Comedies of Separation: The “Simples” of Digital Literature

Brian Kim Stefans
Post45 Conference
Cleveland, 2011
88 Constellations for Wittgenstein
(to be played with the Left Hand)

by David Clark
The Ludic Book
Art is anything you can get away with.
The Ludic Book
(88 Constellations for Wittgenstein)

• Pseudo agency: apparent control given to user when in fact highly manipulative (star field only leads you to closed “films”)

• Closed work: total control over functionality of piece rather than network or randomized instability (it’s stable and unchanging)

• Iconic over realistic imagery: preference for the “intellectual” over the “pathetic” (no photographs, images act as signs)
• Database feel: illusion of limitless set of data when really reconfiguring closed set (group of unsorted short movies)
• Sign play: making a word or image appear to be one thing, but showing it is another (image games/morphing in films)
• Genre-crashing: works mix documentary, fictional, essayistic, confessional aspects (characterized by digression)
• Fetish-worthy singularity: an auteur’s sensibility infects writing, graphic design, sound and interface (he’s made an object of beauty)
simples / singles / samples

“Simple” means: not composite.

“Einfach” heißt: nicht zusammengesetzt.

(Philosophical Investigations, 47)
The Seven Simples (or “Comedies”)

1. Comedy of subjection: how cruel?
2. Comedy of dysfunction: how broken?
3. Comedy of reduction: how small?
4. Comedy of exhaustion: how much?
5. Comedy of recursion: how solipsistic?
6. Comedy of simulation: how fake?
7. Comedy of duplication: how many?
Flaubert is the comedian of the enlightenment

Joyce is the comedian of the inventory

Beckett is the comedian of the impasse
Kenner on Joyce

“We have heard of this side of Joyce often enough, but we have not perhaps heard the right things about it. As every commentator since Stuart Gilbert has discovered, nothing is easier than to disentangle, with patience, lists and more lists from the Protean text. What seems to be not dwelt upon is the fact that these lists are commonly finite, and so far as he can, Joyce is at pains to include every item on them.”
1. Comedy of subjection: how cruel?
HELLO.
0000H!
have
2. Comedy of dysfunction: how broken?
Org+{...(x,y); (x,y); (x,y); (x,y); (x,y); (x,y); (x,y); (x,y); (x,y); (x,y); (x,y)...}=[...S...]

I exit the exo, taking fingersteps into the apparatus.

From out of nowhere, Echo appears in the private space of Narcissus.imp to form a solipsistic community (if 1, 0) with Narcissus.imp at the surface. The two machines -- the originating and the simulative -- collapse and collide to form the terminal I, a Cell, or, cell... that processes the self as outside of itself -- in realtime.

The bi.narrative encounter between remote and local bodies is compressed and compressed into the space between the physical screen and the Oculus of terminal I. As such, the identity of Echo is exclusive determined by the private acts of individual agents, any/every Narcissus.imp.
SPECIAL: 18 thousand room apartment with 2 bathrooms and blessings from five known gawds, their secret handshakes offering powers to hallways.

they jumped from accounts vicious like percentages

OPEN 3 where walls hide the frameless, a community served as soft and temporary, they open windows to brick and still

SALE 11. build into this more rooms for rooms and held into the veins and stairs

lease me lease you
The Source of the Shots

may have derived also from the tendency of the Vice President's car, Agent Rufus W. Youngblood of the greater speed and comfort of travel and partly because of the executive branch of the President's activities. To promote nation-wide acceptance of his neck slightly to the top of the Dallas police as a government "of accommodation as

may have derived also from the Treasury Department for information on the life of a radio message from the Service, the agency involved. Members of the President and Mrs. Connally at

may have derived also from the man since he had purchased from a point on Elm Street seven short blocks east of the President's death. Vice President and Mrs. Johnson and Senator Ralph W. Yarborough procession from In 1789 in less Washington to Vernon or The

