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RICHARD PRINCE: A READER

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Bringing It All Back Home

The books and catalogues of Richard Prince abound with photos showing piles of books or shelves filled with novels, biographies and catalogues. Placed on the same plane as his personal work, this collection (which also includes photographs, paintings, furniture and various other objects) reveals something about the personality of the artist while at the same time throwing a particular light on all of his work. By showing his interior in his books - both in the domestic and the psychological sense (*Inside World* being the title of one of his books) - and by rendering it public, Prince adopts an attitude comparable to that of "celebrities" opening their homes to the scrutiny of cameras, like the programme on MTV (one of many) where the musicians give the camera a guided tour of their apartment from the garage to the kitchen and from the lounge to the bedroom, the visit invariably ending with their " favourite room" which is both secret and intimate. In Prince's case, the library certainly plays this role even more than the workshop (not to confuse them, Prince having declared during an interview that his art supply store was a magazine store...)

Describing his installation in Los Angeles in a book in 1988 (1), Prince gave various examples of his first acquisitions after moving in : "Books for the house ; first buys : ...". There follows a full-page of bibliographical references including among others Don DeLillo, Harry Crews, a book of beauty tips, another on the Auschwitz trial, a book by Buckminster Fuller, an Elvis biography, some porn books, Walter Tevis, Bruce Nauman, etc. The other exhibition catalogues and picture books by Prince also concealing a large number of all sorts of books (2) ; there are collections of jokes. Books of photographs (H. Newton, L. Clark, etc.). Science fiction books (from classics such as *Planet of the Apes* and *Fahrenheit 451* to more recent authors such as Philip

K. Dick and J. G. Ballard who both take pride of place). Thomas Pynchon, Gore Vidal, etc. Old detective stories and pulp fiction from the 1950s and 60s, the colour illustrations of which were presumably a determining factor in their purchase. *Blasted Allegories*, a collection of writings by artists of Prince's generation illustrated with one of his retakes of *Cowboy*. An almost complete collection of different editions of *Lolita* by V. Nabokov as well as proofs and various other documents related to it. There are also some American counterculture classics : *Beat* writers, collections of poems and biographies of rock singers as well as *Do It!* by Jerry Rubin and so on.

An article by Prince brings up this compulsive mania. In "Bringing It All Back Home", initially published in *Art in America* in September 1988, Richard Prince catalogues the symptoms of his book obsession such as his fascination for original editions, rare books, single and signed editions and the motivations that pushed him towards one type of book or another. The article published in *Art in America* was accompanied for the first time by a view of part of his library – a principle that he takes up again in different publications thereafter. *I'm not Spock*, the autobiography of the Star Trek actor, several cinema star biographies, the Kerouac novels, *Empire of the Sun* and *Crash* by Ballard, a Beatles biography, *Tarantula* by Bob Dylan and a by Andy Warhol were all in evidence.

It is certainly a contagious obsession as publications by Prince have themselves become very sought-after. The collection, and the act of collecting, is an entirely separate "content" of Prince's art. It is ostensibly true of his most recent pieces in the *8x10* series related to and made to measure for the collectors, not only of art but also of autographs, photographs, books, badges etc - collectors most notably including Prince, to whom the majority of dedications are (falsely) addressed. In fact, many of Prince's publications can be perceived as *collectibles* and are conceived of as such from the moment of publication ; the first brochure that he published came out successively in three editions with three different titles (*Menthol Pictures*, *Menthol Wars* and *War Pictures*), even though the content of the book is identical in each case. It is a process which certainly recalls his retakes of this period, matching up images on the basis of formal similarities, often in threes (*Three Women Looking in the Same Direction*, etc.), but also the records and magazines that are published in several versions, each with a different sleeve or cover. There are also two versions of *4 x 4*, a book of photographs from 1997, an American edition, and a Japanese one (the Japanese import being of course the most prized). Moreover, Prince voluntarily lends himself to signing sessions knowing as he does the potential value of this type of inscription. His books also generally appear in limited editions, accompanied by a signed edition (3).

