

# **Surrogacy as Democracy: Anecdotes of Access and Affront**

**allana.mayer@mail.mcgill.ca → @allanaaaaaaa**

laest vād' w3 haeromāe. In mēnē an  
wilt allene rē hē a3i mōre. Salegē ble  
esse alsoe na minē rāz. Wāt ic vāne d  
ic dē geest gods hebbe. vuy

**W**erē oft wi sijn vnd. vād' die digē du

Wat die wiste er og i sine hre ghesert heeft in  
oorfakē heldē. in heldē de macht. In vullē  
si hi dat gherōnest heeft in sijn hre sine magt  
re hondē. hi dat vcl. alsoe sūde dat deefche vde

plinius vna adpicio est

Explicit liber seu p̄fano Raimi anab.  
si ad ludouicum imperatorem. De na  
tuis vnum.

Ex opus est septimi magist' da in p̄tium.  
Aeterna scriptoris curat gūmāte doloris

**“without all doubt God him self was the ordainer  
and disposer thereof”**

**→ John Foxe, 1653**

**“[T]he buyers finding a greater number upon him, than it was possible for several men to transcribe in their whole life, and the pages of each copy so exactly alike, that he was seiz’d, try’d and condemn’d for Magick and Sorcery, and was accordingly dragg’d to the stake to be burnt”**

**→ Samuel Palmer, *History of Printing*, 1732**

annu regni sedechie. Mense aut quatuor  
nona die mensis obmuit famis cui-  
ratam: et non erat alimentum ipso tere.  
Et disrupta est ciuitas: et omnes uiri bel-  
latores eius fugerunt: quoru de ciui-  
tate uocare per uiam potuit que est inter  
duos muros et dicitur ad ortu regis-  
talis obstruentibus urbem in giro:  
et abierunt per uia que ducit in herusa-  
lem. Perstruere est aut caldros regum: re-  
gum: apprehenditque sedechiam in desce-  
nto qd est iuxta iherosol: et omnes comi-  
tarios suos diffugit ad eos. Longo con-  
prehenditque regem adduxerunt eum  
ad regem babilonis in reblathia que  
est in terra emath: et locutus est ad eu  
iudina. Et ingulauit rex babilonis  
silios sedechie in oculis eius: sed et o-  
mnes principes iuda occidit in rebla-  
thia. Et oculos sedechie reuocet uinac-  
tum in compedibus. Et adduxit eu rex  
babilonis in babilonem: et posuit eu  
in domo carceris usq; ad die mortis  
eius. In mense aut quinto-decima me-  
sis ipse est annus decemilionis: nabu-  
chodonosor regis babilonis: uenit  
nabuzardan princeps milicie qui sta-  
bat coram rege babilonis in iherusa-  
lem: et incendit domum domini et domum  
regis et omnes domus iherusalem: et omne  
domum magna igne combussit: et to-  
tum murum iherusalem per circuitum de-  
struxit cunctis reuocans caldros qui e-  
rat circum magistro milicie. De paupe-  
ribus aut ipsi et de reliquo uulgo quod  
remanserat in ciuitate et de presbiteris q  
censuissent ad regem babilonis et  
carceris de multitudine: transfudit na-  
buzardan princeps milicie: de paupe-  
ribus uero tere reliquit nabuzardan  
princeps milicie uinacros et agricolas.  
Columnas quoq; terras que erant in

