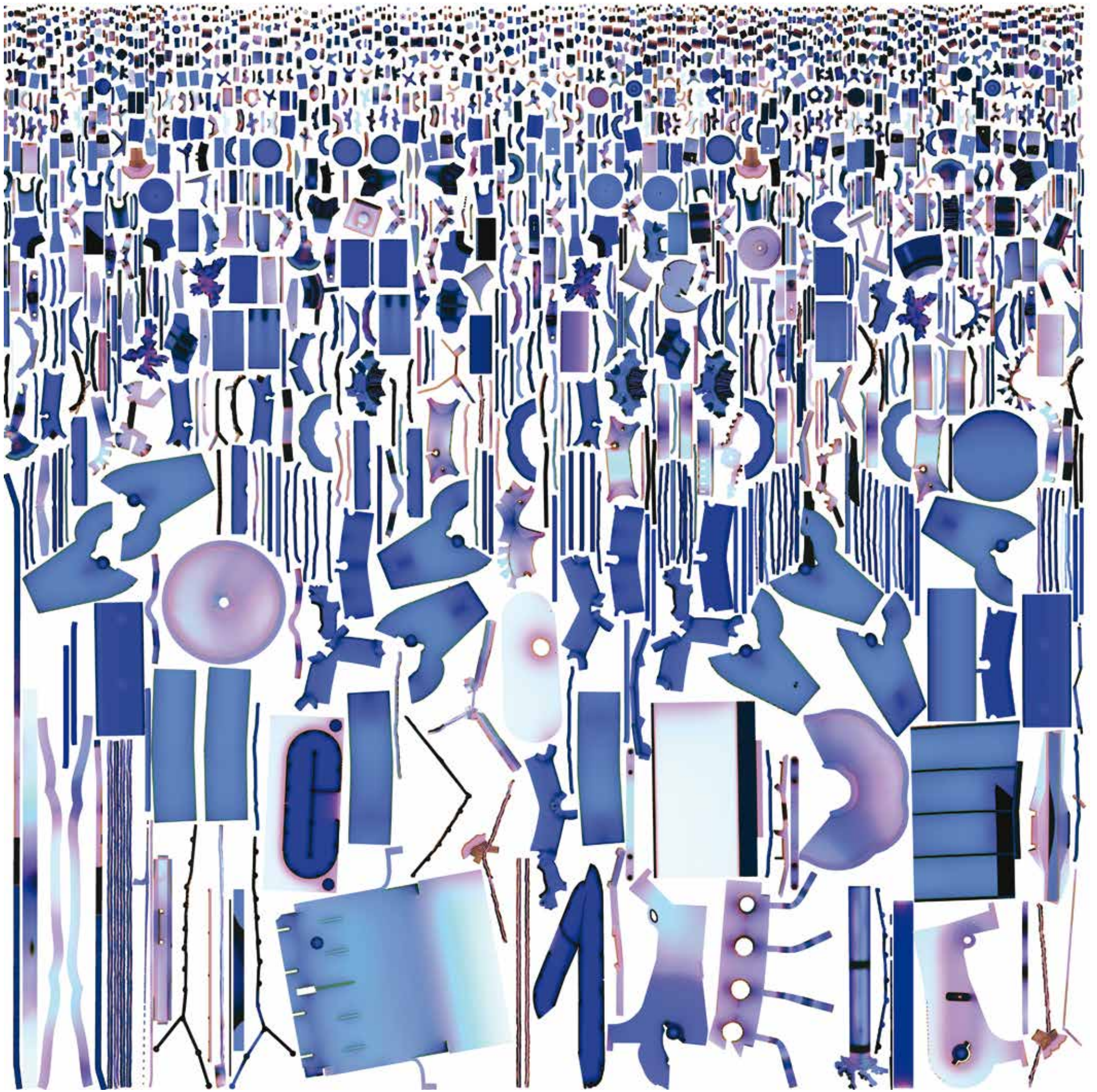




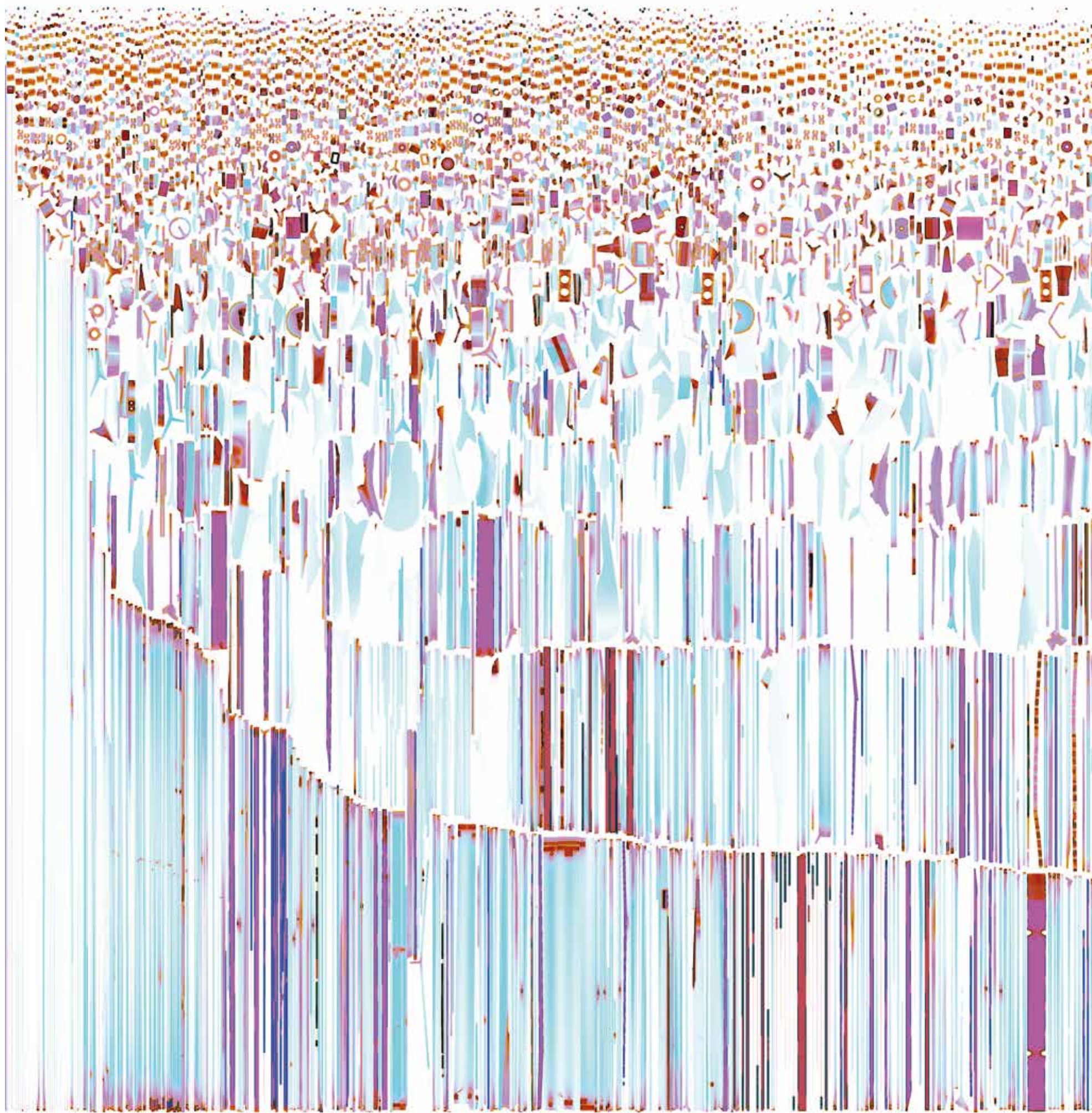




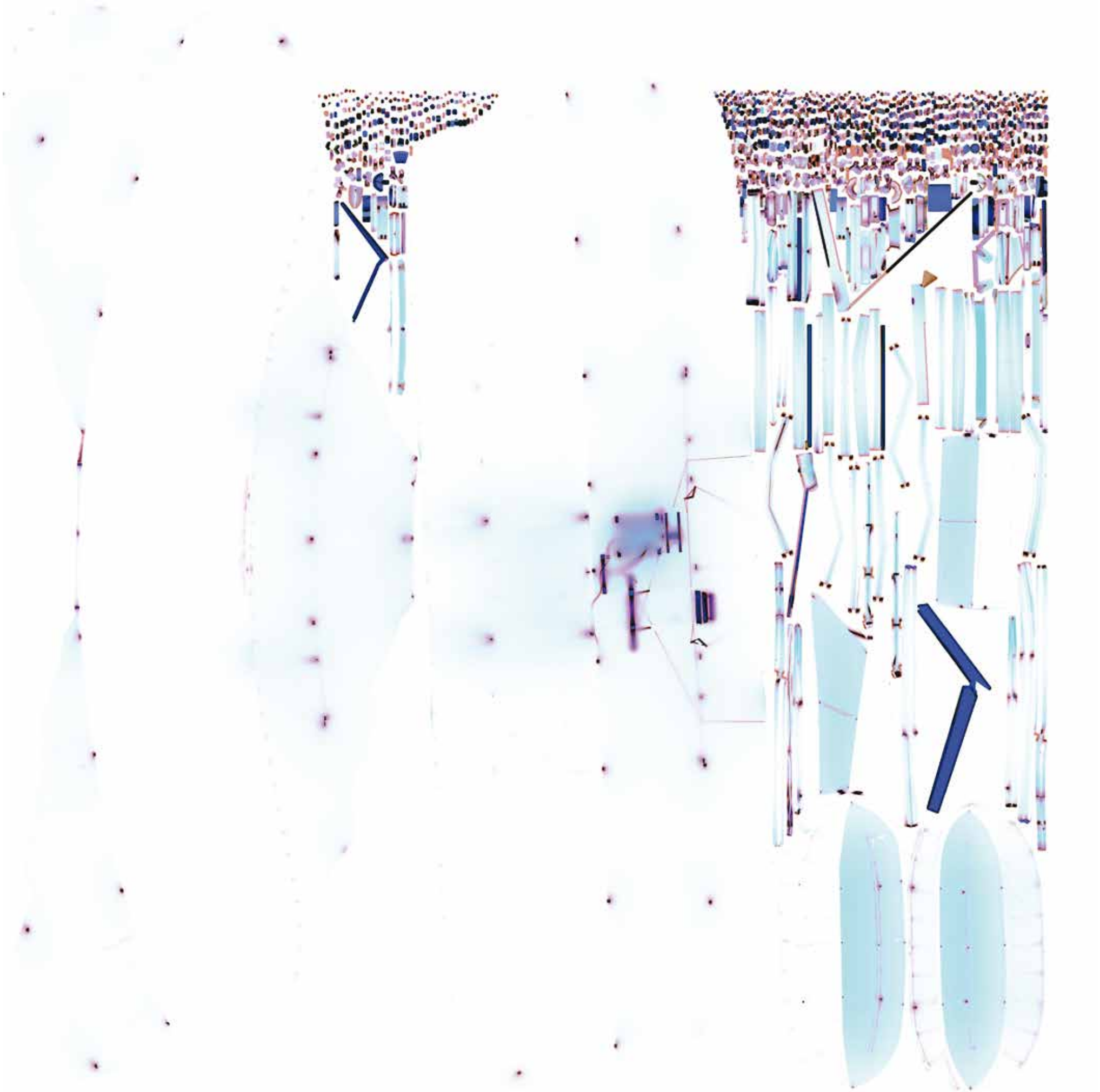




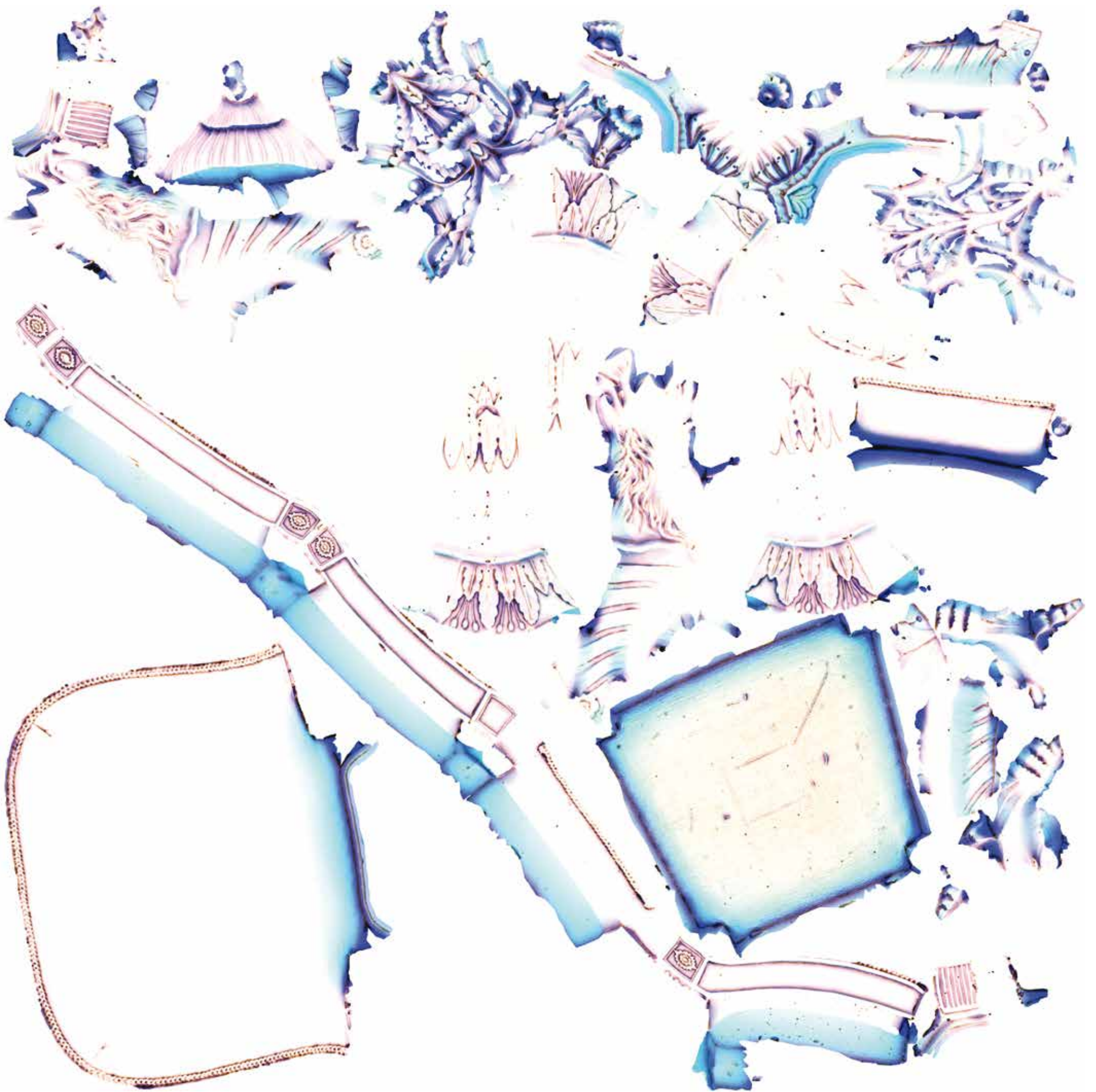




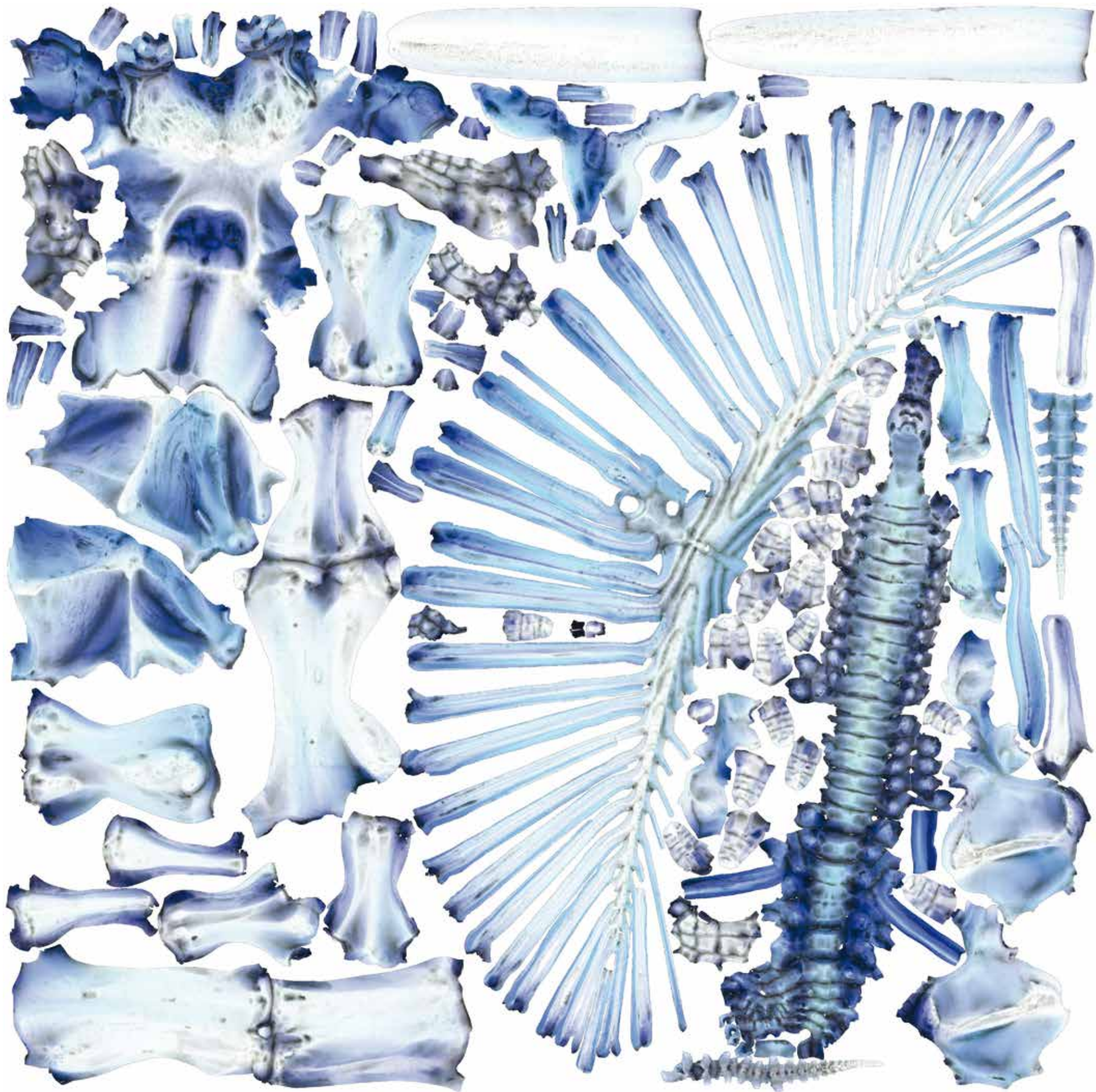




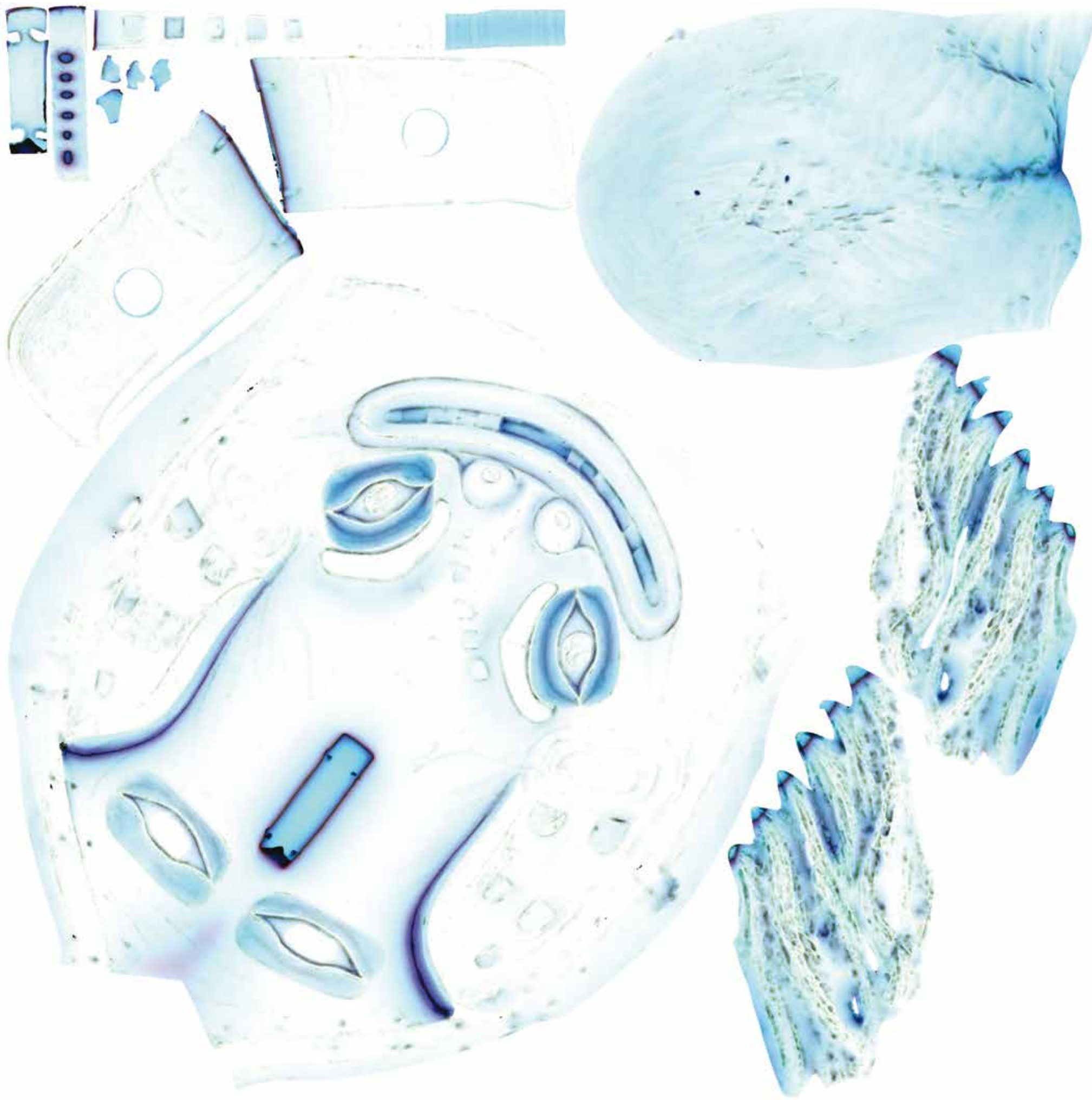












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THE ARTFUL ACCIDENTS OF GOOGLE BOOKS

POSTED BY KENNETH GOLDSMITH

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17 COMMENTS

“It was while looking at Google’s scan of the Dewey Decimal Classification system that I saw my first one—the hand of the scanner operator completely obscuring the book’s table of contents,” writes the artist Benjamin Shaykin. What he saw disturbed him: it was a brown hand resting on a page of a beautiful old book, its index finger wrapped in a hot-pink condom-like covering. In the page’s lower corner, a watermark bore the words “Digitized by Google.”

There are several collections of Google hands around the Web, each one as creepy as the one Shaykin saw. A small but thriving subculture is documenting Google Books’ scanning process, in the form of Tumblrs, printed books, photographs, online videos, and gallery-based installations. Something new is happening here that brings together widespread nostalgia for paperbound books with our concerns about mass digitization. Scavengers obsessively comb through page after page of Google Books, hoping to stumble upon some glitch that hasn’t yet been unearthed. This phenomenon is most thoroughly documented on a Tumblr called [The Art of Google Books](#), which collects two types of images: analog stains that are emblems of a paper book’s history and digital glitches that result from the scanning. On the site, the analog images show scads of marginalia written in antique script, library “date due” stamps from the mid-century, tobacco stains, wormholes, dust motes, and ghosts of flowers pressed between pages. On the digital side are pages photographed while being turned, resulting in radical warping and distortion; the solarizing of woodcuts owing to low-resolution imaging; sonnets transformed by software bugs into pixelated psychedelic patterns; and the ubiquitous images of workers’ hands.

The obsession with digital errors in Google Books arises from the sense that these mistakes are permanent, on the record. Earlier this month, Judge Denny Chin ruled that Google’s scanning, en masse, of millions of books to make them searchable is legal. In the future, more and more people will consult Google’s scans. Because of the speed and volume with which Google is executing the project, the company can’t possibly identify and correct all of the disturbances in what is supposed to be a seamless interface. There’s little doubt that generations to come will be stuck with both these antique stains and workers’ hands.

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Shaykin was an M.F.A. student in graphic design at the Rhode Island School of Design when he was given an assignment to choose a book from Brown’s library that would serve as the basis for a series of projects. Even though he had the physical books readily available, he found it easier, as many people do, to access them through Google Books. Once he came across the first hand, he was hooked, and started digging deeper into Brown’s special-collections library, which was digitized by Google. He came upon many more anomalies. “In addition to hands and fingers, I found pages scanned through tissue paper, pages scanned while mid-turn, and fold-out maps and diagrams scanned while folded,” he explained. “The examples were everywhere. I quickly became obsessed, and filled my hard drive with gigabytes of downloaded PDFs.” He collected his strangest findings in a book called “[Google Hands](#),” which ended up as one in a series of a dozen small hand-sewn books, each focussed on a different type of glitch. Through social media, he came into contact with like-minded collectors, and they began swapping artifacts.

