



//////////PRINT // DOCUMENT SERIES 3 :: OF SYSTEMS OF

the sensitive boy slumber party manifesto

joseph cuillier

the trouble with bartleby
in collaboration with
the operating system





THE OPERATING SYSTEM PRINT//DOCUMENT

the sensitive boy slumber party manifesto

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THE OPERATING SYSTEM//PRESS

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advance praise for THE SENSITIVE BOY SLUMBER PARTY MANIFESTO:

The Sensitive Boy Slumber Manifesto is a creative, genius, and cleansing shower for the soul. This work challenges social, spiritual, and emotional intersections while exposing our own internal creative apprehensions. Author and artist Joseph Cullier remains responsible with his honest depiction of self acknowledgment and evolution in America.

- LaTarvia Moore-





///GRATITUDE///

Thank you to my mother and father,
family and friends, Devan Mayfield, Lynne DeSilva-Johnson,
and all the giants, artists, and thinkers
who have allowed me to stand on their shoulders.





the sensitive boy slumber party manifesto





~ to our brothers and sisters who are no longer with us ~





WHEN SOMETHING BREAKS

I was 7 or 8 years old
Secular matters
Life is full of little things and big things
Millions and billions of bits arranged too close together

We're lucky or unlucky enough to be aware of ourselves
We pulled into a gas station
At odds with our inclinations to run toward civility and
away from ourselves

We're all primitive; the machines are modern.
I grabbed the biggest cup they had

Mostly made of things outside of ourselves
Mirrors or microscopes
I take one step and the cup falls from my hand,
Frozen red drink sprayed across the white floor,

I told you the truth, but how's that different from lying
How the past occupies the same space as the present.
I still think which is right in my mind.

My mom said, "You're a sensitive boy."
Like island an underground.
If the world ever bumped into you, you'd shatter.

/// WHEN SOMETHING BREAKS | 7 ///





SLEEP

I was tired, but I didn't exist yet, so I had to talk myself through it

I went home, but it didn't exist, so I created it
I got in bed, but it didn't exist yet, so I created it

I thought it would be over in the morning,
But nightmares didn't exist yet, so I created it
The telephone woke me up,
We talked about the future, but fallacy didn't exist yet, so I created it

I got some bad news before I left. One of those itty bitty mistakes that can ruin your whole life
I taught her everything I liked and she got good at it

With everything I was creating, the room got crowded.
I asked everyone to leave. No one turned around to acknowledge me
I heard them talking. They were quoting me on things I've never said
I bet this is how God feels

I won't grow
I won't grow
I won't grow
I make mistakes, I dissolve





I don't exist
I started disappearing, so I created myself.
Later that night I went for a walk
You quickly crossed the street to get away from me
You're literally breaking my heart. Is that not violent?

I was walking down the street talking to myself. I looked up and no one was around.
The street was empty.
I just created it.
It takes a little while for these things to catch on
It was long, but it was over. And then it began.
So, it did.





AESTHETICS: LOVE, ORIGINS, AND ACCOUNTABILITY

Who?

A fishermen

Me, myself, and everyone I've ever met

I'm not sure how much I love, but I know it's more than I hate

What?

A hedonistic seaport and southern hospitality

My own narcissism

I don't know how many things I love, but more things than I hate

Songs and words. Encyclopedias and polaroids. Anything that can capture an image or holds a note

Water and idols. But I know an idol is a stupid thing to have

Nature

Nature is a stage. I love and respect it all, but I don't need it. I would be just fine staying inside.

But where would I go?

Monster

When you're leaning on someone that is not strong enough to prop you up. When I am a careful man I am a good man. When the music is really loud.





WHERE DO I GO?

14,000,000,000 BC	Big Bang
4,600,000,000 - 4,500,000,000 BC	Planet Earth
199,600,000 - 145,500,000	Jurassic
500,000 BC - 100,000 BC	Start of Homo sapiens
1500s - 1800s	Importation of Slaves to Americas
1619 - Present	African American Genocide
1775 - 1783	American Revolution
1776	Declaration of Independence
1830 - Present	Native American Genocide
1861 - 1865	Presidency of Abraham Lincoln
1861 - 1865	American Civil War
1862	Emancipation Proclamation
1864	Abolishment of Slavery
1865	Assassination of Abraham Lincoln
1866	Founding of Ku Klux Klan
1867	Founding of Five Black Colleges: Howard University, Morgan State College, Talladega College, St. Augustine's College, and Johnson C. Smith College.
1881 - 1965	Jim Crow Laws
1896	Plessy v. Ferguson
1909	Founding of The National Association for the Advancement of Colored People
1910 - 1920	The Great Migration
1914 - 1918	World War I
1914	Founding of the Universal Negro Improvement Association by Marcus Garvey
1919	Red Summer
1930	Founding of The Nation of Islam
1932 - 1972	Tuskegee Experiment
1939 - 1945	World War II

