

HOLE
IN
SPACE

SUZANNE
STEIN

OMG!

NOVEMBER 17, 2003
POETRY PROJECT
NEW YORK
77M

**HOLE
IN
SPACE**

**SUZANNE
STEIN**

uh, thank you, um, I should say I did bring some books from the press, from TAXT um TAXT chapbooks are always free, um the idea is that the-- uh, I invite the readers to do some *site-specific* work for the press, the format is always eight and a half by five by five, twenty-four pages, and there are some uh, let's see, Brandon Brown chapbooks, on the table in the back, VERY GREAT, you should get it if you don't have one, and also Chris Girard, and I also brought a few copies, uh, a very few copies, of um, uh some work of mine that um, that minor, that mi- minor american published in this, this funny little edition, they're in an envelope back there, and everything is, ___ always free.

...Um. (______). I'm going to, uh....uh....I'm gonna do something that....well, I should say thank you Kyle for inviting me here, um, and, it's been great to read with you Ann, we were having a conversation Ann and I about the caftan, I said it's great for Ann's lithe figure and terrible for mine, I want the wrap dress.um, uh, I'm going to um do something tonight, which um, I'm mostly, like, very inept at, which is, and I'm already starting to do that, which is, um, I'm going to speak, uh, for a little while, extemporaneously, and um -(_____-)and, hopefully, it will unfold, and become clear, that, there's some reason for me trying to actually do this, and so, uh, as I fumble along, feel free to, interrupt me, at any moment, or ask questions, or, uh, you know, engage in any kind of way. Um, and here's the first moment of fumbling along, um, and I, I'll also say too, that I was, I was very intent too on saying that um, I was going to be *recording this*, and then when I got here, David said, well, yeah, eh, we record EVERYTHING, so, and I can give it to you after, so I left my little device in my pocket, but in fact I am recording it, and there is a reason, uh, why, I will uh request the recording from David when it's all, done, so. (______). I do want to say, uh, too, um, that I'm very happy to be here in this cold east coast city, uh, which is far from, (laughing), my warm, city by the bay which, if you've been watching the news, there are fires in the southern california, and it's like eighty or ninety degrees, in november in northern california, which is where I live, so, uh, the first thing I'm going to do, as I continue along, is, uh, I want to describe to you, uh, uh, an installation, which has just gone up at the sfmoma, which, as Kyle said, is where I work, and uh, it's this very fantastic thing, called HOLE IN SPACE, and uh, uh, the installation was—um, *first made by*, uh, two

artists, los angeles artists, kit galloway, and sherrie rabinowitz, did I say this? it's called HOLE IN SPACE. the work is called HOLE IN SPACE, and, uh, they made it in 1980. and...uhhhh...what they did is, and um, uh, I do have one or two notes, um they uh.....they umvia satellite....
uh.....so, okay, plate glass windows, in um, Lincoln Center, in New York, and in Los Angeles, uh, California, at the Broadway, uh, um, the Broadway, sho—uh--- STORE, in um in the Century City mall, and they did this, uh, three nights in a row, um, for two hours each night. And in uh, uh, what would happen is, the person, uh, uh, somebody walking by, in Lincoln Center or in um, Los Angeles, would, in front of the plate glass window, would suddenly realize that they *could see* other people in the window, and those people were actually the people in the other city. So via satellite, through these plate glass windows, people could see as they were walking by, LIFE SIZE, um, the, the, life size, the people in the other city. And, uh, over the course of the first evening, and then the second evening and then the third evening, there was a period of uh, first it was *discovery*, which was, not only could you *see* the people standing there, but you could actually talk to them. You could speak to them, you could, um...have a conversation with them, you could comment on the things that they were wearing, and uh----- it's quite extraordinary that they managed to do this, THING, which is, uh, before the internet, before I could see pictures of Stacy, everyday, in her bathroom, and she could see pictures of me, you could walk by, um, for this one moment, and also I should say, that the artist didn't explain, that, what it was, that was happening, so you're just walking along, and you stop in front of the Broadway, in Los Angeles, and you're wearing your shorts, and you see this, uh, you see somebody, in a coat, in New York, and, you have a conversation with them, so, the first night, people are figuring out, what it is, that you could do, and then, no, no, let me go back and say that, now it's installed at the sfmoma, as part of another exhibition, I won't bother to tell you about, but, uh, you walk into the room, and you see the two video screens, and you can watch, the conversation unfolding, for hours at a time, uhhhh, two hours the first night, two hours the second night, two hours the third night. and you can see that people are, figuring it out, and figuring out how it is that they can interact with one another, um, uh uh uh, a woman in los angeles is being picked up by a

