

JULY 18-22, 2017  
ELECTRAT, 2017  
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AFFILIATIONS  
COMMUNITIES  
TRANSLATIONS  
PORTO, PORTUGAL

CONFERENCE, FESTIVAL, EXHIBITS

**BOOK OF ABSTRACTS AND CATALOGS**

EDITORS: RUI TORRES & SANDY BALDWIN

Conference Book of Abstracts edited by  
Rui Torres and Sandy Baldwin

Festival Catalog edited by Rui Torres and Sandy Baldwin

Exhibits Catalog edited by Rui Torres  
with texts by the Curators:

- ***Affiliations - Remix and Intervene: Computing Sound and Visual Poetry:*** Álvaro Seiça and Daniela Côrtes Maduro
- ***Communities - Signs, Actions, Codes:*** Bruno Ministro and Sandra Guerreiro Dias
- ***Translations - Translating, Transducing, Transcoding:*** Ana Marques da Silva and Diogo Marques
- ***E-lit for Kids:*** Mark Marino, Astrid Ensslin, María Goicoechea, and Lucas Ramada Prieto.

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EDIÇÕES **UNIVERSIDADE**

**FERNANDO PESSOA**

PORTO . 2017



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# INTRODUCTION

The ELO (Electronic Literature Organization) organized its 2017 Conference, Festival and Exhibits, from July 18-22, at University Fernando Pessoa, Porto, as well as several other venues located in the center of the historic city of Porto, Portugal.

Titled *Electronic Literature: Affiliations, Communities, Translations*, ELO'17 proposes a reflection about dialogues and untold histories of electronic literature, providing a space for discussion about what exchanges, negotiations, and movements we can track in the field of electronic literature.

The three threads (Affiliations, Communities, Translations) weave through the Conference, Festival and Exhibits, structuring dialogue, debate, performances, presentations, and exhibits. The threads are meant as provocations, enabling constraints, and aim at forming a diagram of electronic literature today and expanding awareness of the history and diversity of the field.

Our goal is to contribute to displacing and re-situating accepted views and histories of electronic literature, in order to construct a larger and more expansive field, to map discontinuous textual relations across histories and forms, and to create productive and poetic apparatuses from unexpected combinations.

## AFFILIATIONS

*Electronic literature is trans-temporal. It has an untold history.*

This thread addresses multiple diachronic and genealogical perspectives on electronic literature, providing room for comparative studies; untold archeologies and commerces between electronic literature and other expressive and material practices; studies about Intermedia and ergodicity in Baroque poetry, futurism, and dada; concretism, videopoetry, and Fluxus; videoart and soundart; and how these expressive forms are recreated and transcoded in digital forms of literature. It also includes studies of early experiments in generative and combinatorial litera-

ture. Performances mapping the aesthetic and material antecedents of electronic literature, giving attention to remixing/re-coding of previous materials from the avant-gardes, are also included in the program.

## COMMUNITIES

***Electronic literature is global. It creates a forum where subjects in the global network act out and struggle over their location and situation.***

The thread aims to expand our understanding of electronic literature communities and how literature is accounted for within diverse communities of practice. It addresses case studies of individual communities as well as broader engagement with how communities form and develop, and how they interact with and create affinities with other communities. There is also room for comparative case studies: Artists' books; Augmented and Virtual Reality; Perl poetry; Sound-video practitioners; ASCII art and Net.Art; Hacktivism/Activism; Memes and Fan Fiction cultures; Minecraft, Twine, Bots and Indie Gaming; kids' e-lit; and how these practices are connected to electronic literature. Performances engaging with the diversity of practices in electronic literature and affiliated communities, as well as their critical awareness of network aesthetics, are part of the program as well.

## TRANSLATIONS

***Electronic literature is an exchange between language and code. It contains many voices.***

We want to understand electronic literature as translation in the broadest possible sense: beyond interlinguistic translation, including emulations, virtualizations, re-readings, and interpretations; addressing the limits and specifics of the programmability of natural languages as a means of literary expression; as plagiarism, linguistic, intermedial and intersemiotic translation; understanding code and text translation, and close-reading generative literature and emulations of



historic electronic literature, re-readings and interpretations of previous works, and how these activities expand our understanding of literature and textuality. Performances addressing linguistic reflexivity and their engagement with translation, broadly understood, i.e., as a transcoding mechanism involving exchange in and across media, languages and cultures, are also integrated in the program.

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## **CURATED EXHIBITS**

**Dene Grigar**, Chair (Washington State U. Vancouver, USA)

- *Affiliations - Remix and Intervene: Computing Sound and Visual Poetry* - Curated by Álvaro Seiça and Daniela Côrtes Maduro
- *Communities - Signs, Actions, Codes* - Curated by Bruno Ministro and Sandra Guerreiro Dias
- *Translations - Translating, Transducing, Transcoding* - Curated by Ana Marques da Silva and Diogo Marques
- *e-Lit for Kids* - Curated by Mark Marino, Astrid Ensslin, María Goicoechea, and Lucas Ramada Prieto

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- João Félix
- Teresa Antunes

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- Nuno Ferreira

## DOCENTS FOR CONFERENCE, FESTIVAL AND EXHIBITS

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Materialidades  
da Literatura  
DOUTORAMENTO



PROGRAMAS DE  
DOUTORAMENTO  
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O TNSJ é membro da:



- UFP - University Fernando Pessoa, Porto (<http://www.ufp.pt/>)
- ELO - Electronic Literature Organization (<http://eliterature.org/>)

- ACE-Escola de Artes (<http://ace-tb.com/escolaartes/>)
- Arquivo Digital da Literatura Experimental Portuguesa (<http://po-ex.net/>)
- Arquivo Fernando Aguiar (<http://ocontrariodotempo.blogspot.pt/>)
- Culturgest, Porto (<http://www.culturgest.pt/info/porto.html>)
- MatLit - Materialities of Literature PhD Programme; FCT and U. Coimbra (<http://matlit.wordpress.com/>)
- MSBV - Mosteiro de São Bento da Vitória; TNSJ - Teatro Nacional de São João, Porto (<http://www.tnsj.pt/home/msbv/index.php?intID=7&intSubID=12>)
- Maus Hábitos (<http://www.maushabitos.com/>)
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## WEDNESDAY, JULY 19

09:00 "Affiliations" Keynote @Auditório

**Friedrich W. Block** (Brückner-Kühner-Foundation/Kunsttempel, Germany), "Electronic Literature as Paratextual Construction"

[Keynote] This presentation will discuss the initial hypothesis that the field of Electronic Literature has primarily resulted from systemic self-description and especially from paratextual framing. The field's construction has been created with certain functional and rhetorical strategies. This argument will be developed exploring selected paratexts of archives, collections, and anthologies. This corpus will be diachronically contextualized, with special attention to aesthetic keywords such as 'electronic', 'experimental', 'new', or 'poetry'. Which concepts do we have to consider here? How have they been developed and presented? And how does Electronic Literature benefit from these forms of self-description?

