## **Contingent Librarian**

**Simon Browne** 

Simon Browne is an artist, designer, experimental publisher, researcher and a contingent librarian. He is the initiator of the *Bootleg Library*, a collection of republished texts and the readers collected around them. His practice engages with the social dimension of publishing, free software and infrastructure that supports interpersonal knowledge-sharing networks. He is a member of the Rotterdam based collective Varia.

https://simonbrowne.biz https://varia.zone

- Could you please remind us what a bootleg copy is? How is it different from a standard copy?
  - The meaning of "bootleg" differs greatly

**S.B.** depending on the culture within which it is used. The word originally referred

to the practice of concealing an item (usually a weapon) in the leg of a boot. Later, during the American prohibition era, alcohol was often bootlegged by being produced and distributed illegally. I use it to mean an unauthorized reproduction of a source publication, in particular relation to the copies of files and books that are in the *bootleg library*. For many, bootlegs are inferior low-quality copies of popular items, made purely for the purpose of profit. They are often parodied for their inauthenticity (read: low-quality), for their "poor" imitation of well known brands. But at the same time there are also many bootlegs being traded online for their cultural value, such as rare unofficial recordings of music performances. And as Byung-chul Han points out, the Chinese phenomenon of shanzai bootleg products demonstrates a widespread culture that deconstructs foreign concepts of originality and singular identity<sup>1</sup>. The difference is in whether a publication is thought of as a singular work, or multiple text. Copyright regimes assert the singularity of the work, saying it is original. A standard copy assumes a single origin and voice, ignoring what Fred Moten and Stefano Harney describe as the social space of text<sup>2</sup> and the reader's part in constructing meaning and paratexts that emerge after publication. To see a copy as multiple in creation, transformation and interpretation is to understand text as interwoven, with overlapping editorial, technical and social dimensions. It depends on being able to access and modify it to make something that is similar, but different.

**T.C.** In 2018, you started the *Bootleg Library*, "a collection of republished texts

and the readers collected around them"<sup>3</sup>. You define this library as a "digital, physical and social" collection. Could you please explain these three aspects?

**S.B.** The *bootleg library* was formed through texts being produced by its readers; printing and writing documents, meta-

data, notes, scripts and software. There are interdependencies between the digital, physical and social; books made with free/libre software, physical limitations of machines and places where files and books are kept, and the need for the bootlegs to be shared in meetings between readers. Digital, physical and social are not separate, but overlapping aspects of the collection in relation to each other.

## T.C.

In your conference, you talked about the digital collection, a part of the *boot*-

leg library, that contains 625 books and 621 categories, almost as many categories as books. I often wonder about these increasingly specific ways in which we try to order art works. Tagging has boomed with AI, since it greatly relies on human labeling to be functional, or to give the illusion of function. Summarizing in a couple of words what an artwork entails became therefore essential to digital marketing. Tags are for sure, necessary. For those who don't know yet what they're looking for, they work as a sign, an indication, a small guarantee that they won't be wasting their time. A physical version of tags would probably be the shelf of the material library, that not only helps readers in finding a specific book but also guides the most curious through writings. Without any shelf, they wouldn't know where to look, what to pick, what to "give a try at". But at the same time, tags often completely miss the point of the works they so poorly try to describe. Aren't all tagging attempts at the same time needed and bound to fail?

The digital collection of the *bootleg library* began with installing the open-

**S.B.** source ebook management software Calibre<sup>4</sup> on a single-board computer, adding a few files and turning on the content server. I started adding more ebooks one by one, and invited other people to do the same by handing out flyers and putting up posters. I talked with many people about how to approach organizing the collection. For instance, it could be a rigid taxonomy with classification predetermined. Someone mentioned it could instead be a "folksonomy", a system where unrestricted tagging is the method of organization. It was the first time I heard the word "folksonomy" so I misheard the word "folks" and thought it to be "faux", or fake (to be fair, it was a native French speaker who introduced me to the word). I set about realizing a "fauxonomy", a system that falsely appeared taxonomic but gave complete freedom in organizing the collection. In many ways the software suggested in its interface a structure for ordering things, allowing users to edit metadata. They made tags (essentially the categories of the library) with a variety of approaches; using hashtags, full sentences, and sub-categorical tags. Having too many categories is a complete mess for

a large collection, but quite importantly revealing for a small collection. It makes the readers visible to each other, participating in the same system. Slowly, particularities begin to emerge.