One of those was [Paul Soulellis](#), the proprietor of the [Library of the Printed Web](#), which is housed in a pristine industrial space in Long Island City. Earlier this year, Soulellis, a graphic designer turned book artist, began to build his library, which consists entirely of stuff pulled off the Web and bound into paper books. One book is nothing more than [dozens of images of highways rendered flat](#) by flaws in Google Earth’s mapping algorithm. There are [grubby, stapled zines consisting of printed Twitter feeds](#), books of [CAPTCHA codes presented as visual poetry](#), [collections of photos of dogs with glowing eyes culled from Flickr](#), and lots of books where the “authors” have selected uncanny moments from Google Street View, including [a book of prostitutes on roadsides caught by Google’s cameras](#). While most of them are cheap, print-on-demand editions, a few are highly produced art books. One of the most beautiful books in the library is a [collection of hundreds of crummy JPEGs of variations on the Mona Lisa](#) (think the Mona Lisa morphed with E.T., made by a fourteen-year-old), printed on thick, handmade paper, and accordion-folded into an expensive slipcase; the combination of the crappy and the crafted is weirdly effective. Then there are absurdly large projects, such as a ninety-six-volume set called “[Other People’s Photographs](#),” which scoops up material from random Flickr pages.

Amusing and titillating as these images are, it’s easy to forget that they’re the work of an army of invisible laborers—the Google hands. This is the subject of an art work by the Brooklyn-based artist Andrew Norman Wilson called “[ScanOps](#).” The project began in 2007, when Wilson was contracted by a video-production company to work on the Google campus. He noted sharp divisions between the workers; one group, known as ScanOps, were sequestered in their own building. These were data-entry workers, the people to whom those mysterious hands belonged. Wilson became intrigued by them, and began filming them walking to and from their ten-hour shifts in silence. He was able to capture a few minutes of footage before Google security busted him. In a letter to his boss explaining his motives, Wilson remarked that most of the ScanOps workers were people of color. He wrote, “I’m interested in issues of class, race and labor, and so out of general curiosity, I wanted to ask these workers about their jobs.” In short order, he was fired.

His video later became an art installation called “[Workers Leaving the Googleplex](#),” a play on the title of the first film ever shown in public, the Lumière Brothers’ “Workers Leaving the Factory” (1895), as well as a remake by the German filmmaker Harun Farocki with the same name. Wilson’s Google experiences have also resulted a series of beautiful gallery installations, with large, saturated color photos of those same workers’ hands. Wilson reminds us that we, too, are contributing our own labor to the company’s bottom line. He writes, “Everyone who uses the free Google perks—Gmail, cloud-storage, Google Books, Blogger, YouTube—becomes a knowledge worker for the company. We’re performing freestyle data entry. Where knowledge is perceived as a public good, Google gathers its income from the exchange of information and knowledge, creating additional value in this process. Google, as we know it and use it, is a factory.”

Soulellis calls the Library of the Printed Web “an accumulation of accumulations,” much of it printed on demand. In fact, he says that “I could sell the Library of the Printed Web and then order it again and have it delivered to me in a matter of days.” A few years ago, such books would never have been possible. The book is far from dead: it’s returning in forms that few could ever have imagined.

*Kenneth Goldsmith’s latest book is “Seven American Deaths and Disasters.” He teaches poetry and poetics at the University of Pennsylvania.*

*Above: “Special Collection” (2009), by Benjamin Shaykin. Photo by the Library of the Printed Web.*

KEYWORDS ART, BOOKS, ELEMENTS, TECHPAGES

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sayali05

8 days ago

Link to "images of highways rendered flat" is no good you maybe use this on <http://tinyurl.com/cy7kzrh>

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Reply

birdforbeans

12 days ago

Yeah, I squirmed in my seat a little about the description in the first paragraph (there are so many layers of "problematic" that I found myself rewriting it in my head), but I am so interested in this topic, that I kept reading.

