First Thought
Worst Thought
Collected Books
2011-2014

Guide Book

Tom Comitta

Gauss PDF

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Contents

Introduction

First Thought Worst Thought: Collected Books 2011-2014 holds every book I completed in four years. Since the collection might seem unwieldy, I wrote this *Guide Book* to offer some context. Accompanying the texts I've provided some sketches and images from "behind the scenes."

At the good suggestion of Gauss PDF publisher J. Gordon Faylor, I have segmented the work into a few possible reading strategies/threads below. Of course randomly opening a document also works and is likely more exciting than following my suggestions here. There are surely other threads in this collection that I have yet to notice. Here's a few for now:

Trans-Language Writing

point line shape
currents
○
P A R K in memoriam Mary Ellen Solt

Selected Night Novels

waiting for godog
In the Time of the Leaves
Lorem Ipsum
The Happy End of The Happy End of Franz Kafka's Amerika
Jurnes ut f the
ZIGZAG
On the Road Not Taken
To the Left and Right of the Lightouse
The Idiot

Full List of Night Novels

anemone
waiting for godog
In the Time of the Leaves
1948
Z
Portrait of the Artist as an Unborn Child Star
ASAP's Fables
Lorem Ipsum
The Happy End of The Happy End of Franz Kafka's Amerika
maybe failed texttile book.doc
Jurnes ut f the
ZIGZAG
On the Road Not Taken
To the Left and Right of the Lightouse
Lettuce
Haircut
queer porn tv enterance (accidental book)
IN IITIBIIGRIPHI
The Idiot

Books by Other People

anemone
1948
Z
Portrait of the Artist as an Unborn Child Star
ASAP's Fables
Lorem Ipsum
Jurnes ut f the
IN IITIBIIGRIPHI

Selected Visual Writing

The Anniversary Show
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Balding Type
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currents
badvertisements
TEXT YES.pdf
Summer on Nob Hill: Part2
P A R K in memoriam Mary Ellen Solt
To the Left and Right of the Lighthouse
○

—— ——— —— ———

Handwriting

Blueprint for Realist Cinema (Two Stars)
badvertisements, or exercises in rerouting, confusing,
    and eliminating desire
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TEXT YES.pdf
Story of the Dot

Foregrounded Sound

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Travel Writing

Summer on Nob Hill: Part1
Summer on Nob Hill: Part2

Porn

queer porn tv enterance (accidental book)

Shiterature

badvertisements, or exercises in rerouting, confusing,
    and eliminating desire
In the Time of the Leaves
The Idiot

Statements

The Happy End of The Happy End of Franz Kafka's Amerika
First Thought Worst Thought

Useful Book

Lettuce

TMI

SENT

Commissions

Proposal for Stairwell Renovation of the Main Stairwell
    at 8 Samoset St., San Francisco, CA 94110
    (37° 44' N / 122° 24' W) (PDF | PRINT)
SENT

anxiety over u
Besides, no oth
has produced
of the Republ
"trampling

The Anniversary Show

March 2010 - January 2011

This book was written in the way traditional painters learn to paint: go into the musuem and copy what you see. For me the exercise was learning how to find text.

In early 2010 SFMOMA celebrated its 75th Anniversary with an exhibition and a series of artist talks. I went on the day of the artist talks with a point to see Kota Ezawa, whose videos I'd recently come across online. For his talk, Ezawa stood in front of Jeff Koons' "Michael Jackson and Bubbles" and announced he'd read a poem. "It's called 'Bad,'" he said, proceeding to read the lyrics to Michael Jackson's "Bad" from beginning to end.

I had attempted appropriative tactics before then, but it wasn't until I saw Kota read these lyrics that I was convinced that book-length appropriation was something I wanted to try. It was the simplicity of the gesture that excited me. By doing so little, Kota had done much more than if he had directly commented on the sculpture. Still a regular reader of Rancière at the time, I found this appropriative move to support the audience's agency, allowing us to openly make associations between points of a constellation: Michael Jackson's lyrics, Michael Jackson the person, Michael Jackson the icon, Michael Jackson the sculpture, poetry, the rhetorical mode of the artist talk, etc.

A month after Kota's talk, I was walking around the anniversary exhibtion and noticed a little sliver of newspaper print on a Rauschenberg piece entitled "MOTHER OF GOD," which you can read on the opposite page.

I was immediately drawn to the poetry of the sliver and started to look around the show for other text. Over 10 months I gathered all of my findings into this book.

I Can See You But I Know You're There

January - March 2011

The initial plan was to trace Google image search results for "I Can See You But I Know You're There." I thought to complete around 100 tracings as my graduate thesis for California College of the Arts (CCA), where I was a student. But when I sent the pages published here to my thesis chair Joseph Lease, it was immediately rejected on the grounds that there were no words in it. "Why would you do this?" he asked me. Of course, by page 7 you see a massive L from a traced dollar bill. And each page actually includes many words that are more or less—but mostly less—ledgible. On page one, if you look closely, you can see "One Tree Hill."