When the digital library was ready to move online I installed the web application Calibre-Web<sup>5</sup>, which uses Calibre to serve files online. Calibre-web has private and public "shelves", which are ways to individually and collectively organize the collection. Calibre (and Calibre-Web) use a relational database to cross-reference metadata, so the "book" can be on multiple public and private "shelves". Clearly, this is not possible in a material library. Recently, I visited the Social Practice Library in the south of Rotterdam, a "non-complete" collection where a group of researchers are working with a collection gathered over the years by the artist Jeanne van Heeswijk<sup>6</sup>. There are only six categories; activism, cities, care, education, economy and public art. They are trying to work out the sub-categories by rearranging the collection. What ends up happening is that the collection is constantly moving around as visitors re-shelf books. But that's the whole point of the system, to touch the items and engage with them.

**T.C.** In your project *Temporary Indexing*,<sup>7</sup> you separate the books from their metadata, by printing the metadata only on a card, which then becomes a subject of discussion and social interaction, a support for telling about the book. What do actually meta-data tell of a book?

**S.B.** Temporary Indexing comes directly

from a file produced when you install Calibre or Calibre-Web. The software allow you to either write metadata manually or download it from external sources. With the web application<sup>8</sup> you can upload a metadata.db file and generate imposed PDF files of cards. Each card displays the title, author, tags, description and timestamp on either side, chosen before generation. The software was made by myself and Luke Murphy, another Varia member, and it also uses his Calibrestekje<sup>9</sup>. a Python library to query the SQL database. It's meant to be activated in print parties, where people print, cut and share cards. Metadata reflects the needs of the reader to navigate a system of storing texts-and it differs greatly between readers and collections. While testing the software, I borrowed several metadata files from friends. The bigger collections tended to be meticulously organized, the smaller ones not much at all with a lot

of missing metadata. And it makes a big difference whether the metadata was written; downloaded, written by hand, by many people or one. When it is one person's collection, the materiality of metadata on cards gives an insight that can be revealing. The reference point for finding a text becomes the person who uses the library and an analog interface, telling you not only what they read but also how they find and organize their texts.

You define yourself as acontingent librarian. What does it mean? Have the rise of algorithmic recommendations in the last decade modified the role of librarians?

I'll begin by saying that I am in no way

S.B. a professional librarian, nor have I studied information science. The term "contingent librarian" is a convenient shorthand for what I find myself busy doing; documenting and performing an ever-growing list of actions that support knowledge-sharing systems. I started using this term as I wanted to situate the collective work with a position of contingency; in recognition that situations that are always subject to change. I'd thought I made the word up but later found out that contingent librarians actually exist; they are staff who do the support work in places such as library circulation desks, where books are called up to be collected or returned. As collections become increasingly digital, the work of professional librarians is reduced by self-service software such as Bibliotheca<sup>10</sup>, which is installed at many public libraries in the United States<sup>11</sup>. Library members can search catalogues and reserve files and books using laptops and hand-held devices, and check them out with scanners at the library. This system removes the need for the public to interface with librarians, reducing their workload, but clearly it also removes the possibility to find what you were not looking for.

**T.C.** iting t

You said you were interested in crediting the person who told you about a

book, or the place where you found out about it in the *bootleg library*. I think this is an interesting aspect of how art still spreads among people. Algorithmic recommendations have not replaced friends tips or library spaces, but exist alongside them. In your opinion, as a librarian, what does it take for a person to meet a book?

