

<b>COLUMNS</b>	<b>13</b>	<b>THE CLEAN ROOM</b> DAVID SERLIN
	<b>15</b>	<b>COLORS</b> ALBERT MOBILIO
	<b>16</b>	<b>INGESTION</b> AELIUS LAMPRIIDIUS
	<b>20</b>	<b>LEFTOVERS</b> LEAGUE OF NATIONS

<b>MAIN</b>	<b>23</b>	<b>BANG THE KEYS SWIFTLY</b> BARRY SANDERS
	<b>28</b>	<b>THE DEVIL'S ORDINARY</b> MARKMAN ELLIS
	<b>34</b>	<b>WELCOME TO THE MOLLY-HOUSE: AN INTERVIEW WITH RANDOLPH TRUMBACH</b> AMANDA BAILEY
	<b>38</b>	<b>SKATEABLE REVERSE ENGINEERING</b> JOCKO WEYLAND
	<b>43</b>	<b>COLLABORATING WITH WARHOL: AN INTERVIEW WITH RONALD TAVEL</b> DOROTHY KRASOWSKA
	<b>46</b>	<b>YES / NO</b> JOSEPH FRATESI
	<b>48</b>	<b>THE OTHER SIDE: ARTIST PROJECT</b> VADIM FISHKIN
	<b>50</b>	<b>THE SOLE OF THE CRIMINAL: AN INTERVIEW WITH WILLIAM BODZIAK</b> SINA NAJAFI & FRANCES RICHARD
	<b>54</b>	<b>WHY YOU'RE CRAZY: THE DSM STORY</b> MARK S. ROBERTS & DAVID B. ALLISON
	<b>59</b>	<b>THE LOGICS OF DEFLATION</b> JOHN ROBERTS
	<b>64</b>	<b>STAMPS: ARTIST PROJECT</b> KAHN & SELESNICK, RICHARD MASSEY, RUTH ROOT, SHAHZIA SIKANDER
	<b>66</b>	<b>RIGHTING COPYRIGHT: AN INTERVIEW WITH LAWRENCE LESIG</b> JAY WORTHINGTON
	<b>69</b>	<b>SAVE YOUR FAMILY: AN OPEN CALL</b>
	<b>70</b>	<b>EL PUEBLO UNIDO: ARCHITECTURE AND REVOLUTION IN TEHRAN</b> TIRDAD ZOLGHADR

<b>PHARMACOPIA</b>	<b>75</b>	<b>ME, MYSELF, AND SUPER-ME: AN INTERVIEW WITH DAVID HEALY</b> DAVID SERLIN
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	<b>82</b>	<b>THE MEDICINE BARREL</b> PAUL COLLINS
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	<b>95</b>	<b>SPIDERS UNDER THE INFLUENCE</b>
	<b>97</b>	<b>GOATS ON ACID</b> SASHA ARCHIBALD
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<b>AND</b>		<b>POSTCARD</b> CHLOE PIENE
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