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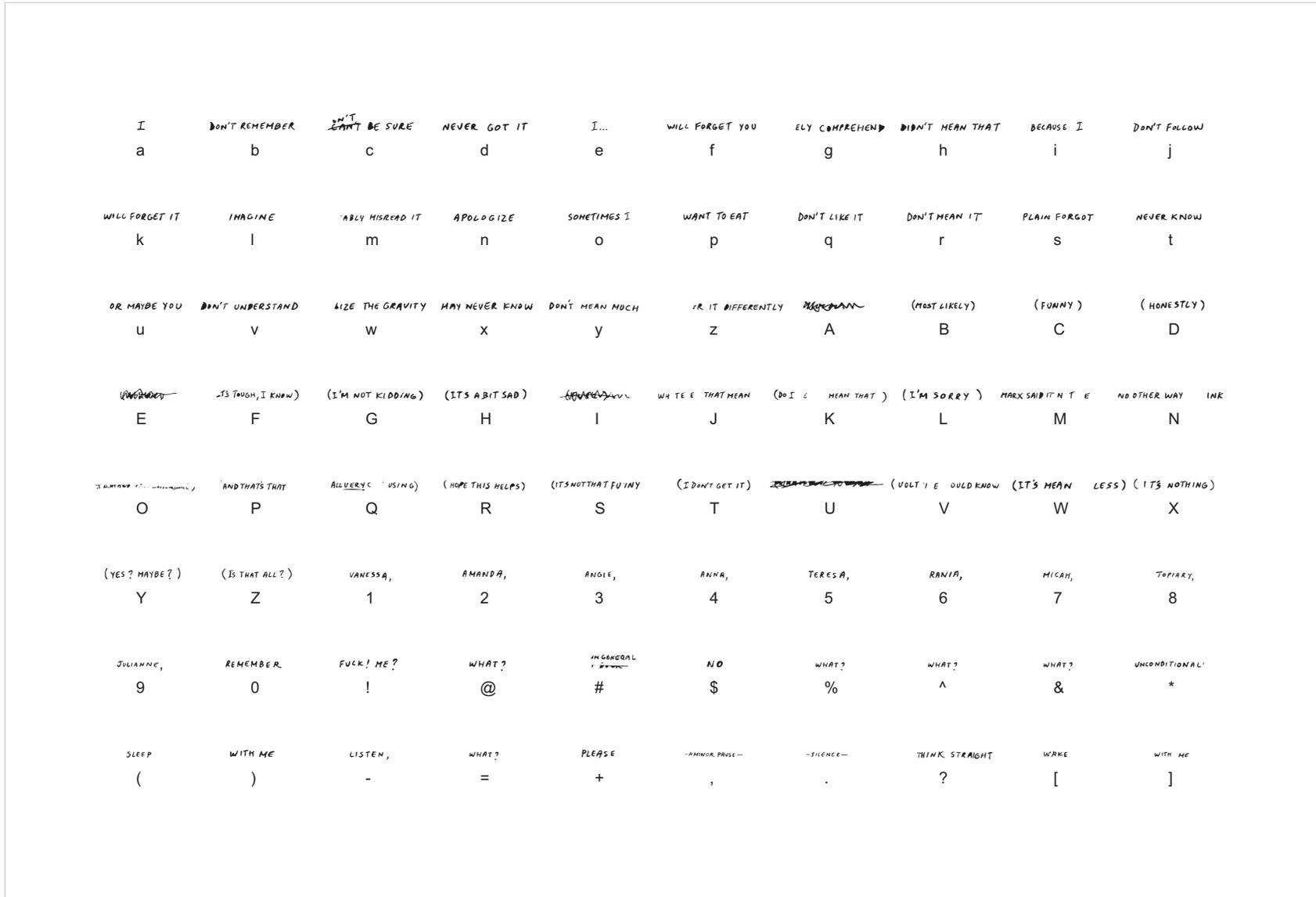
————— www.nationalphilistine.com/alternumerics/ —————

I don't know why I began to mutilate fonts into forms that both reduce and expand its territory. It wasn't as if language had stopped working for me. But I wanted more. I got greedy. I wanted language to work for me and no one else. For Mac and Windows.

————— Paul Chan (2000-2005) —————

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

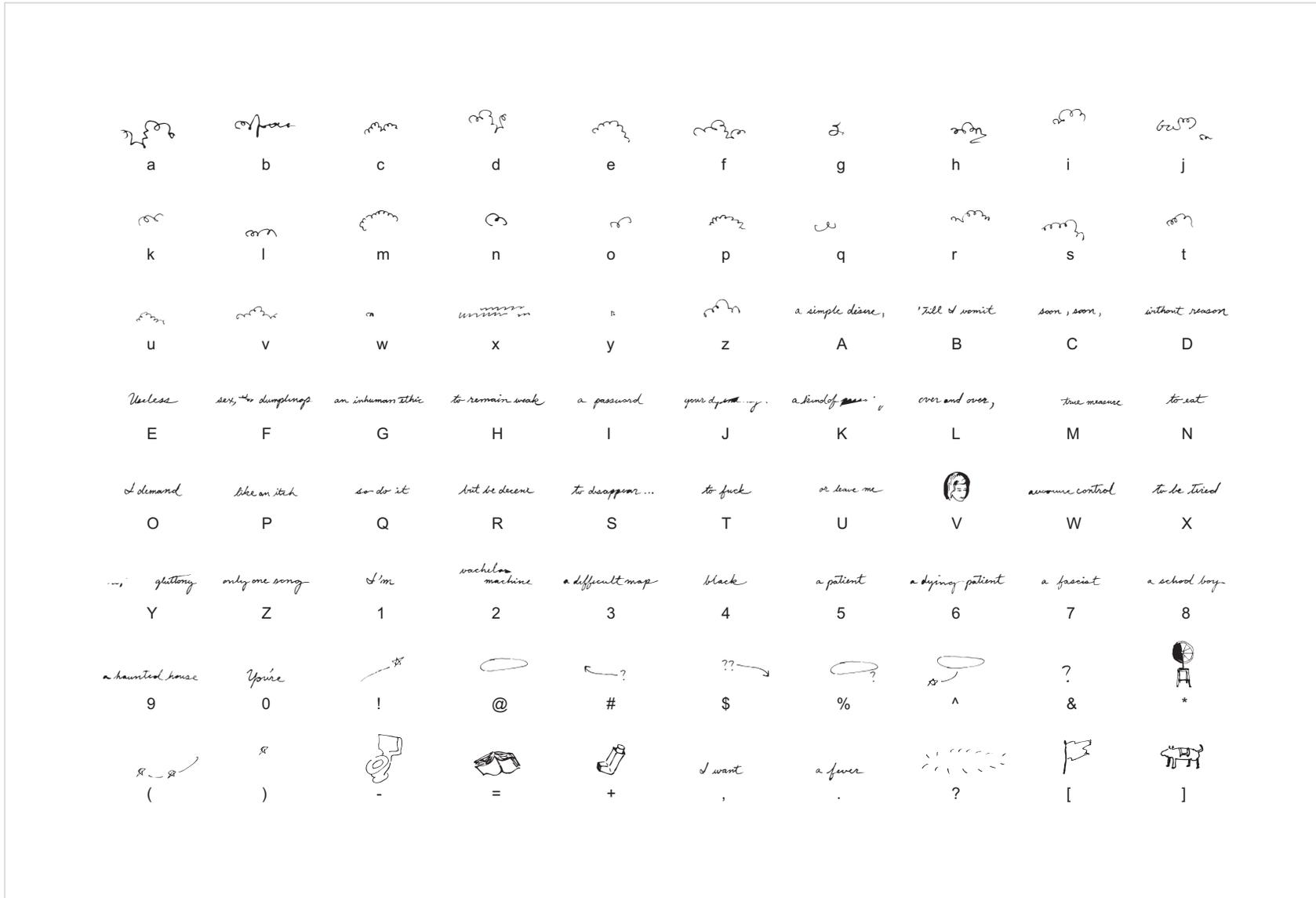
What is it like to write like me? You don't even know me. Lowercase letters are phrases I think I say in conversations. Uppercase letters are parenthetical comments based on what I think I say in conversations and common mistakes I make when writing. Numbers are names of friends, family, and former lovers. Punctuations are incidental words I use to feign interest, confusion, or indifference.

