Occasional Papers: archival troves, affordability and accessories

Sara De Bondt and Antony Hudek
in conversation with Erica Foden-Lenahan and Gustavo Grandal Montero

The world of art publishing is often characterized by hefty exhibition catalogues and glossy artist monographs that aim to be comprehensive documentation of a theme or an artist's output, but also cost more than pocket money to purchase. As art librarians we purchase, move, and sometimes read them every day. Occasionally a publication will catch your attention, maybe because it appears ephemeral, or perhaps because it more closely resembles books that you might accession into an artists' books or artists' publications collection. Occasional Papers publications have that look and yet their content points to a wider audience. Their philosophy of the cheap paperback makes them unusual in mainstream art publishing. How does a small publisher survive? Clearly by disregarding just about everything the publishing textbooks say. Occasional Papers has found its niche and sat down to tell us about it.

'Occasional Papers is time-sensitive, [and might disappear] when the archival wave has passed', said Antony Hudek, one of the two founders of the publishing venture Occasional Papers (OP), which seems overly pessimistic until one understands OP as part of a continuum of independent art publishers. Like the journal *Dot Dot Dot*, which ceased publishing after 10 years. Or rather it morphed into *Bulletins of the Serving Library*, a hybrid online journal with bulletins published in PDF format and once a year printed and bound in a volume. OP sees that it will have a natural end point. 'We are at the moment of intersection where the books we produce coincide roughly with a resurgence of interest both in the book form and the historical periods OP has been attracted to, namely the 1960s to the 1980s – that is, before the advent of the digital'. Once those two diverge again would be an end point.' That view, in itself, is not unique in the world of art publishing. Recently Gerhard Steidl, founder of the German publishing house Steidl, said in an interview that he was not interested in his company continuing on after he is gone, but instead hopes to have passed on his know-how and ideas to others for them to create something new.[1]

Occasional Papers is young, founded in 2008 by Sara De Bondt, a graphic designer, and art historian Hudek, so it may be premature to be discussing, almost planning, its demise. It is an unlikely venture at a time when the death of the book is proclaimed regularly, yet their nearly 20 publications to date [see http://occasionalpapers.org] have a timeless look and make an important contribution to the corpus of art and design literature. On a hot summer day, De Bondt and Hudek met with *Art Libraries Journal* editors Gustavo Grandal Montero and Erica Foden-Lenahan to discuss the OP story and ethos. It was a wide-ranging conversation that has been pared down to cover their thoughts about their projects, art publishing and the future of the book.

Impetus to publish

EFL: What is your background and how did it lead to this venture?

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AH: We both studied at the Jan van Eyck Academie in Maastricht at different times. They had a tripartite system then – theory, design and fine art. Sara studied design and I did theory. I had department envy because I wanted to hang out with the artists and designers. It seemed like producing books about art combined all three effectively, so that was my first interest.

SDB: When we first got together as a couple we were searching for something to do together. As I am a graphic designer and Antony an art historian, books seemed like a logical step.

AH: Also this idea of distribution, there are limited outlets for art historians. You have to compete for space and have peer reviewers... We wanted to carve out a space that had some kind of rigour to it but that wouldn't be held to abstract and arbitrary standards.

GGM: What about the context of breaking down barriers between art and design, between theory and practice, between history and current/present practice? How much of that is conscious?

SDB: It wasn't a conscious decision; it was just everything we were interested in. We have overlapping interests.

AH: The historical was always really important, no?

SDB: Definitely. There are lots of books about graphic design but they are these huge coffee table books about 100 business cards without any text. It doesn't tell you how it's made, who it's made for, what the process was, nor does it look back at what was made before. And it has become worse with blogs and social media. Feels very much like a fan-based culture, people admiring work or putting up work to be admired, but criticism isn't part of it. Even a lot of design writing in major magazines is admiration or description rather than historical or critical. So I was hungry for something different and quite influenced by Hyphen Press and Dot Dot Dot. I was keen for something that talked about graphic design, something deeper.

AH: The art historical part is also opportunism and the idea of being reactive. That was one of the first principles that we established. So many publishers deal in absurdly long time-lines. And it seemed possible if we could stay flexible and cheap enough. The John Latham book [*The Portable John Latham*, 2010] appeared out of nowhere, simply because we had access to the material through my work on the Latham archive at Flat Time House and the Anarchive exhibition at the Whitechapel Gallery. Similarly, for our first title, on Ken Briggs [*The Master Builder*, 2009].

