

the electrifying bestseller

Book

Art

The

Information

cuts and pastes are firmly situated within the

Electric

Age

by Steven



Why is **art** anything you can get away with?

art of the celebrity book.

A REMIX OF

The Electric Information Age Book
Jeffrey T. Schnapp & Adam Michaels

WITH CAMEO APPEARANCES BY

The Medium is the Massage
Marshall McLuhan & Quentin Fiore
(with Jerome Agel)

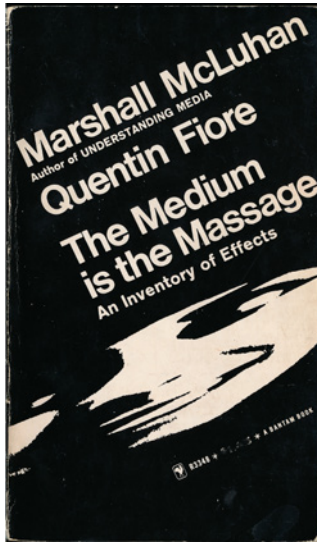
Steven McCarthy

NOTE:

All collage clippings are sourced to the pages of their respective books, with the exception of several snippets, which – in the flurry of scissors, knife, glue stick and paper – were separated from their folios. In analog form, mining the badly hacked book text for a single word's void is daunting. This troubles the scholar in me; the artist says it's "an inventory of defects."

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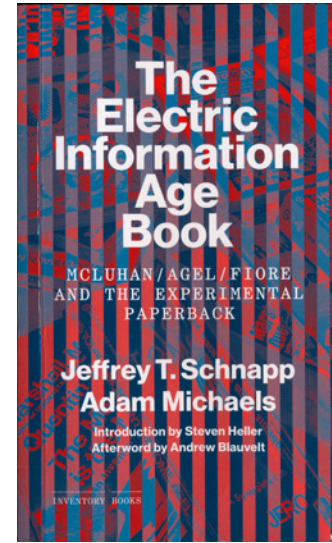




TMITM*
cover

McLuhan, M. and Fiore, Q.
(with Agel, J.) (1967) *The
Medium is the Massage:
An Inventory of Effects.*
Bantam Books: New York.

All citations in red TMITM
are from *The Medium is the
Massage*



TEIAB*
cover

Schnapp, J. and Michaels,
A. (2012) *The Electric
Information Age Book:
McLuhan/Agel/Fiore
and the Experimental
Paperback.* Princeton
Architectural Press:
New York.

All citations in blue TEIAB
are from *The Electric Information
Age Book*

TEIAB
p.199

"a world of electronic all-at-onceness in which everybody begins to include everybody else & many begin to feel the loss of their private identities." The result is fluid

books of the self.

TEIAB
p.29

As new technologies come into play, people are less and less convinced of the importance of self-expression.

TEIAB
p.65

BOOK:

THE

INFORMATION

ELECTRIC

AGE

TEIAB
p.2

Steven McCarthy

TEIAB
p.236

TEIAB
p.219

the designer as author, **Producer,** editor

TEIAB
p.221

TEIAB
p.57

design historian

professor
TEIAB p.48

artist

entrepreneur
TEIAB p.39

TEIAB
p.68

performer.

brain-picker
TEIAB
p.65

outlaw
TEIAB
p.211

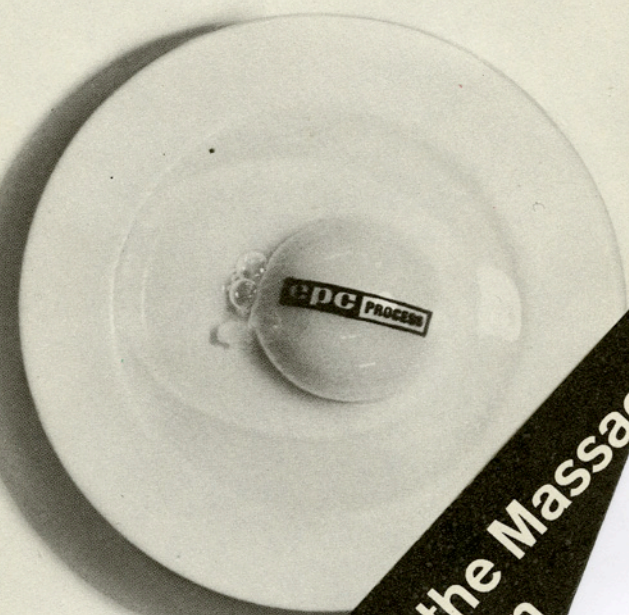
heckler
TEIAB
p.90



TMITM
p.110

TEIAB
p.92

Good Morning!