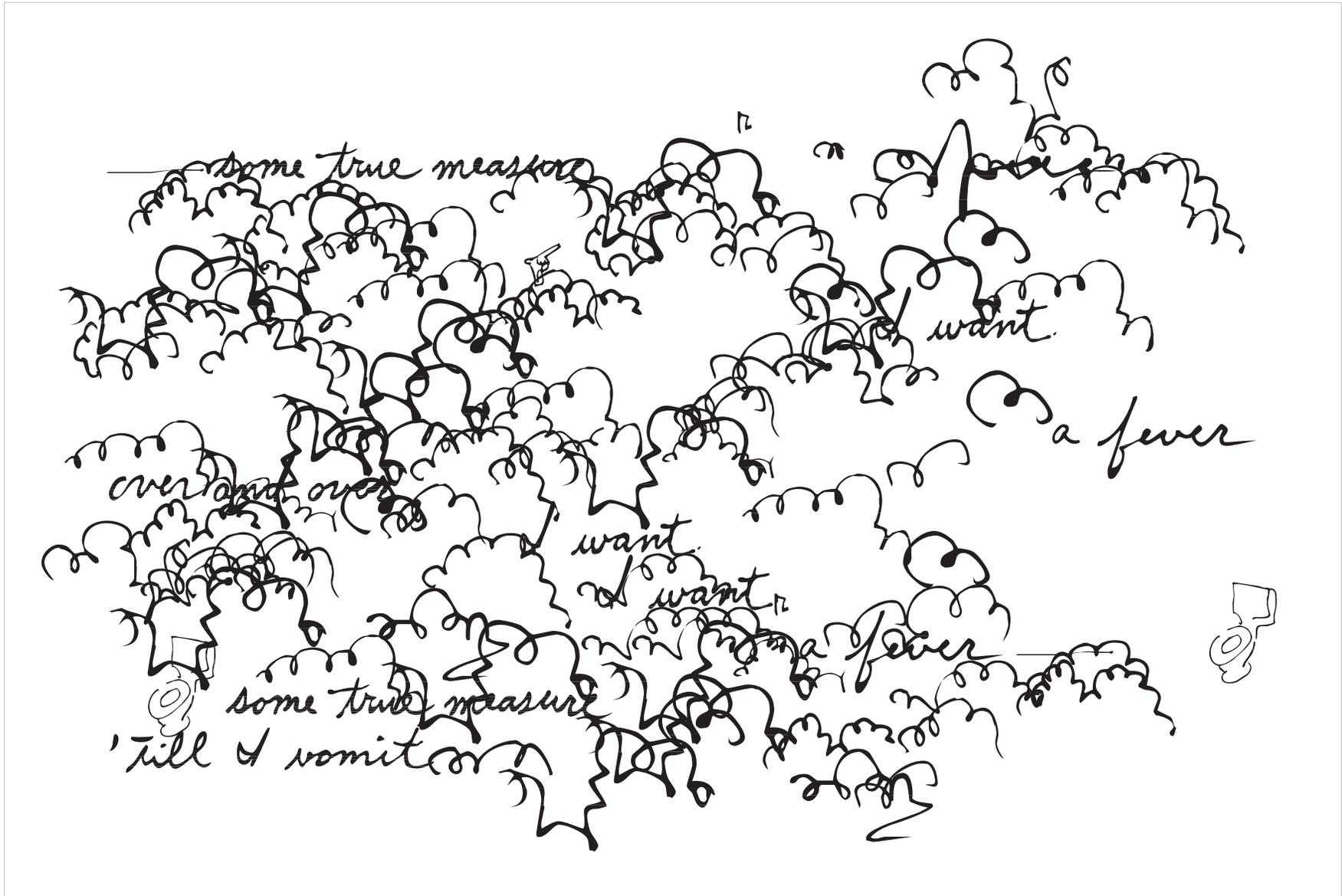


Self Portrait as a Font_Print (2001), 44" X 30", Screenprint on Stonehenge white paper, edition of 12

Self Portrait as a Font_Cursive (truetype font and screenprint, 2002)

I often forget the contents of my dreams, both the day kind and the night. This font helps me remember what I was in my dreams and what I wanted. Lowercase letters drawing marks I make when I daydream. Uppercase letters are comments and phrases I heard or thought I heard during dreams. Numbers are things and people I have been in my dreams. Punctuations are objects that have appeared as props in my dreams.





An email about Blanchot (2005), 50" X 30", Screenprint on Stonehenge white paper, edition of 12

to remain weak
like an itch ~~or~~ want.