guy in New York, and uh, by the second night, um, you know, word of mouth has spread, and people are coming from all over, um, you know, each side of the, you know, their, their, you know, *locales*, to actually *meet* uh, uh, people they haven't seen, or see people they haven't seen in, you know, twenty years or something, and, it's quite moving to watch this, and I would like to say that this uh, this this um, piece, is, installed right now, at the SFMOMA, and, it opened on November *fifth*, () of this year, and uh, it was the first thing I saw, when uh, uh, you know, I walked into, we we we had this, like, incredible election, and I walked into the museum and the thing was on, and I was watching these people, um, talking to each other across time, and across space, so, uh, sherrie um, sherrie rabinowitz and kit galloway, call, um, this uh public communication sculpture. and, uh, it became clear over time, that people would understand what it was that was possible to do, um, with this form, with this thing that was happening. so, I've been saying for, uh, *awhile*, that, um, () my work in poetry is, uh, site-specific, or, uh, at least my work in performance is site, site-specific and, um, well, I've had a lot of thoughts, in the days since I've been in New York, seeing nobody, and figuring out, what *the fuck* I'm gonna do, you know, how I'm gonna do, how am I uh, it's quite challenging to figure out how to do something site-specific, when, you know, you haven't been in new york in ten years, and um you know, you've never been in the poetry project, and, one of the things, that, although I didn't know when I arrived here what it was I was going to do, I did feel quite specifically, I *have* felt quite specifically all along that I was gonna be doing this thing *for you*. um, one of the, the um, the most *salient* architecture of what I could imagine about the poetry project, was that, there might be people here and some people that I would know, and people that I wouldn't know, and then, um, so, I was thinking of you then, and I am thinking of you now. and, as you will have noticed, I *have* constructed a reading for you, and I am reading it.()...and also, we're, we are recording it. ... um, the other thing I want to say about this is that, exactly two months from tonight, on january 17th, in san francisco, I will be reading again. and, um (), my exact transcription of tonight's fumbling performance will be the text of that reading that night. so, I think that um, it might become clear to us, in the course of the next---I don't know how long I've been going---ten

minutes, fifteen minutes---um, what it might be possible *to do*, um, with this form. ()