Like

Reply

GeeJ

Dec 8, 2013

This is all very interesting, but it takes away attention from more serious limitations of Google Books--such as the maddening failure to provide a systematic way to deal with titles that appeared in multiple volumes.

Like

Reply

Laocoon

Dec 7, 2013

I wish someone had a site where we can report Disappeared Google Books.

These are books decades out of copyright, scanned by Google and available as free PDFs, sometimes for years. Then they suddenly disappear. The disappearance seems to coincide with ads for print-on-demand versions of the same titles from services in India. I'm guessing that Google's automated processes get confused by this and remove an old edition that should be available. Unfortunately Google is so effective in walling off users from contact with Google people, I've been unable to find a way to confirm this or to even report the occurrences -- despite much searching through the Google help labyrinths.

3 Like

Reply

SaulTNuhtz

Dec 6, 2013

I find the hand creepy in the sense it appears dismembered, like a Halloween gag. I don't get from this article a feeling that the author is projecting a racially charged remark. Ya'll hyper sensitive much?

Like

Reply

dorothyparkour

Dec 6, 2013

why is it creepy? Because the hand is black? Your picture of white hands holding the book coupled with the language of "disturbed" in the first graf makes a reader think, yes! I agree with similar comments below.

Like

Reply

machinic

Dec 6, 2013

Yeah that postcards link is borked, maybe use this one: <http://www.postcards-from-google-earth.com/>

Like

Reply

SBKToronto

Dec 6, 2013

These losses of illustrations and text were entirely predictable and indeed were predicted in Nicholson Baker's excellent "Double Fold". When the digitized remnants have superseded the paper works, what will become of the nonsensical mis-scannings that leave us with crippled copies as our only records?

1 Like

Reply

readitttt

Dec 5, 2013

What was disturbing about the hand, its brownness? C'mon. What editor read that and didn't wince--and change it?

2 Like

Reply

bentbul

Dec 5, 2013

One correction, re: "...Brown's special-collections library, which was digitized by Google" -- this is factually incorrect, as Brown University's special collections, housed in the John Hay Library, have not been digitized by Google. This statement must be referring to volumes which Google digitized from other institutions, yet in some cases are also held by Brown U.?

Like

Reply

bshaykin

Dec 5, 2013

@bentbul

 Yes, exactly.

Like

Reply

jojobe

Dec 5, 2013

God forbid a brown hand should be resting on the pages of a beautiful old book!!!

3 Like

Reply

bshaykin

Dec 5, 2013

@jojobe

 Of course. It was the fact of the hand, not its color, which was surprising.

Like

Reply

reubenthomas

Dec 5, 2013

Link to "images of highways rendered flat" is no good

Like

Reply

gustavo2

Dec 5, 2013

<http://www.ideabooks.nl/9789072076540-lapon-d-une-renne-voyages-into-the-arctic-regions>

1 Like

Reply

roarshock44

Dec 5, 2013

is there going to be a book documenting the mistakes google makes while scanning these books that document google mistakes? suggested title: life is goof.

Like

Reply

jostie13

Dec 5, 2013

Is that a condom? It seems more likely a rubber finger for turning pages. I'm seeing this photo less as "creepy," more as "a mistake."

Like

Reply

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## Mood disorder

From Wikipedia, the free encyclopedia



This article is missing information about Mood disorder not otherwise specified. Please expand the article to include this information. Further details may exist on the talk page. (October 2012)

**Mood disorder** is a group of diagnoses in the Diagnostic and Statistical Manual of Mental Disorders (DSM IV TR) classification system where a disturbance in the person's mood is hypothesized to be the main underlying feature.<sup>[1]</sup> The classification is known as *mood (affective) disorders* in ICD 10.

English psychiatrist Henry Maudsley proposed an overarching category of *affective disorder*.<sup>[2]</sup> The term was then replaced by *mood disorder*, as the latter term refers to the underlying or longitudinal emotional state,<sup>[3]</sup> whereas the former refers to the external expression observed by others.<sup>[1]</sup>

Two groups of mood disorders are broadly recognized; the division is based on whether a manic or hypomanic episode has ever been present. Thus, there are depressive disorders, of which the best-known and most researched is **major depressive disorder (MDD)**; commonly called *clinical depression* or *major depression*, and **bipolar disorder (BD)**, formerly known as *manic depression* and characterized by intermittent episodes of mania or hypomania, usually interlaced with depressive episodes. However, there are also psychiatric syndromes featuring less severe depression known as *dysthymic disorder* (similar to but milder than MDD) and *cyclothymic disorder* (similar to but milder than BD).<sup>1,2</sup> Mood disorders may also be substance-induced or occur in response to a medical condition.

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**Classification** [[edit](#)]

## Depressive disorders [\[edit\]](#)

- Major depressive disorder (MDD), commonly called major depression, unipolar depression, or clinical depression, wherein a person has one or more major depressive episodes. After a single episode, Major Depressive Disorder (single episode) would be diagnosed. After more than one episode, the diagnosis becomes Major Depressive Disorder (Recurrent). Depression without periods of mania is sometimes referred to as unipolar depression because the mood remains at the bottom of the "pole" and does not climb to the higher, manic parts of the "pole" as in bipolar disorder.<sup>[5]</sup>

individuals with a major depressive episode or major depressive disorder are at increased risk for suicide. Seeking help and treatment from a health professional dramatically reduces the individual's risk for suicide. Studies have demonstrated that asking if a depressed friend or family member has thought of committing suicide is an effective way of identifying those at risk, and it does not "plant" the idea or increase an individual's risk for suicide in any way.<sup>38</sup> Epidemiological studies carried out in Europe suggest that, at this moment, roughly 8.5 percent of the world's population are suffering from a depressive disorder. No age group seems to be exempt from depression, and studies have found that depression appears in infants as young as 8 months old who have been separated from their mothers.<sup>37</sup>

**Depressive disorder** is frequent in primary care and general hospital practice but is often undetected. Unrecognized depressive disorder may slow recovery and worsen prognosis in physical illness, therefore it is important that all doctors be able to recognize the condition, treat the less severe cases, and identify those requiring specialist care.<sup>(8)</sup>

Diagnosticians recognize several subtypes or course specifiers:

- **Atypical depression (AD)** is characterized by mood reactivity (anhedonia) and positivity, significant weight gain or increased appetite ("comfort eating"), excessive sleep or somnolence (hypersomnia), a sensation of heaviness in limbs known as leaden paralysis, and significant social impairment as a consequence of hypersensitivity to perceived interpersonal rejection.<sup>[6]</sup> Difficulties in measuring this subtype have led to questions of its validity and prevalence.<sup>[10]</sup>
- **Melancholic depression** is characterized by a loss of pleasure (anhedonia) in most or all activities, a failure of reactivity to pleasurable stimuli, a quality of depressed mood more pronounced than that of grief or loss, a worsening of symptoms in the morning hours, early-morning waking, psychomotor retardation, excessive weight loss (not to be confused with anorexia nervosa), or excessive guilt.<sup>[11]</sup>
- **Psychotic major depression (PMO)**, or simply **psychotic depression**, is the term for a major depressive episode, in particular of melancholic nature, wherein the patient experiences psychotic symptoms such as delusions or, less commonly, hallucinations. These are most commonly mood-congruent (content coincident with depressive themes).<sup>[12]</sup>
- **Catatonic depression** is a rare and severe form of major depression involving disturbances of motor behavior and other symptoms. Here, the person is mute and almost stuporous, and either is immobile or exhibits purposeless or even bizarre movements. Catatonic symptoms can also occur in schizophrenia or a manic episode, or can be due to neuroleptic malignant syndrome.<sup>[13]</sup>
- **Postpartum depression (PPD)** is listed as a course specifier in DSM-IV-TR; it refers to the intense, sustained and sometimes disabling depression experienced by women after giving birth. Postpartum depression, which affects 10–15% of women, typically sets in within three months of labor, and lasts as long as three months.<sup>[14]</sup> It is quite common for women to experience a short-term feeling of tiredness and sadness in the first few weeks after giving birth; however, postpartum depression is different because it can cause significant hardship and impaired functioning at home, work, or school as well as, possibly, difficulty in relationships with family members, spouses, or friends, or even problems bonding with the newborn.<sup>[15]</sup> In the treatment of postpartum major depressive disorders and other unipolar depressions in women who are breastfeeding, nortriptyline, paroxetine (Paxil), and sertraline (Zoloft) are in general considered to be the preferred medications.<sup>[16]</sup> Women with personal or family histories of mood disorders are at particularly high risk of developing postpartum depression.<sup>[17]</sup>
- **Seasonal affective disorder (SAD)**, also known as "winter depression" or "winter blues", is a specifier. Some people have a seasonal pattern, with depressive episodes coming on in the autumn or winter, and resolving in spring. The diagnosis is made if at least two episodes have occurred in colder months with none at other times over a two-year period or longer.<sup>[18]</sup> It is commonly hypothesized that people who live at higher latitudes tend to have less sunlight exposure in the winter and therefore experience higher rates of SAD, but the epidemiological support for this proposition is not strong (and latitude is not the only determinant of the amount of sunlight reaching the eyes in winter). SAD is also more prevalent in people who are younger and typically affects more females than males.<sup>[19]</sup>
- **Dysthymia** is a condition related to unipolar depression, where the same physical and cognitive problems are evident, but they are not as severe and tend to last longer (usually at least 2 years).<sup>[20]</sup> The treatment of dysthymia is largely the same as for major depression, including antidepressant medications and psychotherapy.<sup>[21]</sup>
- **Double depression** can be defined as a fairly depressed mood (dysthymia) that lasts for at least two years and is punctuated by periods of major depression.<sup>[22]</sup>
- **Depressive Disorder Not Otherwise Specified (DD-NOS)** is designated by the code 311 for depressive disorders that are impairing but do not fit any of the officially specified diagnoses. According to the DSM-IV, DD-NOS encompasses "any depressive disorder that does not meet the criteria for a specific disorder." It includes the research diagnoses of *recurrent brief depression*, and *minor depressive disorder* listed below.
- **Depressive personality disorder (DPD)** is a controversial psychiatric diagnosis that denotes a personality disorder with depressive features. Originally included in the DSM-II, depressive personality disorder was removed from the DSM-III and DSM-III-R.<sup>[23]</sup> Recently, it has been reconsidered for reinstatement as a diagnosis. Depressive personality disorder is currently described in Appendix B in the DSM-IV-TR as worthy of further study.
- **Recurrent brief depression (RBD)**, distinguished from major depressive disorder primarily by differences in duration. People with RBD have depressive episodes about once per month, with individual episodes lasting less than two weeks and typically less than 2–3 days. Diagnosis of RBD requires that the episodes occur over the span of at least one year and, in female patients, independently of the menstrual cycle.<sup>[23]</sup> People with clinical depression can develop RBD, and vice versa, and both illnesses have similar risks.<sup>[24]</sup>
- **Minor depressive disorder**, or simply **minor depression**, which refers to a depression that does not meet full criteria for major depression but in which at least two symptoms are present for two weeks.<sup>[25]</sup>

**Bipolar disorders** [\[edit\]](#)

- **Bipolar disorder (BD)**, an unstable emotional condition characterized by cycles of abnormal, persistent high mood (mania) and low mood (depression),<sup>[26]</sup> which was formerly known as "manic depression" (and in some cases rapid cycling, mixed states, and psychotic symptoms). Subtypes include:
  - **Bipolar I** is distinguished by the presence or history of one or more manic episodes or mixed episodes with or without major depressive episodes. A depressive episode is not required for the diagnosis of Bipolar I Disorder, but depressive episodes are usually part of the course of the illness. Psychosis may sometimes occur during mood episodes in Bipolar I Disorder.
  - **Bipolar II** consisting of recurrent intermittent hypomanic and depressive episodes or mixed episodes.
  - **Cyclothymia** is a form of bipolar disorder, consisting of recurrent hypomanic and dysthymic episodes, but no full manic episodes or full major depressive episodes.
  - **Bipolar Disorder Not Otherwise Specified (BD-NOS)**, sometimes called "sub-threshold" bipolar, indicates that the patient suffers from some symptoms in the bipolar spectrum



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03:57:28

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Depression can be cured - WHO

Article By: di-ve.com news  
editorial@di-ve.com

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Although depression can be cured, 70% of the persons suffering from the condition do not seek treatment for fear of being labelled or judged.

In a message on the occasion of the day dedicated by the World Health Organisation (WHO) to raise awareness about mental health, Parliamentary Secretary for the Elderly Mario Galea said that unfortunately there is a lot of stigma in relation to mental illness. Some individuals think that they can insult others with mental illness. This behaviour adds to the suffering of people experiencing mental health problems.

October 10 is the day designated by the WHO to raise awareness about mental health. The theme chosen for this year is "Depression: Global Crisis".

Mental illness, like depression and anxiety, is very common and on the increase. It is estimated that around 350 million people worldwide are suffering from depression. The WHO predicts that by 2025, depression will be the most common disease that will surpass even heart disease, diabetes and cancer.

Mario Galea said that there are several factors leading to a rapid rise in depression within society, including a faster and a more stressful life and an increase in social factors such as family breakdown, unhealthy environment and lack of finances to live comfortably, as well as other issues.

"Depression affects every stratum of society. Each one of us can suffer from mental health problems. Today, we are witnessing an increase in this condition even among children and adolescents," Mr Galea said.

Depression does not only affect the health and the quality of life of an individual, but it also affects their family and friends. It is important that the cure for depression starts off early.

Symptoms of depression are diverse and include, among others, sadness or unexplained crying; difficulty in falling asleep and waking up too early or late in the morning; apathy; fatigue; lack of interest in life; lack of interest in food or food overconsumption; agitation or anger without reason; inability to make a decision; inability to face certain situations; feeling tired at certain times of day, mostly in the mornings; daunting feelings; lack of self-confidence; avoidance of meeting with others and preference of solitude; loneliness; lack of sexual appetite; and thoughts of self-harm or suicide.

"Depression can be cured if individuals seek treatment. So I encourage anyone who is suffering or who suffers from depression or other mental health problems to visit one's family doctor or health centres. In recent years, many community services for mental health problems were extended," Mario Galea said.

He added: "I want to stress the point that it is no disgrace to seek professional advice of a psychiatrist. Those who should seek help for mental health issues should not be ashamed. On the

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Malta Weather

27 °C

Wind:  
W 7 Knots

Humidity: 74%

Wed

29° 22'

Thu

30° 22'

Fri

30° 23'

Sat

31° 22'

Sun

32° 22'

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Photo: wikimedia

**Postpartum is hard, especially those first three months.**

Trust me, as a mom of three, it's always hard, no matter how seasoned a parent you are, no matter how prepared you are.