The Medium is the Mass
Marshall McLuhan
Quentin Fiore

All rights reserved. © Copyright 1988
Published simultaneously in the United States

Co-ordinated by Jerome Agel

TMITM
pp.1-2

TMITM
back cover

TELAB
p.25

Come on in.

the opening **Good Morning!**

TELAB
p.75

over easy

I have lingered

TELAB
p.75

From egg

TELAB
p.75

"who slams the door of technological awareness in his face?"

TELAB
p.56

—indeed a designer's happiness—is tied to the most unfettered and direct acts of making.

TELAB
p.227

to earth,

TELAB
p.75

TELAB
p.75

Good Night!

TEIAB
p.103

researcher as much as designer.

Fiore's design

TEIAB
p.72

Fiore's account may be taken as authoritative:

"Authorship"—in the sense we know it today.

TEIAB
p.64

Agency

TEIAB
p.43

"I didn't write anything for that book,"

"McLuhan, Fiore Write on

TEIAB
p.54

TEIAB
p.70

Produced by
Jerome Agel

TEIAB
p.169

EDITED BY JEROME AGEL

TEIAB
p.137

Produced by
JEROME AGEL

TEIAB
p.161

PRODUCED BY JEROME AGEL

TEIAB
p.171

Co-ordinated by
Jerome Agel

TEIAB
p.93

TEIAB
p.47

TEIAB
p.161

"OK,

WHAT'S THE MESS

AGE?"

an irreverent mix. 17
TEIAB
p.42

cuts and pastes. The
TEIAB
p.197

TEIAB
p.163

A Synergistic Collage

into the mix. In some cases,
TEIAB
p.42

TMITM
p.118

TEIAB
p.91

TEIAB
p.192

your
your
your
your

Case

TEIAB
p.38

Jerome Agel

TEIAB
p.5

TEIAB
p.61

MARSHALL McLuhan

Adam Michaels

TEIAB
p.14

Quentin Fiore

Jeffrey T. Schnapp

TEIAB
p.5

All three TEIAB p.229

TEIAB
p.8

8

TEIAB
p.36

(nein)

10

TEIAB
p.10

11

TEIAB
p.11

TEIAB
p.96

100

TEIAB
p.98

106

Alexa
was
ou

TEIAB
p.100

100

TEIAB
p.153

ORIGINAL \$1.95

• \$1.50

TEIAB
p.161

TEIAB
p.100

(feedback loop)

ditto

TEIAB
p.118

In this solo Kahn-Kahn by the one-man megaton

TEIAB
p.166

a horse's head hovers

TEIAB
p.196

worthy of a radical rag with

TEIAB
p.44

overground and underground

TEIAB
p.44

how the human sensorium is stretched,
stressed, and shaped by the new age.

TEIAB
p.86

TEIAB
p.37

caressing every craggy cranny of

casting his collaborator in a convenient

TEIAB
p.69

the marketing tools of the
movie industry were mobilized to build a market.

A mysterious ad

TEIAB
p.37

Agel's agile use

TEIAB
p.38

writes

TEIAB
p.36

Jeffrey T. Schnapp

TEIAB
p.239

TEIAB
p.161

What did Agel **make** after *The Making of 2001: A*
What did Fiore **do** after *Do It!?*..

TEIAB
p.161

TEIAB
p.78

Both prefigure **redoubling** **recurrences**

TEIAB
p.77

TEIAB
p.161

TEIAB
p.176

another visual echo

TEIAB
p.79

carryover

recyclings

it anticipates

TEIAB
p.74

TEIAB
p.79

TEIAB
p.78

redundancy
is a redundant form

TEIAB
p.78

FRAME 4

The banner headline "AND HOW!" stretches across the top, butting up

TEIAB
p.77

...and how!

TEIAB
p.150

materializing the dematerialized,

TEIAB
p.11

textual materials)

TEIAB
p.67

and

TMITM
pp.6-7

how!