and, and, I might read to you for a little bit as well. in a little while.
.....so, um, one of the things that I'm gonna do is, uh, I'm going to um, uh, as a way of making an invitation to you? I suppose..., or maybe just to, to talk a little bit more about the kinds of things I've been doing over the last couple of years, in terms of what I think of as performance, which is always, sort of, um, putting myself in a situation where I can't do what it is I'm actually trying to do, and but then I'm *sort of* doing it, um, which is, I was asked to give a reading at small press traffic, uh, a couple of years ago, and, as many of you here will know, small press traffic is a, um, well it's kind of like the poetry project, it's a good thing to get to read there, and um it's, it's pretty great, um, but also, small press traffic has been housed for a number of years at CCA, in the timkin lecture hall there, and the timkin hall is, like, it's not like the poetry project apparently! which is quite *warm* and, you know, there's light everywhere, and you can see people but, the timkin lecture hall is *quite cold*, and uh, you can't see the audience, and, uh, you're quite, uh, with both the audience and reader are quite divorced from each other, and I wanted *very much* to find a way to, for that not to be the case, and of course, you know, some readers can overcome that, and uh, um, eh...you know, performance in some kind of ways, or plays or things can overcome that, but for a reader, of, of just of poems, its, it can be *quite* dreadful, um, () so I wanted to find a way to top that space, and I wanted to also find a way to submit to the audience at the same time, without sort of over-constructing the space, and uhm, I did a very uh, I just said, okay well, I'll just have people ask me questions, which, as you can see, is maybe not, like, my best form, to be like, eh, go ahead, ask me anything, but REALLY, ask me anything. because....um, so I did, um, what I'll, what else do I want to say about that? I'm going to read you the questions, is what I'm going to do, um, and the questions...so I said, okaaaayy, I'm here for twenty-five minutes, um, ask me some questions, and I waited....and then here are the questions---and this is also a way for me to, to put into the room, uh, the people with whom I'm also communicating...and maybe together we'll be communicating as well, because, um, I will be reading this bumbling—

is it?, uh, I don't know—I'll be reading this, not before very long (), in san francisco, so---and, it is signif- it is significant to say that, um, the people who were there that night, um, and were so generous to ask me questions, probably have never heard or seen anywhere the questions themselves, which they wrote, or asked, and these are the questions, as transcribed by stephanie young (): exactly. (). Did you write that stuff on the board behind you? What kind of questions did you expect to be asked? How long did it take you to decide what to wear? Do you like cats? What did you eat today? Are there any questions you won't answer? What is your favorite thing about the San Francisco poetry community? What's your least favorite thing about the San Francisco poetry community? Does that have anything to do with public transportation? What is it like to be onstage doing this right now? Why did you choose this method of performance? Are you thirsty? How bad? ---Should I keep reading? the questions?..... They're *not* such good questions! And you know, the, uh, I know nothing about the answers, because, at that point they weren't recorded, but they might not have been that great of answers either. But, ... I'll keep reading actually, cause that, okay. Uh, are you thirsty? How bad? (in response—I'm just reading this--) in response to your answer to previous question, answer was, quote, I have to pee, answer, I'm not thirsty. How do you think Drew Gardner used the space last week? What did you think of his reading? How did the apple logo function in his piece? What are you doing AFTER the reading? What constitutes a reading? Are there any questions you wanted to be asked? What is heaven like? Are there questions there? Would you mind if I made a phone call real quick? What did you dream about last night? What poets have you ever dreamed of? What have you been reading lately? () How is this performance site-specific? Do you think you would have done something like this if you didn't know most of the people in the room? Can you give us some examples of that? Do you think you'll be making up answers to the point of lying? What was the process of writing the last poem that you wrote? If you had to guess how much time had passed since you started, what would you guess? Do you want to know the answer to that? How do you think of what you're doing right now as writing? How do you feel about us right now? When this room starts to disappear, is that a little like heaven? And are there people in heaven? Why did you feel the need to qualify the question? Is



JANUARY 17, 2009
CAMELIA PARK
SAN FRANCISCO
SPK

JANUARY 17, 2009
CANESSA PARK
SAN FRANCISCO
8PM

...and I did bring some books from the press, and I think they're all done - um, and then it's that readers to do some site-specific work. In the press, it's always eight-and-a-half by five, by five, twenty-four pages and there are some, uh, to a lot, Russian Brown chapbooks...uh the whole in the back. Very Great, you should get it if you don't have one, and also, Chris Girard. I also brought a few copies of, a very few copies of um, uh, some work of mine that um, that uh, that other American published in the this funny little edition, they're in an envelope back there, and everything is...always five.

