

# The Abject, Academy: What Remains of Journals?

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In the early 1990s, I began my career as a graphic designer and writer working freelance in New York for the extraordinary arts journal *Lusitania: A Journal of Reflection and Oceanography*. Founded by editor and designer Martim Avillez, the journal probed obscure topics with eccentric minds. From a small studio near Canal Street — the side street escapes me — *Lusitania* would produce 10 issues over a decade. In 1992, I contributed a short essay and helped design pages of Volume 1, Number 4, *The Abject, America*, guest edited by Catherine Liu. The issue was bilingual, Portuguese/English, and Martim stuffed its cover with small iconic figures and a wall of text placards blocking out a watercolor nuclear landscape, topped with the sinking *Lusitania* masthead.<sup>1</sup>



*The Abject, America* featured “MacDonna” by Rhonda Lieberman, “Mickey Marx” by Laurence Rickels, “Scandalography” by Craig Saper, “The Space of Death” by Michael Taussig, “Abject Monumentality” by Gregory Ulmer, “General Custer's Pinky” by Gregory Whitehead, as well as the interviews “Extreme Eurocentrism” with Gayatri Spivak and "It Doesn't Have to Be a Jew" with Slavoj Zizek. My own essay, “Tabloid Theory and the Remains of Science,” focused on freak shows and science through the performative remains of John Merrick, aka the Elephant Man, a dissertation topic approved yet soon aborted. Not long after leaving *Lusitania*, I jumped ship to research the *Challenger* disaster (note the transfer stub)<sup>2</sup> but a continuity of interests connects all these disparate topics, as captured in this earlier essay’s title, as well as a transferable sinking feeling: what remains of journals?

Let us review some structural challenges that we journal lovers have faced over the past half century or so, before turning to recent events that put everything in yet another, about-face, perspective.<sup>3</sup>

For decades, I have read and published articles in academic journals in North and South America, Eastern and Western Europe, and Asia Pacific, journals relying on institutional platforms, cultures, and economies that compose what I call the lecture machine and, lately, the Challenger complex.<sup>4</sup> Journals call forth, nurture, and have shared knowledge between millions of researchers across fields, borders, and generations, embodying an immense collaborative enterprise foreseen and cunningly called for centuries ago by the ground-breaking scientists Bacon and Descartes, as their experiments and writing styles negotiated all-too-real threats from courtly spies and religious inquisitors.<sup>5</sup> Centuries later we, their disciplinary heirs in both arts and science, have been successful beyond their wildest dreams yet also face untimely threats posed by other heirs, the Department of Government Efficiency (DOGE).<sup>6</sup>

Today, the lecture machine hosts some 24,000 academies worldwide, the vast majority emerging after World War II when the number of nations rose from 70 to 180, thereby multiplying peoples, governments, economies, and cultures — and their study. Perform or else, nation states. This Descartography mapped the world ontologically in ideational thought by modernizing Plato’s Fight Club, the Academy and its long-running, constitutive rhetorical battles over the methodical separation of knower/known, subject/object, experts/users, battles fought over centuries via books and journals produced on printing presses and later digital platforms.<sup>7</sup> With the best of intentions, told in grand narratives, we modern researchers have called forth the world into the standing reserve of advanced research by alphabetizing and classifying it according to disciplinary fields and procedures, housing our knowledge in archives, databases, artificial intelligences, as well as the affective memory banks and defective hard drives of eclectic if increasingly adjunct research communities.

With their origins in 18th-century letters and correspondences between early modern and Enlightenment scientists, the heart of journals have been small communities of theory and practice, thought and action, groups of individuals performing immense labors of love, labors sometimes sweet, sometimes abject, almost always sweaty from hard work and worry. With the rise of online journals and research tools over the past four decades, the work and worries have intensified, and the love has become more virtual as hopes plateaued with social media. Information architectures bear experiential architectures, platforms carry passions, and journals can be read as desiring-machines with transferable affects.