Ostensibly, librarians refer readers to

**S.B.** information. The romantic view is that this happens through personal recom-

mendations. The reality is that they do this while aided by classification systems, software and machines that organize vast quantities of books and files. I usually find out about books through writers and readers, noting down new titles and surprising ideas to read and research later. According to Claude Shannon, novelty, or surprizal is the determining factor in how a message can be esteemed to be information. He said that how much information content is included in a message de-<sup>1</sup> Han, B.-C., Hurd, P., 2017. Shanzhai: deconstruction in Chipends on how surprising it is. For example, the statement "an apple is a fruit" is hardly surpris-<sup>2</sup> ing. But saying "a tomato is a fruit" has more information content, because it is a surprising (yet factual) statement. Perspectives can change based <sup>3</sup> The bootleg library, Simon Browne, Website (online library), on context and interpretation. It may be accepted in the laboratory but disputed in the kitchen or supermarket. Shannon information also played <sup>4</sup> a part in Niklaus Luhmann's zettlekasten (slip<sup>5</sup> box), a hypertextual hand-written system of pa-<sup>6</sup> See: https://jeanneworks.net. per cards by which the prolific German sociologist <sup>7</sup> Temporary Indexing, Simon Browne, Website, printed cards, organized his thoughts and ideas. His system employed atomicity and autonomy; each note contain-<sup>8</sup> See: https://index.simonbrowne.biz. ing one idea only that had to be standalone. Notes <sup>9</sup> See: https://calibrestekje.readthedocs.io/en/latest/. also needed to be linked and the context recorded.<sup>10</sup> See: https://www.bibliotheca.com. Curiously, Luhmann described the *zettlekasten* as <sup>11</sup> a "communication partner"<sup>12</sup>, reminding us that new thoughts are often conceived in communication with an other; not necessarily another person.<sup>12</sup> https://luhmann.surge.sh/communicating-with-slip-boxes It could be found in a box of index cards with surprising content, connected with tags.

Algorithmic recommendations are based T.C. on similarity of tastes. If I like artist

A and artist B, I will be recommended artist C, which other people who liked artist A and artist B enjoy. These machines are implemented by sellers of digital cultural goods (video and music for most part), whose aim is to keep customers online, streaming content. Is similarity a desirable way to collectively apprehend culture?

Algorithmic recommendations imple-S.B. mented by these sellers capitalize on

the sociality of sharing, resharing, liking, following and making collaborative lists. This is how novelty and difference can be introduced into a system that makes inferences based on similarity. In the case of "you may also like" algorithmic recommendations, similarity is used to produce an outcome that is always the same; that you remain on the platform. Algorithmic recommendations uphold an unspoken promise that everything is there; the main competing point between these sellers is often their catalogues and what they can offer. There is an encyclopedic expectation that is never satisfied. You may also like something that is not

there. Finding difference points towards the particular, and situated, allowing for divergence. To open a new tab, fork a branch, reproduce texts and handle files locally, while also finding connection points of relation between people and communities who access them.

- nese, Untimely meditations. The MIT Press, Boston, MA.
- Harney, S., Moten, F., 2013. The undercommons: fugitive planning & black study. Minor Compositions, Wivenhoe New York Port Watson.

books (printed library), events (social library), 2018. See: https://pzwiki.wdka.nl/mediadesign/The\_bootleg\_library. See: https://calibre-ebook.com.

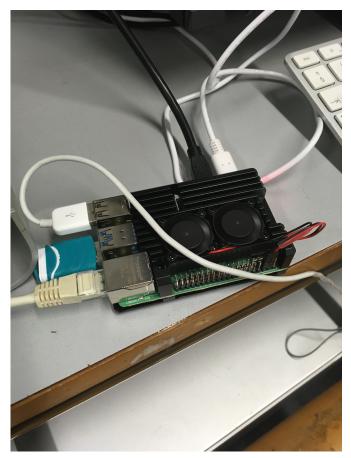
See: https://github.com/janeczku/calibre-web.

[2021]. See: https://index.simonbrowne.biz.

