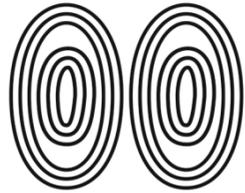
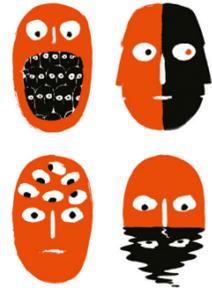


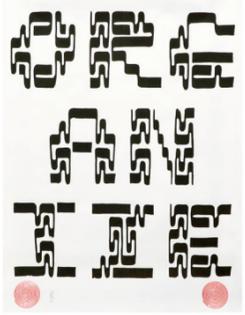
(Public Fiction)



Marcos Luytens: THE 2-POP (A HOLLYWOOD INDUCTION). LA hypnotist lead-in to a quartet of cinematic archetypes



Jack Self: REAL REVIEW. Classic editorial reporting deadlock at impossible intersection of economics & politics



Tauba Auerbach: (P)(E)(R)(S)(E)(V)(E)(R)(E). Daily calligraphy practice draws civic thinking with local benefits



Adrian Piper: CIVIL DISOBEDIENCE: CONTRACTS AND CONTEMPT. One ailing social contract's healing journey from contempt to promise



Mark Leckey: EXORCISE THE BRIDGE @EASTHAM RAKE. Out Demons, out from under that haunting bridge of British culture & beyond



Patrick Staff: SEIZURE. Memoir of a body that chose to keep its mouth shut



Martine Syms: AN EVENING WITH QUEEN WHITE. Brains! Beauty! Breeding! Motivational seminar based on a Motown Records finishing school



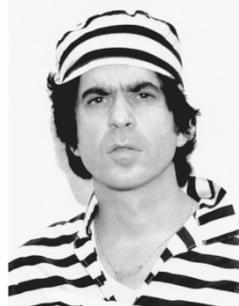
Chris Evans: COP TALK (NEW YORK CITY). Officers Breleur & Viennas deliver careers spiel to Brooklyn art students +Q&A



Octavia E. Butler: SPEECH SOUNDS. Treacherous ride through dystopian LA in possible near future



Anne Carson: NELL. Languid, staccato domestic between friends



Frances Stark: IAN F. SVENONIUS'S "CENSORSHIP NOW" ... Outspoken private pages rechanneled as outspoken public paintings by kindred spirits



Hilton Als: IN BLACK AND WHITE. Unlikely cast of counterculture characters meet in draft film script

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THE CHOICE

Valentina Desideri & Denise Ferreira da Silva: A POETHICAL READING. If cards could talk, and they do, games would change, and they will



Library Stack: REALITY WINNERS. 9 reality-taming tools for a brave new now on loan from Library Stack



Angie Keefer: WHAT IS WHAT (A PLAY IN ONE ACT). After long introduction, players struggle to resolve group conflict with overwhelming sidebar

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Roma

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This first issue in our latest format — a half-as-frequent-but-twice-as-large gathering of our individual online Bulletins now called *The Serving Library Annual*—also doubles as the latest issue of *Public Fiction*, house journal of an eponymous LA-based enterprise that organizes seasonal projects on specific themes. *Public Fiction*'s next iteration, which runs broadly concurrent to this new *Annual*'s lifespan, is named *The Conscientious Objector*—a multifaceted endeavor commissioned by West Hollywood City Council that unfolds in parts from September 2017 to April 2018. Curated by *Public Fiction* founder Lauren Mackler and *Serving Library* editor Francesca Bertolotti-Bailey, *The Conscientious Objector* comprises a series of "commercials" produced by artists for public access TV, an exhibition of artworks and performances at the MAK Center for Art and Architecture's Schindler House in West Hollywood, and the present publication. Through various modes of public address, *The Conscientious Objector* is concerned with acts of civil disobedience and other forms of resistance, particularly in view of the relationship between entertainment and power.

DISPERSION

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COVER

Jacob Lawrence (1917–2000),
War Series: The Letter, 1946.
Tempera on composition board,
20 1/4 × 16 1/8 in. (51.4 × 41 cm).
Whitney Museum of American
Art, New York; gift of Mr. and
Mrs. Roy R. Neuberger 51.11
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Knight Lawrence Foundation,
Seattle / Artists Rights Society
(ARS), New York

From the Whitney Museum's
object label:

Jacob Lawrence's "War Series" describes first-hand the sense of regimentation, community, and displacement that the artist experienced during his service in the United States Coast Guard during World War II. Lawrence served his first year in St. Augustine, Florida, in a racially segregated regiment where he was first given the rank of Steward's Mate, the only one available to black Americans at the time. He befriended a commander who shared his interest in art, however, and he went on to serve in an integrated regiment as Coast Guard Artist, documenting the war in Italy, England, Egypt, and India. Those works are lost, but in 1946 he received a Guggenheim Fellowship to paint the War Series. The fourteen panels of the series present a narrative which progresses from *Shipping Out to Victory*. In the panels, Lawrence adopted the silhouetted figures, prominent eyes, and simplified, overlapping profiles that are typical of Egyptian wall painting. And like the ancient painters, he transformed groups of figures into surface patterns, eschewing modeling and perspective in favor of the immediacy of bold, abstracted forms. In their alternation between vertical and horizontal formats, single figures and groups, and intense action and contemplation, the fourteen panels of the War Series testify to Lawrence's belief that one cannot "tell a story in a single painting."

For more information about The Serving Library's current physical incarnation at Exhibitions Research Lab, The John Lennon School of Art & Design, Liverpool John Moores University, including upcoming events, see www.servinglibrary.org/space and www.servinglibrary.org/events. Photographs by Rob Battersby.

