

Comedies of Separation: The “Simples” of Digital Literature

Brian Kim Stefans
Post45 Conference
Cleveland, 2011

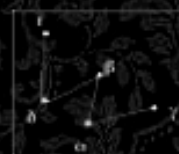
88

CONSTELLATIONS

Wittgenstein

(to be played with the Left Hand)

BY DAVID CLARK



Distance in light-years

α 45
β 150
γ 96
δ 43
ε 520



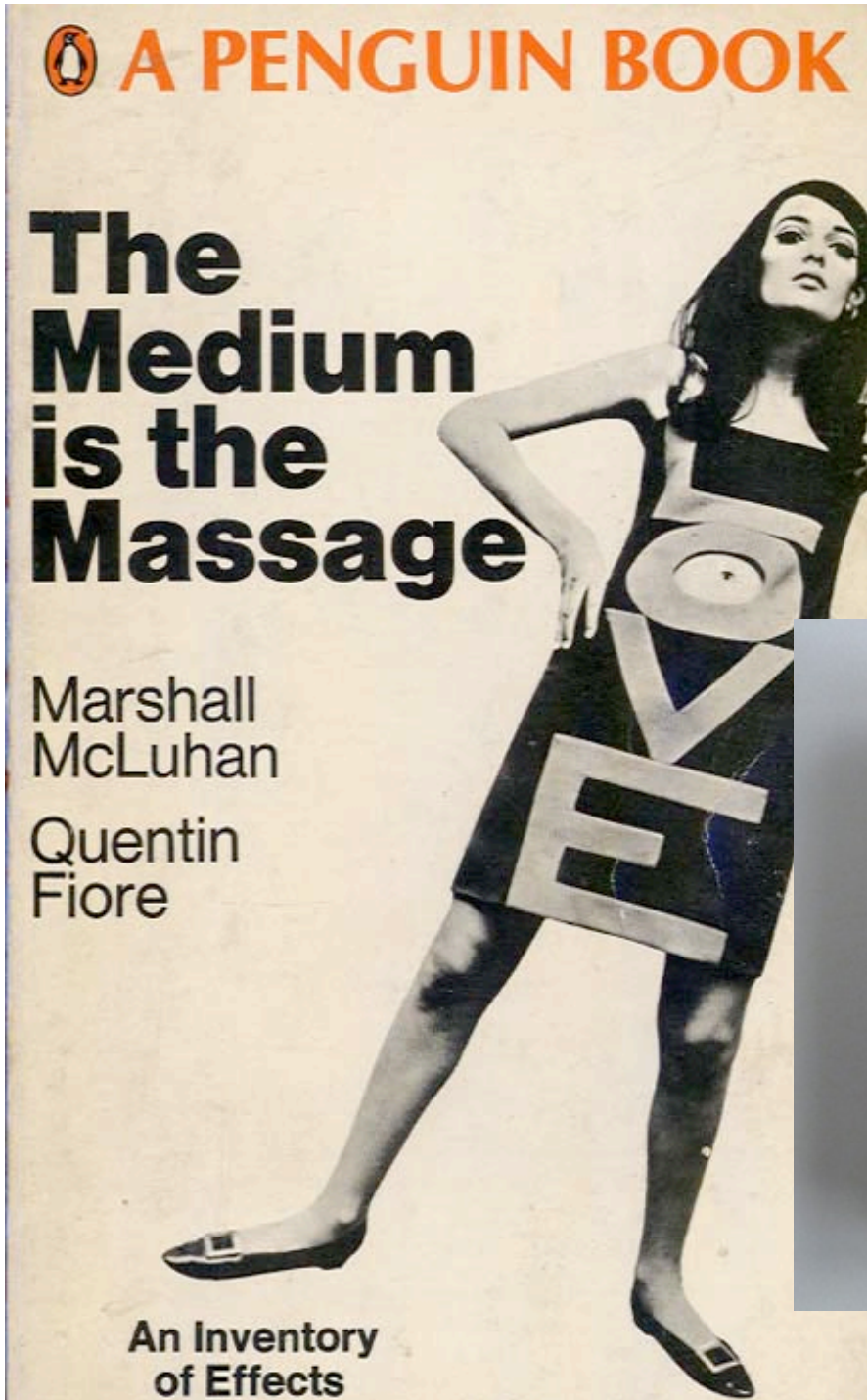
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[BLOG >](#)

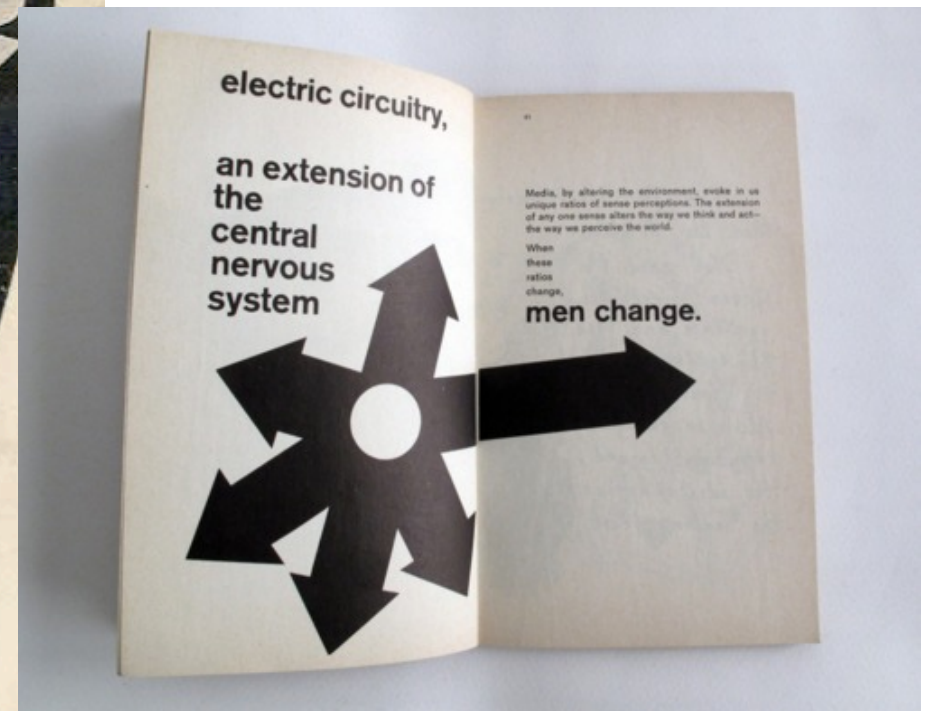
[CHEMICAL PICTURES >](#)

[A IS FOR APPLE >](#)

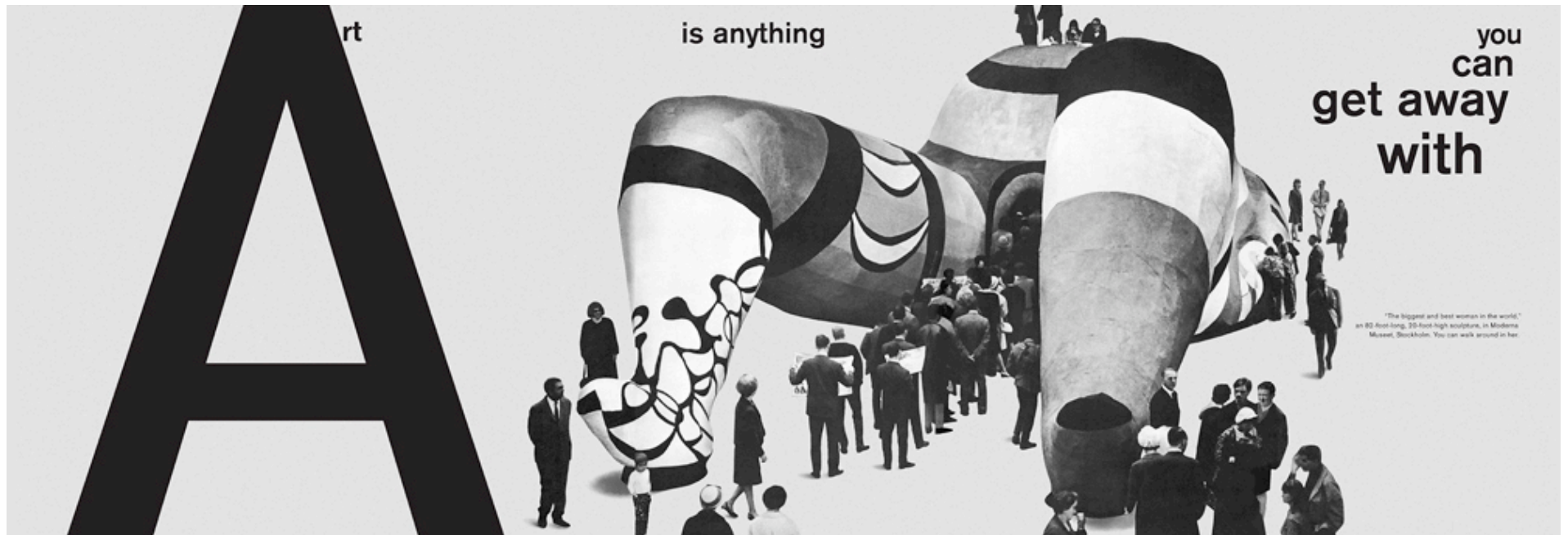




The Ludic Book



(four pages)