Bibliotheca is not to be confused with Bibliotecha, a free and open-source framework for distributing electronic books over a local network https://bibliotecha.info

|  | <section-header><ul> <li>Browsei</li> <li>Pacenty Adade</li> <li>Pacenty Adade</li></ul></section-header>   | ••• <>                        | ≜ △                    |   | hub.xpub.nl                       | Ċ                          |               | ٥                          |
|--|---|-------------------------------|------------------------|---|-----------------------------------|----------------------------|---------------|----------------------------|
| <ul> <li>Breachty Addel</li> <li>Hat Bools</li> <li>Hat Bools</li> <li>Hand Bools</li></ul>      | <ul> <li>Pacenty Addd</li> <li>Ha Bools</li> <li>And Bools</li> <li>Charad Bools</li> <li>Cover not</li> <li>Cove</li></ul>  | bootleg library               | Search Go!             | QAdvanced Search  |                                   |                            | Upload STasks | s 🛇 Admin 💄 admin 🕞 Logout |
| <ul> <li>I kot Books</li> <li></li></ul> | <ul> <li>And Roda</li> <li>And</li></ul>  | BROWSE                        | Discover (Rand         | lom Books)  |                                   |                            | L             |                            |
| In hot toods   Image: best rated Books   Image: best rated Book  | <ul> <li>in hot book</li> <li>is hot book</li> <li></li></ul>  | Recently Added                |                        |   |                                   |                            |               |                            |
| * Best rated Books   • Radd Books   • Unread Books   • Unread Books   • Unread Books   • Unread Books   • Categories   • Categories   • Categories   • Authons   • Publishers   • Languages   • Ratings   • Ratings   • Referentiation: Kombucke   • Publichers   • Publichers   • Ratings   • Referentiation: Kombucke   • Ratings   • Cover   Cover  | <ul> <li>Rest rated Books</li> <li>Read Books</li> <li>Unread Books</li> <li>Unread Books</li> <li>Unread Books</li> <li>Unread Books</li> <li>Unread Books</li> <li>Categories</li> <li>The Nome Guide to<br/>Fremmatation: Kombucha</li> <li>Authors</li> <li>Authors</li> <li>Languages</li> <li>Failings</li> <li>File formats</li> <li>PUBLIC SHELVES</li> <li>Covver<br/>not</li> </ul>   | <ul> <li>Hot Books</li> </ul> | Z                      | Self-Reliance<br>Library  |                                   | TOM WOLFE                  |               |                            |
| <ul> <li>Rad Books</li> <li>Uroad Books</li> <li>Uroad Books</li> <li>Discover</li> <li>Catogories</li> <li>The Nona Guide to<br/>Prometation: Kombucha<br/>Regression</li> <li>Authons</li> <li>Publichers</li> <li>Radi Books</li> <li>Radi</li></ul>  | <ul> <li>Picad Books</li> <li>Umrad Books</li> <li>Umrad Books</li> <li>Discover</li> <li>Categories</li> <li>The Noma Guide to<br/>Fermantation: Kombucha</li> <li>Fer Relaced, David 2 ber</li> <li>Authors</li> <li>Publichers</li> <li>Fer Relaced, David 2 ber</li> <li>Publichers</li> <li>Fiel formats</li> <li>Fer Genetty Addee Books</li> <li>Fiel formats</li> <li>Covver<br/>not</li> <li>Covver<br/>not</li> <li>Covver<br/>not</li> <li>Covver<br/>not</li> <li>Covver<br/>not</li> <li>Covver<br/>not</li> <li>Covver<br/>not</li> </ul>   | ★ Best rated Books            | 0.                     | Over 80 books about visionary architecture.   |                                   | TO BEENE                   |               |                            |
| <ul> <li>Discover</li> <li>Categories</li> <li>The Nona Guide to<br/>Series</li> <li>Authors</li> <li>Authors</li> <li>Publishers</li> <li>Authors</li> <li>Publishers</li> <li>Reserved</li> <li>Referentiation: Kombucked Ebooks</li> <li>File formatis</li> <li>PUBLIC SHELVES</li> <li>Cover</li> </ul>  | <ul> <li>Series</li> <li>A dutors</li> <li>A dut</li></ul>  | Read Books                    | Entirela               | ministrary buildings and remarks living,<br>with publishing and design, skill sharing,<br>everythy regard solutions, remarking a runnin<br>runne, spaces for parenthand, tays and<br>design. See obtained remarks | KENER FERENDEN                    |                            |               |                            |
| A Discover   Categories   Norma   Series   Authons   Publishers   Languages   Publishers   Pu  | *2 Discover   •2 Discover   • Categories   • Series   • Authors   • Authors   • Publishers   • Fainga   • Authors   • Authors   • Cover not   • Covver not   • Covver not   • Covver not   • Covver not  | 🕏 Unread Books                | Applement D            | other restrictive or improverished settings,  |                                   |                            |               |                            |
| Indext Series     Provide series     Indext Series     Indext Series       I Series     Publishers     Indext Series     Indext Series       I Publishers     Indext Series     Indext Series     Indext Series       I File formatis     Reccently Added Books     Indext Series     Indext Series       I File formatis     Indext Series     Indext Series     Indext Series       I File formatis     Indext Series     Indext Series     Indext Series       I File formatis     Indext Series     Indext Series     Indext Series       I File formatis     Indext Series     Indext Series     Indext Series       I File formatis     Indext Series     Indext Series     Indext Series       I Series     I Series     Indext Series     Indext Series       I Series     I Series     Indext Series     Indext Series       I Series     I Series     I Series     Indext Series     Indext Series       I Series     I Series     I Series  | In Series     Intervention Score-Mail Audio to Convertion Score-Ma   | X Discover                    | Coloritation III       | recreation, and creative approaches to living<br>radically.   | TENTED BY JEE KAREGANIS           |                            |               |                            |
