From the outset, we grappled with a fundamental question: why make this book? Why translate a performative piece into a rigid, time-frozen format on paper? This performance could have remained ephemeral, its evidence grounded to a stack of dot-matrix prints and a handful of forgotten photos.

The first publication of *(Not) Jammed* emerged from a deep enthusiasm for Scott’s prints. It celebrated the randomness, quirkiness, and human-like (or robotic-human) qualities intertwined with the dot-matrix printer’s aesthetic. Conceived as a pseudo-exhibition catalogue, the book featured prints created during a three-day exhibition. Scott’s printing format in *(Not) Jammed* remains consistent: black-and-white dot-matrix prints on standard white paper. However, the construction of Mimesis, which is rooted from that one poetry night, shifts focus, layering information processed by Scott and controlled by DuctTape Collective, with vocal intonations shaping the output. Our goal was to detach from the interactive nature of *(Not) Jammed* and its visual aesthetic, treating the machine’s output as textual poetry rather than quirky visuals. This shift required us to redefine how Scott’s work was experienced and understood.

The challenge in making this book was accommodating to 2 very different printers – the dot-matrix printer (Scott) and the printer mass-producing Mimesis. As authors (and part of Scott’s body since we were operating it), we didn’t want to sacrifice any essential element of the original print. We drive to accommodate Scott's own settings, its output and print quality — its wonky, scattered, overlapping, smudged text, with words sometimes dripping into unrelated clusters. These imperfections are integral to Scott’s identity and could not be excluded, even as we shifted focus to the textual aspect of the work.

This quickly became the reason for long discussions with our book designer Doğa Gönüllü. A book is also a very different medium from a performance or an installation, and adapting to this shift brought its own set of complexities. While our priority as artists and authors was to sustain the essence of Scott, her priority as the graphic designer was coherence of the book – having legible text and a clear layout, a typeface and font size consistent throughout original poems and Scott’s words. Working with a mass-production printer meant we had to make decisions according to the printer’s technical configurations. We had to think in signatures, page sizes and image pixels that would sustain a high quality large production print. Despite Doğa shaping the structure of *Mimesis* in a way that extracts the essence of Scott’s poems while integrating them harmoniously with the rest of the content, we were still compromising/struggling with the one printer we are basing the publication on, for the sake of fulfilling a certain standard in printing production. We were becoming a sell-out. At least this is what it sometimes felt to us as artists who have indulged in discussing obsolete machines and low-tech alternative printing methods. Our background in graphic design, including our understanding of how books are made, combined with our dual role as part of Scott, did not make the technical aspects of bookmaking for Doğa any easier. The task of "killing your darlings" becomes especially challenging when that darling, Scott, as a body of work, cannot speak or say no. It was paradoxical to strip away any visual attributes from the print, as that was what made the print what the print was.

Yet, this book is about poetry. To bridge this gap, we treated the visual elements(the hyphenations, word dispositions, and emotional cues) of Scott’s prints as poetic devices. To extract the poetry, we requested a ghost writer/editor, Merle Findhammer, whose feedback shaped our approach. Merle observed that excessive repetition, adulterated the text’s impact, making it feel predictable or gimmicky. She mentioned, “When text becomes too wavy, or too unreadable (sometimes as a result of this), I find it less interesting. It becomes a ‘trick’ too much, and it loses textual strength.” However, these decisions raised another question: is our judgement of what is "valuable" entirely subjective? As humans, we inevitably impose our biases on a machine’s work, which challenges notions of authorship and value.

(…)

These discussions also highlighted the tension between centralized and decentralized mediums. Books are inherently centralised — curated, confined, and cohesive. In the art field bubble, conceptual thought takes precedence, while outside it, the physical product dominates. In book design, authorship is often ascribed to the content’s creator, while the designer often remains invisible, despite their critical role in shaping the final work.

For Mimesis, this clash of artistic agencies, between original poems, Scott’s authorship, our intervention, Merle’s editing and Doğa’s design sensibility — mirrored the entangled process of creation. The original publication of *(Not) Jammed* broke away from conventional design, using scans as documentation to give full authorship to Scott’s output. This book, however, required a new balance, where every decision, whether aesthetic or textual, reflected a shared authorship between all humans and machines involved.