Um...I'm going to, uh, uh, um, I'm gonna do something that--well, I would say, um, thank you kids, for coming to the here, um, and it's been great to meet with you, Anne--we were having a conversation, Ann and I, when the coffee, I said, "It's Great for Ann's little figure, and maybe for mine, I wear the wrap dress." Um, uh, I'm going to, um, do something tonight, which, um, I'm wearing like, very simple, which is, um, and I'm already starting to do that, which is, I'm gonna speak, uh, they talk while videotaping, and um, uh, hopefully it will not be, um, become clear that there's some reason for me trying to actually do that, and so, uh, so I double-check, but not to, interrupt me, if any, uh, uh, or ask questions, or uh, you know, engage in any kind of way, um. And here's the first moment of something along. Um, and I'll also say to you that I was, I was very interested, in saying that I was going to be, recording this, and then, when I got here, David said, "Well, really, we heard everything, and so, I can GIVE IT TO YOU" after, and so I left my little device in my pocket, but in that I was recording it, and there is a reason, uh, why I will require the recording from David, and it's all done, so...uh, um, um, um, I do want to say uh, um, that I'm very happy to be here in this cool west coast city, uh, which is the best, uh, the warm city by the bay, which, if you've been watching the news there are fires in the southern California, and it's like thirty or ninety degrees in November in northern California, which is where I live, so uh, the first thing I'm gonna do as I continue along is, uh, I want to thank you, uh, uh, for installation, which has just gone up at the SFMOMA, which is, uh, at 4th and, is where I work. And uh, uh, the very fascinating thing, called HOLE IN SPACE, and uh, um, the

Thank you, um, I *should* say, I *did* bring some books from the press, from Text, um, Text chapbooks are always free-- um, the idea is that the, uh, I invite the readers to do some site-specific work, for the press; the format is always eight-and-a-half by five, by five, twenty-four pages and there are some, uh, let's see, Brandon Brown chapbooks...on the table in the back. Very Great, you should get it if you don't have one, and also, Chris Girard. I also brought a few copies uh, a very few copies of um uh, some work of *mine* that um, that Mi-, that Minor American published in this this funny little edition, they're in an *envelope* back there, and everything is...always free.

Um...I'm going to, uh, uh, um, I'm gonna do something that—well, I should say, um, thank you *Kyle*, for inviting me here, um, and it's been great to read with you, Ann—we were having a conversation, Ann and I, about the caftan, I said, 'It's Great..for Ann's lithe figure, and terrible for mine. *I want* the wrap dress.' Um, uh, I'm going to, um, *do something* tonight, which, um, I'm mostly, like, *very inept at*, which is, um, and I'm already starting to do that, which is, I'm gonna speak, uh, for a little while extemporaneously, and um, uh, hopefully it will unfold, and become clear that, there's *some reason* for me trying to actually do this, and so, uh, as I fumble along, feel free to, interrupt me, at any moment, or ask questions, or uh, you know, *engage* in any kind of way. Um. And here's the first moment of fumbling along. Um, and I I – I'll also say *too* that I was, I was very intent too, in saying that I was going to be, *recording this*, and then, when I got here, David said, well *yeaahh*, we record *everything*, and so, I can GIVE IT TO YOU after, and so I left my little device in my pocket, but in fact I *am* recording it, and there is a reason, uh, why I will request the recording from David when it's all done, so...uh-hm.....um.....I *do* want to say uh too, um, that I'm very happy to be here in this cold east coast city, uh, which is far from, uh, my *warm* city by the bay, which, if you've been watching the news there are fires in the *southern* california, and it's like eighty or ninety degrees in November in *northern* california, which is where I *live*, so uh, the first thing I'm gonna do as I continue along is, uh, I want to describe to you, uh, uh, an installation, which has just gone up at the SFMOMA, which is, as *Kyle said*, is where I work. And uh, it's this very fascinating thing, called HOLE IN SPACE, and uh, um, the

installation was, um, first made by, uh...*two artists*, Los Angeles artists, Kit Galloway, and Sherrie Rabinowitz—did I say this? it's called Hole in Space---THE WORK IS CALLED HOLE IN SPACE and uh, they made it in 1980 and umm.....what they did is, uh...I *do* have one or two notes-----uhm, [laughter]-----they, um, via satellite, uh....