I made my case for the book, arguing that its quiet facade reflected the silence of the Internet—I had realized that, while streaming audio may play from our computer speakers and chatter may come from online debate, the Internet itself produces no audible noise. He didn't buy this and encouraged me to do something else. In the end I decided it would be a good use of my time to figure out how to arrange my work rhythmically/intentionally, as opposed to systematically, which I already knew how to do. Ultimately, writing a book based less on pre-determined systems and more on visual and conceptual rhythm was good practice. You can see the results in *Blueprint for Realist Cinema (Two Stars)*.

[cabinet]-equivalent) for approval, and that \ VOLTAIRE

March 2011

This book joins a Wikileaks Cablegate search engine and Clark Coolidge's poem "Cabinet Voltaire." I'd read the poem on eclipsearchive.org, but it was the *Against Expression* anthology that informed me Coolidge's poem erases Huelsenbeck's *Dada Almanac*. I decided to fill Coolidge's text back in.

Balding Type

April 2011

Another book that uses Google image search as a tool. Most of the hairs come from celebrities like Demi Moore (C) and Salvador Dali (X), but many are from unnamed people who happened to appear in my search.

PHONETIC
PALINDROMES

e d
i ф
e g
a j
a k
e p
i π
o ρ
e t
e z

Blueprint for Realist Cinema (Two Stars)

March - April 2011

If I made a *Selected Works 2008-2011*, this would be it. *Blueprint for Realist Cinema (Two Stars)* collects a variety of my approaches to writing from my transition from composer/musician into poet—handwriting, sampling, sytematic writing, bad writing, punctuation tracings, bad jokes, etc. The oldest text is probably "Phonetic Palindromes," which was written in 2008 when I realized that the letter A existed in the voiced letter H (ā ch). This book was my graduate thesis at CCA.

point line shape

April 2011

For some of the work that follows, it's significant to note that the world and its structures seemed highly unstable in 2011. Starting in December 2010 and continuing throughout 2011, governments seemed to fall left and right. Occupy took place across the US and around the world that Fall. Wikileaks and Anonymous showed us that text could directly rock oppressive governments. In my cyborg/cyberpunk thinking, it seemed clear that writing had to not only respond to these conditions, but should be a force—not only to represent or speak, but to act or make space for action.

One writing tactic my friends and I developed arose in the works of SF Guerrilla Opera. In this project we wondered if conceptual music in public space could offer something beautiful and therefore radical (see my review of *Trash Humpers* for what I mean by beauty). Could beauty in the face of an ugly, hurtful, dominant culture be radical? I'm not sure all of the members of SF Guerrilla Opera might agree that this was our intention, but the question of the efficacy of political poetry and art was central to our thinking. The literary act as action—not representation, but action. This as well as questions of inverting hierarchies and removing the conditions that enable passive spectatorship. A lot of my thinking at this time was inspired by Rancière and Fluxus. I add all of this because my books *point line shape*, *currents* and ○ were directly influenced by this climate and thinking.

In the Spring of 2011, Austrian poet Jörg Piringer posted a 30-minute video, *Unicode*. It displayed, in order, the entire Unicode. One character per frame and six frames per second. Immediately I felt Piringer had given new life to an idea discussed by Eugene Gomringer in his early essay "Concrete Poetry"—specifically, I felt Piringer had reignited the possibilities for a universal poetry. Though I was more interested in the idea of a supranational poetry, or one that operated outside of national language boundaries. The universal is a problematic concept. In my opinion Piringer had gone two steps for ward and one step back from the supranational: The percussion track in *Unicode* is a modified recording of the poet's voice reading the German alphabet. The author's national tongue subliminally coats this trans-language/supranational text.