**"The major advances in civil
that all but wreck the socie**

**ization are processes
ties in which they occur."**

—A. N. Whitehead

Dear Mr. Lakein: I am three and
one-half years old. You're right.

TEIAB
p.176

TEIAB
p.143

Dear Mr. Kubrick:
I am three and one-half years old.
You're right!

*[Name withheld on parents' request]
Champlain, New York*

Dear Mr. Schnapp: I am three and
one-half years old. You're right.

TEIAB
p.130

[name withheld at the
parents' request]
Champlain, New York

TEIAB
p.152

Dear Mr. Agel: I am three and
one-half years old. You're right.

Dear Mr. Kahn: I am three and
one-half years old. You're right.

TEIAB
p.160

30

Dear Mr. Agel: I am three and
one-half years old. You're right.

[name withheld at the parents'
request]

Champlain, New York

TEIAB
p.30

recursive patterns whose syntax is continuously

TEIAB
p.129

is an extension of the eye...

TMITM
pp.36-37

TEIAB
p.86

open, an eye,

TEIAB
p.88

is a heroic effort to de-book

TMITM
pp.55

insight



is an extension of the eye...

TEIAB
pp.62-63

create...iconic double-spreads, with in

TEIAB
p.87

TEIAB
p.7

The Electric Information Age Book,

its design dialogues with
the objects inventoried, its narrative toggles between the
(digital) present and the (televi)sual) past.

TEIAB
p.28

TEIAB
p.238

the documentary book

TEIAB
p.37

Credits

no book.

TEIAB
p.15

TEIAB
p.90

McLuhan is becoming the medium: it will be interest-
ing to see what his future creative collaborators make out of
him.

what the fuck

TEIAB
p.136

TEIAB
p.240

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the publisher, except in the context
of **XEROGRAPHY**

TEIAB
p.73

"The Future of the Book"

TEIAB
p.190

a meta cut-and-paste,

TEIAB
p.190

TEIAB
p.46

hypertextual environment,

TMITM
pp.117

Reminders—(relics of the past)
PRINTED word—efforts to intro
dimension onto the visual c
PAGE: all effect information, F
pauses. Until recent years, the
quite elaborate—they allow
CHANGES of type faces. The
out provides more variety of
from typography than the ordi

TEIAB
p.82

the crushing ALLATONCENESS

TMITM
p.63

Ours is a brand-new world of allatonceness. "Time"
has ceased, "space" has vanished. We now live in
a global village... a simultaneous happening. We
are back in acoustic space. We have begun again
to structure the immorial feeling
tions from

THE MEDIUM IS THE MESSAGE
War and
peace
in the
global village

TEIAB
p.93

TMITM
pp.77

When
information
is
brushed
against
information...

The Medium Is the Message

TEIAB
p.84

—a ric
The m

— a
c
a
t
— t
c
L
c
K
ir
w
w
ris
your lunch?]"

— th
ar
lo

— a
— A
— v
— tl
— s
— ir
— c
— J
— N
— a
— se
— be
— by
— au
— de



TEIAB
p.179



TEIAB
p.184

INVENTORY BOOKS

TEIAB
p.2

INVENTORY BOOKS,

TEIAB
p.7

INVENTORY BOOKS

TEIAB
p.7

INVENTORY BOOKS takes inventory

TEIAB
p.11

INVENTORY BOOKS share

TEIAB
p.28

INVENTORY BOOKS belong

TEIAB
p.28

INVENTORY BOOKS encompass

TEIAB
p.193

...an inventory?

TEIAB
p.26

...but why?

TEIAB
p.28

sojos

TEIAB
p.134

&c.

TEIAB
p.184

story line yourself.

TEIAB
p.186

Let's leave it at that.