The first reason generally advanced to explain the need to collect comes from pathology - a reason that those concerned do not like to hear – and it is why we shall pass directly to the second, the reason being that it is said to be utilitarian (able to function as an alibi with regard to the former) : the bookshelf as a work tool. The third reason, more trivial, lends the collection a speculative mercantile motive. This

last argument may be countered by the argument that collectors would often prefer to do anything rather than be separated from that in which they have invested so much (and not just in a financial sense). Walter Benjamin, himself an informed bibliophile, wrote somewhere that the fundamental motivation of the collection, far from being mercantile, on the contrary consisted in the action of removing it from the world of exchange, taking the collected item out of the economic circuit and consequently suspending its market value. Behind all these reasons there is another undoubtedly deeper one that relates to the desire of the collector to put himself in a particular state of receptivity or passivity. It is this latter reason, this state, which is at the heart of Prince's work, that is his "subject" or his scriptural horizon : to be a spectator, a reader, an observer.

If there is certainly something very true in the idea that people take pictures of each to prove they really exist or make paintings to prove they exist (and/or that *painting* exists) (4), undoubtedly something similar is at work in the amassing of books (rare or not). As far as Prince is concerned, "bringing it all back home" - books of jokes, photos, biographies, comic strips, fiction - is a means of insuring their existence, or rather his : insuring his own existence, or expressed in another way, of compensating for the feeling of his existence. "I think that art", Richard Prince explains to Noemi Smolik, "is one of the real things to me, because it is one of the few things that make me feel good. It is something that I can exchange my life for. And it allows me to share experiences. It suggests a way of continuity, too. It was done in the past and it is still alive. That's why I do not ask myself how real my life is. But how real is my art, that is the question. My life has nothing to do with anything (5)."

This suspicion as to the reality of his own existence expresses itself in Prince's writings as a form of hallucinatory narration, a sort of *stream of consciousness* in which the thoughts and affects of the characters seem to be monopolised by the personality and the appearance of other characters. Prince's stories such as *Why I Go To The Movies Alone* are in fact lacking in intrigue and are presented as a succession of transcriptions of experiences lived by different characters (anonymous but always identifiable as the author, *Why I Go To The Movies Alone* constituting a series of disguised autobiographical fragments, in fact). The story of this experience is one of flattening, completely or almost being, as Ryan Wallace has remarked (6), reduced to an image, almost each description being that of a visual perception, or of thoughts that it inspires in the narrator. In fact, the only action is that which consists of seeing or watching (films, television, people), and more secondarily of listening (records, conversations), as illustrated by the story of his first meeting with Cindy Sherman - the latter not being named other than in the third person, on the same level as the narrator. "The first time he saw her, he saw her in a photograph. He had seen her before, at her work, but there she didn't come across or measure up anywhere near as well as she did in her picture. Behind her desk, she was too real to look at, (...). He had to have her on paper, a material with a flat and seamless surface... a physical location which could represent her resemblance all in one place... a place that had the chances of being real. His fantasies, and right now, the one of her, needed

satisfaction. And satisfaction, at least in part, seemed to come about by ingesting, perhaps “perceiving”, the fiction her photograph imagined (7).” The “fictions” of this type imperceptibly overtake daily existence and become a constitutive dimension of it. One of Richard Prince’s books of photographs, *Adult Comedy Action Drama*, borrows its title from classifications used in video clubs. In Prince’s book, the categories subsume all the dimensions of existence, all the events of daily life and the psychological states that they are likely to provoke. A feeling already suggested by *Why I Go To The Movies* alone as well as *Menthol Pictures*. These books take account of the experiences of people for whom the image of life (transcribed to the cinema, in the case of *Menthol Pictures*, which is the description of three films) comes to appear more vital than the experience of life itself (“he had the capacity to develop in life as if he knew what life was supposed to be. He had a strange sense of how it should be rather than how it was...”).

