

Experimental Life-Writing: From Roland Barthes to Digital Biography

...

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Uniwersytet
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life-writing

“all kinds of accounts of individual lives and life experience” (Cuddon)

“language is a transparent medium capable of representing the world; character and the self are **knowable**; the cause-and-effect **linearity** implied by the **chronological** plot is a reliable way of ordering reality; and the author is a **trustworthy** narrator who understands the relationship between the private self and the public world” (O’Brien)

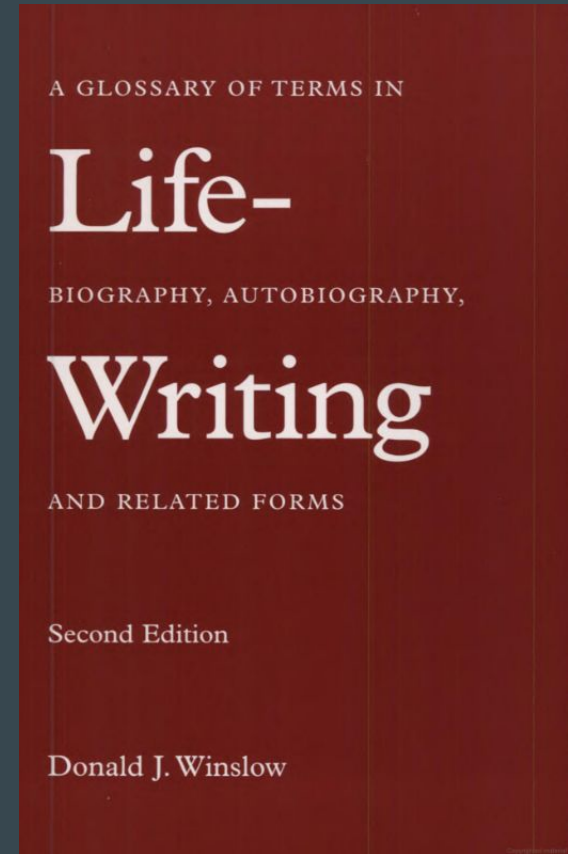
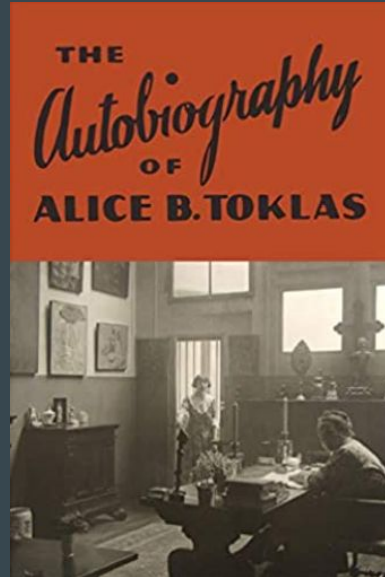
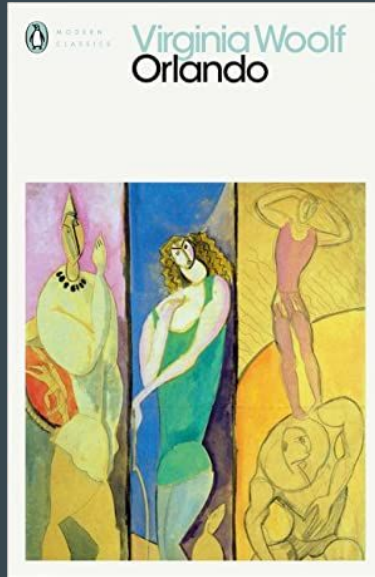
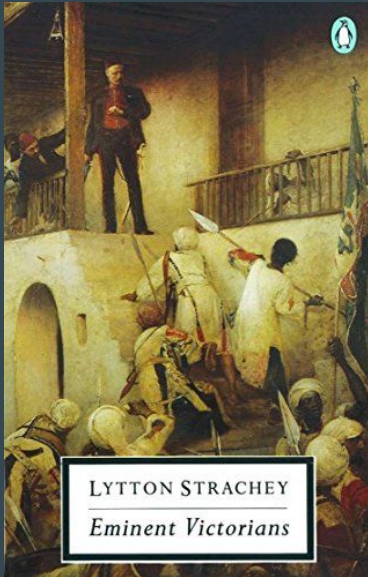
“we inevitably organize or form fragments of memory into complex constructions that become the **stories** of our lives” (Smith & Watson)

self-narrative = identity (Eakin)

experimental life-writing

Donald J. Winslow (1980)

“[b]reaking new ground, especially in method, by biographers and autobiographers”



experimental life-writing

Irene Kacandes (2012)

“employ[s] a technique for the purposes of fact or of enhancing, reinforcing or drawing attention to the referential level [and] aim[s] to convey some aspect of the ‘realness’ of certain life experiences that could not be conveyed as well without **pushing at the form** itself”

“[1] time; [2] medium; [3] the relational (the number of individuals at the heart of the work); and [4] the focus (the specific topic of the work)”

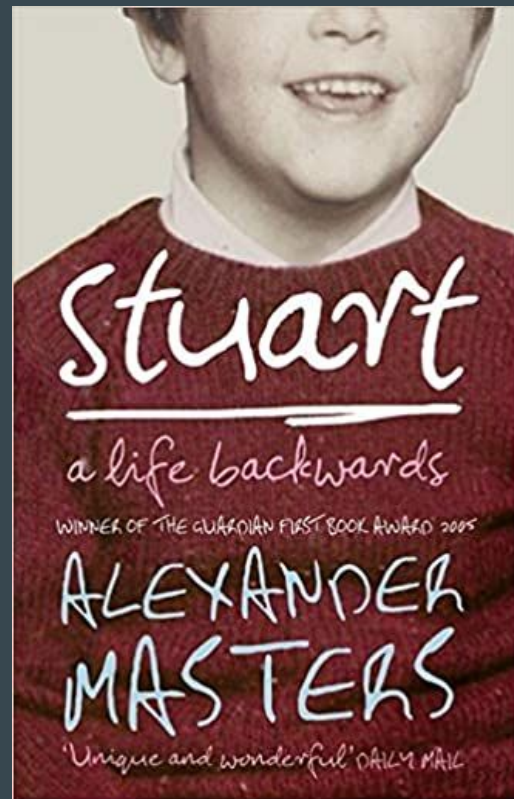
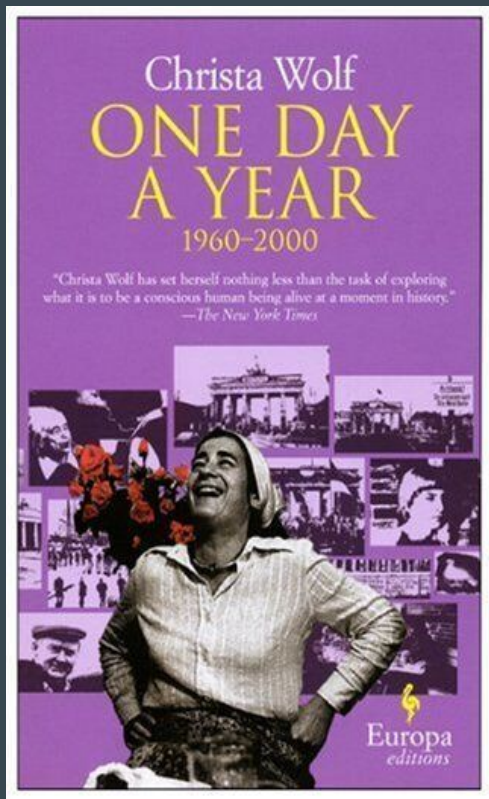
ROUTLEDGE

The Routledge Companion to
Experimental Literature



Edited by Joe Bray, Alison Gibbons and Brian McHale

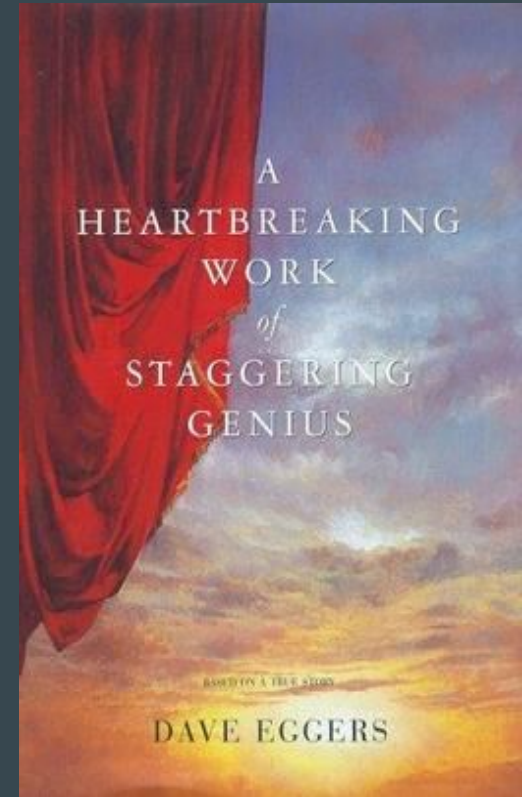
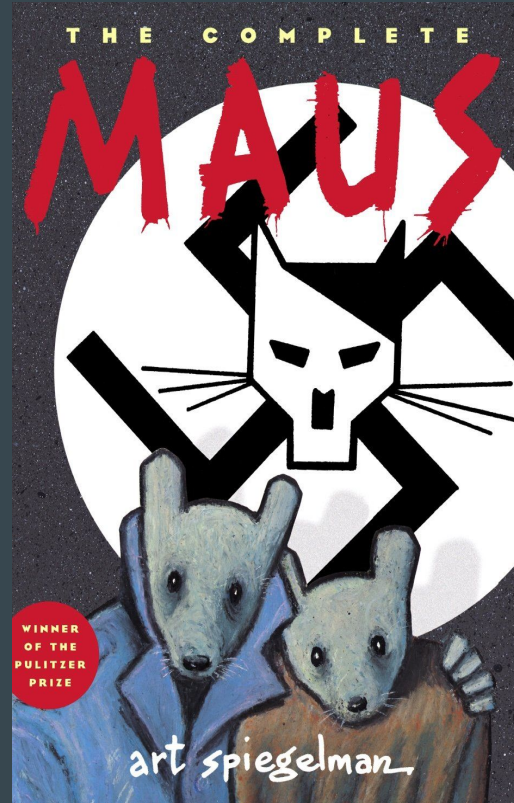
experimental life-writing | time



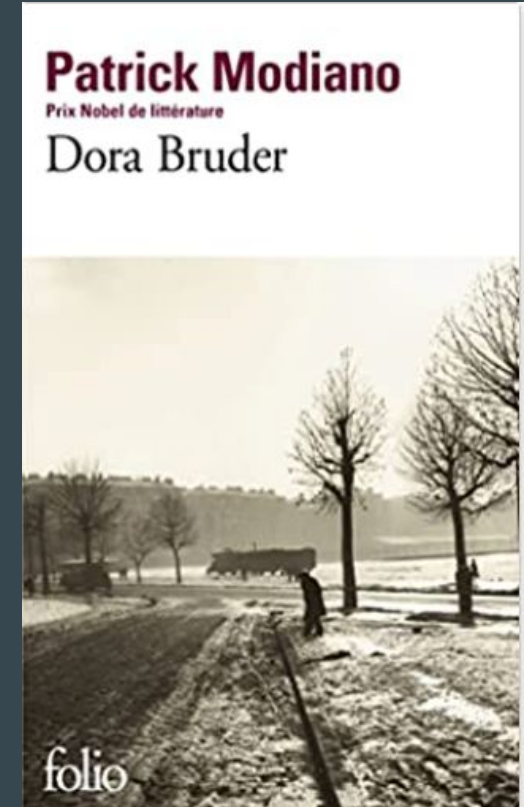
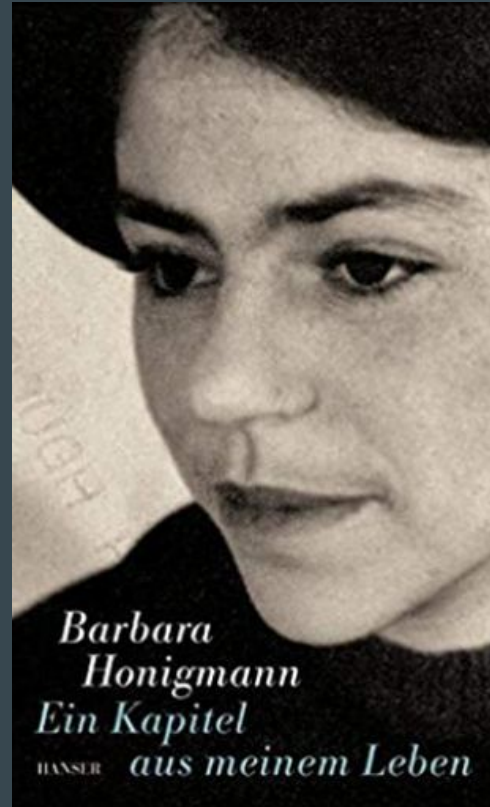