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

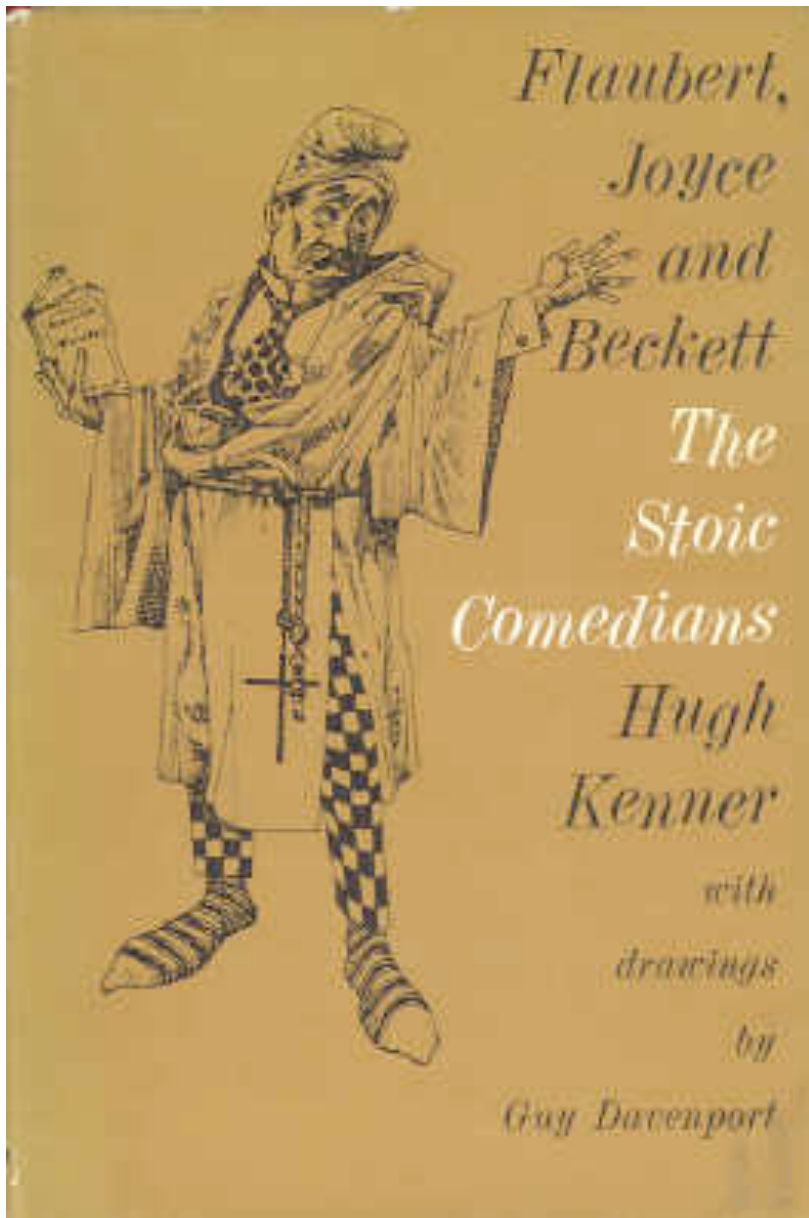
“Simple” means: not composite.

“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.

000H!

h

e





EXIT

have



EXIT



2. Comedy of dysfunction: how broken?



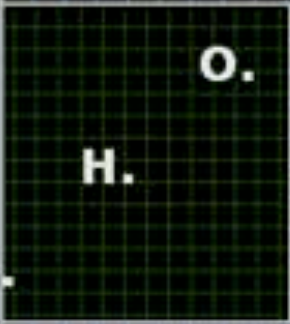
Org+{...(x,y); (x,y); (x,y); (x,y); (x,y); (x,y); (x,y);
 (x,y); (x,y); (x,y)...}=[...S...]

I exit the end,
 taking fingersteps into the apparatus

come together and with
 the power that I have in my
 mind, and with the power
 of my imagination

From out of h0, where, Echo appears in the private space of Narcissus.Imp, forms a solipstatic community (of 1, 0N, with h.tmp, at the surface. The two machines -- the originating and the simulative -- collapse and collate to form the terminal-I, a Cell.I, or, cell...(f) that processes the self as outside of itself -- in realtime.

The bit.narrative one.change between remote and local bodies is con.gress 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

killer smog

19113
pome

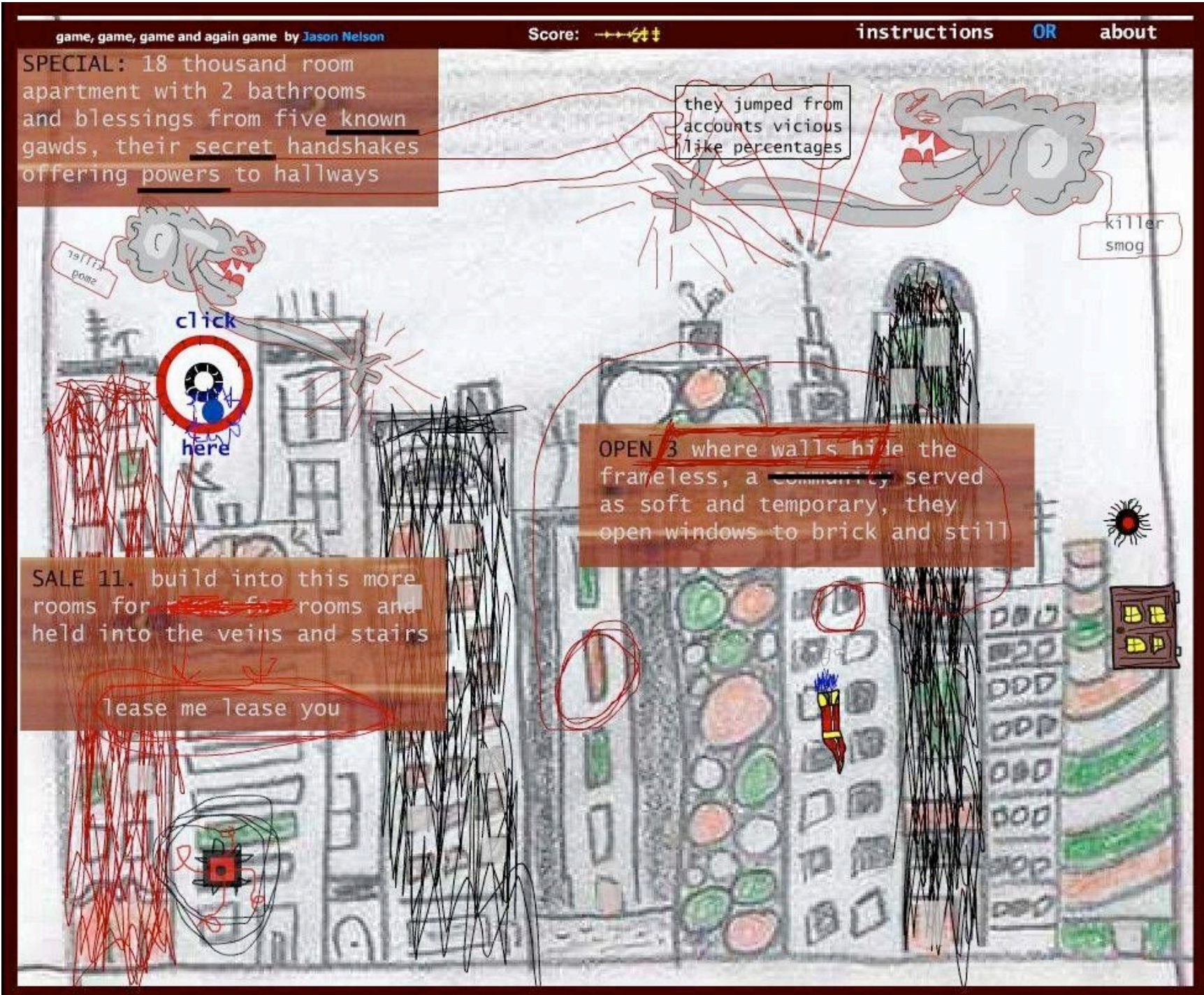
click

here

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~~ rooms and held into the veins and stairs

Tease me lease you



Saddam Hussein Dead or Seized? Bush Says

By Kathleen T. American Forces

WASHINGTON — President George W. Bush said April 29 that he believed Saddam Hussein is dead or has been captured.

In an interview with ABC's news anchor Katie Couric, Bush revealed that he believed Saddam Hussein was killed or captured.

"I say 'may' because it's not in hand to prove," Bush said. "According to this, it's going to show up."

In the wide-ranging interview, Bush said he described his actions as president.