The relationships between the characters are determined by the “view” of each one ; personal identity explicitly becomes an assemblage of personalities, of models of behaviour, of desires already publicised - already out, already there - television, rock music, advertisements, videos ...”Magazines, movies, TV, records. It wasn’t everybody’s condition but to him it sometimes seemed like it was, and if it really wasn’t, that was alright, but it was going to be hard for him to connect with someone who passed themselves off as an example or a version of a life put together from reasonable matter (8).” Whether it is about a man or a woman, the narrator of this disguised autobiography expresses himself in a disembodied manner, distant, invariably in the third person, as if this narrator was able to observe a process that was perfectly unknown to him : “It was hard to admit, but just for a moment he felt he could stand outside his emotion as if what was happening passed through him, like he wasn’t really involved, just someone there managing information, a technician processing data, acting like an audience rather than someone who could be touched and exchanged with and be talked back and forth to (9).”

The three main sections of *Why I Go To The Movies Alone* (*Cowboys, Mountains, Sunsets*) in fact regroup those of certain of his series of photos of the period and, in many ways, the book corresponds to Prince’s photographic work, not because it is the illustration or the double of it, but it is certainly in one sense its prolongation, a description of the possible effects of this type of image. The first publication by Richard Prince, in 1976, an article published in the magazine *Tracks*, also took up, with the text, an appropriation procedure similar to that he had employed previously for his photographs. “Eleven Conversations” thus consisted of a series of quotations extracted from cards found in chewing gum effigies of Elvis Presley. Although attributed to Elvis, the reported ideas were evidently composed by someone else. Each one of these 11 paragraphs started with the phrase “*Like most everybody else...»* and continued with other phrases drawn from the cards : “I like to travel ; I like to feel healthy ; I like to fall in love; I don’t like to be lonely ;...”. The phrases were accompanied by a commentary (“That means...”, “But...”) itself completed by Prince. A principal that sounds like an involuntary echo of a previous sentence from

another musician, Satie, who one day declared that he was called “Eric Satie, like everybody else”. To be called Elvis Presley “like most people” or “like most everybody else”, thus becomes, through the effect of this *almost*, a semi-realistic ambition. And it is precisely this that the sayings of Prince address - the *almost* real, fiction becoming (or appearing) real.

As autobiographical as the story might be, the real “subject”, the “I” is not the character, but always the image that passes through him, the representations with which he identifies himself. It is the process by which the fiction *comes about*, is embodied, becomes real, in the course of which the “I” is caught in a becoming-other. What is more, *Why I Go To The Movies Alone* opens with this phrase: “A lot of people wish they were someone else.”, the narrator subsequently explaining that he would have liked to have exchanged his personality with someone who did not want to change places with someone else... It is the same mechanism of projection that presides over the (typically adolescent) desire to possess posters of personalities, which Prince comes back to in different texts and interviews such as the article titled “Anyone Who Is Anyone”. “I always thought the choice of a personality was in itself some kind of expression. It was enough. All my friends did it. We put them on our walls, in our bedroom. I’ve just kept doing it.” (10) “Anyone Who Is Anyone” relates to the story told by the narrator of the year of his life spent watching videos and drinking all night. He talks to a waitress in a bar and wonders if she would be ready to share this type of existence. “He then told her how he couldn’t hear the words he was speaking. He told her how he thought the words seemed to come out of someone else’s mouth.” The text concludes with the passage in which he displays a poster of Steve McQueen in his hotel room. “He wants to see himself as a personality instead of as a person.” Similarly, Prince, whether under the impersonal cover of his sub-heroes or during interviews, has often evoked the fascination that he felt, during his adolescent, for the *image* of artists like Pollock or Kline rather than for their work as such. Images that are put on the same plane as those of rock stars or other celebrities. The appearance of the photograph of Pollock on the cover of the *Evergreen Review*, facing a *Marvel* comic with Captain America on the cover (and the legend : “*Our Man of the Year*”. To each his heroes...), in *Adult Comedy Action Drama* is a suggestion, in another form, and not without humour, of this equivalence (11).