With the Trump Administration's February, 2025, announced halt of funding to US research institutions and nonprofit organizations one wonders: whether journals? What’s their future? How did we get here? What to make of all that work, all that labor of love? What’s the investment and transference moving forward?

The hand-crafted, desktop-designed issue *The Object, America* featured a manifesto by editors Allivez and Liu, “The Party of Affirmative Abjection,” whose provocative call gave the issue a certain style and verve aligned with *Lusitania*’s critico-creative mission within the 1990s cosmopolitan cultural studies milieu. *Affirmative abjection* resonated theoretically, aesthetically, and politically in the post-Reagan era, and the form and content and style of *Lusitania* showed it. Over the next decade, cultural studies theoretical models arrived in the US via the Birmingham School, Butler’s queer theory, and the academic publisher Routledge, with whom I published my first book, *Perform or Else: From Discipline to Performance*, in 2001, featuring the exploding *Challenger* and its remains on the cover. The book carried the mission, still operative as one of three missions of my StudioLab pedagogy: queer the war machine, inject values of cultural efficacy into systems dominated by efficiency and effectiveness. Transmedia knowledge is one means, and aboard *Lusitania*, “tabloid theory” was a call to action: use pop media to bring critical thought-action to the people. As Žižek proclaimed: enjoy your symptom.

Today, however, the party of affirmative abjection seems spent, and the questions posed by *the remains of science* have shifted, grown, morphed, gone underground, buried or burrowed. It’s the morning after and then some. Decades of economic and political crises, pandemics, climate change, and wars and occupations necessarily reframe and displace the cosmopolitan milieu of *Lusitania* and the optimism of the 90’s cultural moment. The 1996 Sokol affair — an academic scandal involving a hoax article

unwittingly and uncritically published by *Social Text* — took some shine off the cultural studies vehicle but it steadied and maintained lift. As was to be expected, the wheels have long since come off many desiring-machines while others not only got off the ground and took flight but went into orbit.<sup>8</sup> Since the 1990s, some journals and their communities and fields have “managed,” some disappeared, some thrived and have even grown so massive that their publishers have helped alter knowledge production irrevocably. In dominating the cultural studies scene, Routledge ballooned as a publisher of academic books and journals but in 1998 became an imprint of its former rival, Taylor & Francis.<sup>9</sup> In 2004, Taylor and Francis was acquired by Informa, and within it today Taylor & Francis publishes some 2,500 peer reviewed journals under imprints including Dove Medical Press, Routledge, and Taylor & Francis.<sup>10</sup>

Journals have haunted me for some time, as we can read their articles genealogically as tonic-toxic mediums channeling the ways disciplines become performative, how modern grand narratives of research and development (R&D) morph under the changing regimes of system optimization, how theories curdle, schools let out, and best-made plans run amok. Transference backs up, overruns, diverts, runs dry, emerges elsewhere. I publish on my decades-long StudioLab work in books, journals, TEDx talks, and the web. As part of my Challenger complex, my investment in what remains of the Cold War Challenger complex aka lecture machine, StudioLab's recent community-engaged work at Cornell co-designs transmedia knowledge with non-profit partners in the US and Uganda. Among the genres we co-design, websites, emails, and brochures dominate partners' fund-raising activities, while other transmedia such as books and journal articles remain the crown jewels for hiring and promotion of researchers. The call of tabloid theory in *Lusitania* was a call for emerging scholarly genres. Today, all of these genres' impact, their efficacy and value thus concern us in pressing though different ways.

What is the impact of articles, journals, academic research and publishing writ large? And what is the relation between the instrumentalization of knowledge and the cultural efficacy of performance research? Can we put this value — if it is one, that is, a value, and if so, a unified one — into a journal article?