| Image: Series     Peerd Redrept, David Ziber     Higher Education<br>Joy Gragantia E Biolana Eoro A<br>Event Hedder & Austrice I Series     Tor Wolfe       Image: Authors     Joy Gragantia E Biolana Eoro A<br>Event Hedder & Authors     Tor Wolfe       Image: Publishers     Joy Gragantia E Biolana Eoro A<br>Joy Gragantia E Biolana Eoro A<br>Joy Grametra & Marina Fossed     Tor Wolfe       Image: Publishers     Image: Series     Joy Grametra & Marina Fossed     Tor Wolfe       Image: Series     Image: Series     Joy Grametra & Marina Fossed     Tor Wolfe       Image: Series     Image: Series     Joy Grametra & Marina Fossed     Tor Wolfe       Image: Series     Image: Series     Joy Grametra & Marina Fossed     Tor Wolfe       Image: Series     Image: Series     Joy Grametra & Marina Fossed     Tor Wolfe       Image: Series     Image: Series     Joy Grametra & Marina Fossed     Tor Wolfe       Image: Series     Image: Series     Joy Grametra & Marina Fossed     Tor Wolfe       Image: Series     Image: Series     Joy Grametra & Marina Fossed     Tor Wolfe       Image: Series     Image: Series     Joy Grametra & Marina Fossed     Tor Wolfe       Image: Series     Image: Series     Joy Grametra & Marina Fossed     Tor Wolfe       Image: Series     Image: Series     Image: Series     Joy Grametra & Marina Fossed       Image: Series     Image: Series </td <td>I Series     Here Hoczyp, David Zibor     Higher Exaction     David Exaction       1 Authors    </td> <td>Categories</td> <td>*<br/>The Noma Guide to</td> <td></td> <td>Shadow Libraries: Access</td> <td>The Electric Kool-Aid Acid</td> <td></td> <td></td>  | I Series     Here Hoczyp, David Zibor     Higher Exaction     David Exaction       1 Authors  | Categories                    | *<br>The Noma Guide to |   | Shadow Libraries: Access          | The Electric Kool-Aid Acid |               |                            |
| I Authors     Even Head & Re Gry Authors       I Publishers     Mark Field Authors & Markins & Mark Field Authors & Mark  | I Authors<br>I Authors<br>I Publishers<br>I Languages<br>I Langu | Series                        |                        | Temporary Services  |                                   |                            |               |                            |
| If Publishers     Meets Plants A Lawnone Lang A       Image Languages     Performation (Participation Res A)       Image Public SHELVES     Image Rest A Lawnone Lang A       Image A Lawnone Lang A     Automation Res A)       Image A Lawnone Lang A     Image A)       Image A Lawnone Lang A     Ima  | If Publishers     Marker J. Java Caumoo Ling A. Java Caumoo   | L Authors                     |                        |   | Evelin Heidel & Eve Gray & Laura  | ****                       |               |                            |
| Image in the second                             | Image: second secon  | $_{	au}$ Publishers           |                        |   | Mirek Filiciak & Lawrence Liang & |                            |               |                            |
| Pile formats     Recently Added Books       PUBLIC SHELVES     Image: Cover Cover     Cover  | Image: File formats     Recently Added Books       PUBLIC SHELVES     Image: File formats       III Anthropology     Image: File formats       III Colonialism     Cover not       III Colonialism     Cover not  | M Languages                   |                        |   | Jorge Gernetto & Mariana Fossatti |                            |               |                            |
| Image: Colonialism     Image: Cover     Cover     Cover  | PUBLIC SHELVES<br>III Anthropology<br>III Colonialism<br>III Cybernetics<br>III Cybernetics   | ☆ Ratings                     |                        |   |                                   |                            |               |                            |
| PUBLIC SHELVES   | PUBLIC SHELVES  | File formats                  |                        |   |                                   |                            |               |                            |
| E Anthropology<br>Cover Cover Cover  | E Anthropology<br>E Colonialism Cover not Cover<br>Cover not  |                               |                        |   |                                   |                            |               |                            |
| I≣ Colonialism Cover Cover Cover   | I Colonialism Cover Cover not Cover not   | PUBLIC SHELVES                |                        |   |                                   |                            |               | CONTRACT DESCRIPTION       |
| Cover Cover Cover  | I Cybernetics not not not   | Anthropology                  |                        |   |                                   |                            |               |                            |
|  |   | E Colonialism                 |                        |   |                                   |                            |               | THEFT                      |
|  | E Feminisms available available available available   | Cybernetics                   |                        |   |                                   |                            |               |                            |