STUART
A LIFE
BACKWARDS

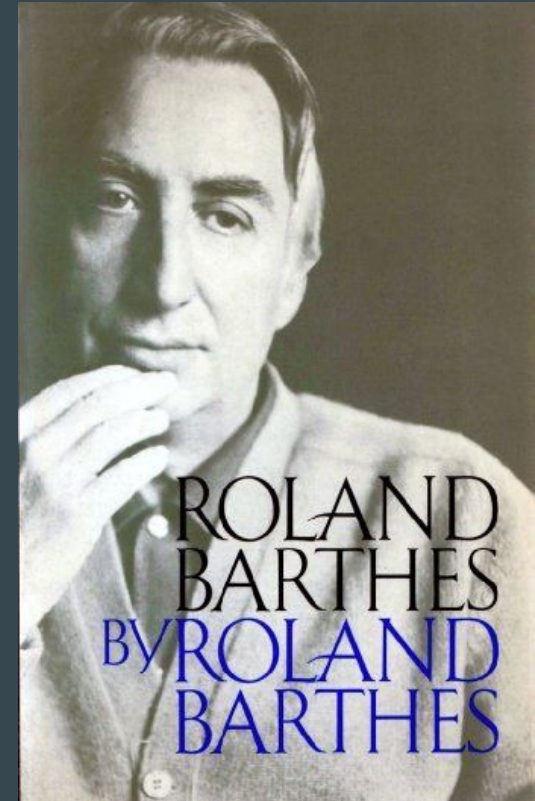
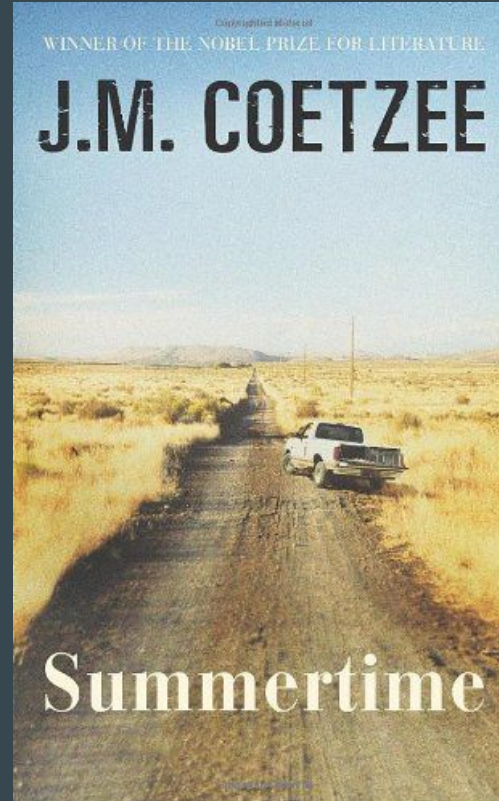
experimental life-writing | medium



experimental life-writing | the relational



experimental life-writing | the work's focus

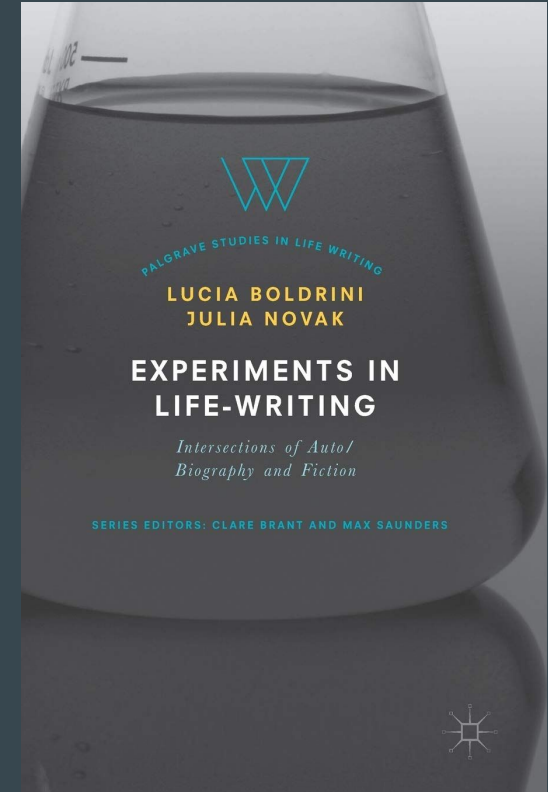


experiments in life-writing

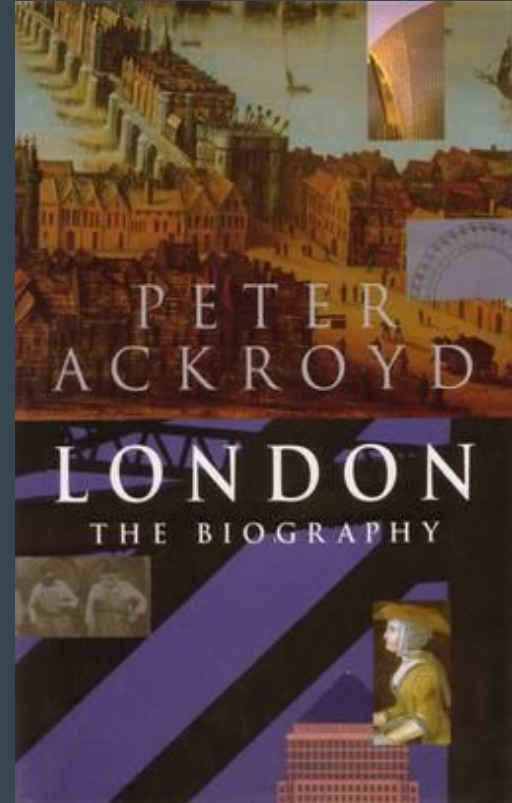
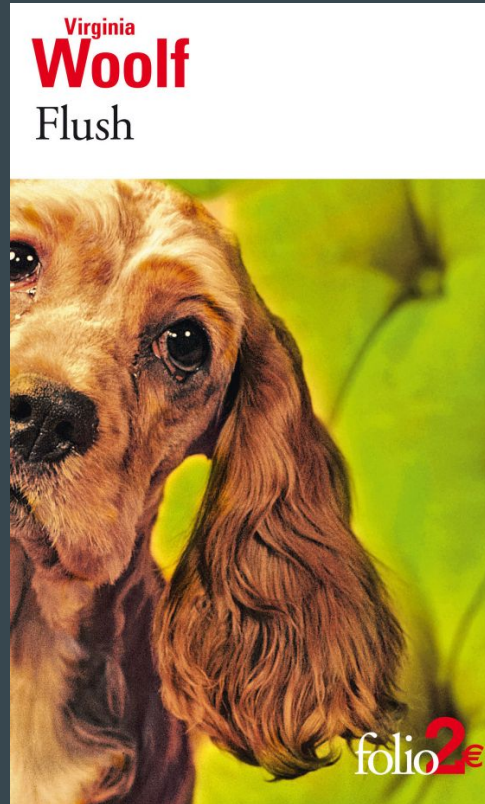
Julia Novak (2017)

works that “push at the boundaries of existing forms to mould them into something that better suits the writer’s efforts of representation”

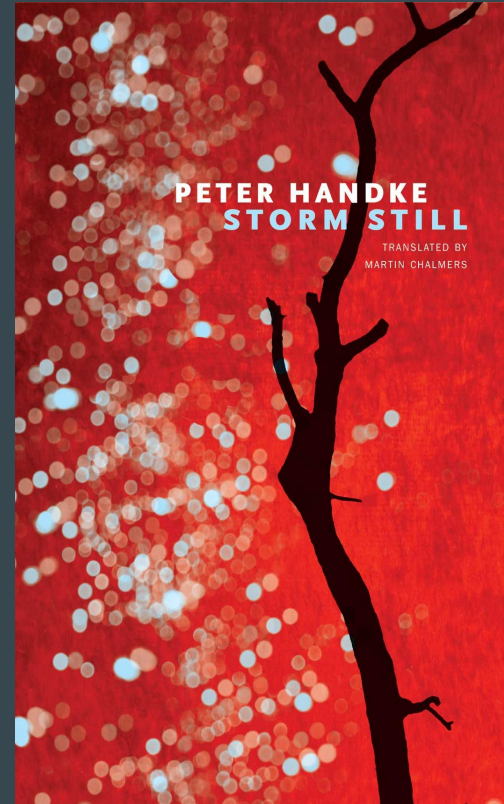
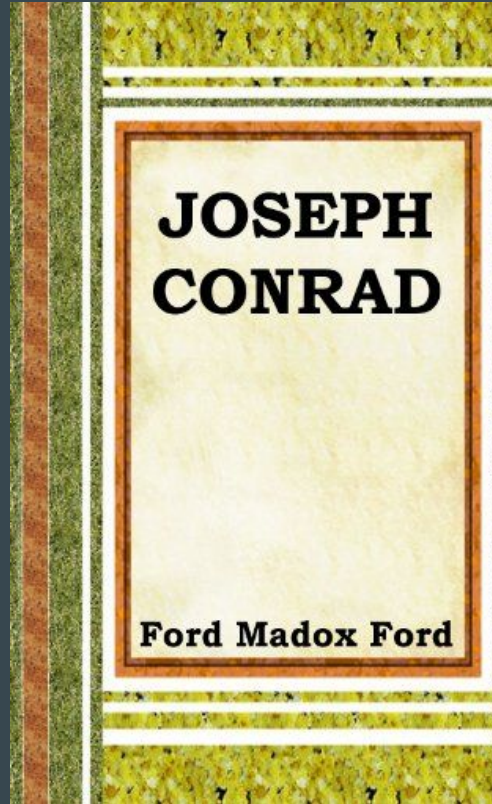
(1) subject, (2) genre, (3) style, (4) structure, (5) intertextuality and metalepsis, (6) play with names and pronouns, and (7) media



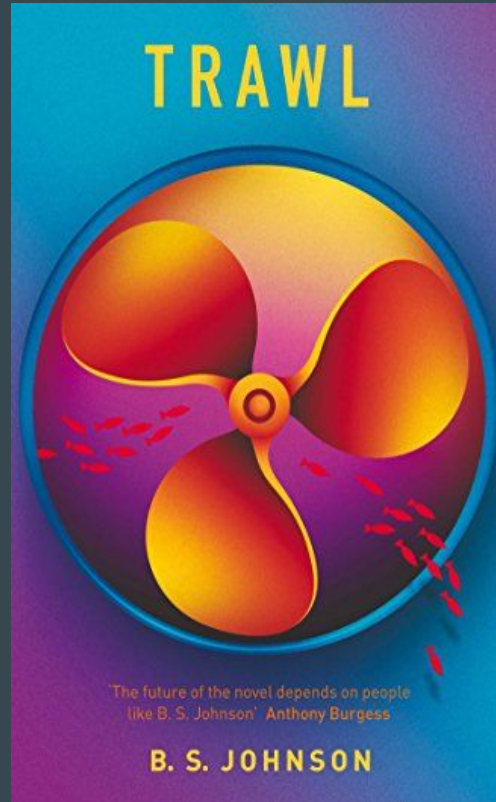
experiments in life-writing | subject



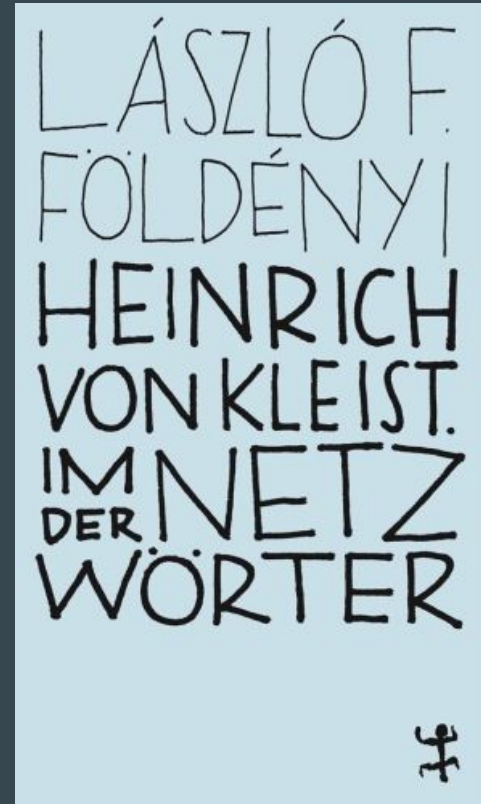
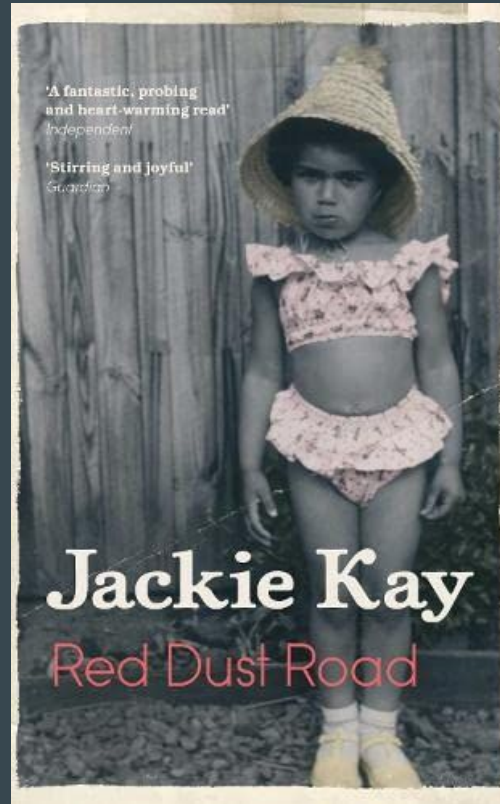
experiments in life-writing | genre



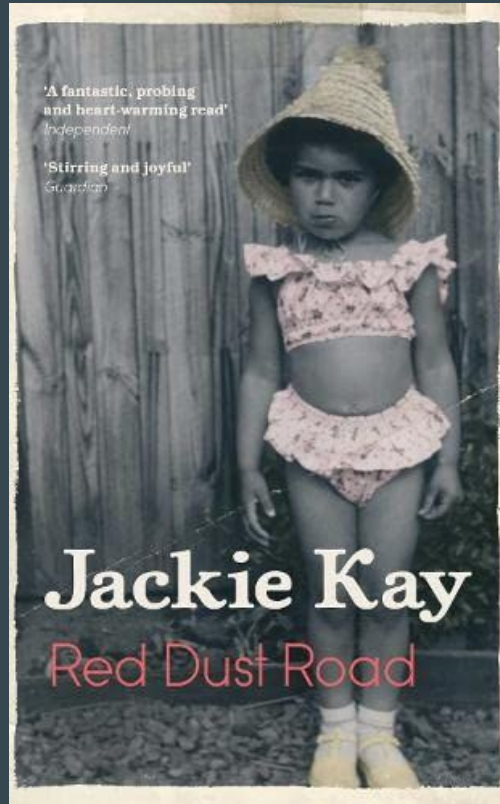
experiments in life-writing | style



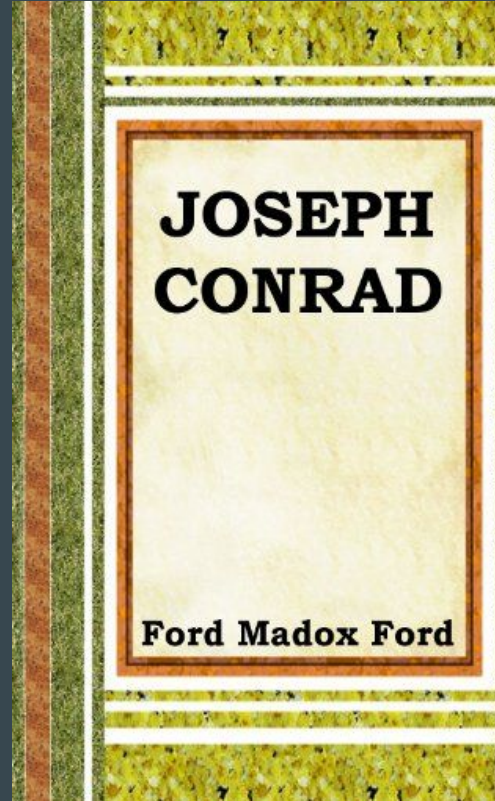
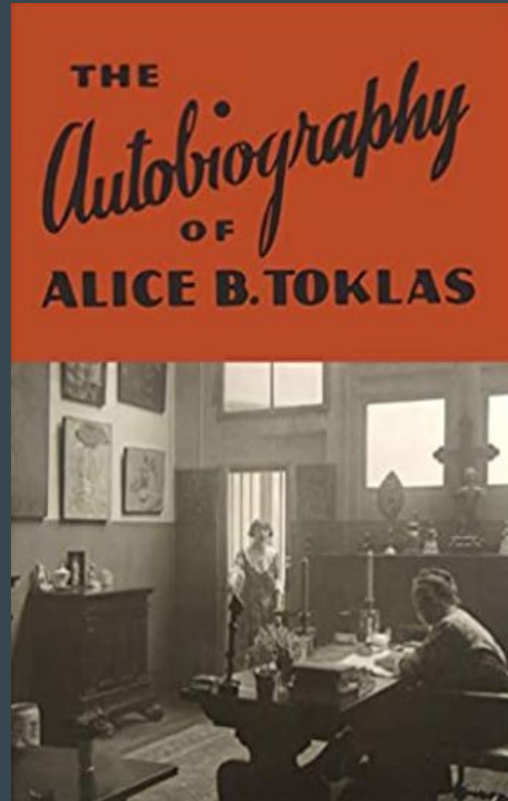
experiments in life-writing | structure