Dallas (1947-63)

would be attending a play at Ford's Theater that night. The President's hands moved to his neck. He appeared to stiffen momentarily and hurled slightly forward in his lap, and then even

would be attending a play at Ford's Theater that night. The President's car proceeded at high speed to Parkland Memorial Hospital, 4 miles away. At Parkland, the President on a visit to that city, PRS should have investigated and been

would be attending a play at Ford's Theater that night. The President's body was taken to the Dallas police as a very quiet "loner." His name was Lee Harvey Oswald appeared in PRS files before the motorcade turned right on Houston Street and pass the intersection of Houston and Elm Streets. there loomed directly ahead on the first day of a unique crisis that was not reassigned. However, pursuant to a future Chief Executive. Jackson's immediate successor, Martin Van Buren, often walked to
The PH'NOM BEMARGO ENUMA ELISH
is pink and how could it not be

PAGE HAVE FNg CLANKED OVERWell, it does not, so shove it! Favor of putting girls & boys in mixed faces based on shape. Shove this [LID RINGING ex

HOLEY FURUCKSHI forsake your own msg

dispatches to the enquirer. you
and gUighblitziens you?

Ta doc tom
Yes, I didn't even switch around the colours, quite the revelatory porkhole. there'll you god & Saoig Satig

knock a garage
AGAIN!!!1 nied.

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dispatches to the enquirer. you
and gUighblitziens you?
PlainText Performance: [link]
3. Comedy of reduction: how small?
lobstee
THE ABILITY OF CARTOONS TO FOCUS OUR ATTENTION ON AN IDEA IS, I THINK, AN IMPORTANT PART OF THEIR SPECIAL POWER, BOTH IN COMICS AND IN DRAWING GENERALLY.

ONE  A FEW  THOUSANDS  MILLIONS  (NEARLY) ALL

ANOTHER IS THE UNIVERSALITY OF CARTOON IMAGERY. THE MORE CARTOONY A FACE IS, FOR INSTANCE, THE MORE PEOPLE IT COULD BE SAID TO DESCRIBE.
4. Comedy of exhaustion: how much?
SOLiloquy
Kenneth Goldsmith

No. 111 2.7.93-10.20.96
Kenneth Goldsmith

KENNETH FIDGET
GOLDSMITH

Day
KENNETH GOLDSMITH
mor, CrestCare, crica, crier, critter, crosier, crucor, crupper, culler, cumber, cuppa, cure her, curer, curler, curse her, cursuer, cursor, cussor, cussière, Cyber, d-va, d’a d’or, daazah, Dada, daf’a, dagger, daggere, dander, danger, dapper, dare da, Dark Star, darkers, Darn her!, darnier, datsa, dauber, daunger, dawdler, dawna, dawta, De La, de la, deaf ear, dear da, death’s door, deathmare, debar, deedah, deedar, deemster, deer claw, deer ear, defer, deffer, déjà, demure, denture, deor, depper, derma, desir, despair, Despair!, detour, devoir, Dexter, dhama, dharm, Dia, diaper, dicer, diddler, dide er, die or, dier, differ, Digger, dil daar, dinker, discard, discharge, discord, dispeir, Diva, do or, dobra, doctor, dodder, dodderle, doer, doesna, dogger, dogma, dogstar, dokma, dolor, dona, Donna, donor, dontcha, doodler, door door, doota, dosa, dosser, douceur, doucker, douh, dower, downer, downpour, doxa, drachma, drakester, draw dare, draw door, dressler, droga, drosser, drummer, Du Bois, du’aa, dual air, ducha, dude awe, Duh huh?, dukkha, duma, dump core, dunder, dunker, dunna, duper, dwiema, e’er ere, E.R., Ea, eager, eahata, ears hear, Easu, Ector, Eeeeaaarrghhh!, egger, eider, either, elder, eller, emir, endha, enquere, ensure, enta, enter, epha, équerre, era, error, eschar, essa, ether, Etna, Eua, euchre, ever, evere, ever, Exmoor, explore, eye sore, faagher, fader, faled, Fafner, fairhair, fala, fare war, farter, farther, Faster!, fata, father, fatter, fatwa, fautor, faux pas, faux-frère, fava, favor, Fayva, fear fair, fear for, fearr, feather, feature, Fedders, feeder, Feederz, feeler, Fela, felawe, felt ya, felt your, felletcher, fencer, Fender, feoffer, feower, fetcher, fetor, fetter, fever, fewer, fewere, fibber, fiber, fibre, ficker, fiddler, figger, figuring, figyale, fikner, Fila, filcher, film noir, finker, finkler, firer, fish spear, Fisher, fisher, fissure, five years, fiver, flacker, flamwar, flasher, flatter, flava, flay, flayr, flayer, flayre, flayri, Fisher, fisher,
5. Comedy of recursion: how solipsistic?
Recursion