/// WHERE DO I GO? | 11 ///





1942	Founding of The Congress of Racial Equality
1954	Brown v. Board of Education of Topeka, Kansas
1955	Murder of Emmett Till
1955 - 1968	Civil Rights Movement
1955	Montgomery Bus Boycott
1955 - 1975	Vietnam War
1957	Founding of Southern Christian Leadership Conference
1957	Little Rock Nine
1960	Four African American college students hold a sit-in
1961	Freedom Rides
1962	Malcolm X becomes national minister of the Nation of Islam
1963	March on Washington; "I Have a Dream" Speech
1963	16th Street Baptist Church Bombing
1963	Letter from a Birmingham Jail by Martin Luther King, Jr.
1963	Assassination of Medgar Evers
1963	Assassination of John F. Kennedy
1964	Freedom Summer
1964	Civil Rights Act
1965	Assassination of Malcolm X
1965	Selma to Montgomery Marches
1965	Voting Rights Act
1965	Watts Riots
1966	Civil Rights Act
1966 - 1975	Black Power Movement
1966	Founding of Black Panther Party
1968	Assassination of Martin Luther King
1969	Assassination of Fred Hampton
1969 - 1974	Presidency of Richard Nixon
1981 - 1989	Presidency of Ronald Reagan
1981 - 2011	AIDS Epidemic





1984 - 1993	Crack Epidemic
1992	LA Riots
1995	Million Man March
1996	Burning of 40 African American Churches in the American South
1999	Murder of Amadou Diallo by NYPD
2001 - Present	War in Afghanistan
2003 - 2011	War in Iraq
2006	Murder of Sean Bell
2009	Murder of Oscar Grant
2009 - 2016	Presidency of Barack Obama
2012	Murder of Trayvon Martin killed by George Zimmerman
2014	Murder of Eric Garner by NYPD
2014	Killing of Michael Brown by Ferguson Police

Texas is the newest self-help craze.

Everyone keeps asking me about the cowboys. I heard stories of madmen in history class. These days all the madmen work in banks and all the artists work in offices. Before I was born someone wrote a bible about something. God always calls collect.

I know nothing.

We bump into each other during rush hour just so we can feel the touch of another human's body. Sharing all the things we don't want. I hope you like your new nation, your big experiment in democracy gone wrong. We traded it all in for something more portable. Pretending to be innocent because you weren't around when the decisions were made. I'm not sure about people that call themselves by other names.

I don't have hair or teeth.

Where do I go?

/// WHERE DO I GO? | 13 ///





THE SENSITIVE BOY SLUMBER PARTY MANIFESTO

this is a poem of inciting subversion of the state

I.
America,

You're breaking my heart.
George Bush doesn't care about black people
And I'm in hell.
I am a scholar with his truth.

America,

What if someone killed your son?
The White Army killed another unarmed Black man today.
Do I protest by not dancing?
Do I sing like a sad James?





America,

I'm sorry.
Sometimes I forget that I'm scary.
I don't want you to be afraid of me
Because it's scaring me.

America,

I want my deliverance now,
While I'm here.
I walked up to heaven's gate and White Jesus asked me,
"Wha' yo black ass doin' here?"

II.

America,

What if the police killed your son?
After being away for a while I went home
And saw my parents in a new light.
My father and I share more than just our name.

America,

What if the police murdered your son?
Mothers teach your daughters
The way they wear their hair is a political statement.
We are throwing pebbles at an unjust institution.





America,

You did such a good job marketing that gun fight.
It was such a success.
Everyone showed up and died.
It is revolutionary for a country to put itself on trial.

America,

Unleash your psychopaths on your own children for a change
I think they're getting bored with the taste of my flesh.
I want to feel like a child right now
And that's not a bad thing

III.

America,

If the police murdered your son,
What would you do?
When you get older you realize how often adults are wrong
And God's on no ones side.

America,

Your love won't be safe with me
And your narcissism won't keep you warm.
My dog eats better than my neighbor.
Kill the poor and renovate their homes.