Projects

SDB: Maybe we should talk about that first book? Ken Briggs was the graphic designer for the National Theatre in London during the 1960s and 1970s. We had been talking about starting OP and I went for a drink with designer and friend Fraser Muggeridge. He said 'I saw this really great Briggs show at the Pump House Gallery, nobody is going.' So we had the idea to produce a book in time for the closing of the show to attract more people. I think we did the whole thing in two weeks: interviewing, transcribing, designing, editing and printing it.

AH: But it is funny how it already had the archival element and historical graphic design; it encapsulated the interests we shared.

SDB: Thanks to your input it has a full biography at the back. And although it is a small pamphlet, it is kind of rigorous.

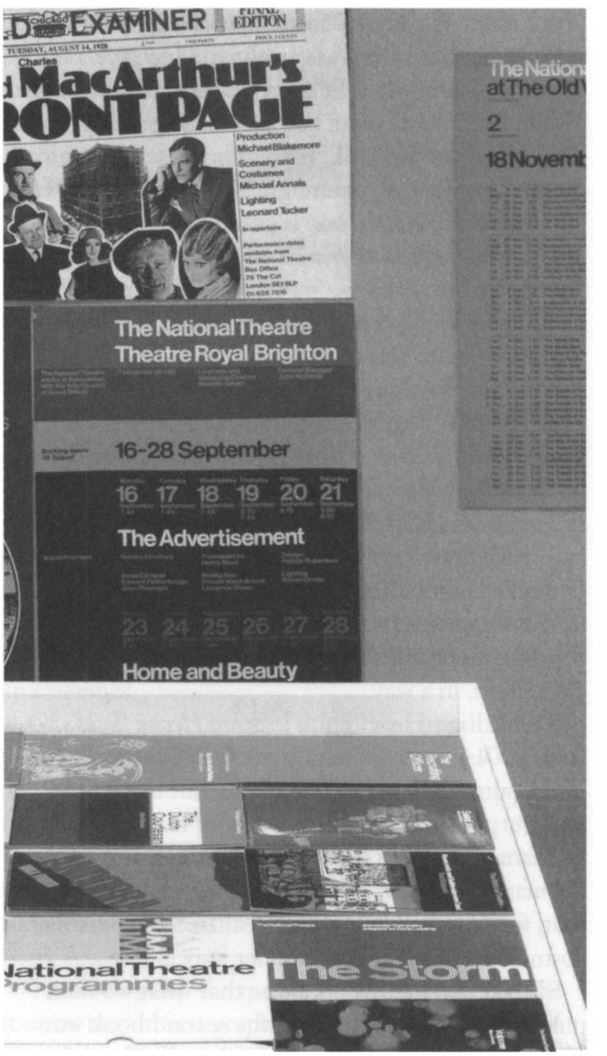


Fig. 1 *Master Builder* book cover, 2009. © and courtesy of Occasional Papers.

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AH: OP often relates to some archival trove, a homeless archive element. With the John Latham, with Briggs, and even with our latest book *Please Come to the Show* [2014].

GGM: You say it's about opportunism but there are certain connections that you can see between some of these artists and also the books.

AH: In general we are motivated by a kind of urgency. With *Please Come to the Show* people understand that it's archival, but it's also about an exhibition [at the MoMA Library, New York, and Exhibition Research Centre, Liverpool] of work that is now extremely topical. It's also about a moment in British and international art that is much on our collective minds, that of conceptual art between roughly1968-1972. We seem to return to these dates, when there were so many interesting exchanges in the UK, but also in Europe and elsewhere.

SDB: It is also about people who are slightly forgotten or outside, who were not good at self-promotion, slightly eccentric. Ken Briggs said in his interview that he was once invited to give a talk to students and when he finished they asked him to give it again because he had spoken so quickly. He never gave another talk. If you don't keep putting the word out there, you might be making really amazing work but no one is going to remember it. I guess that is the same for Dom Sylvester [Houédard, *Notes from the Cosmic Typewriter*, 2012], in a way. He stopped making art and was practically forgotten for the next two decades.

AH: The first term we used in a description of OP's brief was 'overlooked figures'. Many of our books are highly biographical – these are actual people's lives, people's work. It goes slightly against the grain of a contemporary interest in anonymous, collective practice; OP publications would be embodied, about singular views. I think that applies to the eccentricity of a lot of these figures, which I think is important. The emphasis on the subject is discrepant, in a way.