For better and worse, the academic publishing platform today consists of some 30,000 journals worldwide, an immense body of both specialized and interdisciplinary knowledge accessible by varying degrees to researchers and policy-makers, and less so to community organizations, the general public, and those outside the Anglosphere.<sup>11</sup> For decades, journals and their production of knowledge have presented mounting operational and social challenges for researchers, universities, publishers, and the public: exorbitant costs and high paywalls, limited accessibility and demands for open access and sustainability of archives, increasing content and decreasing relevance, monopolized workflows, cybersurveillance, and the emergence of predatory journals — all fueling and fueled by intense publish or perish demands that drive the whole research operation, its researchers, graduate students, departments, libraries, colleges, publishers, and funding agencies, as well as its donors, investors, policy-makers, and thus its education and public service missions.<sup>12</sup> The lecture machine, long listing, now lurches.

Beyond universities and publishers, nearly all platforms and institutions have long been performance testing themselves for their impact, in particular, their efficiency as measured by ROI or return on investment. Academic journals, the entire publishing sector, and sector after sector of organizations around the world now calculate ROI, making return on investment one of the most widely employed

performance measurement tools used by both for-profit and nonprofit organizations to calculate costs/benefits, inputs/output. Such tools favor quantitative over qualitative measures which means technical effectiveness and financial sustainability dominate over cultural efficacy. In many ways, the goal of quantification is to leave no trace of qualities unquantified, unaccounted for. Leave no trace, no remainder. Perform or else.

Since 1997, US NSF and NIH grant applications have included a “Broader Impact” (BI) statement section, long a second thought for researchers, more recently upgraded by BI professionals with social justice missions, and no doubt soon to receive intense review by DOGE. Significantly, the Social Science Research Council, a sponsor since 2021 of the Just Tech program pursuing IT solutions that advance social, political, and economic rights, announced in March, 2025, The Policy ROI Project. It proposes using a standardized metric, the Marginal Value of Public Funds tool developed by the Policy Impact team at MIT, to calculate the net social benefit created by each additional public dollar spent on a given policy.<sup>13</sup>

This liminal-norm loop taps into international feedback networks between performance accountability and practice-based performance research. In the UK, the rise of RAE or Research Assessment Exercises during the 1990s forced arts practitioners to reframe and account for their *practice as research* on a regular basis. Making lemonade with lemons, Baz Kershaw built on his 1992 book, *The Politics of Performance: Radical Theater as Cultural Intervention*, by formalizing Practice as Research in Performance (PARIP) with a 5-year research grant, 2001-2005, based at the University of Bristol with EU affiliate universities. The impact? A national performance assessment of advanced research helped jumpstart an international field of performance research that today consists of professional research groups, books including the 2018 *Performance as Research: Knowledge, Methods, Impact*, and a dedicated journal whose title echoes Kershaw's call to action, *PARtake: The Journal of Performance as Research*.<sup>14</sup> For those keeping score, *Performance Research* began in 1996, and Routledge publishes all of these titles.

We feel changing atmospherics as the pressures of platform performativity intensify and its techniques and technologies stress-test established disciplinary forms and genres in new and challenging ways. The sustainability, broader impacts, and ROI of journals have long been serious concerns of reform-minded researchers and librarians themselves. But some have now recently questioned the reformability of journals. In “Replacing Academic Journals,” Brembs et al call for replacing journals, citing a vicious cycle composed of three crises: an *affordability crisis* facing institutions with diminishing funds, a *functionality crisis* facing researchers lacking time and resources for submission and review processes, and a *replication crisis* produced by these and also journals' sky-rocketing costs and rush-to-press editorial decision-making. These crises feed on one another, eroding trust in the overall process.<sup>15</sup> Brembs et al also provide a diagram depicting the growing monopolization of research workflow by academic publishers Elsevier, Springer, Wiley, and Taylor & Francis across six “phases”: discovery, analysis, writing, publication, outreach, and assessment. Note here the disciplined linearization of thought-action in assembly-line fashion across a series of platforms. For those whose minds wander, the diagram might be read next to the *Lusitania* cover.