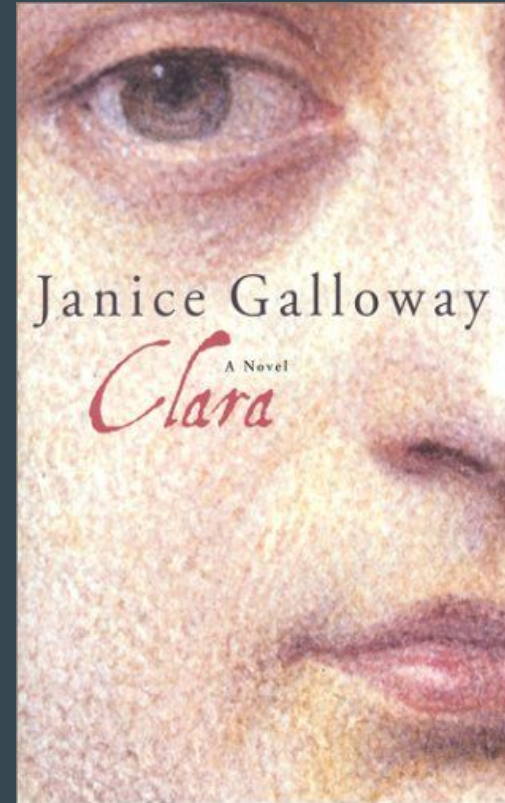
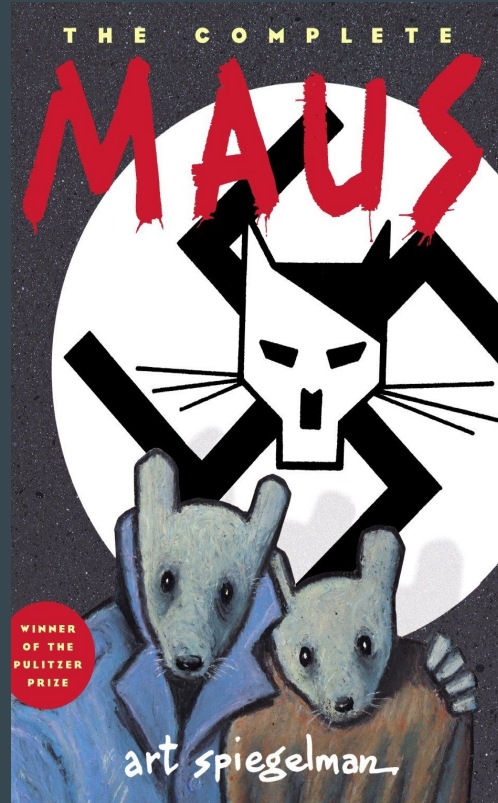
experiments in life-writing | intertextuality and metalepsis



experiments in life-writing | play with names and pronouns



experiments in life-writing | media



Related concepts

anti-biography (David E. Nye)

autobiografiction (Max Saunders)

autofiction (Serge Doubrovsky)

digital biography (Paul Longley Arthur)

metabiography (Caitríona Ní Dhúill)

paramemoir (Irene Kacandes)



experimental

life-writing

Wrocław, Poland
22-23 April 2022

Guest speakers

Irene Kacandes
Teresa Bruś
& David Clark

Organized by Vanessa Guignery and Wojciech Drąg
<http://vanessaguignery.fr/>



blurring the distinction between non-fiction and fiction

anti-narrative disposition

fragmentation

hybridity

elusiveness and indeterminacy of the auto/biographical

subject

archive

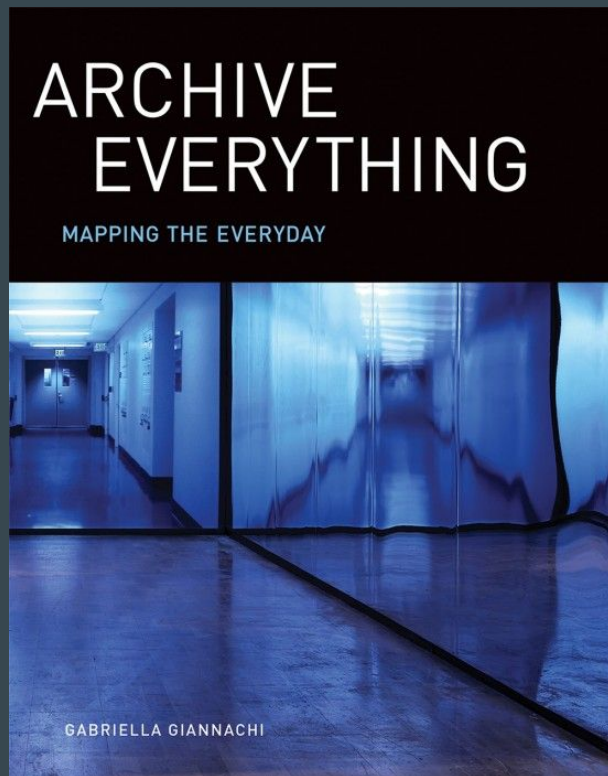
“archive fever” (Derrida), “archival impulse” (Foster),
“archival craze” (Giannachi), “archival turn”

“our **obsession** with the augmentation, documentation, and
transmission of our own presence” (Giannachi)

self-documentation in apps (activity trackers) and social
media

not just a structure to understand the past but also a way of
“mapping the everyday”

personal data arranged in alphabetical, chronological,
associative order



database

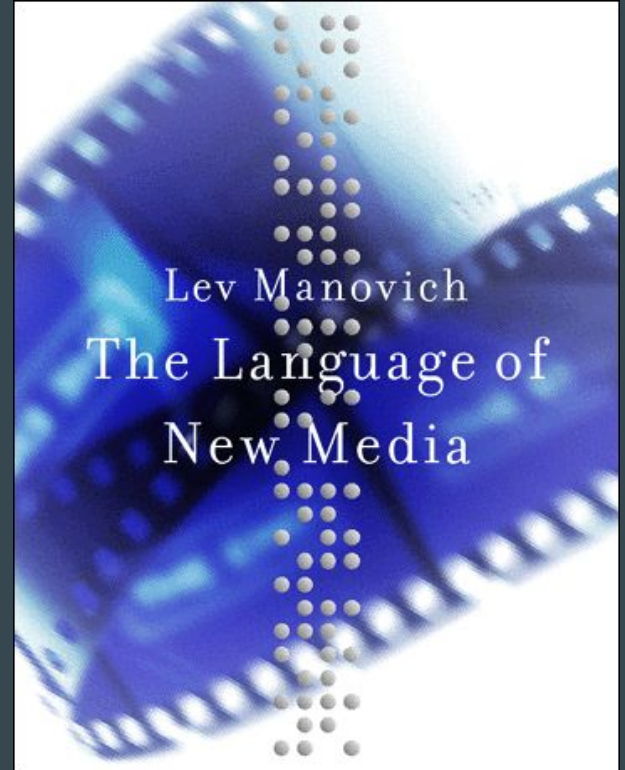
“a new way to structure our experience of ourselves and of the world” + dominant cultural form (Manovich)

“prototypical genre of the twenty-first century”
(Manoff)

a structured collection of digital data

representation of the world as a list of items with no hierarchy and no sequence

“natural enemy” of the narrative (Manovich)



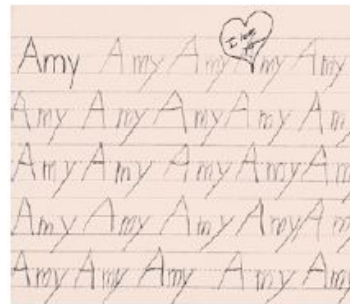
Alphabetical archives

A

AMY

For a while I wished my name was spelled Aimee; it seemed so much more original, innovative, so chock-full of vowels. I like that my name can spell May and yam. When I was growing up, my parents would sing the old song “Once in Love with Amy.” I always liked when they did that. In my dating years, the song was “Amie,” by Pure Prairie League. Boy: (singing) “Amie / What you wanna do?” I always liked that little serenade as well. The Japanese word *amai* means *the feeling of being cherished and expectation to be loved*. The amygdala is the emotional center of the brain. People close to me call me Aim, and that feels affectionate and validating; conversely, I am wary of people I’ve just met who are prematurely chummy and refer to me that way. I’ve been signing my name like this

The amygdala acts as the storehouse of emotion. Without the amygdala, life is stripped of passion depends on it.



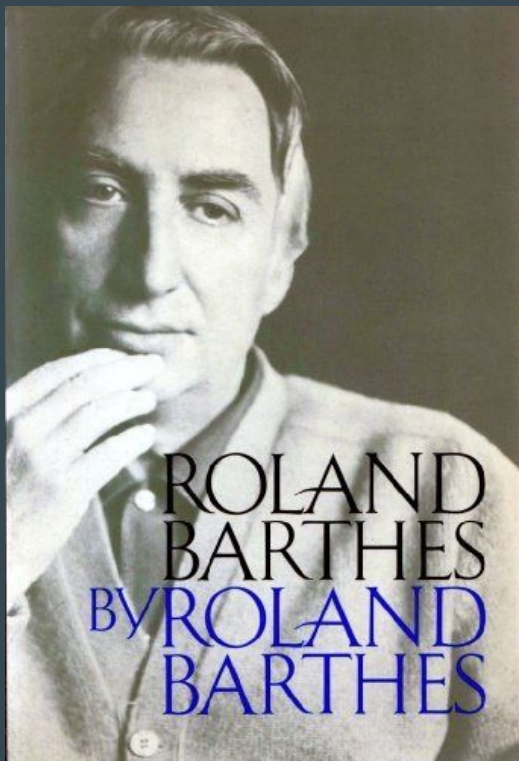
School assignment, first grade.

AMY ROSENTHAL

My father-in-law informed me that my produce these two anagrams: Hearty Salm cannot tell you how much I love that.

ANSWERING MACHINE

glossary/encyclopaedia/index



Actif/réactif ~ Active/reactive

In what he writes, there are two texts. Text I is reactive, moved by indignations, fears, unspoken rejoinders, minor paranoias, defenses, scenes. Text II is active, moved by pleasure. But as it is written, corrected, accommodated to the fiction of Style, Text I becomes active too, whereupon it loses its reactive skin, which subsists only in patches (mere parentheses).

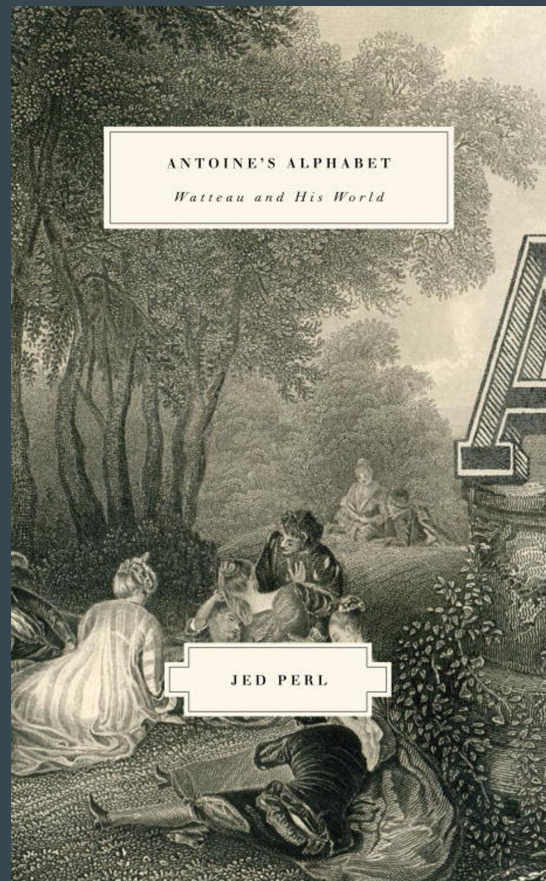
L'adjectif ~ The adjective

He is troubled by any *image* of himself, suffers when he is named. He finds the perfection of a human relationship in this vacancy of the image: to abolish—in oneself, between oneself and others—*adjectives*; a relationship which adjectivizes is on the side of the image, on the side of domination, of death.

(In Morocco, they evidently had no image of me; my efforts, as a good European, to be *this* or *that* received no reply: neither *this* nor *that* was returned in the form of a fine adjective; it never occurred to them to *gloss* me, they unwittingly refused to feed and flatter my image-repertoire. Initially, this matte quality of human relationships had something exhausting about it, but gradually it came to seem a triumph of civilization or the truly dialectical form of erotic discourse.)

