



## Selected Tweets

*Tao Lin , Mira González*

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## Selected Tweets Details

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# From Reader Review Selected Tweets for online ebook

## Rebekah Gordon says

This is super hard to rate -- some tweets I loved & wanted to read out loud to whoever I was with, some made me laugh out loud, a lot made me cringe or roll my eyes and/or be extremely worried about both of them. And some were just ~extremely 2012, and I feel like maybe it's unfair to use my 2017 expectations to view some of it (plus like, the edginess is obviously the point, but does that excuse the rampant fat-shaming, use of the r-word, etc.?), so idk what to do with that.

I def preferred Mira's section, for what it's worth. Tao's was fun/cool/interesting at first but got \*so\* repetitive I could barely finish it and skimmed large portions.

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## Andrew Worthington says

Interview I did with the author (Mira Gonzalez): <http://fivequestions.club/post/150577...>

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## Jodie says

Overall, the concept is what drew me in. I had never read a collection of Tweets before though this was a good starting point. I have a few friends who are into Tao Lin who suggested I pick this up and I feel guilty in a way to say that I enjoyed Mira's work better. Though both authors had a sort of repetitiveness to their writing, it was a lot more pronounced in Lin's. I definitely plan to delve further into Tao Lin's writing in the future. If anybody could give me a good recommendation as to where to start with his solo work it would be greatly appreciated!

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## Zan says

### review of tao

according to what are either vague but correct memories distilled from my early modern drama 301 class, or, alternatively, hallucinations, the playwright ben jonson was famously mocked for issuing a collection of his poesy during his lifetime...this was evidently seen as the height of pretension and pompousness. his contemporary shakespeare, whose plays are performed a tad more often than fucking "volpone," never bothered to collect (and sell) his works during his lifetime. his greedy friends did that.

if ben jonson is the tao lin of plays, than tao lin is the shakespeare of tweeting (i have literally no idea what i just said). feel free to put that shit in the blurb section of the paperback, HOBART. this shit is, and there is no snark to this sentence, the funniest book i have read in years. the involuntary expulsion of compressed air was occurring from my chest cavity probably once per page. feel free to use that for the back jacket too.

CONTENT THOUGHTS

- tao's comedic genius is the hyper consciousness and paranoia of the drug enthusiast. he has an addy-addled jane austen's eye for the 'comedy of manners' and social interplay of those who must be polite to ppl they hate. except in tao's case, the ppl are often thoughts in his own mind, his competing ideas, and chains of impulse

- these are the tweets of someone who is severely depressed and also sometimes trying to make his friends laugh with a funny play on words.

- themes include: #drugs #social\_anxiety #depression #toypoodles #schopenhauer #eye\_contact #boltbus #misreadings #nonsequitars #suicide #gmail

- another plus of this book is that it looks like a small bible; you will look insane, or religious, which may be the same thing, or like u can't get enough of abishai, joah and ashel's wacky misunderstandings. (to clarify, they were the sons of zeruah). i recommend reading this book in the AAA next to the mormon temple in lake oswego, while wearing a bad suit.

- and here is a thinkpiece-ready sentence about how the stylistic use of 'i feel' or 'seems' is endemic/indicative/evinces some other thought about millennials being limp-wristed nancyboys who never had to die in the trenches by the millions, or maybe about the death of certainty and objective truth, or whatever. THIS BOOK IS FUNNY. LET ANOTHER HUMANS CONCRETE EMOTIONAL PAIN BRING U JOY

- tweetin' into the void is something tao would tweet, but he doesn't

- the reason you can't just read these tweets on twitter is that a)many of these accounts were seemingly destroyed during a (now apocryphal) hallucinogenic-induced purge, also THEY'RE FUCKING CURATED.

