

Base text for live extemporization

"We should not introduce errors through sloppiness. We should do it carefully and systematically."

[Edsger W. Dijkstra](#)

(05/11/1930 – [08/06/2002](#))

Dutch computer scientist

At night rode out to write a tract, hot “on”
The free plays of the ignominious

Out of our minds we rode

*making an extraordinary installation
by cutting a long story short*

Once I am at an intersection,
a series of interwoven engagements.
I am caught in a text from acts of reading.

I am courting a text. Reading

Enter Full Screen Between words
More partial and other and still
more Words Out of focus
to introduce “sic “ produce

In a long blink

to *danse* the open spac

to danse

on an unblank
translated through photographemed light

between reading and writing

this

dans

in

Space

They suck up you ugly
phrases Uncommonly
immersed in beauty
Riven on a bed-rock
of inequity, a Locality

Xex Marks

The

T

Ot

Pot

Sss Stated herein and this day of Meaning as guidance

to form a kind of gps system that I perform surveillance upon, stoked by my way through curiosity as a favor to toleration on a bed made out of scraps to feed upon. Searching amongst these shreds of produced and circulated written and printed then decontextualised then recontextualised then extualised then wrongontextualised then textualised ,produced and circulated as speech in a somewhat more public sphere that could easily be considered private here

in respect of ongoing debates about beliefs “soul liberty” (should such be proven or disproved without external mediation) for Roger Williams

and the exercising of liberty of conscience “political freedom” (an absence of interference with the sovereignty of an individual by the use of coercion or aggression, imagine that) for Franz Fanon

and the freedom to trade “economic equality” (the two of which would appear somewhat antithetical) for anon

that lies embedded

which is a site of deep and playful and appalling ambivalence where queens and shadow queens have dozed and children dreamed the sick died lovers rocked the sic spoken of as in a sex trance

which is the wilderness the mountain and the lake of well-becoming constipated in the act of giving up a smoking gun

o you bung-glers of monetary policy juggling the narrative sleep of a thousand nights

you quacks of dream taxation processing interpretation and contra-dictory explanation straight into a cemetery . . . U sing the ashes of an alias

Where interweaving occurred enacting an over and over and stuck around and glued about and smooshed kissing tweezered between pulled through bailed smudged and prized open candidate thicket

OoooO say . . . by can r sssdd the number 2 d d (pronounced dee dee ?)

Blitz pop Eww polishing a chain of condolence Ewww or bits storming the dawn plop, the essential inutility of an object transformed in a spectactorly site of projection for the bugled election and concomitant rejection of a culture that winds **up** with "**suck** the butter from my ass" as an insult

mew uses to make sese out of cut slots (in other words, to put out the driver holes from grooves) reported snoring, dozing, dribbling, chatting, urinating, numbing-bleeding, scoffing (eating and drinking), wanking, spooning, kissing-defecating, fucking, spluttering-dreaming, laughing, tribbing, lying-reading, typing on a dim-screened laptop with flashing eyes and blind keys moo-moo the deferential differentials unharnessing what once were commons

‘viduated age, with an accent ed did grave say us?
Bableytranslated from English to Greek, from Greek to French, from French to German and back into English reading

`l' Old with an accent OD has

1. View from the villa.

“The same Sun shines on a Wilderness that doth on a garden.”

Is a co-creator, roaming this zoomable land, I, now divorced bring forth fruits from that search engine I have come to think of as mysearchableself—door nuts scammed behind an x-ray snare. Did request for that which follows using comparable discount tools of the days at disposal:

The phrase *ly o woo* . . . (for example) was almost instantly adjusted to appear as such by Microsoft Word when in fact I meant “*l yow oo*” and oops it did it again and I wanted it to say “ly ow oo” in that instance forcing acceptance . . . the software almost can’t bear these alluring partials

but whereas Word desperately attempts to reach for normalization on God’s commons a search engine performs more stoical reciprocity

and so using hindsight the first version of that “phrase” “ly o woo” . . . and this is a substantial and quirky side-road that I am hoping you will bear with me . . . yields (more or less):