The Adrian Henri book [*Adrian Henri: Total Artist*, 2014] is a case in point. He had his moment in the sun, again in the late 1960s, but he's still big in Liverpool. We lived in Liverpool for two years. It was fantastic to discover a local hero who clearly has resonance way, way beyond the Beat generation. So that, for us, is gold, when we realize these personal cosmologies have much broader appeal.

SDB: I don't know if I agree that what we do is purely biographical, because the second book was *The Form of the Book Book* [2009], a collection of articles about book design. So maybe OP is also about forgotten topics, not just people.

AH: Yes, but unlike b_books or Sternberg Press, bigger publishers, it is not about theory as a pursuit. We have had proposals about theory. If any theory appears it is through the practice or the people, I think that is important to state. The case study seems important as a model because then you can really puncture a lot of histories.

SDB: I was thinking maybe it is important to say that, for me, it is a hobby. It's something I do for pleasure, so it is what I am interested in. It is much more organic than doing a business plan, running a company. It is a place for having fun, if that makes sense. Doing things we are interested in, rather than just because we want to have a publishing company.

AH: I don't think hobby is the right word, because more and more I see how OP is shaping our practices, respectively.

SDB: That's true.

EFL: You have mentioned people giving you proposals, how do you decide on your contributors? And do you commission things or do people just talk to you? How do you decide on your next project to publish?

SDB: There is not really a set formula; some books were conferences we organized and it was a way to disseminate material from the conference. Some, like the book on Dom Sylvester, were topics we were interested in so we sought out Nicola Simpson [the editor] and in discussion with her and others, including Gustavo, came up with the content. Others, like *Please Come to the Show*, came out of Antony's professional projects. Stephen Willats was someone Antony was writing about, and who invited us to produce *The Artist as an Instigator* [2010] when he heard about OP.

EFL: But you said earlier that people have come to you with proposals?

AH: Yes, some really interesting ones, but that is a recent thing. It is sad when some really good proposals come in and we are not able to do it. There was a guy who had this wonderful anthology of electronic music in the UK, he really lost patience with us. Josephine (our daughter) had just been born. The Peter Dreher [*Peter Dreher: Just Painting, 2014*] was thanks to Sara's connection with MK Gallery in Milton Keynes.

SDB: Yes, my studio was designing the book and they were looking for a publisher. That's the only book that happened that way though.

Publishers

GGM: You have both had dealings with larger publishers, how does OP compare or relate to a

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mainstream publisher like, for instance, MIT Press? You do something that they would not do?

AH: More than MIT, because we have had little contact with them, I think Koenig is a good example. It was exciting to be in the running with them for Lynda Morris' André Cadere book, but also disappointing when we didn't get it because the book felt quite right for us. On the other hand, Koenig granted us exceptional permission to reprint Robert Filliou's *Teaching and Learning as Performing Arts* [2014], which had long been out of print.

GGM: Perhaps we can mix in the question about being non-profit and affordable. Taking Tate Publishing as an example, which is part of the revenue-making side of their operation, before they have any discussions about design, the accountant is there asking 'How much is it going to cost? How many copies will be printed? How much are we going to make from it?' And without that information there is no further discussion of the project. I am sure you don't approach things in quite the same way.

AH: We have focus groups … [laughter].

Finances

AH: Do you want to talk about the one book pays for the next? We started out with that idea.

SDB: The Ken Briggs cost £900. We got £300 from the National Theatre, £300 from Pump House and we put in £300 … that covered the printing. And the sales of that we put towards printing *The Form of the Book Book*, which fortunately was completely covered by Calverts Printers. It sold out quite quickly. And since then we've been banking on the sales of a each new publication, having a little bit of money from one book to invest in another and that keeps us going. We have had a few books with some external funding,which has helped enormously.

AH: We've been supported three times so far by the Henry Moore Foundation, with a Bob Cobbing title coming out next year, which they've put money towards. It is about sharing interests in these histories, including with funders. And there is a Stephen Dwoskin book we'd like to do, with Rachel Garfield at University of Reading. Hopefully there will be some echo with funders, where they'll see, again, the relationships we're forming. Dwoskin, like Latham, fits well in this expanding network of post-1960s culture and hopefully that might translate into some financial continuity.

SDB: We often rely on a personal favours too, that is important to say. A lot of authors and editors have accepted not to be paid, or be paid very little.

GGM: I was looking at the list of things the Arts Council England funds. They are still funding Book Works and *Art Monthly*, but I don't think they fund any other print projects. Have you ever asked them for money?