Recursion

– See “Recursion.”

```javascript
x = 0;
function makeMe9(myNumber) {
    myNumber = myNumber + 1;
    if myNumber < 9 {
        makeMe9(myNumber);
    }
}
makeMe9(x);
print x; // should print the number 9
```
Margins on this paper are set, on the left, one inch from the edge, at e, t, l, o, i, n, a, v, -, a, o, b, a, e, g, t, t, d, u, b, o, o, and s, and, at the right, irregularly, at e, s, d, h, d, s, n, s, d, and, at the top, one inch -- or five spaces on an Olivetti Underwood lettera 31 -- at the tops of M, a, r, g, i, n, s, o, n, t, h, i, s, p, a, p, e, r, a, r, e, s, e, t, o, n, t, h, e, l, e, f, t, o, n, e, i, n, c, h, f, r, o, m, t, h, and e, and, at the bottom, one inch -- or eight spaces on an Olivetti Underwood lettera 31 -- from the edge, at the bottoms of s, b, e, t, w, e, e, n, t, h, e, b, o, t, t, o, m, s, o, f, a, n, d, a, n, d, a, t, and.

Indentation on this paper is one-half inch -- or four spaces -- from the left margin, above e, d, g, and e, above -, - , and f, and above o, f, and a.

Between each line on this paper there is a space, one-eighth of an inch -- or two spaces on an Olivetti Underwood lettera 31 -- between the bottoms of M, a, r, g, i, n, s, o, n, t, h, i, s, p, a, p, e, r, a, r, e, s, e, t, o, n, t, h, e, l, e, f, t, o, n,
CHAPTER A

for Hans Arp

Awkward grammar appals a craftsman. A Dada bard as daft as Tzara damns stagnant art and scrawls an alpha (a slapdash arc and a backward zag) that mars all stanzas and jams all ballads (what a scandal). A madcap vandal crafts a small black ankh – a handstamp that can stamp a wax pad and at last plant a mark that sparks an *ars magna* (an abstract art that charts a phrasal anagram). A pagan skald chants a dark saga (a Mahabharata), as a papal cabal blackballs all annals and tracts, all dramas and psalms: Kant and Kafka, Marx and Marat. A law as harsh as a *fatwa* bans all paragraphs that lack an A as a standard hallmark.
"Ha!—Hell is a wide rut."

"Pardon?"

Dire wolf, Bob, net wonk. Is Babs? Salon—No. It is open:

ore. Yo!


Pure ...

Eligible Babs: flesh self's eros revolts, rubs. Babs, looted

under Bob, se X es Bob. Red,

"Er, one position, no, lass Babs?"

"I know ten, Bob!"

Flower, id. Nod, raptured.

"I was ill."

"Eh?"