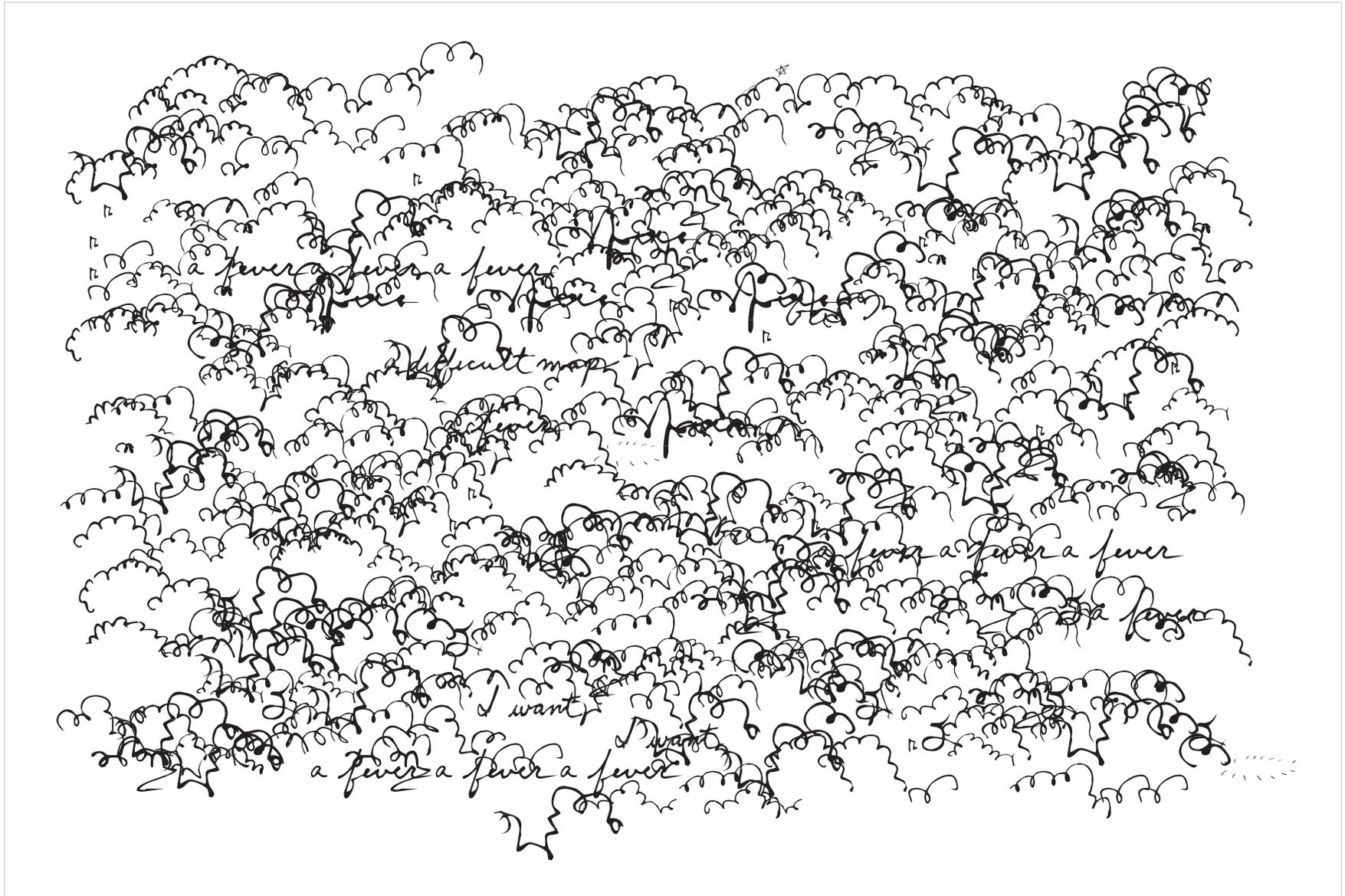
to fuck

I demand
to fuck

a fever

~~to demand~~ ~~to fuck~~
I'm a machine ~~of~~ machine I'm Yours black

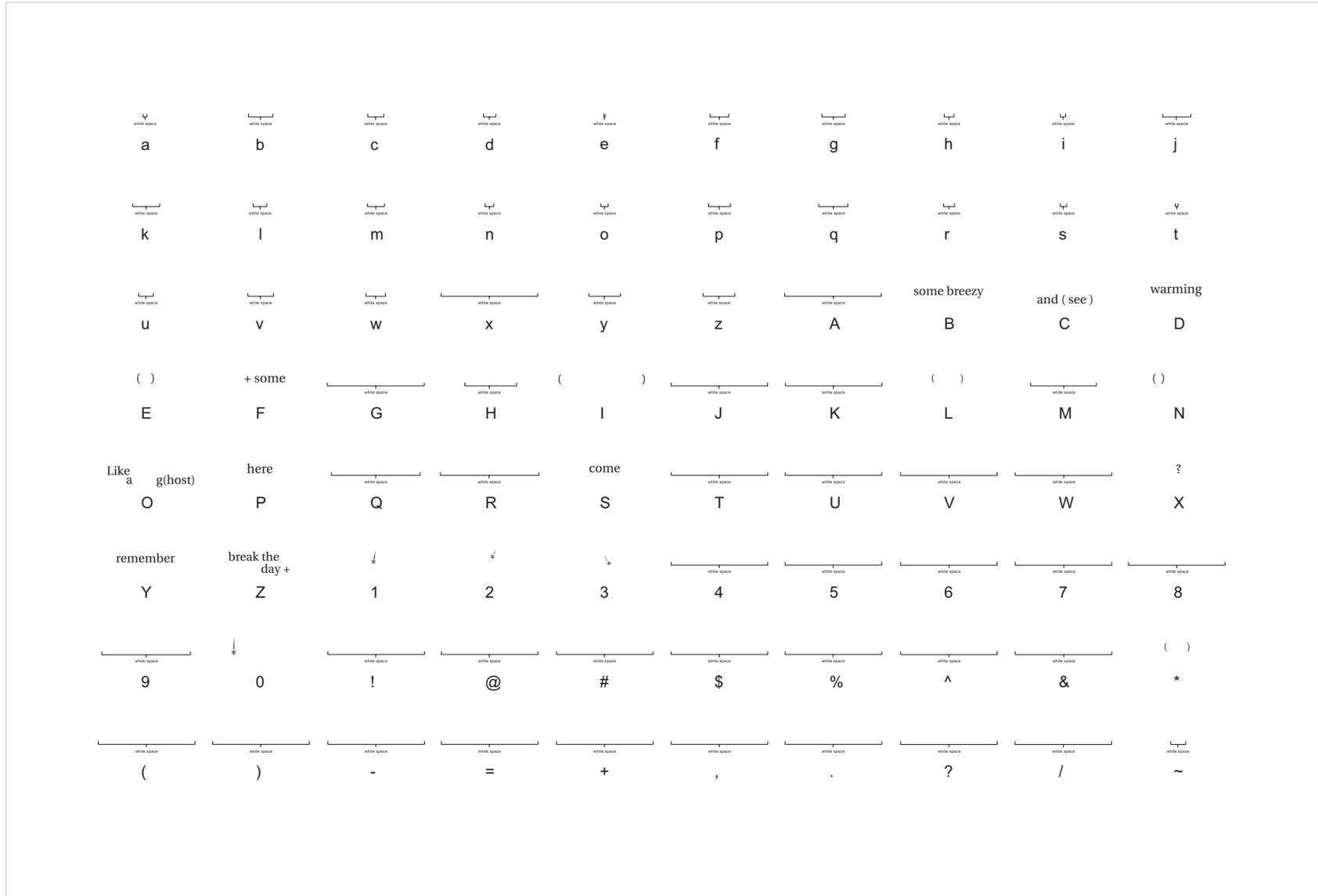
a fever like an itch



An email from Aviv (2002), 50" X 30", Screenprint on Stonehenge white paper, edition of 12