L'aise ~ Ease

Being a hedonist (since he regards himself as one), he seeks a state which is, really, comfort; but this comfort is more complicated than the household kind whose elements are determined by our society: it is a comfort he arranges for himself (the way my grandfather B., at the end of his life, had arranged a little platform inside his window, so as to obtain a better view of the garden while he was working). This personal comfort might be called: *ease*. Ease can be given a theoretical dignity ("We need not keep our distance



glossary/**encyclopaedia**/index

LEAVING A TIP

When leaving a tip at the counter, I often do so with exaggerated gestures, or take a bit longer than necessary to place the dollar in the dish, just to make sure they know what a nice and generous customer I am.

PEDESTRIAN

When I'm about to cross a street and a car stops to let me go, I don't just walk—I sort of jog-dodge across to, you know, show the driver that I'm not taking advantage of this situation. *Yes, I, the pedestrian, have the right of way, but see, I care about you, too, here, just a sec, I'll cross quickly and get out of your way.*

Encyclopedia *of an Ordinary Life*

I have not survived against all odds.

I have not lived to tell.

I have not witnessed the extraordinary.

This is my story.



AMY KROUSE ROSENTHAL

glossary/encyclopaedia/index

Suicide:

act of

attempt to imagine, 1–4

bare-bones account, 5–6

immediate aftermath, 7–34

anger about, 35

attitude toward

his, 36–42

mine, 43

belief that change of scene might unlock emotion
concerning, 44–47

day after

brother's appearance, 48–53

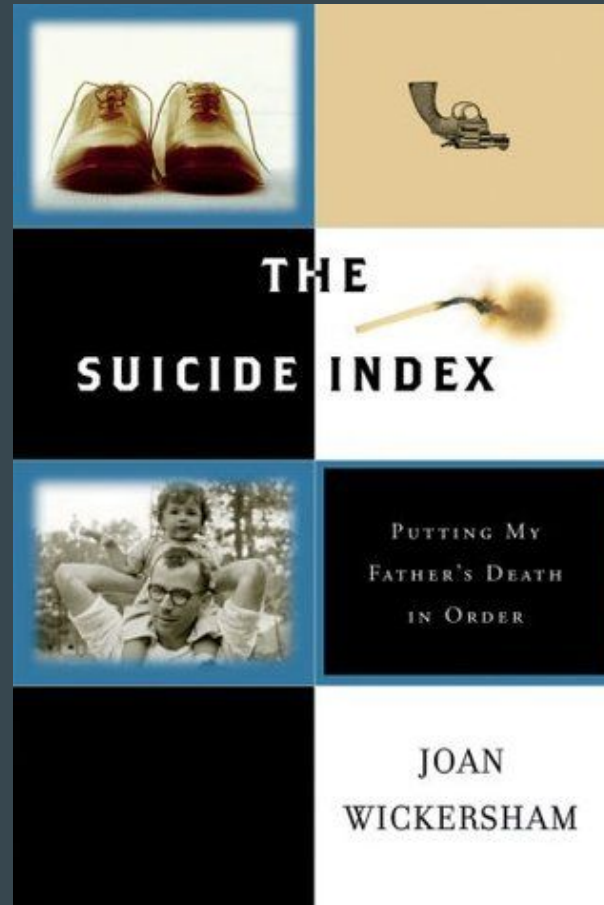
concern that he will be viewed differently now, 54–55

“little room” discussion with his business partner, 56–58

search warrant, 59–60

speculation relating to bulge, 61–66

deviation from chronological narrative of, 67–71



bibliography

PRIMARY SOURCES ¹

Abbé, William Parker.² *A Diary of Sketches*. Concord, N.H.: St. Paul's School, 1976.

¹Born 10.18.61 in NYC. Childhood pretty uneventful. We moved to the suburbs. I always read a lot. I did some kid stuff, but mostly I read. So this sketchy and selective bibliography — this list of some of the books I have around the house now — is really an autobiography.

ELISSA WASHUTA ❖ 45

FAULKNER, WILLIAM. *ABSALOM, ABSALOM!* 1936. NEW YORK: RANDOM HOUSE, 2002.

I read this in college, sitting at the foot of my bed, in the four hours before my junior American Lit class started. When I got to class, I couldn't enter the discussion, because I couldn't remember the characters' names, or what the book was about, or anything that had happened in it. But I had read it for class, and as a writer, I was supposed to read Faulkner. That's the kind of thing writers do. If you asked me now, I'd probably say the book is about the South.

SHAKESPEARE, WILLIAM. *KING LEAR*.

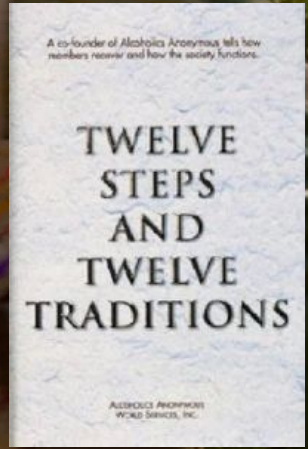
I read five of his later plays junior year. The only lines I cared about, or even remember, are, "Use me well. / You shall have ransom. Let me have surgeons, / I am cut to th'brains," because I was.

ROTH, PHILIP. *AMERICAN PASTORAL*. 1997. NEW YORK: VINTAGE BOOKS, 1998.

A girl from New Jersey commits an act of political terrorism; she becomes a murderer. The girl is raped twice; "The New Jersey girl rises to the level of psychosis" (261); couldn't the same be said about me? But I never killed anyone. I know my parents never thought, as Swede thought, "The worst of the world had taken his child. If only



Imaged by Heritage Auctions, HA.com



bibliography

Self-Portrait as a 1980s Cineplex Movie Theatre (An Abecedarian)

Steve Fellner

Amadeus (1984):

I never knew who I wanted to be: Amadeus or Salieri?

In the movie, Amadeus wins. Who doesn't want to have an inevitable triumph, a defiant legacy? We know his music will live forever. The final scene shows us a decrepit Salieri in a wheelchair, rolling around in a nursing home, bellowing, "Mediocrities, everywhere! I absolve you! I absolve you all!"

When I was fourteen and watched the Oscars, everything changed.

I wanted to be Salieri.

F. Murray Abraham who plays Salieri won the award for Best Actor, beating out Tom Hulce who

FreeCamsToday. "Would You like to Hook Up?" 1
2013. E-mail.

FreeCamsToday. "You've Been FAVORITE LISTE
Feb. 2013. E-mail.

FreeCamsToday. "Angelina Likes Your Picture." M
2012. E-mail.

FreeCamsToday. "Angelina Likes Your Profile." M
2012. E-mail.

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author. 8 Dec. 2012. E-mail.

FreeCamsToday. "Our Meeting Today!" Message
E-mail.

FreeCamsToday. "Take a Look at My Pics Online
Dec. 2012. E-mail.

FreeCamsToday. "View Jennifer's Cam!" Message to the author. 26 Nov. 2012.
E-mail.

Freer, Muston. "Don't Pay a Fortune for Printer Ink. Save with 101inks! Free
Shipping Available." Message to the author. 13 Jan. 2013. E-mail.

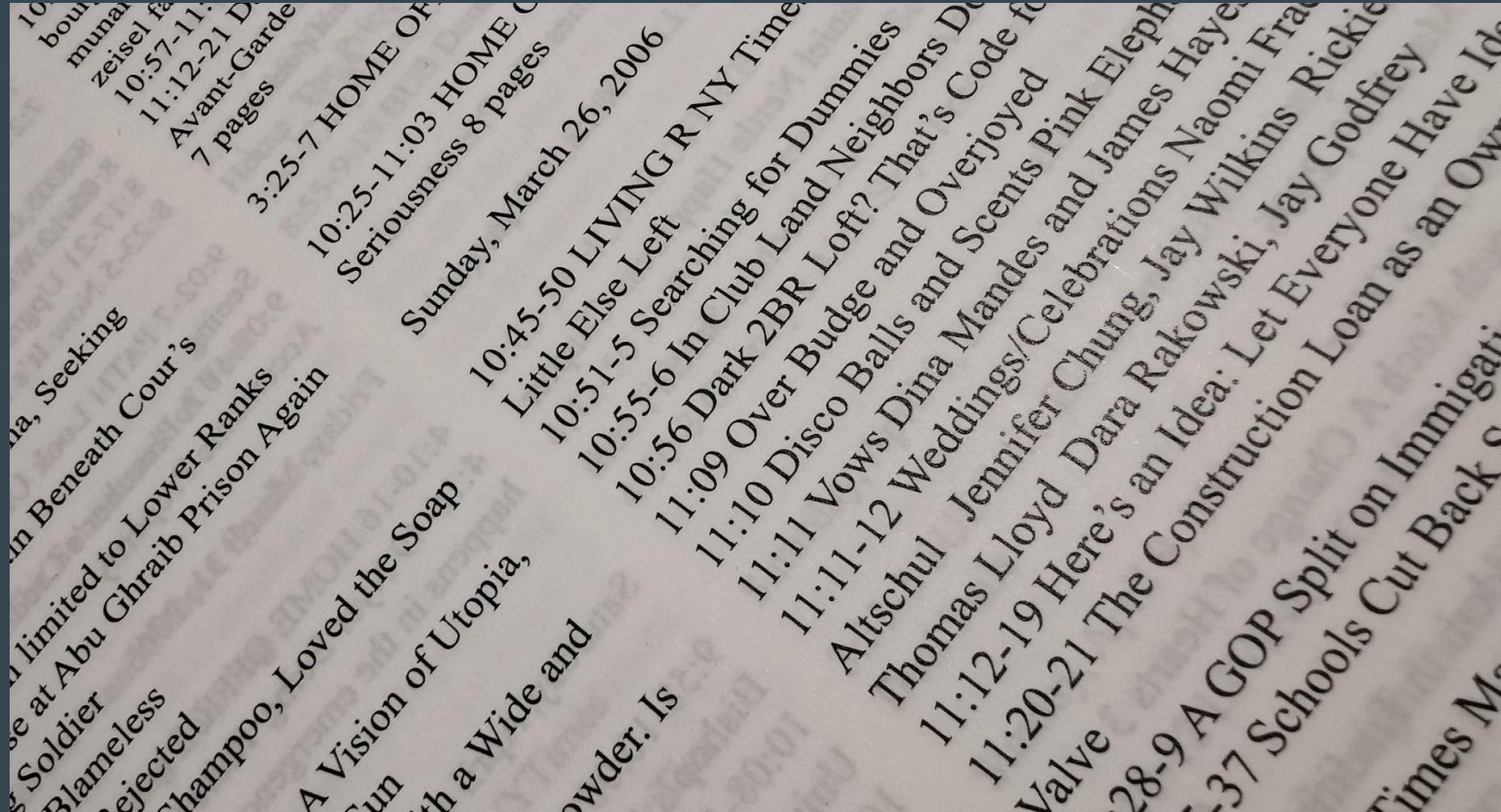
Freescore360. "Get Your 3 Credit Scores Today." Message to the author. 8 Dec.
2012. E-mail.

FreeWebCams. "Angelina Thinks Your Hot!" Message to the author. 11 Jan.
2013. E-mail.

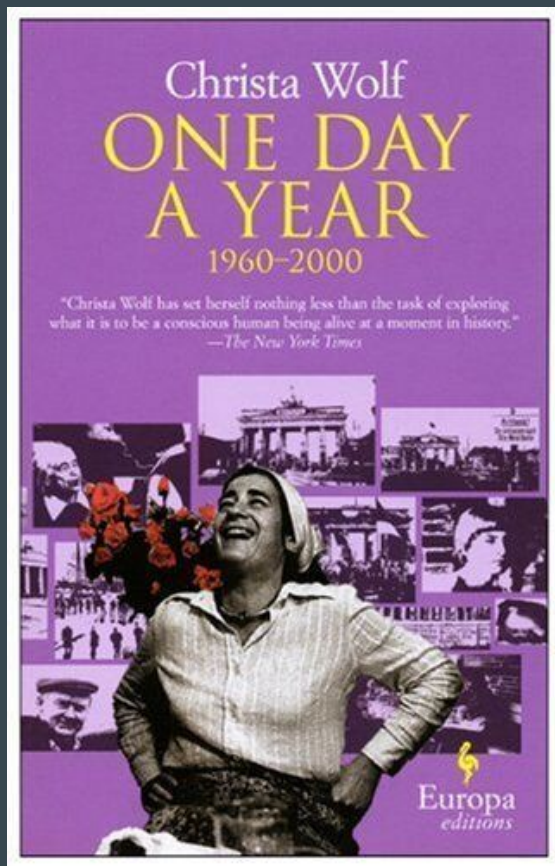
Spam
Bibliography

Angela Genusa

Chronological archives



Chronicle



Alexandra Nemerov
"First My Motorola"

First, my Motorola
Then my Frette
Then my Sonia Rykiel
Then my Bulgari
Then my Asprey
Then my Cartier
Then my Kohler
Then my Brightsmile
Then my Cetaphil
Then my Braun
Then my Brightsmile
Then my Kohler
Then my Cetaphil
Then my Bliss
Then my Apple...

View My Weekly Schedule
2011 September 09 - 2011 September 11

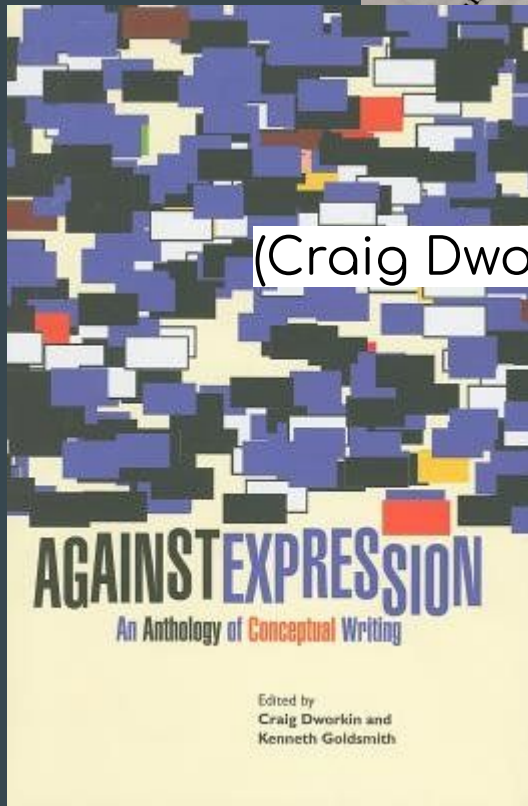
Fri

Time	Monday Sep 12	Tuesday Sep 13	Wednesday Sep 14	Thursday Sep 15
8:00am				
9:00am				
10:00am				
11:00am				
12:00pm				
1:00pm				
2:00pm				
3:00pm				
4:00pm				
5:00pm				
6:00pm				
7:00pm				
8:00pm				

Handwritten notes and diagrams on the calendar page, including circled letters A, B, and C, and various scribbles.