"Database?"
Ink on a 5.5 by 9 inch substrate of 60-pound offset matte white paper. Composed of:
varnish (soy bean oil \([C_{57}H_{98}O_{6}]\), used as a plasticizer: 52%. Phenolic modified rosin
resin [Tall oil rosin: 66.2%. Nonylphenol \([C_{15}H_{24}O]\): 16.6%. Formaldehyde \([CH_2O]\):
4.8%. Maleic anhydride \([C_4H_2O_3]\): 2.6%. Glycerol \([C_3H_8O_3]\): 9.6%. Traces of alkali
catalyst: .2%]: 47%). 53.7%. 100S Type Alkyd used as a binder (Reaction product of
linseed oil: 50.7%. Isophthalic acid \([C_8H_6O_4]\): 9.5%. Trimethylolpropane
\([CH_3CH_2C(CH_2OH)_3]\): 4.7%. Reaction product of tall oil rosin: 12.5%. Maleic
anhydride \([C_4H_2O_3]\): 2.5%. Pentaerythritol \([C_5H_{12}O_4]\): 5%. Aliphatic C14
Hydrocarbon: 15%): 19.4%. Carbon Black (C: 92.8%. Petroleum: 5.1%. With sulfur,
chlorine, and oxygen contaminates: 2.1%), used as a pigmenting agent: 18.6%. Tung
oil (Eleostearic acid \([C_{18}H_{30}O_2]\): 81.9%. Linoleic acid \([C_{18}H_{32}O_2]\): 8.2%. Palmitic acid
\([C_{16}H_{32}O_2]\): 5.9%. Oleic acid \([CH_3(CH_2)_7CH=CH(CH_2)_7COOH]\): 4.0%), used as a
reducer: 3.3%. Micronized polyethylene wax \((C_2H_4)\)N: 2.8%. 3/50 Manganese
compound, used as a through drier: 1.3%. 1/25 Cobalt linoleate compound used as a
top drier: .7%. Residues of blanket wash (roughly equal parts aliphatic hydrocarbon
perl -le 'sub w{substr("cococamamadayabahamolaburamihopodito",2*int(rand 21),2).substr("estsnllsckregspstedsneleengkemstesntsarmshnknd",2*int(rand 25),2)){$l=rand 9;print "\n\nthe \".w."\n";{print w." ".substr("atnof",rand 5,2)." ".w;redo if $l-->0;}}redo;}'
6. Comedy of simulation: how fake?
My name is Mouchette
I live in Amsterdam
I am nearly 13 years old
I am an artist
Le site existe aussi en Français
My next mood is... (reload)
Keith Obadike’s Blackness
Item #1176601036
Black Americans

<table>
<thead>
<tr>
<th>Currently</th>
<th>$152.50</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quantity</td>
<td>1</td>
</tr>
<tr>
<td>Time left</td>
<td>6 days, 0 hours +</td>
</tr>
<tr>
<td>Started</td>
<td>Aug 8 01 16:08:53 PDT</td>
</tr>
<tr>
<td>Ends</td>
<td>Aug 18 01 16:08:53 PDT</td>
</tr>
<tr>
<td>Seller (Rating)</td>
<td>Obadike</td>
</tr>
<tr>
<td>Payment</td>
<td>Money Order/Cashiers Checks, COD (collect on delivery), Personal Checks</td>
</tr>
<tr>
<td>Shipping</td>
<td>Buyer pays actual shipping charges. Will ship to United States and the following regions: Canada</td>
</tr>
</tbody>
</table>

Seller: If this item has received no bids, you may revise it.
Seller revised this item before first bid.

This heirloom has been in the possession of the seller for twenty-eight years. Mr. Obadike’s Blackness has been used primarily in the United States and its functionality outside of the US cannot be guaranteed. Buyer will receive a certificate of authenticity. Benefits and Warnings Benefits: 1. This Blackness may be used for creating black art. 2. This Blackness may be used for writing critical essays or scholarship about other blacks. 3. This Blackness may be used for making jokes about black people and/or laughing at black humor comfortably. (Option#3 may overlap with option#2) 4. This Blackness may be used for accessing some affirmative action benefits. (Limited time offer. May already be prohibited in some areas.) 5. This Blackness may be used for dating a black person without fear of public scrutiny. 6. This Blackness may be used for gaining access to exclusive, “high risk” neighborhoods. 7. This Blackness may be used for securing the right to use the terms ‘sista’, ‘brotha’, or ‘nigga’ in reference to black people. (Be sure to have certificate of authenticity on hand when using option 7.) 8. This Blackness may be used for instilling fear. 9. This Blackness may be used to augment the blackness of those already black, especially for purposes of playing ‘blacker-than-thou’. 10. This Blackness may be used by blacks as a spare (in case your original Blackness is whipped off you.) Warnings: 1. The Seller does not recommend that this Blackness be used during legal proceedings of any sort. 2. The Seller does not recommend that this Blackness be used while seeking employment. 3. The Seller does not recommend that this Blackness be used in the process of making or selling ‘serious’ art. 4. The Seller does not recommend that this Blackness be used while shopping or writing a personal check. 5. The Seller does not recommend that this Blackness be used while making intellectual claims. 6. The Seller does not recommend that this Blackness be used while demanding fairness. 8. The Seller does not recommend that this Blackness be used while demanding fairness. 9. The Seller does not recommend that this Blackness be used while demanding fairness.
Full Text of President Bush's Emotional Farewell Speech
Cataloguing His Unparalleled Competence and Intelligence