America,

How many times do I have to tell you?

I am not on your side.

Sit me with the degenerates who can't get to work on time.

I am a serial killer in a nursery.

America,

I don't believe what you believe and I am right.

If you don't do this you won't be beautiful

But skin creams won't make you any younger

And those diet pills just don't work

IV.

America,

Someone killed your son.

Everyone says they want to be free,

But we really just want to be social.

Evangelical Christians believe empathy is too left wing

America,

How much is it costing you to keep us poor?

Only radical gestures can dissolve the cynicism

But everybody's just trying to find new ways to do nothing.

Nostalgia is a trick



America,

Now we're building freedom schools in the ghetto
And teaching radicals.

“The philosophy of the school in one generation
Will be the philosophy of government in the next.”

America,

You stand in my way
And get annoyed when I ask “Excuse me sir, will you step aside?”

You must be America.

I think I'll call you America from now on.

V.

America,

We are killing our sons.
We're establishing resistant groups, armed militias,
underground presses, and subversive newspapers.
To be labeled “America” is a sharp sentence for a heinous crime.
We are children with rich interior lives.

America,

Every empire has its place in history.
This empire will fall because it is irrational.

A classroom full of eager students
Scars on their faces and toothless smiles





America,

If I'm so dumb how did I outsmart you?
It's easy for me to say what I will not eat when I'm not hungry.
Let's celebrate our sickness.
But do not resist the White Army.

America,

When I was a boy I thought a gun was a toy
But now I am a man.
Ferguson is a synecdoche.
We are on the other side of the American flag.





HOW TO BUILD A NEW FREEDOM SCHOOL

This manual is published to assist in the development and completion of Freedom School construction projects.

We are sentimental fatalist, beautiful and repulsive

This manual replaces the previous Manual for Planning and Construction of School Buildings published by the Department of Education. The old manual has served only to reinforce White Supremacy, failing in its duty to educate the our children.

We make keys

Revolution, honesty, and beauty are essential elements of our art.

I. Educational Objectives: Mission

Why are we (teachers and students) in the New Freedom School?

1. No one will educate our children if we don't
2. Our children are capable of learning and achieving at the highest standards.

We can all fly too high.

3. The New Freedom School is an agent of social change.
4. Education, teachers, and mentors are transformative agents.
5. As citizens, children and adults have the power to make a difference in their communities and be advocates for themselves.
6. The curriculum should be linked to the student's experience.
7. Learning communities that offer a sense of safety, love, truth, and personal power are needed for transformative education.
8. Parents are crucial partners in children's learning and need support to become better parents.

It takes a village to build a school.

9. Effective teaching requires play and praxis: theory, creativity, practice, evaluation and reflection.
10. Classroom discipline and management are integral parts of instructional practice.

We want education and action.





II. Laws, Rules, and Codes Pertaining to the New School Construction

The Black man has been failed by every major American institution: local and state government, federal government, the economic system, the justice system, the healthcare system, and the education system. All laws that base public school funding on property taxes shall be deemed unjust as they perpetuate inequality.

We are pouring water on unjust power structures . Paper mache pillars wet by the rain.

III. Site Selection: Community Engagement

The New Freedom School should serve as a center of the community.

We are no place. We are nowhere. We were never there.

IV. Building Materials and Construction Practices: Material Things

The New Freedom School demands complete ownership of our communities, including all property and businesses, political, justice, educational, and healthcare systems, agriculture and farming, energy production, and all other major institutions and industries. The facts of history have proven Whites to be undeserving, incompetent, and outright malicious with their power to determine our destinies.

We are the poor in America.
We are poor negroes and their shame.
We are poor whites and their fears.

VIII. Support Spaces: Soul Things

The New Freedom School believes appreciation and knowledge of one's self engenders self worth and the ability to live in community with others. We intend to achieve knowledge of self through our study of spirituality, philosophy, and religion

We are our own standards of beauty.





VII. Instructional Elements of the New Freedom School: Curriculum

The New Freedom School intends to dispel all myths about the Negro in America through the study of reading and writing, mathematics, science, and history.

We must know our own history, our true history.