TEIAB
p.191

TEIAB
p.207



textual apparatus

TEIAB
p.102

TEIAB
p.219

in the hands

of one person:

TEIAB
p.219

at play:

TEIAB
p.218

Coming Soon:

TEIAB
p.55



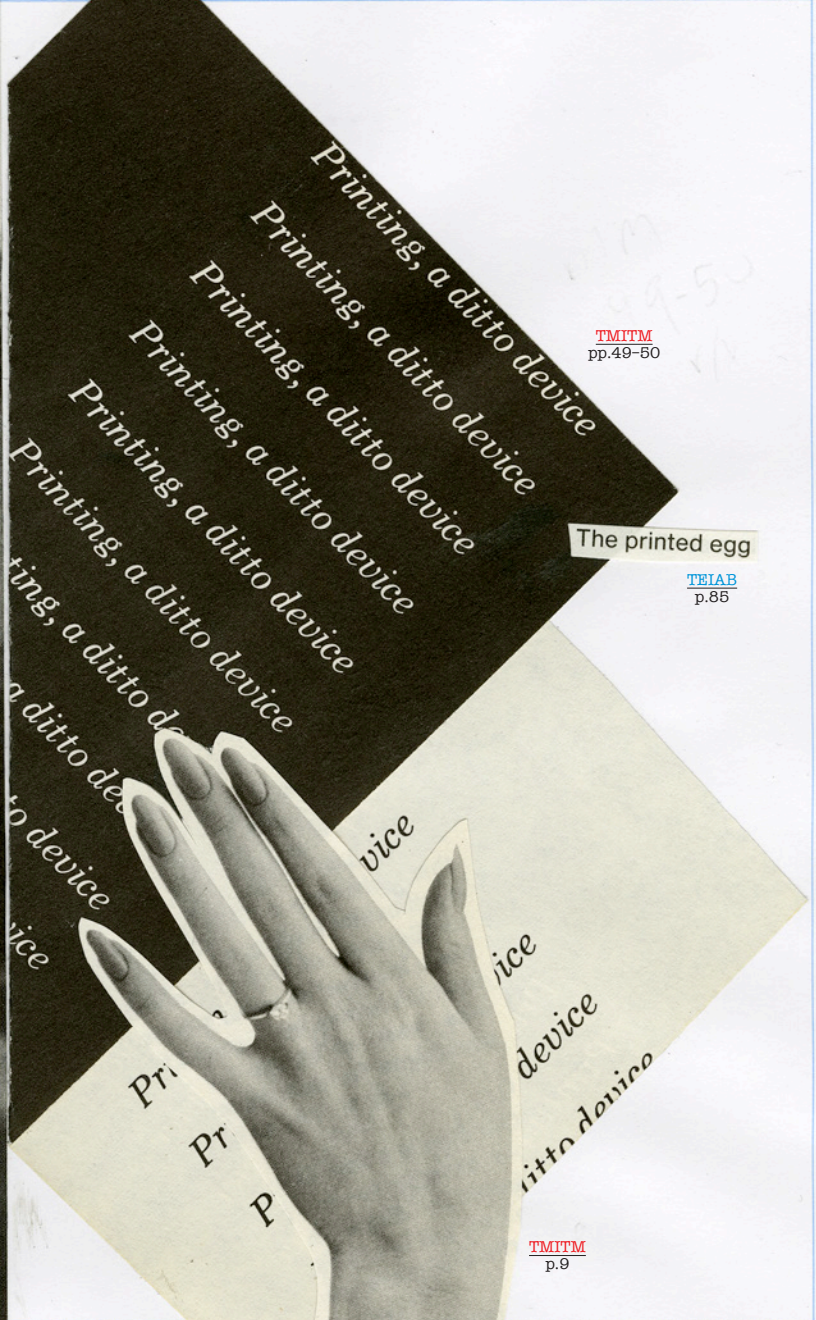
TEIAB
p.13



intertwined content and form

TELAB
p.11

TMITM
pp.98-99



TMITM
pp.49-50

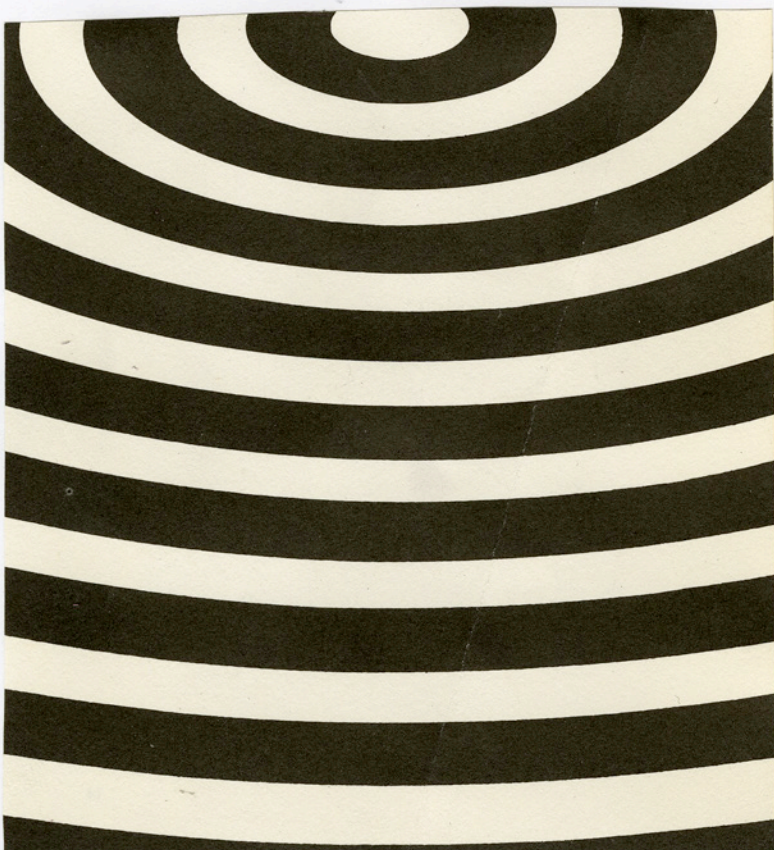
The printed egg

TELAB
p.85

TMITM
p.9



TMITM
p.13



TMITM
pp.13-14



your family



The family circle has widened. The worldpool of information fathered by electric media—movies, Telstar, flight—far surpasses any possible influence mom and dad can now bring to bear. Character no longer is shaped by only two earnest, fumbling experts. Now all the world's a sage.

TMITM
p.14

inside jokes. Outstanding

TEIAB
p.84

THE AVERAGE MAN

TEIAB
p.30

corpus

TEIAB
p.28

house"

TEIAB
p.125

a distinctive architecture.

TEIAB
p.125

TEIAB
p.28

the street,

"your neighborhood."

TEIAB
p.56

Village:

TEIAB
p.64

publishing houses
magazine factories.

TEIAB
p.205

mass readership; others

the environment

TEIAB
p.67

New York

TEIAB
p.3

the rest of the world

TEIAB
p.165

an architecture of movement

TEIAB
p.35

land- scape of

ultimate horizon

TEIAB
p.28

California

TEIAB
p.48

world

TEIAB
p.30

planets

TEIAB