- tao and mira designed this book so that each side is reversible. you can make either side the back cover by flipping the book; the page numbers diverge in the middle and count up from either end. Powell's, noting this intentional display of equality, put the barcodes on mira's side and left tao face up. it was marked as a 'noteworthy' in the small publishers' section, tho

- by the year 201232234, tao will certainly be remembered as the popularizer of the tilde (~) for indicating approximately, usually with a number or range of numbers; of this i am ~sure.

### **review of mira**

- i worry sincerely that mira will be dead soon

see my overly earnest review of her first book here.

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### **Lorenzo says**

a worthwhile and successful literary experiment. gonzalez' section felt like it had a stronger narrative thrust, but tao's very disorganized thoughts featured some funny tweets. his final section in the 'extras' when he attempts stream of consciousness writing was very funny.

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### **Jeff Hoiland says**

I followed tao and mira on twitter a few years ago and I'm glad that this book exists to revisit incredibly funny and interesting tweets.

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### **Danielle Doerr says**

the end of tao's section felt vaguely optimistic  
the end of mira's section felt bleak  
as their twitter accounts got more obscure  
their twitter accounts got sadder  
I probably should've read mira's section first

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### **Brian Alan Ellis says**

"Here, Gonzalez is my main b while Lin is my side b—charming, funny, totally self-indulgent, totally non-academic, and weird as fuck. It's like Jack Handy for a younger generation of insane, misanthropic curmudgeons who take/have taken too many drugs. Looks like a bible because it kind of is."

Excerpt from yesclash.com

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### **Jordan says**

My rating is based almost entirely on the Mira Gonzalez portion of this book. Her tweets were frequently hilarious and felt like they came from an honest/"real" perspective. There was a sense of learning about her through fragments of her life as they accumulated. Tao Lin's tweets often felt like they were delivered in large conceptual blocks. His tweet "discerned what i'm doing right now as 'livetweeting my nothing'" sums up a significant portion. There were moments of clarity and the way in which he wrote about how he processed moments rather than the moments themselves was fairly interesting but it was less pleasurable than Mira's contribution.

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### **tao\_lin3 says**

I like this book. I can read this book in any mood and enjoy it, I think. This book is sarcastic, self-conscious, afraid and smart.

The words all have meaning that my brain can process. After I read the words I feel emotions. Each tweet makes me feel emotion.

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## Alejandro Saint-Barthélemy says

A necessary (somebody had to be the first one in publishing a collection of tweets, why not Tao Lin? Especially Tao Lin) contemporary art artifact. Unlike most reviewers, I prefer Tao Lin's tweets.

Don't get me wrong, Mira González's Twitter account (see her profile picture, her cover photo, the shrimp emojis after her gmail account, etc., all creating a smoothie of foolishness) is a contemporary art masterpiece, better than Tao's, but it smells way too much and my drug-free brain suffers from the exposure to such torture (most contemporary art is a vomit of silliness).

P.S.

I've allowed myself to come across a little bit harsh because most reviewers are on Mira's side here (so just balancing), and, all in all, I'd rather read her tweets from this book any day of the week than the old-fashioned doorstopper, ~500 page-long, Pulitzer Prize, bestseller story about nazis (Hitler sells better than any other dictator) with a heroic orphan (of course), an old man with a young soul (OFC) and a blind (OFC), jew (OFC), girl (OFC), who experiences the nazi horrors (OFC) and escapes (OFC) to the coast (OFC) with a big (OFC) secret (OFC) that my wife has on her night table, recommended (of fucking course) by some talentless literature professor.

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## Harris says

I've been following Tao Lin's oeuvre for awhile now, even after the collapse of the "alt-lit" scene a few years ago after allegations of sexual harassment deservedly brought it all down. I never really followed the movement aside from Lin but there is still something about his detached, surreal yet banal style that fascinates me. I've mentioned in a previous review that I feel like Lin's work, terse and yet literary, filled with a numbness and self-conscious irony, might be the new literature of the internet age. I even compared his writing to tweeting itself. So, seeing Lin publish a book devoted to tweets as an important part of his literary output, along with those of poet Mira Gonzalez, was interestingly fitting.