**Friedrich W. Block** is Director of the Brückner-Kühner-Foundation and the Kunsttempel in Kassel, Germany. He is the curator of numerous exhibitions, literary and academic events, and he has also worked as an artist. Since 1992 he has been responsible for the *p0es1s* project on media poetry and since 2000 for the *Kasseler Komik Kolloquium*. His research concentrates on contemporary literature, language art, media poetics and humor. Block is co-editor of the *Kulturen des Komischen* series. Among others he wrote *Beobachtung des 'ICH'* (1999) and *p0es1s. Rückblick auf die digitale Poesie* (2015), edited *Komik - Medien - Gender* (2006) and *Kunst und Komik* (2016), and co-edited *p0es1s. The Aesthetics of Digital Poetry* (2004), *Poiesis. Poems between Pixel and Program* (Mhg. 2008), *Komik zwischen Wandel und Institution* (2013), and *Aufs Maul geschaut. Luther und Grimm wortwörtlich* (Mhg. 2016). [www.brueckner-kuehner.de/](http://www.brueckner-kuehner.de/) | [www.kunsttempel.net/](http://www.kunsttempel.net/)



10:30 - 12:15 Session 1 #Papers @A1

## **Inventing Textual Machines**

Chair: **Stephanie Strickland**

- **Johanna Drucker** (U. California Los Angeles, USA), "Amusements Electroniques"
- **Oscar Schwartz** (Monash U., Australia), "The Aeolian Poetics: Computation as Metaphor for Poetic Invention in English Romanticism"
- **Johannah Rodgers** (City U. New York, USA), "Plumbing the Depths of Print: John Peter's 'Artificial Versifying' and the 17th c. Textual Machine in England"
- **Andy Simionato** (RMIT U., Australia) and **Karen Ann Donnachie** (Australia), "Mallarmé's Self-replicating Machine"
- **Agnieszka Przybyszewska** (U. Lodz, Poland), "Milorad Pavić and Literary Interfaces for Non-linear Writing"

**Johanna Drucker** (U. California Los Angeles, USA), “Amusements Electroniques”

[Paper] In 1824, Gabriel Peignot, aka. Philomneste, published a remarkable 500-plus page compendium of literary curiosities titled *Amusements Philologiques*, an erudite assembling of approaches to the procedural production of literary and poetic works. Peignot was a bibliographer, with a disposition towards what he called “the singularity,” a term that had a different meaning in his time than it does in our New Age vocabulary. For Peignot, it meant a work with unique qualities. Peignot’s attraction to anomalies and unusual practices formed the basis of his engagement with what we could call procedural writing, in which a set of generalizable principles, independent of individual works, can be used for production of multiple and varied works. The first half of *Amusement Philologiques*, titled “Poétique Curieuse,” offers a survey of the traditions of procedural composition. The collection is all the more remarkable for the date of its production, since Peignot’s erudition is bibliographical and, as his title betrays, philological. His knowledge was gleaned from extensive reading in an era long before search engines or other automated instruments to support research. Peignot’s knowledge base was derived from reading classical and biblical texts, the writings of Church fathers (Augustine, Jerome), books on ancient history, dictionaries, grammars, and a host of other works in which the examples of complex rhymes and structures could be found. He had an intimate familiarity with the *Anthology of Planudes*, by a Byzantine scholar who assembled a collection of Greek epigrams, then a standard reference, the *Palatine Anthology*, the anagrams of Lycophon, a 3rd century BCE poet, and other works that are now obscure to all but specialists. Peignot’s study in procedural poetics avant la lettre deserves more than a superficial glance. (The second half of the volume, titled “Variétés,” is a collection of classification systems of symbolism, emblems, flowers, money, and a variety of other linguistic terms from a wide range of disciplines using systematic figurative terminology.) Peignot’s discussion of the production techniques is descriptive and elaborative. He is explicit about the rules of composition for each form he identifies. His alphabetic organization of more than thirty subsections begins with the Acrostic and ends with “Vers en tarantara,” followed by some “singular” pieces of composition he found particularly intriguing. This inventory is evidence of the continued transmission of

these “folies” from antiquity, through the middle ages, and into his contemporary Western world. This paper examines Peignot’s inventory, enumerates its types of constraints and procedures, and offers these for comparison with methods of composition structured in digital work. The question that arises is what such an anthology would be comprised of today, if it were to enumerate the algorithmic techniques for procedural, combinatoric, aleatoric, and other methods of composition in computational approaches. Using Peignot as a springboard to ask this question links long traditions of poesis with practices in electronic literature.

**Johanna Drucker** is the Breslauer Professor of Bibliographical Studies in the Department of Information Studies at UCLA. She is internationally known for her work in the history of graphic design, typography, experimental poetry, fine art, and digital humanities. A collection of her essays, *What Is?* (Cuneiform Press) was published in 2013 and *Graphesis: Visual Forms of Knowledge Production* (Harvard University Press) appeared in 2014. In addition to her academic work, Drucker has produced artist’s books and projects that were the subject of a retrospective, *Druckworks: 40 years of books and projects*, that began at Columbia College in Chicago in 2012. She is currently working on a database memoir, *ALL the books I never wrote or wrote and never published*. Recent creative projects include *Diagrammatic Writing* (Onomatopée, 2014), *Stochastic Poetics* (Granary, 2012), and *Fabulas Feminae* (Litmus Press, 2015). In 2014 she was elected to the American Academy of Arts and Sciences.

**Oscar Schwartz** (Monash U., Australia), "The Aeolian Poetics: Computation as Metaphor for Poetic Invention in English Romanticism"

[Paper] While it is easy to conceptualize "Romanticism" as a distinctive historical counterpoint to computational poetics – the point at which humanism and poetry are most closely aligned against ever encroaching inhuman technologies – this paper argues that some of Romanticism's most original poetic innovations were underpinned by distinctly computational metaphors that resonate contemporarily. My focus in this paper will be the Aeolian harp, a computational wind instrument that translates natural forces (wind) into aesthetic output (music), and how this instrument became a central metaphor in the poetics Samuel Taylor Coleridge and Percy Bysshe Shelley. Within this metaphorical framework the wind as external input was an analogy for poetic inspiration; the harp, as a mechanism through which the wind passed, was an analogy for the poet; and the musical output was an analogy for poetic language. Specifically, I will be tracing the material history of the Aeolian harp: its theoretical invention by Athanasius Kircher in 1650, its manufacture by Scottish composer James Oswald in the mid-18th century, and finally its widespread use as object of entertainment in wealthy European households. I will also describe how the Aeolian harp became a central metaphor in English Romanticism, tracing early uses of the image of the harp in Scottish poetry, its eventual co-option in the poetics of Coleridge and Shelley, and how the instrument influenced the way that both of them wrote their lyrics. Further, I will also examine how the harp-as-metaphor corresponded with broader scientific and technological discourse of the time, and in particular, with David Hartley's psychobiological associationism. While a number of critics have discussed the Aeolian harp as metaphor for poetic creation in Romanticism, I will conceptualize the Aeolian harp as a distinctly computational metaphor, one that is underpinned by the notion of input, manipulation, and output. However, far from suggesting the automation of poetic creation by mechanical device, I propose that the Aeolian harp suggests a distinctly post-human conception of how poetry is made, instantiating notions of distributed authorship, multi-agential creativity, generative aesthetics, and process-oriented signification. Thus, the aim of this paper is twofold: to offer Romanticism as a dynamic site for genealogical investigation for computational poetics, digital poetics and e-literature; and to expand how

we conceive of computation in the history, and hopefully the future, of poetics: that is, not only can we use computational methods and mechanisms to explore new forms of literature, but computational metaphors, can, in themselves, be a generative force.