p.171

universe

TEIAB
p.30

Are you sure you have **everything** that you came in with?

TEIAB
p.191

TEIAB
p.174

space porn

It may sound like Vienna, but it's outer space

TEIAB
p.145

space

TEIAB
p.169

the spatial

TEIAB
p.35



TELAB
pp.30-31

TEMPO-O

TEMPO-O



TEIAB
pp.22-23

Inven **tories**

TEIAB
p.48
for decades
the next few decades,

TEIAB
p.33

TEIAB
p.177

IT'S ABOUT TIME
&
IT'S ABOUT TIME

a year or so

TEIAB
p.18

(Time for seconds!)

TEIAB
p.182

book production in our own time.

TEIAB
p.11

TEIAB
p.30
the tempo of

accelerated futures.

TEIAB
p.32

the future of publishing.

futura
TEIAB
p.120

TEIAB
p.7
from childhood to the present day.

the present.

TEIAB
p.28

TEIAB
p.221

Cinematic

TEIAB
p.12

Big Time).

TEIAB
p.182

("Time goes by

TEIAB
p.176

TEIAB
p.148

...ent hours in
...ent eight hours inte
...ent eight hours interv
...ent eight hours interv
...ent eight hours interv
...ent eight hours inter
...ent eight hours inte
...ent eight hours inte
...ent eight hours inte

TEIAB
p.28

The second

an instant

TEIAB
p.170

Age

TEIAB
p.3

TEIAB
p.182

a scattering of times

TEIAB
p.9

(quickly, under intensive time pressures),

TEIAB
p.121

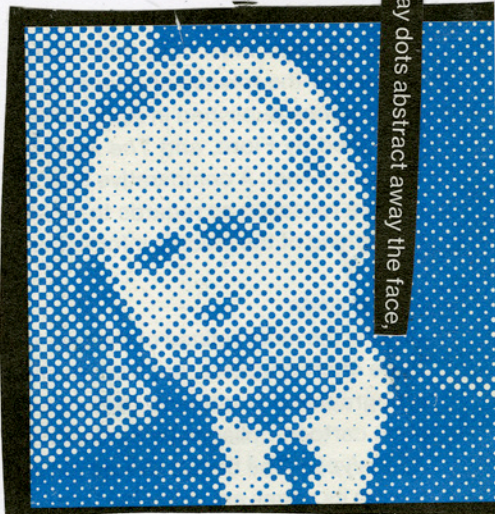
academics, rese
and doctors

the list;