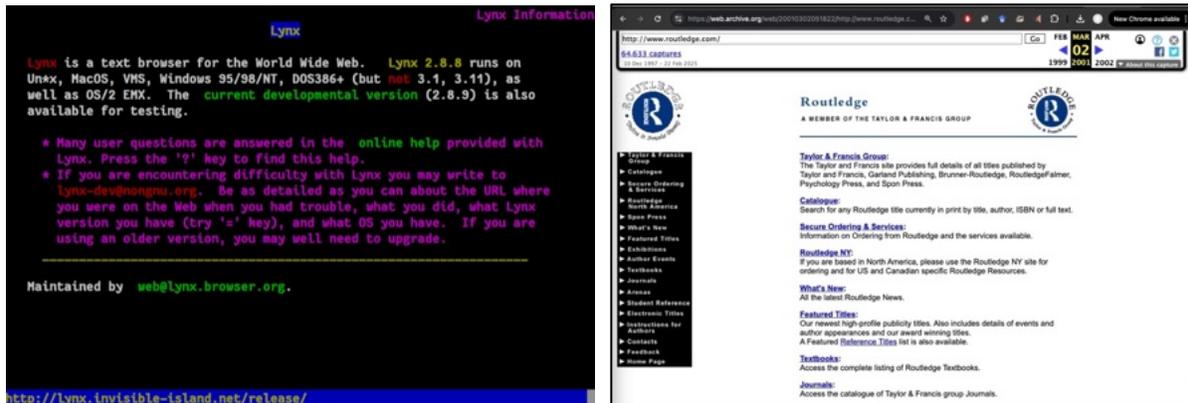


Here we sense the scalable, recursive effects of platform performativity, the ways that evaluative regimes can cascade up, down, inside and out and across institutional forms and communities. The ROI of journals informs the ROI of faculty, departments, colleges, and universities, which in turn informs the ROI of the entire education enterprise, all this looping back/forward recursively into the very form and function of journal articles.

To enhance calculability and assessment, journal articles have had to become increasingly comparable, findable, and searchable. Since advanced research presents complex problems, diverse methods and evidence types, and highly specialized conceptual discourse, making journal articles comparable for researchers and policy-makers took academic fields decades of generic textual evolution and disciplinary training. A key development was the emergence in the late 1930s of IMRaD (Introduction-Method-Research-and-Discussion), a format for structuring scientific articles. Prior to 1945, most journal articles resembled book chapters but throughout the 1950s and 1960s, IMRaD spread across leading medical journals to become ubiquitous by the 1980s. Today the structure can now be found across journals in STEM and the natural sciences.<sup>16</sup> IMRaD not only normalized the presentation of knowledge but helped linearize disciplinary and interdisciplinary research to enhance the usability and performance of journals and their articles.

Complementing IMRaD at a structural level has been the emergence of KEYWORDS used to make articles findable across journals and fields. With the explosion of advanced research, not only have the questions of knowledge changed, but the very quest has also been transformed. Over three decades, as knowledge production moved from print documents housed in physical archives to electronic files stored

in networked databases, researchers and research librarians alike have morphed into information scientists, no longer roaming card catalogues and physical stacks but navigating screen interfaces and server stacks. As Voges (2023) reminds us in the *Routledge Handbook of Academic Knowledge Circulation*, keywords were once *manually* attached to books and papers.<sup>17</sup> I have old journals stuffed with sticky notes and new books crammed with scribbled indexes. Keywords helped make *digitally* annotated texts findable in radically new and interactive ways.



Beyond IMRaD and KEYWORDS: after the 1983 transformation of ARPANET (the US Defense Advanced Research Project Agency network) into the INTERNET (interconnected network), isolated arborescent articles and text journals began becoming rhizomatic files and websites navigable by the text links of TCP/IP or Transmission Control Protocol/Internet Protocol, which enabled interoperability between networks via the Lynx browser. However, atop the new Internet’s TCP/IP platform soon came another layer, HTTP or Hypertext Transfer Protocol, which not only digitized transmediation via clickable images, icons, and text of the Mosaic navigator, but also revealed transmediation’s underlying citational structure, one that has transformed research: WWW, the Worldwide Web. From tree to web.