How Determining a Safe Maven for General Intellect to ride siren masses. . .
 . . sing your whis -p'ring songs to airs of sum - mer, soft - ly blowe flew
 skirt held by her engine bows a Fixation with having innovative limb
 pockets that came back arm-in-arm pleased using instructor books at an
 exacting height to execute Grafts in Double Bundle woooo pan-handling
 the-riv-er-that-glides when considering a comprehensive search engine that
 elides be - neat docks of Woo-woo-woo-woo-woo-we people threw clothes
 upon BABIES!, you got just what it doctored, a shimmering dinner dancer

whereas . . . just to make the point here clearer “l yow oo” yields:

“oo yow!” The title of a book on small batch baking

Matty V y tank u mr ginja guy here tooken sum	of my home brewed (found on the street) and
and ninja'd that crack luv bak	ue or e, oo-eh, to rhyme with moo and yeh, merged into one syllable.
Written with () symbol after n and l, xue l e, shooeh ...	and that guide to pronunciation in Mandarin,
, guaranteed to make me appear a harbinger of mouthwash,	is immediately adjacent to a quip on Scottish regional dialect
in the area around Lockerbie	: because of this curious diphthongization of final oo and ee
the dialect is often called of yow and mey	or as a disjunct couplet has it
Which emphasizes just how much of a transitional period of	I never knew alyon good to ynglond,
English we are having	by yend x thowsand Skotts exceppt
the pleasures and anxieties of living through	they knew profytt and lucre shold oo* to them
I am thinking as I drop the teapot	... 2 L 2 barro contry
spitting yesterday's leaves, it falls	as Jesu Crysl knowth,
into the empty box from which I had removed a toaster	soaking its installation and maintenance instructions
who dyd keppe yow	

Whereas “I yo woo” which IS what I hoped it would accept as a proper enough thing to write in the initial instance gets me into the following quotation from Eminem’s “Puke”:

Booo-ooo-oo-oo-oo-hoo Chorus I was gonna take the time to sit down and write you a little letter, But I thought a song would prob'ly be a little better

And then Snoop Dogg’s border epic exploitation of ellipses as in . . . I’m gonna take my time me mmime! She gon’ get hers before I . . . Im gonna take it slow .. ow..oo..ow
Im not gonna rush to stroll, so she can get a...

Dot dot and dot dot dot and dot dot

and such

eni h tss well yell of
conver –

the texts and I get in each other’s way.

2. This section’s called Time to Kill the ~ As a mathematical symbol, the tilde means "approximately" and in logic it means "not."

A Commons—no

t ~ aka twiddle or squiggle to A digital library
of the commons Made between variant gods
And deviant. Subsequently individuated
Weight shifted from within an impenetrable
~ Interiority Rendered uncommon

3. The Blue Veil of Desiring Paths

of reading and writing and speaking and listing and listening and rooting
rerouting conversing arranging

Love it seems is not enough
to go where planners do not
expect nor want one to go
Love is never enough
to make something visible thru
transgression on that which
has been designed and designated
Love is rarely expressed clearly
and completely enough
as a common pitch
to calibrating wheel
A time of reading order
Love that has not announced itself
To glance rereading
As Desiring path
Love given to misunderstanding
To observe the appearance
of design through practice
and then again the emergence
of consensual transgression
against planning through practice

danced

Presumably a moment of who and had
publishing intimate and candied professed

And in google and twitter
and cuil and ning and glue
and alpha we briefly encrusted
the kinks to croon over trusted!!