The medium is the message

The perception that characters have of themselves and of those around them is filtered by the permanent identification with personalities. Prince’s art does not in fact reside in the appropriation of mass culture and contemporary myths so much as in their incidence in imagination and personal development. In the power of images and its effects. While his photos attempt to recreate the initial ambition of these images - “what these images *imagine*”, he says - his fictions describe these effects : their psychological incidence, the way in which they contribute to the construction of the identity of the observers. Prince’s art is animated by the conviction that the

medium *is* the message, or the “massage” (as McLuhan also says in order to suggest the extent of its influence). It is therefore not fortuitous that the book by Marshall McLuhan and Quentin Fiore *The Medium Is The Message ; An Inventory of Effects* appears in *Adult Comedy Action Drama* (12). The book in question, illustrated and laid out by Quentin Fiore, develops in a suggestive way McLuhan’s fundamental thesis according to which the form of societies has always been modelled more on the *nature* of the media through which men communicate than on the *content* of the communication. McLuhan’s concept of medium includes any technique capable of extending the human body or senses, from clothing to computers. All media at thus seen as extensions of human faculties ; the wheel as an extension of the foot (Richard Prince, *Creative Evolution...*), the book as an extension of the eye, clothing as extension of the skin, electrical circuits as the extension of the central nervous system, etc. By altering our environment, media alters the way in which we think and behave. Each medium is thus considered from the point of view of its effects - what it makes us do and what it makes of us.

The art seen as “*social science fiction*” (one of the expression springs employs to designate his activity), social science fiction or Human Science fiction, can be regarded as an inventory of media effects. Richard Prince : “To some extent I’m interested in what we produce and what we consume. What we think we own and what we think we control. Do we own and control our TV sets, that kind of thing. I’m interested in the assumptions that we make in relation to those interests. I have read somewhere my work is a deconstruction of the advertised image. Well that’s an extremely narrow reading of the work, if you ask me. Madison Avenue’s decisions don’t particularly interest me. My work is not about illustration, allegory, irony. I’m interested in what some of these images (that happen to appear in the advertising section of magazines) *imagine* (13).” Inventoried in the manner of this fictional science, these effects are not dissected in an analytical manner. Prince’s art, like that of his colleagues of what has sometimes been called the “Pictures generation” or the *look generation* (including artists like Barbara Kruger and Cindy Sherman) acknowledges the seductive power of the media. That this art might have critical consequences is undeniable, but the signification, the depth of this art, before all else, is occupied with the reproduction of its seductive effects, is not exhausted in the analysis of their mechanisms. Richard Prince explains thus his wish not to create another fiction, and his interest in fiction becoming true. “I’m interested in the idea of making non-fiction art. In other words, I’m interested in making a fiction look true. (...) My style is hopefully a *convincing* style (14).” - or a replicant style, a term borrowed from *Do Androids Dream Of Electric Sheep ?* by Philip K. Dick, another novel owned by Prince (along with almost all the books by Dick, in original editions).

Everything which composes this type of “*Social Science Fiction*”, a fictional science taking a group of pre-existing images as its object - “already out there” - and things already said. With regard to the use of language found in the work of Raymond Rousset, Michelle Foucault claimed that those things that are said subsist as traces, however infirm they might be, and that we live in a world which is entirely marked out and interlaced by discourse, “that is to say, by enunciations that have effectively

been pronounced, things that have been said, affirmations, questions, discussions, etc. that have ensued. In that sense, we cannot dissociate the historical world in which we live from all the discursive elements which have inhabited this world and which inhabit it still" (15). This language which is already said, or "already there", determines what can be said afterwards, and the writing of Richard Prince consciously parts, in its own way, from the reality of an already present language, which determines his activity as a writer, and defines it as a practice of rewriting.