THE PRESIDENT: "In light of popularity poll numbers that make Richard Nixon look like a greased Chippendale at Karl Rove's going away party, I just want to say that we can all agree on one thing: whether you're an immigrant terrorist or non-terrorist, a bellyaching homo, a legless Iraqazoid, a drowned corpse bloating in the New Orleans sun, an effete Huffington Post-reading urban iPhone zombie, or a Hannity-worshiping redneck patro-fascist, a negro, a Mexi-rican, a normal guy, a feminist, a stoner, or a fixed income oldster reduced to buying Walgreens-brand Depends, odds you're tickled pink I'm getting the fuck outta Dodge..." Continue Reading »

Mrs. Bush Finalizes Details Of Her Forthcoming Blockbuster Memoir: "How My Heroic Hubby Saved An Ungrateful World"

"I love this whole 'book advance' thing. The idea of getting paid millions for something I may not even wind up being able to do is like being elected president! LOL! But this 'fact checking' nonsense is not like being president at all and is, frankly, of dubious worth." Continue Reading »

EXEMPLARY EXECUTIVE BRANCH EXCELLENCE:
President's Statement Celebrating the Awesome Snuffing Out of Saddam Hussein

Hurricane Katrina: President Announces Related Launch of "Operation ..."
7. Comedy of duplication: how many?
Tina and Seth met in the midst of an overcrowded militarism.
“Like a drink?” he asked her. “They make great Alexanders over at the Marxism-Leninism.”
She agreed. They shared cocktails. They behaved cautiously, as in a period of pre-fascism.
Afterwards he suggested dinner at a restaurant renowned for its Maoism.
“O.K.,” she said, but first she had to phone a friend about her ailing Afghan, whose name was Racism.
Then she followed Seth across town past twilit alleys of sexism.

The waiter brought menus and announced the day’s specials. He treated them with condescending sexism,
So they had another drink. Tina started her meal with a dish of militarism,
While Seth, who was hungrier, had a half portion of stuffed baked racism.
Their main dishes were roast duck for Seth, and for Tina broiled Marxism-Leninism.
Tina had pecan pie à la for dessert, Seth a compote of stewed Maoism.
They lingered. Seth proposed a liqueur. They rejected sambuca and agreed on fascism.

During the meal, Seth took the initiative. He inquired into Tina’s fascism,
About which she was reserved, not out of reticence but because Seth’s sexism
Had aroused in her a desire she felt she should hide—as though her Maoism
Would willy-nilly betray her feelings for him. She was right. Even her deliberate militarism
Couldn’t keep Seth from realizing that his attraction was reciprocated. His own Marxism-Leninism
Nothing in That Drawer
by Ron Padgett

Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
Nothing in that drawer.
THE NEW AND IMPROVED
YOUNG-HAE CHANG HEAVY INDUSTRIES
PRESENTS

DAKOTA ENGLISH ESPAÑOL KOREAN PORTUGUES
CUNNINGUS IN NORTH KOREA ENGLISH DEUTSCH FRANCAIS ESPAÑOLA
LOTUS BŁOSŁOM ENGLISH KOREAN
THE STRUGGLE CONTINUES ENGLISH KOREAN FRANCAIS MEXICANO PORTUGUES
SAMSUNG ENGLISH KOREAN FRANCAIS DEUTSCH ESPAÑOLA TANGO VERSION
SAMSUNG MEANS TO COME ENGLISH KOREAN FRANCAIS
ARTIST'S STATEMENT NO. 45,730,944: THE PERFECT ARTISTIC WEB SITE ENGLISH KOREAN FRANCAIS ESPAÑOLA
OPERATION NUKOREA ENGLISH KOREAN
METABLAST
NIPOH
THE SEA ENGLISH PORTUGUES
RIVIERA ENGLISH CHINESE
BECKETT'S BOUNCE
ALL FALL DOWN
ROYAL CROWN SUPER SALON
SUPER SMILE
ORIENT ENGLISH KOREAN JAPANESE
THE INLAND SEA
JONGN0 ENGLISH KOREAN
SAUL
RAIN ON THE SEA ENGLISH KOREAN ESPAÑOLA
HALF BLOOD APACHE