**Oscar Schwartz** is a PhD candidate at Monash University in Melbourne, Australia. His doctoral research investigates the long history of computational poetics, from ancient divination practices to poetic bots on Twitter. Schwartz is the co-creator of *Bot or Not*, a popular website that functions as a Turing test for poetry. He has a forthcoming collection of poetry called *The Honeymoon Stage* (Giramondo, 2017), and a book of non-fiction concerning the future of work and unpaid forms of labor (Scribe, 2018). He tweets @scarschwartz.

**Johannah Rodgers** (City U. New York, USA), “Plumbing the Depths of Print: John Peter’s ‘Artificial Versifying’ and the 17th c. Textual Machine in England”

[Paper] In his 2013 book *Scripting Reading Motions: The Codex and the Computer as Self-Reflexive Machines*, Manuel Portela explores “the question of medium reflexivity in relation to reading acts” in both print and digital media. Like Portela, I am interested in this issue of medium reflexivity in relation to the reception of texts as well as in its relationships to the production and distribution of texts. Presenting a discussion of the characteristics, sources, and reception of John Peter’s 1677 print pamphlet entitled “Artificial Versifying, or a School Boys Recreation,” this paper considers how the relationships between computation and composition are framed in this textual artifact and some of their implications for the discursive and actual development of educational publishing, English language instruction, and writing machines in England. A fourteen page pamphlet publishing tables for the generation of Latin hexameter verses by anyone who knows the A.B.C. and can count to 9, Peter’s pamphlet includes six tables of letters and instructions for the use of the tables, along with a brief introduction discoursing on the relationships between words and numbers. An early example of a “word calculator,” the first edition of the pamphlet was published by John Sims in London in 1677, a second edition in 1678, and a third edition in 1679. While the pamphlet itself is an interesting artifact, its sources and reception connect it to a wide range of literary and scientific writers, including Jonathan Swift, Richard Steele, Gabriel Harvey, Edmund Spenser, John Napier, and Charles Babbage. As a result, the story of the sources and reception of Peter’s pamphlet is one that is highly instructive in terms of what it can reveal about the relationships between fact and fiction, between scientific and humanistic discourse, between words and images, and between print and digital technologies. In proposing that verse composition is a kind of advanced calculation that some have mastered but that all should have access to via a tool, such as his, which, like other tools and instruments, allow those who are “altogether ignorant of arithmetick, and of all literature” to perform tasks reliant upon a knowledge of both, Peter is at once poking fun at the scholarly discourse on prosody dating from the English Renaissance, while, at the same time, offering proof of how verbal language can be made to function instrumentally, even by those who have no understanding of its significance or the rationale for its oper-



ations. Thus, in suggesting that reading and writing practices may exist in some relation to computation and to the tools and technologies with which computational acts are materialized, shared, and distributed, Peter's tables are an early exploration of the affordances of print as a network and medium of production and distribution for educational texts, one model for the "knowledge engine" described in Jonathan Swift's *Gulliver's Travels* (1726), and the "software" for an actual 19th c. writing machine, The Eureka, which was built and exhibited in 1845 in London by the inventor John Clark.

**Johannah Rodgers** is a writer, artist, and educator whose work explores issues related to representation and communication across media. She is the author of the books *Technology: A Reader for Writers* (Oxford University Press, 2014), and *sentences*, a collection of short stories, essays, and drawings (Red Dust, 2007), the digital fiction project, *DNA* (mimeograph, 2014), and numerous short stories, essays, and reviews, which have been published in various magazines, including *Fence*, *Bookforum*, and *Numero Cinq*. She teaches writing and literature courses at The City University of New York, where she is an associate professor in English at the New York City College of Technology.

**Andy Simionato** (RMIT U., Australia) and **Karen Ann Donnachie** (Australia), “Mallarmé’s Self-replicating Machine”

[Paper] This paper proposes a new model for the understanding of the literary legacy of Stéphane Mallarmé’s 1897 poem “Un Coup de Dés Jamais N’Abolira Le Hasard,” by framing the work as a self-replicating, combinatorial machine. We will discuss our artwork [throwofthedicewillneverabolishchance.com](http://throwofthedicewillneverabolishchance.com)\* which is comprised of live-data taken from Google’s reCAPTCHA service algorithmically remapped to the ground-breaking spatial organization of Mallarmé’s cryptic poem “Un Coup de Dés...,” alongside a selection of the numerous interpretive works the poem has inspired, from Broodthaers (1969) to Pichler (2009). In contrast to the traditional interpretation of Mallarmé’s poem/book which describes it through the dialogical metaphors of ‘lock’ and ‘key’ (Meillassoux, 2012), this paper proposes that “Un Coup de Dés...” can be conceptualised as a self-replicating system which is capable of producing and organizing all of its constituent parts. Rather than a puzzle which invites decipherment, this research recasts the poem in light of notions of self-replicating machines as originally described by mathematician John von Neumann in 1948 (von Neumann, 1966), and later experimented in theoretical and practical terms by mathematician Edward F. Moore, and physicist Freeman Dyson, in order to draw parallels to more recent developments in emerging systems such as neural networks, Artificial Intelligence and contagion theory. In conclusion, the paper will attempt to demonstrate that if Mallarmé’s poem is re-imagined as a self-replicating machine, then any attempt to search for an original (and by inference, its author) becomes moot. (This ongoing work premiered in ELO 2015’s Hybridity and Synaesthesia exhibition at Lydgalleriet, Bergen, Norway, and was subsequently exhibited in the “Words Beyond Grammar,” at Spectrum Gallery, Western Australia, 2016).

**Karen ann Donnachie** is an electronic artist who works in the fields of computer vision, experimental publishing, and machinic writing. From 1990 through 2010 she worked from her photographic studio in Milan, Italy where she also co-founded and curated *This is a Magazine (about nothing)* and later the imprint *Atomic Activity Books*. Her works in photography, video, algorithmic and Internet art have been exhibited in solo and group shows including the Kunstverein Neuhausen

(Germany), Fabbrica del Vapore (Italy), the CCEC (Argentina), PICA and John Curtin Gallery (Australia), and featured in publications such as Princeton Architectural Press' *Come Together: The Rise of Cooperative Art and Design* (2014). Her authored chapter in *Ego Update* (NRW Forum) on the selfie received the 2016 Greg Crombie postgraduate research award. Karen ann was conferred a PhD in Art (Curtin University, Australia) in 2017 for her research, articulated through a multidisciplinary electronic art practice, exploring contemporary notions of self-portraiture in digital networks.

**Andy Simionato** is a designer who works in the fields of speculative design, experimental publishing and machinic writing. From the early 2000s, alongside his polyvalent studio practice, he founded and curated the award winning experimental art periodical *This is a Magazine (about nothing)* and later the imprint *Atomic Activity Books* with his partner Karen ann Donnachie. His work has been published internationally and exhibited in the Museum of Modern Art of Arnhem (the Netherlands), the Fondazione Mazzotta Museum of Art (Italy), and most recently was included in the Triennale Design Museum of Milan's historic retrospective of Italian design (2012). After receiving his PhD in Design (Edith Cowan University, Australia), on the future of the book in electronic space, he was awarded his current teaching and research Fellowship at the School of Media and Communication, RMIT University, Australia.