Blurry but not blind —after Mallarmé (truetype font and screenprint, 2001)

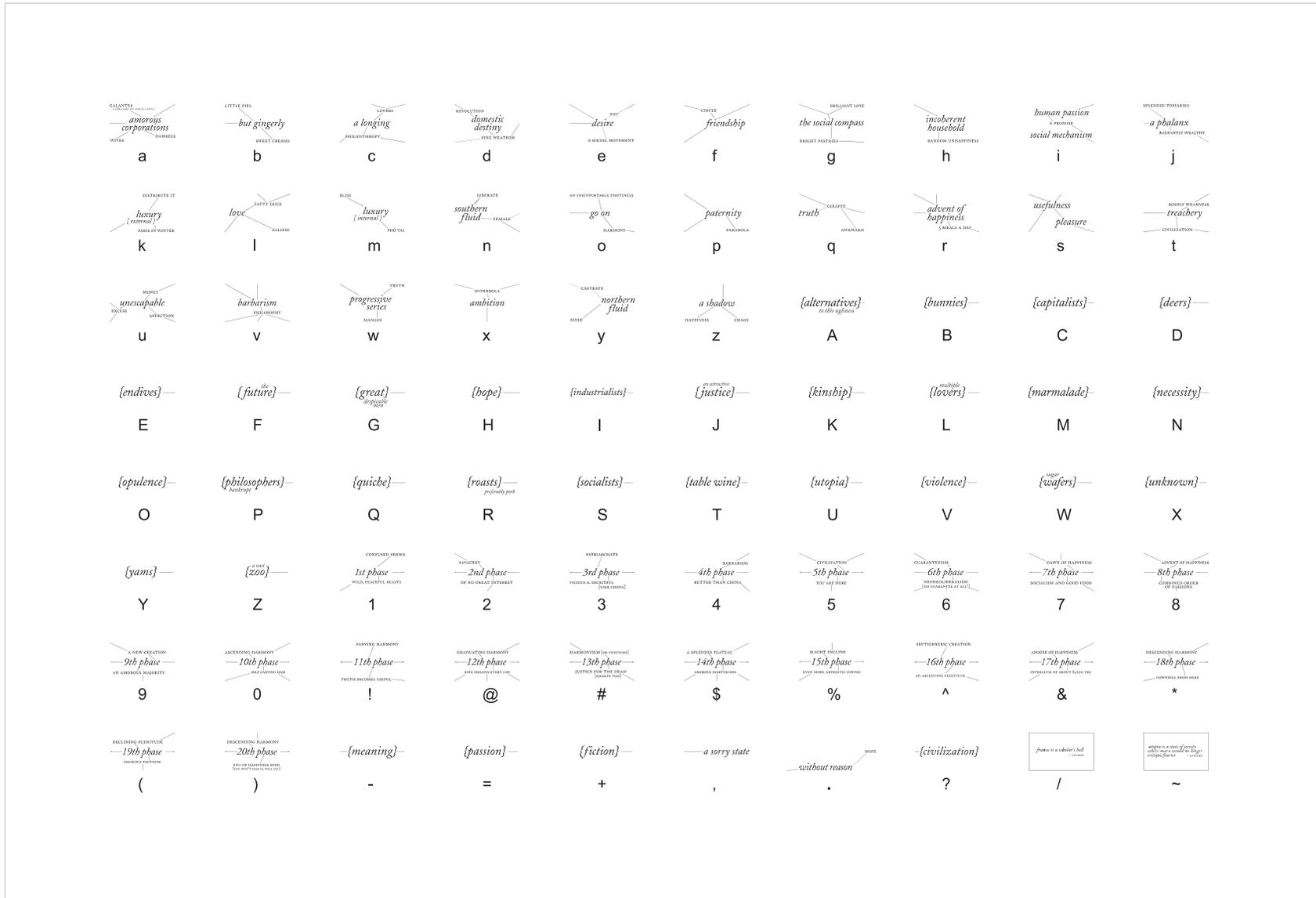
“The imperfection of languages consists in their plurality, the supreme one is lacking: thinking is writing without accessories or even whispering, the immortal word still remains silent; the diversity of idioms on earth prevents everybody from uttering the words which otherwise, at one single stroke, would materialize as truth.” —Stephen Mallarmé. This font formalizes Mallarmé’s insight that silence is the true universal language. Lowercase letters are empty kerning spaces of varying lengths. Uppercase letters are empty kerning spaces and typographic symbols inspired by Mallarmé.



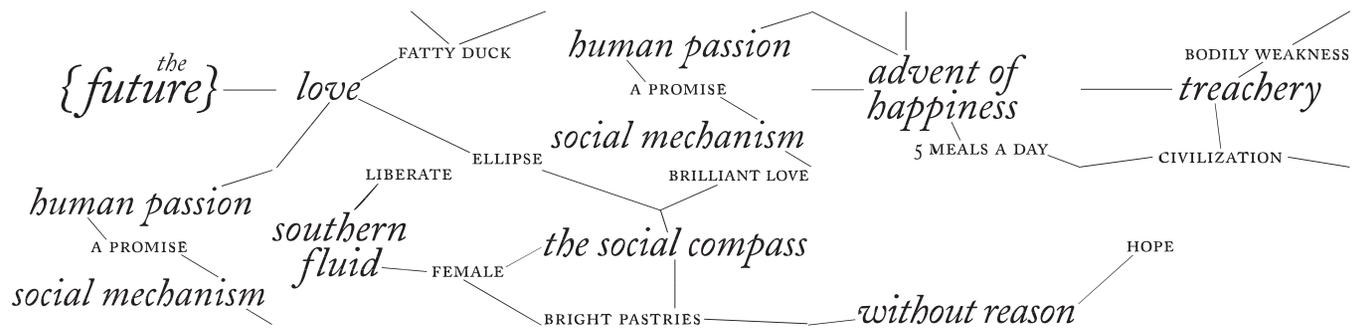
Blurry but not blind —after Mallarmé (2001), 44" X 30", Screenprint on Stonehenge white paper, edition of 12