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 fleck. He appeared to stiffen momentarily and lurch 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

may have died in

from the man since

Commission Exhibit No. 392

from the north, enabling the Iraqis to move more of their assets to the "shock and awe" that administration leaders had expected. "It turns out the (Iraqi) fighters were a lot fiercer than we thought," he said. Part of that might be a result of no coalition forces moving into Iraq from the north, enabling the

from the undisclosed location became more and more solid. "As the intelligence

more confident with the dam would be there," Bush said. "As time passes, more Iraqi civilians are cooperating with investigation teams. Bush said we died in air strikes that on Iraqi Freedom.

disclosed location became solid. "As the intelligence more confident with the

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 thiss LID RINGING ex

HOLEY FURUCKSII [forsake your own msg](#)

dispatches to the enquirer. you
and [gUlgblitziens](#) 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!!!
-nied,](#)

[ionasEntries Here, Pages Here, Pages and Pages of Chili](#) AND FOR
COLOUR

{ }oelelep[]

DEAR SIRs and so forth, please me make attention to, that if you're
linking to BE SURE TO USE allcaps, because dagmar chili lowercase is
exclusive tmk owned by datmar chili cod gam disc., and it's illegal to use
except in all caps. And you do it for NQPAOFU, so what the fuck? Be
reasonable folks

{ }oelelep[]

What ever yo, didn't dell me was wrong push yr nose, the bloo clots
unexpetancy, and too solid pressis up, when yo scrunchit so cutainly

{ }oelelep[]

[ovyshurn](#)

{ }oelelep[]

NOTE: DAGMAR CHILI DOT COM DIGEST HAS BEEN EDITED
FOR CONTENT.

SCHOOLPETER, that is, until the birthday (AND FOR
OBJECTIVITY

{ }oelelep[]

PlainText Performance: [link](#)

3. Comedy of reduction: how small?



lobstee

STANDARD



Standard Gas Co. 1966 7/6

ripe

P U B L I C

S T O N I N G

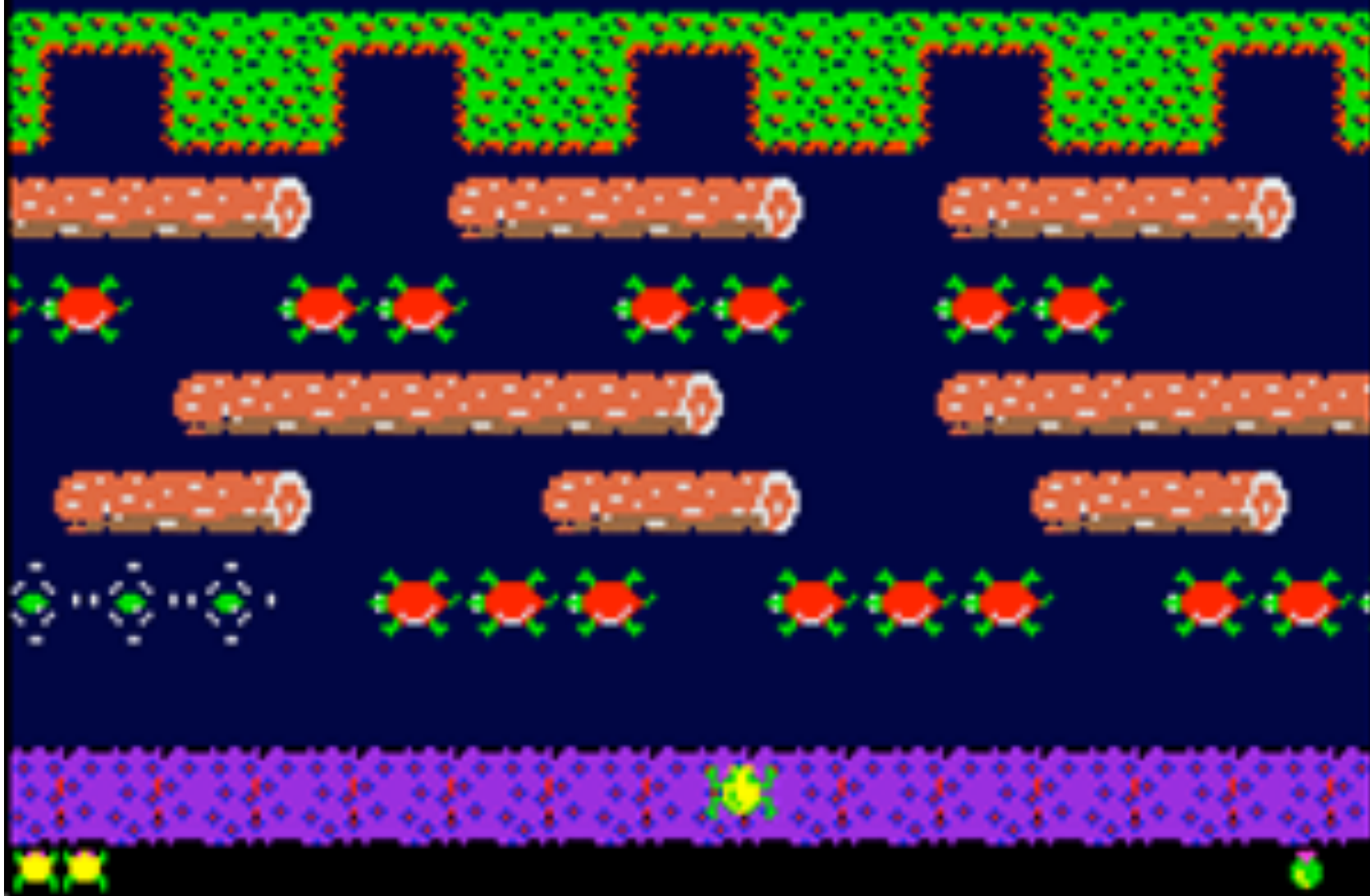
Ed. R. ... 1917

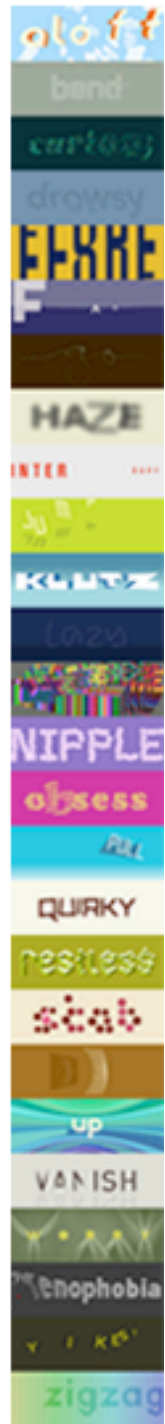




1-UP
00000

HI-SCORE
00000





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?



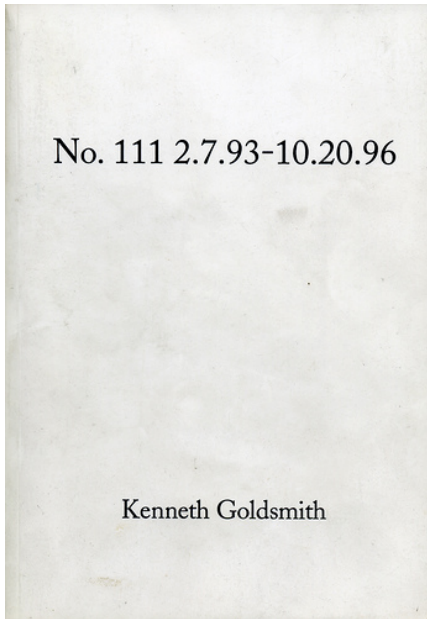
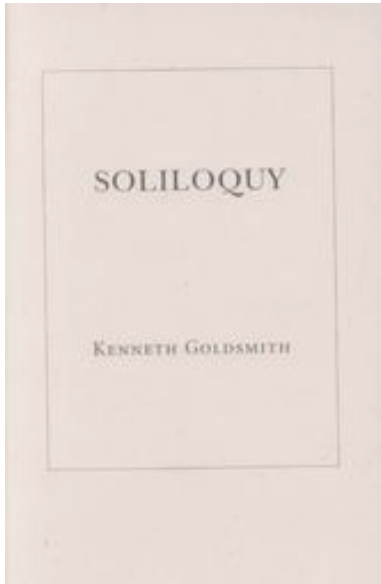
**THE
NAM**

GO

BY ANDY WARHOL

a BY ANDY WARHOL

GP-482
GROVE
PRESS



KENNETH
FIDGET
GOLDSMITH

Day

KENNETH GOLDSMITH

mor, CrestCare, crica, crier, critter, crosier, crucor, crupper, culler, cumber, cuppa, cure her, curer, curler, curse her, cursor, cusser, cussière, Cyber, d-va, da d'or, daazah, Dada, daf'a, dagger, daggere, dander, danger, dapper, dare da, Dark Star, darkers, Darn her!, darner, datsa, dauber, daunger, dawdler, dawna, dawta, De La, de la, deaf ear, dear da, death's door, deathmare, debar, deedaar, deedah, deemster, deer claw, deer ear, defer, deffer, déjà, demure, denture, deor, depper, derma, desir, despair, Despair!, detour, devoir, Dexter, dhamma, dharmā, Dia, diaper, dicer, diddler, dide er, die or, dier, differ, Digger, dil daar, dinker, discard, discharge, discord, dispeir, Diva, do or, dobra, doctor, dodder, doddler, 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, eahta, ears hear, Easu, Ector, Eeeaaarrghh!, egger, eider, either, elder, eller, emir, endha, enquere, ensure, enta, enter, epha, équerre, era, error, eschar, essa, ether, Etna, Eua, euchre, ever, evere, ewer, Exmoor, explore, eye sore, faagher, fader, fadre, 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, feltcher, fencer, Fender, feoffer, feower, fetcher, fetor, fetter, fever, fewer, fewere, fibber, fiber, fibre, ficker, fiddler, figger, figur, figure, figyah, fikner, Fila, filcher, film noir, finker, finkler, firer, fish spear, Fisher, fisher, fissure, five years, fiver, flacker, flamewar, flasher, flatter, flava,

Vanessa Place is a writer, a criminal appellate defense attorney, and co-director of Los Angeles Press. She is author of *Disc of Demos*, *La Malicia*, *Notes on Cosmopolitanism* (co-authored with Robert Flaxman), *Paper on Fire*, *How to Kill a Man*, *How to Kill a Man*, *How to Kill a Man*, *How to Kill a Man*, *How to Kill a Man*. Other work includes the *Fantasy Series* of chapbooks and a vocal collaboration with Stephanie Taylor, *How to Kill a Man* on the *Spinal Tap* (both with *How to Kill a Man*).