VI. The Classroom

The New Freedom School schedule must vary from school to school, depending on the needs of the students and the local community:

8:00-8:15 Civil Rights Songs, Negro Spirituals, and Field Hollers

Because freedom is a reason to sing

8:30-12:00 Reading and Writing, Mathematics, and Science

12:00-1:00 Lunch

1:00- 2:00 Art and Design, Music, Dance, Drama, Poetry, or Play

2:00-3:00 History

3:00-4:00 Spirituality, Philosophy, and Religion

4:00 Seminar: Black Radicalism

We intend to exalt the aggressive beauty of speed, the feverish thud of progress demolishing the concrete beneath our feet with each step forward. We ain't afraid no more cuz all the scared niggas dead.

IX. Health and Safety

The New Freedom School will provide health, safety, and security for our people.

We are self-discipline and self-determined. Here stands a monument to our dear teacher, Brother Malcolm.





X. Construction Contracts and Delivery Methods: The Social Contract

The New Freedom School will establish our own political parties and enforce mandatory voting for all Black citizens. All citizens will be automatically registered to vote despite criminal record.

We are not victims or martyrs, not anymore. We are whole.

XI. Presenting the New Freedom School Building Project to the Public: Newspaper/Publication

We are breaking through the underground. We don't need anyone. We are independent.





THE MOST IMPORTANT DAYS OF MY LIFE

40,000-10,000 BCE Cave Paintings

She told me everything isn't a poem. I disagree.

2560-2540 BCE The Pyramids of Giza

America I can see you watching me. Cameras on every corner.

2100 BCE Ziggurat of Ur constructed

The ancient artifacts of Babylon are being crushed beneath American machines of war.

650-27 BCE Greek Art

I am the giving tree and capitalism won't leave me alone.

380 BC Plato, The Republic

Tomorrow does not exist. Do what you will do now.

1150-1375 Gothic Architecture

I walk around the house all day singing and humming, talking to myself, having imaginary concerts. As a young child I remember my grandfather doing the same thing.





1490 Leonardo Da Vinci produces Vitruvian Man

You're trying too hard to impress me and it makes me feel like you hate yourself.

1508 - 1512 Michelangelo paints Sistine Chapel

Beautiful paintings of lies on my ceiling. This building will crumble.

1601 Caravaggio, The Conversion of Saint Paul

I am the same me. I am the same ole.

1700 Field Hollers

I am day dreaming on a whirlwind. Daydreaming of a girlfriend. I am dancing on a treetop. I am singing on a sea floor.

1845 Frederick Douglass publishes Narrative of the Life of Frederick Douglass, an American Slave

America, I don't need you

1848 Karl Marx and Friedrich Engels publish The Communist Manifesto

My body has a memory. I can still feel you inside of me.

1850 - 1950 Negro Spirituals

I used my father's camera to take Polaroids of a riot in a church. Someone bumped into me and the camera fell to the floor and cracked, spilling negatives across the Earth.





1859 Charles Darwin publishes *On the Origin of Species*

Houston was meant to be seen in a mist. Sometimes you have to search for the right way to look at a building. You have to find your own way of seeing architecture.

1889 Van Gogh paints *Starry Night*

No object is sacred.

1890 - Present Jazz

Not an American citizen, but "American Made".

1890 - Present Gospel

Exotic costumes and the hysteria of religion.

1900s - Present Blues

Less than a human and more than dog

1900 - Present Modernist Architecture

What the fuck is this? Who the fuck is that? Why is Jesus in black face?

1902 Langston Hughes born

Ain't no refuge in the truth.

1913 Umberto Boccioni creates *Unique Forms of Continuity in Space*

All myth is sustained by ritual.





1917 Marcel Duchamp creates Fountain

I was cooking dinner and I cut my hand chopping vegetables. Bright red blood rushed from my finger. It wasn't painful as much as it was strange, the feeling of my skin seperating from itself. With my thumb and forefinger, I spread my skin apart enough to see inside the wound. It looked warm so I climbed inside.

1918-1935 Harlem Renaissance

America keeps trying to convince me to kill myself and it's getting kind of old.

1926 Langston Hughes publishes The Weary Blues

If I have to wonder what side you're on then you're on the wrong side.

1927 Blind Willie Johnson records Dark Was the Night, Cold Was the Ground

Do not buy where you will not be hired

1928 Rene Magritte creates The False Mirror

There are a lot of questions in my statements.

1930 W. E. B. Du Bois publishes The Souls Of Black Folk

Educators shouldn't be fascists. There are better ways to teach.

1931 Dali creates Persistence of Memory

I am afraid of heights and last night I had a dream I was falling.