- 15a doctor dis
- 34a sociologi
- 36a Marshall
- 40a behavio
- 46a Amitai
- 88a Herma
Antho
- 89a Roch
- 100a Jaco
- 110a Roll
- 130a Gun
- 143a psy
- 156a H. /
- 166a Mil
- 171a Isa
- 191b Jo
- 176b Jo
- 81b He
- 62b Mi
- 61b Fr
- 57b Tr
- 35b Mi
- 32b SF
- 66b Ma

TEIAB
p.208

the oversized benday dots abstract away the face.



TEIAB
p.133

Tiny

TEIAB
p.129

words in length,

TEIAB
p.127

activists

- 23a Yip
- 43a Dan
- 43a your
- 47a Floy
- 55a prote
- 88a Stoke
- 96a Floyd
- 114a-15a Ralp
- 120a Abbie H
- 151b Saul Alir
- 43b Frantz Fe

actors and perf

- 50a Viva
- 54a Cary Grant
- 62a Albert Finne
- 73a Merce Cunni
- 76a Joanne Wood
- 86a Gypsy Rose Le

TEIAB
p.121

- 104a Pat
- 105a Bust
- 109a Tiny
- 147a Merce
- 161a Ringlin
- 177a Stan L
- 186b Mauree
- 60b Tiny Tir
- 55b Merce C
- 31b Oliver H

advertisement

- 15a Polaroid
- 35a YSL eau c
- 36a Riverside
- 55a BOAC
- 68a headline
- 69a Peace Co
- 155a Cunard lin
- 173a printing
- 186b 3M
- 95b Marlboro
- 31b second ha
- 24b Benson &

TEIAB
p.134

artists

- 130a Edward K
- 131a Willem de
- 146a Jackson
- 135b Marcel D

businessmen

- 70a Robert V
- NYSE pr
- 73a Henry F
- 94a Arthur
- 111a busine
- 139a official
- 183a twent
- 40b purch
- car ir
- 29b Mar
- 14b airli
- ext

a smattering of lists

TEIAB
p.182

TEIAB
p.66



66

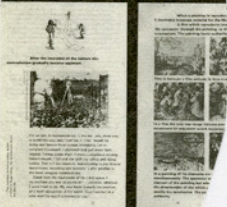
TEIAB
p.126

jumbo

precisi
opens
layout
Magn
matc
upper
label

TEIAB
p.196

T
original
essays p
(p. 5). The
with an irr
the argum
are postpor
and lookin
ments a
piece
Me
row
Massa
a plate f
pour pratiq
uted) on page
Any over
photo-essayis
by Agel and F