Statement of Facts is the first of the three-volume series, *Tragedy*.

Tragedy

1. *Statement of Facts*
2. *Statement of the Case*
3. *Argument*

What is a fact? "On February 28, 2005, seventeen-year-old Amanda was living with her mother and her twelve-year-old sister in Los Angeles." Yes, that seems like a perfectly neutral factual statement made by Amanda in her police testimony.

But next we read, "When Amanda came home about 8:00 p.m., the lights were off and the doors were unlocked." Are these facts? Not necessarily. Amanda might be inventing the scenario, although these facts can be checked against the testimony of her mother Sandy, who was not at the house when the incident occurred. But by the time we get to "Once inside, Amanda made something to eat, then went to the bedroom, and laid on her mother's bed to watch a movie," so's in the realm of interpretation so that the stated account of the sexual assault scene that follows is less than factual.

Vanessa Place, hired an appellate criminal defense attorney who specializes in sex offenders and sexually violent predators, has assembled a remarkable sequence of narrative, taken almost verbatim from court testimony she herself reviewed, but uses are entirely "real." But what is the "real" anyway? What is the difference between fact and the interpretation of fact? Between fact and truth? And what do these "real" stories tell us about the society we live in, and the way we appreciate innocence and guilt? Telling it straight turns out to be the most mysterious—and poetic—way of telling it there is. No novelist could invent better stories as compelling—and puzzling—as these actual case records. *Statement of Facts* is a superb piece of conceptual writing.

—Marlene Perleff

You might have supposed that the hollowed technique of cultural appropriation had exhausted itself in the case of the *Disc of Demos*, the *Spinal Tap* death citations of Poe, Dorothy's legendary car-acc, or the critical note given to all this by New York postmodernism in the 60s. But by re-presenting appellate briefs of actual offense cases, attorney-cum-writer Vanessa Place has come up with another take on taking. How the language jargonism of the Law unfolds with the increasing strength and fragility of victims, who is overthrown by context, and possibly by subtle indignation. In other circumstances we would take our hats off, but given her profession, she deserves a citation.

—John Wilchunas



Photo by Bob D'Amico

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Freedom of the press is limited to those who own one. When the time is here it will press against the world and impact the proper nature of the universe.

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\$19.99
ISBN-10: 1-912541-18-9

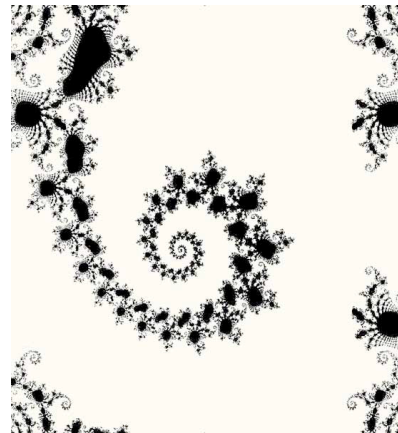
1: Statement of Facts
VANESSA PLACE
Blaine Press

VANESSA PLACE
Tragedía
1: Statement of Facts

A statement of facts is a legal document which sets forward factual information without opinion. These documents are used in a variety of legal settings, ranging from appeals to filing vehicle registration paperwork. The goal of a statement of facts is not to put forward an opinion, but rather to present factual information in a clear, easy to understand way. That said, many lawyers may make implicit arguments in a statement of facts, using a series of tricks to sway the reader to one point of view or another. Typically these arguments are designed to paint someone in a favorable light, or to diminish the reliability of someone else.

Tragedy is composed of the three parts of an appellate brief: *Statement of Facts*, which sets forth, in narrative form, the evidence of the crime as presented at trial; *Statement of the Case*, which sets forth the procedural history of the case; and *Argument*, which are the claims of error and the defense's arguments for reversing the judgment. Place's *Statement of Facts* project involves reproducing *Statement of Facts* from some of her appellate briefs and representing them as poetry, releasing only specific witness/victim information as necessary to present those people's identities. By copying her briefs, Place does not violate any formal ethical standards or professional codes of conduct; all appellate briefs are matters of public record, i.e., could be found or read by anyone, as are the manuscripts of the *Disc of Demos*.

5. Comedy of recursion: how solipsistic?



Recursion

Recursion

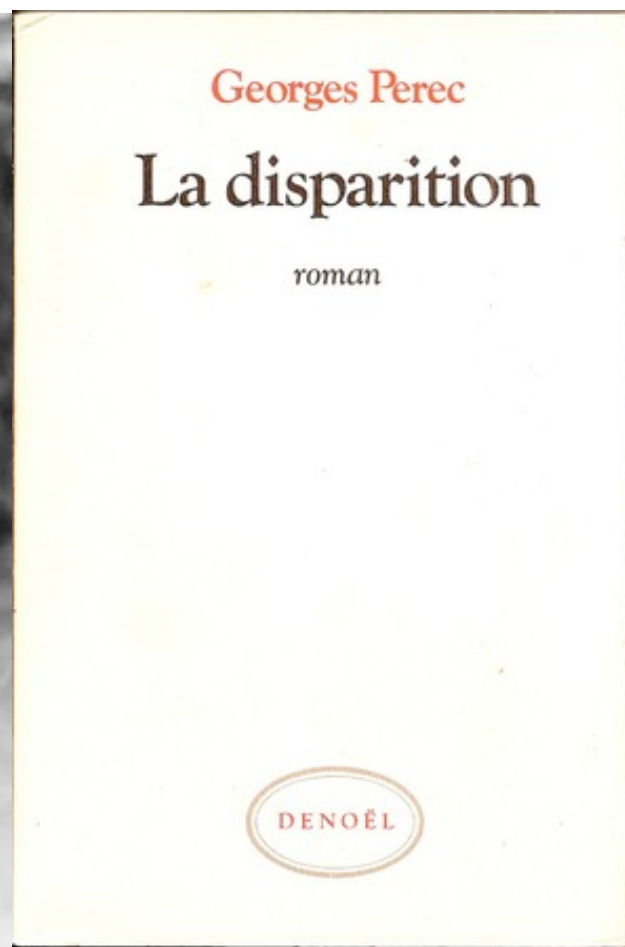
– See “Recursion.”

```
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, t, d, u, , b, , o, o, and s, and, at the right, irregularly, at e, , -, , s, , , , -, , , d, s, , h, -, , , , , , , , n, , , , , s, , d, and , 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, e, 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 hand-stamp 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!

Job? Mocha dude? *Non!* No. Works at node, wades on. *Idée fixe* snows Bob's ass all under.

Pure ...

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

under Bob, se **X** es Bob. Red,

nude tools. Babs: "Burst, lover! Sores. Flesh self's Babel big. I leer up." Red, null ass, as Bob's won sex: "I feed; I nosed awe!" (Don't ask.) Row on, none dud. Ah! Combo joy.

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

"I know ten, Bob!"

Flower, id. Nod, raptured.

"I was ill."

"Eh?"

A hoot. Bob's babe? None. Siren? O, one Mercedes, in a tone rise, distressed Bob, seer. Gas? Babs? A? One tad, as Babs—sass a fool!—asks a dim IT Bob, red:

"Database?"

Fact

BY CRAIG DWORKIN

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("cococacamamadebapabohamolaburatamihopodito",2*int(rand
21),2).substr("estsnsllsckregspstedbsnelengkemsattewsntarshnknd",2*int(rand
25),2)}{$l=rand 9;print "\n\nthe ".w."\n";{print w." ".substr("atonof",rand
5,2). " ".w;redo if $l-->0;}redo;}'
```

6. Comedy of simulation: how fake?

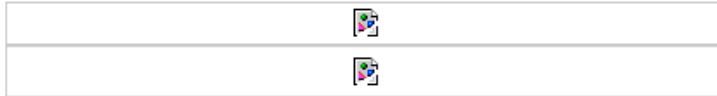






- My name is **Mouchette**
- I live in **Amsterdam**
- I am nearly **13** years old
- I am an **artist**
- Le site existe aussi **en Français**
- My next mood is... **(reload)**





Keith Obadike's Blackness

Item #1176601036

[Black Americana](#)

[Fine Art](#)



Currently **\$152.50**
Quantity **1**
Time left **6 days, 0 hours +**

First bid **\$10.00**
of bids **12** ([bid history](#)) ([with emails](#))
Location **Conceptual Landscape**
Country **USA/Hartford**
 ([mail this auction to a friend](#))
 ([request a gift alert](#))



Started Aug-8-01 16:08:53 PDT
Ends Aug-18-01 16:08:53 PDT

Seller (Rating) **[Obadike](#)**
([view comments in seller's Feedback Profile](#)) ([view seller's other auctions](#)) ([ask seller a question](#))

High bid **itsfuntobid**

[Watch this item](#)

Payment **Money Order/Cashiers Checks, COD (collect on delivery), Personal Checks**
Shipping **Buyer pays actual shipping charges, Will ship to United States and the following regions: Canada**

Update item **Seller:** If this item has received no bids, you may [revise](#) it.
[Seller revised](#) this item before first bid.