so. okay. [laughter] [laughter] *plate glass windows*, in, um *Lincoln Center*, in New York, and in Los Angeles, California, at the Broadway, uh, uh, um, the Broadway sho-, uh, *store*, in, um, the *Century City mall*, and they did this, uh, *three nights* in a row, um, for two hours each night. And nen, uh, uh---what would happen is the person, um, uh, somebody walking by, in *Lincoln Center* or in, um, Los Angeles, would, in front of the plate glass window, would suddenly realize that they *could see* other people in the window, and those people were actually the people in the other city. Sooo---via satellite, through these plate glass windows, people could see as they were walking by, *life-size*, um, the the, life-size! the people in the other city, and uh, over the course of the first evening, and then the second evening, and then the third evening, there was a period of, uh, *first* it was *discovery!* not only could you see the people standing there, but you could actually talk to them. You could speak to them, um, you have a conversation with them, you could comment on the things that they were wearing and it's uh, it's ----it's quite extraordinary that they managed to do this THING, which is, uh, before the internet, before I could see pictures of *Stacy*, every day, in her bathroom, and she could see pictures of *me*, you could walk by, um, for this, *moment*—and also I should say that the artist didn't explain what, that, what it was that, um was happening, and um, so you're just walking along, and you stop in front of the Broadway in Los Angeles, and you're wearing your shorts, and you see this, um---you see somebody in a *coat*, in New York, and you have a conversation with them, so, the first night, people are figuring *out*, what, *it is*, that you could do, and then----no no no no, let me, *go back*, and say, that, it's *installed* at the sfmoma, as part of another exhibition, I won't bother to tell you about that, but uh, you walk into the room, and you see the *two* video screens, and *you watch*, the conversation unfolding, for hours at a time. uh, two hours the first night, two hours the second night, two hours

the third night, and you can see that people are, figuring it out, and figuring it out, figuring out how it is that they can interact with one another, and um, uh...a woman in Los Angeles is being picked up, by a guy in New York, and uh, by the second night, um, you know, word of mouth, *has spread*, and people are coming from all over, um, you know, each side of the, you know, there there, you know, *locales*, to actually meet, um, people that they haven't *seen*, or see people that they haven't seen, you know, in twenty years or something, and it's *quite moving* to watch this, and I would like to say, that this, um, this um, piece is installed right now at the sfmoma, and, it opened on November *fifth*...uhm...of this year....and it was th-, the first thing I saw when um, you know, I walked into, we we we, had this, like, *incredible election*, and I walked into the museum, and the thing was on, and I was watching these people um, talking to each other across time, and across space so uh, uh, Sherrie, um, Sherrie Rabinowitz and Kit Galloway, call, this, , , Public Communication Sculpture, and uh, it became *clear*, over time, that people would understand, what it *was* that was possible to do, um, with this form, with this thing that was happening. So, I've been saying for, um, awhile, that, my work, in poetry, is...site-specific, or at least my, um, poetry...*performance*, stuff, site-specific, and um, well, I've had a lot of thoughts since the days when I've been in New York, seeing nobody, and figuring out what the fuck I'm gonna do, you know, how I'm gonna do, how I'm uh, it's quite challenging to figure out how I'm gonna do something, um, you know, when you haven't been in New York in ten years, and um you've never been in the Poetry Project, and one of the things that---although I didn't know when I arrived here what it was I was gonna do, I did feel quite specifically—I HAVE FELT quite specifically all along, that I was gonna be doing this thing *for you*. Um. One of the---the um, the most *salient* architecture of what I could imagine about the Poetry Project was that—there might be *people here*, and some people that I would know, and some people that I wouldn't know, and then, um---so I was thinking of you then, and I'm thinking of you now, and as you will have noticed, I *have* constructed a reading for you, and I am reading it. And also, um, we are, we are recording it...um, the other thing I want to say about this is that exactly two months from tonight, on January seventeenth, in San Francisco, I'll be reading again and, um, my exact transcription of tonight's fumbling performance will be the text of that reading, that night, so, I think that

um, .. it might become clear to us, in the course of the next, I-don't-know-how-long-I've-been-going, ten minutes, or, fifteen minutes, um, what it might be possible, *to do*, um, with this form.

and um, and I, I might *read to you* for a little bit, in a little while.

