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Infinite Palimpsest

Printmaking, imagined as an infinite palimpsest, is a material and conceptual surface that stretches across vast spatial and temporal distances. More than a two-dimensional surface, it is always in our now and always beyond it. Dependent on materials that are subject to touch, writing, drawing, cutting, scraping, erasure, deletion, and reuse, printmaking in all its forms resonates with the notion of palimpsest. The infinite palimpsest of printmaking exists; it records the past and awaits the future, even as all time and space are folded into it and elude it.

'It has neither name nor place...from the number of imaginable cities we must exclude those whose elements are assembled without a connecting thread, an inner rule, a perspective, a discourse. With cities, it is as with dreams: everything imaginable can be dreamed, but even the most unexpected dream is a rebus that conceals a desire or, its reverse, a fear. Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else.'¹

Italo Calvino: *Invisible Cities*

Twentieth century painter Paul Klee insisted that visual images have not only spatial features but also temporal qualities. In literal and figurative terms, a palimpsest has those qualities, but it offers the endless possibility of new beginning. (A palimpsest is a parchment written on and later erased or scraped, often two or more times, to make room for subsequent texts or images which are superimposed upon the original writing. The word 'palimpsest' is from the Latin or Greek *palimpsestus*, meaning 'scraped again'² or 'rub away again.'³ The delicate skins often show traces of the earlier layers.) Visual models employing an x-y-z axis are used to locate or graph complex figures in time and space, but this is inadequate to grasp the complexities of image creation and reception since images

are both sequences in space and also layers in time. In some palimpsests, both sides of the parchment are written upon; a double palimpsest has two subsequent writings, two removals, and two invisibilities. And the materials used in the development of prints are either visible or invisible in the resulting art object. In the case of multiples, the ability to appear or exist in multiple places and times, simultaneity in space and time, exponentially increases the qualities recognized by Klee.

International attention was recently given to the Archimedes palimpsest, a treatise, *On Floating Bodies*. The Archimedes palimpsest was put on the auction block - despite strong protests from various governments, museums, and scholars about who has the rights to such cultural property. Christie's sold the artifact to the highest bidder late last year. The parchment, thought to have been copied by a 10th-century scribe from the Greek mathematician's original scrolls, was erased some two hundred years later by a monk who wrote a prayer book over the treatise, thus creating a palimpsest. Teams of contemporary scientists from the Rochester Institute of Technology and Johns Hopkins University used hyperspectral imaging, digital cameras, ultraviolet and infrared filters to reveal the chemical traces of the original ink.⁴ This is the only-known copy of the ancient manuscript. In the case of the Archimedes palimpsest, the first text, the one that is not visible, has turned out to be the most significant layer.

William Christens-Barry, a physicist at the Hopkins School of Medicine, called the project 'cutting edge science for historically and culturally valuable documents.'⁵ The research project involving new media/old image and old media/new image is very much the current state of contemporary printmaking regardless of the media employed. And while new/old are mirror images of each other, that is, reversals, the resulting prints are not - but in both cases, and in permutations of themselves, the resulting images still have material commonality. One challenge is to recognize that printmaking could almost be reduced to a single medium, ink, or to two media, ink and substrate (such as paper, cloth or plastic). Exhibiting *méconnaissance*,⁶ the field has to an extent failed to recognize the visible; it is the invisible, the printing element, that is recognized and acknowledged. We describe our work not by what we see in the print, but by what we do not see - that is, we identify our work by media process (digital inkjet, intaglio, litho, woodblock) in ways that do not conform to the norms of other media (oil on canvas, acrylic, bronze, graphite). So

material meaning has therefore been located in the invisible. Jean François Lyotard thought that the most significant aspect of figuration was the invisible, but Lyotard's invisibility speaks of something other than a physical material that was present and is now absent. It is not clear if the invisible material in printmaking, like the first layer of the Archimedes palimpsest, the one that is not visible, will remain the most significant layer.