Seller assumes all responsibility for listing this item. You should contact the seller to resolve any questions before bidding. Auction currency is U.S. dollars (\$) unless otherwise noted.

Description

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 whopped 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 voting in the United States or Florida. 7. 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. 9. The Seller does not recommend that this Blackness be used



THE WHITE HOUSE

OFFICIAL WEBSITE OF PRESIDENT GEORGE W. BUSH



Today is January 20th, In the Year of America's Lord Jesus Christ 2009

- ★ White House Home
- ★ News Archive
- ★ The Gift Shop
- ★ Contact

Your Government:

- ★ The Iraq Crusade
- ★ Department of Faith
- ★ The First Lady
- ★ Homeland Security
- ★ Patriotic Initiatives
- ★ Media Center
- ★ Fraternal Affairs

White House Information:

- ★ For Kids Only!
- ★ Patriotic Posters
- ★ Ask the White House
- ★ White House History
- ★ White House Tours
- ★ Bush Administration
- ★ Western White House
- ★ ¡En Español!

SPONSORING PARTNER:



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Patriotic Web Sites:

- ★ Abstinence for Boys
- ★ Abstinence for Girls
- ★ Bush/Cheney '04
- ★ Draft Registration
- ★ Government Jobs
- ★ Presidential Library

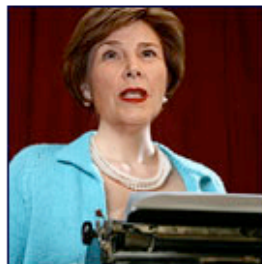
Full Text of President Bush's Emotional Farewell Speech Cataloguing His Unparalleled Competence and Intelligence



"I AM AWFUL PROUD OF HOW GOOD I DONE MADE THE WORLD."

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 Iraqzoid, a drowned corpse bloating in the New Orleans sun, an effete Huffington Post-reading urban iPhone zombie, or a Hannity-worshipping redneck patrio-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 are 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"](#)

WHITE HOUSE IN FOCUS



[The Iraq Crusade: Learn About President Bush's Totally Necessary War in Vietraq](#)



[Patriotic Posters: Smother Your Town With Ultra-Patriotic White House Propaganda!](#)



[Economy: Understanding the Rock-Solid Fiscal Wisdom of Bushonomics](#)



[Ultra-Moral Heterosexuality: Experience Mrs. Lynne Cheney's Seminal Literary Masterpiece](#)



[Social Security: The Genius Plan To Bet Grandpa's Future In A Wall Street Craps Game](#)



1000's of Stickers & T-Shirts:



Jesus Likes Us Best!

ATTENTION QUAINT NATIVES OF **DARFUR**



Take two aspirin and call us when you're white, Christian, and swimming in oil!

BUMPER STICKERS

MORON PSYCHO '00-'08

LIVE



IBN
WORLD

ibnnews.com

BHOPAL LEGACY

"Dow accepts full responsibility"

HEADLINES FE ARMED RAID IN SAQWAD, OFFICIALS SAY FORMER IN



7. Comedy of duplication: how many?



Histoire



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

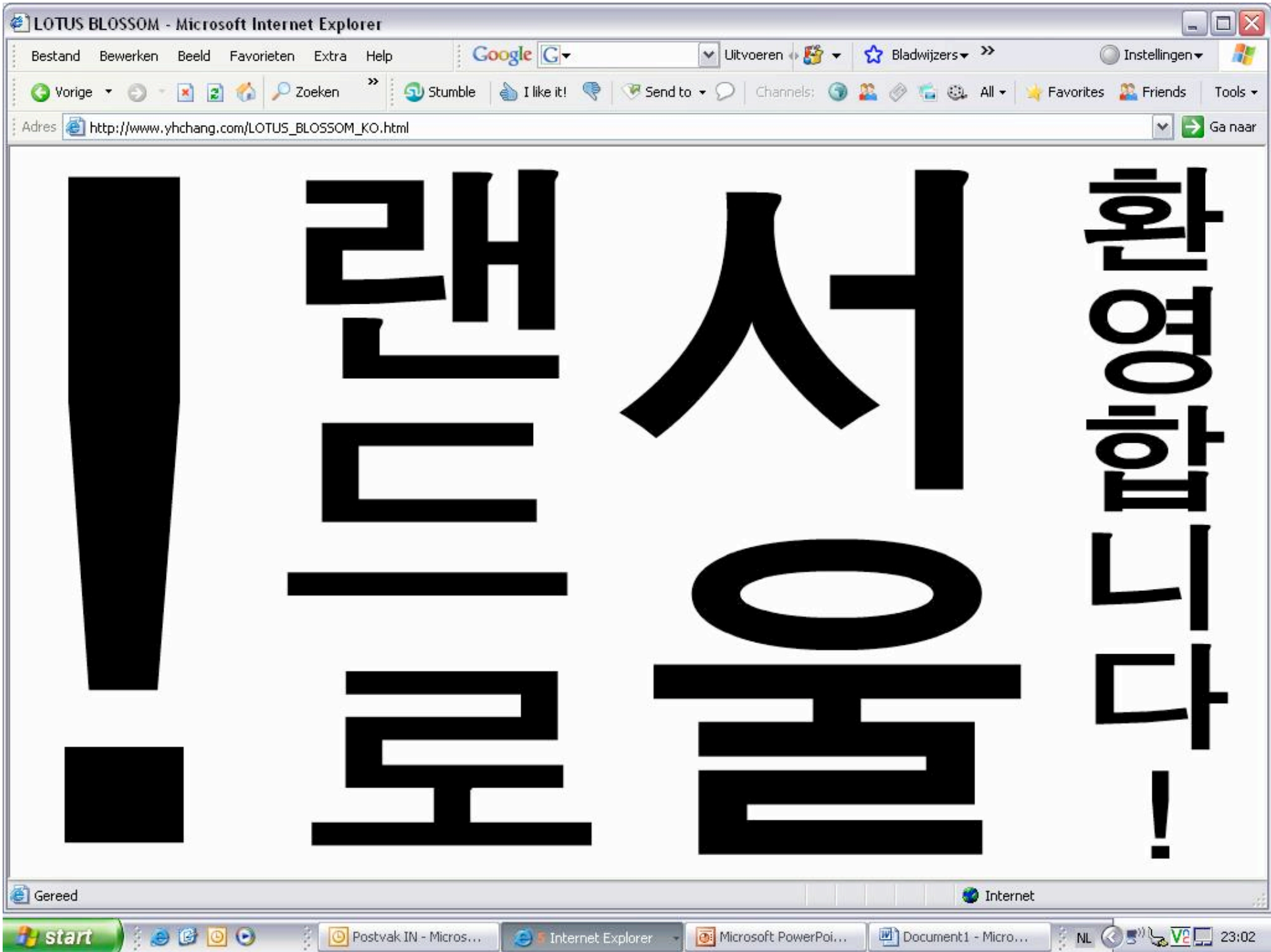
Had aroused in her a desire she felt she should hide – as though her Maoism