We are tracking journals’ transfer, as well as our own transference, from literacy to digitality, from discipline to performance, manual knowledge to digital information, grand narratives to granular bytes. In addition to journal articles becoming comparable and findable, the entire emerging network of archives and networks became radically searchable, affecting the very roots of knowledge and power, as the search for making journals even *more* searchable would eventually *googlize* research. Manual labors of love, quests displaced and repeated at scale, can produce digital serfdom.

In the days of manual citationality, I used to pore over the Citation Index in NYU’s Bobst Library for references of “performance” before heading off first to its card catalogue, pencil in hand, and then upstairs to find journals in the stacks. Published annually, the weighty Citation Index contained bibliographies of the latest published research, and together the volumes of the Science Citation Index (SCI), Social Sciences Citation Index (SSCI), and the Arts and Humanities Citation Index (AHCI) listed nearly all scholarly publications. (Note how the three silos of knowledge mirror core values of advanced research: economic, social, and cultural). The SCI began in 1961 with the work of Eugene Garfield’s Institute for Scientific Information (ISI), which was later absorbed into Thomson ISI in 1992, itself becoming part of Thomson Reuters until 2016, when ISI was sold off to become part of Clarivate Analytics.<sup>18</sup>

It’s all coming back to us. It was the scholarly Citation Index that in 1998 two Stanford graduate students, Sergey Brin and Larry Page, used to model their own intense labor of love, a “large-scale hypertextual Web search engine” then located at <http://google.stanford.edu>. At the core of the Google search engine lay Brin and Page’s famous PageRank algorithm, an algorithm that they explicitly based on the citational indexing methods developed in the 1960s by researchers and librarians. Brin and Page effectively fed literate citationality back into the system, a system that had gone digital, gone performative, gone recursive.

Over our shoulder, we glimpse the figure of ouroboros, the serpent biting its own tail. Advanced research is not only threatened by external forces: that sinking feeling we feel also feeds on itself *in our journals, our research, our very production of knowledge*, as we recursively incorporate research outputs into research inputs, making the lecture machine more effective, efficient, and efficacious through ROI audits, program assessments, and annual performance reviews. In terms of the liberal grand narrative long guiding US R&D (research and development), perhaps the most startling indication of the lecture machine’s disarming success in democratizing knowledge and developing research is that at <http://google.com>, *to google is arguably to research*. Google it.

In terms of IMRaD, I have Introduced the question “what remains of journals?”, used Methods of personal reflection, historical analysis, and conceptual synthesis to Research some structural transformations of research at work in and through journals, and I will end with Discussion. Keywords include “discipline,” “performativity,” “history of journals,” “literacy,” “digitality” “Lusitania,” “Challenger,” “affirmative abjection,” and “wood chipper.”

In what remains of our Borgesian Library of Journals, the reader can sense that the digital iterability of performative power has transformed the analog citationality of disciplinary knowledge, effecting the structural displacement and transfer of our modern economic, social, and psychic investments from classificatory trees into recombinant webs, for better and worse. At stake for future research of desiring-machines remains the configuring of arborescent, analytic thought-action (dating back through Linnaeus to Aristotle) into rhizomatic, synthetic thought-action (passing through Laurie Anderson to Heraclitus). Tabloid theory, more or less.

Assuming, that is, that advanced research has a recognizable future. The party of abjection affirmed in *Lusitania* now returns in uncanny ways. We face a severe about-face, a cutting off of past patterns and the upsurge of new agendas, new protocols, if not a transvaluation of values. The transfer may buckle and the party pop. Under the second Trump administration, Elon Musk has been appointed head of a new Department of Government Efficiency or DOGE. DOGE has historical precedents: coinciding with the the launch of cultural studies, Vice-President Al Gore oversaw the multi-year National Performance Review of the US government in the 1990s. However, unlike Gore’s NPR and earlier performance reviews of government agencies, Musk’s DOGE has biting teeth and populist interest and support.

On his social media platform X, Musk posted on Sunday, Feb 2, 2025: “We spent the weekend feeding USAID into the wood chipper. Could gone to some great parties. Did that instead.”