AH: Yes, but we don't qualify on various counts. We are not officially non-profit. When we say non-profit, it means that we make no profit, but we don't have a board of directors, we are not a registered charity, so in a way we operate beyond the margins of funding streams.

It's much more intuitive than that; we don't always know how to publish something but we know we will be able to fund it somehow.

SDB: It has happened a few times that we have put our own money into projects.

AH: But certain books, like *The Form of the Book Book* and *Please Come to the Show* are what one would call sellers, which in turn support other titles.

SDB: *Born in Flames* [2011] is the only one that was completely finished when it came to us. We immediately liked it as it was. It was designed by Kaisa Lassinaro – she designed it, transcribed it, made it, it's her work. We published it through crowd-funding because it felt appropriate to the nature of the book.

AH: It was before Kickstarter; we put out a call for money and a lot of friends and colleagues helped out. The film that the book was based on was funded just like that, as well. It was made in pieces, every time they got a bit of money, Lizzie Borden would produce a further length of the film.

GGM: How many copies do you print?

SDB: Two thousand in most cases, and we've sold out of many of our titles.

AH: The problem is we have no money to reprint, since we want to prioritize new titles. We have discussed making a grant application for reprinting some editions, just to keep up the catalogue.

EFL: Is that because you are charging too little for the books? You are taking the affordability aspect to an extreme?

GGM: It is a wonderful thing. You see all sorts of people buying OP books at fairs, there is real value in why you do that. At the same time Erica may be right.

AH: I still believe the original Penguin style of publishing is a beautiful thing, we have to balance the costs of production with a price that makes a book accessible.

That brings up the question of audiences. When it came to our first graphic design book, we kind of knew who the buyers were, but it is quite a mystery with many of our titles who actually buys them. So it is hard to estimate how much to charge. Our

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most expensive book was *Graphic design: History in the Writing (1983–2011)*, it was £20 and it sold wonderfully. It paid for a few titles.

EFL: Twenty pounds for a textbook, because that is your audience for a synthesis of writings on graphic design. Tutors will put that on their reading lists so students, and libraries, are going to buy it. And £20 is actually a good price for a textbook.

AH: Yes. And I think it is fun to mention that the spine is reinforced because we were really hoping that it would be photocopied over and over, so that one copy would serve many more.

EFL: It probably has, since it is out-of-print.

SDB: That one is being reprinted at the moment. Another design publisher told me their experience of pimping up their books; the more expensive and fancy, the better they sell. So they print in China because they can afford to do more luxurious things there and their books sell out before they come back to London. That is a different model, but we try to make an ecological argument too, we don't want to make expensive books that use ecologically unfriendly materials.

Design and production values

GGM: Sara, you don't design all the titles, but there are quite a few things, such as use of primary colours, inexpensive materials, that are distinctive characteristics of OP books.

EFL: That forms an aesthetic [pointing to a grouping of books, see opposite page].

SDB: Yes, I designed all of them, but mostly for economic reasons. I would be happy to be able to commission other designers.

AH: I think it is fair to say there is a core design approach. It is in the spirit of the object, of the content of the book.

EFL: You have gone from previous books, printed in black only, then moved to coloured text and then, in *Please Come to the Show*, using coloured images. Is that purely to do with the funding you received for this book?

SDB: Yes.

GGM: But even with it, there is still an aesthetic of the inexpensive. You could probably print this elsewhere with glossy, higher quality paper for the same price, if you wanted to.

SDB: It would probably be cheaper to print on glossy paper. But it is important to us to print local.

AH: We are trying to change a bit … we have this fear of doing the same book over and over. Now the idea is to get away from the facsimile production look. This one (referring to *Please Come to the Show*) helped a bit. It's easy to fall back on the pattern of images of texts, which we have done a lot.

SDB: It's also because people almost expect it now. When Richard Hollis designed his cover, he even tried to make it look like Occasional Papers. Same with Alison Britton. She asked 'Am I going to have a coloured cover, maybe a blue one would be good?' When I design books for clients, the design part is the only thing I need to think about. But with OP, it also includes managing the production time-line, editing, chasing copyright requests, proofreading, sourcing images, contacting distributors, organising launches, putting it all together. Often the design is an afterthought and quite last-minute. I just do it, but I don't want to show off, which I might need to do to make a client happy.

Events

GGM: Perhaps we could talk about the book as a project that is completed and that works with your events. You tend to do interesting events, the book launch is quite an important part of the process, it seems to me.

AH: It is very conscious, and a great way to reach new publics. We never sell at any of the events, really.