BUST DOWN THE DOORS! ENGLISH DEUTSCH FRANCAIS
BUST DOWN THE DOOR AGAIN! WITH DRUMS WITH STRINGS GATES OF HELL-VICTORIA VERSION
THE END ENGLISH KOREAN GALEG0
VICTORIA DÉFÉDÉFÉ: PERFECT VICTORIA VICTORIA'S FIRE SUBJECT: HELLO ENGLISH ESPAÑOLA
PAO! PAO! PAO! ENGLISH FRANÇAIS RUSSIAN
MISS DMZ

WHAT NOW? ENGLISH SVENSKA ENGLISH/FRANÇAIS
THE LAST DAY OF BETTY NKOM0
JAE JONES

TRAVELING TO UTOPIA: WITH A BRIEF HISTORY OF THE TECHNOLOGY ENGLISH/KOREAN FRANÇAIS/ENGLISH
SO, SO SOULFUL ENGLISH TURKISH
THE ART OF SLEEP TURKISH
AMORI AMORI

(OUT OF THE INTERNET AND) INTO THE NIGHT
MORNING OF THE MONGOLIDS DEUTSCH/ENGLISH PORTUGUES/ENGLISH
THE MOOD OF THE MOMENT
IT'S A WOMAN'S WORLD (BUT IT WOULDN'T BE NOTHING WITHOUT A MAN OR A BOY)
LOVE AND KILL
MR. PRESIDENT ENGLISH GALEGO

END CREDITS JAPANESE ENGLISH/PORTUGUES ENGLISH/SVENSKA BLA PEHRSON SEQUENCE
장허울! 환영합니다!
What is it like to write like me? You don’t even know me. Lowercase letters are phrases I think I say in conversations. Uppercase letters are parenthetical comments based on what I think I say in conversations and common mistakes I make when writing. Numbers are names of friends, family, and former lovers. Punctuations are incidental words I use to feign interest, confusion, or indifference.

<table>
<thead>
<tr>
<th>I</th>
<th>Don’t Remember</th>
<th>I Don’t Believe</th>
<th>I Never Got It</th>
<th>I…</th>
<th>Will Forget You</th>
<th>Fly (Sometimes)</th>
<th>Don’t Mean That</th>
<th>Because I Don’t Follow</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
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<td>h</td>
<td>i</td>
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<tr>
<th>Will Forget It</th>
<th>Imagine</th>
<th>Now Hoped</th>
<th>It Appeared</th>
<th>Sometimes</th>
<th>I Want To Eat</th>
<th>Don’t Like It</th>
<th>Don’t Mean It</th>
<th>Plain Forget</th>
<th>Never Know</th>
</tr>
</thead>
<tbody>
<tr>
<td>k</td>
<td>l</td>
<td>m</td>
<td>n</td>
<td>o</td>
<td>p</td>
<td>q</td>
<td>r</td>
<td>s</td>
<td>t</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Or Make You</th>
<th>Don’t Understand</th>
<th>We’ve Carried</th>
<th>May Never Know</th>
<th>Don’t Know Much</th>
<th>Is It Appropriate</th>
<th>(More Likely)</th>
<th>(Funny)</th>
<th>(Honestly)</th>
</tr>
</thead>
<tbody>
<tr>
<td>u</td>
<td>v</td>
<td>w</td>
<td>x</td>
<td>y</td>
<td>z</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I Don’t Know</th>
<th>(I’m Not Keeping)</th>
<th>(It’s Not Bad)</th>
<th>Apartment</th>
<th>We’re Through</th>
<th>(I’m Sorry)</th>
<th>May Not Be</th>
<th>Something That</th>
</tr>
</thead>
<tbody>
<tr>
<td>E</td>
<td>F</td>
<td>G</td>
<td>H</td>
<td>I</td>
<td>J</td>
<td>K</td>
<td>L</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Original</th>
<th>Other Day</th>
<th>Always</th>
<th>The Only</th>
<th>Anything</th>
<th>Two Together</th>
<th>(Don’t Let)</th>
<th>(Let’s Know)</th>
<th>(It’s Mean)</th>
<th>(It’s Nothing)</th>
</tr>
</thead>
<tbody>
<tr>
<td>O</td>
<td>P</td>
<td>Q</td>
<td>R</td>
<td>S</td>
<td>T</td>
<td>U</td>
<td>V</td>
<td>W</td>
<td>X</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(Best Wish)</th>
<th>(In That)</th>
<th>Wanting</th>
<th>Aiming</th>
<th>Asking</th>
<th>Asking</th>
<th>Asking</th>
<th>Asking</th>
<th>Asking</th>
<th>Asking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Y</td>
<td>Z</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Remember</th>
<th>Don’t Say</th>
<th>What’s</th>
<th>(Sometimes)</th>
<th>(Sometimes)</th>
<th>(Sometimes)</th>
<th>(Sometimes)</th>
<th>(Sometimes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>g</td>
<td>0</td>
<td>!</td>
<td>@</td>
<td>#</td>
<td>$</td>
<td>%</td>
<td>^</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sleep</th>
<th>With Me</th>
<th>Listen</th>
<th>What’s</th>
<th>People</th>
<th>Thinking</th>
<th>(Sometimes)</th>
<th>Think Straight</th>
<th>Work</th>
<th>With Us</th>
</tr>
</thead>
<tbody>
<tr>
<td>( )</td>
<td>-</td>
<td>=</td>
<td>+</td>
<td>.</td>
<td>.</td>
<td>?</td>
<td>[</td>
<td>]</td>
<td></td>
</tr>
</tbody>
</table>
I don't remember
a