1937 Zora Neale Hurston publishes *Their Eyes Were Watching God*

Chewing my gum and patting my weave while the man on the tv tries to sell me something I don't need.

1937 Frank Lloyd Wright constructs The Guggenheim Museum

Ill-conceived idols and degradation repeated

1939 Billie Holiday records *Strange Fruit*

Our women are insecure and we are not helping.

1940 - Present Rhythm and Blues

Jesus is just so trendy.

1940 - Present Rock and Roll

I am a loving person, but I have issues.

1940 Richard Wright publishes *Native Son*

America resents the people it destroys.

1946 - Present Contemporary Art

My mother's father was verbally abusive to his children.

Our stories may vary, but not their themes.

1949 Philip Johnson constructs Glass House

Soul food is bad for the body.





1950s - 1970s Brutalist Architecture

I am a revolutionary. Revolution just means change.

1950s - Present Soul

My new reality show will be about my life and how I'm sacrificing my values to climb the social ladder. I will say nothing. I will be in the middle of nowhere. I am a household name. I have decided to use my newfound fame to be a ghost.

1952 Ralph Ellison publishes Invisible Man

I am a monk in riot gear.

1953 - Present Conceptual Art

Everyone's being unfair to white people.

1955 Chuck Berry records Maybellene

What is a school?

1954 Mark Rothko paints Four Darks in Red

America is going to have an interesting place in history.

1955 Le Corbusier constructs Notre Dame du Haut

Hollywood is making commercials for Brooklyn and calling them films.

1958 - Present Performance Art

I have no elaborate plans or special requests for my funeral proceedings. I will not accept god out of the fear of facing death. I only ask that they bury me face down.





1959 Miles Davis records Kind of Blue

Karaoke in the wild.

1959 Barry Gordy founds Motown Records

I am not going to let you dominate me.

1960 Jean-Michel Basquiat is born

I won't allow you to destroy me.

1960 - Present Funk Music

I am trying to be Black and the ghost is telling me to be a ghost.

1960 - 1971 Minimalism

The myth of the American Dream teaches people you will achieve financial freedom through individual effort, but freedom is a collective effort. The type of freedom I want is the type of freedom no one has ever had. And if someone tries to convince you that the fight is over, they are the enemy.

These scared niggas. These racist crackers. These are the enemies. The work is not done.

1960 - Present Reggae

Why would any woman with a little bit of consciousness marry a man that is not a feminist?

1960 Yves Klein Leap into the Void

Start where you are.

1960s - 1979 Disco

God is the stupidest idea people still believe.





1964 John Coltrane records A Love Supreme

Typically, I talk about all the same things everyone talks about; god, love, America.

1965 Malcolm X and Alex Haley publish The Autobiography of Malcolm X

God love America.

1965 Joseph Kosuth creates One and Three Chairs

All them scared niggas dead.

1967 Langston Hughes dies

I am my mother's only son.

1967 Alex Haley publishes Roots

'The spectacle is not a collection of images, but a social relation among people, mediated by images.'

1970 - Present Hip Hop

The infestation is black culture is pop culture.

1970 Adrian Piper creates Catalyst Series

The infestation is them niggas in yo house.

1971 Marvin Gaye records What's Going On

If you're a teacher and you have black children in your class you need to be teaching them how to stay alive. If you're not doing that, you're not doing your job.





1973 James Brown records *The Payback*

*Mothers teach your sons that boys are no different than girls and the heavyweight champion
has to be a white man.*

1974 Marina Abramovic produces *Rhythm 0*

*'False sentiments of post-modern flashbacks, traveling the French countryside, fleeing a war.
Welcoming villagers sharing their best cognacs and wines because what's the point of
leaving them for the Germans.'*

1974 Sol Lewitt produces incomplete *Open Cubes*

I was never there, but I saw a bad movie about it once.

1976 Bob Marley records *Rastaman Vibration*

I can't hold it. It's too heavy. But I can't let it go.

1977 Jenny Holzer creates *Truisms*

'I've been taken from the wind and bolted to the floor.'

1977 Jean-Michel Basquiat and Al Diaz create *SAMO*

'When animals get sick they plug them into the wall.'

1980s - Present *House*

Genius is only white, male, and heterosexual.

1981 Jean-Michel Basquiat creates *Irony of the Negro Policeman*

'All you need is a toothbrush and a picture of Louis Armstrong to survive in the sky.'





1983 Jean-Michel Basquiat creates Hollywood Africans

I'm sitting on the floor in front of the tv biting my hand off little by little, nibble by nibble.