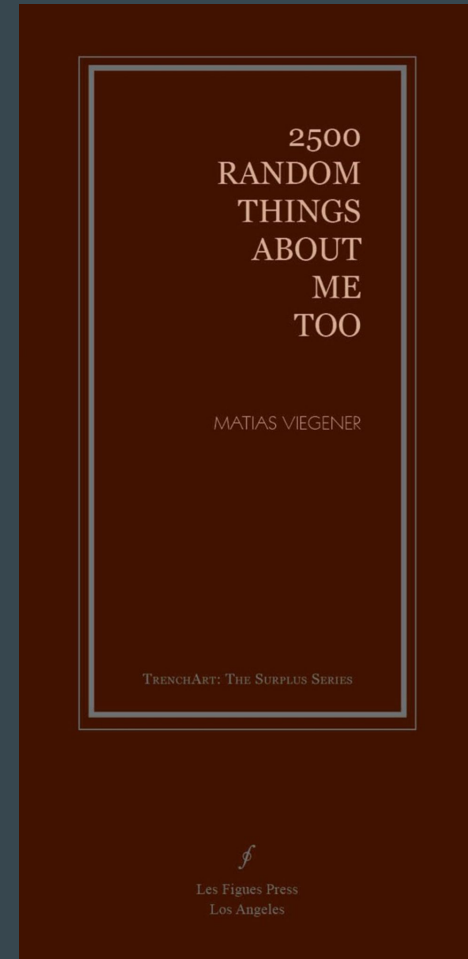
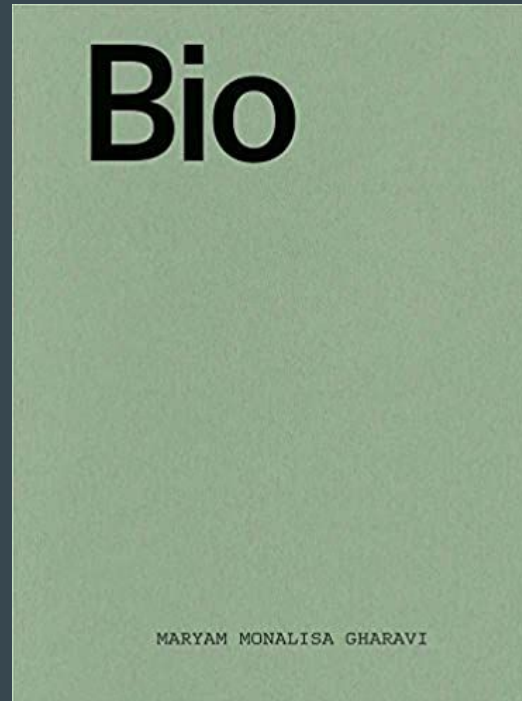
Saturday, 10:03-57 HO bourget creati munari russell v zeisel fantasy 11:12-21 David Kau Avant-Garde Mis reco 3:25-7 HOME OFFICE CO 10:25-11:03 HOME OFFICE Seriousness 8 pages Sunday, March 26, 2006 10:45-50 LIVING R NY Times Inherit Little Else Left 10:51-5 Searching for Dummies 10:55-6 In Club Land Neighbors Doesn't N 11:09 Over Budge and Overjoyed 11:10 Disco Balls and Scents Pink Elephant 11:11 Vows Dina Mandes and James Hayes Jr. Altschul Jennifer Chung, Jay Wilkins Naomi Fraenkel, Jay Godfrey 11:12-19 Here's an Idea: Let Everyone Have Id Valve 11:20-21 The Construction Loan as an Ow 11:28-9 A GOP Split on Immigati 11:35-37 Schools Cut Back c 11:38 NY Times M



conceptual/uncreative writing
(Craig Dworkin & Kenneth Goldsmith 2012)

archive as “Capitalist Garbage Bucket”
(Hal Foster 1993)

Anthology of posts/social media archive



Other archives

HUENENE SCHOOL DISTRICT
Hollywood Beach School

PUPIL PROGRESS REPORT

Dear Parents:

This report is to help keep you informed on the progress of Dana
If you desire more information prior to the scheduled conferencing period in _____, please feel free to request a conference.

READING - *Green light Go - Dana is having no serious reading problems at this time. She is becoming a good oral reader. Her attitudes toward reading are positive and she enjoys doing the follow-up work. I am happy to have her in my class.*

MATH - *Dana has completed her level (2) math book as well as an Individualized Math kit for second grade. She is working now at a third grade level with good success. Dana is a good math student, she does well.*

559 629 629
SHOPPING SPREE
281 W. 24TH ST., SUITE 152
YUMA, AZ. 85364

EARNINGS					
HOURS	AMOUNT	DESC.	HOURS	AMOUNT	DESC.
1100	3938	REG.			

CURR.	3938		264	
Y.T.D.	28640		1919	
	GROSS	INC. TAX	F.I.C.A.	S.D.I.

Detach and retain this statement.
This is a record of your earnings and deductions as reported.

inventory

Mon Catalogue

Ma lampe fluo

Equipée d'un tube économie d'énergie, ma lampe fluo me procure un éclairage d'ambiance très agréable et durable. Sa poignée articulée me permet de la transporter facilement et de me déplacer sans risque dans l'obscurité totale. Et pour parer à toute éventualité, elle est équipée d'une lampe rouge clignotante pour signal de détresse. Etanche à la pluie et aux projections d'eau, je la fais fonctionner sur piles.

Mon canapé

Telle une pièce de maître conçue avec un intense amour du détail, mon canapé, fruit du design contemporain, s'adresse à tous ceux qui, comme moi, ont le goût de la perfection et attachent de la valeur à la réalisation d'un style de vie personnel. Façonné à la main point par point par des tanneurs, selliers et bourreliers, mon modèle est un original : c'est le résultat d'un travail artisanal unique dans un cuir naturel d'exception. Car si ce que je possède me révèle, mon objectif n'est pas seulement de répondre à un souci utilitaire mais de donner une âme à mon mobilier.

Mon pouf-lit

Le jour, mon pouf-lit est une table basse ou un siège. Je peux aussi glisser mes revues dans une de ses douze poches latérales, y ranger ma télécommande et mes journaux... Mais lorsque j'hôte sa housse en coton, je le transforme en quelques secondes en un lit confortable.

inventory

*Espèces
d'espaces*

Georges Perec

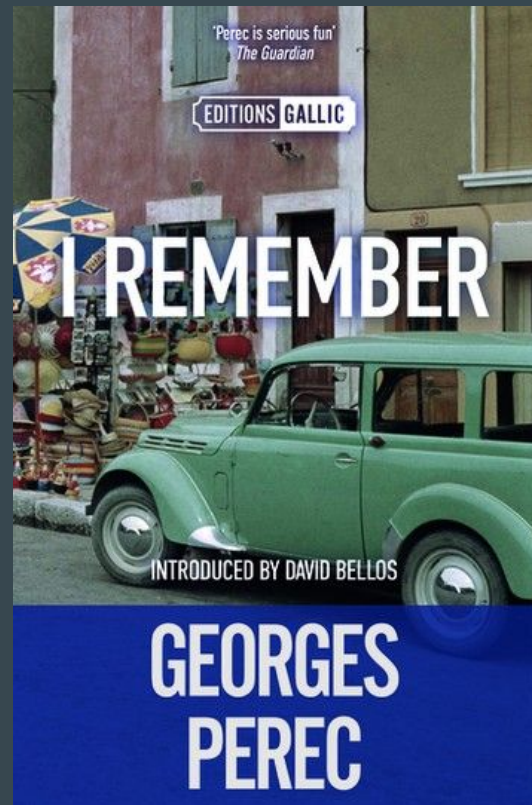
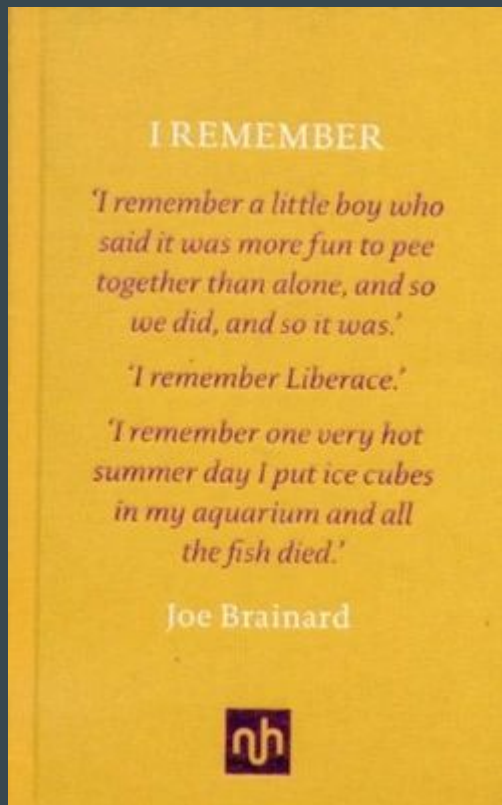
galilée

GEORGES PEREC

PENSER/CLASSER

HACHETTE

catalogue/list



I remember "no toilet paper", when it's too late.

I remember "B.L.T.'s that fall apart at the first bite.

I remember Halloween. And the annual problem of whether to wear a mask or to see. (Glasses)

I remember glasses on top of satin eye masks.

I remember, the day after Halloween, talk about car door windows getting soaped, and of lawn furniture appearing on unfamiliar porches.

I remember next door neighbors who don't keep up their lawns.

I remember a girl who could bend her thumb all the way back. And a boy who could wiggle one ear at a time.

I remember a lady almost talking my Mother into a set of Encyclopedias.

I remember starting a set of super-market Encyclopedias, but three was as far as we got.

I remember fantasies of someday reading a complete set of Encyclopedias and knowing *everything*.

I remember *enormous* dictionaries.

catalogue/list

LIDIA YUKNAVICH

The Chronology of Water

1987

The day my daughter was born, after I held the future stillborn and pink and rose-lipped in my shivering arms, lifeless tender, the nurse gave me tranquilizers and a soap and sponge. She guided me to a special shower. The shower had a stool and the spray came down lightly, warm. She said, you probably want to wash yourself. She said, you are still bleeding quite a bit. Ripped from vagina to rectum, sewn closed. I sat on the stool and melted into the water for over an hour. I bled, cried, peed, and vomited. I became liquid. I forgot myself. Finally she had to come back and save me "from drowning in there." It was a joke. It made me smile.

1990

Little tragedies are difficult to keep straight. They swell, cluster and swim in and out between one another, collect and pool in sinkholes of the brain. It's hard to know what to think of a life when you find yourself knee-deep, hard to hold it in your mind. You want to climb out, you want to explain how there must be some mistake. And then you see the waves without pattern, scooping up everyone, throwing them around like so many plankton, and you can only laugh at all the silly bobbings. Laughter can shake you out of deliriums. You need some hilarious vision to save you: once when I was standing naked murderous hate for a man with no memory. When memory does flash up it is sweet and kind.

Leonard Michaels In the Fifties

IN THE FIFTIES I LEARNED TO DRIVE
quently in love. I had more friends than now

When Khrushchev denounced Stali
blood, turned yellow, and lost most of his ha

I attended the lectures of the exceller.

Senator McCarthy ended his tenure. I imagined NYU would burn.
Miserable students, drifting in the halls, looked at one another.

In less than a month, working day and night, I wrote a bad
novel.

I went to school - NYU, Michigan, Berkeley - much of the time.

I had witty, giddy conversation, four or five nights a week, in
a homosexual bar in Ann Arbor.

I read literary reviews the way people suck candy.

Wayne Koestenbaum My 1980s

Les Fleuves m'ont laissé descendre où je voulais.

- ARTHUR RIMBAUD

I MET TAMA JANOWITZ ONCE IN THE 1980S. (WAS IT 1987?)
She probably doesn't remember our encounter. She was a visit-
ing fellow at Princeton, where I was a graduate student in English.
At a university gathering, Joyce Carol Oates complimented the
ostentatious way that Tama and I were dressed. Seeking system, I
replied, "Tama is East Village. I'm West Village."

* * *

I had little to do with art in the eighties. I saw Caravaggio in Rome,
and Carpaccio in Venice. I neglected the contemporary. For half
the decade I lived in New York City, and yet I didn't go to a single
Warhol opening. Missed opportunities? My mind was elsewhere.