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

THE NEW AND IMPROVED
YOUNG-HAE CHANG HEAVY INDUSTRIES
PRESENTS

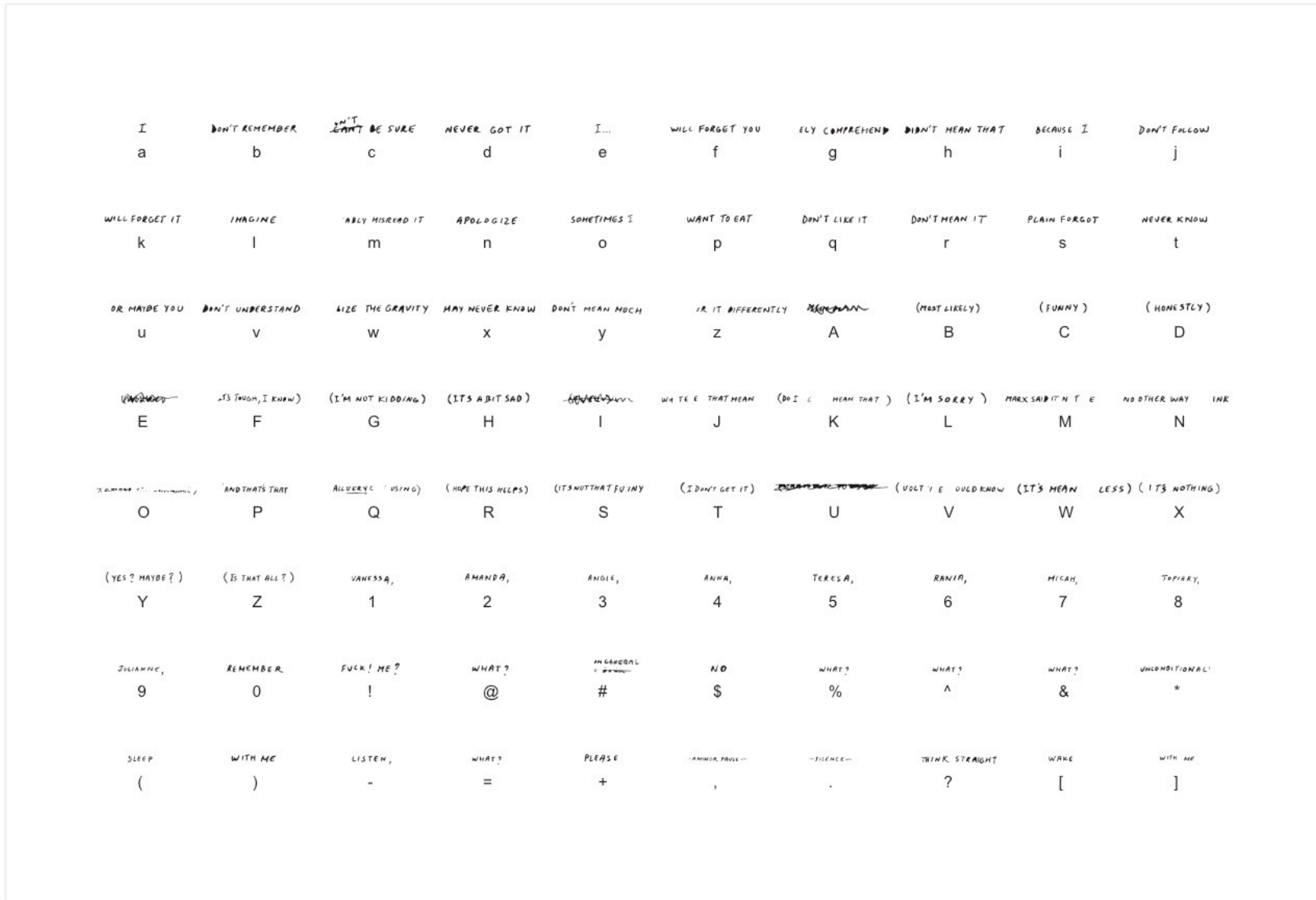
DAKOTA [ENGLISH](#) [ESPANOLA](#) [KOREAN](#) [PORTUGUES](#)
CUNNILINGUS IN NORTH KOREA [ENGLISH](#) [DEUTSCH](#) [FRANCAIS](#) [ESPANOLA](#)
LÖTUS BLÖSSÖM [ENGLISH](#) [KOREAN](#)
THE STRUGGLE CONTINUES [ENGLISH](#) [KOREAN](#) [FRANCAIS](#) [MEXICANÖ](#) [PORTUGUES](#)
SAMSUNG [ENGLISH](#) [KOREAN](#) [FRANCAIS](#) [DEUTSCH](#) [ESPANOLA](#) [TANGÖ](#) [VERSION](#)
SAMSUNG MEANS TO COME [ENGLISH](#) [KOREAN](#) [FRANCAIS](#)
ARTIST'S STATEMENT NO. 45,730,944: THE PERFECT ARTISTIC WEB SITE [ENGLISH](#) [KOREAN](#) [FRANCAIS](#) [ESPANOLA](#)
OPERATION NUKÖREA [ENGLISH](#) [KOREAN](#)
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THE SEA [ENGLISH](#) [PORTUGUES](#)
RIVIERA [ENGLISH](#) [CHINESE](#)
[BECKETT'S BÖUNCE](#)
[ALL FALL DÖWN](#)
[RÖYAL CRÖWN SUPER SALÖN](#)
[SUPER SMILE](#)
ORIENT [ENGLISH](#) [KOREAN](#) [JAPANESE](#)
[THE INLAND SEA](#)
JÖNGNÖ [ENGLISH](#) [KOREAN](#)
[SAUL](#)
RAIN ÖN THE SEA [ENGLISH](#) [KOREAN](#) [ESPANOLA](#)
[HALF BREED APACHE](#)
BUST DÖWN THE DÖÖRS! [ENGLISH](#) [DEUTSCH](#) [FRANCAIS](#)
BUST DÖWN THE DÖÖR AGAIN! [WITH DRUMS](#) [WITH STRINGS](#) [GATES ÖF HELL-VICTÖRIA](#) [VERSION](#)
THE END [ENGLISH](#) [KOREAN](#) [GALEGÖ](#)
VICTÖRIA DEFILED: [PERFECT VICTÖRIA](#) [VICTÖRIA'S FIRE](#) SUBJECT: HELLÖ [ENGLISH](#) [ESPANOLA](#)
PAÖ! PAÖ! PAÖ! [ENGLISH](#) [FRANCAIS](#) [RUSSIAN](#)
[MISS DMZ](#)
WHAT NÖW? [ENGLISH](#) [SVENSKA](#) [ENGLISH/FRANCAIS](#)
[THE LAST DAY ÖF BETTY NKÖMÖ](#)
[JÖE JÖNES](#)
TRAVELING TO UTÖPIA: WITH A BRIEF HISTÖRY ÖF THE TECHNÖLÖGY [ENGLISH/KÖREAN](#) [FRANCAIS/ENGLISH](#)
SÖ, SÖ SÖULFUL [ENGLISH](#) [TURKISH](#)
THE ART ÖF SLEEP [TURKISH](#)
[AMÖRI AMÖRI](#)
(ÖUT ÖF THE INTERNET AND) [INTÖ THE NIGHT](#)
MÖRNING ÖF THE MÖNGÖLÖIDS [DEUTSCH/ENGLISH](#) [PORTUGUES/ENGLISH](#)
[THE MÖÖD ÖF THE MÖMENT](#)
[IT'S A WÖMAN'S WORLD \(BUT IT WÖULDN'T BE NÖTHING WITHOUT A MAN ÖR A BÖY\)](#)
[LÖVE AND KILL](#)
MR. PRESIDENT [ENGLISH](#) [GALEGÖ](#)
END CREDITS [JAPANESE](#) [ENGLISH/PORTUGUES](#) [ENGLISH/SVENSKA](#) [ÖLA PEHRÖN](#) [SEQUENCE](#)



안녕하세요!
환영합니다!

Self Portrait as a Font_Print (trueType font and screenprint, 2001)

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.



Self Portrait as a Font_Print (2001), 44" X 30", Screenprint on Stonehenge white paper, edition of 12

I

DON'T REMEMBER

~~I CAN'T~~ I CAN'T BE SURE

NEVER GOT IT

I...

a

b

c

d

e

WILL FORGET IT

IMAGINE

PROBABLY MISREAD IT

APOLOGIZE

SOMETIMES I

k

l

m

n

o

OR MAYBE YOU

DON'T UNDERSTAND

WISER THE GRAVITY

MAY NEVER KNOW

DON'T MEAN MUCH

u

v

w

x

y

~~FORGOTTEN~~

(IT'S TOUGH, I KNOW)

(I'M NOT KIDDING)

(IT'S A BIT SAD)

~~FORGOTTEN~~

E

F

G

H

I

~~FORGOTTEN~~

AND THAT'S THAT

ALL VERY (USING)

(HOPE THIS HELPS)

(IT'S NOT THAT FUNNY)