1987 Toni Morrison publishes Beloved

The good ole days have nothing worth saving.

1988 Jean-Michel Basquiat creates Riding with Death

The blind can lead the blind. It happens everyday.

1988 Jean-Michel Basquiat dies, I am born on the same day.

I was recently driving down a very familiar road from my childhood and seeing how it has changed over time and deteriorated was shocking to me.

1990 Carrie Mae Weems creates Kitchen Series

Marriage of places that have shaped us.

1990 David Hammons creates African American Flag

Places that sound real, but aren't.

1992 John Singleton writes and directs Boyz n the Hood

I am nowhere.

1993 Rick Lowe founds Project Row Houses

A man was lynched yesterday.





1993 Nas records *Illmatic*

Everyone is curating culture right now.

1994 Lorna Simpson creates *Wigs*

In search of a Black aesthetic outside of minstrelry

1996 Aaliyah records *One in a Million*

If absence makes the heart grow fonder, what does presence do?

1999 Juvenile records *Back That Thang Up*

When I think about what I didn't do for you

2001 Jay-Z records *The Blueprint*

What's enough for you is enough for me.





RESOLUTION RITUAL

List of Materials:

sage smudge stick
black, red, and green candle(s)
incense
pencil
parchment paper
a bowl of water
a photograph of Malcolm X
a bell
raw cotton
magnolia flower(s)
cannabis

I. Preparation of the Altar and Presentation of Gifts

Begin by setting up altar and cleansing your space by smudging with sage.

Next, light the candles and incense.

Mantras #1

Truth is ephemeral

Language inherits power relations like snow under microscopes





II. Meditation at the Altar

[Duration - 10 mins]

ring bell 3 times to begin meditation

- a) Sit or lie comfortably.
- b) Close your eyes.
- c) Breathe naturally.
- d) Focus on your breath. As thoughts come to you let them go and return your focus back to your breath.

Mantras #2

Truth is ephemeral

Power structures begin to vibrate and melt into a liquid like snow under microscopes

III. Chanting at Altar

[Duration - 10 mins or length of song, John Coltrane - Part 4: "Psalm"]

ring bell 3 times and play song to begin chanting

refrain "Sat gurah nameh" (I bow to true wisdom)

Mantras #3

Truth is ephemeral

Dissolution of the superfluous like snow under microscopes





IV. Declaration of Resolution

Write down your intentions on parchment paper.

Also write down what you would like to release (doubts, fears, limitations).

ring bell 3 times to begin recitation of resolution

Recite your intentions out loud.

Burn your paper and sprinkle ashes onto earth.

Mantras #4

Truth is ephemeral

Freedom is a reason to dance like snow under microscopes





AFFIRMATION RITUAL

Wake up early. Be healthy. Save money. Build a school.

We need your work.





TRUTH AND RECONCILIATION RITUAL

Stand in front of a mirror and recite the following:

“White people hate Black people.”

/// TRUTH AND RECONCILIATION RITUAL | 39 ///





12 LITTLE POEMS FROM THE SENSITIVE BOY SLUMBER PARTY

PRAGMATIST POEM

I get weak. I get horny
I wake up, I brush my teeth and wash my face
I make mistakes

AFFIRMATION

You move to New York to be an artist only to find out you aren't anything
But I still have hope.

Why else would I be up so early?

HEAVEN

Whites Only

HELL

New York City





LOVE POEM # 1

I am a big bad wolf sitting on the couch picking bones out my teeth.
Live inside me. I'll keep you warm.

LOVE POEM #2

I want to listen to pop songs and write love poems,
but America won't let me forget that it hates me.

LOVE POEM #3

I will always love the things I don't have
I will never love the things I don't want

LOVE POEM #4

I'm a sweet little love maker.
It's hard wanting more of something when you're less than nothing.

LOVE POEM #5

You made me love you and then you left me before I found out about any of your flaws.
I know you have some, Everyone has some, but I don't know any of yours.
So now it's hard to hate you. And since I can't hate you I still love you,
so it hurts even worse that you're gone.

I'm not talking about you America. Trust me, I hate you.