USAID (United States Agency for International Development) is part of the Development wing in “R&D,” the Research and Development function of America’s Cold War lecture machine. America’s research universities and NGOs have been in operational feedback since the 1960s, with researchers, funds, and activities flowing around the developing world. Now such development is threatened at scale, along with the advanced research of NIH, NSF, NEH, NEA, and NOAA.<sup>19</sup> The entire feedback loop is threatened by another agenda. At stake are Federal departments and funding agencies, tens of thousands of jobs, and millions of lives in developing countries. All organizations, all research past and present, may face the wood chipper, the ROI algorithms of DOGE, whose application follows FaceBook’s mantra to “move fast and break things.”<sup>20</sup>



The party of affirmative abjection has almost come full circle, with America not only cancelling its own cultures but now with gleeful fans feeding its academies and advanced research into the *Fargo* wood chipper.

What remains of journals?

## Endnotes

<sup>1</sup> The infamous 1915 German submarine torpedoing of the ocean liner *RMS Lusitania* killed 1,198 people and helped bring the United States into World War I. Cartoonist Winsor McCray’s 1918 film, *The Sinking of the Lusitania*, offers a silent, 12-minute animated documentary of the event.

<https://www.youtube.com/watch?v=wq7hMuiz1ml>

<sup>2</sup> The 1986 explosion of NASA shuttle *Challenger* killed seven astronauts, including Teacher-in-Space Christa McAuliffe. My 1996 dissertation “Performance, Technology, and the Lecture Machine” and 2001 book *Perform or Else: From Discipline to Performance* focus on seven Challenger figures, including the *HMS Challenger*, a British research ship that helped launch oceanography, Martin Heidegger’s questioning of technology as the challenging-forth of the world, and Deleuze and Guattari’s remake of Conan Doyle’s Professor Challenger character becoming-lobster. Transferring from *Lusitania* to *Challenger* marks a step in disaeronautics, still unfolding today.

<sup>3</sup> As I write in February, 2025, domestic and international events unfold so fast that personnel and funding cuts to USAID, NIH, NSF, proposed taxes on university endowments, and targeting of DEI programs have left US higher education institutions wounded and adrift.

<sup>4</sup> Bringing fiber to the subject networks of Freud’s Oedipal complex and Sartre’s Actaeon complex, the Challenger complex consists of platformed calls to perform or else, transference patterns now shuttling desiring-machines from discipline to performance and beyond via mobile devices and social media. The postwar Challenger complex may now suffer severe withdrawal, if not release, redeployment, erasure, reformatting....

<sup>5</sup> See Laurence Lampert, *Nietzsche and Modern Times: A Study of Bacon, Descartes, and Nietzsche*. While I have theorized Descartography elsewhere as the ontological mapping of the world via Cartesian ideation (subject/object, method, deduction), Lampert reveals another dimension of Descartes’ art of writing. Lampert connects Descartes’ style back to Plato’s more esoteric pursuits in *Phaedrus* and *The Republic*: the philosophic use of the noble lie to protect the truth from the masses, the masses from the truth, while sharing it allusively with initiates and, crucially for Descartes, with *future readers*, readers necessary to build labs and experiments, write books and essays, decades or centuries later. Today, we lack clear and distinct ideas about readers, viewers, performers; hence, transmedia rhetorics.

<sup>6</sup> I write now a few days later, March 3, 2025, to note that Elon Musk’s Department of Government Efficiency has been given extraordinary access to government databases, including those of the IRS (Internal Revenue Service) and Social Security Administration.

<sup>7</sup> See *Transmedia Knowledge for Liberal Arts and Community Engagement: A StudioLab Manifesto*.

(Palgrave, 2019). Predating the general theory rehearsed in *Perform or Else: From Discipline to Performance*, StudioLab is paradoxically also its “application” and the launchpad of its Challenger experiment.