The bootleg library, Simon Browne, Homebrewed website, [2020]



The bootleg library, Simon Browne, Homebrewed server, [2020]



*The bootleg library*, Simon Browne, Printed collection, Varia, Rotterdam, [2020]



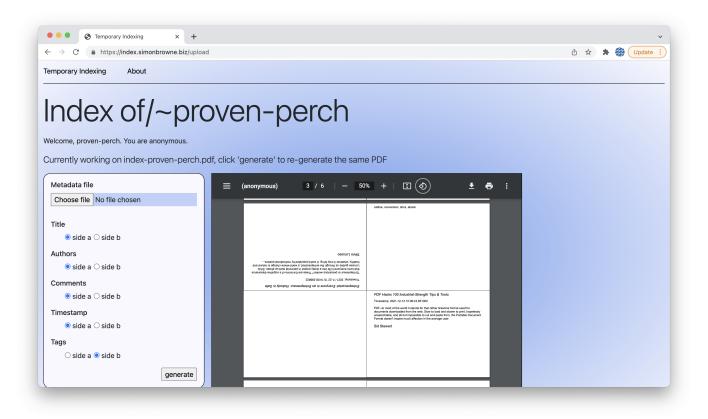
*The bootleg library*, Simon Browne, Nomadic "mini-bieb" (former champagne box), [2020]



The bootleg library, Simon Browne, Session, Onomatopee, Eindhoven, [2020]