I wondered what other texts could be possible with the expanded keyboard of the Unicode, which includes 110,000 characters. I was especially interested in a reading experience that was more dependent on the language background of the reader than that of the writer. To acheive this, it seemed important to use a basic system to write, as opposed to utilizing my subjectivity. Of course, then the question became: What readings would arise when a system spoke? And is the effect a kind of Rorschach?
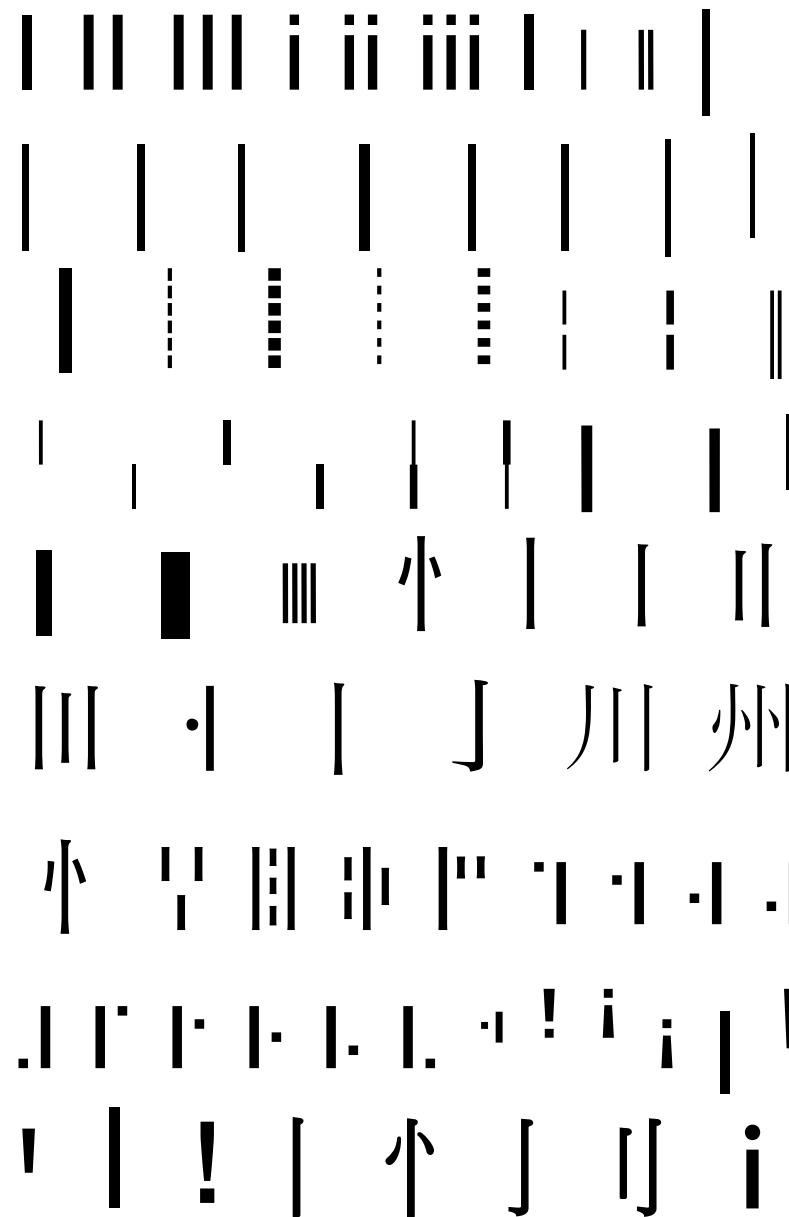
point line shape was my first book written under this rubric. It quite clearly breaks glyphs down to their basic components: a **point** + two points make a **line** + a line or lines make **shape**s. As I meditated more on this book, I felt like the narrative (a glyph genesis story?) was too much. I was more interested in the narratives the viewer assigns to the text—specifically the last chapter, which became my first published book, ○ (Ugly Duckling Presse, 2013).

point line shape was completed in April on a CCA computer, using CCA fonts. The summer, while working on SF Guerrilla Opera, I turned the third chapter into a full manuscript with larger text and more glyphs. I first downloaded hundreds of fonts and then went through the Unicode, glyph-by-glyph, selecting circular and oval enclosed counters. The first draft of ○ was completed in September. The Ugly Duckling version was completed two years later.

soUNDtext User's Manual

June - July 2011

While at CCA, I developed a computer program that produces audio in two ways: by turning the keyboard into a drum kit (you could type and make sound) and by allowing users to insert strings of texts, stories, etc. and produce audio from that text (press play and listen). This was all made possible by assigning a sound file to each character on the ASCII keyboard. I made three soUNDfonts for the program. Poet and musician Samantha Boudrot made a fourth. The soUNDtext program is still available today on my publishing house calmaplombprombombbalm.com.

currents

September 2011

currents collects all active national currencies as of September 2011. It can be read as a sequel to ○. It could even be read as the third part of a trilogy, starting with *point line shape*. Although it's maybe helpful to note that Occupy Wall Street had begun around the time I wrote *currents*, I wouldn't call this an Occupy book. Still, it is definitely a product of the political climate of 2011, which I've described more thoroughly in the *point line shape* entry.

anemone by Mot Ramrot

November 29, 2011

In November 2011, I made a formula for how I'd write my first Sci-Fi novel: 1) make a 200-page base-coat of the alphabet (pages and pages of As, pages of Bs, pages of Cs and so on); 2) go back through the book and add layers of punctuation; and 3) go back through the book again and add sentences. An early version of the formula/score can be found to the left. The idea was to join the pop fiction bandwagon and write a National Novel Writing Month novel.

By November 29th I had written nothing. On the way home that night novelist Ashley Brim helped me to realize I had enough resources (Crtl + C and Ctrl +V) to write the whole thing in a night. By morning, I had completed, designed, published and purchased the book. This experiment led to many more night novels and a month-long night novel project the following November 2012 entitled *National Novel Writing Night Month (NaNoWriNiMo)*.

badvertisements,
or excercises in rerouting,
confusing, and eliminating desire

October 2011 - January 2012

These badvertisements were selected for publication in Brian Ang's *ARMED CELL 2*. I sent Ang all the bads I'd made in 2011 and he selected the ones he liked. He rejected most of the badvertisements that utilized what he called "juvenalia" —there was a recurring theme of dead babies and potty humor. Fortunately you can still see some of the stupid humor in his selections.