SAD SONG

Sad little song
I want to cry
But I'm a bit too happy right now

4 PHASES

Theory
Practice
Evaluation
Reflection

BLACK MAN

Your idealism is cute

WHITE MAN

'Your narcissism is mediocre'





/// NOTES AND COMMENTARY





ABOUT SERIES 3 :: OF SYSTEMS OF \\\

Since its inception with two handmade books under *The Trouble With Bartleby* imprint in 2012, this chapbook series has sought to not only encourage and empower its participants via a collaborative, instructive process -- highlighting and involving all its poets in the design and conception of each series, as well as engaging in dialogue about book form and production -- but also to draw visual artists into that dialogue, creating covers in direct conversation with the poets and their texts. This year features Emma Steinkraus, who talks about the process below.

- lynne desilva-johnson, editor

I came to this project through Davy Knittle. I've been reading his poems for a year now. I've got two taped up on my studio wall. I think about poetry often and its relationship to painting; they seem to share a strange logic, full of slippages and juxtapositions, expert in uncanny, intuitive truths. So when Lynne contacted me about creating some art for these chapbook covers I was excited. I read through each manuscript and kept a short list of images that struck me or intersected with my own obsessions. I related to Anurak Saelaow's use of mirrors, mediation, and refracted, glinting light. I was taken with Anton Yakovlev's sophisticate handling of nostalgia and noted the appearance of sunsets and collections of animals (both recur in my own work). I kept thinking about Joseph Cuillier's line "We're on the other side of the American flag." At moments his writing is so blunt, but also subtle and subversive; I tried to maintain some of that balance. For Davy, I wanted something that made visual the amazing way he smashes together the personal and the urban. He writes domestic life with the velocity of a highway, and vice versa.

Reading and thinking alongside these poems was pure pleasure. As was scurrying around setting up still lives, transferring photos to pleather (that happened), sourcing textures, painting and collaging. If there were moments when I found this project stressful, it was out of a fear of disappointing good people and good books. My hope, though, is that in some small way these covers collaborate with their insides and lead you, dear reader, in.

- emma steinkraus

Emma Steinkraus is a visual artist living in Iowa City. Her current obsessions include imagined apocalypses, witches and mushrooming; her recurrent obsession is with depictions of romantic love. Before moving to Iowa as an Iowa Arts Fellow in the Painting program, she studied at the Maryland Institute College of Art and at Williams College. She has received a Hubbard Hutchinson Fellowship, a Frederick M. Peysner Prize, worked as a Steamboat Scholar in Contemporary Curation at the Isabella Stewart Gardner Museum in Boston, and completed residencies at the Henry Luce III Center for Arts and Religion and at Pyramid Atlantic Art Center.





//// ABOUT THE SENSITIVE BOY SLUMBER PARTY MANIFESTO

The Sensitive Boy Slumber Party Manifesto is an intimate journey through the experiences of a second class citizen in a nation that does not exist. This collection of poetry explores the contradicting realities of genocide and democracy, mass incarceration and freedom, nihilism and self-determinism, and sentimentality.

- joseph cuillier -



Joseph Cuillier is a social practitioner deeply dedicated to art and design’s capacity to connect individuals, communities, and causes. His work, largely, focuses on human-centered, socially engaged, proactive practice through the use of graphic design, street art, artists’ books, poetry, sound, and performance. His work has been included in to *Transform-action: Adventures in the Realm of Transformation Design*, *Five Conversations on Graphic Design and Creative Writing*, *The Prattler* (11/2013 Issue), *H x H Quarterly*: “Out of Rules to Break” (Issue 2), and *Extra-mural*: “Mistakes” (Issue 2), and showcased at Naropa University and Pratt Institute, among others.

Joseph is the recent founder and Creative Director of The New Freedom School, a nonprofit art and education initiative based in Brooklyn. The New Freedom School seeks to established an alternative model for a school by educating students to be agents of social change through teaching, publishing, and public art. Joseph is an artist in residence at the Center for Book Arts for the year of 2015.





//////THE OPERATING SYSTEM IS A QUESTION, NOT AN ANSWER.

THIS is not a fixed entity.

It is an ongoing experiment in resilient creative practice which necessarily morphs as its conditions and collaborators change. It is not a magazine, a website, or a press, but rather an ongoing dialogue ABOUT the act of publishing on and off-line: it is an exercise in the use and design of both of these things and their role in our shifting cultural landscape, explored THROUGH these things.

*Whether on or offline, all publishing produced by the The OS can be most accurately described as **documentation**: an archive of creative production and process. We publish to exemplify a belief that people everywhere can train themselves to use self or community documentation as the lifeblood of a resilient, independent, successful creative practice.*

The name “THE OPERATING SYSTEM” is meant to speak to an understanding of the self as a constantly evolving organism, which just like any other system needs to learn to adapt if it is to survive. Just like your computer, you need to be “updating your software” frequently, as your patterns and habits no longer serve you.