| where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where?<br>where? | Addut the ladeling there will be addeding the second secon  | where?<br>where?<br>whore the theory, karel doormanhol 45<br>whore?<br>whore adds, 12 02 200<br>whore assessive with be run on third day,<br>there are assessed with a whore the theory<br>there are assessed with a whore and of them<br>what to bring?  | abid the booting impry<br>The shoot of the processing of the shoot of th  |
|--|---|---|---|
| a computer<br>and some of your<br>faculte books (PDF,<br>EPUB, whatever)   | hub spub.nk/bootlegithmey<br>then enter in the following login details:<br>user: FFREMMHD<br>persoward: WASHHORE  | what so trive:<br>a computer<br>and some of your<br>terourite elosis (PDF,<br>PUB, whatever)<br>what will we do?<br>well have an introduction to the "booting Brary",<br>well have an introduction to the "booting Brary",  | hubupuhnihoodingatrary<br>then enter in the fallowing login details.<br>Leven: TheEWNHO<br>password: WASHIORE<br>used accounts  |
| we'll have an introduction to the "bootleg<br>literary", which is a shared sight and physical littrary of<br>bootlegad tarks, kit's make user accounts, control<br>and updat some texts, talk bootly what was man<br>at how we like to organize littlary and weeks. And<br>together discuss ways the bitrary can develop.  | user executing<br>registered users can access all of the fault acts of the farm<br>including creating and acting packate and packate inter-<br>mediate acting acting acting acting acting acting acting<br>access of approximations can be made all actional packate acting<br>access of approximations can be made all actional packate acting<br>acting acting acting acting acting acting acting acting acting<br>acting acting acting acting acting acting acting acting acting<br>acting acting acting acting acting acting acting acting acting acting<br>acting acting acting acting acting acting acting acting acting acting acting<br>acting acting acting<br>acting acting act | well have an infolucion and a bysical bitrary of<br>which is a shared digital bit a bysical bitrary of<br>booltegged some texts, tak about what we're reading<br>and how we like to cranarise our booktehews, and<br>together discuss ways the library can develop.   | registrand users can access at of the latence of the brany,<br>including calling and offent galactic and register of the states of the brany<br>experiment of the states of the states of the states of the states of the<br>access may be accessed and the states of the states of the states of the<br>calling of the states of the states of the states of the states of the<br>calling of the states of the states of the states of the states of the<br>calling of the states of the states of the states of the states of the<br>calling of the states of the states of the states of the states of the<br>calling of the states of the states of the states of the states of the<br>states of the states of the<br>the lates of the states is stated and the states of the<br>states of the states of the<br>states of the states  |
| sessions   | the bearling lickary is small but growing, "Individually updoeted<br>and cataloging discretises who are motivated imply by the denime<br>to share the least hey read, and so the collection represents the<br>masters interest, which may from contractivities they to faritrisms<br>to literature to technical manuals and zince (and a lot mono).   | sessions  | and catalogued by readers who are included amply by the derive<br>to share the busine preceders and a second source that are the second source that<br>the second second second second second second second second<br>to situative to technical manuals and areas faired a fair monol.  |
|  |   | haallar   |   |
| bootleg  | about the booting timery<br>the booting they is a digital, and physical<br>coalection of tests the iteray consist of<br>beolingseffects, and in the same of change<br>proceeds the bit lenging is compared<br>development of the lenging is compared<br>the with floadcasic given during persons.<br>the physical lenging is compared   | Model a small nom in the drawing station, by the private<br>WHO KOBS (a small nom in the drawing station, by the private)<br>where a<br>methods will station and station that the station of the st | Add a Tiel booking (Barry<br>The constraints way is known constraints and the state of the<br>from set POPIs and EPUIII and compared control of them. The adalation<br>from the adalation and show marked in the DEL.<br>Project Adalation Section<br>and the constraints and the adalation of the<br>market in an adalation show and adalation of the<br>market in an adalation show and adalation of the<br>market in a constraints and adalation of the<br>market in a constraints and adalation of the<br>market in a constraint and adalation of the<br>market in a constraint adalation of the<br>market in |
|  | colection of repairing/ books currently<br>attend in an of champapo case, most<br>attend at an of champapo case, most<br>some downeld by writers. The digital literary<br>furning on the cose is done to activate<br>authore-well a stanking at the UIE:<br>http:spb:rt/bookgikrary   | wednaday 041219 10:30-1100, and 1100-1130<br>what to bring?<br>a computer with some of your favourite PDFs on it, and s cup for<br>tes or coffselif you want it (there will also be spare cups)   | books type benchood anotheld and institutional functional.<br>See that yield in the production of a source publication.<br>The physical blow yield appropriate the publication of the physical blow yields and the source should be<br>which is there are also another the physical block and the source block and the physical block and the source block and   |
|  | then enter in the following login details:<br>use: ThERWING<br>persistent WKSHCNE<br>were recorded:<br>registence lucars can access all of the features of the library,<br>including oraning and elling public and protein structure handwar which<br>are many to organize the collection to public structure;<br>in the library or and the collection of the library user<br>are many to organize the collection of the library user.  | b) Main of dimension<br>the consist the basic free search of the basic           | which is copie-sources shows the effort accord in its population can be<br>according to the sources shows the source shows the source shows the<br>cover by off controls to order shows the control shows the source shows the<br>second cover by off controls to order shows the source shows the<br>according to according to according to according to according to<br>allow subsets for manually or automaticably effect or adaptation and<br>according to according to according to according to according<br>and cover according to according to according to according to according<br>to according to according to according to according to according to according<br>to according to according to according to according to according to according<br>to according to according to according to according to according to according<br>to according to according to according to according to according to according<br>to according to according to according to according to according to according<br>to according to according to according to according to according to according<br>to according to according t  |
|  | accourt registrations can be made at according theory assurance, at by<br>request leand are used to altern at bootskyllbraininggmest.com).<br>We cannet collection the topology individually uploaded<br>the contexpect provide state of the state of the state<br>readers interests, which range from critical leads to the state<br>readers interests, which range from critical leads to the state<br>readers interests, which range from critical leads to the state<br>the state of the state of the state of the state<br>readers interests, which range from critical leads to the model.  | decease findings write reading, and thorwards the pose institute can<br>develop these sectors are then and do not not all patients that<br>collea and smade will be provided.)<br>any questions?<br>compression in the spub studio, or send him an empiliat<br>bootlegit barhang granuloom  | - one bit is not consistent and constant that are well able to appropriet.<br>Bits do constant that have a constant that are solved able to approximate,<br>and approximate that and approximate that the solved able to a solved<br>obtained on the solved that and approximate that the solved able to a solved<br>and approximate that the bits and and approximate that the solved able<br>proximate that the bits application are and that the bits application are approximate that the bits application are approximate to application and application and application are applications and applications are applications are applications and applications are applications and applications are applications and applications are applications and applications are applications are applications and applications are applications and applications are   |
| sessions   |   | sessions  | part huit category (2007) and part of course and a speed of<br>about the category (2007) and an an an and a speed of the expectition of the speed of<br>region that out more  |
|  |   |   |   |
|  |   |   |   |