**Agnieszka Przybyszewska** (U. Lodz, Poland), “Milorad Pavić and Literary Interfaces for Non-linear Writing”

[Paper] Milorad Pavić, as the author of the *Dictionary of the Khazars*, is well-known as a “father” of hypertext and non-linear writing. But in this paper I will not repeat popular opinions, nor analyze this previously mentioned work. I will concentrate on not so famous, less analyzed, and less well-known Pavić works, and on his theoretical reflection on non-linear writing (e.g. the distinction between “reversible” and “non-reversible” arts). My aim will be to present this writer as a “father” of thinking about the analog, paper book as a device for non-linear writing, in order to deepen his characterization as a proto-hypertextual author. Examples of works to be analyzed in presentation include: *Predo slikan čajem. Roman za ljubitelji ukrštenij reči* (*Landscape Painted with Tea or Novel for Crossword Puzzle Lovers*), *Unutrašnja strana vetra ili roman o Henri i Leandru* (*Inner Side of the Wind or a Novel of Hero and Leander*), *Poslednja ljubav u Carigradu. Priručnik za gatanje* (*Last Love in Constantinople. A Tarot Novel for divination*), *Unique item. A delta novel with 100 endings* (in this case the Kindle edition will be compared with the original one), and the drama *Forever and a day: A theatre menu*.

**Agnieszka Przybyszewska** is doctor in humanities and assistant professor in the Institute of Contemporary Culture at University of Lodz (Chair of Literary Theory). She is graduate of Polish philology and media & film studies at the University of Lodz, a repeated holder of the Ministry of National Education’s scholarship, and in 2007 was awarded 1st prize in the Cz. Zgorzelski competition for the best master’s thesis in Poland. Her book *Liberackość dzieła literackiego* (*On the liberacy of the literary work*), the first Polish monograph on the topic, was published in 2015. She is interested in art correspondence, any kind of so-called material literature, literature, and e-literature. The main field of her actual research are literary interfaces (in printed and electronic literature). She has been working on topic as: the new kinds of reading practices, the implementation of readers’ gestures in creating the semantics of literary work, AR-books or multimodal and transmedia literary communication, and playable literature.

10:30 - 12:15 Session 2 #Papers @A2

### **Intertextual and Interactive Visions**

Chair: **David Thomas Henry Wright**

- **Vinícius Pereira** (Federal U. Mato Grosso, Brazil), "The Convergence between Print and Digital Literature in Blackout Poetry"
- **Alckmar Luiz dos Santos** (Federal U. Santa Catarina, Brazil), "'O Cosmonauta', a Digital Creation"
- **Joshua Enslin** (US Military Academy West Point, USA), "'As Aves que Aqui Twittam': New Media Variations of 'Canção do Exílio' and Brazil's Twenty-First Century Socio-Cultural Landscape"
- **Yue-Jin Ho** (Open U., Hong Kong), "The Battle of Simplified & Traditional: Chinese Text-based Interactive Installations and the French Lettrism"
- **Hartmut Koenitz** (U. Utrecht, Netherlands), "The SPP Model - Theorizing Frasca's Narrativist Approach Towards Interactive Narrative"

**Vinícius Pereira** (Federal U. Mato Grosso, Brazil), "The Convergence between Print and Digital Literature in Blackout Poetry"

[Paper] Besides entailing new aesthetic forms, the digital revolution has also fostered re-readings and reinterpretations of previous artistic styles. Dada, for example, which had a short but deep impact on Modernist art in Europe in the beginning of the last century, is now revisited by experiments with blackout poetry, which is closely related to cyberculture in many ways. Whereas in literature Dada poetry basically consisted in cut-ups and collages, blackout poetry consists in the blackening out of parts of pages from books or newspapers through the use of markers or pens. While most words and blank spaces from the page disappear under the new layer of ink, the one's which are not blackened out are raised to a new phenomenological condition, popping out of the original text to form new phrases, verses and stanzas. There is not only an evident intertextual rationale underneath these literary productions, but also a blurring between literary genres and literary and non literary texts, as all kinds of discourse can be turned into poetry by simply covering some words with ink. Despite the fact that most blackout poetry is made by blotting print pages, its relation with electronic means is undeniable. To begin with, interventions such as effacing, cutting, pasting, highlighting etc. are inextricable procedures in all kinds of writing in text editors or on-line. Thus, blackout poetry changes merely technical actions into aesthetic deeds. Moreover, although blackout poetry is often made on paper, readers have contact with it mostly through digital resources and online social networks, such as Pinterest and Instagram. As these networks are mainly aimed at spreading visual, rather than written contents, blackout poetry is mostly consumed as visual art by its "readers," even though most of its meaning is conveyed by written words. In addition to that, if digital art is unarguably influenced by the avant-gardes from the beginning of the last century, blackout poetry might be an evidence that semiotic experiments from electronic literature cause some backwash effects on print culture and print literature, both in terms of material interventions and of reading practices. Given the aforementioned, this research presents an analysis of some blackout poems by Kevin Harrell, identifying intertextual, intersemiotic and intermedia effects, so as to better understand the convergence of print and electronic literature in the context of new aesthetic experimentalisms. The limits

between writing and effacing, which are deconstructed by blackout poetry, as well as by many electronic literary texts, are the main object of this study, as they define one of the main paradoxes that compose the controversial nature of digital and print literary experiments.

**Vinícius Carvalho Pereira** holds a PhD in Literature Studies, from the Federal University of Rio de Janeiro, is a Professor at the Federal University of Mato Grosso, teaches at the Post-Graduation Program in Language Studies, and coordinates the research group Contemporary Semiotics. His research interests involve Modern Foreign Languages, Modern and Contemporary Literature, Media and Technology, Semiology, and Digital Technologies in Arts. He also carries out research in the field of Human-Computer Interaction, especially regarding semiotic approaches to interfaces in the domain of post-mortem digital legacy.

**Alckmar Luiz dos Santos** (Federal U. Santa Catarina, Brazil), “O Cosmonauta, a Digital Creation”

[Paper] “The Cosmonaut” by Alckmar Santos, Wilton Azevedo and Adir Filho, like most digital creations, has to deal with the increasingly rapid obsolescence of creative processes, reading strategies, and programming techniques. However, these changes are incorporated in some way into the very materiality of the completed work. This paper intends to show how this occurred with “The Cosmonaut,” from the first versions theoretically proposed in articles from literary magazines, until reaching its final version, ready to be read.

**Alckmar Luiz dos Santos** is a former electronic engineer, and has a PhD in Literary Studies from the Université Paris VII. He is full professor of Brazilian Literature at the Universidade Federal de Santa Catarina, where he heads the Center for Research in Informatics, Literature and Linguistics. He was a guest researcher at Université Paris 3 and Universidad Complutense de Madrid. He has experience in Literature, with emphasis on Brazilian Literature and Literary Theory, text theory, and digital literature. He is also a poet, novelist, and essayist, including: “Leituras de nós” and “Dos desconcertos da vida filosoficamente considerada” (essay and digital poem ; Transmedia Prize - Itaú Cultural), “Rios Imprestáveis”; (Poems; Rediscovering of Brazilian Literature Prize by Cult Magazine); “Ao que minha vida veio...” (novel, Salim Miguel Prize), “Dos desconcertos da vida filosoficamente considerada” (poems, honorable mention in the Cruz e Souza Prize).