* * *

catalogue/list

Annie Ernaux

Les années



—a bar and a jukebox that played Apache at Tally Ho Corner, Finchley

—a house at the very back of a garden, 35 avenue Edmond Rostand in Villiersle-Bel

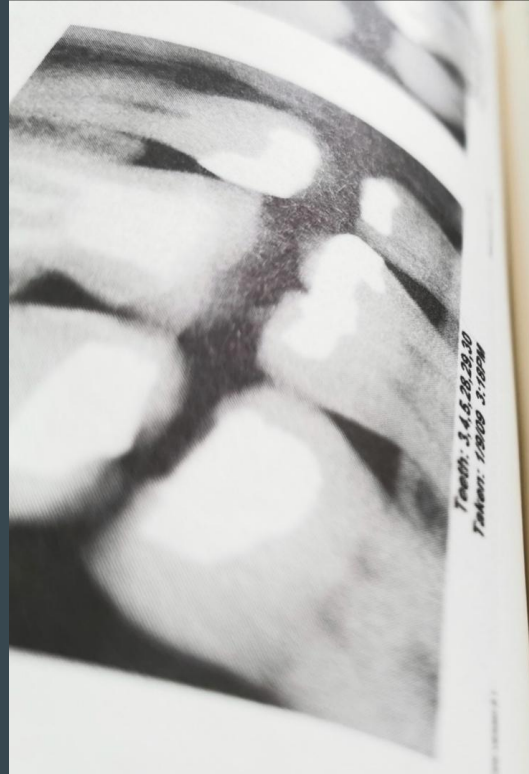
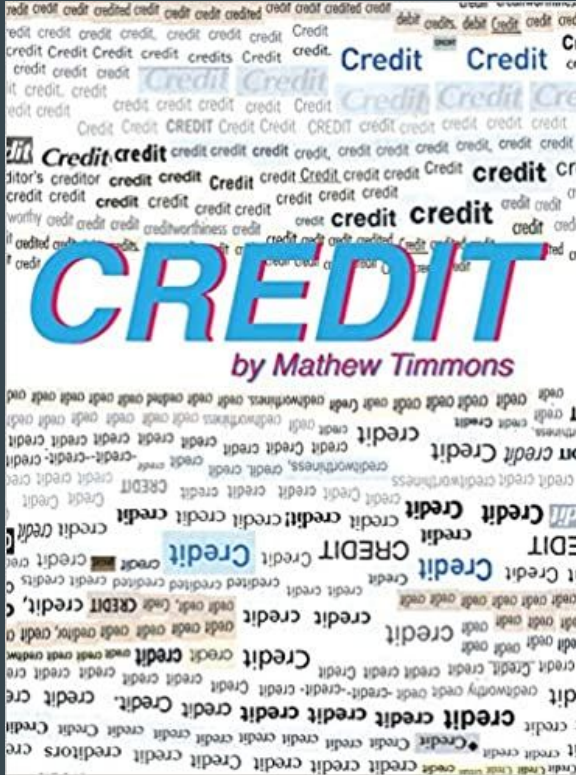
—the gaze of the black-and-white cat the moment the needle put her to sleep

—the man in pajamas and slippers who wept every afternoon in the lobby of the old folks' home in Pontoise, and asked visitors to call his son, holding up a piece of soiled paper on which a phone number was written

—the woman of the Bentalha massacre in Algeria in the photo by Hocine that resembles a Pietà

—the dazzling sun on the walls of San Michele Cemetery, seen from the shade of the Fondamenta Nuove

portfolio



08/01/08	INTEREST PAYMENT
08/01/08	INTEREST PAYMENT
08/01/08	INTEREST ADVANCE
08/01/08	REQUESTED PAYMENT
08/01/08	PRINCIPAL PAYMENT
08/01/08	INTEREST PAYMENT
08/01/08	PRINCIPAL PAYMENT
08/01/08	INTEREST ADVANCE
08/01/08	REQUESTED PAYMENT
08/01/08	PRINCIPAL PAYMENT
08/01/08	INTEREST PAYMENT
08/01/08	INTEREST PAYMENT
08/01/08	OTHER CHARGE ASSESSMENT
08/01/08	REQUESTED ADVANCE
08/01/08	PRINCIPAL PAYMENT
08/01/08	INTEREST ADVANCE
08/01/08	REQUESTED ADVANCE
08/01/08	PRINCIPAL PAYMENT
08/01/08	INTEREST PAYMENT

DISCLOSURE

Dana Teen Lomax



Accept your Chevron and Texaco Card today!

- Receive up to \$ [redacted] "Free Gas" credits*
- Total credits up to [redacted]¢ per gallon**

[redacted]
[redacted]
[redacted]

Dear [redacted]

We have reserved a Chevron and Texaco Credit Card especially for you. To accept this offer, simply complete and mail the brief acceptance certificate below or to get your card even faster, apply by internet at our secure web address with your Personal Promotion Number provided below in this letter.

As our thanks to you for accepting this offer, you will receive a \$ [redacted] "Free Gas" credit on your account each billing month that you make at least two purchases of [redacted] gallons or more on your card during the first four months after opening your account. You can earn up to \$ [redacted] in total "Free Gas" credits*, which could be as much as [redacted]¢ per gallon**.

Here are some of the benefits of having the card:

- Fast and convenient card acceptance right at the pump. Just insert your card, pump, and go!
- Accepted at all Chevron stations in the U.S. and Canada and at participating Texaco stations — more than [redacted] total locations. The card is also accepted at most Texaco Xpress Lubes.
- One convenient monthly statement for your Chevron and Texaco purchases, plus secure internet access to your account — check your purchases and pay bills online.
- No annual fee for the card; and, no finance charge if you pay your statement balance in full each month by the due date.

Chevron and Texaco gasolines with Techron™, unlike lower quality gasolines, are unsurpassed in preventing deposits that can reduce your engine's performance. Our gasolines were the first to be qualified as "TOP TIER" by BMW, GM, Honda and Toyota.

Take this opportunity to obtain the convenience of one card for two great brands, and enjoy your fuel credit earnings as a new credit card customer. We look forward to serving you.

Sincerely,

[redacted]
[redacted]
Director, Credit Card Marketing

For express application, go to
www.newchevrontexacocard.com
and enter your Personal Promotion
Number [redacted]

* Purchase [redacted] times or more each billing month on your card ([redacted] gallons minimum per purchase) during the first [redacted] months after opening your account and receive a \$ [redacted] fuel credit on your account each month (earn up to [redacted] total). The fuel credit offer is valid only if your response is received by the expiration date printed on the application.

** Total fuel credit earnings per gallon is based on [redacted] purchases of [redacted] gallons each billing month on your card for the first [redacted] months ([redacted] purchases x [redacted] gallons = [redacted]¢ per gallon).

You can choose to stop receiving "prescreened" offers of credit from this and other companies by calling toll-free [redacted]. See Prescreen & Opt-out Notice on the back of this letter for more information about prescreened offers.

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DETACH AND RETURN IN THE POSTAGE PAID ENVELOPE PROVIDED.

PRE-APPROVED ACCEPTANCE CERTIFICATE

Offer expires [redacted]

YES! I accept your offer of a Chevron and Texaco Card.
Send me [redacted] (number) card(s) in my name.

Please send a second card in the following name: _____

First _____ MI _____ Last _____

Address _____

City _____ State _____ Zip _____

Phone _____



Notice to Applicant: Printed on the back of the above letter are Provisions and a Summary of Credit Terms. By signing here, you acknowledge that you have read and agree to them.

Signature _____ Must be signed to be valid

Name _____

Must be supplied in order to process

Customer Number _____

Date _____

NOT TRANSFERABLE: Offer valid only for the person named. Please correct spelling errors. If your name has changed and is different than the address you appear on the application, please attach a copy of a legal document evidencing your name change, such as your driver's license, marriage license, or a court decree, reflecting your identity.

a3

Accept your Chevron and Texaco Card today!

- Receive up to \$ [redacted] "Free Gas" credits**
- Total credits up to 31¢ per gallon!****

[redacted]
[redacted]

Dear [redacted], We have reserved a Chevron and Texaco Credit Card especially for you. To accept this offer, simply complete a mail acceptance certificate below or to get your card even faster, apply by internet at our secure web address with your Personal Promotion Number provided below in this letter. As our thanks to you for accepting this offer, you will receive a \$ [redacted] "Free Gas" credit on your account each billing month that you make at least two purchases of [redacted] gallons or more on your card during the first four months after opening your account. You can earn up to \$ [redacted] in total "Free Gas" credits**, which could be as much as [redacted]¢ per gallon.*** Here are some of the benefits of having the card: - Fast and convenient card acceptance right at the pump. Just insert your card, pump, and go! - Accepted at all Chevron stations in the [redacted] and [redacted] and at participating Texaco stations - more than [redacted] total locations. The card is also accepted at most Texaco Xpress@ Lubes. - One convenient monthly statement for your Chevron and Texaco purchases, plus secure internet access to your account - check your purchases and pay bills online. - No annual fee for the card; and, no finance charge if you pay your statement balance in full each month by the due date. Chevron and Texaco gasolines with Techron™, unlike lower quality gasolines, are unsurpassed in preventing deposits that can reduce your engine's performance. Our gasolines were the first to be qualified as "TOP TIER" by BMW, GM, Honda and Toyota.

Take this opportunity to obtain the convenience of one card for two great brands, and enjoy your fuel credit earnings as a new credit card customer. We look forward to serving you. Sincerely, [redacted] Director, Credit Card Marketing. Purchase [redacted] times or more each billing month on your card ([redacted] gallons minimum per purchase) during the first [redacted] months after opening your account and receive a \$ [redacted] fuel credit on your account each month (earn up to \$ [redacted] total). The fuel credit offer is valid only if your response is received by the expiration date printed on the application. Total fuel credit earnings per gallon is based on [redacted] purchases of [redacted] gallons each billing month on your card for the first [redacted] months ([redacted] purchases x [redacted] gallons = [redacted]¢ per gallon).

For express application, go to www.newchevrontexacocard.com and enter your Personal Promotion Number [redacted]

You can choose to stop receiving "prescreened" offers of credit from this and other companies by calling toll-free [redacted]. See Prescreen & Opt-out Notice on the back of this letter for more information about prescreened offers.

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DETACH AND RETURN IN THE POSTAGE PAID ENVELOPE PROVIDED
PRE-APPROVED ACCEPTANCE CERTIFICATE VG TE-RWN Notice to Applicant: Printed on the back of the above letter are Provisions and a Summary of Credit Terms. By signing here, you acknowledge that you have read and agree to them.

Offer expires [redacted]
YES! I accept your offer of a Chevron and Texaco Card. Send me [redacted] (number) card(s) in my name.
Please send a second card in the following name:

First _____

MI _____

Last _____

Address _____

City _____ State _____ Zip _____

Phone _____

Signature _____ Must be signed to be valid

Name _____

Must be supplied in order to process

Customer Number _____

Date _____

CERTIFICATE OF

APPRECIATION

FOR OUTSTANDING CONTRIBUTION TO THE SPIRIT OF
BREAD & ROSES AND THE PEOPLE WE SERVE.

TO Dana Lomax

Cassandra K. Geyse
EXECUTIVE DIRECTOR

AUGUST 29, 2010
DATE



Bread & Roses®
By personal freedom through Love, Rise™

EXAMINATION FORM

NAME Dana Lomax AGE 47 DATE 12/18/09
Chief Complaint/History Blasphemy old, they seem weak. Take with her Current Glasses/Contacts sphere 01 axis prism add 8 yrs old

Rolls @ sign eye turns in when tired
Unaided \checkmark 20/400 ow Aided \checkmark 20/20-22 / 20/40-42
External: face lids, conj. sclera Normal
Pupils PERLLA swinging light Normal
Extraocular motions: Full Smooth

Fixations OD OS Keratometry Distortion? Cover Test late with + not collis NPC 5m
Color P.I.P. Stereo - Randot

Pursuits Retinoscopy Flare Subjective Eye balance 20/
OD 20
Saccades OS -3.50 -0.50 x 145 / 20 OS unable 20/

Phorometry - Distance EP or XP Hyper unable T.F./Notes Nce 2/25 Nse 2/20 Phorometry - Near ADD +1.50 20/20-
Hyper EP or XP BO +1.00/
NRA/PRA BXC

ANTERIOR SEGMENT left eye dominant
Lids Normal AC Normal
Iris
Cornea Tears
Lens Angles

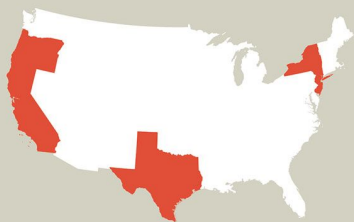
POSTERIOR SEGMENT
Disc Margins C/D's 0.1/0.1 Disc Visual Fields Normal see attach
Disc Color Goldman Applanation Tonometry Ed
Macula mm Hg at _____
Foveal Reflex +
DPA's Gtt Tropicamide 1% or 0.5%
 Gtt Phenylephrine 2.5%
 Gtt Paremjd
 Gtt Cyclopentolate 1%

ASSESSMENT Refractive No refractive error Hyperopia Myopia Astigmatism Presbyopia
Ocular Health Normal
Binocularity Normal
 Oculomotor Dysfxn
 Accomodative Insuffic
 Binoc Vision Disorder

PLAN
 Refraction above
 Rx OD
 OS
Patient Education: advised handout
Return Visit 1 year 2 years

computation

STATES VISITED



CA / OR / TX / NY / NJ

AIRMILES TRAVELLED

59,572



PHOTOGRAPHS PER COUNTRY



FLIGHTS

18

AVERAGE DISTANCE

3,310

DAYS SPENT ABROAD



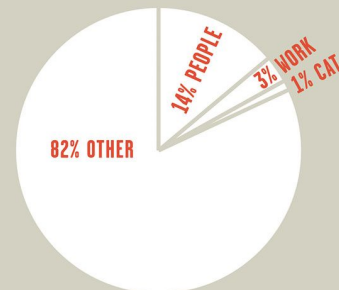
DIGITAL PHOTOS

3,754

ANALOG PHOTOS

0

PHOTOGRAPHIC SUBJECTS



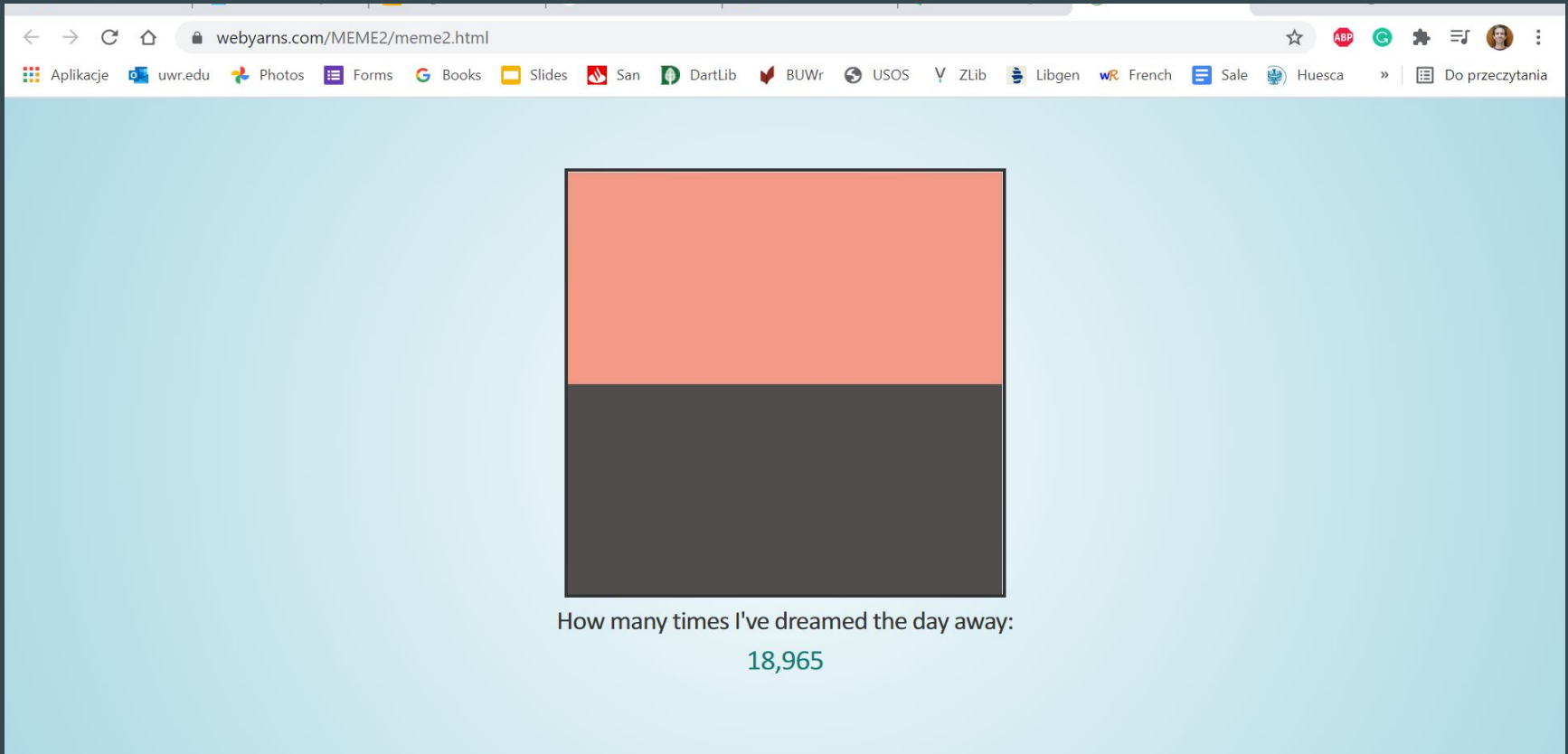
computation

“Subtotals”

Gregory Burnham

Number of refrigerators I've lived with: 18. Number of rotten eggs I've thrown: 1. Number of finger rings I've owned: 3. Number of broken bones: 0. Number of Purple Hearts: 0. Number of holes in one, big golf: 0; miniature golf: 3. Number of consecutive push-ups, maximum: 25...