Can't be sure
b
c

Never got it
d
e

Will forget it
k

Imagine
l

I may have read it
m

Apologize
n

Sometimes I

or maybe you

Don't understand

O

Size the gravity

Don't mean much

u

I'm not kidding

v

It's a bit sad

w

X

Y

(Handwritten)

It's tough, I know)

E

(I'm not kidding)

F

(It's a bit sad)

G

H

I

(Handwritten)

And that's that

O

Albury's using

P

(Hope this helps)

Q

(R)

S

(It's not that funny)
some true measure

I want

a fever

over come

want

I want

a fever

'till I vomit

An email about Blanchot (2005), 50” X 30”, Screenprint on Stonehenge white paper, edition of 12
Map of the future 2 of 4 (2001), 44" X 30", Screenprint on Stonehenge white paper, edition of 12
<table>
<thead>
<tr>
<th>WINDOWS 95</th>
<th>WINDOWS 95</th>
<th>WINDOWS 95</th>
<th>WINDOWS 95</th>
</tr>
</thead>
<tbody>
<tr>
<td>Least ways barbarous intent plows through the imaginary surface of a bulimic insomnia, autopilot isotope of the laryngeal brace, inoperable chiasma beading a path to festering numeraries (oases) hard by shaken not fixed</td>
<td>Least ways barbarous intent plows through the imaginary surface of a bulimic insomnia, autopilot isotope of the laryngeal brace, inoperable chiasma beading a path to festering numeraries (oases) hard by shaken not fixed</td>
<td>Least ways barbarous intent plows through the imaginary surface of a bulimic insomnia, autopilot isotope of the laryngeal brace, inoperable chiasma beading a path to festering numeraries (oases) hard by shaken not fixed</td>
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</tr>
</tbody>
</table>
As to hypertext avant le PC, I am thinking, in the West, of the seriality already implicit in Buchner's *Woyzeck* (peas anyone?), or Blake's *Four Zoas*. Dickinson's fragments and fascicles, or in Reznikoff or Zukofsky or Oppen or Spicer or Stein; or in Robert Grenier's box of 500 cards, *Sentences*; or Susan Howe or Ron Silliman or Lyn Hejinian; or the aleatoric compositions of Mac Low and Cage, Burroughs and Gysin; or prose works such as Wittgenstein's *Zettel* or *Philosophical Investigations* (and then the earlier history of philosophical fragment from Heraklitos to Pascal to Barthes's *Par Lui Meme* and on); or multitrack fictions by Ray Federman or Samuel Beckett or, more recently, Lydia Davis's *The End of the Story*; or let's not say only fragments and seriality but what Viktor Schklovsky called the essence of prose in his *Theory of Prose*, writing at the beginning of the century: digression; but I won't digress into the history of that.
would you still love me if the world was my br...
CATS : ALL YOUR BASE ARE BELONG TO US.
INDIANS WELCOME