For the Dom Sylvester event at South London Gallery, John Sharkey, Jasia Reichardt and others – people who hadn't been in the same room for years – came together. There was the sense that it wouldn't have happened except for the book launch. The day was a mix between a speakers' corner and open mike: people were asked to talk about or show material by Dom Sylvester, with at the end a grand finale with performances by David Toop and Max Eastley. We also organized an exhibition, with material from private and public collections. Despite all this, we only sold about 20 copies, but that moment has lasted very well, people still refer to it. It was a way of capturing the late 1960s period. How do you lay the groundwork for the reception of a book? Publishing and distribution are completely un-medium-specific, events are part of that same gesture of trying to make things available. The Adrian Henri will have an event attached to it as well, in Liverpool. But, to be fair, we've seen a correlation between holding an event and a spike in online sales.

SDB: It is often when we launch a book then the other books start to sell. They generate interest.

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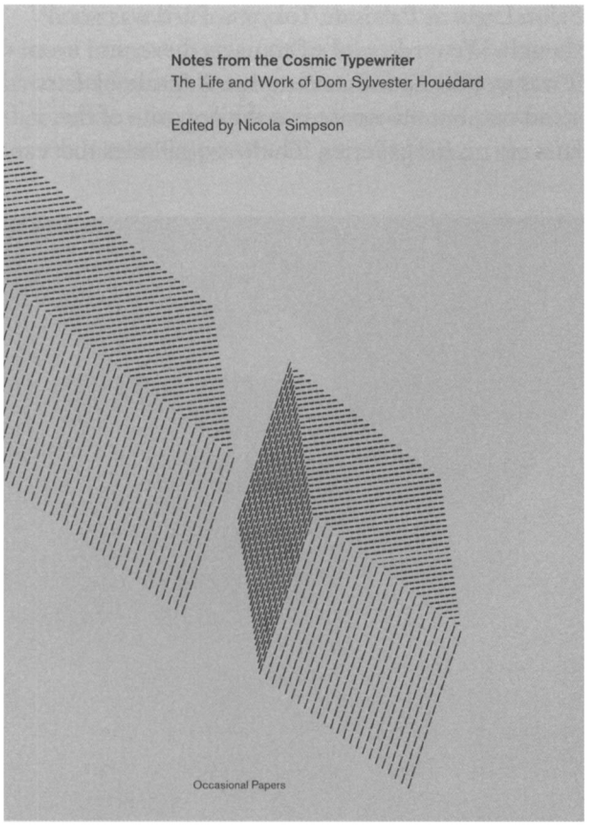


Fig. 2 *Notes from the Cosmic Typewriter* book cover, 2012.
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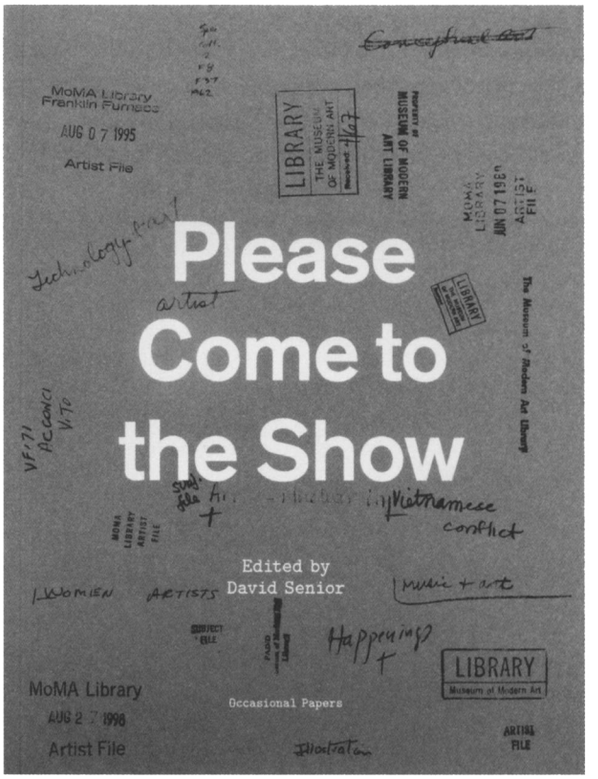