For moms it means new transitions, new schedules...being up all night, bags under the eyes, saggy belly, rock hard boobs. You don't sleep, you barely eat, you fondly remember showers. [Postpartum is hard.](#)

**For dads, it is equally as hard, and equally as different.**

Moms spend nine months with the very real knowledge that *everything* is changing. First, they are sick.



A photograph of me crying early in the morning on the beach in the far rockaways uploaded to the english wikipedia page for mood disorder and then used by various websites

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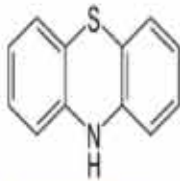
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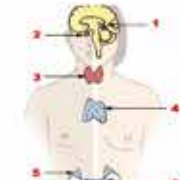
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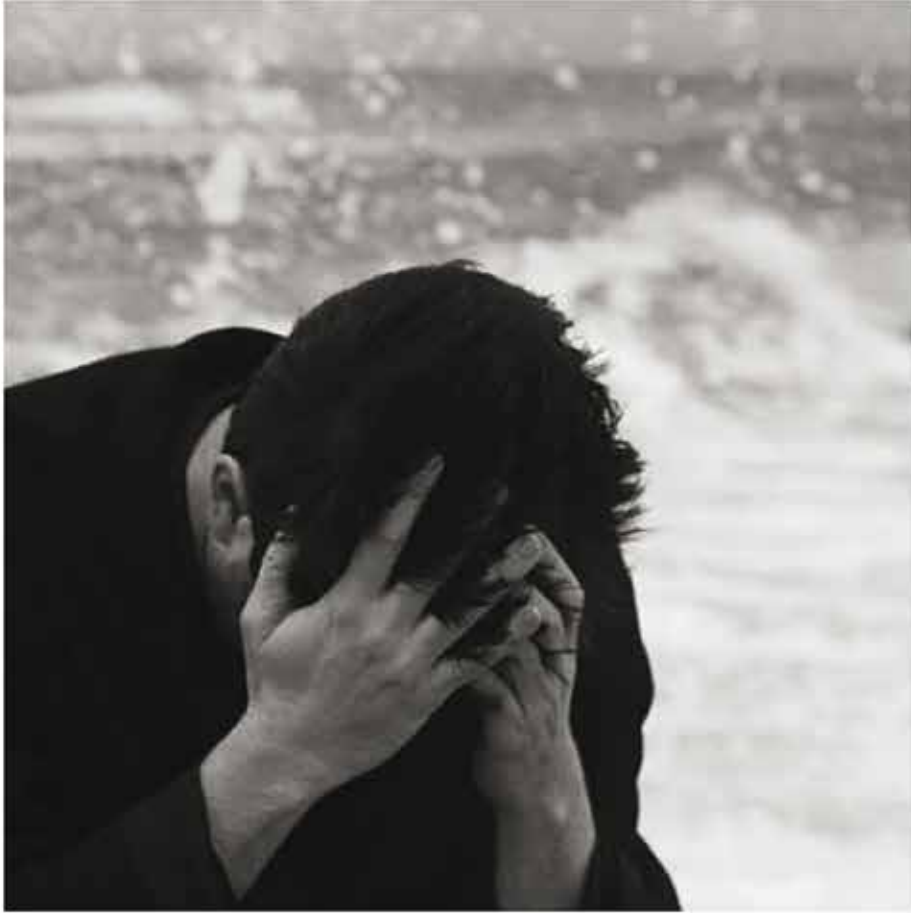
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# How To Survive A Job You Hate


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Hating your job can have devastating effects on your life.  
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## How does it make you feel?

***"Choose a job you love, and you will never have to work a day in your life."***  
**Confucius**

There is nothing worse during your working years to be in a job that you hate. It can have a negative effect on all aspects of your life. People experience problems with physical and mental health, relationships, finance etc.

I had some of these *hate-job* signs a few years ago so I know what it feels like to be in such a depressing position. For me, it was so bad, all of my spare time, days off and every holiday was spoiled by the thought of eventually having to go back to my loathsome job!

So if you are in that position right now, take heart. It won't last forever and there are things you can do to improve the situation.





うつ病

2012年6月12日9:47:24

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先日私のところに、30歳の女性患者が、母親と3歳の娘さんと一緒に、胃痛のため診察に来ました。診察の結果は異常なしでしたが、彼女がずっと口を閉ざしたままだったのが気になりました。母親から、この患者の出産後、夫の飲酒による暴力がひどくなり、12キロも体重が落ちたという事を聞くと、私は危うく胃薬を処方してしまおうと考へていました。彼女は摂食・睡眠障害を患い、悲壮感に苛まれ自殺まで考えるようになっていたのです。彼女には胃炎の治療ではなく、重度のうつ病治療が必要であることが認められました。この患者から私が学んだことは、医師は患者を注意深く観察し、患者に問いかけ患者に話させるための時間です。またこれらは、友人や家族間にも言えることです。

上海のようなストレスの多い環境においては、私たちは日常生活のあらゆる場面において、疲労感や精神的重荷、無力感、また自分に価値がないと感じたりします。このような症状が軽く一時的であれば心配要りませんが、仕事や学校、家族関係などに強い影響を及ぼすようであれば、専門家を訪ねるのが賢明です。

うつ病は「人まるごと」の疾患であり、生物学的、心理的、社会的な側面があります。しかし幸いなことに、うつ病には、効果的な治療法があります。ある研究によれば、4%~5%の人口がうつ病に苦しんでおり、一生のうちで17%がうつ病を発症、またはこれから発症すると言われています。ただの体調不良だと思い一般内科医に診察に訪れた10-14%の患者が、実はうつ病と診断されているのです。そして、うつ病患者のほんの三分の一だけが、適切な診断と治療を受けているというのが現状です。

## うつ病の症状

- ・ 気分の沈み
- ・ 意欲の低下
- ・ 体重の増減
- ・ 不眠
- ・ 落ち着きがなくなる
- ・ 疲労、無気力
- ・ 自分には価値がないと感じる・過度の罪悪感
- ・ 論理的思考力・集中力の低下
- ・ 優柔不断/頻発する自殺願望

うつ病は、遺伝的または生物学的なものによって引き起こされます。

それに加えて、身近な人の死や別居/離婚、昇格等の仕事における変化などの環境要因が、うつ病へ導きます。残業や休養不足、試験や仕事での失敗、拒絶、またはイライラや罪悪感を招く様々な状況は、すべてうつ病への引き金となります。治療されていないうつ病の結末は、ひどいものになりかねません。患者本人や家族をも苦しめ、仕事の降格、アルコールや薬物乱用、事故リスクの上昇や、自殺を招きます。

有効な治療法は、精神療法、薬物療法と、休養の組み合わせです。  
 しかしながら一番大切な治療のステップは、自分がうつ病であることを認識し、専門家の助けを求めることです。私が述べたことがあなたに、またはあなたの身近な人に当てはまるなら、すぐにかかりつけ医、または精神科の専門医を訪れることをお勧めします。

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12:43 Pad: \*The angel bunny yawns softly as he wanders in, plopping himself down under a tree eventually to relax and spend the day being lazy.\*

12:46 Geraldo Birgante: \*The young lad slinks in and scratches the back of his head a bit, looking around\* > o;;

12:46 Wynch: \*Wynch puts both talons down, bears down, and flies off to go use that energy.\* ((bye all))

12:47 Geraldo Birgante: ((Later bird brain~))

13:10 Corso: ((\*waves\*))

13:10 Chameleo: ((\*Waves to a blue wuffle\*))

13:11 Corso: ((\*waves back and offers a mouse shaped cookie\*))

13:17 Chameleo: ((\*Chirps happily and nibbles the cookie\* =^~^= ))

13:19 Corso: (( D: chirping kitty cats... \*pets cautiously\*))

13:21 Chameleo: ((\*Le purrs and brushes head into your paw like any other kitty\* <3))

13:22 Corso: ((! \*scoops up and snuggles\* :3 brb PIZZA time!))

13:33 Chameleo: \*The tabby was being rather playful, tossing his orange yarnball out into the open and pawing it back and forth\*

13:36 Bevelle: \*Bevelle was wandering around, slightly bored with herself, flicking her tail and nickering before seeing a tabby cat minding his own business and playing with some yarn, slightly enamored already and amused as well, she proceeds to watch from a slight distance, enjoying the simplicity and utter cuteness of it all.\*

13:40 Chameleo: \*Chammy was inattentive to his surroundings, not noticing the mare approaching in the distance. He literally rolled around on the ground, earnestly chewing and nibbling string until he got himself in a tangled mess, at which point he whined and mewled\*

13:42 Bevelle: \*Bevelle continued to watch him, though eventually she sees he gets himself in a tangled mess, upon which she gives a light giggle of amusement and goes over to help the kitty get himself freed, doing so in a few moments despite her large hands, seems she's quite dextrous for her size, handing the yarn back to the kitty once freeing him with an earnest smile.\*

13:46 Chameleo: \*The feline gasped as the large effeminate equine approached, not sure of her intent. He briefly whimpered and squirmed as he felt her tug and pull at the orange lengths of string, but eventually settled as she simply handed the yarn back, espousing a timid peep\* T-thanks, mew.

13:49 Bevelle: \*Bevelle giggles at his timid nature, quite enamored with the demeanor in general, she couldn't help but to be attracted to him in a subtle manner, she keeps smiling and flicking his tail. "You're ok, yes?" She tilts her head a little, kneeling in front of him, in the nude by the by. She seems to blush a little as she gives him some pets on the head, if she is allowed to that is.\*

13:53 Chameleo: \*The feline was naturally shy, especially as she kneeled before him. He winces and flattens his ears whilst her hoof-paws graze and ruffle his orange head fuzz, purring a little weakly\* Y-yes, Ms. Mew. I'm okay~

13:57 Bevelle: \*Bevelle only has hoofed feet, her handpaws are just that, large handpaws. Smiling, she keeps petting him and offering her company to him, sitting down crosslegged and offering to hold him in her lap. "Hope you didn't mind, just



that I find you adorable." She giggles awkwardly, blushing and flicking her tail.\*

14:00 Chameleo: N-nu, not at all. \*He begins to smile toothfully, purring and closing his eyes as the paws run through his fur. He gently scoots forward and places his cute little kaboose in her lap, his body reverberating with purrs\* W-what's your name, Ms. Mew?

14:03 Bevelle: \*Bevelle shifts a little as he plants himself in her lap, smiling and holding him closely to her body, though solid, it gives off a strange sort of warmth that is as unique as it is comforting, cradling his head right underneath her sizable bosom.\* "My name is Bev, how about you?" She smiles, giving some fond nibbles as well as continued pets and some added snuggles.\*

14:05 Chameleo: \*The subtle nibbling causes the lithe kitty cat to espouse a pleasant chitters, ears all in a shy flutter as she rests his cheek below her perky bosoms. He closes his eyes briefly and murmurs, forepaws shifting up to preen and knead affectionately at her chest\* I-I'm Chammy, nice to meet mew, Bev.

14:07 Bevelle: \*Bevelle nickers a little, enjoying his company thoroughly as he chitters, though gives a soft 'eep' as her large bust is kneaded at, the orbs sloshing a little and actually leaking a small bit of milk, causing her to blush, seems she's feeling especially maternal. "Indeed, it's nice to have some company.."\*

14:11 Chameleo: \*The scent of pheromones wafted into the feline's pink nose, the feline tensing up as he continues his massage-based assault on the supple orbs, purring as he lurches his maw forward gently to take a lick of the wayward droplets of milk\* Umm.. M-Ms. Bev, may I... \*He looks up at her with a classic pleading Puss n' Boot's stare, wide emerald eyes to look his cutest\*

14:14 Bevelle: \*Bevelle couldn't help from blushing as her milk exposed itself, she was feeling strange, this was the first time she felt like this, and it felt nice, perhaps she should let him..\* "Sure, it's ok, go ahead." \*She nods, smiling and propping him up to cradle him right up to her exposed nipple, nuzzling fondly at him.\*

14:16 Chameleo: \*Chammy's face beamed brightly as she acceptingly cradled him, espousing a high-pitched cheep before gently wrapping his muzzle over the aroused nipple, purring and continuing his preening as he suckles away\*

14:20 Bevelle: \*Bevelle makes a light whinny as she was latched onto, though not really loud, it was sudden, though as expected, a large amount of her milk would seep into the kitty, the concoction was extremely thick and delicious, and offered her unique flavor as well. Though designed for foals, it seems to be doing the kitty well too, despite filling him out quite quickly, it allows him to stretch for a little without feeling any discomfort.\*

14:26 Chameleo: \*The feline shifts gently as the milk free flows from the equine's teet, purring muffledly as his maw was drenched with the fluids, some of which freely dribbled down the side of his cheek as he slurped and gulped heavily, espousing a nimble belch as he releases it\* Urp...

14:28 Bevelle: \*Bevelle seemed to be enamoured with the process, flicking her tail and blushing as her potent musk filled the area around them. Even after that little episode, she was quite aroused and the kitty's belly was round and sloshing. She giggles at his belch and patpats his back, smiling.\* "Enjoy?"

14:32 Chameleo: \*Chitters and belches once more as his bat's patted over, noting he gained a nice little gut in the process. He nods his head with a satisfied sigh\* Y-yes, Ms. Bev! Thank mew sooo much~ I really needed that

14:36 Bevelle: \*Bevelle smiles and places her handpaw on that gut, sloshing it around ever so gently.\* "I really enjoyed that, but I know of a nice way to finish this up if you're interested.~" \*She smiles, giving some more nibbles.\* "It's unorthodox, but it's safe nonetheless." \*She states, nodding and smiling.\* (( Brb, re-locating. ))

14:37 Chameleo: \*He rumbles and happily kicks a hindpaw out gently as his nimble gut is rubbed.\* Ohh, how's that, Ms. Bev? \*He chirps, and flutters his ears at your equine muzzle wants more\* ((Kaykaykay))

14:56 Bevelle: (( Back. ))

14:58 Bevelle: \*Bevelle giggles and seems to enjoy his notions, giving a tight hug before continuing her attentions to his gut. "I could keep you inside my body for a while, let you have a nice nap after that wonderful meal you had there~"\*

15:02 Chameleo: Wait, are you going to eat me? \*He whimpers suddenly and shudders\* That doesn't sound very safe, Ms. Bev?