The idea of the badvertisements project was to take products I found around my home (which included things on the Internet and in junk mail) and make advertisements for them that invoke disgust, confuse, etc. Often I would smear the brand name by juxtaposing references to closely or distantly connected horrific aspects of capitalism. Extra points were given for deep offensiveness, non sequiturs, references to death and hyperviolence, images of pain and oversaturation of information.
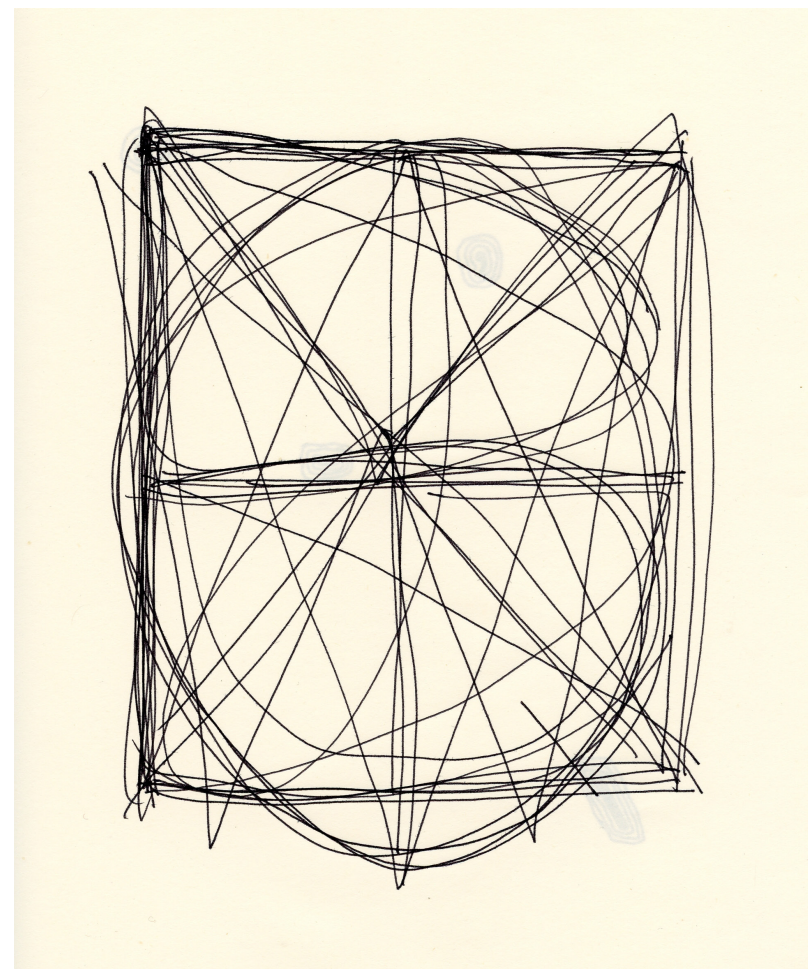
TEXT YES.pdf

June 4, 2012

I made *TEXT YES.pdf* for Carrie Hunter after her reading with Tinker Greene in June 2012. At the reading I was feeling antisocial, so I hid in the poetry section of the bookstore and listened alone. Partway through Carrie's reading I started pulling words from her reading and writing them into my sketchbook. I continued this through Tinker's introduction and reading. I don't recall why it's called TEXT YES. Likely just some filler text to name the file.

This book and the badvertisements book come from my handwritten notebooks that began in the fall of 2011. At the time I had become obsessed with Llorenç Barber's visual music. His visual musics are different from most other visual scores in that they are written for no other performer apart from the reading/looking eye—they are not to

be consumed by the ear. In his essay at the end of *Yokohama Notebook*, Barber talks about visual musics as the nerve scrawled across the page into a kind of biorhythm. Inferred, felt, almost imaginary sound produced through the act of looking. I wondered how a handwritten visual sound poetry could work. The question seemed especially intriguing using English since our alphabet is itself already a sound score. Here's an early attempt at a visual sound poem:

waiting for godog

June 12, 2012

waiting for godog has taken multiple forms: song, musical, comic book and this novel.

Summer on Nob Hill: Part1 & Part 2

June - July 2012

I spent the Summer of 2012 broke, heartbroken and catsitting at Kota Ezawa's cottage on the scenic Nob Hill. A month into my stay I noticed the huge amount of "removed" graffiti in the neighborhood. Actually, you can see it everywhere in San Francisco and likely any city. I read these marks as collaborations between graffiti artists and landowners, renters or workers paid to remove the graffiti and collected these collaborations into two photo essays.

In the Time of the Leaves

August 3, 2012

The first literary journal I edited was called *Shiterature*. We published two issues of truly awful writing in 2009 & 10. Each issue was a mess, smeared with dirt, spit, beer, wine, piss. Many copies were stapled awkwardly and some in a way that you had to destroy the book to open it.

This practice of writing shit literature has stayed with me. Nearly everything I do invites some kind of bad choice or idea into it. With *In the Time of the Leaves*, I tried to write a holisticly awful book: I endeavored to write the worst novel ever written. In retrospect I realize I could have done much worse. Still, there's surely a lot of trash and bad decisions here. Many readers might be turned off. I am, at times. But, like any prompt to do "bad," some beautiful and surprising moments arise. Things that would have never happened had I tried to write well.