domo domini et bases et mare erant  
quod erat in domo domini confregit  
runt caldei: et uulserunt domum eorum  
in babilone. Et leuauerunt et reauerunt et psal-  
terium et scilicet et moxaricola et oia reser-  
ua q in ministerio fuerat uulserunt: et pda-  
as et thymiamatrem et uincet et plures et  
caldabra et moxarica et cyatos. Quor-  
um aurea aurata: et qst argentea argentea.  
Fuit magister milicie colinas duas  
et mare unum: et uindos dudet reos q  
erat sub basibus: qst fecerat rex salomus  
in domo dei. Hic erat pda: reos oim  
uafos ips. De colinis aut: tres et octo  
rubini altitudinis erat et colina una: et  
funicul: dudet rubiros recubare ea.  
Porro grolinudo et qtuor digitorum:  
et intrinsecus caua erat: capitella sup  
utraq; terra. Alnudo capitelli un: qui-  
q; rubiros: et reuicta et malagranata  
supra coronam in circuitu: omnia terra.  
Et fuerit malagranata nona gitalis  
depennia: et omnia malagranata em-  
tunt reuictis arcubant. Et uulit ma-  
gister milicie sacram sacerdotum pri-  
mum: et soph omnia sacerdotis secundu:  
et reos custodios uelubuli. Et de ciuitate  
uulit emuchum unum q erat spoli: sup ui-  
ros bellatores: et septem uiros de hijs q  
uidebat facie regis q inuicti sunt in ciui-  
tate: et scilicet principis milicie q phabar  
tyronos: et septem uiros de ipso tere  
qui inuicti sunt in medio murum. Fuit  
aut tot nabuzarda magister milicie:  
et duxit eos ad regem babilonis in rebla-  
thia. Et posuit eos rex babilonis: et tere-  
strat eos in reblathia in terra emath. Et  
translat: et uita de terra sua. Hic est ipse que  
translat nabuchodonosor: anno septimo:  
iudis reia milia: et uiginti. In anno  
octauo octo nabuchodonosor translatit  
de iherusalem ad iherusalem: et iherusalem.

In anno uindimato nabuchodon-  
osor translatit nabuzardan magi-  
ster milicie animas iudros septingenta  
quadraginta quinq;. Viro ergo  
anime: quatuor milia sequebat. Et sa-  
dum est in mactimolepno anno sal-  
miganonie iochim regis iuda duo-  
decimo mense uictima quinta mensis  
erant uulit uulit uulit rex babilonis  
ipso anno regni sui caput iochim re-  
gis iude: et eduxit eum de domo car-  
ceris: et locutus est cum eo bona. Et po-  
sit chironum eius sup thronos regum  
qui erant post se in babilone: et muta-  
uit uelubina carceris eius: et conue-  
bat pauca coram eo semp cunctis die-  
bus uite sue. Et obit a et nterica pntis  
a debant et a rege babilonis statua  
per singulos dies: usq; ad die mortis  
sue cunctis diebus uite eius.

Remota res iheremie

**R**atum est postquam in  
captiuitate reditus  
est iherusalem et iherusa-  
lem deserta est: scribit  
iheremias propheta  
hanc et plasm lamé-  
tatione hanc in iherusalem: et ama-  
ro animo suspirans et euilas dicit.  
**Aleph** Quomodo seder sola ciui-  
tas plena ipso. facta est sicut uidua do-  
mina genui: princeps puicinas facta  
est sub tribu. **Beth** Plorans plora-  
uit in nocte: lacrima eius in manibus  
eius. Non est qui consolatur eam: et  
omnibus caris eius. Omnes amici  
et sperauerunt ea: et facti sunt ei inimici.  
**Gamma** Migravit iudas propter affli-  
ctionem et multitudinem struimus. Pla-  
buit inter gentes: nec inuenit requit.  
Omnes persecutores et apprehenderunt