15:06 Bevelle: \*Bevelle tsks and pets him some. "Nothing so crude, I'll keep you nice and safe in my womb instead, you brought out my maternal instincts for the first time ever, and I simply wish to have the full feeling~"\*

15:10 Hawk: \*Hawk circles the swamp surveying the area with a grin\*

15:11 Chameleo: \*Purrs and rumbles, blushing a bit and wriggling\* Well,... okay! It sounds pretty comfy and warm anyway!

15:17 Bevelle: \*Bevelle giggles and gives him another firm hug, smooshing his face between her sloshy breasts for a moment out of playfulness, before settling him back down on his lap, settling back and taking a deep breath.\* "Oh, it is, believe me!. Just let me know when you're ready, cutie."

15:23 Chameleo: \*The kitty cheeps and squeals as his face is drawn into her firm breasts\* I-I'm ready! \*He chirps up, blushing as he's settled down into her lap\*

15:31 Bevelle: \*Bevelle giggles, then sets him in front of her as she repositions herself appropriately, turning herself around and flicking her tail up to expose her finely toned rear and thick, drooling cunnylips, both of which look enticing to be sure~, she looks back at you with a smirk.\*

15:33 Chameleo: \*Chammy was rather flushed over the sight before him, tucking his tail between legs as he saw her flex her posterior upward, biting his lower lips as he lurched closer upon spotting the already wet slit\* Nngh~ N-nyah

15:35 speedy: \*speedy scurries in

15:36 Bevelle: \*Bevelle giggles at his reaction, smiling in a rather lewd manner.\* "Don't be shy now, little kitty~" She muses, giggling again.

15:37 BigLion: \*thumps Speedy with a paw!\*

15:37 Chameleo: \*The feline was amorously glancing back, whimpering weakly as he lurches forth and between her thighs, purring as he pokes his nose between the quivering cunny lips\*

15:38 speedy: \*is knocked down flat by the paw\*

15:40 Bevelle: \*Bevelle shivers and nickers a little at the nose between her cunny lips, the soft, wet lips immediately slurp around it, suckling moistly and causing



it to drool quite a bit more, the feeling however is like being wrapped in heated, wet velvet, for lack of a better term, the lips, though swollen, were incredibly soft to the touch.\*

15:41 BigLion: \*looks down with a huge cat smile\* "Hi there."

15:42 speedy: \*wiggles under the paw\*.. Ummm can... can I help you ??

15:43 Chameleo: \*Chammy shudders himself, starting to blush and purr with an amorous rhythm, her natural feminine scent overwhelming him as he gently wiggles his head further in, enjoying the soft supple walls massaging around his cheeks and muzzle\* Nngh~ Mrrrrrowl

15:46 BigLion: \*raises his paw and lets the rodent go.\*

15:47 speedy: \*scurries out and stands up\* Soooooo the point of that WAS !!!

15:47 Bevelle: \*Bevelle grunts and pants a little, leaning back, and squelching the kitty's head completely within her wet lips, splattering juices all over his body in the process, matting his fur and making him easily more lubed up for the trip. Her walls, though incredibly soft and warm, were also held with powerful muscles, as each contraction brought him in more and more. The kitty's small, flexible frame was easily flexed in between the stretched and engorged lips, slurping up his upper half within a few moments, the rest of him kneeling outside of her large frame, matted down with her squirting juices as the rest of him bulges out her lower body.\*

15:50 BigLion: \*Smiles..\* To show you who's the pred.

15:51 Chameleo: \*The tabby grunts as he feels the tight, yet smooth and slickened walls squelch and squirt secretions all over his torso, down to his legs, leaving the feline absolutely drenched. He shivered and trembled as the walls convulsed to tug in his firm torso, purring and clenching his thighs together as if to hide that he was indeed also, aroused by this experience, squirming within\*

15:53 speedy: \*brushes off his fur and nods\*. Ya.. ok,... and that would be sharky

15:55 Bevelle: \*Bevelle gives out the occasional nicker and whinny as she works and squelches the kitty deeper into her nethers, causing splatters of juices to squirt all over the ground around them, and soaking up the kitty further in the process. The mare now squatting over the disappearing frame of the kitty until only his legs, feet and tail were stuck outside her body, the rest of his lithe frame squirming up into the soft, thick depths of her womb to curl up in her blissful embrace. At that point, she stands, wobbling a little before steadying, and taking several deep breaths as her muscles slowly and surely finish the job, each contraction bringing an inch or two deeper as her lips embrace more and more of his body.\*

15:57 Chameleo: \*The feline made the experience all the more exuberant for the fair mare, squirming his lithe and tender form within the rippling depths. He earnestly churrs as his hips and waist are crassly squelched into the moistened labyrinth of flesh. Chammy even moans as his thighs grind against the walls in the process, spurting bits of his feline pre all the way to the womb, where he starts to curl up in a semi-fetal ball, his tail and footpaws flicking just outside the vulva walls\* Gyaah~ N-yyaa

16:02 Bevelle: \*Bevelle huffs and snorts once, gathering up the bulge in her belly up in her large hands and tenderly rubbing over the swell, smiling fondly while

still blushing, his tail and feet still sticking out of her nethers for a good while before the contractions slurp them in as well, completing the process and giving her a little extra sag, and boy does it feel great to her. In fact, she proceeds to finger herself for a bit until a gush of her juices explodes out of her in a vibrant climax, glossing up the ground underneath her and causing her to settle against a tree for now. Still rubbing the tender swell of her womb, she nickers and looks at it lovingly. "You were so great, little Chammy, I'll keep you nice and safe for a long time~" She notes, greatly enjoying the experience, both before and present. <3\*

16:07 Chameleo: \*Cham squishes and pants blissfully as he's tucked neatly way in the equine's nurturing internal quarters, his purrs rather vibrant as his lithe footpaws are too forced in to accompany him within the wound, left a nice, cute rumbling orange ball within her middle. He gently shifted his paws and fondly kneaded the inner womb as she braced herself for a cathartic sexual climax, left sighing happily and blushing\* <3 W-wow, thanks, Ms. Bev! Mew's gotta say, it did feel really great! I-I could get used to this! Thaaaank mew <3 "

16:09 BigLion: \*Thumps the hamster again!\* \*smiles\* "You're cat food." \*licks his huge lion whiskers and opens up his maw.\*

16:10 speedy: \*once again speedy is laid flat under the massive paw\*.. WAIT... lets talk this over... ok...

16:12 Bevelle: \*Bevelle eventually gets back to her senses, giving out an amorous nicker as well, giving a little giggle right afterwards after listening to him. "I enjoyed it immensely as well, I'll have to do this more often." She notes, keeping that in her mind, she doesn't have to be cruel to get a full feeling.\* "Feel free to stay in there for as long as you see fit, and I'll give you some more milk when you come out, you've been such a wonderful partner in all this~" She compliments, smiling and giving her swell some more firm rubbings as the soft internal flesh sloshes and ripples over him as well, an umbilical attaching to his navel of his own belly, and proceeds to give him proper sustenance, meaning he could stay in there indefinitely.\* "You just let me know when you want out, ok?" \*After a couple more rubs, she braces her swell and starts to walk around again, swaying her womb like a gentle hammock in the breeze.\*

16:15 BigLion: \*claws the hamster and lifts him to his mouth, but quickly shuts it!\* \*Lion smiles again\*

16:16 speedy: (am I inside ?

16:16 Chameleo: (Thanks for the scene, Bev! :3 ))

16:17 Bevelle: (( Anytime. <3 ))

16:18 BigLion: \*huffs\* "Not yet." \*Opens his maw\*

16:19 speedy: \*speedy chitters in fear as he looks into the maw.. He winces at the rank smells and the large teeth\*...

16:21 BigLion: \*stuffs the hamster back into his tonsils\*

16:22 Bevelle: \*Bevelle smiles and then takes the time to look into others of the swamp, hearing a ruckus nearby, her ear flicks as she looks over towards a lion fellow holding and threatening a hamster of sorts. She rolls her eyes at this and grins, watching for the time being as she continues to idly rub the swell of her belly.\*



16:23 speedy: \*speedy trys to scurrie out of the maw.. He is shoved back in so far, that when he turns to run out he slips and falls on the tounge

16:26 BigLion: \*slams his huge lion maw shut, and pushes the hamster into his neck!\*

16:26 Chameleo: \*The tabby smiled and closed his eyes, rather enjoying the safe and comfortable confines of a new friend, his purrs in consistent ebb and flow as he drifts of in Bev's womb\*

16:26 BigLion: \*Gullp!\*

16:27 owen: \*Wakes and looks about the area to see whats happening.\*

16:27 speedy: \*the small screams of terror are muffled as the lion shuts his maw on speedy... He finds himself gulped down whole.. sliding into the hot darkness

16:28 Bevelle: \*Bevelle giggles at the loudness of the scene at hand, shaking her head while smiling, feeling that her kitty occupant has nodded off in her womb, which is just as well, she's enjoying his company even if he isn't awake, and still will for some time. After observing the lion and hamster for a while, she proceeds to look around some more to see if there's anything else going on that may be of interest.\*

16:28 Bevelle: (( Anyone else want in while I'm on a roll? o\_o ))

16:31 Mercer: \*Looks around holding a bag that was full of meat incase a predator try,Âs to eat him\*

16:33 BigLion: \*squeezes his neck and pushes the little hamster down\* "Gull-llp!" \*Lion rubs the bulge going down.\*

16:34 owen: \*Stands and goes for a walk around the area.\*

16:34 speedy: \*speedy makes a small lump as he slips downwards into the hot darkness.. Closer and closer to the lions belly

16:36 Mercer: \*Sits on the shore with his bag of meat next to him looking out in to the water\*

16:39 BigLion: \*clears his throat as the hamster slides down into his belly.\* "You may as well pray now... I haven't any control over my acids." \*pushes the hamster into his stomach.\*

16:40 owen: \*Waves to anyone he passes on his wanderings.\*

16:41 speedy: \*speedy slips into the hot darkness and is attacked right away by the harsh acids... It burns his fur off his body and then attacks his flesh

16:41 Mercer: \*Is spacing out just looking a the water not aware of any one else\*

16:44 speedy: (bbl need to cook

16:45 BigLion: (cool) \*wanders about\*

16:47 Bevelle: \*Bevelle snorts once and settles down by the lakeside, rubbing idly at the swell of the kitty within.\*

16:48 Pad: \*The angel bunny yawns softly and plops himself down slowly under a tree, looking idly around at the other occupants of the swamp.\*

16:49 BigLion: Pad!

16:51 Pad: Heyas Hatathi \*Waves at the lion\*

16:51 Mercer: \*Looks over seeing bevelle doesn,Ât say or do anything and then looks back in to the water then stand up and slides his pants and jacket off and put them down next to the bag of meat and the jumps in to the water \*