The field of operation of the printmaker (or print artist) has changed for many - changes largely but not exclusively due to technological adaptation and changes in materials. Certain modes of operation and understandings of the field have been codified and exist as if frozen in time. Enduring concepts and practices remain both active and uninterrogated - puzzling when rapid change is now the norm elsewhere. Both codes and materials are changeable, but the encrypted subtext always resists displacement. As change comes, great potential exists to disturb the field, to interrupt business as usual. Media and materials will change, but the weight or importance we give to materials in the printing element or in the print itself will have an effect on the content and meaning of the images. Archimedes' fundamental natural law of buoyancy, the hidden text on the Palimpsest, was that 'any submerged object is subject to a greater pressure force on its lower surface than on its upper surface, creating a tendency for the object to rise. This tendency is counteracted by the weight of the object, which will sink if it is heavier than the surrounding fluid and will rise if it is lighter.'¹⁷

For printmaking, the printing element or matrix floats just below the surface but does not sink from consciousness - the images are lighter in their visibility and do not exert sufficient pressure to submerge that from which they came. The subtext of the submerged object is a power force in the field; submersion or invisibility and the unconscious operate with visibility and consciousness though with greater influence than we imagine. And everywhere prints, printed matter, and reproductions flow across our embodied visual space of perception, unconsciousness, and physical experience.

In the printmaking world of binary oppositions and mirror reversals, change will continue. According to Heisenberg's uncertainty principle, 'some properties of atoms and their particles can be determined...only to within a certain degree of accuracy [and] the process of measuring its position disturbs the particle's

momentum....'⁸ Planck's constant elaborated: 'uncertainty - became significant only when extremely small quantities are measured.'⁹ Within such a theoretical model, since prints made by printmakers constitute only a small quantity of the printed matter that exists in the world, this margin of uncertainty exists as a significant factor and it will resist definitive location as momentum within the field is constrained by and pushes against pressure exerted from other territories.

'Now is the time to try
something new.'

'The skills you have gathered
will one day come in handy.'

'Accept the next
proposition you hear.'

These statements are from fortune cookies - phrases and images on little papers are printed in huge editions and the cookies also are produced as multiples. These fortunes can be categorized by paper color, blue, black, or red ink, printed on one or both sides as a palimpsest is often written on two sides. These can be categorized as predictions, platitudes, advice, outrageous flattery. And if you're willing to 'accept the next proposition you hear,' I'd like you to consider that the large variable editions of fortune cookies represent one or more locations in printmaking. Printmaking is a vast territory with no single location of activity but many overlapping sites. But I've invoked the problematic notion of categories and ultimately the notion of separate, discrete categories is not useful and in many ways irrelevant.

One of the things noticeable in these tiny prints are the small or perhaps unidentifiable margins, atypical of printed art or printed text. Some even have little 'bites' or semi-circles removed from the margin. This intrusion from outside its space disturbs the notion of margin as a fixed discrete location and disturbs the notion of a print as a unified object. Just as the word 'print' is unfixed, variously existing as trace, identity, evidence, original, and reproduction, so 'margin' is also unfixed. Intimate in scale, these little fortune prints are meant to be handled. As the cookie is cracked open to reveal its contents and the fortune pulled out, there is

a sense of collapsing space as inside and outside reverse, and again as the cookie is eaten. The audible crack, the touch, and the faint sweet scent which lingers on the paper produces an acoustical, tactile, olfactory experience of the print. And as I touch these prints, my fingers imprint the paper - touch always results in a print. Interaction with and reception of prints involves very complex body relations. Prints operate as visual, tactile objects, even as oral objects (postage stamps or imprinted pills) and all involve the body of the receptor. There is a sense in which skin is a margin separating the body from that which is outside it. The relationship between the body and the print is nowhere more noticeable than in the margins. This is the space we are most free to touch - a participatory space in which the body's margin makes contact with the other. When a print has no margins, this absence is described with a body reference as 'bleed.'¹⁰ Bleed carries with it a sense of loss or wounding, but also an open surface or edge along which closer contact can be made with an image.

Parchment as a material evokes both its own skin and our skin. Paper, the successor to parchment, references the body through its association with parchment as well as through its strength and fragility. So the infinite palimpsest is also a metaphor for the printmaker/human being, and it speaks to the embodied experience of creation. The body itself is a repository of cultural meaning and actual lived experience, bearing visible and invisible scars, a living palimpsest. Particularly in reproductive media, this evocation of skin can be understood to have sexual and gendered significance. Recognition that our bodies are a part of the medium and that materials are subject to tactile manipulation reveals additional layers of invisibility and intimacy.