Fig. 3 *Please Come to the Show* book cover, 2014.
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Fig. 4 *The Form of the Book Book* book cover, 2010.
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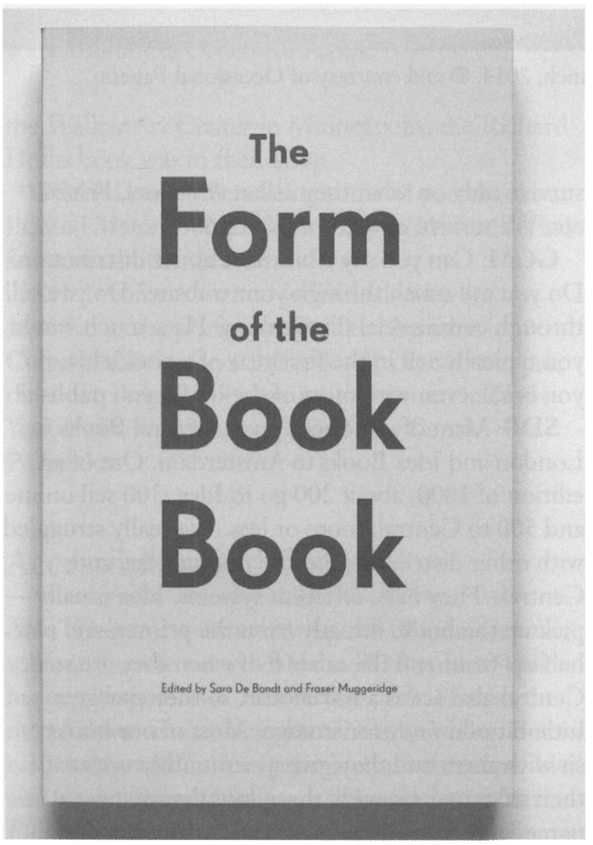
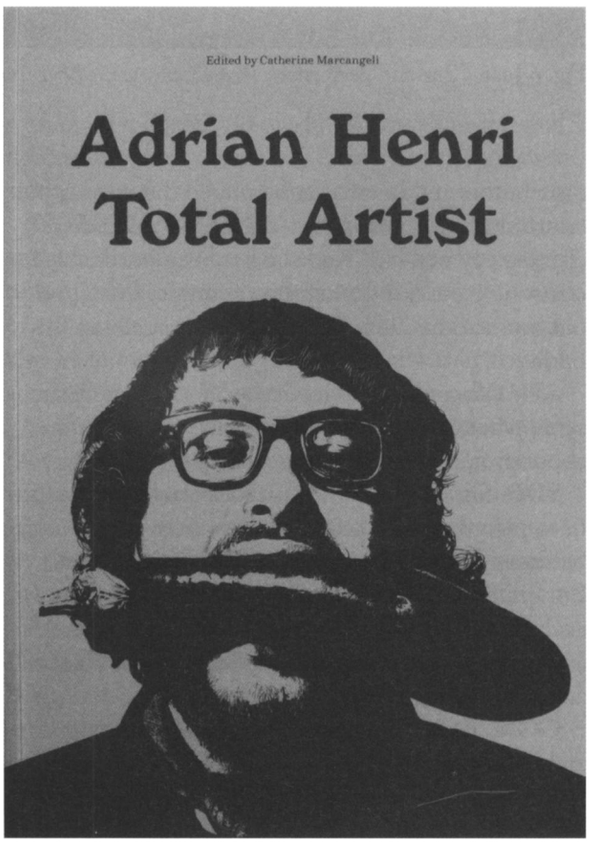


Fig. 5 *Adrian Henri: Total Artist* book cover, 2014.
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Distribution and book fairs

SDB: For the last two years OP has benefited, one day a week, from a Distribution Manager, Kate Morrell. She sends out books and liaises with distributors and that has streamlined the operation enormously. She also helps with ISBN numbers, chasing payments.... And she has been invaluable in transcribing and indexing. For example, she typed out most of the Dom Sylvester texts printed in the book.



Fig. 6 Juan Cruz and performer, *Please Come to the Show* book launch, 2014. © and courtesy of Occasional Papers.

AH: We couldn't do it without her. She helps us sense when ideas are good. It is nice to get a feel about projects from someone else.

SDB: She and Sandra from Idea books also help us to plan the year ahead. We have been trying to get better at reaching out to book fairs, like Frankfurt. But quite often we end up launching 3 books almost at the same time. But in general we are doing fewer and fewer book fairs because it really doesn't make any financial sense.

GGM: Even when you talk about developing audiences and creating publics for OP?

AH: When you have the transportation and accommodation to factor in, using our own money... Salon Light at Palais de Tokyo in Paris was good though. We made a lot of contacts there; and even it was wonderful for content too. A few book fairs stand out, but otherwise it is the opposite of the fairs circuit for galleries. There are galleries that can survive only on what they sell at Art Basel, Frieze, etc. We survive only if we don't go.