16:53 owen: \*Yawns and finds aplace to sit and looks around the swamp.\*



Unknown



Aliba Sabo

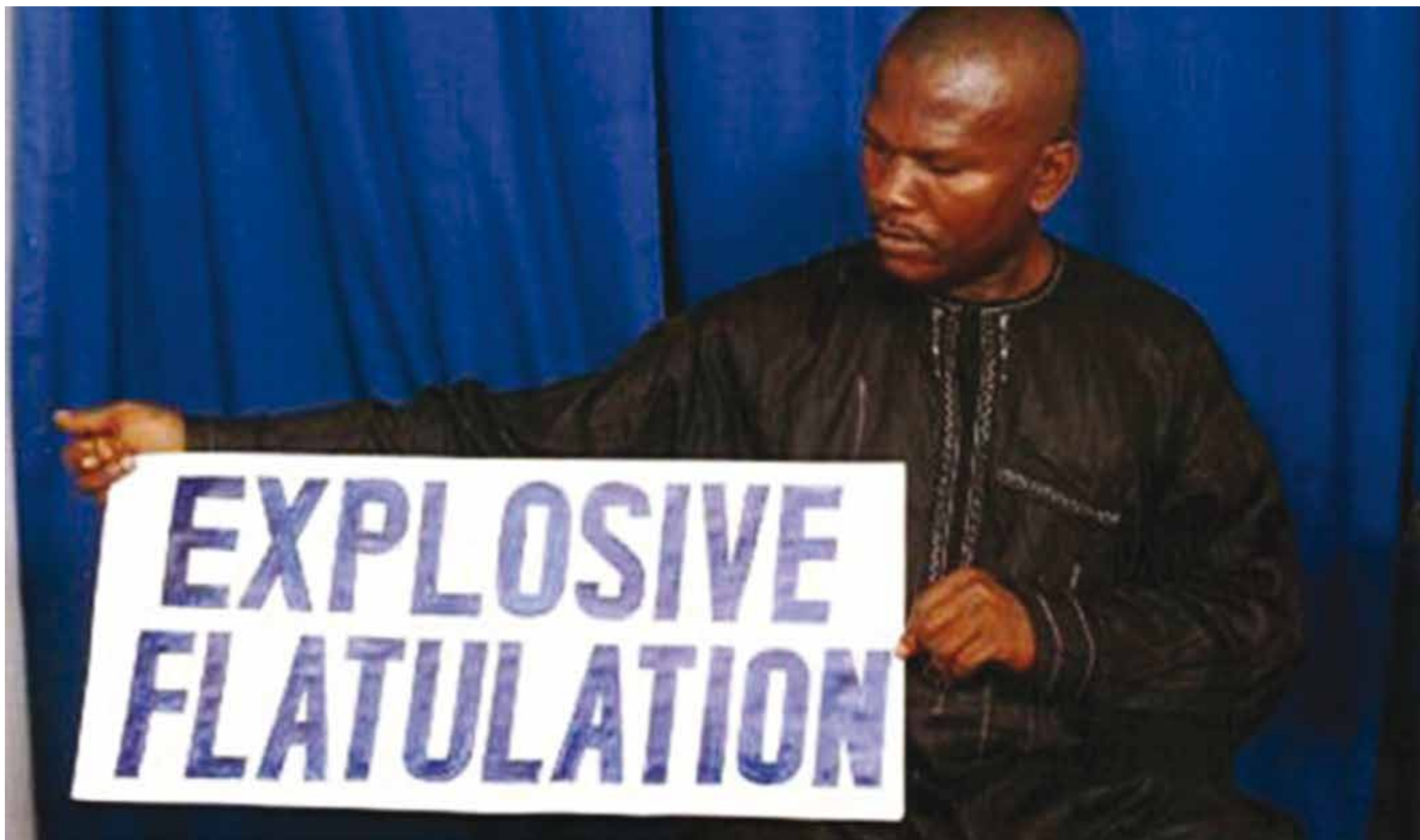


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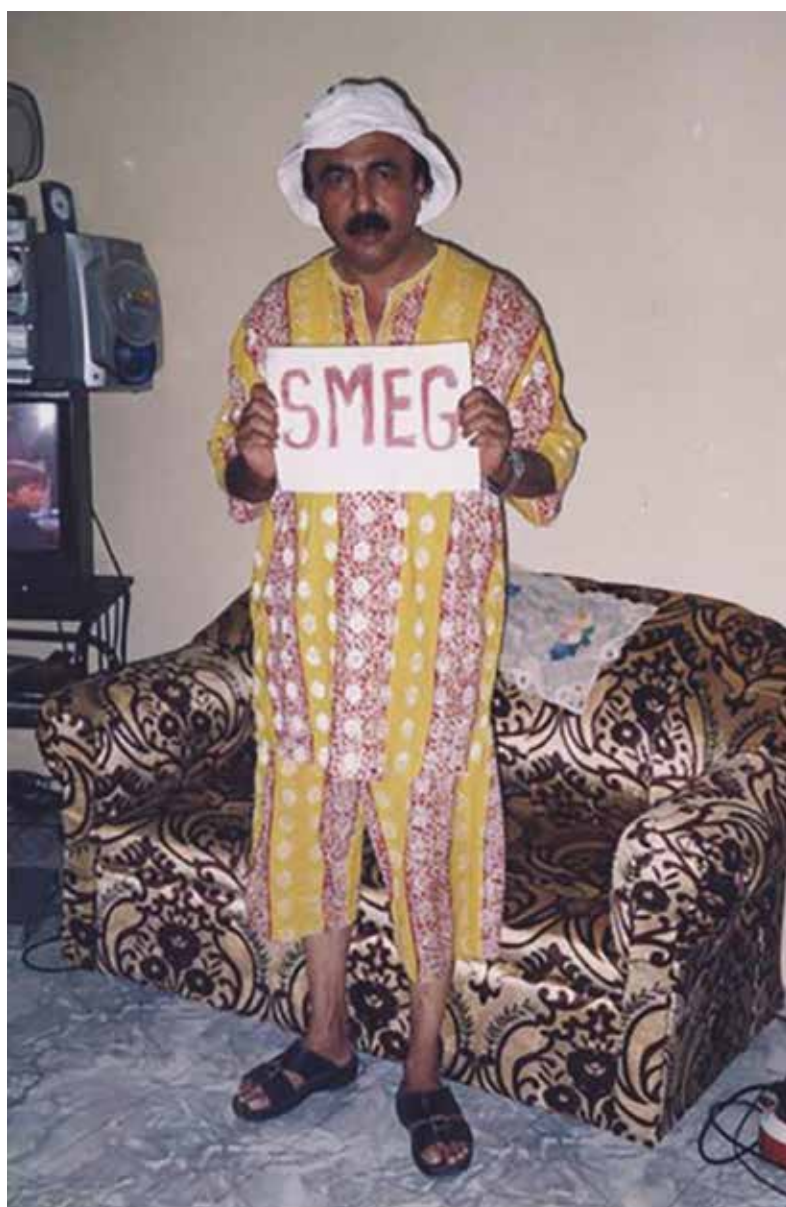


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Mark Makuti



Dr Steve Williams

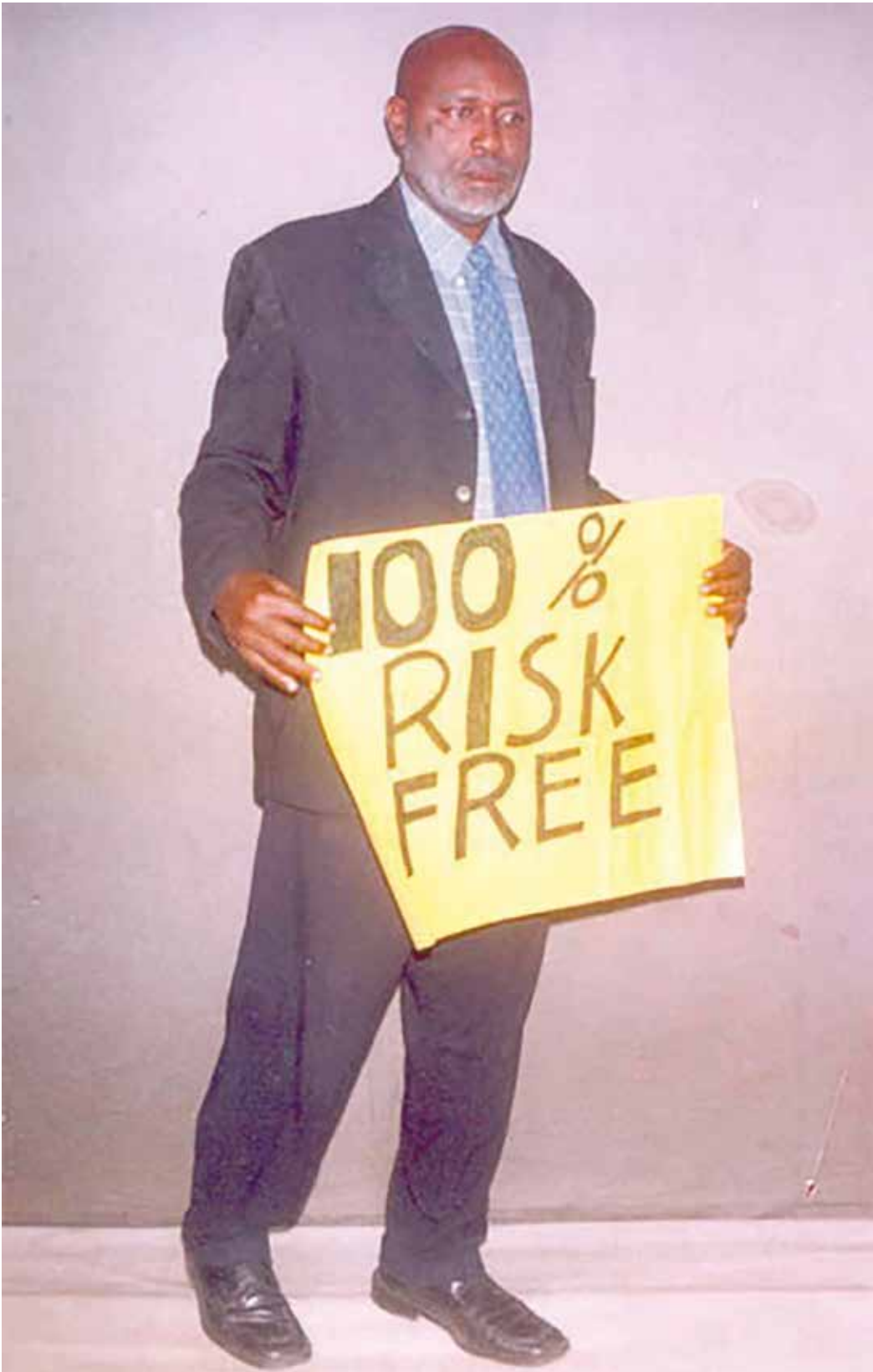
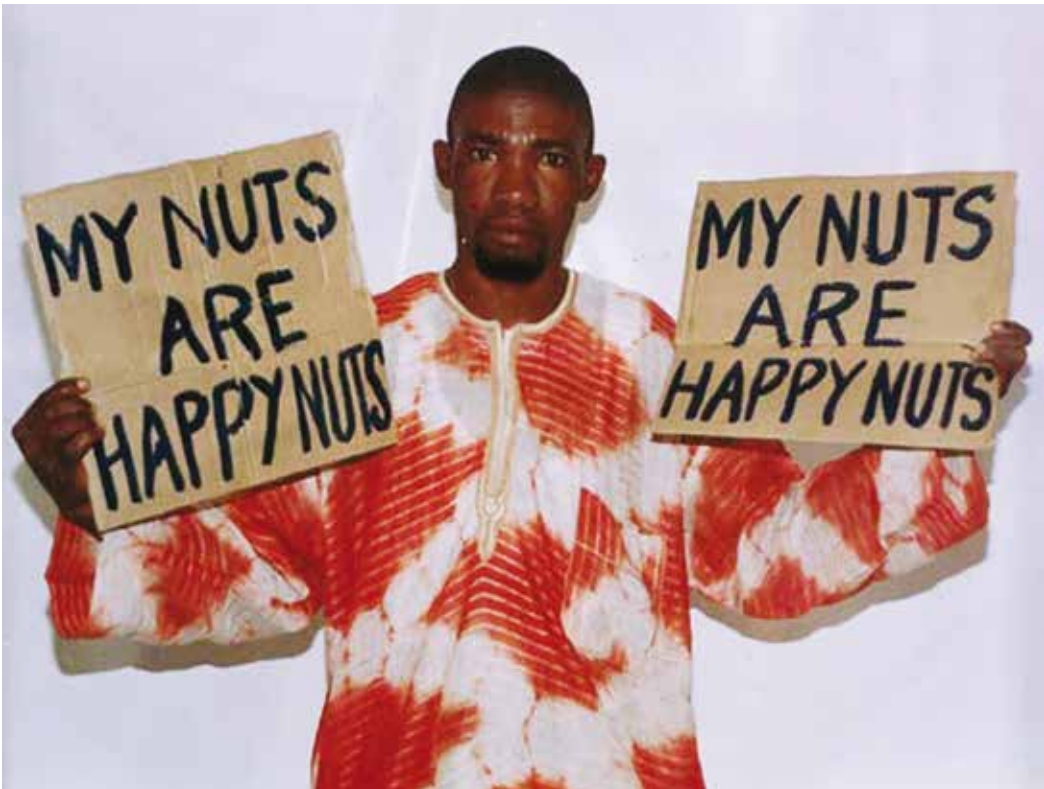
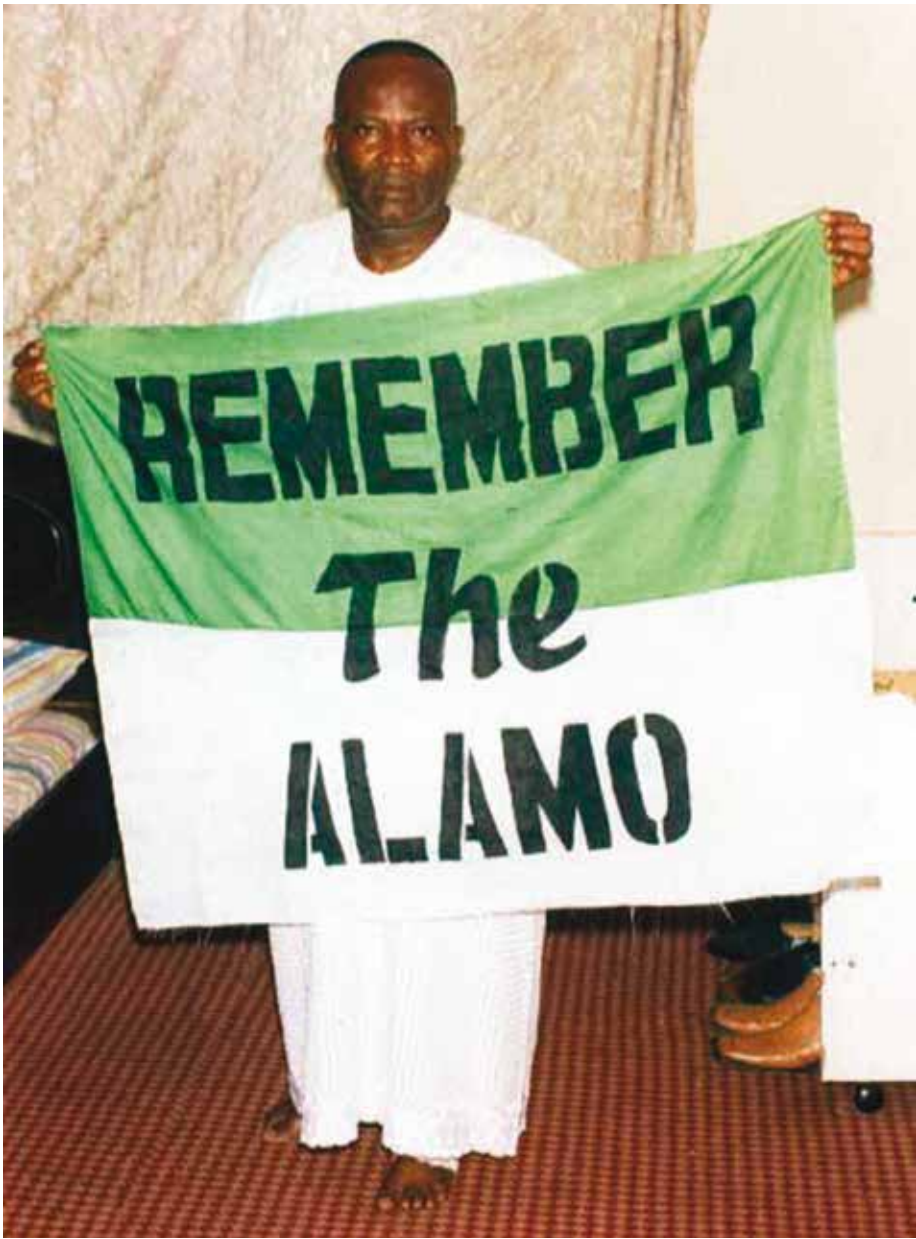