We currently publish a spring chapbook series of 4 volumes each year, read rolling submissions for full length volumes continuously, and print conceptual edited collections of text, art, and less easily defined work in “magazine” form.

*Our ongoing original series, **FIELD NOTES** and **RE:CONVERSATIONS**, seek to create an online home for process conversation, increasing the value of the work we as creative practitioners are already engaged in, as well as encouraging an open-source peer learning environment amongst creators from all mediums.*

Here, you’ll also find partnerships with cultural organizations modelling the value of archival process documentation -- American Composers Forum, CulturePush, The Mycelium School, and 10,000 Poets for Change are just a few. 90 living poets have written tributes to their peers, heroes, and mentors via our three annual Poetry Month 30-posts-in-30-days “Inspiration, Community, Tradition” series, and 30 more will join us in 2015.

We welcome unsolicited contributions and are actively seeking ongoing partnerships for online content that fits THE OS’s mission. ...And funding!

We are proudly lean and agile, but gladly welcome help.





TITLES in the PRINT: DOCUMENT COLLECTION
SERIES EDITOR/ DESIGN AND CURATION: LYNNE DESILVA-JOHNSON

BAD JUJU [fiction] - *forthcoming Winter 2015* - David Moscovich

MARILYN [non-fiction/memoir] - *forthcoming Fall 2015* - Amanda Ngoho Reavey

LOVING HUMANITY : THE BIRTH OF A RAINBOW WARRIOR
forthcoming Summer 2015 - Suresh Fernando

WHIPSTICHES [poetry] - *forthcoming Spring 2015* - Randi Ward

CHAPBOOK SERIES 2015: OF SYSTEMS OF
 *featuring original art by Emma Steinkraus

Cyclorama - Davy Knittle
 The Sensitive Boy Slumber Party Manifesto - Joseph Cuillier
 Neptune Court - Anton Yakovlev
 Schema - Anurak Saelow

SAY/MIRROR [poems and histories] - JP HOWARD

MOONS of JUPITER/TALES FROM THE SCHMINKE TUB [plays] - Steve Danziger

CHAPBOOK SERIES 2014: BY HAND

Pull, A Ballad - Maryam Parhizkar
 Executive Producer Chris Carter - Peter Milne Grenier
 Spooky Action at a Distance - Gregory Crosby
 Can You See that Sound - Jeff Musillo

CHAPBOOK SERIES 2013: WOODBLOCK
 *featuring original prints from Kevin William Reed

Strange Coherence - Bill Considine
 The Sword of Things - Tony Hoffman
 Talk About Man Proof - Lancelot Runge / John Kropa
 An Admission as a Warning Against the Value of Our Conclusions -Alexis Quinlan

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DOC U MENT

/däkyə mən t/

First meant “instruction” or “evidence,” whether written or not.

noun - a piece of written, printed, or electronic matter that provides information or evidence or that serves as an official record
verb - record (something) in written, photographic, or other form
synonyms - paper - deed - record - writing - act - instrument

[Middle English, *precept*, from Old French, from Latin *documentum*, example, proof, from *docere*, to teach; see *dek-* in Indo-European roots.]

Who is responsible for the manufacture of value?

Based on what supercilious ontology have we landed in a space where we vie against other creative people in vain pursuit of the fleeting credibilities of the scarcity economy, rather than freely collaborating and sharing openly with each other in ecstatic celebration of MAKING?

While we understand and acknowledge the economic pressures and fear-mongering that threatens to dominate and crush the creative impulse, we also believe that now more than ever we have the tools to relinquish agency via cooperative means, fueled by the fires of the Open Source Movement.

Looking out across the invisible vistas of that rhizomatic parallel country
we can begin to see our community beyond constraints,
in the place where intention meets resilient, proactive, collaborative organization.

Here is a document born of that belief, sown purely of imagination and will.
When we document we assert. We print to make real, to reify our being there.

When we do so with mindful intention to address our process,
to open our work to others, to create beauty in words in space, to respect and acknowledge the strength of the page we now hold physical, a thing in our hand...
we remind ourselves that, like Dorothy: *we had the power all along, my dears.*

the PRINT! DOCUMENT SERIES

is a project of

the trouble with bartleby

in collaboration with

the operating system