P A R K in memoriam Mary Ellen Solt

June - August 2012

P A R K in memoriam Mary Ellen Solt is connected to my earlier trans-language work like *point line shape*, ○ and *currents*. Well, at least it grew into this. The idea first appeared in a notebook while I was walking around Nob Hill with Zack Haber one day. We stopped in a very tiny neighborhood park, and I made the first "P A R K" sketch (pictured on the right). I developed the full park concept over the rest of the summer. At one point I called my father up to pick his brain—he's a landscape architect and town planner. Having designed a number of parks himself, he was my best resource for brainstorming how to make this park a reality. Notes from our conversation appear at the end of the P A R K Notes section of the book. Eventually I made a 3D model of the Spanish-language version (P A R QUE) to use in my portfolio for a Graham Foundation grant. I was seeking funding for my novel-in-progress *The City of Nature* and wanted to give them proof that I had a history of "textscape design"—I was trying to convince them that my novel was a text park built for the mind's eye. Of course I received no funding.

1948 by George Orwell

August 12, 2012

This is another night novel. Well, more of a night novella. One of my first forays into taking a text and altering it by simply redesigning it through a numerical procedure. See *The Idiot* (2014) for another example of design writing.

Z by Andy Warhol

August 12, 2012

A few months ago when I first started this guide book, I wrote this about *Z*: "A collection of Zs with a big name attached to it."

PR: AN OPERA

October 22, 2012

This book was partially inspired by Ernst Jandl's "schtzngrmm": "This poem has no vowels because war does not sing."

National Novel Writing Night Month (NaNoWriNiMo)

November 2012

NaNoWriNiMo is not a book, but a publishing project. In the month of November I wrote and published novels written in a night. Later I called it "a futurist improvement on the popular write-a-novel-in-a-month contest."

In October 2012 I bought the domain name NaNoWriNiMo.org and designed my site to look almost identical to the Berkeley-based novel contest site. To do this I appropriated the html code and many graphic design elements from NaNoWriMo.org. After I redesigned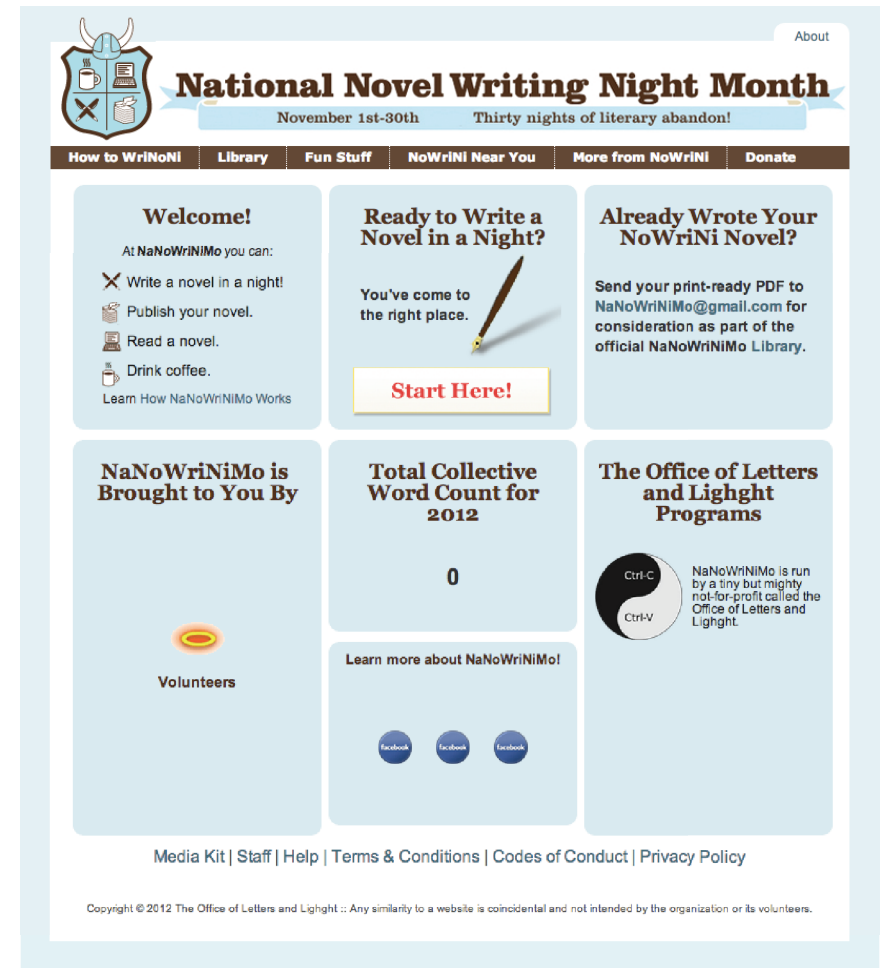 their site, adding "Ni" and "Night" to all titles and logos, I created a Facebook account. In a few days I had 1,000 friends. Throughout the month of November numerous friends tagged me in posts about their month-long writing process.