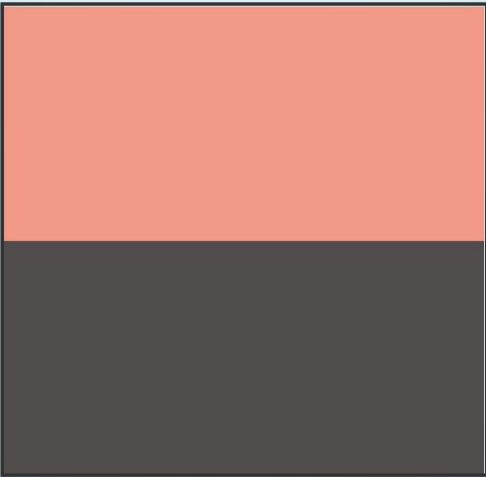
computation



The image shows a screenshot of a web browser displaying a meme. The browser's address bar shows the URL `webyarns.com/MEME2/meme2.html`. The browser's toolbar includes various icons for navigation and extensions. The main content of the page is a large square divided horizontally into two equal halves: the top half is light red and the bottom half is dark grey. Below the square, the text reads "How many times I've dreamed the day away:" followed by the number "18,965" in a teal color.

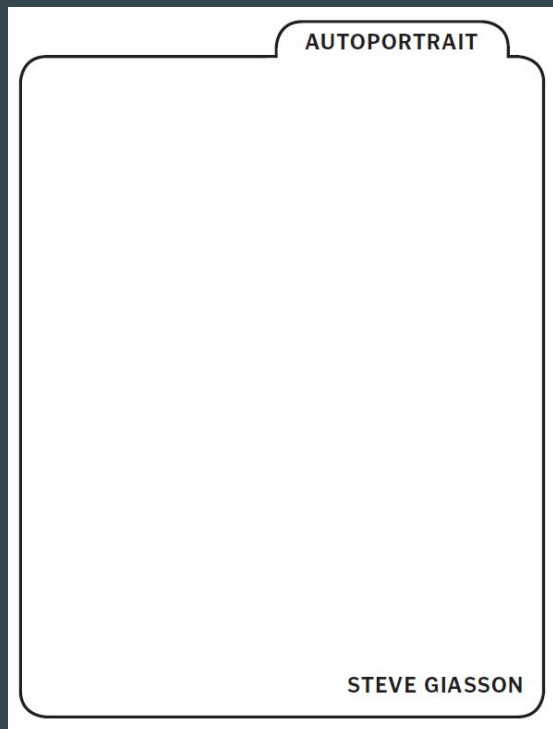
webyarns.com/MEME2/meme2.html

Aplikacje uwr.edu Photos Forms Books Slides San DartLib BUWr USOS ZLib Libgen French Sale Huesca Do przeczytania



How many times I've dreamed the day away:
18,965

computation



23 cm x 16 cm
62 cm

transcript

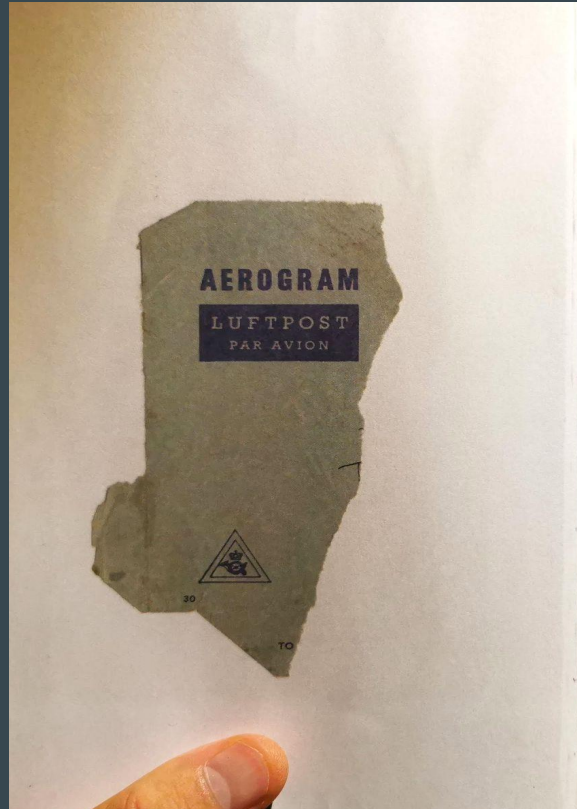
SOLILOQUY

KENNETH GOLDSMITH

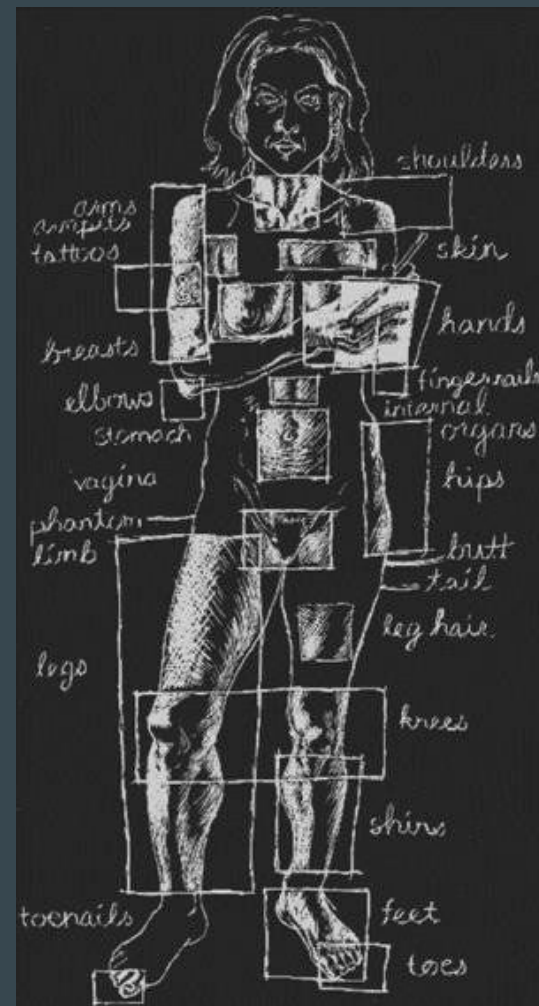
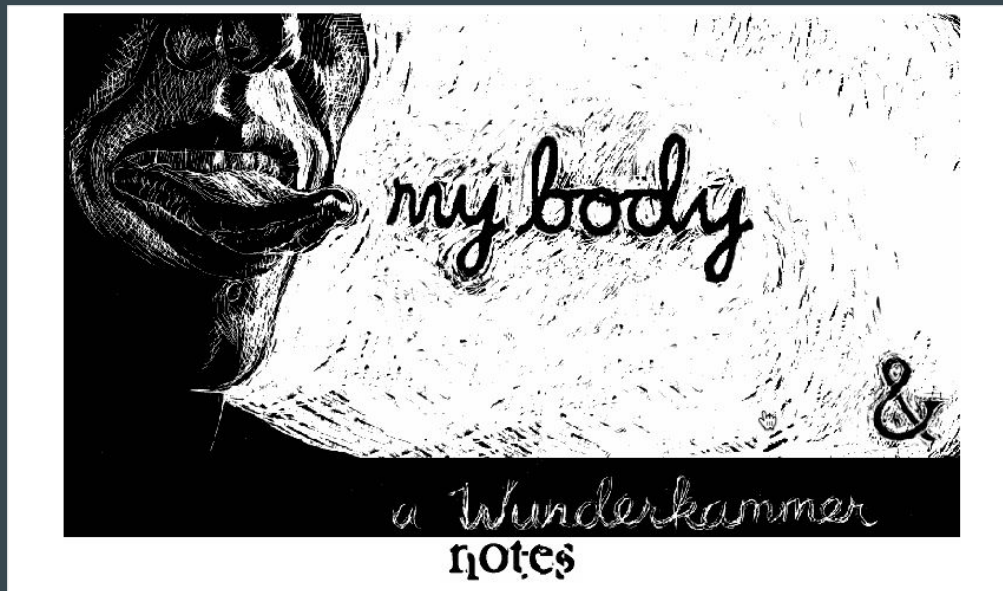
...yeah yeah yeah. That's for you, yes, that's for you.
out in whatever way I can and also if you guys are interested
in getting a site done I'm available for that. Tell Mark, I
uh, it depends really how deep you want to go and how
you know, how big how big you want to go I mean something
can be very very simple very quickly something could
be done very very complicated and could take a long time.
It really it's not an easy question to. Which one? Yours? Well
I'm a I'm a natural collector I'm naturally a collector and a
cate categorizer 3, 3, you know, 3 years worth of collecting
so. But you'll read about it. The article is all about this book
and, you know, if you want I'll just do a print out for you, it's
fun. It's only 600 you're not going to read the whole thing
's impossible to read I mean you can't read it start to finish.
Alright, well, do be in touch. Do you have email, you per-
sonally? Well, I have I I maintain an AOL account. I I think
think they're great. Why why don't you give me yours and
I'll oh you have it on there, OK. Well, I'll tell you also if
I can recommend a before you are set up in the office
should consider, um, you should sort of consider where

...yeah. I like the...
here because of...
interesting because Douglas...
me to put up first are like what he...
important books and these are? I don't know...
anything about them. Are they good? So tell him that, I
mean, cause he'll be flattered because it's a great press and
and Douglas, you know, sent this as being. Alright you guys.
Good to meet you. Be in touch. See you around and if you
OK, bye-bye. What? Sure. OK, bye. Hey Doug it's Kenny G.
How ya doin'? OK is Ken around? OK. Hey. Right. So hi.
How ya doin'? Yeah, how's everything going. Hope to see
you sometime soon. I hope we can hang out or do some-
thing. When you said Harry took his first bike ride what did
that mean? You put him on the back of your bike? Cool. Oh.
Cool cool, Ken, I haven't seen him in so long. So let's get
together at some point soon OK? You know, at any rate, why
doesn't this guy have a phone? Is he the guy the guy who like
plays Zappa and jazz and he's black he was like with BGO we
he, yeah, OK. Good good. Well that would be perfect. We're
going to Greece, Cheryl and I. Great. Yeah great. Very good.
Oh boy, do you think he it's. Do you think he'll he'll he'll be
able to cover for the shifts? Great great. OK. Well those a
the two dates. OK good. Well it's extremely political as you
said today earlier. Yeah. No no you did. I suggested and
think you reiterated that that we owe a lot of people favo