**Joshua Enslin** (US Military Academy West Point, USA), “As Aves que Aqui Twittam’: New Media Variations of ‘Canção do Exílio’ and Brazil’s Twenty-First Century Socio-Cultural Landscape”

[Paper] Written in Coimbra in 1843 by the Brazilian student Antônio Gonçalves Dias, “Canção do Exílio” is one of the most imitated poems of all time. Over the last 173 years, this Romantic nationalist text has inspired thousands of variations by writers from many countries, and in every period and literary genre. Especially in Brazil, the textual reinvention of its longing, as pastiche or parody, has gone unabated since its first publication. In recent decades, with the advent of the internet, a virtual explosion of textual variants in new media has ensued, as innovative imitations appear daily on blogs and sites like Twitter, Facebook and Instagram. These new media texts, when in parodic form, are oft times concerned with social issues, such as poverty and violence, or the nation’s most current political controversies, such as the Lava-Jato Investigation. These recent texts demonstrate how, after almost two-hundred years, the original continues to reassert itself in Brazilian culture. In effect, “Canção do Exílio” is Brazil as text-in-motion, a palimpsest upon which successive generations write and rewrite the nation’s history and culture, at times utopic, at others dystopic. By applying theories and methods from cultural criticism, distant reading, the visual arts, historiography and data visualization, this paper will explore the history of the poem’s influence with special emphasis on the twenty-first century and its application in Brazilian culture today through new media.

**Joshua Alma Enslin** is an Associate Professor in the Department of Foreign Languages at West Point, where he teaches courses in Portuguese (as a second language) and in Brazilian Literature. He holds a PhD from the University of Georgia (2008) and a Post-Doctoral Certificate of Studies (2016) from the University of Coimbra’s Materialities of Literature Program. His current research focuses on exploring, in visual and narrative modes, the intertextual influence of Gonçalves Dias’ “Canção do Exílio” (1843), one of the world’s most imitated poems. His work, in collaboration with Alaina Enslin, has been featured in exhibitions at the University of Coimbra’s Museum of Science and at FOLIO 2016 (Óbidos). His next exhibition, to be held at U Lisbon’s Caleidoscópico, is scheduled to open on July 27, 2017.

**Yue-Jin Ho** (Open U., Hong Kong), “The Battle of Simplified & Traditional: Chinese Text-based Interactive Installations and the French Lettrism”

[Paper] This paper will discuss several Chinese text-based interactive installations from Taiwan and Hong Kong that reflected the anxiety about facing the growing influence of Simplified Chinese and the cultural power from Mainland China. Through algorithm and interaction, all of these works have involved the tactic of deconstruction and reconstruction of Chinese language on the level of words and/or characters. As a logosyllabic language, Chinese is structurally distinctive from alphabetical languages. However, in terms of artistic strategies, some of the artworks to be discussed in this paper show influences from or similarities with the works of French Lettrism. This paper will investigate how the ideas of Lettrism affected some Chinese text-based interactive arts by analyzing the ways they handle the topics of China’s cultural expansion. The arguments around traditional and simplified Chinese characters are a complicated issue in the Sinosphere. Although such debates are often presented as academic, such as their historical legitimacy and effectiveness on education, the arguments are always mixed with political identification and emotional factors (Chu, 2013). On the other hand, as the differences between the two forms of Chinese are based on the structure of the glyphs, works of art and literature had been created to reflect the conflicts of simplified/traditional by exposing or exploring the components inside the characters. For example, although not explicitly dealing with this topic, Xu Bing’s *A Book from the Sky* (1988) demonstrated the potential of artistic creation by reconstructing Chinese characters. Meanwhile, Taiwanese poets like Chen Li made use of the connotations of the simplified/traditional and applied both types of characters in one poem, and Hsia Yu wrote poems with image-signs and asemic symbols (Zeng, 2009) may remind us the works of Gabriel Pomerand and Isou from the Lettrism. The ideas of Lettristes on creating art through deconstructing languages to its smallest particles (Seaman, 1983) and using them as objects for a new form of aesthetic and social-political struggle have shared some similarities with the non-digital Chinese works mentioned above and some digital interactive arts from recent years which will be analyzed in this paper, such as *Bloated City* series by Hung Keung and *Jing* (2010) by Patrice Mugnier and Kuei Yu Ho. This paper will discuss how the ideas from Lettrism can be applied to the artistic

creations and analyze some Chinese text-based interactive works, examining the specificity of Chinese-based works when different strategies have been applied to preserve or crumble the linguistic values in the characters.

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**Yue-Jin HO** is a Senior Lecturer in Creative Arts at the Open University of Hong Kong and currently working on his PhD in the School of Creative Media, City University of Hong Kong. He is also an artist, translator and writer. His works often deal with the relations between materiality, writing and history. His works have been selected by international festivals such as the IFVA Hong Kong, Cinetribes Osaka, ZEBRA Poetry Film Festival Berlin and Shanghai Biennale. Currently, his research focuses on Chinese text-based new media arts and visual poetry.

**Hartmut Koenitz** (U. Utrecht, Netherlands), "The SPP Model - Theorizing Frasca's Narrativist Approach Towards Interactive Narrative"

[Paper] This paper introduces the SPP model (System – Process – Product) as a theoretical perspective for the analysis of electronic literature and other forms of interactive digital narratives. I frame this model as a theorization of Frasca's discussion of the "narrativist" position (2003). This approach is focused on creating digital-native forms of narration in which interactivity is taken as a core property and not a mere addition to long established narrative structures originating in literature. It is in regards to this position that the "debate never took place" Frasca concludes, a view echoed more recently by Makku Eskelinen's (2012) critique of the lack of proper theorization of related positions by Henry Jenkins (2004) and Janet Murray (Murray, 1997; 2012). Frasca's insights are based on the Narratology vs. Ludology debate in games studies (Aarseth, 2001; Eskelinen, 2001; Jenkins, 2004; Juul, 1999; 2001), which has been framed as discussion between binary opposites: literature-derived narratology and rule-focused ludology. Later, more moderated perspectives (Aarseth, 2012; Juul, 2005) acknowledge more of an overlap, yet they maintain the underlying dichotomy. At the same time, attempts to apply contemporary concepts from literary narratology (e.g. The notion of "unnatural narratives" used by Astrid Ensslin in a recent Digra Keynote (2015)) can be seen as the kind of theoretical imperialism Aarseth et al (Aarseth, 1997) have been warning about all along. This situation is unsatisfactory, as it forces scholars to take sides and either apply a theoretical framing provided by (literary) narratology or ludology. More concretely this means that interactive forms of narrative are either reduced to the interpretation of recorded walkthroughs or described as an experiential aspect of interactive experiences (Pearce, 2004), a perspective that has been criticized as lacking proper critical categorization (Calleja, 2013). The triad of System – Process – Product (digital artifact, user interaction and resulting output) in my model clearly marks the distinction to more traditional forms of narrative. This progression also solves the disconnect between artifact and instantiated narrative observed by other scholars (e.g. (Montfort, 2005)). By understanding the content of the system as a "protostory," the prototypical space of "potential narratives" (Montfort, 2005), the narratological category of "story" can be relocated with particular instantiations while the analysis of the process

(as userly performance (Knoller, 2012)) can be given proper analytical space. The SPP model is predicated on three additional underlying principles: 1) Interactive forms of digital narrative are a practice of developing novel and distinct formats and genres of narrative, not merely new version of established formats such as the novel, the movie, or the stage drama. 2) A connection between theory and practice in the form of a feedback loop. 3) An iterative understanding of theoretical development to match an evolving field. While I acknowledge attempts at a merger of the two theoretical positions (Eskelinen, 2012), I suggest a “third position” not burdened by literary or ludological traditions can serve as a vehicle for the analysis of interactive narrative phenomena and as a platform for the development of a specific theoretical position.