journalism,
changing
("Words

TEIAB
p.109



109

shakes up
sayer of th
disquietin
at times l
or beca
Zimmer
the pag

M

L

C

cl

with

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thing nea

what Dwight Mac

terated by sense." And he decorates the margins of his text

with snatches from *Finn*

relation to anyth

Zimmer

"The Tedi

ever elsr

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clearl

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blow

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in a

TEIAB
p.37

edits, designs, lays out, makes up

Adam Michaels
For wild, ramming

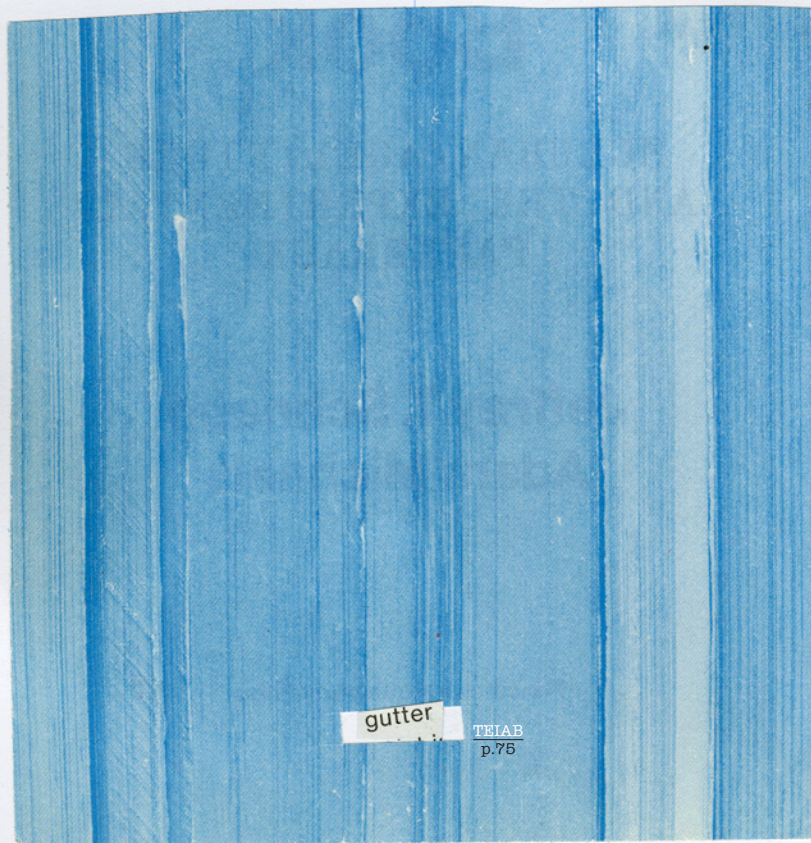
TEIAB
p.239

what Dwight Mac
terated by sense." And he decorates the margins of his text
with snatches from *Finn*
relation to anyth

TEIAB
fore-edge



TEIAB
spine



gutter

TEIAB
p.75

TEIAB
p.4

TEIAB
inside front cover



pretext and glue.

TEIAB
p.119

is glued to the side of the spine—

TEIAB
p.75

TMITM
p.16

your neighborhood your neighborhood,

TEIAB
p.91

Page 1: A trademark is printed on a raw egg yolk by a no-contact, no-pressure printing technique. Imagine the possibilities to which this device will give birth!

TMITM
p.168

48. Agel to McLuhan, May 20, 1966, MA, folder 37. Evidently, the book changed considerably between the time of the letter and the final version. In his unpublished 1988 interview with Heller and Miller, Fiore notes that "we had conversations generally describing the book, but Marshall...was getting to the peak of his popularity. There were very, very great demands on his time. He was not available for discussions or interviews."

TEIAB
p.232

Authorship... individual intellectual effort related to the book as an economic commodity—was practically unknown before the advent of print technology. Medieval scholars were indifferent to the precise identity of the "books" they studied. In turn, they rarely designed even what was clearly their own. There were a humble service organization. Procuring texts was often a very tedious and time-consuming task. Many small texts were transmitted into volumes of miscellaneous content, very much like "clippings" in a scrapbook, and, in this... authorship was...

TMITM
p.122

TEIAB
p.103

own typographical tabulation of the ten thunders of the Wake: the result of years of joint reading and research on the part of father and son.⁸¹ The same thunders also run across the chapter title pages where the black-and-white photograph of a lightning strike (always placed on the page's verso) appears with the title set in white on the lower right. Joyce was McLuhan's oracle, collaborator, and laboratory. Eric notes that "he did not merely use Joyce to confirm an insight, but also used Joyce as the stimulus for a fresh awareness of the present moment."⁸² It is, accordingly, Joyce who structures McLuhan's *Invention of some of the current spastic situations that could be eliminated*

from

VARIETY

the show business paper:

TMITM
p.151

TEIAB
p.156

McLuhan. By May the self-designated BOOK OF THE YEAR was **Coming Even Nearer**. By July the book had a title.³² By August the refrain of —yes, "the Message", destined to become the book's lead-page layout, had become

a single total book: TEIAB
p.30

Book of the Now: TEIAB
p.30

even philosophical works will presumably use the same means, TEIAB
p.31

the flexible, elastic, photo-driven medium of the future. TEIAB
p.31

new age of advertising,
the modern magazine,
photo chronicle. TEIAB
p.31

forge a new verbal-visual vernacular. TEIAB
p.32

a simplified universal grammar of cuts and pastes. TEIAB
p.33

"not intended only for professionals...but made instead for the general public." TEIAB
p.34