Portrait of the Artist as an Unborn Child Star by James Joyce

November 2, 2012

This title was first used for a video concept in 2011. After watching Robert Wilson's video biography, I couldn't help but think that many parts of his story were similar to many video biographies of white, cis-male artists that I'd seen. I thought it would be interesting to make a collage biography video called *Portrait of the Artist as an Unborn Child Star* that collects friend and family testimonies from video biographies of white, cis-male artists. The assembled samples would be arranged such in a way that they all end up talking about the same non-existent, crucial artist.

This book contains the DNA sequence for the Y chromosome. The Y chromosome is, according to Wikipedia, "the sex-determining chromosome in many species... Males have one Y chromosome and one X chromosome, while females have two X chromosomes."

ASAP's Fables by ASAP

November 5, 2012

Not much to say about this except that a friend gave me a Christian phonetics book for children and I retyped and redesigned it.

Julie Kazimer
5 hours ago ·

I know that I'm going to regret this, but here goes. Total day 1 word count for Nano Wrinimo: 640. Now let the rubbing it in begin. What's your day 1 word count?

Unlike · Comment · Unfollow Post · Share · Remove from Timeline

You and 2 others like this.

Schuyler Thorpe Mine's zero. I'm not participating this year.
5 hours ago · Unlike · 1

Cherie Hanson If you count facebook probably a thousand. I love to put my little, tiny virtual soap box up and make text speeches. Not nasty troll speeches, more uplifting.
5 hours ago · Unlike · 1

Ross Willard five thousand, but I'm not confident that I'll be able to finish this year, what I have doesn't flow the way I want it to.
5 hours ago · Unlike · 1

Missi Rasmussen Zero. But I did make a map of my novel's town. Does that count?
5 hours ago · Unlike · 3

Shannon Kenoyer Lawrence Hey, words is words is words.
4 hours ago · Like · 1

Julie Kazimer Wow, Ross, great job! You can do it.
4 hours ago · Like

Veronica Roland 1200. Guh!
4 hours ago via mobile · Like

Stu Bob when is this Day 1. is that today? If so, i will write after my class.
4 hours ago · Like

Cherie Hanson I can absolutely hear your Guh Veronica. Such attitude.
3 hours ago · Like · 1

Rachel Abeyta Newlon Less than 200...worked on homework. Pushing for a larger number today. As a NaNoWriMo virgin, I am simply trying. That and I have a natural aversion to word count...
38 minutes ago via mobile · Like

Write a comment...

Lorem Ipsum by Lorem Ipsum

November 15, 2012

How has someone not written this novel yet? Maybe I'm unaware... I hope they have. On Facebook Vicki Bennet/People Like Us once said something like "Great ideas happen in twos." It might be today's print-on-demand culture that makes a novel like this possible—few presses would invest in such a book.

The Happy End of The Happy End of Franz Kafka's Amerika

November 15, 2012

Kippengerber "finished" Kafka's novel by making a sculpture called "The Happy End of the Happy End of Franz Kafka's *Amerika*." Here I finished Kippenberger's sculpture with a novel.

The story goes that Kippenberger had his assistant read Kafka's *Amerika* and report on the book, its themes, etc. Then Kippenberger "ended" the pain of Kafka's novel with a soccer-field-shaped sculpture containing many furniture arrangements that represent absurd job interview scenarios. Two lifeguard stands face each other. A chair swivels around an egg. Two mod chairs sit, looking awkardly at each other. All of the furniture is personified.

For my "happy end" to Kippenberger's sculptural happy end to Kafka's *Amerika*, I published many statements produced by an online office jargon generator.

maybe failed texttile book.doc

November 20, 2012

This book was written, but not published, during *NaNoWriNiMo*. I don't remember why it immediately felt like a failure, but this is the name it's had while sitting on my computer for the past few years.

Jurnes ut f the by Rert Mnre

November 21, 2012

Book as out-of-body experience.

ZIGZAG

November 23, 2012

ZIGZAG interprets Mary Ellen Solt's text sound/sound poetry score "ZIGZAG" in the form of a novel. I'd been teaching this sound poem to my elementary school multimedia writing students and wondered if the zigzag might work well as a narrative structure.

On the Road Not Taken

November 24, 2012

Here I took a story by John Muir and, for as long as I could over the course of a night, removed any references to the "unnatural" or the human. Because my time was limited and I erased the book linearly, unnatural and human references start to creep into the text as you move further along, creating a kind of fade.

To the Left and Right of the Light House

November 27, 2012

A few months ago I brought up "Concrete Prose" in a conversation with Francesca Capone. I wondered, first, if it exists and, if so, what would it look like? How would it work? I recall Marjorie Perloff using the term in some essay about a de Campos brother, but I wasn't sold by her use of it. But I am interested: what would Concrete Prose look like? Of the books of mine that I sent her, Franny said, and I think I agree, that this book is probably the closest I've come to it. Or to minimal/bare-bones fiction.

Opposite Page: The NaNo WriNiMo Facebook profile photo.

Lettuce

November 28, 2012

An homage to Yoko Ono's *Grapefruit* and the Fluxus word score.