Steal this book

Among the things said that make up the material of the books of Prince the "rewriter", one finds books as well as shopping lists, small ads, synopsis of films on the backs of video cassettes and magazines of all types - *Muscle Cars*, *People*, *American Photographer*, *Harpers Bazaar*, *Playboy*, *Vanity Fair*, *Hustler*, *Popular Science*, *Sports Illustrated*, etc. (16) (" My art supply store is a magazine store") (17) - from which he extracts jokes, headings or subheadings, summaries, article headlines and captions from photographs. So many free things, taken without permission, and saving him the effort of invention above all. Among the titles that make up the collection of books by Prince we find one which could hold pride of place : *Steal This Book*, by Abbie Hoffman (18) (Pirate Editions, Grove Press distribution. By the author of *Fuck the System* and *Woodstock Nation*. A book undoubtedly often stolen but which has also sold very well). It is a programme-book, a nutty revolutionary survival manual, announcing on a quarter of its cover: "Everything you always wanted for FREE". A guide to free things, or how to steal them (the things to be stolen including political power). "There are things thieves don't ask permission for. They take" says one of Prince's characters, still strangely resembling the author himself. The remark is secretly addressed to Sherry Levine (who had really asked him if he wouldn't mind if she did the same thing as him), but it concerns above all his own work. Certain books like *Spiritual America*, have a title which is itself a stolen title ; others such as *Inside World* are books compiled by Richard Prince. This principle of rewriting is applied by Prince in the first place to himself, re-taking, by slightly modifying them, passages from his own writings in his various books, interviews and articles. A large number of passages from *Why I Go To The Movies Alone* have been published already, with specific titles, and are republished separately or integrated into other articles.

Inside world

One of these endlessly repeated passages, of books with short texts, in other words, inside the book itself, describes the feeling of abandonment of a character seated in a cinema, thinking about the fact that his own desires have nothing to do with anything personal: "His own desires had very little to do with what came from himself because what he put out, (at least in part) already been out. His way to make it new was to make it again, and making it again was enough for him and certainly, personally speaking, *almost* him. (19)." Long before being a theoretical decision - a

literary and artistic orientation which takes a position against the idea of the author - this feeling is explained by a particular psychological fold: "he had a spirit that made it easier to receive than to censor (20)." A disposition or an inclination that made him like the work of others more than his own... "I was not working against authorship. I was just dealing with this kind of crisis. I think this personal crisis came from the time in which we were living (...) It is hard to feel like yourself anyway. It has to do with the time in which I grew up. It has to do with my own experience. What I did was in a way biographical. It wasn't so much about the death of the author, it was more about establishing a new life for the author (21)."

Consequently, it is why the subject of Richard Prince's pseudo-fiction resides in the fact of being a spectator and telling this experience : going to the cinema, watching videos, seeking and reading books, looking at photographs, reading magazines. "He liked to think of himself as an audience and located himself on the other side of what he and others did, looking back at it, either by himself or with a group, hoping to exchange an emotion that was once experienced only as an author (22)." By restricting himself to this relative passivity - that of rewriting or re-photographing, in the role of spectator - Prince certainly doesn't produce less. In "Extra-ordinary", an interview with Prince (supposedly) carried out by Ballard in 1967 (23), the artist explains: "My father taught me that the position of the observer affects the behaviour of electrons or the fundamental particles that are being observed. And I accept that. My identity is a complete billion-to-one chance. But at the same time totally real. It's a paradox we all have to live with, he says." The choice of J.G. Ballard is of course not an innocent one ; and the "father" mentioned in the interview could easily be Ballard himself. *The Atrocity Exhibition*, Ballard's novel (the original American edition of which was published by Grove Press under the title *Love and Napalm: Export U.S.A.* - Prince owns this version), is a summary of phantasmagorias populated with stars and personalities rather than "characters" in the classical (literary) sense of the term - Kennedy, Reagan, Monroe, Garbo and a hundred others. One of the chapters of the book, "The Generations of America", consists essentially of the enumeration of names of celebrities and unknown people. Supposedly 18 years old at the time of the interview with Ballard, Prince again explains about his father and his "research": "He'd say his task is to invent reality, not fiction. He talks like that. What some people only dream and write about he actually does." Or re-does as one might be tempted to add.