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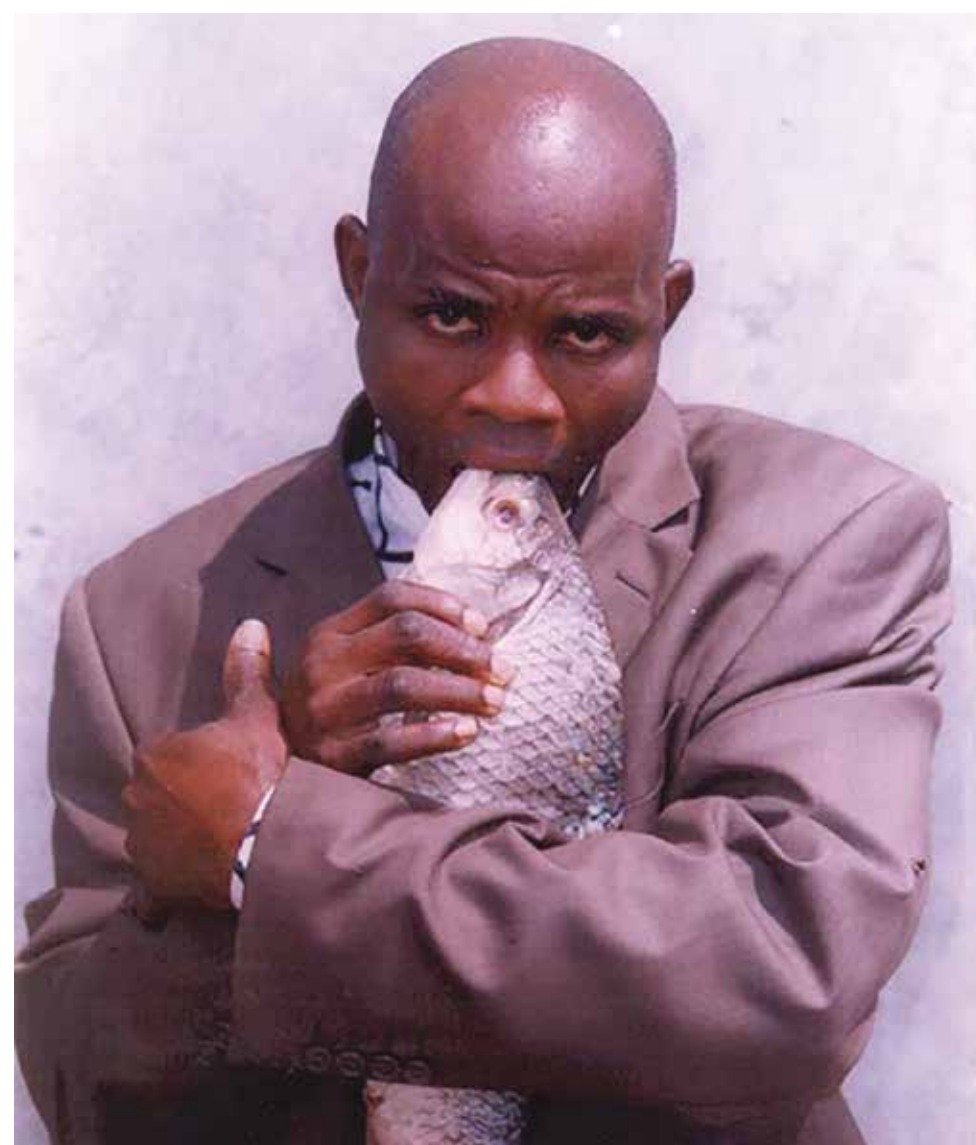
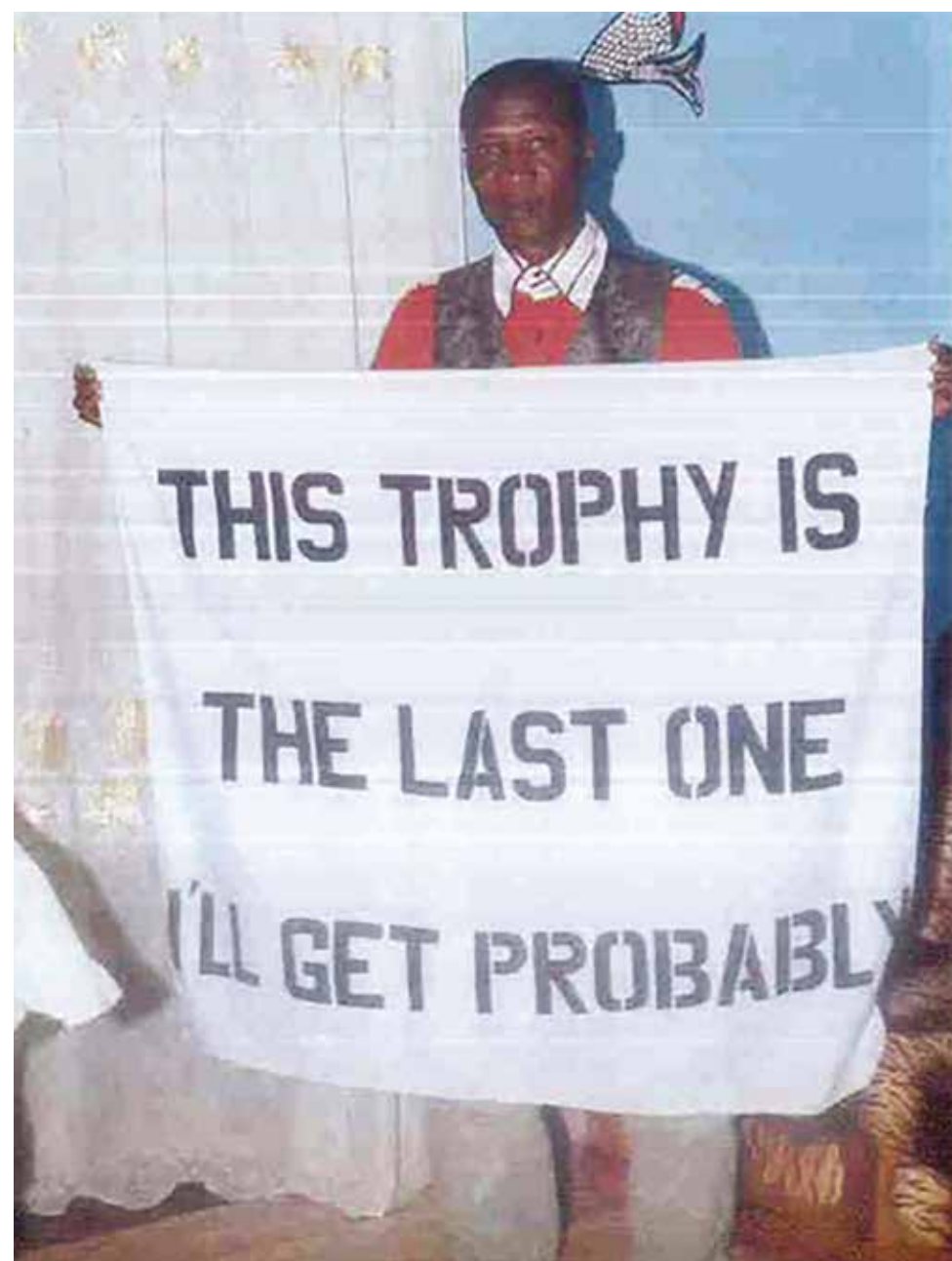


Mishka Henner

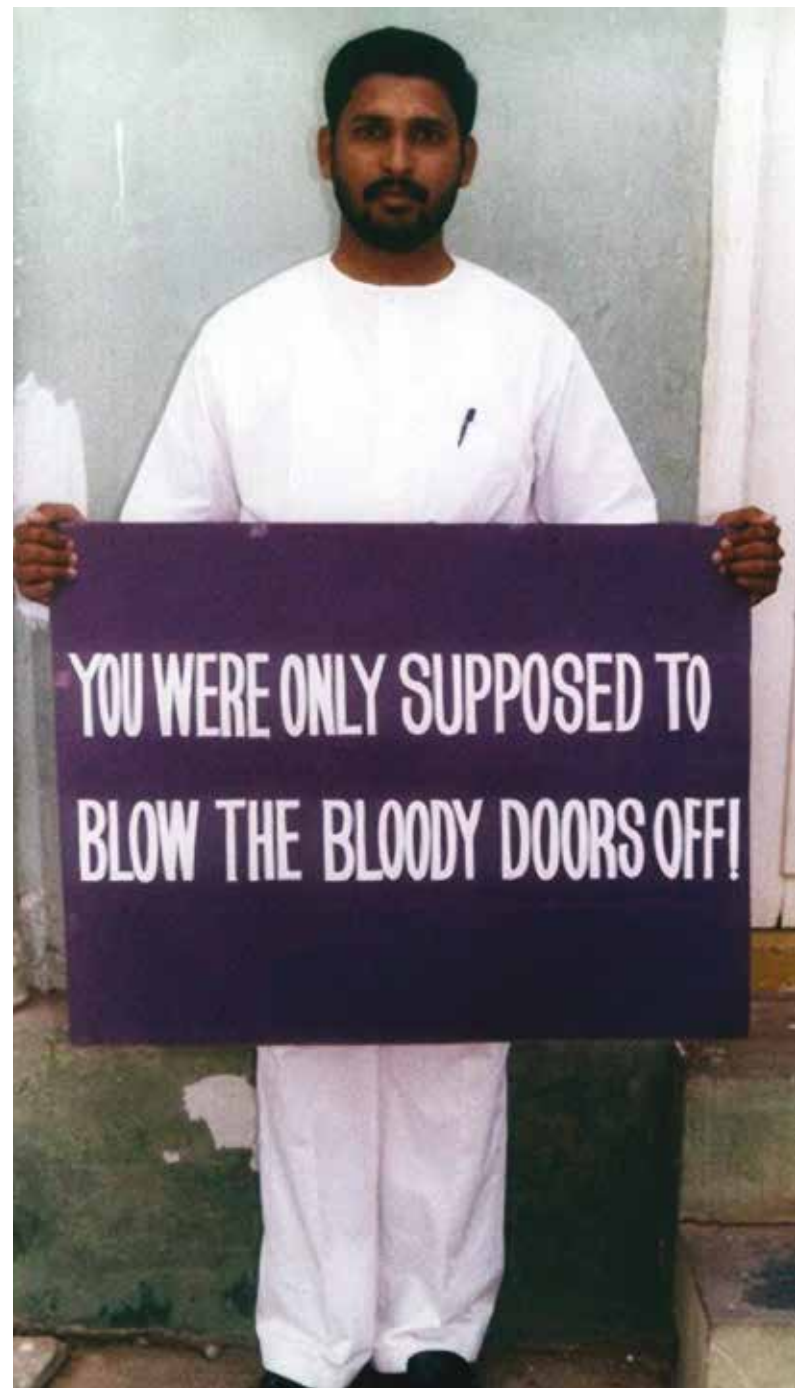
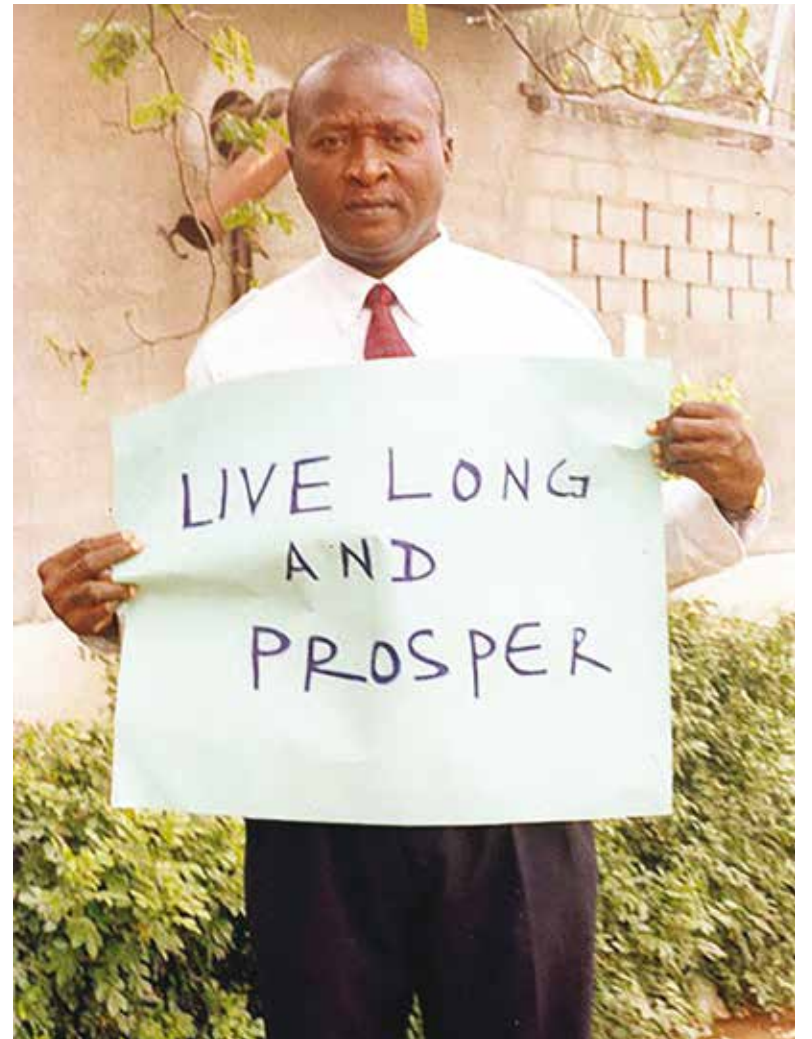
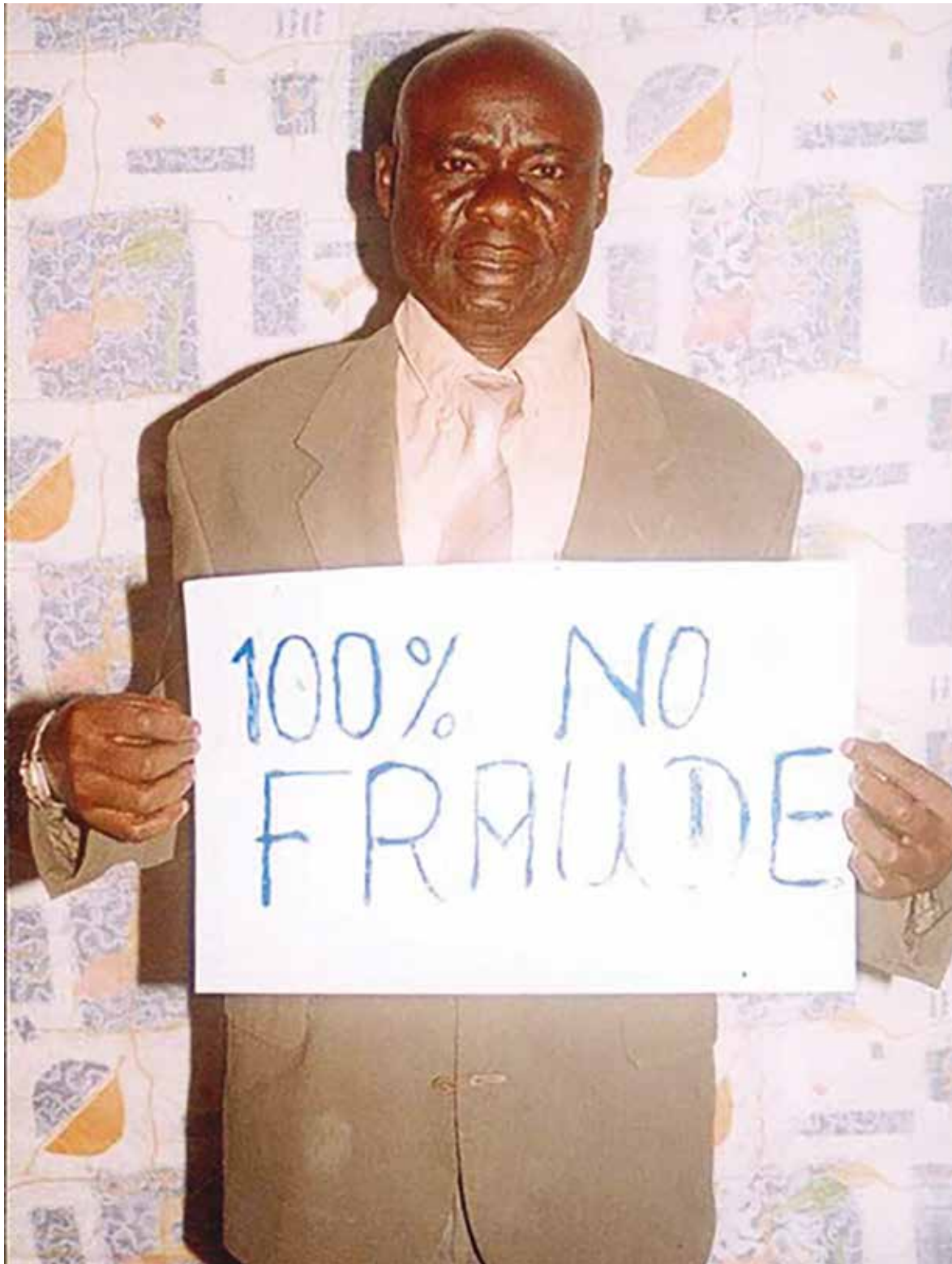
L / clockwise from upper left: Isa Bello, Abel Ndunguh, Carlos Johnson, Barrister Nwoabi  
R / clockwise from upper left Kothapalli Rao, Adams Mukaila, Usman Umaru, Mark Radebe