**Hartmut Koenitz** is Professor for Interactive Narrative Design at HKU. He holds a PhD from the Georgia Institute of Technology on the theory and practice of Interactive Digital Narrative. Koenitz’ research interests are at the intersection of art, culture, history, and technology. He co-edited *Interactive Digital Narrative - History, Theory and Practice* (Routledge: <http://www.routledge.com/books/details/9781138782396/>) together with Gabriele Ferri, Mads Haahr, Tonguc Sezen and Digidem Sezen, with whom he also founded the Games & Narrative research group and blog (<http://gamesandnarrative.net>). Koenitz is the creator of the ASAPS authoring tool (<http://advancedstories.net>), which has been used to create more than 135 works, including *Breaking Points* (available via the iTunes Store for iPad: [Breaking Points](#)) and *Occupy Istanbul*, a game on the Gezi park protests in Istanbul 2013. Koenitz is also a visual artist, and his works have been shown in Atlanta, Paris, Istanbul and Copenhagen. See <http://hartmutkoenitz.com> or follow him on Twitter [@hkoenitz](#) for more.



10:30 - 12:15 Session 3 #Papers @Salão Nobre

### **Ghosts in the Machines**

Chair: **Stuart Moulthrop**

- **Dene Grigar** (Washington State U. Vancouver, USA), "The Sappho Syndrome: Concerns in Preserving Works of Born-Digital Media"
- **Jürgen Schäfer** (U. Siegen, Germany), "Passing the Calvino Test? Writing Machines and Literary Ghosts"
- **Alex Mitchell** (National U. Singapore), "Anti-Mimetic Rereading and Defamiliarization in Electronic Literature"
- **Mohsen Emadi** (National Autonomous U., Mexico), "Reading Source Code: Depth and Surface in Digital Poetry"

**Dene Grigar** (Washington State U. Vancouver, USA), “The Sappho Syndrome: Concerns in Preserving Works of Born-Digital Media”

[Paper] For 25 years I have been collecting born digital works of literature, amassing a personal library — called the Electronic Literature Lab (ELL) — of over 200 works produced on floppy disks, diskettes, CDs, and jump drives by various publishers or the artists themselves. Also part of ELL is my collection of forty-seven computers running various operating systems and containing the requisite software with which to view these works. One of the most famous in my collection is Shelley Jackson’s hypertext novel *Patchwork Girl*, published by Eastgate Systems, Inc. in 1995. Hailed by the Village Voice as a “cult hit” and lauded by N. Katherine Hayles as the one of the best works of electronic fiction, it has remained accessible to the public in various formats, most recently on jump drive. But for every *Patchwork Girl* there are so many more like Sarah Smith’s *King of Space*, another hypertext novel—published four years earlier by Eastgate—gathering dust on a shelf, unable to be read. Concerned with the availability of works like Smith’s, I have since 2013 been systemically documenting (with Stuart Moulthrop, U of Wisconsin Milwaukee) work in my library and making the information available via an open source book, called *Pathfinders*, produced on the Scalar platform. This aspect of the project has been supported by grants, most notably from the National Endowment for the Humanities. Driving the development for ELL and *Pathfinders* is an awareness of the condition Moulthrop and I call the “Sappho Syndrome”—that is, the disappearance of complete works of literature to the extent that all that remains are fragments and references to the works and authors. Our concern is that in some distant future no one will even know the extent of production of early hypertext fiction and poetry or understand the many different approaches authors took that led to new ways of thinking about textuality and writing for electronic contexts. Even if a few works do survive, there will be no way to understand the complexity of their workings or design. My presentation details the *Pathfinders* methodology. Key to *Pathfinders* is a process Moulthrop and I call the Traversal—that is, audio and video recording of demonstrations performed on historically appropriate platforms. In a Traversal, the author and two additional people are recorded as they read and talk through the work. Traversals are followed by interviews of the readers. Additionally, we photograph the



material artifact of the work (e.g. folios, inserts, jewel case) and produce detailed descriptions of these artifacts. Also included are sound files where appropriate, essays about the works, author's bios, and a historical account of the work and its impact on literary culture. *Pathfinders* frames what Moulthrop and I believe are essential questions about digital preservation: For what kinds of digital objects is one approach more desirable than another? How can differing approaches be combined or coordinated to best serve the interests of future scholars? What can researchers working on one sort of digital production (electronic literature, for instance) learn from those concerned with different but related areas (e.g., video games, media art, digital writing more broadly conceived, or social-network discourse)? How, in other words, can researchers approaching the posterity of digital texts from diverse directions benefit from exchange of perspectives and results? In asking these questions, we believe we are responding to a key challenge that stands before the Digital Humanities: How to transmit the heritage of a culture whose objects are multiplying not simply in mass of items but also in types of system or interface—and where the nature of those varying interfaces greatly complicates the task of identifying, collecting, and otherwise treating the object. Clearly, no single approach can be the best in this situation. Multiplicity is a mandate. Sappho is the patron poet or computer-mother of us all.

**Dene Grigar** is Professor and Director of The Creative Media & Digital Culture Program at Washington State University Vancouver whose research focuses on the creation, curation, preservation, and criticism of Electronic Literature, specifically building multimedial environments and experiences for live performance, installations, and curated spaces; desktop computers; and mobile media devices. She has authored 14 media works such as "Curlew" (2014), "A Villager's Tale" (2011), the "24-Hour Micro E-Lit Project" (2009), "When Ghosts Will Die" (2008), and "Fallow Field: A Story in Two Parts" (2005), as well as 52 scholarly articles. She also curates exhibits of electronic literature and media art, mounting shows at the Library of Congress and for the Symposium on Electronic Art (ISEA) and the Modern Language Association (MLA), among other venues. With Stuart Moulthrop (U of Wisconsin Milwaukee) she is the recipient of a 2013 NEH Start Up grant to support the digital preservation of early electronic literature, a project that culminated in an open-source, multimedia book entitled *Pathfinders* and book of media art

criticism, entitled *Traversals*, for The MIT Press. She is President of the Electronic Literature Organization and Associate Editor of *Leonardo Reviews*.