The Future Must Be Sweet —after Fourier (truetype font and screenprint, 2001)

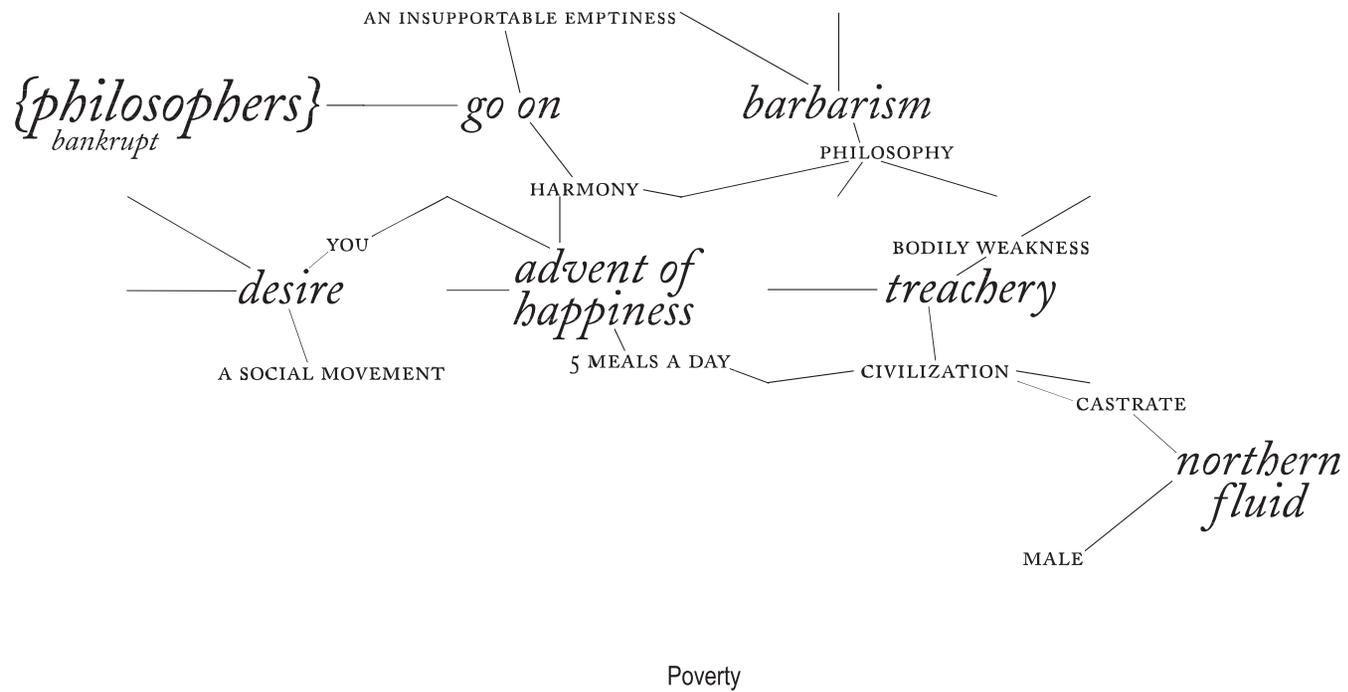
Utopian Socialist Charles Fourier believed the world should be organized around our pleasures. Politics become the body that regulates and maximizes our desires by ensuring every one equal access to affection, justice, and exquisite food. This font reinterprets Fourier's philosophy into a textual-graphic system and gives form to the unique connections Fourier made between radical politics and utopian desires. Different relationships between the letters (and words) develop based on simple changes in word processing: point size, page width, leading and kerning.



The Future Must Be Sweet (2001), 44" X 30", Screenprint on Stonehenge white paper, edition of 12



Flirting.



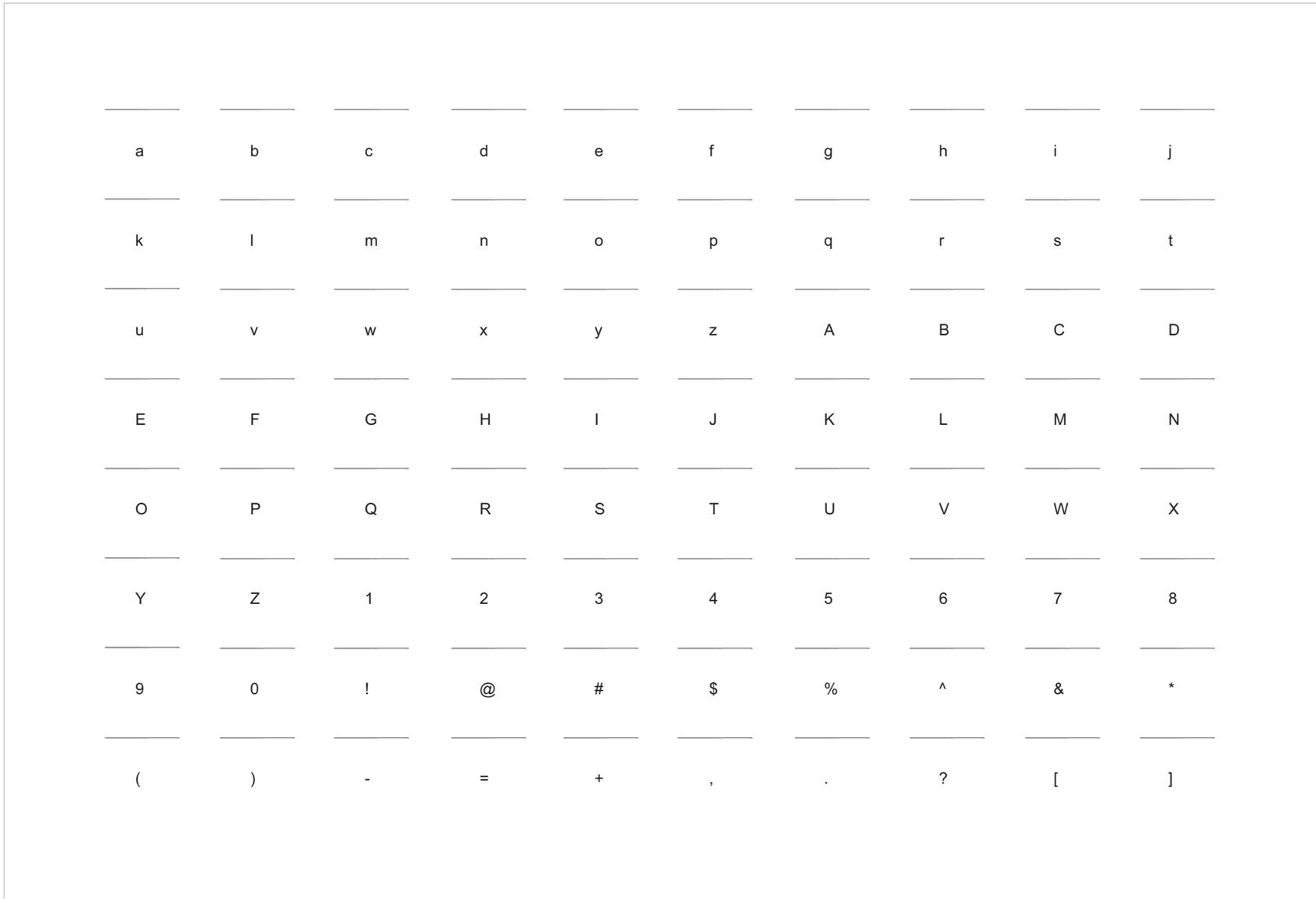
Map of the future 2 of 4 (2001), 44" X 30", Screenprint on Stonehenge white paper, edition of 12