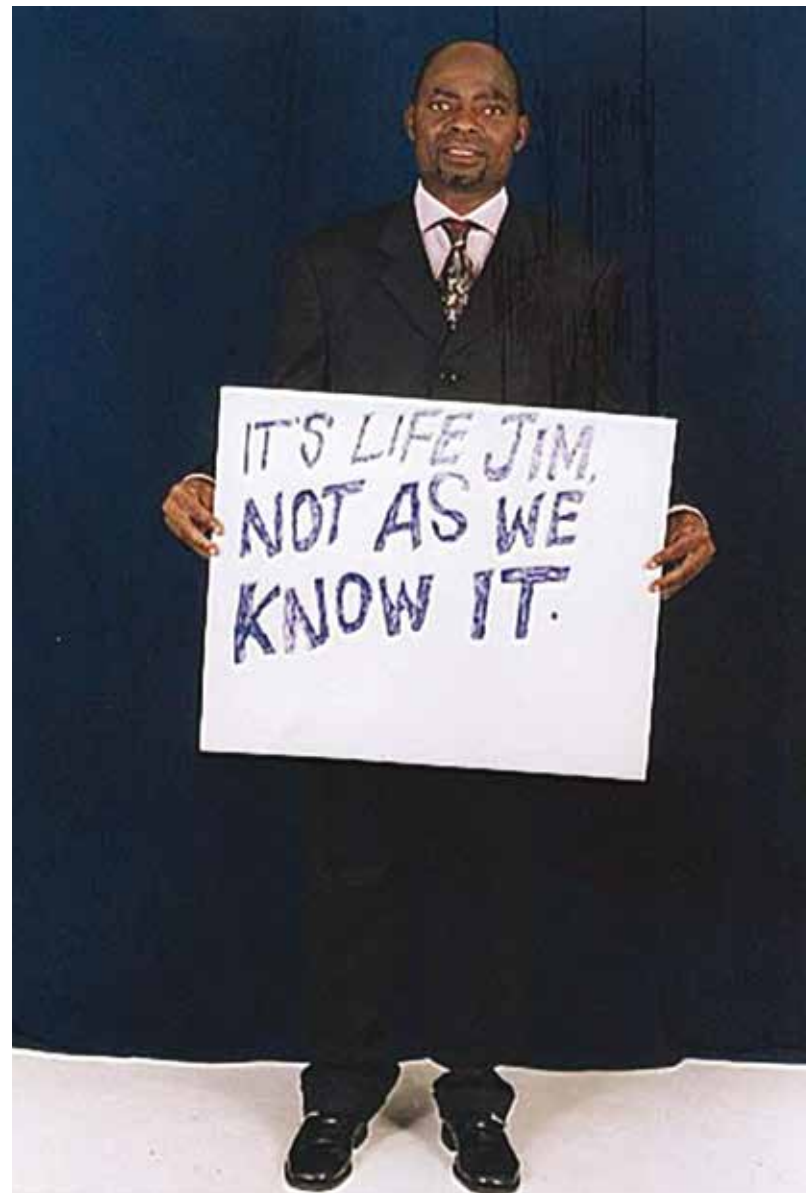
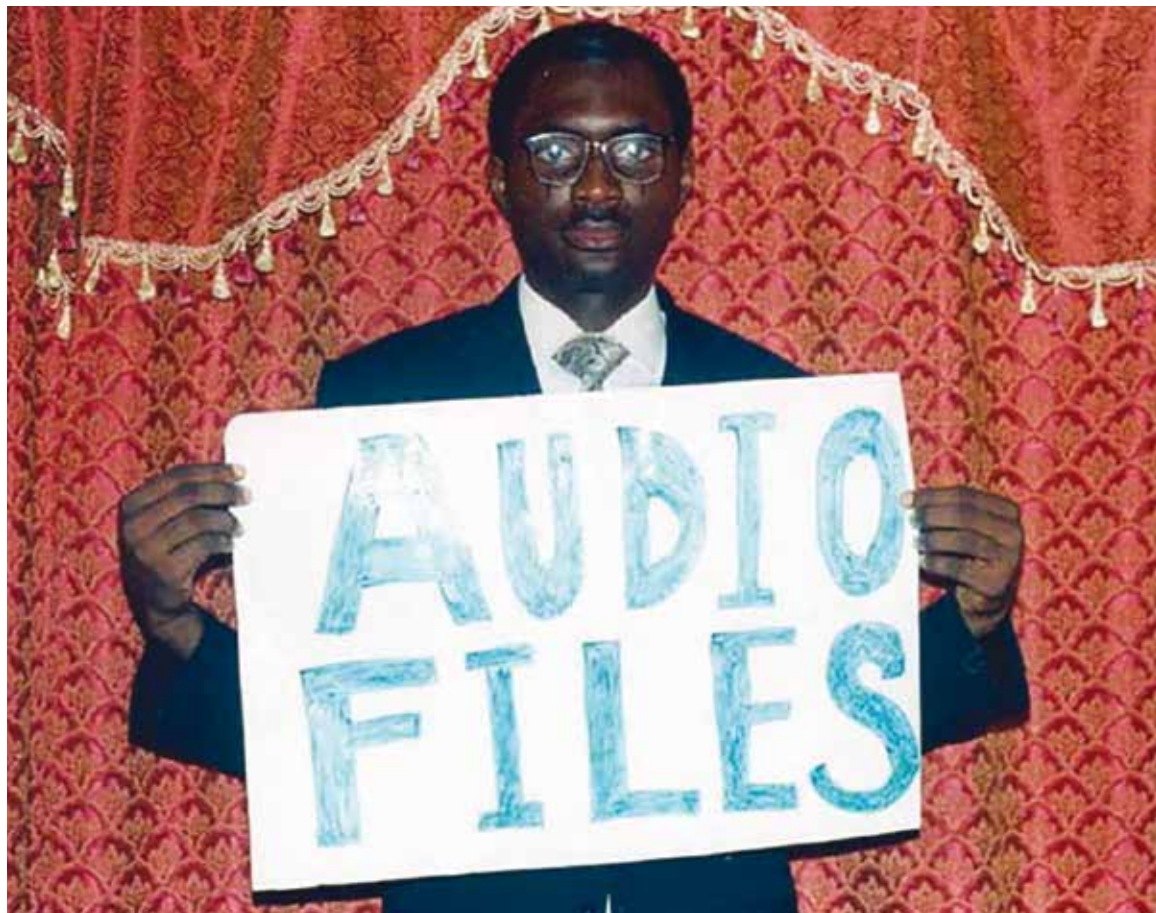














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A handwritten signature in black ink, consisting of a series of sharp, angular strokes.

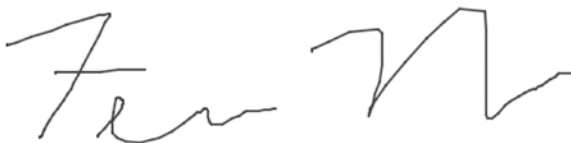
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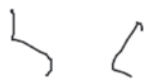




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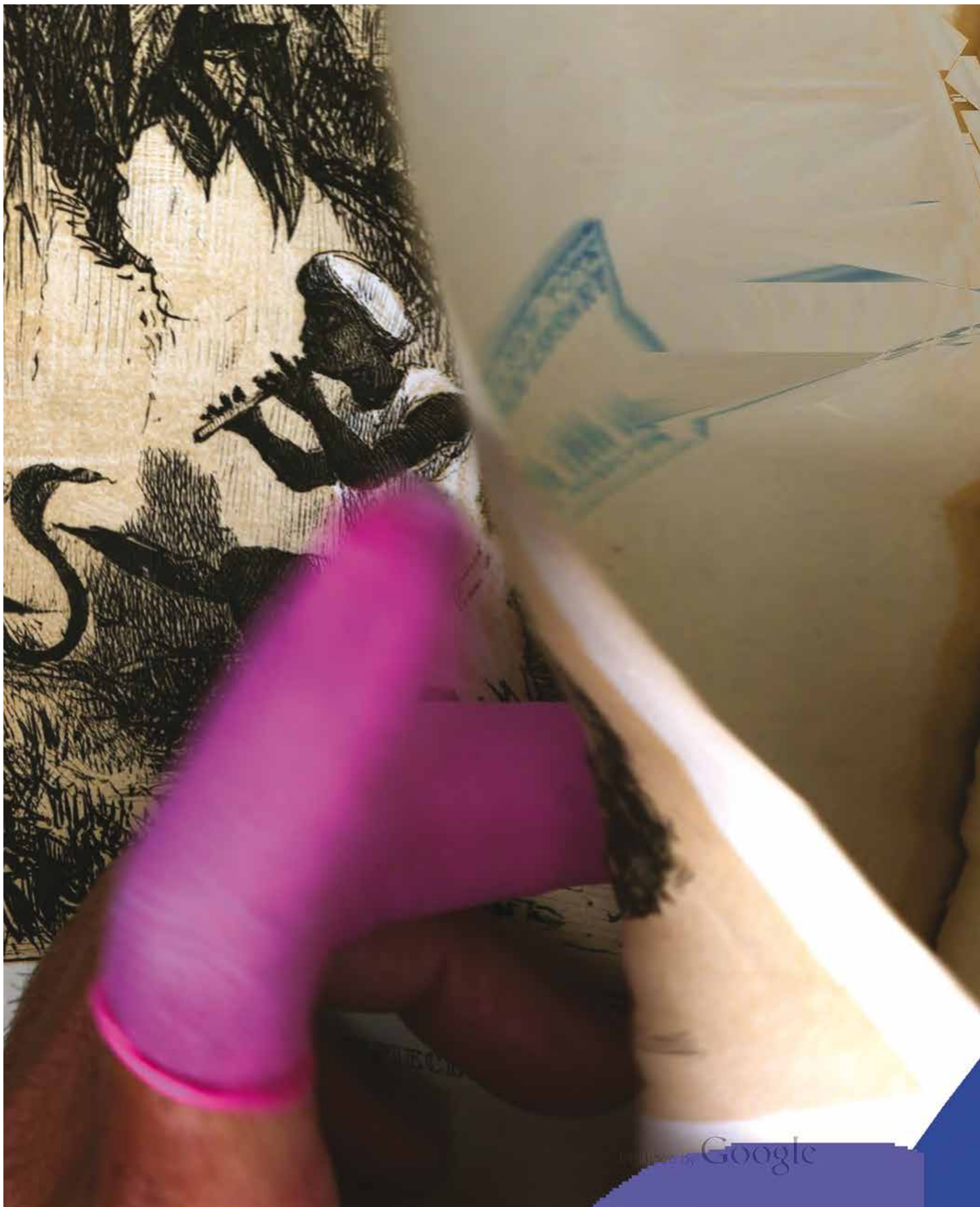
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# THE FINGER OF FATE.

—  
VOL. II.





# INDIAN LIFE.

BY

*Henry Robert*  
ONEL ADDISON,

GE," "BELGIUM AS SHE IS," ETC.

TIONS.

ILL.



to the inadequate  
 their own homes. Many of these  
 over, had no home. In all England and Wales the  
 ratio of out-door to in-door pauperism was 5 to 1. In  
 England and Wales (less the metropolis), 6 to 1. In  
 the metropolis alone,  $2\frac{1}{2}$  to 1. With the exception of  
 Hackney, which had a proportion of 6 to 1, a compara-  
 tively low rate of out-relief is observable throughout  
 the metropolis, but as yet in none of them had out-  
 door relief become the exception. Several of the  
 unions show an equal proportion of out-door to in-door  
 pauperism.

At Atcham, Salop, the proportion was as 1  
 This seems to be the only rural union where  
 proportion was low. In the large provincial  
 the same causes which operated in London had  
 to make the proportion of out-door to in-door  
 comparatively small.

Thus at Birmingham it was 3 to 1; at  
 to 1; at Leicester, 3 to 1; at Derby, 3  
 Manchester, 2 to 1. At Preston it was  
 York, 2 to 1. In South Wales the average  
 was as 16 to 1. At Aberayron, in Carnarvonshire,  
 was as high as 1. In North Wales the average  
 tion was



document on the subject of out-door relief.

Other influences were at work. Blue-books and official reports have unfortunately a very small circulation, and only a very limited number of persons have ever seen or heard of Mr. Longley's report. The subject was, however, discussed elsewhere. Mr. Longley, in fact, at a meeting of the Social Science Association, read a paper on the subject of Poor Law administration in which, speaking of out-door relief, he said: "The system operates to the encouragement of the anticipation of a parish allowance as a right, if not absolutely to be desired, at least as a present self-denial to obviate." Among persons interested in charitable work the new proposition attracted much attention. Mr. Longley alludes in various terms of praise to a work entitled *A History of the Visitors of the Poor in London*, by Mr. Bosanquet, Esq., Secretary of the Charity Commissioners Society.

At one of the conferences of guardians which took place at this period, Mr. Corbett, one of the inspectors, had drawn attention to the Parochial Missionary Society Association, members of which had acted as collectors of savings, and to the very large sums of money which had "through its means been saved by a very low and usually thriftless class of the poor." Guardians were then asked to consider what the poor could do for themselves, and also what the wealthy classes could contribute in private charity, and to the proper maintenance and dispaupering of the poor.

ness, and is a  
that has been  
of 241 persons  
at January 1873,  
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SEARCH

GRAB

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