GGM: Can you say a bit more about distribution? Do you sell much through your website? Do you sell through commercial distributors? How much would you typically sell in the first year of a book's life, do you break even with most of the books you publish?

SDB: Most of our books go to Central Books in London and Idea Books in Amsterdam. Out of an edition of 1000, about 200 go to Idea, 300 sell online and 500 to Central, more or less. We really struggled with other distributors before finding Idea and Central. They have different systems. Idea usually pick up the books directly from the printer, and pay half up-front and the other half when they are sold. Central also act as a warehouse, so they charge a little bit of money for storage. Most of our books sit with them and they give us a monthly update of their sales, pay us every three months and take a percentage for warehousing and distribution.

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We don't sell directly on Amazon. We have had a lot of support from London bookshops. Koenig have consistently bought most of our books and that makes a huge difference. It is so nice to find your books in shops, when I gave a talk recently at the Walker Art Center in Minneapolis, the Richard Hollis book was in their shop.



Fig. 7 Antony Hudek, Alison Britton, Michael Marriott and Linda Sandino, *Seeing Things* book launch, 2013. © and courtesy of Occasional Papers.

GGM: I remember seeing some of your books at Printed Matter in New York. Also in Motto (Berlin) and several other places.

AH: It comes down to individuals who are sensitive to the printed book, like Miguel at Culturgest in Lisbon. But it is still a small network; there are about 20 bookshops that count: in New York it's Printed Matter, in Paris the Centre Pompidou …

Accessibility and Form

AH: When we were preparing the Filliou facsimile, we found out it was available as PDF online. This happened again with *Please Come to the Show* as the material was available on David Senior's blog. But we realized that online and print are in fact compatible, and serve different audiences. The reader of the Filliou original in a library's special collections is very different from the online browser, who in turn is very different from the reader who is browsing the shelves of a bookshop or art school library and comes across this spiral-bound object. We are more interested in this last user, I think, the one who just stumbles on things. So our books are almost digital in their intended accessibility, even though they are analogue in their material properties.

GGM: Do you want to talk a bit about digital and print then? You could argue that the best way to bring these histories, these 'overlooked' figures, to a mass audience, is to publish online. That would also be more affordable. Theoretically, they could be accessed for free. Why are you not doing that?

AH: The most basic answer to that is the material that we are interested in is most closely aligned with the print experience. Be it the invitation card at the end of the invitation card era [*Please Come to the Show*], mail art that is now such an anachronism [*Notes from the Cosmic Typewriter*], even Stephen Willats' early writing [*The Artist as an Instigator*]. The only reason analogue publishing still works in these cases, at least conceptually, if not financially, is that it matches one-to-one with the object it represents. There is a theoretical loss, a critical loss, when you look at the Filliou online. You don't understand that this extraordinary Fluxus object was

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meant to be completed by the reader, as is instructed at the back of the book. It is about maintaining an essential intelligence towards the material we are interested in.

SDB: We have discussed quite a few times putting some of the out-of-print items online and we seem to come back to it every three months. We have done sample e-chapters and bought Kindles, but somehow we haven't gone to that next level.

AH: But the fact that we have never done it, I think, is telling.

SDB: It is a lot to do with technical knowledge.

AH: To some degree. We can do it, but I don't think there would be much point. I think it is good to mention Eva Weinmayr's books [*Art in Ruins* and *Unknown Stranger*]. They are meant to be read aloud, they are performative objects. She runs And Publishing, which is really about pirate publishing. But she turned to us with this project, sensing that reading in a common, collective setting suited what we do. Faced with the proliferation of small presses like ours, you feel it could be the dying embers of something great or it could also be a really interesting moment, a Walter Benjaminian moment: we are past the point where its relevance makes it commercially interesting.

SDB: I do struggle with bringing the analogue and digital together. We have one book that has a DVD in it [*Saying It* (2012)]..

GGM: I will note that you have not closed the door to digital productions, if they are with artists you are interested in.

AH: Yes, there are artists' ideas that are born digital, that's a big leap. It is not books v. digital, they exist side-by-side. The fierce debates we had about this were shown to be preposterous. Pretty much everything is available, but that nonetheless allows the book to remain an attractive option.

EFL: There is still something more in the book *Please Come to the Show* than if you just looked at the exhibition online.