The bootleg library, Simon Browne, Flyers, [2020]



Temporary Indexing, Simon Browne & Luke Murphy, Website, [2021]



A Moment for Temporary Indexing, Simon Browne, Print party, Varia, Rotterdam, [2021]



A Moment for Temporary Indexing, Simon Browne, Print party, Varia, Rotterdam, [2021]



A Moment for Temporary Indexing, Simon Browne, Print party, Varia, Rotterdam, [2021]

## **Further readings**

- Bowker, Geoffrey C. and Star, Susan Leigh 1999. Sorting Things Out: Classification and Its Consequences. Cambridge (Mass.): MIT press. (Country: US ill., cartes. 24 cm. Bibliogr. p. [335]-365. Index.)
- Gitelman, Lisa 2014. Paper Knowledge: Toward a Media History of Documents. Duke University Press. doi:10.2307/j.ctv11smg09
- Hayles, N. Katherine 2021. Postprint: Books and Becoming Computational. Columbia University Press. doi:10.7312/hayl19824
- Krajewski, Markus and Krapp, Peter 2011. Paper Machines: About Cards & Catalogs, 1548—1929. Cambridge, Mass: MIT Press. (Country: US ill. 24 cm. Bibliogr. p. [180]-205.)
- Olson, Hope A. 2013. The Power to Name: Locating the Limits of Subject Representation in Libraries. Dordrecht: Springer Netherlands. Retrieved from https://public.ebookcentral .proquest.com/choice/publicfullrecord.aspx?p=5579656 (OCLC: 1066179808)