**Jürgen Schäfer** (U. Siegen, Germany), "Passing the Calvino Test? Writing Machines and Literary Ghosts"

[Paper] In his essay "Cybernetics and Ghosts" (1967), published half a century ago, the Italian novelist Italo Calvino raised the question whether a computer will ever be able to replace a human poet. His answer was ambivalent: On the one hand, in a materialist manner, he considered every writer to be a kind of "writing machine" who/which produces texts by simply combining a selection of letters according to set rules. Influenced by cybernetics and Lévi-Straussian mythology, two of the most influential theories of that time, he was confident that "electronic brains" would soon be able to provide a theoretical model for cognitive processing. On the other hand, however, he was skeptical if a reader would ever encounter the particular literariness of a human-written poem or novel in a computer-generated text. In a thought experiment that is reminiscent of the famous "Turing Test," Calvino argues that the "poetic result" of combinatorial permutations remains dependent on their particular effect on human beings with a consciousness and an unconscious: "It will be the shock that occurs only if the writing machine is surrounded by the hidden ghosts of the individual and of his society." In my presentation, the "Calvino Test" will serve as a framework for analyzing the paradoxical emergence of literary texts from the combinatorial processing of language in "anthropo-technological networks." I will relate this practice to Calvino's mythopoetics and discuss how the "language vacuum" of myth serves as the hidden part of literature. I will examine exemplary literary works as well as poetic instructions of a "potential literature" from the Baroque period (e.g., Georg Philipp Harsdörffer, Justus Georg Schottelius) to the 20th century and to contemporary electronic literature and try to identify conditions required to experience literariness in combinatory literature.

**Jürgen Schäfer** is an assistant professor in German and Comparative Literature at the University of Siegen (Germany). He is one of the project leaders of the research group *Literature in Electronic Media* (LEM) [<http://www.uni-siegen.de/phil/lem/>] and of the *Archive of German Electronic Literature* (ADEL) [<https://adel.uni-siegen.de/>] and also a member of the research initiative *Popular Cultures* [<http://popkultur.uni-siegen.de/>]. He is the co-editor of *Handbuch Medien der*

*Literatur* (2013)], *Beyond the Screen: Transformations of Literary Structures, Genres and Interfaces* (2010), *Reading Moving Letters: Digital Literature in Research and Teaching* (2010), *The Aesthetics of Net Literature* (2007) and *Pop-Literatur* (2003). He also is the Series Editor of *International Texts in Critical Media Aesthetics* (Bloomsbury Academic) [please link to URL: <http://www.bloomsbury.com/us/series/international-texts-in-critical-media-aesthetics/>] and a founding member of both the "Consortium on Electronic Literature" (CELL) and the "DDDL European Network of Digital Literature." University website: [http://www.uni-siegen.de/phil/germanistik/mitarbeiter/schaefer\\_joergen/?lang=de](http://www.uni-siegen.de/phil/germanistik/mitarbeiter/schaefer_joergen/?lang=de)

**Alex Mitchell** (National U. Singapore), “Anti-Mimetic Rereading and Defamiliarization in Electronic Literature”

[Paper] In rereadings or replays of works of electronic literature such as interactive stories or story-heavy games, readers and players often expect to experience something different from their original experience (Mitchell and McGee 2012). However, the expectation generally is that events within one “session” of an interactive story or game are self-contained, in the sense that there are no explicit, diegetic reference to other earlier play sessions or readings. For example, readers generally do not expect characters to refer to events that took place in previous sessions. Similarly, players generally do not expect that certain actions will only become available in the current play session in ways that are justified within the story world based on events that took place in earlier play sessions. Breaking this expectation of a self-contained reading or play experience creates a sense of defamiliarization, disrupting the mimetic nature of the work at the level of the individual reading or play session. However, as I will argue in this paper, this defamiliarization is also often closely linked to the reader or player’s desire for repeat experiences of the work. In this paper, through a close reading of interactive works such as *The Stanley Parable* (Galactic Café, 2013), *Save the Date* (Paper Dino Software, 2013), and *Undertale* (Toby Fox, 2015), I will explore the relationship between this form of defamiliarization and the foregrounding of the act of rereading in works of electronic literature. Drawing on concepts from unnatural narratology (Richardson 2015), I suggest that by breaking with the expectation of isolated, individual reading or play sessions, such anti-mimetic interactive stories and narrative games render both the acts of reading and rereading unfamiliar, and in the process encourage and reward rereading in ways that are not possible in traditional, non-interactive narratives. References: Mitchell, Alex, and Kevin McGee. 2012. “Reading Again for the First Time: A Model of Rereading in Interactive Stories.” In International Conference on Interactive Digital Storytelling, 202–213. Springer.; Richardson, Brian. 2015. *Unnatural Narrative: Theory, History, and Practice*. The Ohio State University Press.

**Alex Mitchell** is Assistant Professor in the Department of Communications and New Media at the National University of Singapore. His current research investi-

gates various aspects of computer-based art and entertainment, focusing in particular on interactive stories. His recent publications include “Defamiliarization and Poetic Interaction in Kentucky Route Zero” in *Well Played Journal* 3.2 (2014), “Rereading and the SimCity Effect in Interactive Stories” in *Interactive Storytelling* (2015), and “Making the Familiar Unfamiliar: Techniques for Creating Poetic Gameplay” in *Proceedings of DiGRA/FDG 2016*. He was the general chair for the International Conference on Interactive Digital Storytelling (ICIDS) 2014, and is a member of the ICIDS steering committee.

**Mohsen Emadi** (National Autonomous U., Mexico), “Reading Source Code: Depth and Surface in Digital Poetry”

[Paper] The formation of Digital Literature as a literary movement began in the late 80’s; however most of the creative ideas of Digital Poetry could be traced back in the poetry of first half of the 20th century. E-Lit is an emerging cultural form and is concerned with transformation of literary forms and values through media. “Creativity” is one of those values which are subject to change. The existing documented corpus of E-Poetry has rarely been analyzed by approaching the classification of algorithms, the program code and the archeology of the implementation of creative ideas in the history of digital poetry. The essay will focus on the source code of works provided by ELO anthologies in order to provide an approach for close reading of digital poetry through the use of programming techniques in their code-algorithm level. An interpretive approach will be used to analyze the implementation platforms of Digital Poetry within ELO anthologies (Programming Languages, IDE, Operating systems and etc.) for understanding the physical boundaries and politics of the environments. The classification of the works will consider algorithmic categorization of each poem by its manner of Implementation (recursion or iteration, logical and so on), by the design paradigm (divide and conquer, linear programming and so on), by field of study (search, sorting, merge algorithms and so on), by complexity (linear or exponential and so on), and finally by evaluative type (such as gadfly vs. relational and so on).

**Mohsen Emadi** is an award-winning Iranian poet, programmer, translator and filmmaker. Emadi studied computer engineering at Sharif University of Technology and Digital Culture at University of Jyväskylä. His published work includes *La flor en los renglones* (Spanish), *We did not speak of her eyes* (Persian), *Las leyes de la gravedad* (Spanish), *Visible como el aire, legible como la muerte* (Spanish), *Abismal* (Spanish), *Standing on Earth* (English). Emadi has published translated world poetry into Persian, mainly from Latin America and Spanish, East European, and Finnish poetry. He is the founder and editor of several Persian websites like *The House of World Poets*, a Persian anthology of world poetry with over 50 translators collaborating, and the official website of Ahmad Shamlou. Emadi has lived in Iran, Finland, the Czech Republic, and Spain, and is now based in Mexico City.