Prints evoke notions of reproductive, procreative activity and signify sexuality. In the reproductive act, the printer labors to pull prints from the matrix.¹¹ The matrix is the womb - the matriarch of all reproductivity. The word matrix is partially cloaked in modern times, but in Late Latin and later in English, matrix simply meant womb. By the early seventeenth century, the word was used in printing to describe molds for casting type.¹² This use in printmaking was its first recorded alternative use and its reproductive denotation was clearly understood. The feminine coding of reproductive media is still largely operative. Print art, once defined as ink transference, has been redefined as matrix-based art. But now with digital media, the naming of digital prints as giclée¹³ reveals the regendering of the

matrix as she is retasked to spurt and spray ink. Questions about digital media as original prints aren't truly involved with issues of originality; the issue is sexuality and reproduction in a much larger framework. Though technology is overtly gendered as masculine, the coded subtext cannot conceal a digital womb possibly reproducing without limits, invoking the monstrous reproducing mothers of science fiction films such as *Alien*. Barbara Creed suggested:

'...the transgression of borders, particularly between the human and the non-human, is central to the construction of the monstrous in such films..."the monstrous feminine".... In her analysis of *Alien*, Creed argued that abjection is projected in the form of the monstrous primal mother who threatens the fragile human subject with annihilation.'¹⁴

Julia Kristeva's definition of the abject is: '...what disturbs identity, system, order. What does not respect borders, positions, rules.'¹⁵ The new digital Godzilla, the pregnant male who ripped New York City apart in order to lay thousands of eggs, is a gender-bending primal reproducer. Prints carry a subconscious code of horrifying unlimited reproduction and population on a global scale. The infinite palimpsest in this construction is a dense mass of flesh.

But I conceive of this palimpsest also as infinitely light and floating. In *Six Memos for the Next Millennium*, Italo Calvino referred to 'lightness' as one of the qualities essential to literature, especially to Postmodern narrative, six qualities he hoped would be carried into the 21st century. (Lightness, quickness, exactitude, visibility, multiplicity, and consistency.) For Calvino, 'visibility' was visual imagination as an agent for knowing oneself and the world. In *Multiplicity*, he wrote of the ecstatic pleasure and pain of infinite potentials and possibilities open to us. This so resonated with me as a print artist - multiplicity as something including the print, but also far beyond it. Calvino's multiplicity also suggested a literary work as an 'open encyclopedia.'¹⁶ For us, multiplicity suggests viewing the print or the multiple in a field of expanded practice, an open circle, with multiple definitions of what constitutes print art.

Despite rapid changes in technology, the embedded and encrypted code of binary opposition in printmaking, photography, and in digital media in particular are constant. Oppositional pairs are the conceptual/technical basis for printmaking:

high and low in relief and intaglio, repellants in lithography, open and closed in serigraphy. In its own state of *méconnaissance*, photography has constructed itself as imaging with light, although it equally depends on darkness. Digital technology depends on zero/one, off/on switching. Since no print media have been invented that do not depend on opposition and perhaps cannot be conceived without it, our materials and equipment are limited by this opposition. Recognition that the field is fundamentally based on opposition is especially difficult, since there must be a corresponding influence on the conceptual nature of these imaging sites. Marshall McLuhan's theory 'the medium is the message'¹⁷ - that the characteristics of a medium, much more than the image content, determine what viewers experience has profound implications for print artists. Some artists may find an alternative mode in Ian Hamilton Finlay's statement, 'Better truth to intellect than truth to materials.' Artists should not feel torn or pressured between McLuhan and Finlay. These concepts and others are viable and coexistent options; all materials and layers are meaningful. But some meanings have greater impact than others.

Right now everything mid-century modern is being reevaluated, including McLuhan's theories. One of hundreds of McLuhan websites suggests that 'everywhere [his] metaphors have new currency, his clichés have become archetypes.'¹⁸ In the midst of this full-blown nostalgic fervor for modernist thought, McLuhan's ideas are recirculating. In 1994, thirty years after it was first published, MIT Press reissued McLuhan's *Understanding Media: the Extensions of Man* - the original source of 'the medium is the message.' The eighth MIT printing was in 1999 - and this should be a wake-up call for print artists. McLuhan's central prophecy is that the age of the print is coming to a close and that we will be better for it. But he also said, 'our official culture is striving to force the new media to do the work of the old'¹⁹ and the reverse, 'the attempt to do a job demanded by the new environment with the tools of the old.'²⁰ It is important to interrogate McLuhan's notion that Gutenberg, moveable type, alphabets, and all prints created Visual Space which had not previously existed - for McLuhan Visual Space was bad - print was bad. Print culture, especially images and moveable type, was responsible for cognitive and cultural changes: 'individualism, democracy, Protestantism, capitalism, and nationalism are all said to be consequences of the distancing medium of print.'²¹ He believed that looking and reading were disembodied. However, Adrienne Rich's concept of 're-vision' is definitely

embodied, suggesting the experience of movement while reading. Griselda Pollack said:

'The notion of movement is also associated with that of the eye as it reads a text: re-vision, in Adrienne Rich's terms. Reading has become a charged signifier of a new kind of critical practice, re-reading the texts of our culture symptomatically as much for what is not said as for what is.'²²

Paul Klee felt that images, as sequences in space as well as layers in time, could resist linear textualization. But McLuhan misconstrued visual space only as linear, quantitative perception, only as one continuous space. McLuhan's ideal was Acoustic Space, a discontinuous aural, tactile space which he theorized was the state of primitive man. When electronic media were fully integrated in the culture, future man would be reunited with the aural, tactile past - but in the future with cool stuff that produced sound. He also wanted to appropriate orientalism and believed that Acoustic Space would and could possess the holistic, qualitative reasoning of the East.²³ McLuhan was forced to incorporate television, as an electronic mass medium, into his brave new world, acceptable only because of the poor resolution of the visual images. And he also made exception for early European woodcut prints and low quality comic books because they carried, according to him, very little visual data.²⁴ Developed in the early 60's, the structure of Acoustic Space was seemingly prophetic of postmodern practice (reformulated in later books as not one but 'many centers floating in a cosmic system which honors only diversity'²⁵), but its totalizing structure actually rejects eclecticism in its fullest sense, and does not collapse the past into the future. Instead, the structure maintains historical and spatial positions and is colonialist and historicist. Despite all rhetoric, the global village is an exclusionary site. The mobius strip represented on *The Global Village* book jacket tells a great deal: the figure is a one-sided completely closed loop. Such a structure is too limited for multi-faceted contemporary practice. And as McLuhan blamed the matrix and failed to recognize the embodied, tactile nature of prints, his theories are revealed as yet another ruse of modernist patriarchy.

And electronic media have given rise to yet another opposition - analog and digital. Denotations and connotations of these words while unfixed in certain ways are

growing increasingly oppositional and fixed in popular usage. Analog (or analogue) means anything analogous to something else; it has specific meanings in linguistics and biology. It has also come to mean continuous, without interval, especially in organic entities. Analog computers process continuous quantities or use continuously variable techniques. Digital computers function discontinuously with discrete numbers/intervals. An analog clock's hands sweep continuously; a digital watch skips from second to second. Non-digital print media are sometimes referred to as analog. Arguably, continuity or continuousness links analog to McLuhan's Visual Space - the space of the print. Discontinuity links digital to McLuhan's Acoustic Space - but it is a space with no room for digital images nor anything else visual.

Numerous music websites discuss the merits of analog vs. digital, with clear recognition evidenced in the dialogue that both are valuable, depending on the sound quality desired - all sound or just bits. But our culture has succumbed to pressure from multinational corporations and governments that control mass media for purposes of controlling the masses and selling more consumer goods and services, and in a calculating manner, the meanings of these terms have been given new codes. Analog is coded old/bad and digital is new/good. This oversimplified notion parodies itself in advertising slogans - 'I was born digital.' A discontinuous biological organism is a dead one. Our lives include digital, but no matter how fragmented we feel, life is analog or continuous.

Perpetuating the notion of analog vs. digital sustains the modernist project of creating totalizing structures based on oppositional notions such as good and evil, black and white. Gray areas are inherently unstable and dangerous to authority. In postmodern thought, the 'versus' mode is irrelevant. Analog *and* digital work together. For digital artists the following relationship can be understood: analog artist operators create with digital media for analog receptors - the viewers.