**Proposal for Stairwell Renovation
of the Main Stairwell at 8 Samoset St.,
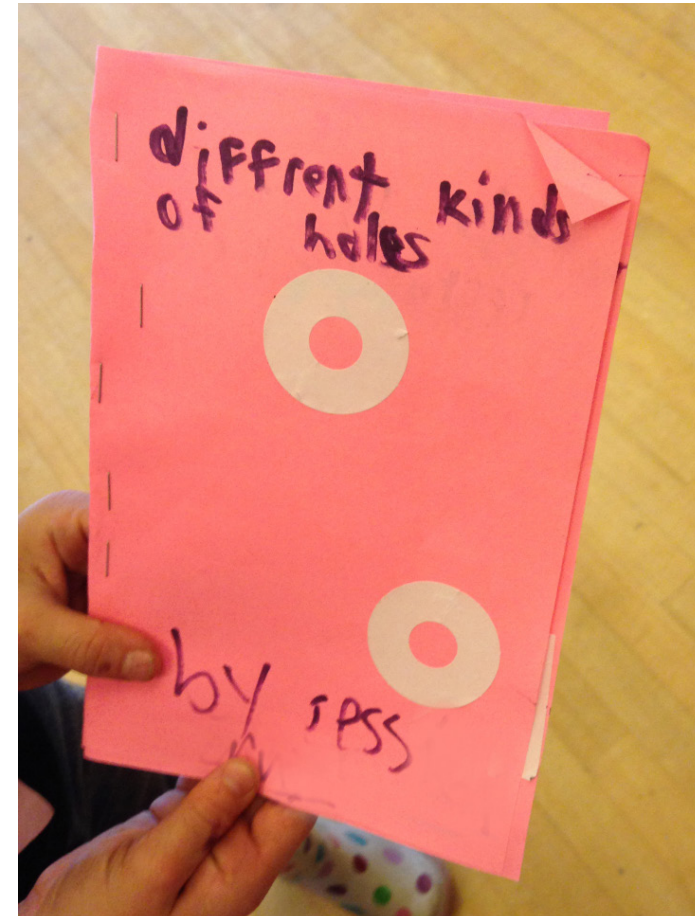San Francisco, CA 94110 (37° 44′ N / 122° 24′ W)**

November 29, 2012

This text was commissioned by Stairwells, a roving art project staged at different stairwells and ascending/descending structures around the Bay Area and curated by Carey Lin and Sarah Hotchkiss. Invited to give a reading at an exhibition at the curators' house, I wrote a proposal to renovate the small staircase that connects the front door and the main living space. At the reading someone said it was Escher-esque.

Haircut

December 25, 2012

A jaunt with an online William Burroughs cut-up machine.

Story of the Dot

May 1, 2013

I wrote this book 30 minutes before class as an example for my 2nd, 3rd and 4th grade multimedia writing students. I wanted to show them how to write a book in 4 pages. Then I invited them to make their own short books. Two examples of their work can be found above and to the left.

queer porn tv enterance (accidental book).doc

May 15, 2013

I have no recollection of writing this book. My best guess is that I tried to paste something into a Word document and ended up with the text you see here. The "queer porn" might be a reference to the source material that I later realized I had accidentally pasted. Is it possible to accidentally paste an image as text? I do recall that at that time I was searching for quality, queer porn. Perhaps I found my desire in these shapes.

○

November 5, 2013

I wrote this book in 2011 and updated it for publication in 2013. To hear more about its context in 2011, see the entry for *point line shape*. Here's a book description I wrote when ○ was exhibited for the first time in a Reed College show called *Translations*:

On one hand, ○ is a collection of round counters, or enclosed negative space, found in world languages—the product of a systematic, shape-based curation of Unicode typefaces. On the other, it's a long prose poem that no one can read—not even the author. Even if someone studied it for years they couldn't fully read this text. At least not in the way we commonly think of reading. With reading simultaneously suggested and suspended, the eye slides between reading and looking, interpreting or gazing depending on the reader's language background. Additionally, ○ needs no translation—textual engagement occurs for all readers without need for a dictionary or extra guidance. The eye is enough.

Just as much a reader of this text as any other, my readings/lookings are highly influenced by my knowledge of English and Spanish and my being a U.S. American. Throughout the book I am taunted by three letters staring back at me on repeat: "g o p." I see "Lo Co" in a writing system that is not Spanish. Often I just look. When I can't read but I'm curious, I Google translate, say the Thai on page 8, and find "informa-

tion: the only retaliation." Readings/misreadings of this book can be interesting and sometimes profound. Still, it's useful to remember that these readings collaborate with a basic, systematic shape-selection system that is both artificial and unintelligent.