A spy in his body known to be Richard Prince the writer

Through his preoccupation with wishful thinking, the art of Richard Prince joins up with the state of daydreaming suggested by this "task". In one of the books that figures in the bookshelf illustrating *Bringing It All Back Home, Vanity of Duluoq*, by Jack Kerouac, the latter writes "I am not *I am* but rather nothing but a spy in the body of someone simulating these childish games of sand in the prairie near the church of San Rita...". And William S. Burroughs (present on the same bookshelf with *Exterminator*), in what is undoubtedly the most beautiful of the commentaries and

tributes ever written about Kerouac, noted (24) : " Life is a dream, he said. 'My own birth records, my family's birth records and recorded origins, my athletic records in the newspaper clippings I have, my own notebooks and published books are not real at all; my own dreams are not dreams at all but products of my waking imagination...' This, then, is the writer's world — the dream made for a moment actual on paper, you can almost touch it, like the endings of *The Great Gatsby* and *On the Road*. Both express a dream that was taken up by a generation." Life *is*, but it is a dream, *at least* around half of the time, and that is not metaphorical. A dream so brief that it could seem reasonably suspect to not use one's life by wasting it. Something that Prince's characters do not hesitate to do full-time, preferring to exchange their lives for those of others. In Richard Prince's work - in his writing as well as his photos - authority is certainly present, or at least its signs (the signature), but the author himself is missing. The author is no longer the "I" of the modern novel but an "Almost him" or almost her (25). A spy in the body of someone else, as Burroughs would say, when no one any longer knows who is spying on whom, the spectator or the writer, the observer or the observed. "I'd like to be remembered in a movie. I know that sounds preposterous. But having someone else play me role is pretty much what I think I'm already doing (26)."

Books and writings by Richard Prince (selection) :

« Eleven Conversations », in *Tracks Magazine*, 1976

War Pictures, Artists Space, New York, 1980.

Menthol Pictures, CEPA Buffalo, New York, 1980.

Pamphlet, Le Nouveau Musée, Villeurbanne, 1983.

Why I Go To The Movies Alone, Tanam Press, New York, 1983. Barbara Gladstone Gallery re-edition, 1994.

« The Bela Lugosi Law », in Richard Prince (ed.), *Wild History*, Tanam Press, New York, 1985.

« Anyone Who Is Anyone », in *Parkett # 6*, 1985.

Richard Prince, Le Magasin, Grenoble, 1988.

« Bringing It All Back Home », in *Art in America*, vol. 76, September 1988.

Untitled artist's book, Barbara Gladstone Gallery, New York, 1988.

Inside World, Kent Fine Art, New York, 1989.

Spiritual America, IVAM, Valencia & Aperture Books, New York, 1989.

Richard Prince: Jokes, Gangs, Hoods, Jablonka Galerie & Galerie Gisela Capitain, Cologne, 1990.

Richard Prince, Whitney Museum of American Art, Harry N. Abrams Inc., New York, 1992.

Adult Comedy Action Drama, Scalo, Zürich / New York, 1995.

4x4, Korinsha Press & Co., Kyoto, 1996.

Richard Prince, Jablonka Galerie, Köln, 1997.

The Girl Next Door, Cantz, Ostfildern-Ruit, 1997.

Glenn O'Brien, Richard Prince (ill.), *Human Nature (dub version)*, Grey Bull Press, Los Angeles, 2001.