In *Global Village*, McLuhan's co-author Bruce Powers wrote 'now the acoustic and visual are separately slamming into each other at the explosive speed of light.'²⁶ Put another way, continuous and discontinuous are in conflict in his modernist world. McLuhan's final prescription, though still condemning print, was 'integral awareness' - 'the key to peace is to understand both systems simultaneously.'²⁷ Our issue is to maintain analog (in many possible senses or constructions) and to

protect digital as an option, otherwise digital may disappear in the near future. Digital is a condition of contemporary life in industrialized nations - but not to be understood as a universal condition of all humanity. These technologies have profoundly expanded and reduced what we experience. McLuhan was correct that technology has become an extension of our bodies, with numbness and amputation as counterpart. He said, 'With our central nervous system strategically numbed, the tasks of conscious awareness and order are transferred to the physical life of man, so that for the first time he has become aware of technology as an extension of his physical body.'²⁸ But symbolic amputation is not the only threat posed by current electronic equipment. In environmental terms it may be good if the age of digital wanes: there will be fewer computers as they currently exist and less need for plastics made from petroleum. Computer monitors have 'as much as eight pounds of lead to shield users from radiation... and also contain heavy metals such as cadmium, mercury and hexavalent chromium, all toxic, that can leech [sic] into groundwater from landfills.'²⁹ But the thought of life without digital is disquieting.

The potential impact on digital printmaking of the coming generation of molecular computers based on organic chemistry is profound. Digital limitations are the impetus for creating organic switching molecules that can be organized as computers - organic is vastly superior to silicon. Specialized carbon-based molecules that operate by changing shape (quickly morphing) have been developed into complex arrays. This tremendous leap in technology will create a loop back to analog and a link to the body - organic to organic. Computer 'screens' will be painted on walls, buildings, roads, woven into clothing; under the influence of these materials our lives will change even more rapidly. But some, and let's not call them Luddites³⁰, will choose to continue making digital prints on paper and some will continue using other print media and photography. Within the context of the infinite palimpsest, that will remain possible if we exercise our prerogative to refuse oppositional hype and to preserve choices in general and in reproduction in particular.

The complexities of embodiment in contemporary print practice already disturb and displace the normative ways printmaking has been conceived inside and outside the field. We understand that contemporary thought embraces pluralism and refuses distinctions between new and preexisting. Embodied and gendered sites of creation, procreation, and reproductivity will challenge us. Our relationships to the

visible and invisible materials of printmaking may change, profoundly altering the meaning of prints. Organic to organic, human computer to molecular computer, body to device links will alter for some of us how and where we make images. Our perceptions of relationships in time and space will continue to change, distance between body and print will be immaterial, history will collapse and fold into the present even as it folds into the future. The persistent covert modernist impulse toward a universalizing structure will be intolerant of such indeterminacy and change, but future manifestations of printmaking may be far more indeterminate than past incarnations.

Author Henry Miller wrote, 'The artist gives back to us a vital, singing universe, alive in all its parts.' Printmaking must embrace all its parts, keeping everything that is, unafraid of subsequent erasures and layers, adding new media and materials, losing nothing, gaining everything, and stretching our minds, our bodies, and our art without limits across the infinite palimpsest.

NOTES

1. Italo Calvino, translated by William Weaver, *Invisible Cities* (San Diego, New York, and London: Harcourt Brace Jovanovich, 1974), pp. 43-44.
2. No author given, 'English 560 Glossary of terms: Linguistic Terminology,' <http://faculty.washington.edu/acurzan/glossary.html>
3. Etherington & Roberts, 'Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology,' <http://palimpsest.stanford.edu/don/dt/dt2446.html>
4. Associated Press, 'Scientists translate part of Archimedes manuscript,' *Journal and Courier*, 14 October, 2000, p. A3.
5. Ibid.
6. Jacques Lacan, translated by Alan Sheridan, *Écrits: A Selection* (New York and London: W. W. Norton and Company, Inc., 1997), p. xi. Sheridan translated Lacan's *méconnaissance* as 'failure to recognize' or 'misconstruction.' Lacan conceived this as connected to the 'blind spot' in his description of the mirror stage of development. For Lacan, *connaissance* (knowledge) is inextricably bound up with *méconnaissance*.