So, um, one of the things I'm gonna do is, uh, I'm going to, um, as a way of making an invitation to you? , I suppose, or um, maybe just talk to you? or...maybe maybe, I'll just talk a little bit about the kinds of things I've *been doing*, over the last couple of years, and, um, maybe in terms of what I think, in this, like, OK, which is always, sort of, um, putting myself in a situation where I can't DO what it is I'm actually trying to do, but then I'm *sort of* doing it, um, which is, I was asked to give a reading at Small Press Traffic a couple of *years* ago, and as many of you here will know, Small Press Traffic is, um, well, it's kind of like the Poetry Project, it's a good thing to get to read there, and um, it's pretty great, um, ... but also, Small Press Traffic, is, um, at CCA, in the Timkin Lecture Hall there, and th-, the Timkin Lecture Hall's, like, it's not like the Poetry Project *apparently*, which is quite warm and you know there's light everywhere, and you can see people, but the hall is—it's quite, it's kinda cold, and you can't see the audience, and uh, you're quite uh, with both the audience and reader are, um, divorced from each other, you know, some readers can overcome that, and uh, um, uh, you know, performance, IN SOME KIND OF WAYS, or *plays*, or things can *overcome that*, but for a reader of, of just of poems, it *can be* quite dreadful, uh, um.....[laughter]....so, I wanted to find a way to top that space, and I wanted to *also* find a way to submit to the audience at the same time, without sort of *over-constructing* the space, and um, and I did a very, uh, I just said, okay, well, I'll have people ask me questions, which, as you can see is, uh, maybe not, like, my best *form*? to be like, eh, go ahead, ask me anything, but *really*, ask me ANYTHING.

.....Um, so I did um, well, what else do I want to say about that? uh, I'll just read you the questions. Is what I'm gonna do. And the questions, so I said, okay, I'm here for twenty-five minutes, ask me some questions, and I waited, and then here are the questions, and this is also a way for me to, put into the room, uh, with the people with whom I'm also communicating right now, but maybe, together, we'll be communicating as well? um, because, I'll be reading this *bumbling*—is it? I—I don't know, I'll be reading this not before very long, in San Francisco, so...and it's uh, it's significant to say that, um, the people who were there that night, and who were so generous to *ask me* questions, probably have never heard or seen anywhere the *questions* themselves, which they wrote, or asked, and, there are the, and these are the questions. As transcribed by Stephanie Young. Exactly. Did you write that stuff on the board behind you? What kind of questions did you expect to be asked? How long did it take you to decide what to wear? Do you like cats? What—what did you eat today? Are there any questions you won't answer? What is your favorite thing about the San Francisco Poetry Community? What's your least favorite thing about the San Francisco Poetry Community? Does that have anything to do with public transportation? What is it like to be onstage doing this *right now*? Why did you choose this method of performance? Are you thirsty? How bad? Should I keep reading? The questions?they're *not* such good questions, and, you know, the uh, uh, I know nothing about the answers, because, at that point, they weren't recorded, but, they might not have been that great of answers, either...but, uh, I'll keep reading actually, because that uh....Are you thirsty? How bad? In response, and, *I'm just reading this*, in response to your answer to previous question, answer was, quote, I have to pee, answer, I'm not thirsty. How do you think Drew Gardner used the space last week? What did you think of his reading? How did the Apple logo function in his piece? What are you doing *after* the reading? What constitutes a reading? Are there any questions you wanted to be asked? What is heaven like? Are there questions there? Would you mind if I made a phone call real quick? What did you dream about last night? What poets have you ever dreamed of? What have you been reading lately? How is this performance site-specific? Do you think you would have done something like this if you didn't know most of the people in the room? Can you give us some examples of that? Do