I used to be on Twitter, for professional reasons, but never really got into it and as the Twitter platform seemed more and more to be a negative force in the world, I jumped ship. That is not to say that I don't think that tweeting is a worthy literary activity, and in fact, it seems to be a driving force in much of today's creative writing. It makes sense for social media to be the natural home of many millennial age writers, and Lin and Gonzalez really make the most of the platform to push their styles, condensed into its famous 140 characters, the poetic voice of the internet age.

Tweeting is, like any social media, an autobiographical medium, and Lin and Gonzalez each use this, both to publish their work and elicit a response from readers. At the same time, it is interesting to think about the effect the medium has on the message. It is an instant way to share what one is thinking or feeling with the world, for better or for worse. Reading their work, I was struck by how much they chose to share, how much of their lives they bare to the world, and, like all of us, how lost they seem in their own lives, as well as taking a somewhat self destructive stance. There may be, in some ways, an exhibitionist element present, but for the reader, there is an equally strong voyeuristic feeling in perusing this work or following anyone on

Twitter.

People may have perhaps always felt these impulses, but the internet makes it more efficient than ever. It is interesting, then, to see these ephemeral, fleeting thoughts published in the traditional media of a book. The little book itself is an interesting artifact, compact and bound not unlike a religious text with shiny gilt titles. The book is also organized to be with Tao's and Mira's tweets reversible on each side of the book, allowing the reader to flip it upside down to read the work of each. Arranged on each side from the earliest tweets circa 2010 and continuing until 2014, we watch them cycle through a variety of Twitter accounts, created to capture different voices or moods. For the most part, I was fascinated by the rather uncomfortable view into their thought processes, as each begins to delve into deeply personal subjects in their own ways. They can also be very funny, and I laughed quite a few times while going through the book, and it was also a struggle to not share too many of them with my wife.

Both write in a similar confessional, earnest, minimalist style, with drug use being a major theme for each, though they seem to be responding to the ennui of contemporary existence in slightly different ways. Lin's, for instance, comes across as detached, surreal- he masks his emotions through strange thoughts and whimsy. His voice is neutral, bland, even as he speaks of absurd or comedic situations or personal fears. His work seems colder, more quirky, as he returns to familiar themes, whales, or fast food, or awkwardness, multiple times. In an interview on Hobart, Lin writes that he tweets what he would never feel comfortable saying in real life. I think that is a common feeling for many users, and it makes me wonder if there isn't something cathartic about having such an outlet for such inexpressible feelings. This is especially evident when reading the other half of the collection, the tweets of Mira Gonzalez.

Gonzalez's, in contrast to Lin's cool, dispassionate style, feels much more raw, her emotions deeply expressed, hiding nothing. While also evoking comedy, phrasing a lot of pop culture references and puns, she writes her life in generally bleak terms, struggling with relationships, body image, and drug use and makes the reader even more disconcerted than Lin's. She depicts a life in a free fall, self-excoriating and blunt. To be frank, it is almost a bit too visceral to read comfortably, particularly towards the end.

I did like how each of them used footnotes to annotate various dated references to pop culture, or other places where some explanatory notes may be necessary, as if they are already anticipating the use of these texts by historians looking for primary documents of 21st century life. Even if the Library of Congress has, since December 2017, ceased preserving the bulk of the worlds' tweets, a few of the most unique words will persist here.

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## **Romany says**

Loved it. Some were laugh-out-loud funny, and some just a sad indictment of contemporary culture. But it's a gem of a book. And the format! People asked if I was carrying a bible! Sure was.

P.S. I purchased this on behalf of my academic library, as I'm sure it will be the focus for research in future.

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## **Cortney Cassidy says**

i didn't realize there were that many drugs

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**Jillian says**

I just really liked it. I had never even seen a Twitter account, but created one halfway through reading this book. I'll probably delete the Twitter account but boy do I love Tao. And while Mira's accounts were more disturbing and redundant than his, her last essays were disarmingly good.

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