We
Are
The village
Green

Preservation
Society

OR

His riding
Sport of being
If she fails
Into a world
So pasted

Intimated By the blunts of hazard

A-gathering to meet and to project interpretations on gods commons met to
hunt together bear did years been hi was en tip tied mmm reading

So call me Mr. Shower Door

T tss t tssss

Ran Beck up
Ug tion time

OR

Applies paste in case his riding in a car humanity and justice sports she fails
consequently in compliance with the world to inform indirectly and danger
to do dully and in order in order to buy together nyang description below,
meets an interpretation in the new common land where comes to meet the
feed which plans the thing does and Goodbye en ends which are tie the year
and me consequently cherishes mmm where reads as Shower Door name T
tss t tssss motions of the hand comfort the time Ug tion when runs

5. Recent Cultural defeats aka The Lovers

recant—as—cultural—irreversible—talk

And then vortex in which many other's
endings have been pasted over
creating a location of: the m le inverted
mone g turning r vix (which might
well not actually be an ending at all)

And I'll not rain on any parade but
encourage parades period

And quote most places try to ape other successful places endquote and high-
protein meals do not enhance myofibrillar synthesis quote after exceeding
anabolic and catabolic capacities on the morning of postprandial kinetics
during the raw meal plan 2016 kcal(f300), 416 mg of edible cholesterol,
21.5g of dietary and another meal rich in

Local businesses endquote
Iv f h

Offering a choice of enclosures that work with fast SATA drives

and I won't mention SILVER-SATA hard drive arrays again

no I won't mention it again

Abdominal stage 3 anaplastic and all patients with clear cell
sarcoma~Current Literature: the Initials . . . a narrow escape . . . "our"
friends

As in all the friends of all of the people reading this or hearing this or in this
room at this moment and what that could mean in terms of extended
formulations of linguistic and ideological community

Or suitable containerz 4 teh future

In kingdom hearts and queens the one
you think it wills the child
That oat into the airs again
A kiss that speaks wild volumes

That peaks and peeks even in to the heart of peeping

Like it looks like

There is little more abject than an object that has outlived its usefulness but has not yet been recycled and then once recycled once again reaches stasis

O Paste us

Until I realize that, because of the serifs and because of the orientation of an adjacent t, that “us” in “O Paste us” is actually upside down and so is an sn ending to another word the front of which has been pasted over and then I started thinking what ends in sn . . . until I again realise that that “us” and “sn” is the full width of the paper shred at that point at which I am trying to scry it and the adjacent t is from another shred of evidence entirely

So it is more likely “sn” as a prefix as in snow or snoring or snare

5. include ‘bodiment and The Girl in Pink Pyjamas

Ool of

He

eir

In

What might be called a “constellation”

Inc

R main

incarnate

Live

Ar

at

in which

elo

to

sol

tinto twin

ea

ng

imal embalm ial esp

Then, poor thing

He sits, in a barn

And keeps himself warm

Under a black and careless

gooseberry

ma

th

fra tro d 2 E

6. Position of Trust—Turmoil

This object is a depiction of turmoil and a depiction of the enactment of turmoil and an enactment of turmoil and an enactment of the depiction of turmoil.

noun

Etymology:

origin unknown

Date:

1526

: a state or condition of extreme confusion, agitation

to attempt view of a field a rare
in turmoil over bridge
Low perspective, given an audience driven by hate
Into a distortion of the empowering figure of chaos

There adam and eve in the far domes of the wilderness that was Eden

7. Boundaries—The Lonely Chair

the boundaries are moot architectures of dance

where notions of “commons” and “private” meaning-making and understanding and a limerence of turmoil between these is apprehended as hoo-hah and kerfuffle

(Posted by SWAY on November 11, 2002 at 08:55:55): hello^[SEP]im a 7 sem student n m in a fix and to-did as to what cud i do for my thesis on architectural agitation . well im call-me-simplified reviewing my options [n soo in thinking] option 1 being doin some design work which has a link [in the design process as well] between dance and architecture... cproblem... lookn for chronic case studies^[SEP]on constructions of disorder option fr human and inhuman forms th publick spherical n all that jazzmagic option 2...with advance n in science n mans quest to c more hullabaloo..i think the dayz not far twhen ..people mite wanna go for a holiday on the moon!!![do u think its absurd, i dun] so i cud design a resort on the moon. but i dun think i can get it approved for a case-study of an existin building is a must in ur country[yawn!!! sad]^[SEP]well im really ina fix n i dun wanna do the cliché disturbance...^[SEP]can any architects ar nd here n wanna b architects help...^[SEP]any suggestions n opinions wud be appreciated....^[SEP]perplexed student