you think you'll be making up answers to the point of lying? What was the process of writing the last poem that you wrote? If you had to guess how much time had passed since you started, what would you guess? Do you want to know the answer to that? How do you think of what you're doing right now as writing? How do you feel about *us* right now? When this room starts to disappear, is that a little like heaven? Are there *people in heaven*? Why did you feel the need to qualify the question? Is this something you've wished for? that other poets would *take questions*? Do you think there should be more vulnerability in poetry readings?[laughter].....How do you imagine you might have felt about a twenty-five minute performance in which no questions were asked? What's a comparison you can make between the vulnerability you want to experience and the fear that you felt before? What is the difference between intimacy and vulnerability? Why do you think everyone's asking you questions about why you are *doing this*, instead of questions about movies, or politics?

.....

Does it?.....that's, um, that's a great question. does it, for you?.....Karen thinks that, Karen feels, Karen wonders if, um, thinking counts as experience.....um, I think that, uh, uh, it's interesting, because, the question I was asking myself? on my way over here earlier tonight, was like, is it really about interrogating an architectural space? which I felt that it was at Timkin, but really it wasn't, it was really about, um, interrogating a social space, and um, it took me a long time, to figure, to figure out that that was actually the case.yeah, I ask myself that too, I think um, um, there's something disingenuous about it.um, at the same time, that it's uh, trying to not be disingenuous, I think that um, my um, the question I ask myself whenever I, um, um, it's proposed that I am to give a reading, is how, whether or not that is, you know, to what degree that will be disingenuous. Or, um, yes, Oh! well, *for me, for me*. Or maybe for anyone, but yeah, for *me*, at this point in my practice! I mean, sure. but—I will, I will *read* in a moment, if you like.yeah, um, it's uh, the hardest thing for me is to uh, to have to answer a question?and, um, maybe that's actually,

um, the second hardest thing would be to speak, extemporaneously----- --in other words, yeah? she's writing a paper about this performance, what should she write?what should you write?really? who made you go do this?hm, yeah. you'll write a great paper.well, if we have, um, I *am* going to actually, read actually, is there a little bit of time? can I do that still, Kyle? ... okay, but um, so, the reason I'm going to read this particular piece of writing, and some of you, from the Bay Area, who I'm really happy came out to see me, and Ann, hm, may have heard it before, but um, um, I want to read *this piece* because, well, a couple of reasons, one, it's really specifically located between, um, between, uh, you know, *before* September 5th, and *after* September 11th, so there's some uh, after, uh, when I was reading, uh, when I was looking at it myself, I was thinking very particular *about that*, but also, um, that it was one moment when I tried very specifically, because I'd been doing so much work that was about, like, you know, like this, which has it's own value for me as, um, --- anyway, but that---in *this* particular text I tried to locate the phenomenology of it, explicitly in the *text*, in, in a way that I *hadn't* before and probably haven't since, I'm going to read most but not all of it, and the epigraphs are, ... "Nothing is more important than the existence of what does not exist," John Hawkes, and, "I wanted to be comfortable, with not seeking comfort" Sam D'Allesandro. *Thank you.*

See also:

<http://i-caved.blogspot.com/2008/12/hi-thom-today-is-dec-17-exactly-month.html>

http://andrewkenower.typepad.com/a_voice_box/2009/01/suzanne-stein-canessa-park-11709.html

TRY! issue May 14, 2009: "Dressage" (a.k.a "You went to the conference speculating on the expanded field of writing, and I went to work")

Thanks BB. XO, SS

OMG!