AH: It is about a collectivity. The book has been passed around. In a way OP's core market could be the people who go to the public library – the idea that books come together in a very open space. Sticking to print is also a preservation of a certain physical site of reading that we are attached to.

SDB: The book feels more edited than the blog [the original site of the exhibition www.moma.org/interactives/exhibitions/2013/please_come_show/]. The blog has no structure while the book is carefully organized. There is a structure of sections. You know where the beginning and end are. You can go back in time online but you don't know where it's going to stop.

AH: Knowledge is still more transferable in print form. I get files every day, Dropbox is wonderful. but I am still less inclined to open them. To me it is less share-able than being told you have to read this [pointing to *Please Come to the Show*]. I find that much more accessible. I just gave a copy to Mark Sladen, it could have been given so many different ways, but the act of sharing it physically makes a strong connection.

GGM: Why are art monographs still the preserve of print?

AH: There is a copyright question: the minute it is online rights holders are onto you. In print, the likelihood of that happening is diminished. As long as copyright holds restrictive power over reproduction, print will remain important.

GGM: Surely a lot of it has to do with the book as an object, which as discussed still holds attraction?

SDB: A lot of gallery exhibition catalogues act as sales catalogues. A gallery wants to be able to give them to prospective buyers when they come to a show in hopes of a sale. You can't really do that with something digital, or maybe it doesn't show that much investment.

AH: I got a monograph on Fred Sandback recently. To understand in book form a practice that involves pieces of string in space, it would be very difficult for me if it weren't printed.

SDB: Some of the books we design for clients, like the *File Notes* for Camden Art Centre, are put online when they sell out.

Future

GGM: Every year you are publishing between two and four books, a small team with a family and your own full-time careers around that. Have you got any plans to expand, because we live in an environment where there is always a push for growth? Success means you become bigger and bigger.

AH: There is a fantasy of being able to devote more time to it, but that is where economics come in. We might be bad at maths, but we are good enough to know that it would never, ever work financially. It has to be a peripheral activity to make it even remotely possible.

SDB: That's true.

AH: At the same time it is taking up an increasingly large part of our lives, because the archival sector is booming and we realize that is a full-time, hands-on activity. You have to go on site, understand the archive's nature, complexity and scope.

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We are at a moment when the archival remains of the 1960s and 1970s are coming to light; pretty soon we'll have born digital archives. The Mark Leckeys of the future are not going to leave more than four terabytes of emails. We are inevitably bound up with the current technologies of the reproduction of memory. We can try to resist it, the artist may still be drawing, but the way it is perceived in the wider context of historical mechanism will be different.

GGM: We are in that transitional period and it is longer than we first imagined, but there is no question that we are transitioning.

AH: When someone asks, 'Will you publish my book?' and we have no means of understanding even what she means by book, then the time will be up for OP. It is not an alarmist claim. I think it is quite nice that we anticipated the arrival of this moment and we saw it go past us. It doesn't mean the book will end, but in a way people realize that their irrelevance is their salvation. Like an insurance policy against obsolescence. The only insurance we have is the physical printed matter that we produced in our lifetime.

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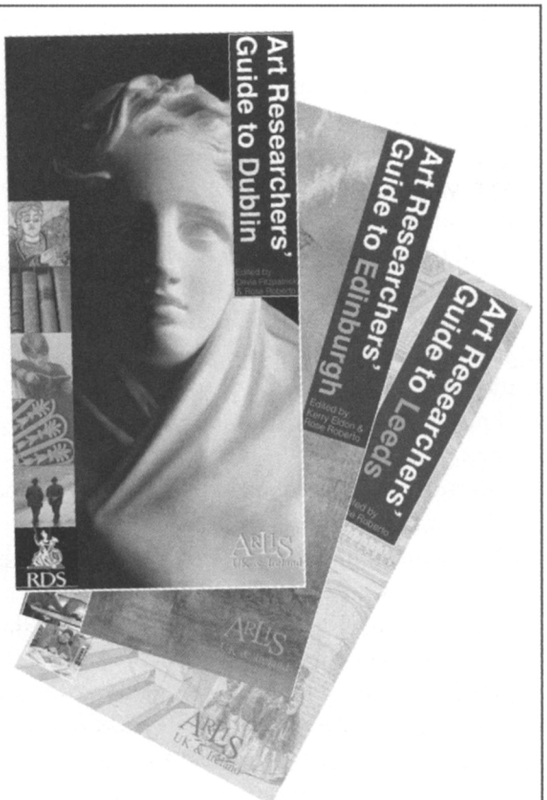
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