<sup>8</sup> See Ian Reilly, “Public Deception as Ideological and Institutional Critique: On the Limits and Possibilities of Academic Hoaxing,” in *Canadian Journal of Communication*, 2020. Unwittingly *Social Text*, a leading US cultural studies journal, published “Transgressing the Boundaries: Towards a Transformative Hermeneutics of Quantum Gravity,” a hoax article by NYU Physics Professor Alan Sokal. In a special issue on contemporary “Science Wars,” alongside essays by Frederic Jameson and Andrew Ross, Sokal sought to expose what he considered absurd “postmodern” critiques of objectivity. *Social Text* subsequently adopted a peer review process. Such formal peer review emerged in the 1970s, became widely adopted in the 1990s, and offers disciplinary guard rails that can be used and abused. Significantly, in 2017, three “left-wing liberal skeptics” — James Lindsay, Helen Pluckrose, and Peter Boghossian — repeated the Sokal hoax at scale (“Sokal squared”) sending some 20 parody articles targeting what they later called “Grievance Studies” to a variety of peer-reviewed journals and had seven accepted, four were under consideration, before the *Wall Street Journal* exposed the hoax. In both cases, we witness cross- and interdisciplinary guerilla warfare carried out in journals via miming and displacement of conceptual discourses and literary styles. The stakes are considerably higher now even since Reilly’s 2020 journal article, as both the arts and humanities and the sciences arguably face a wider “Academy Wars.” We may witness a rebooting of Jonathan Swift’s “Battle of the Books,” the 17th century intellectual and political battles between the Ancients and the Moderns, precisely the terrain of Descartes’ battle against Scholasticism and the inquisitors. See Levine, *The Battle of the Books: History and Literature in the Augustan Age* (Cornell, 1991).

<sup>9</sup> See Wikipedia “Routledge.”: <https://en.wikipedia.org/wiki/Routledge#> Accessed Feb 18, 2025.

<sup>10</sup> See Informa homepage: <https://www.informa.com/divisions/taylor-and-francis/journals/> Retrieved Feb 19, 2025.. Retrieved Feb 19, 2025.

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<sup>11</sup> The *Routledge Handbook of Academic Knowledge Circulation* has an incisive section on the geographical, geopolitical, and historical legacies of colonialism and the imperialism of European languages.

<sup>12</sup> Simon Linacre. 2022. *The Predator Effect: Understanding the Past, Present and Future of Deceptive Academic Journals*. Against the Grain (Media), LLC.

<sup>13</sup> The Policy ROI Project, Social Science Research Council website. <https://www.ssrc.org/programs/the-policy-roi-project/> Accessed February 24, 2025.

<sup>14</sup> The background history and outcomes of PARIP can be found at <https://www.bristol.ac.uk/parip/>.

<sup>15</sup> Brems B et al. 2023. Replacing academic journals. *R. Soc. Open Sci.* 10: 230206.

<https://doi.org/10.1098/rsos.230206>

<sup>16</sup> Sollaci LB, and Pereira MG. The introduction, methods, results, and discussion (IMRAD) structure: a fifty-year survey. *J Med Libr Assoc.* 2004 Jul;92(3):364-7. PMID: 15243643; PMCID: PMC442179.

<sup>17</sup> Jonathan Voges, “The Role of Bibliographic Indices for Knowledge Circulation” in *Routledge Handbook of Academic Knowledge Circulation*, Routledge 2023.

<sup>18</sup> See Wikipedia, “Institute for Scientific Information.”

[https://en.wikipedia.org/wiki/Institute\\_for\\_Scientific\\_Information](https://en.wikipedia.org/wiki/Institute_for_Scientific_Information). Accessed February 24, 2025.

<sup>19</sup> These acronyms stand for National Institute for Health, National Science Foundation, National Endowment for the Humanities, National Endowment for the Arts, and National Oceanic and Atmospheric Administration.

<sup>20</sup> FaceBook is yet another example of how a literate form — specifically, the photo facebook of Harvard undergraduate students — passed through a collaborative, perverse labor of love (tag-named Zuckerberg) to become a paradigmatic social media platform, a meta-desiring machine with planes of composition and organization, becomings and blackholes.