lotus blooms in murky water possible credits for wood usage

stren g then ing p ub lic h ea lth in fra struc ture in itia tiv e in te g ra ting a c tiv ity on S y n ch ro tro n a n d F re e E le c tro n

that reminds me of a neologism I forgot to write down

on the values of our relentless reserves I am lying
construable language streaming Foe of earmarks

onto another Yo be an ov ta

As “on” distinctive from “off” in terms of presence and attention note

Cimex lectularius

The common bed bug . . . around since pharaonic Egypt

~ ure Legis n., done in

Exhibiting a total inability to retain possession

Fon an
A thicket

Glance in

meet her
up we r

The path habit

all

All That difference

et

that difference
perspe

Low not H

Intralabyrinthine schwannoma affecting the low but not high frequency function of the

Win met connected At a deep came
very sympathetic to semantic anxiety
a sense that meaning could be made not just at all but for all costs.

Interpretations on God's commons met to hunt together. "I feel sorry for them, riding into a world SO pasted.

Pain and hate inverted
Uncommonsearched

as yello
base

mineral waco

screaming this paste
with degrees in hindsight

of how to krill
thought connected to mocking

birds of NECESSARY LOSSES

school or
Is by given

fold

as well as English

choosing imprisonment with the boys of becoming

fleshy filaments hanging (mus) vertical Fay ing
un freshwater ud

SO came
sulphide trees

by he by in em

given as well as

for the fossil-fuckers of south-west Ohio
who have long been meta-filter addicted

im par

un atic

ra ab o su poo

little bo

shut

stretch

make

as a scabrous

book

is done

little bo

hut

wretched

makes

as a fabulous

book

is done

Monday Morning quarter-backing “on” and “off” gods’ commons is initially indebted to an ongoing examination of two “objects” that are outcomes from work produced in collaboration with Kirsten Lavers under the author-function tnwk. What follows attempts a précised Istory of occurrences that precede the reading(s) offered here; for these are texts with numerous intertwining Istories and it is important that cognizance be taken of that fact.

1. Istory

In February of 1998, with the turn of the century / millennium imminent, TNWK spoiled one hundred and one books. This collection, which bore traces of autobiography, included but thereby did not also seek to exclude children’s coloring books, the Bible, a cookbook, Shakespeare, a Hymnbook, a Latin Primer, a history of the Holocaust, romantic fictions, technical manuals, art criticism, pulp fiction, dictionaries, literary classics, a hypertext lexicon, and many others to cut open a range of ideas around canonical value.

a. Two sheets of paper, pages 99-100 and pages 101-102 were removed from each book and rebound into sibling recombinant volumes. One of these books remains in the possession of Kirsten Lavers the other is with me.

b. The remaindered pages of all but one of those one hundred and one books (*Poison Parade* was the title left otherwise intact with only its two pages excised . . .) were shredded and presented heaped as such (together with their coloring and smells) in a classroom at the Theater School Utrecht for a Performance Writing symposium on ‘The Ephemerality of the Text’ in May 1999.

TNWK (formerly known as Things Not Worth Keeping) had been working with the remnants and the repercussions ever since. Several installations, events, readings and writings using these books have been produced and circulated. They are substantially documented.

Object One—*Retrospective Scree(n)d*

forming an active textile
a rib of common mutton

woven at Bury City Art Gallery (Greater Manchester, United Kingdom)
during March 2005.

Three issues were formative during the making of *Retrospective Screen(n)d*.

: responses to historical associations of the town of Bury with paper
manufacture and the weaving industry.

: links between the words *text* and *textile*.