7. No author given, 'Archimedes' Principle,' Grolier Interactive Inc. CD-ROM, 1997, unpaginated.
8. Herbert L. Strauss, 'Uncertainty Principle,' Grolier Interactive Inc. CD-ROM, 1997, unpaginated.
9. Ibid.
10. 'Bleed' as a printing term, is to print so as to extend to or beyond the end of a page, or to trim a page or plate so as to remove the margins and cut into the printed matter or image.
11. Matrix is defined in contemporary printmaking as plate, block, stone, stencil, digital file, or other printing element from which prints are produced.
12. *The Compact Edition of the Oxford English Dictionary* (Oxford: Oxford University Press, 1971), p. 238.
13. *Giclée* translates literally as squirt, spurt, or spray, especially a quick, explosive spurt or spray. The origination in 1991 of *giclée* to describe fine art digital prints is credited to Jack Duganne. He is said to have chosen the term based on the French words *gicleur* (nozzle) and *gicler* (to squirt, spurt, or spray) to describe prints made by spraying ink through a nozzle. The words *vaporiser* or *vaporisateur* are more often used for spray or sprayer. Regarding usage in French slang, John Phillips, Director of the London Print Studio, suggests that an Altavista websearch restricted to French language of the verb *gicler* yields a multiplicity of porn sites and thus confirms the sexual connotation of *giclée*. In a previous era, the slang referred to ejaculation; in contemporary slang it refers to 'golden showers.'
14. Barbara Creed, 'Horror and the Monstrous Feminine: An Imaginary Abjection,' *Screen*, 27:1, p. 51, as cited in Rosemary Betterton, *An Intimate Distance: Women, Artists, and the Body* (London and New York: Routledge, 1996), pp. 132-133.
15. Julia Kristeva, *Powers of Horror: An Essay on Abjection*, (New York Columbia University Press, 1982), p. 4, as cited in Rosemary Betterton, *An Intimate Distance: Women, Artists, and the Body* (London and New York: Routledge, 1996), p. 133.

16. Italo Calvino, *Six Memos for the Next Millennium* (Cambridge, MA: Harvard University Press, 1988), p. 116.
17. Marshall McLuhan, *Understanding Media: the Extensions of Man* (Cambridge, MA and London: The MIT Press, 1994, 8th printing 1999), with a new introduction by Lewis H. Lapham, © 1994 Massachusetts Institute of Technology. The text of the first chapter, 'The Medium is the Message,' can be found at: <http://www.tao.ca/mountain/mediumness.html>
18. No author given, <http://www.mcluhan.utoronto.ca/mm.html>
19. Marshall McLuhan and Quentin Fiore, coordinated by Jerome Agel, *The Medium is the Massage* (New York, London, and Toronto: Bantam Books, Inc., 1967), p. 81. See also Marshall McLuhan and Quentin Fiore, produced by Jerome Agel, *The Medium is the Massage: An Inventory of Effects* (San Francisco: Hardwired, c1996).
20. Ibid., p. 95.
21. Leon Surette, 'McLuhan, Marshall,' *The Johns Hopkins Guide to Literary Theory and Criticism*, edited by Michael Groden and Martin Kreiswirth, http://www.press.jhu.edu/books/hopkins_guide_to_literary_theory/entries/
22. Griselda Pollack, 'Differencing, Feminism and the Canon,' from *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (1999), found in Steve Edwards, editor, *Art and Its Histories* (New Haven and London: Yale University Press in association with The Open University, 1998), p. 166.
23. Marshall McLuhan and Bruce R. Powers, *The Global Village: Transformations in World Life and Media in the 21st Century* (Oxford, New York, and Toronto: Oxford University Press, 1989), from Powers' preface, p. x.
24. McLuhan, *Understanding Media: the Extensions of Man*. See Chapter 16, 'The Print: How to Dig It,' pp. 157-163.
25. McLuhan and Powers, loc. cit.
26. Ibid.
27. Ibid.
28. McLuhan, *Understanding Media: the Extensions of Man*, p. 47.

29. Kevin Washington, 'Donate that obsolete computer,' *The Baltimore Sun*, reprinted in *Journal and Courier*, December 31, 2000, p. E8. [sic] - leach is the correct spelling for the process by which soluble material (toxic or otherwise) may dissolve and filter or percolate into soil and groundwater. Some communities no longer accept disposal of computers in landfills because of the extreme environmental hazard, creating the need for warehouse storage of obsolete computers and deferring a solution to the disposal problem.
30. The connotation of Luddite (named after Ned Lud, a feeble minded worker who destroyed his employer's textile equipment in the late 18th century, and later, any of a group of workers who rioted in the early 19th century destroying new machinery that threatened their wages and employment) is a person who, out of ignorance and/or fear, wishes to destroy new machinery and technology, and/or halt technological progress.