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# **Living Books**

## **Experiments in the Posthumanities**

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## Acknowledgments

There is no singular point in time that marks the beginning of this book, nor is there an “I” who saw the project through from beginning to end, nor is writing a process that any individual “I” or even group of “I’s” can claim credit for. In an important sense, it is not so much that I have written this book, as that it has written me. Or rather, “we” have “intra-actively” written each other (“intra-actively” rather than the usual “interactively” since writing is not a unidirectional practice of creation that flows from author to page, but rather the practice of writing is an iterative and mutually constitutive working out, and reworking, of “book” and “author”). Which is not to deny my own agency (as it were) but to call into question the nature of agency and its presumed localization within individuals (whether human or nonhuman).

—Karen Barad, *Meeting the Universe Halfway*<sup>1</sup>

This book and its various iterations developed out of invaluable collaborations with friends, colleagues, and companion texts. Following the preceding quote by Karen Barad, my gratitude goes out to everyone and everything entangled with this book and the ideas developed within it.

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Earlier versions of some of the material in *Living Books* have appeared (albeit in a very different form, as the underlying material has been extensively revised and extended for the purposes of this book) as “On Open Books and Fluid Humanities,” *Scholarly and Research Communication* 3, no. 3 (December 21, 2012); “Practise What You Preach: Engaging in Humanities Research through Critical Praxis,” *International Journal of Cultural Studies* 16, no. 5 (September 1, 2013): 491–505; “Cutting Scholarship Together/Apart: Rethinking the Political-Economy of Scholarly Book Publishing,” in *The Routledge Companion to Remix Studies*, ed. E. Navas, O. Gallagher, and xtine burrough (United Kingdom: Routledge, 2014), 258–269; and “Open Access,” in *Critical Keywords for the Digital Humanities* (Lüneburg: Centre for Digital Cultures, 2014).