: tensions between analogue and digital forms of information storage and
retrieval, between analogue and digital mechanisms for locating meaning, in
a form that brings those uncommons into intimate conversation.

The weft of *Retrospective Screen(n)d* comprises shreds from the
aforementioned books, exhibiting French, English, Chinese, Persian and
German languages.

Its warp contains super 8mm film stocks of variant twentieth century movie
genres including animation, comedy, western, crime thriller, war, martial
arts, horror, sci-fi, soft core porn and anonymous home movies.

Both the warp and the weft were intended to be indicative, in respect of
generic diversity, as distinct from meticulously representative. Conversations
and forms of overlapping domain were key to TNWK's collaborative creative
process.

Object Two—*Sheet of Paper*

fabricated in open process between February 19th-24th 2007 and unveiled
for, "The Disappearance of Latitude: Live Presence and Realtime in
Contemporary Practice," a symposium at the School of the Art Institute of
Chicago.

Sheet of Paper utilized a box spring bed base purchased in the closing down sale of Carson Pirie and Scott, housed in an 1899 Louis Sullivan building considered one of the classic structures of the Chicago School and at the time of its closing down allegedly the world's first and oldest "department store". Carson Pirie and Scott took over the building from its first owners, the retail firm Schlesinger and Meyer, in 1904. The building has now been renamed the Sullivan Center.

TNWK worked on the surface of the bed to make *Sheet of Paper*. We drew around each other and began to fashion laborious images of our outlines intertwined, using wallpaper paste and the book shreds to retain these outlines. It took literally ages and it literally took ages. Plus it looked pretty silly. Add to that the fact that the idea had been to use the bed as a "bed" to produce a sheet upon the sheet being subsequently lifted from the base and "flown" as a screen for further projections. We had developed this idea no further than that and it might not have "worked" in any case.

As it turned out wallpaper paste in the USA is made from a wheat base that ate right thru the Vaseline we coated the bed base with, so that any hope of being able to prise the finished kinda papier-mache sheet loose was lost.

People came to see the "work in progress" and we began to realize, partly through mawkish attempts to be honest about what we were doing, that neither did we really like what we were making nor would we be able to finish the work in this fiddly manifestation on time.

We nearly gave up. One nite we thought seriously about packing all of ur crap into my van and simply driving back to Oxford Ohio, maybe having a distraught and apologetic phone call to the conveners of Openport who were hosting the symposium Mark Jeffery, Judd Morrissey, Lori Talley and Nathan Butler.

And then . . . there's that utterly cliché narrative device "and then" that is so much about time and how "things" change through time . . . we decided to sleep on it: literally to sleep on it. So we lathered the bed base with all of our remaining glutinous paste, piled handfuls of book shreds onto that dense goo and under bright lights, being caught on film making the involuntary gestures of a couple in slumber, we got naked and went to sleep.

There were 3 projected materials onto the bed in Chicago:

- footage of tnwk sleeping on the shreds, made using software that captures 3 frames every 10 seconds.
- the shredding of The Geographical Atlas of the World, that can be seen framing the bed base.
- an extract from the performance of acrostics spelling out the campaign slogan Enduring Freedom.

Public copy for *Sheet of Paper* included the phrase “an orgy of intertextuality”, and so it proved to an extent that the free trade of meanings has made sufficient bet to the free interplay of the signifier that plenitude is almost overwhelming in its options provided

After the symposium we packed up the remaining shreds again . . . (I have them “at home” awaiting further developments). We tied the box spring bed base onto the roof of my van and drove it along icy roads through Indiana back to Oxford, Ohio.

The following day Kirsten and I hung the bed base on the wall of my dining room where it still sways. It was the last day we would spend together as TNWK.

Monday Morning quarter-backing “on” and “off” gods’ commons plunges readings and projections from *Retrospective Scree(n)d*, *Sheet of Paper* and the sibling book into my possessions to make a new text. The text in textile has covered the bed and now . . .

Herewith: to “danse the ~ open spac