tam inter angustias. **Delech** Ue  
son lugere: eo qd non sunt qui ueniant  
ad consolamentum. Omnes parte eius  
desertu: sacerdotis et gentes. Vir-  
gines eius squalide: et ipsa oppressa a  
maritudine. **He** facti sunt hostes et  
in capite: et intima et locupletan sunt:  
quia deus locutus est sup ea. pro mul-  
titudine iniquitatum eius. **Iota** multi  
dudt sunt in captiuitatem: are facie  
rebulans. **Kaph** Et egredius e a filia  
frop omnis decore et. facti sunt prap-  
tes eius uelut acies non inueni-  
tes passua: et abierunt absq; somni-  
ne ante faciem subsequens. **Lam** Re-  
cordata est iherusalem uerum afflictio  
sue: et pntiam omni uulit uelubina  
sue: que habuerat a diebus an-  
gustis: cum exiret ipso eius in manu  
hostis: et non esset auxiliator. **Meth**  
facta hostis: et destruit sabbara et. **Neth**  
Peccati peccati iherusalem: propterea  
in babilis facta est. Omnes qui glo-  
rificabar eam sperauerunt illa: quia uide-  
runt ignominiam et. **Phe** aut gentes:  
et conuersa reuolunt. **Qeth** Bordes  
eius in pedibus eius: nec recordata est  
finit sui. **Reth** Deposita est uehementer: no  
habens consolator. **Seth** Uide dominum  
afflictione mea: quoniam rebus est mi-  
nima. **Teth** Manu sua misit hostis  
ad omnia desiderabilia eius: quia ui-  
dit gentes in gressus sanctuam suam:  
de quibus sperans ne intrarent in cele-  
stiam suam. **Ueth** Omnis plus eius  
gentes: et quertis panem. **Zeth**  
picta quies pro eis: ad resalidam  
antiam. **Cheth** Uide dominum et resalidam  
antiam. **Pheth** Quos uisus  
qui transiit per uiam adruerit et u-  
derit: est dolor suus dolor me. **Qeth**  
uia uindamant me in locum: est dies.

“divine and miraculous” → “Magick and Sorcery”





**Benjamin Champney's *Pumpkin Time* (1872)**  
→ Chromolithograph by H. Harring of L. Prang & Co.

**“the chromo-lithographic imitation of oil-painting is a type of everything in bad art that is most disgusting to the artist and to the cultivated.... At bottom of this disgust we shall find the sensation of sham, of a swindle which disappoints even while it deceives”**

**→ E. L. Godkin (critic for *The Nation*, 1870)**

## **“THE DEMOCRACY OF ART’**

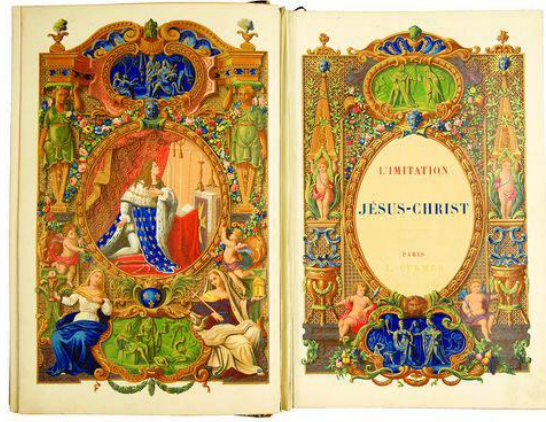
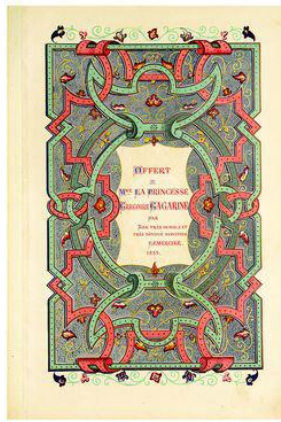
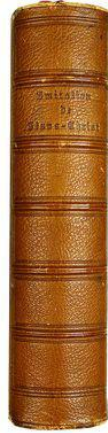
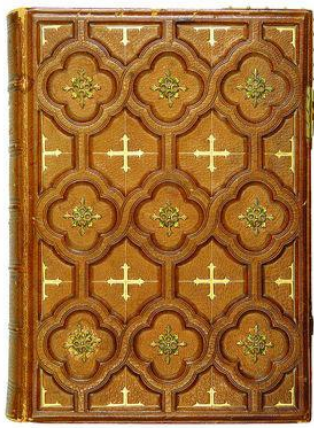
**“Our Chromo Prints are absolute FACSIMILES of the originals, in color, drawing, and spirit, and their price is so low that every home may enjoy the luxury of possessing a copy of works of art, which hitherto adorned only the parlors of the rich”**