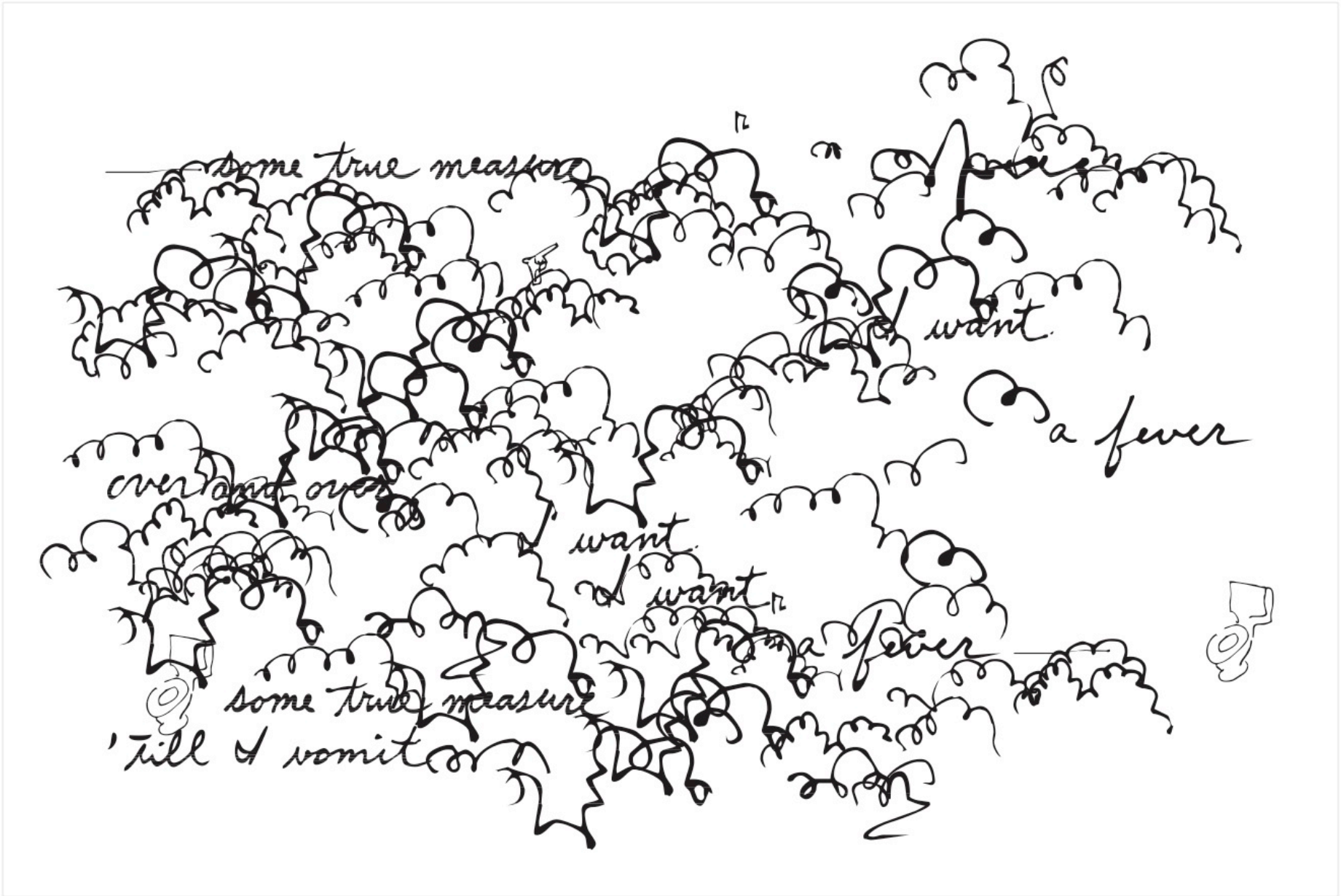
O

P

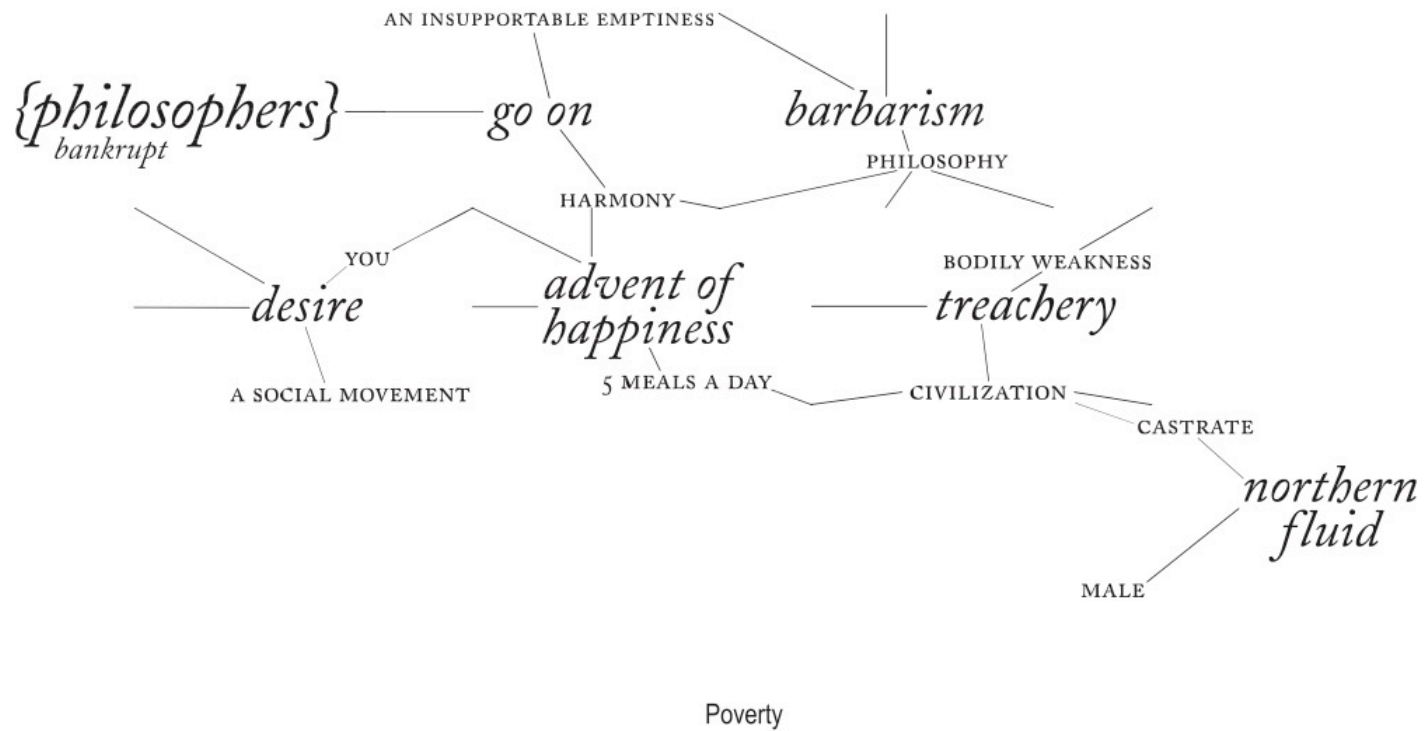
Q

R

S



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

WINDOWS 95

for Loss Pequeño Glazier

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

WINDOWS 95

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WINDOWS 95

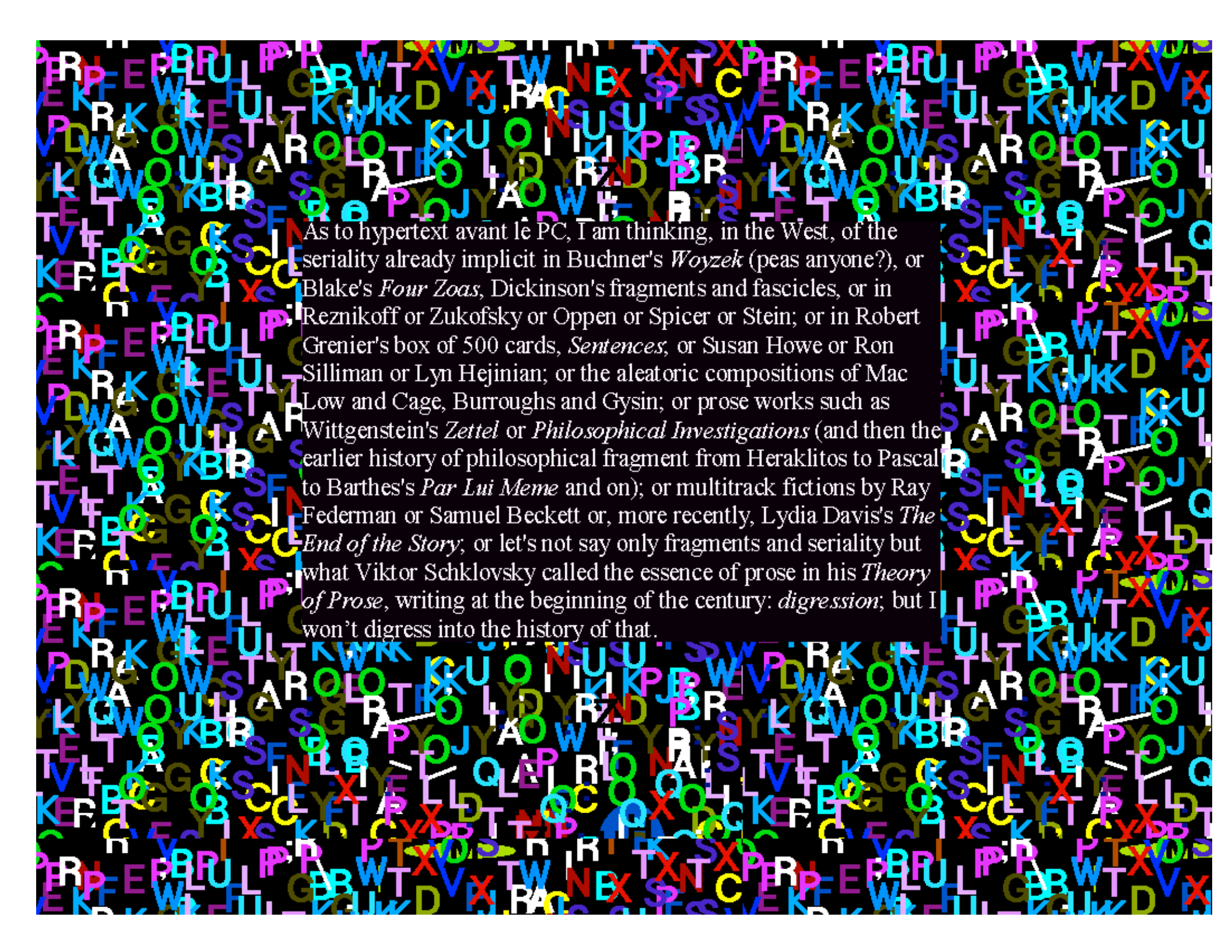
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As to hypertext avant le PC, I am thinking, in the West, of the seriality already implicit in Buchner's *Woyzek* (peas anyone?), or Blake's *Four Zoas*, Dickinson's fragments and fascicles, or in Reznikoff or Zukofsky or Oppen or Spicer or Stein; or 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.