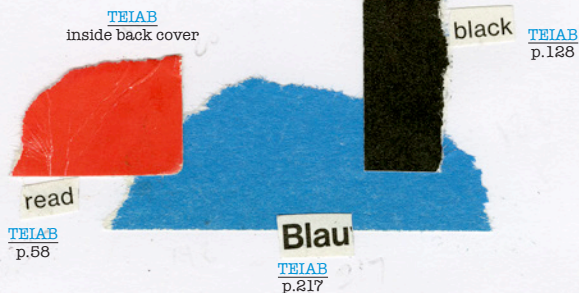
the playful interlacing of arguments made typographically in the text's main narrative with arguments developed through image-caption sequences. TEIAB
p.35

documentary books TEIAB
p.36

"The photographs are not illustrative,"
"They, and the text, are coequal, mutually independent, and fully collaborative."⁷

TEIAB
p.36

to transfigure a mass of particulars into a mass epic and mosaic composed of the everyday TEIAB
p.37



Might this *process*-centered understanding of the book not be a plausible, even compelling, interpretation

TELAB
p.130



TMITM
p.117

Gr And

TELAB
p.24

TELAB
p.217

187

son of Massage
Regulation

TELAB
p.187

genealogical continuities.

a second or third bastard cousin

TELAB
p.28

... As a book that proves its own point, as an example of itself.

TELAB
p.88

the

TELAB
p.60

cut-and-paste

TELAB
p.190

BOOK

TELAB
p.78

razor in hand:

TELAB
p.42

TELAB
pp.138-139

TELAB
p.89

vulgar-successful graphics-design

TELAB
p.187

A success or a failure?

TYPOPHOTOGRAPHY

TEIAB
p.31

THE NEW TYPOGRAPHY

TEIAB
p.31

PRESUMABLY SO.

TEIAB
p.33

**THIS BOOK IS IMPLACABLE, IT IS UNLIKE ANY
OTHER.⁵**

TEIAB
p.34

BOOK CREATION, INC.,

TEIAB
p.40

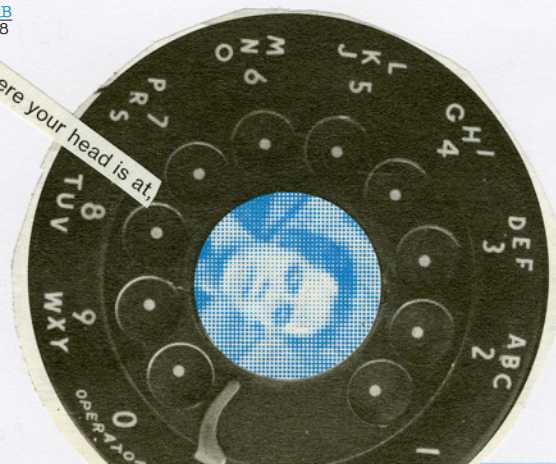
A BOOK OF IDEAS!—

... this time 110

TEIAB
p.189

TEIAB
p.188

where your head is at,



TEIAB
p.69



I'M TOUGH

McLuhan's experiments to date with nonstandard
print formats had been limited to the modest dialogue
between
(1957
exper
(1954
mosa
Gala
sion
units
ear n
perpe
dosco
enoug
comm
T
Agel's
hinge c
audien
fusely i
work a
childre
Media?
tioning
clippin
lows w
598 M
have b
I talke
and I c
Two m
our illu
based

ride
tical
blast
The
berg
ces-
pter
lin-
c of
alei-
onal
arly

How the investigation of media such as
film, television, and the computer
and change mental processes?
The investigation of the nature of language, the
nature of thought, and the nature of human
experience.

TEIAB
p.49

I LOVE YOUR PUNS.



TEIAB
p.76

TEIAB
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and
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and per our talk that night
at dinner. We don't want to put it into final shape until you
have seen and approved *our technique*."²⁷

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design challenges of our own era: a hybrid that is

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not by design but by error.

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"It is the business
of the art book
to be dangerous."
—A. N. Whitehead

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threw these books into sharp relief.

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the book.

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INVENTORY BOOKS

Book Number Five

THE BOOK

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nudie magazines),

this book is fictitious,

The Wizard of Oz),

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