**→ Prang advertisement, 1868**

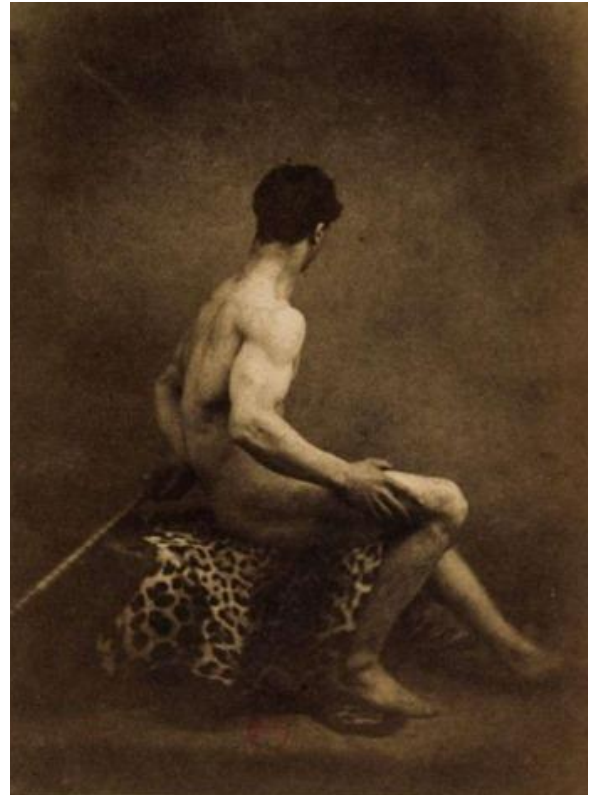
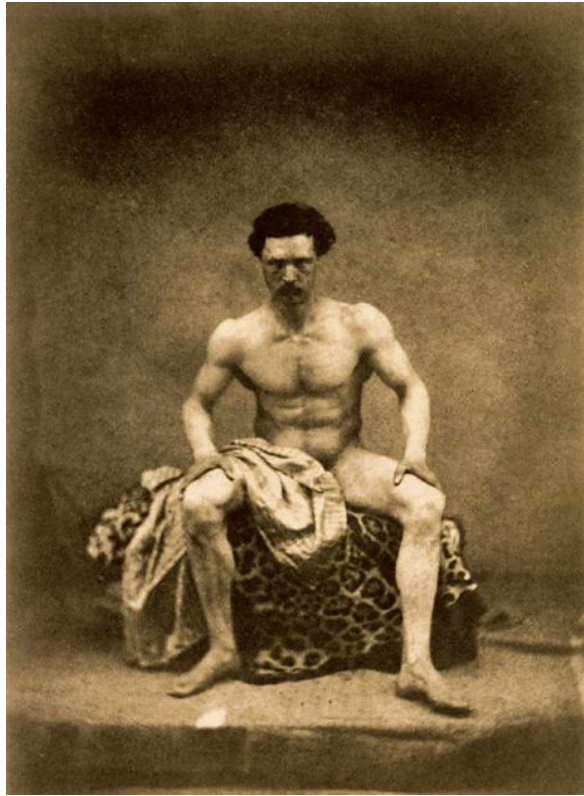


**“awakening ... the innate love of beauty which  
marks the scale of aspiration in the human soul”**

**→ National Lithographers’ Association, 1893**



L. Curmer's *L'Imitation de Jesus Christ* (1856)  
→ Chromolithography by Lemercier, typography by J. Claye



photographs by Durieu → sketches by Delacroix

**“les photographies qui saisissent davantage sont celles où l'imperfection même du procédé pour rendre d'une manière absolue laisse certaines lacunes, certains repos pour l'oeil”**