CATS : ALL YOUR BASE ARE BELONG
TO US.



10 NBC 10 NEWS

ALL YOUR BASE ARE BELONG TO US

Time
Temp
Humidity
Wind

11:57
82°
84%
E 6





INDIANS
WELCOME

**UNITED STATES
PENITENTIARY**

ALCATRAZ ISLAND AREA 12 ACRES
1 1/2 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

INDIAN LAND

Conclusion: the comedy of separation



The Comedy of Separation

0: (body)

1: speech

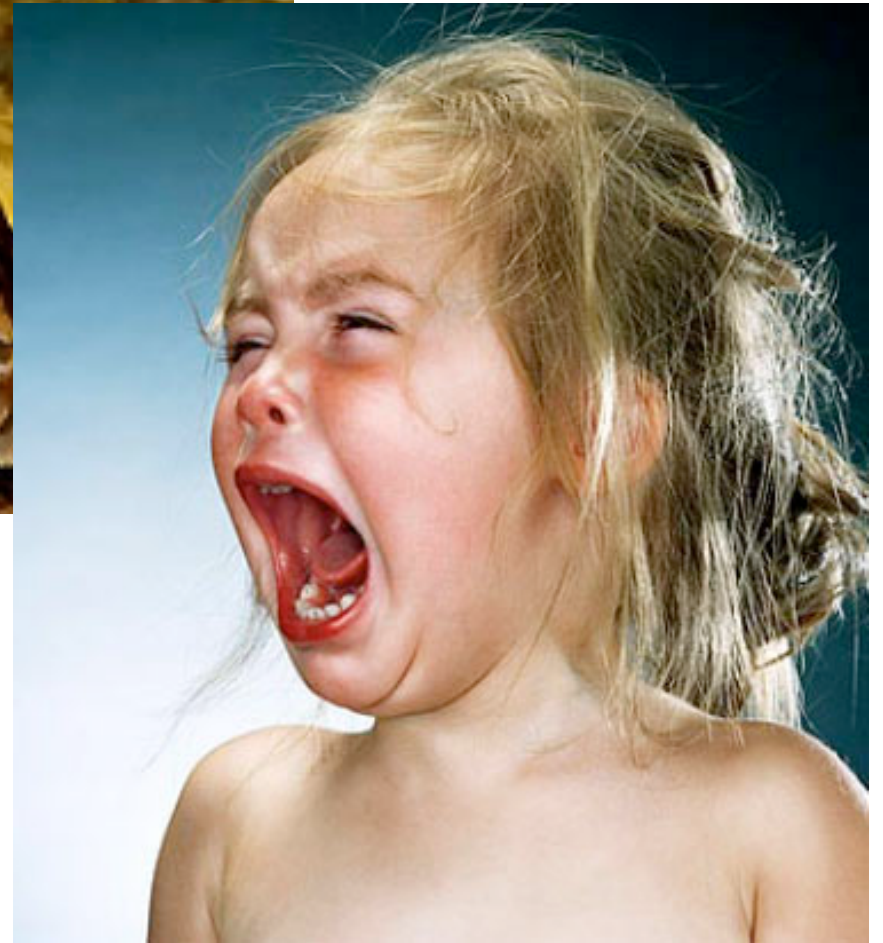
2: writing

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

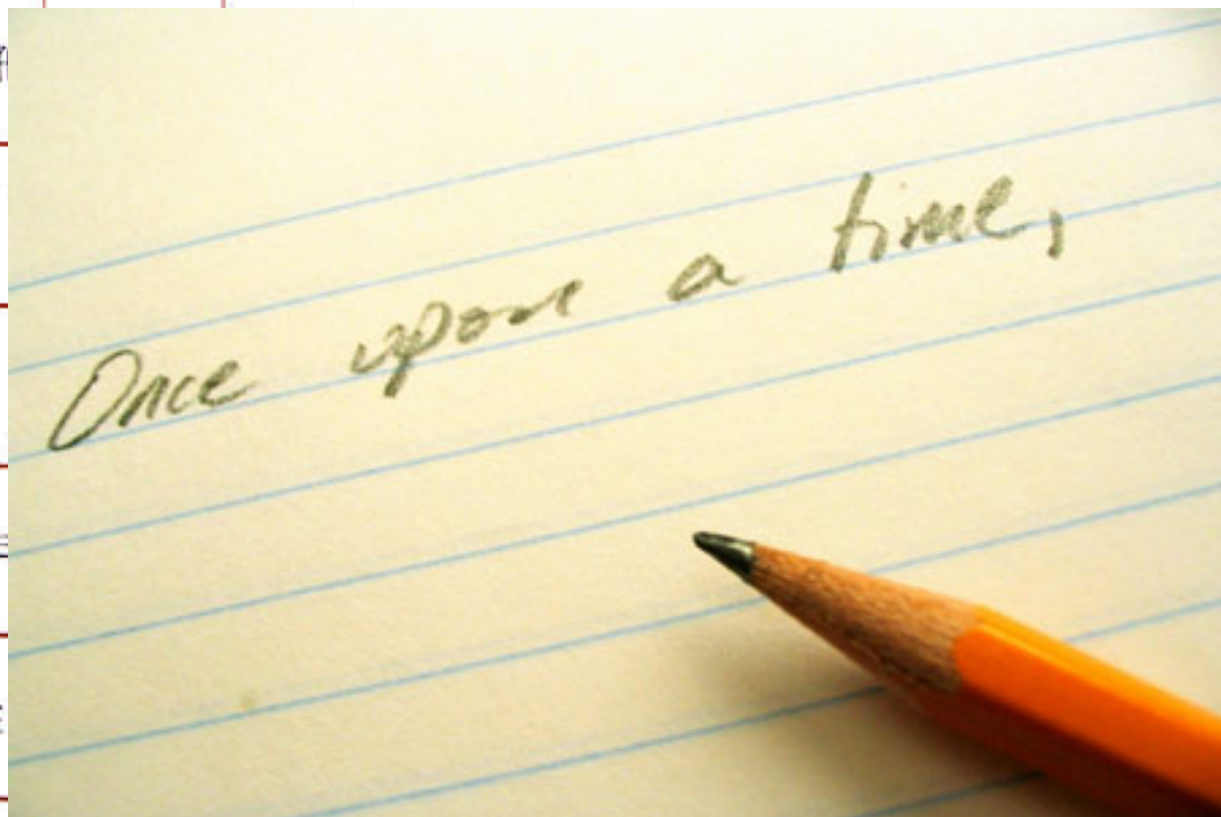






Evolution from Token to Cuneiform Writing

| Token | Pictograph | Neo-Sumerian/ Old Babylonian | Neo-Assyrian | Neo-Babylonian | English |
|---|---|---|---|---|---------|
|  |  |  |  |  | Sheep |
|  |  |  |  |  | Cattle |
|  |  |  |  | | |
|  |  |  |  | | |
|  |  |  |  | | |
|  |  |  |  | | |
|  |  |  |  | | |
|  |  |  |  |  | Perfume |





作一詞我世記的 等外末云了 莫道終南山野望是也
 等外云了 莫才你肯根發道去贈你一帽清風不用
 盤纏便到括壁上華表前此一条道正是歸鄉之路
 這篇詩勝王繫繫樓賦似張翰憶莼鱸正末把竹簍
 貼壁上你觀測烟波賽一葉兒芦等外末云了 末云
 呆漢正道上好去者 休情做野水無人渡你盤志築長
 安應奉不及弟似淵明歸去兩庄兒是一箇弄喬 末云
 你聲烟浪暗割吳遠水泛舳舻一任交風滿海海蛟
 你脚双脚緊閉眼自身難掉穿波月冷帆掛海

PENGUIN BOOKS

CASINO ROYALE












IAN FLEMING







REBUS

Tur +  is  + ular
 own +  -f  -h
  -h  holiday
 +s but all y+ 
 a +  !

ANSWERS: TURKEY IS PAID FOR AT THANKSGIVING AND HOLIDAY TIMES, BUT ALL YEAR AROUND!



DID YOU KNOW?
 Historically American Indians hunted turkey for
 (No answer provided)

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

88

CONSTELLATIONS

Wittgenstein

(to be played with the Left Hand)

BY DAVID CLARK



Distance in light-years

α 45
β 150
γ 96
δ 43
ε 520



ENTER

BLOG >
CHEMICAL PICTURES >
A IS FOR APPLE >







7

THE GREAT
DICTATOR
CAM
Camelopardalis



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