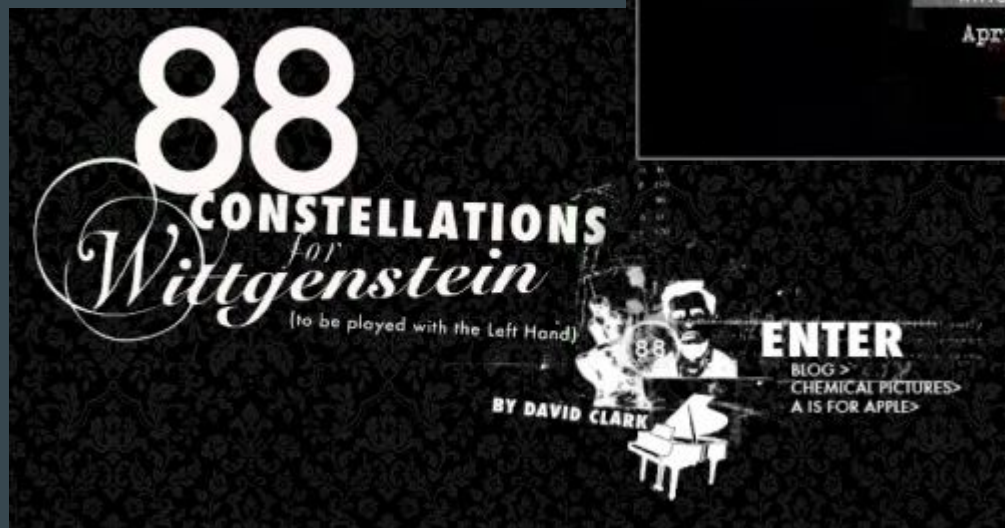
scrapbook

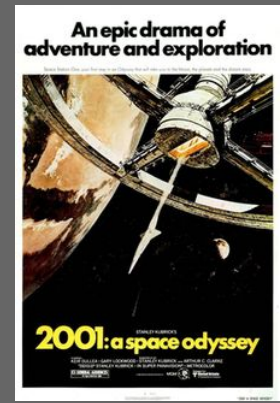


digital database

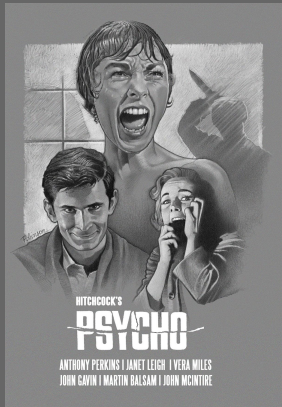


digital database

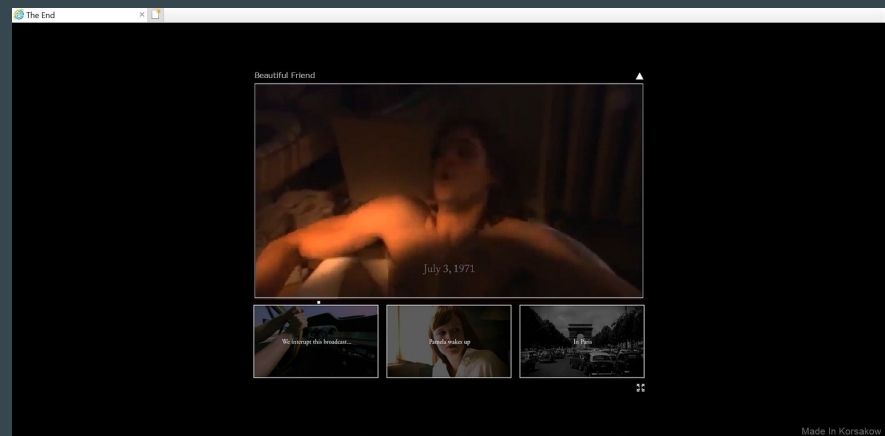
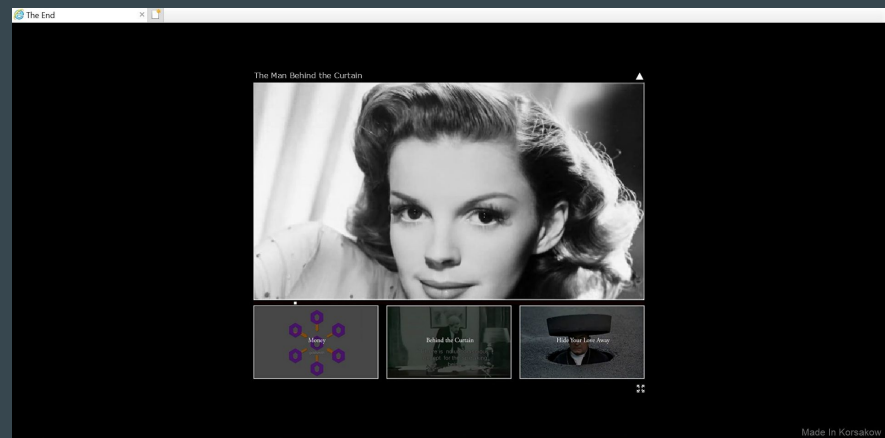
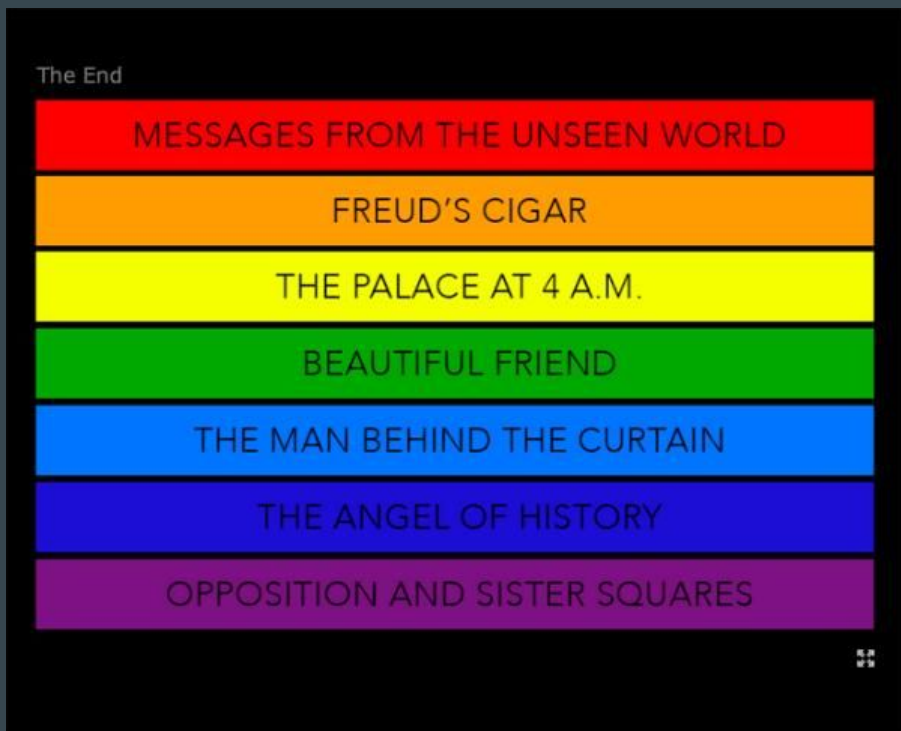




I use the facts of Wittgenstein's life not to create a portrait with an internal consistency but instead to emphasize the **external relations** of his life to the outside world.



digital database



the self

- fragmentation
- consumer behavior
- uniformity vs uniqueness/individuality
- data

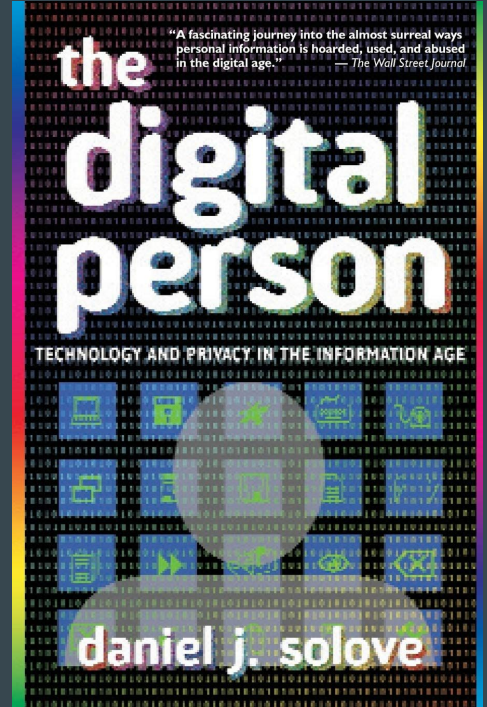
“the classical, rounded biographical portrait is replaced by new, dynamic, and interchangeable fragments”

Katharina Prager and Vanessa Hanneschläger

aggregation effect



Similar to a Seurat painting, where a multitude of dots juxtaposed together form a picture, bits of information when aggregated paint a portrait of a person.





[M]ost of us, to be honest, are just a collection of bits that don't make sense. It's a nice idea that there's a coherent self in each of us with a story that another person could tell but it's a fiction.

Anne Carson

the self

- fragmentation
- consumer behavior
- uniformity vs uniqueness/individuality
- data



the self

- fragmentation
- consumer behavior
- *uniformity vs uniqueness/individuality*
- data

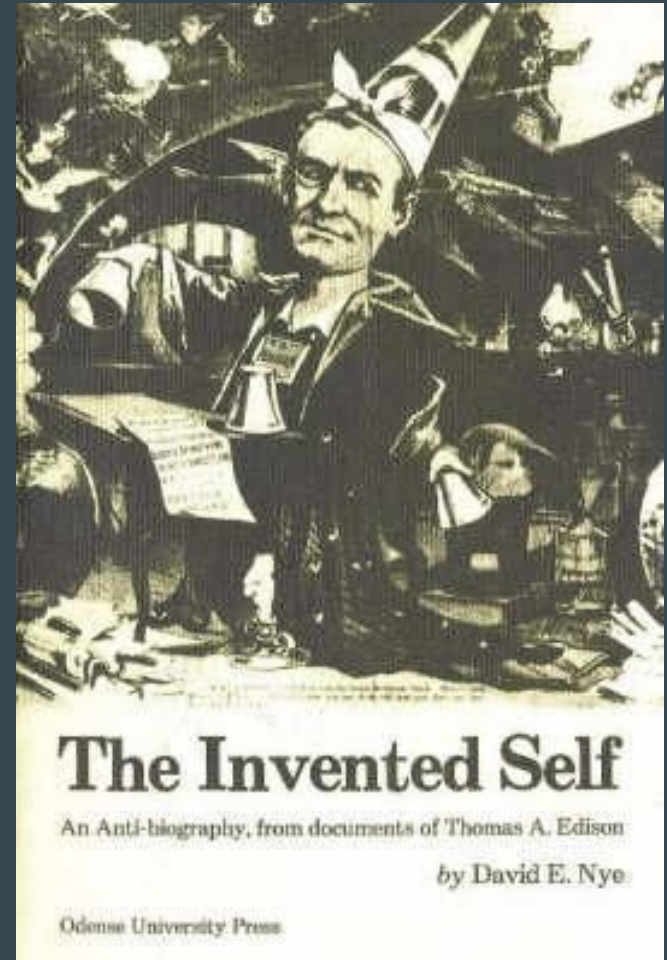
the self as a network

“The individual ceases to exist as a unitary object and becomes only a series of meeting points, a pattern of possibilities, a set of relationships”

(David E. Nye)

“This dissolving of the subject can be represented in the form of a network”

(Prager & Hanneschläger)



the self

- fragmentation
- consumer behavior
- uniformity vs uniqueness/individuality
- data



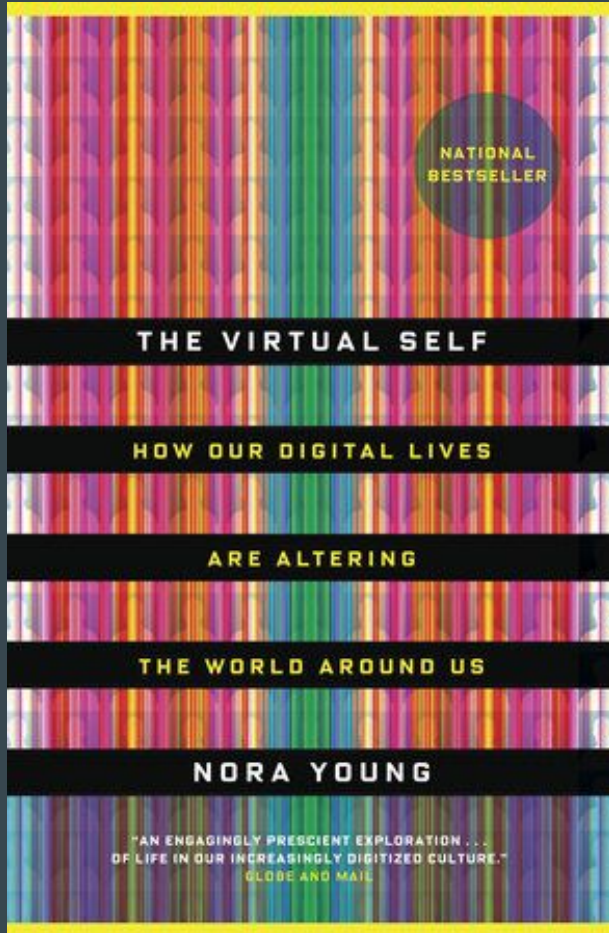
For a certain type of person, data is the most important thing you can **trust**.

Computers **don't lie**. People lie.

Once you know the **facts**, you can live by them.

Numbers make problems less resonant emotionally but **more tractable intellectually**.

Quantifying self



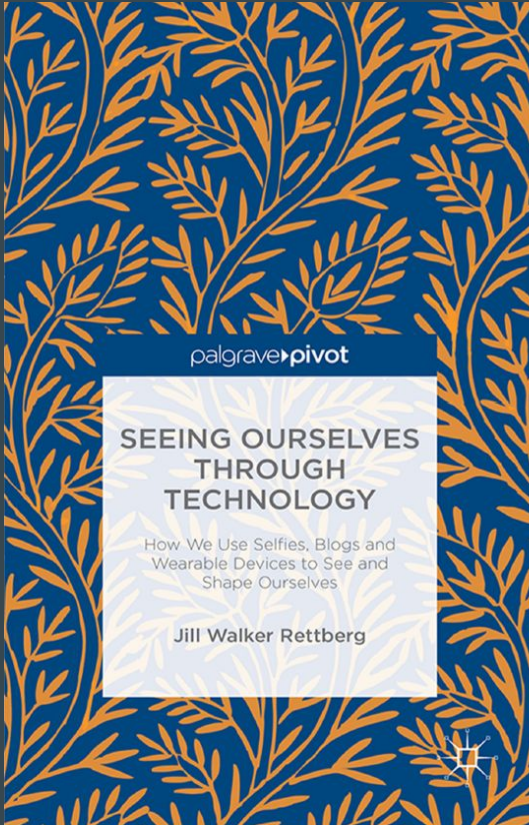
We are a culture **drunk on numbers**.

Perhaps it's that as humans we have a collective predisposition toward what's called apophenia, a **tendency to see patterns in random data**. The pattern of our data seems to carry an explanatory power, a sense that life isn't random or arbitrary, that, over time, the trivial acts of our mundane daily life shape a picture of who we are. We see our data bloom into patterns like a kind of emergent intelligence, becoming a self-generated portrait.

computational self

We routinely use the computer as a metaphor for human thought, even though we know that human memory doesn't work the same way computer memory does. We believe that we are **knowable through objective, data-driven information**.

The computational view of the self doesn't leave room for that which is not reducible to being computed.



Quantitative self-representations can be like visualisations of big data, in that they, represent ‘a **fantasy of knowing**, or total knowledge’ (McCosker and Wilken 2014).

Dataism is José van Dijck’s term for the common assumption that people and behaviours can be adequately represented by quantitative means and ‘big data.’

Neither data nor photographs are truly ‘pieces of the world’ devoid of interpretation. They are **representations**, but ones that we tend to find more authoritative than more obviously qualitative representations.

We use the data to **adjust the stories we already tell ourselves** about our lives, and we use our stories about our lives to adjust, excuse or understand our data.