**→ Delacroix, 1859**

**“Photographs furnish evidence. Something we hear about, but doubt, seems proven when we're shown a photograph of it” → Susan Sontag, 1973**

**“pix or it didn't happen” → the 21st century**



**“A friend of mine has a picture of great value which he will not allow to be copied by the process, because he imagines (and I think rightly) that he will have no hold upon it thereafter, private individuals being at liberty to repeat it to an indefinite extent”**

**→ letter in the *Photographic Journal*, 1853**

**DAILY DISPATCH.**  
VOL. XX—NO. 7.      RICHMOND, VA., MONDAY, JULY 8, 1861.      FIVE CENTS.

**MARKET REPORTS.**  
COTTON—The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of cotton is about 15 cents per pound.

**WHEAT.**  
The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of wheat is about 80 cents per bushel.

**GRAIN.**  
The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of grain is about 40 cents per bushel.

**MARKET REPORTS.**  
COTTON—The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of cotton is about 15 cents per pound.

**WHEAT.**  
The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of wheat is about 80 cents per bushel.

**GRAIN.**  
The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of grain is about 40 cents per bushel.

**MARKET REPORTS.**  
COTTON—The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of cotton is about 15 cents per pound.

**WHEAT.**  
The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of wheat is about 80 cents per bushel.

**GRAIN.**  
The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of grain is about 40 cents per bushel.

**MARKET REPORTS.**  
COTTON—The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of cotton is about 15 cents per pound.

**WHEAT.**  
The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of wheat is about 80 cents per bushel.

**GRAIN.**  
The market is quiet and prices are steady. The demand is not very active, but the supply is not abundant. The price of grain is about 40 cents per bushel.

**“anybody who likes may reproduce them”**

**“incalculable gratitude and happiness to all classes”**

**→ Richard Redgrave (of the V&A Museum), 1860**

**“Why would a museum give away images of its art?...**

**It’s because our mission is to care for and share those works of art with the broadest possible public. The logical, radical extension of that is to open up our treasure trove of images”**

**→ Amy Heibel (of the LACMA), 2013**





**“By allowing photography, galleries are betraying all those who want to contemplate rather than glance. Surrounded by the snappers, they may come to think that this is the acceptable way to consume art, a kind of constant grazing without any real meal. That’s not a means of making art more popular or accessible. It is the surest path to depriving it of all purpose and meaning”**

**→ Sarah Crompton (in *The Telegraph*), 2014**

**“So much of it is available in the digital universe anyway.  
(Photography) is a way for visitors to engage with works of art  
— (but) there’s no substitute for being in the presence of work  
of art. A cellphone won’t change that”**

**→ Christine Anagnos (of the Association of Art  
Museum Directors), 2013**

**“technology is the process of replicating  
the condition of magic”**

**→ Warren Ellis, 2015**



→ [yellowmilkmaidsyndrome.tumblr.com](https://yellowmilkmaidsyndrome.tumblr.com)

**“The poor image is a rag or a rip; an AVI or a JPEG, a lumpen proletarian in the class society of appearances.... The poor image has been uploaded, downloaded, shared, reformatted, and re-edited.**

**“It transforms quality into accessibility, exhibition value into cult value, films into clips, contemplation into distraction. The image is liberated from the vaults of cinemas and archives and thrust into digital uncertainty”**

**→ Hito Steyerl, *In Defense of the Poor Image*, 2009**



**“The poor image is an illicit fifth-generation bastard of an original image. Its genealogy is dubious. Its filenames are deliberately misspelled. It often defies patrimony, national culture, or indeed copyright. It is passed on as a lure, a decoy, an index, or as a reminder of its former visual self”**

**→ Hito Steyerl, *In Defense of the Poor Image*, 2009**