UNITED STATES PENITENTIARY

ALCATRAZ ISLAND - AREA 12 ACRES
11 MILES TO TRANSPORT DOCK
ONLY GOVERNMENT BOATS PERMITTED
OTHERS MUST KEEP OFF 200 YARDS
NO ONE ALLOWED ASHORE
ALL YOUR BASE ARE BELONG TO US
Conclusion: the comedy of separation
The Comedy of Separation

0: (body)
1: speech
2: writing
3: movable type
4. executable code
The Comedy of Separation

0: (body) = crying/yawning/laughing, etc.
1: mimicry → speech/language
2: indexical marks/drawing → writing
3: block print → movable type
4. punch cards → executable code
<table>
<thead>
<tr>
<th>Token</th>
<th>Pictograph</th>
<th>Neo-Sumerian/ Old Babylonian</th>
<th>Neo-Assyrian</th>
<th>Neo-Babylonian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheep</td>
<td>🐐</td>
<td>🐐</td>
<td>🐐</td>
<td>🐐</td>
<td>Sheep</td>
</tr>
<tr>
<td>Cattle</td>
<td>🐂</td>
<td>🐂</td>
<td>🐂</td>
<td>🐂</td>
<td>Cattle</td>
</tr>
<tr>
<td>Perfume</td>
<td>🌿</td>
<td>🌿</td>
<td>🌿</td>
<td>🌿</td>
<td>Perfume</td>
</tr>
</tbody>
</table>
DID YOU KNOW?

Historically American Indians hunted turkey for their meat and feathers. Did you know that the word "turkey" comes from the Latin word "popularis," meaning "derivative from the common people?"
The Seven “Simples”

1. Comedy of subjection: power
2. Comedy of dysfunction: tool (being)
3. Comedy of reduction: logic
4. Comedy of exhaustion: mass/energy
5. Comedy of recursion: sign (being)
6. Comedy of simulation: belief/truth/desire
7. Comedy of duplication: time/space
Toward a Theory of the Ludic Book

- “Choice”/passivity: comedy of subjection
- Fixed complexity: comedy of dysfunction
- Iconism/realism play: comedy of reduction
- Database aesthetic: comedy of exhaustion
- Transformed sign/gestalt: comedy of recursion
- Genre-blurring: comedy of simulation
- “Bookish” singularity: comedy of duplication
Some (Digital) Ludic Books

- *88 Constellations for Wittgenstein*, David Clark
- *Inanimate Alice* (series), Kate Pullinger & Chris Joseph
- *New Digital Emblems*, William Poundstone
- *Public Secrets*, Sharon Daniels/Eric Loyer
- *Chroma* (and other works), Eric Loyer
- *Pax: An Instrument* (and other works), Stuart Moulthrop
- *The Jew’s Daughter*, Judd Morrissey
- *myBall*, Shawn Rider
- *The Sweet Old Et Cetera*, Alison Clifford
- *Kluge: A Meditation*, Brian Kim Stefans
- Young-Hae Chang Heavy Industries (site)
- Webyarns (site), Alan Bigelow

(all of these use Flash or Shockwave)
Ludic No-nos

- Illustrational and seductive sound
- Illustrational and seductive imagery
- Pseudo-indeterminacy
- Non-ironic GUI metaphors
- Self-involved prose styles; semi-colons
- Subjectivity
- Sincerity
- Pointless or irrelevant collage
- The fictional (or any genre-defined) frame
- Tedious factuality / documentation
- Unconstrained creativity
- Long-form, involved narrative
- Ungoverned, pseudo-communal authorship
- Mysticism about mind/computer union (cybernetics)
- Lack of humor and lack of submission to the spirit of play