Was Lacan wrong?

The river, gone (truetype font and screenprint, 2005)

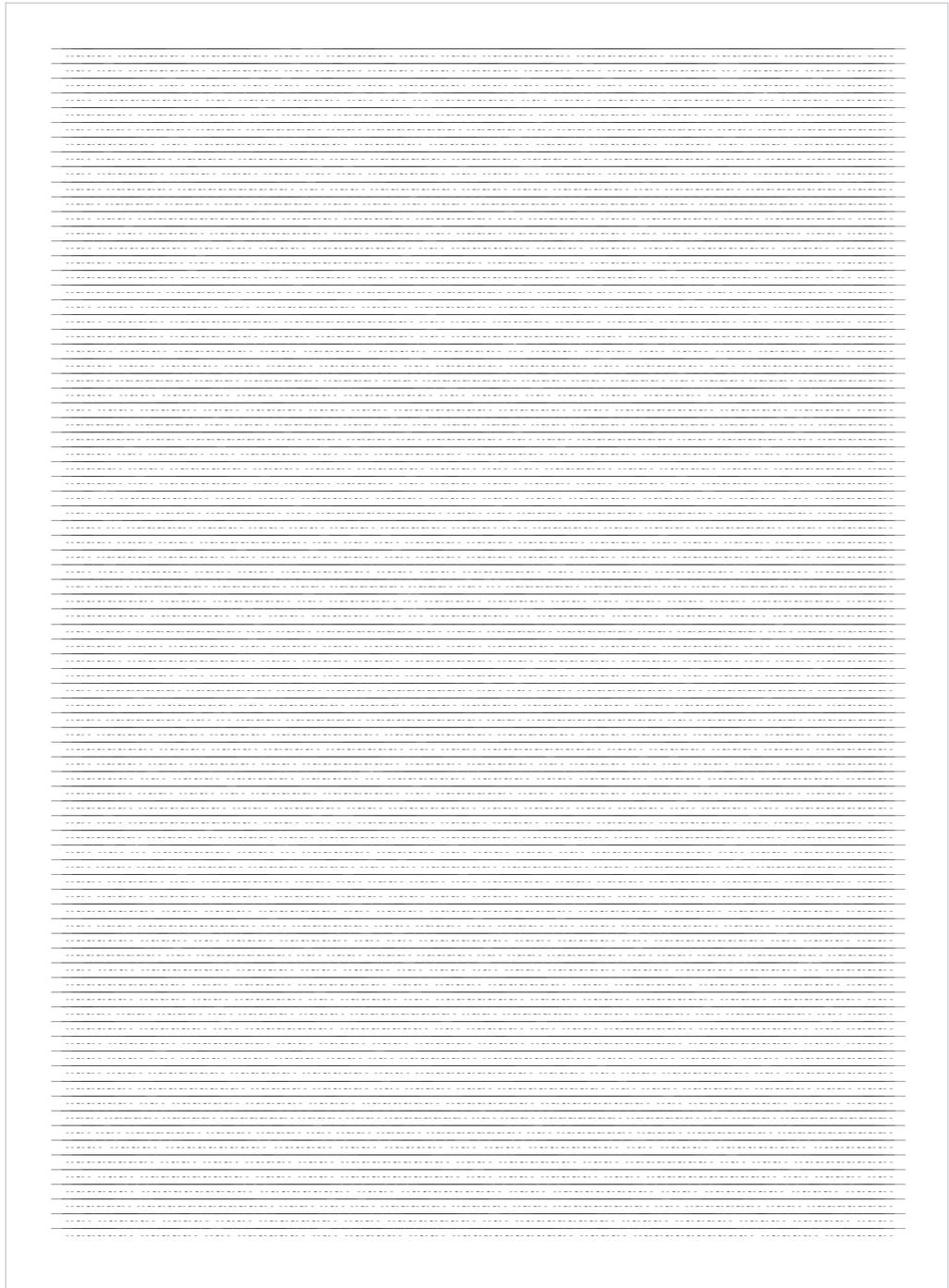
This font also eulogizes the passing of Agnes Martin (1912-2004), painter, mystic, writer. "I paint to myself. It comes from outside. I don't believe in that inner stuff. You sit and wait," She once said.



The wave, gone (truetype font and screenprint, 2005)

This font eulogizes the passing of Agnes Mairtin (1912-2004), painter, mystic, writer. "I suggest to artists that you take every opportunity of being alone," She once said.





A love letter from Heloise to Abelard (2005), 22" X 30", Screenprint on Stonehenge white paper, edition of 12