And here are blurbs for the Web Book, published by Ugly Duckling Presse:

"Tom Comitta's ○, in my mind, is a strange and highly remarkable mixture of text and textile. This collection of letters, characters, signs and symbols extends to breathtaking length like a mega scarf or a giant carpet. The seemingly simple gesture of compiling type characters that feature an oval reveals itself as an act of radical inclusiveness. Asian characters, DVD symbols, skulls, and Arabic numerals all cohere in this party zone for type. ○ reads like a literary companion to earlier conceptual collections like Ed Ruscha's books of buildings, gas stations and parking lots or Allan McCollum's mass produced unique objects, while carrying the fresh and quirky voice of a poet who re-envisages writing as form of data knitting." —Kota Ezawa

"'○' writes Tom Comitta, or conversely, Tom Comitta inscribes U+25EF. Discretely countering the dream of universal interoperability—one glyph at a time—Comitta rounds up the arbitrary aesthetics of our global standards for character encoding. The result is a thrill to read: an international high-speed chase in 6,928 characters and 18 scalable vector graphics. Although the title is immutably named 'large circle' in Unicode, all references to this poem must also include the appropriate hexadecimal value to ensure that the one doesn't accidentally imagine 'white circle' (0x25CB), 'combining enclosing circle' (0x20DD), or 'ideographic number zero' (0x3007) which are otherwise indistinguishable to the eye. But that depends on your operating system and font setup—nothing here but contingency and choice. Where do numbered characters meet end users? Which fonts deliver which circular counters? If these are the zeros, where are the ones? Who's up for checking astral planes for missing characters? What percentage is in Korean? SVG anyone? At any rate, should you want to display the titular glyph online, it's best to encode the character with either ○ or ○ in HTML (e.g. '') to ensure maximum compatibility."—Danny Snelson

"Tom Comitta is a genius... I love his work so much."—Bhanu Kapil

IN IITIBIIGRIPHI by Igir Strivinski

March 29, 2014

An off-season night novel. 89 Plus and the LUMA Foundation published it in their *Poetry will be made by all!* online library. Though the call for submissions was for people born after 1989 (I was born in 1985), Danny Snelson suggest I submit under a pseudonym.

SENT

April 16, 2014

SENT was inspired by a Tacita Dean's *Craneway Event*. In the video Dean documents Merce Cunningham Dance Company's "Craneway Event" by taping the practices leading up to the event. Nothing from the live event before an audience is included in her video. Instead we see the segments of the work-in-progress performed by dancers in workout clothes. We watch the sun move across the massive Craweway Pavillion. We see shipping boats go by. We see Cunningham watching from his wheelchair. We hear him give notes. I found this documentation to capture the dance far better than the obvious choice of recording the live event. The snippets of Cunningham's notes and fragments of performance invite us into the work, while acknowledging the impossibility of the one-to-one capturing of the live event. Here we get a behind-the-scenes view with a distant shot of the stage.

In Fall 2013 SOMArts invited Christian Frock's Invisible Venue to document an exhibition of ephemeral, time-based art, *All Good Things…* Frock invited me to collaborate with her on the project. Taking a nod from Dean's video, we chose to document the behind-the-scenes textual communication that led to the development, duration and breakdown of the exhibition: email. We saw this medium as semi-ephemeral itself. *SENT* contains all email contact between the artists and the curatorial staff, from the first invitation to the last goodbye. The resultant book is full of messages sent without the attachments, resent messages with attachments, questions, answers, the curator's wedding, some light trash-talking (though this was redacted by the artist) and more. All together, *SENT* is over 1,000 pages, the length of a long novel.

The Idiot

July 15, 2014

The Idiot is a good example of a first thought, worst thought novel. Although I guess all of the night novels are.

First Thought Worst Thought

August 4, 2014

This small book was published as a poetics statement in Carlos Soto Román's online anthology of US American poetry, *Elective Affinities*. Each micro-statement originally appeared as an Instagram post with the hashtag #firstthoughtworstthought. Here's a #firstthoughtworstthought that doesn't appear in this book, but was posted later in 2014:

publication as

hard drive back up

___ _____ __ _____

November 17, 2014

I wrote this book as writer-in-residence at Aggregate Space, a gallery in Oakland. There I was invited by Steffi Drews to write a chapbook that responds to or draws inspiration from the art on display, which at the time was scientific diagrams and photographs exhibited as art. The works came from scientists' day jobs and only became art in the context of the exhibition. I became fixated on the idea that every piece was a visual representation of physical phenomena. One thing led to another and I created a book of visual representations of aural phenomena. I now think of it as an archive of onomatopoeias. Here's more information on ___ _____ __ _____ that I emailed to a friend a few months ago:

The book is an attempt to write visual sound or, in bpNichol's words, "echoes without saying." I got into visual sound through the works of Catalan composer Llorenç Barber. He made handwritten, visual scores for the eye never to be performed by any performer apart from the reading/looking eye/viewer. Barber talks about visual music as the nerve scrawled across the page into a kind of biorhythm that is felt/heard by the viewer. Does the mark of the shaky hand made in the shape of music staff produce internal sound in the viewer? How does the absent sound vibrate? I tried this method for a few years and expanded on Barber's ideas, making hand-drawn visual sound poems. This book is my first attempt to make visual sound with computer assistance. I decided to use onomatopoeias as my material. First I gathered a dictionary of onomatopoeias, then shuffled them into a number of permutations. Then I gathered found visual representations of the onomatopoeias, often significantly altering my findings. Later I realized that optical illusions made sense here since they are vibratory and more or less just as illusory and abstract as the alphabetical onomatopoeias.