Richard Prince: Paintings Photographs, Cantz, 2002.

It's a free concert from now on, Barbara Gladstone Gallery, New York, 2002.

[1] Gladstone Catalogue 1988, op. cit.

[2] *Adult Comedy Action Drama*, op. cit., p. 32, 95, 189 ; *4X4*, op. cit., p. 85 ; *It's a free concert...*, op. cit., p. 27, 48, 74...

[3] Here are some examples (property of the author), described in the manner scrupulously reported indications by R. Prince in the notes indicating the collected books and objects shown at the end of his books : limited edition of 250 signed Human Nature including a screen-print. Limited edition (#23/50) of the 1996 Jablonka catalogue, including a litho print. Printed separately from Süddeutsche Zeitung Magazine, # 46, 1996. Catalogue of drawings by Haus Lange Krefeld, 1996. Difficult to find, despite an edition of 1000. *Richard Prince. Paintings. Photographs*, signed by the artist 1/2/02, the day of the opening at the Zürich Kunsthalle (and the first day of catalogue sales).

[4] Robert Nickas, « People Make Paintings to Prove They Exist », in *Live Free or Die*, Les Presses du Réel, Dijon, 2000 ; and in *Vivre Libre ou mourir*, French translation published by the same publisher.

[5] « But how real is my art, that is the question. Richard Prince interviewed by Noemi Smolik », in *Richard Prince: Photographs 1977-1993*, Kestner-Gesellschaft, Hannover, 1994, p. 29.

[6] Brian Wallis, « Mindless Pleasure: Richard Prince's Fictions », in *Parkett # 6*, 1985.

[7] *Why I Go To The Movies Alone*, op. cit., « The Perfect Tense », p 11.

[8] *Why I Go To The Movies Alone*, op. cit., « The Velvet Well », p 63

[9] « The Bela Lugosi Law », in *Wild History*, op. cit., p 118.

[10] Interview par David Robbins, 1st publication en 1985, in *Aperture #100* ; reprinted in David Robbins, *The Camera Believes Everything*, Stuttgart, 1988, p. 46.

[11] *Adult Comedy Action Drama*, op. cit., p. 224.

[12] *Adult Comedy Action Drama*, op. cit., p. 22 — Penguin Books edition, 1967. A copy in very good condition. (Relatively easy to find, the original editions of McLuhan do not seem, given their rather modest price, to provoke the passion of collectors, enthusiasts take note.)

- [13] Interview by David Robbins, op. cit., p. 35.
- [14] Interview by David Robbins, op. cit., p. 37.
- [15] Michel Foucault, « Archéologie d'une passion », interview, in *Dits & Ecrits* IV, p. 602. Originally published in English in 1984.
- [16] *Adult Comedy Action Drama*, op. cit., p. 228, for example.
- [17] Interview by David Robbins, op. cit., p. 36.
- [18] *It's a free concert...*, op. cit., p. 74 ; Prince owns two copies.
- [19] *Why I Go To The Movies Alone*, op. cit., « The Velvet Well », p. 63 ; « The Counterfeit Memory », in *ibid.*, p. 57. This passage also appears in *Pamphlet*, op. cit., p. 24.
- [20] *Why I Go To The Movies Alone*, op. cit., « The Velvet Well », p. 63.
- [21] « But how real is my art,... », op. cit. note 5, p. 28.
- [22] *Why I Go To The Movies Alone*, op. cit., p. 74-75.
- [23] « Extra-ordinary », in *Spiritual America*, op. cit., p. 9-11.
- [24] William S. Burroughs, *The Adding machine : Selected Essays*, ed. Arcade, New York, 1993, p. 180. The two essays on Kerouac are regrouped in a section titled "A spy in his body known to be Jack Kerouac the writer".
- [25] *Why I go to the movies alone*, p. 63, passage cited in note 19.
- [26] Interview by David Robbins, op. cit., p. 53.