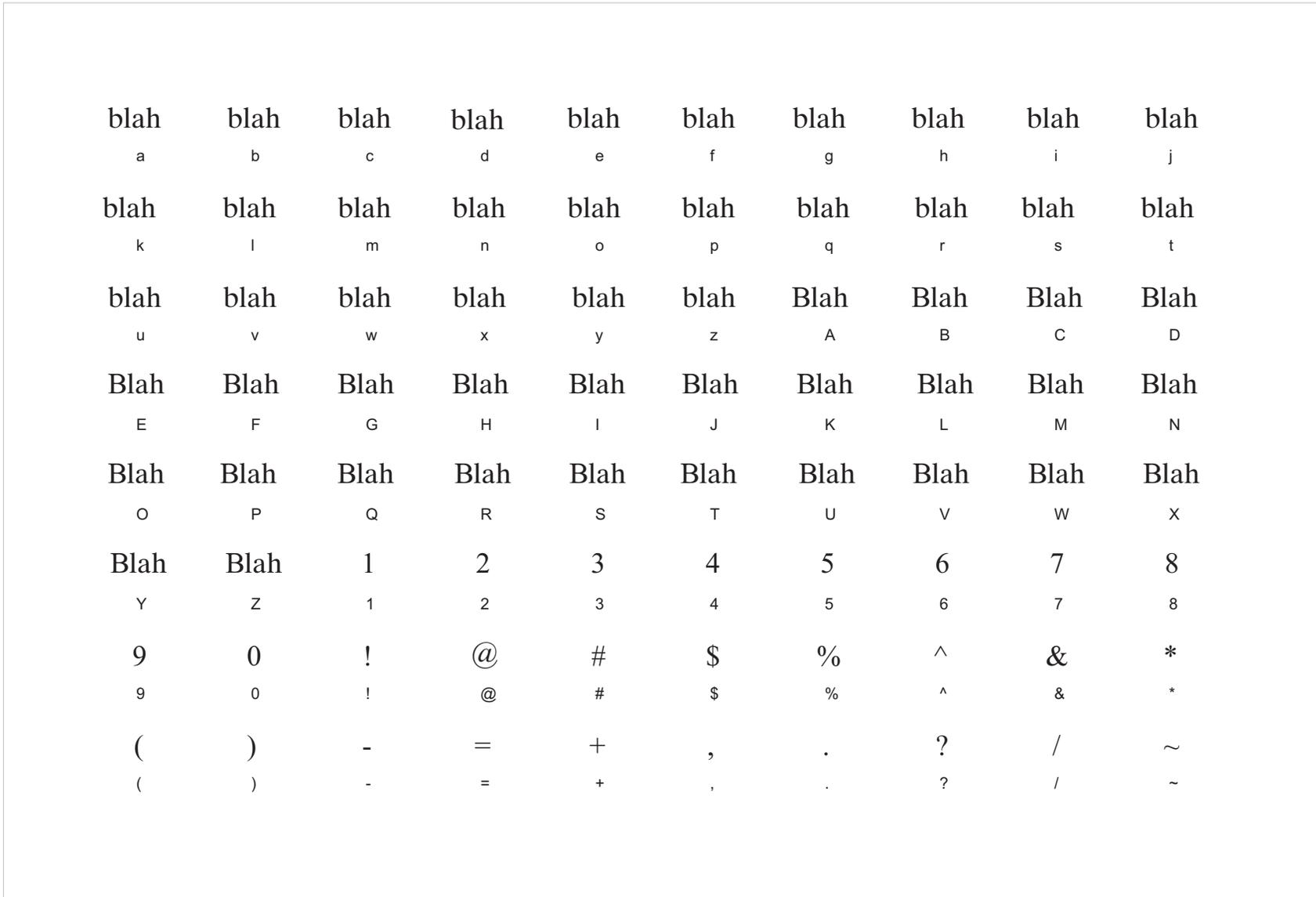
Sexual healing / Shift for harassment (true type font and screenprint, 2001)

Lowercase letters are phrases taken from popular love songs of the 70's, 80's, and 90's. Uppercase letters are phrases taken from transcripts of sexual harassment cases in the United States from the 70's, 80's, and 90's. Numbers and symbols are words that heighten the tension between the play of the uppercase and lowercase letters as they shift between the voice of pleasure and the voice of violence.

so hot	sweet thang	touch me	faster	(you)	hold me	tonight	oh god	(me)	don't go
a	b	c	d	e	f	g	h	i	j
freak me	the pleasure	love me more	feels nice	oh	you complete me	I want you	baby	don't stop	oh girl
k	l	m	n	o	p	q	r	s	t
(he)	oh beautiful	I feel it	let's do it	so silky	so much love	stop	I mean it	get off me	please stop
u	v	w	x	y	z	A	B	C	D
don't	it hurts	I'm bleeding	that's enough	oh god stop	the pain	let go	don't do this	hands off	grow up
E	F	G	H	I	J	K	L	M	N
help me	please don't	you're hurting me	help me	rape	back off	(he)	it's not funny	someone help	I'm begging you
O	P	Q	R	S	T	U	V	W	X
can't breathe	not happening	yeah	yeah	yeah	yeah	yeah	yeah	yeah	yeah
Y	Z	1	2	3	4	5	6	7	8
yeah	yeah	no	no	no	no	no	no	no	no
9	0	!	@	#	\$	%	^	&	*
stud	angel	(a noise)	oh sugar	no	(screams)	(silence)	(in a whisper)	more	(with fanfare)
[]	-	=	+	,	.	?	/	\

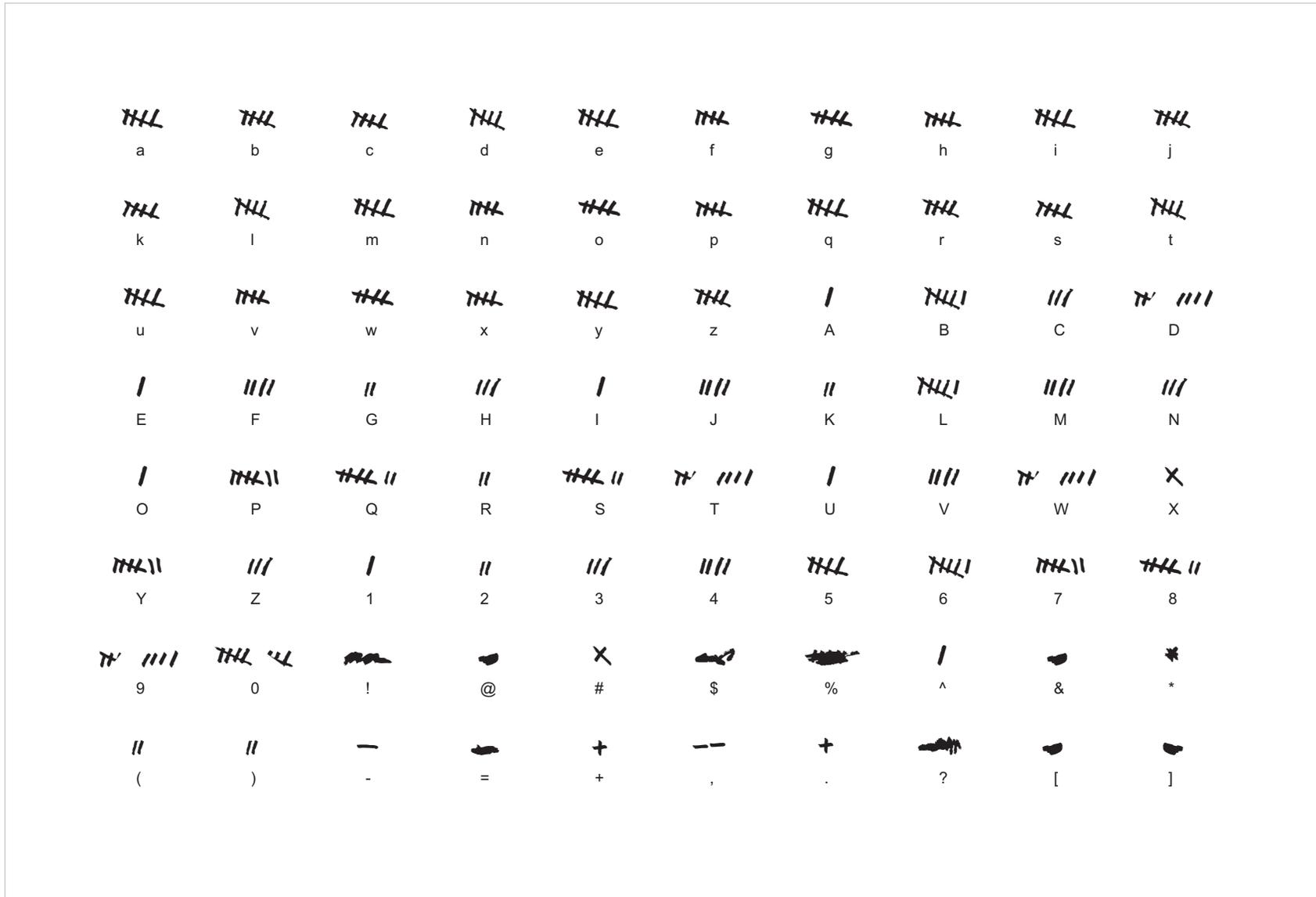
Politics to come (truetype font and screenprint, 2005)

Right, left, or center, politics speak the same language. This font formalizes the universal aspects of politics known the world over as we begin the 3rd Millennium.



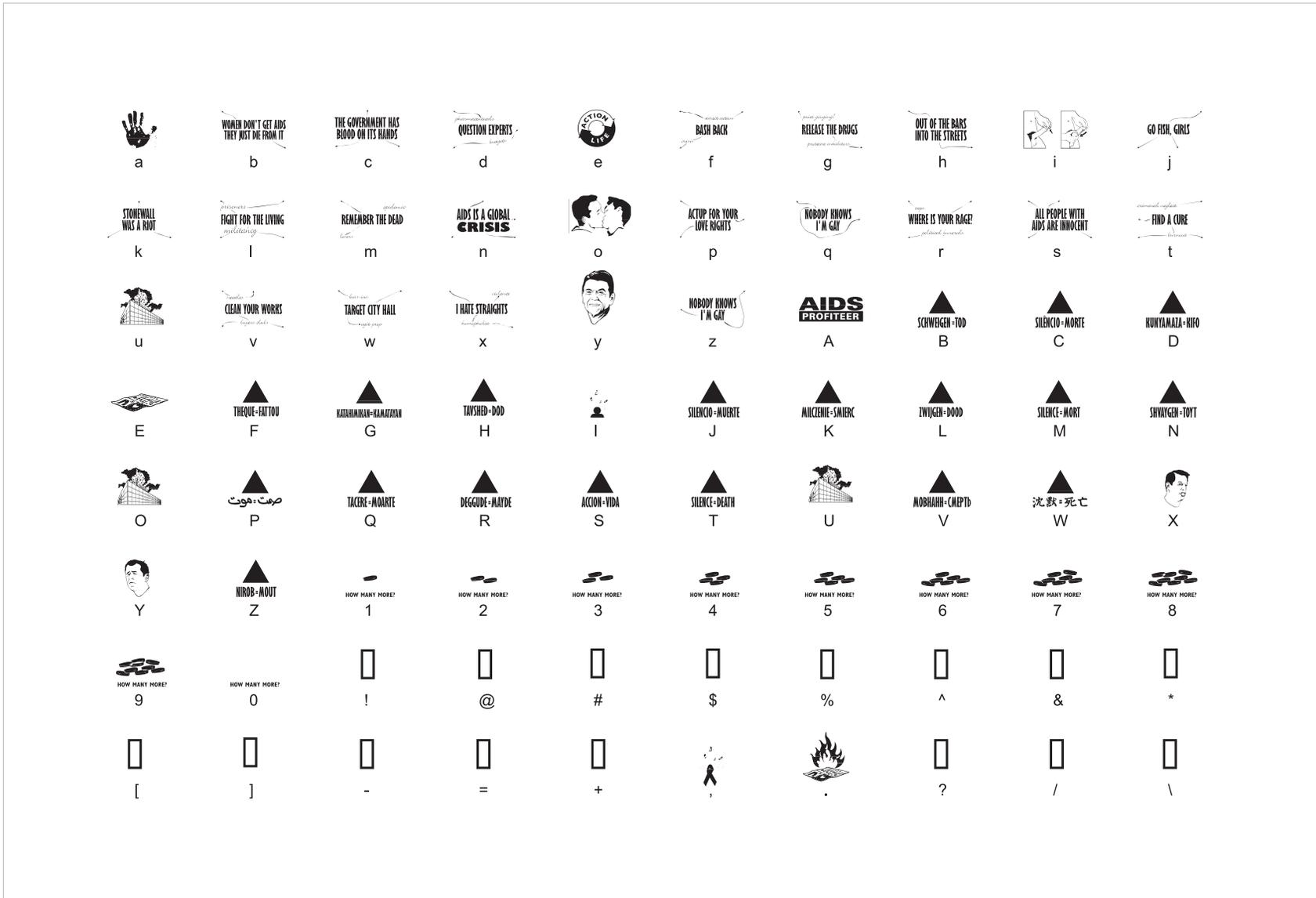
Count the days (truetype font and screenprint, 2005)

Prisons as a model of community have proliferated in the 21st Century. And not only do prisons take away freedom, but also time. How do keep your time in a prison? What does it mean to count time? This font reduces the function of language to one of its essential components: as a marker of time.



ACT-UP (truetype font and screenprint, 2002)

This font is a work-in-progress collaboration between National Philistine and artist/ACT-UP historian Mary Patten. Like the Black Panther Omega 2000, this font memorializes--in iconographic form--the visual history of ACT-UP. Combining civil disobedience, theater, rage, sex, and pleasure, ACT-UP transformed forever the landscape of activism.



Black panther omega 2000 (truetype font and screenprint, 2000-2005)

The Black Panther party for self defense was one of the most radical political group America has produced. Their idea was simple: the police and the government will not protect black people. They, in fact, were part of the problem. So the Panthers took over everything from policing to education to breakfast programs for black communities in Oakland, Harlem, Detroit, and elsewhere. This font memorializes the Panthers in iconographic form.