10:30 - 11:15 Session 4 #Panels @Auditório

### **Building the Field: National and Transnational Strategies**

Chair: **Thea Pitman**

- **Leonardo Flores** (U. Puerto Rico Mayaguez, USA), "Mainstreaming Electronic Literature"
- **Claudia Kozak** (U. Buenos Aires, Argentina), "Experimental Communities and Creative Laboratories in Latin American Electronic Literature"
- **Verónica Gómez** (National U. Littoral, Argentina), "E-literature Locations: National Elements for Global Positioning in the ELC3"

[Panel] This panel presents different strategies for building the field of electronic literature as seen in Latin America: the promotion of publications, festivals, formal and informal institutions, and networks of e-literature; the development of laboratories for collective and collaborative creation; the transformation of local languages into instruments for geopolitical territorialization, among others. These actions make it possible to discuss the national and transnational positioning of the works in question, exploring the development of a community in Latin America, as well as stimulating e-literary creation in digital media environments. Developing the field of electronic literature is of importance to the ELO community because e-lit is still a highly specialized kind of writing with a reduced number of practitioners, even in countries with established e-lit traditions, programs, and communities. The recent emergence of Latin American electronic literature works and communities, such as the Red de Literatura Electrónica Latinoamericana (<http://litelat.net>) allows us to see how the field can be built in both national and global contexts as well as in academic and mainstream spaces.

**Leonardo Flores** (U. Puerto Rico Mayaguez, USA), “Mainstreaming Electronic Literature”

[Panel] How can we bring electronic literature to mainstream audiences in a way that helps the field grow? In its 65-year history, electronic literature has been written by mostly by people with a relatively rare programming skill set and/or access to specialized tools that can be used to produce writing that engages digital media’s potential. These practitioners have congregated around or created their own communities of practice, assisted by conferences, festivals, publishers, online communication tools (newsgroups, e-mail listservs, online groups, websites, social networks, etc.), and academic and artistic organizations, such as the Electronic Literature Organization (ELO). As the field has matured, it has entered academia as topics within existing courses, e-lit courses, academic products (such as theses, dissertations, and books), and as critical mass accrues in higher learning institutions, dedicated undergraduate and graduate programs. My paper suggests that historical and contemporary digital divides, as well as cultural traditions and institutions, have delayed the emergence, adoption, and institutionalization of electronic literature in different countries around the world. For example, only a few countries in Latin America and the Caribbean have recently begun to discover, study, and share their emergent electronic literature traditions. Even in the U.S., which had the earliest access to digital media technologies and has some of the most mature e-lit communities, e-literature is still on the fringes of mainstream culture and thrives mostly in academic environments, online communities, and among privileged social classes and ethnic groups. This presentation proposes strategies for mainstream adoption in four areas: research, education, publishing, and outreach. Each area has activities with incrementally greater social impact and mainstream awareness, as seen in following outline: *Research*: 1. Electronic literature: history, genres, practices, theories, preservation, etc.; 2. Digital rhetoric: multimodal communications, digital publishing, etc.; 3. Popular digital genres: blogging, internet memes, webcomics, kinetic typography, etc.; 4. Digital literacy: code, media, information, and other literacies.; *Education*: 1. Incorporating e-lit into existing courses.; 2. Creating and teaching e-lit courses.; 3. Teaching graduate students and instructors to incorporate e-lit into general education college courses.; 4. Training K-12 teachers to incorporate e-lit into their classes.; *Publishing*: 1.

Scholarly publishing about e-lit.; 2. Resource creation: anthologies, databases, etc.; 3. Blogging, podcasting, vlogging, social media campaigns, etc.; 4. Mainstream media publishing: newspapers, magazines, television, radio, etc. *Outreach*: 1. Exhibitions, readings, festivals, etc.; 2. Building communities and resources.; 3. Connecting and forming alliances with other communities.; 4. Creating institutional support from universities, civic groups, industry, local government, funding agencies. My discussion will build upon research on electronic literature communities - particularly two special issues of *Dichtung Digital* on Electronic Literature communities edited by Scott Rettberg and Patricia Tomaszek in 2012 - and updating them with recent examples of e-lit field building efforts in Latin America. I will also offer brief surveys two research areas that are not widely used in the ELO community - digital rhetoric and digital literacy - connecting them to e-lit mainstreaming strategies. The goal is to offer a strategic roadmap to ELO members for research, publication, education, and outreach activities.

**Leonardo Flores** is an Interim Director and Full Professor of English at the University of Puerto Rico: Mayagüez Campus (<http://www.uprm.edu/english>) and Vice President of the Electronic Literature Organization (<http://eliterature.org/>). He was the 2012-2013 Fulbright Scholar in Digital Culture at the University of Bergen in Norway. His research areas are electronic literature and its preservation via criticism, documentation, and digital archives. He is the creator of a scholarly blogging project titled *I ♥ E-Poetry* (<http://iloveepoetry.com/>) and co-editor of the *Electronic Literature Collection, Volume 3* (<http://collection.eliterature.org/3>). For more information on his current work, visit <http://leonardoflores.net>.

**Claudia Kozak** (U. Buenos Aires, Argentina), “Experimental Communities and Creative Laboratories in Latin American Electronic Literature”

[Panel] The paper focuses on Latin American electronic literature, particularly collaboratively created works emerging from experimental communities and creative laboratories. In relation to the arts, experimental communities can be tracked back away at least to avant gardes such as Dada and Surrealism, for whom artistic creation was seen not only as collective but experimental (Adorno, Bürger). Postwar movements such as Situationism and Fluxus, which assaulted culture (Stewart Home), also involved collaborative actions, but in the last decades these notions have been renewed in domains explicitly concerning technology. One of them - where technology is considered in a broad sense - named by Argentinean artist and sociologist Roberto Jacoby as “tecnologías de la amistad” (friendship technologies), could be associated to relational art practices (Bourriaud). I will focus here on experimental communities who build bonding between their members when producing artworks, been the process of bonding part of the artwork itself. The result of this kind of domain is in some way opposite to social control technologies. I will try to test to what extent this kind of social technologies, usually spread nowadays on different kinds of arts, could be applied in particular to electronic literature practice. Another domain, intertwine with the former, can be conceptualized as collaborative and creative DIY workshops in contexts of electronic cultures. In this case, artists work together in order to share knowledge - amongst themselves and with other participants - and to also experiment with innovative solutions facing lack of resources. Although these practices are much more extended in Latin America in relation to electronic art in general - robotics, for instance - the experiences to be analyzed provide evidence of a new field of Latin American electronic literature that can be considered in terms of these collaborative and experimental ambiances. Even more, the paper will evaluate to what extent certain translocal contexts enable and/or stimulate collective/collaborative ways of creation that deny authorship as a main category for literature works and emphasize a libertarian literary philosophy. Among other aspects, this translocal contexts include artists’ biographical localization and delocalization, countercultural network imaginaries with quite a presence in Latin America, local cultural mixtures, expansions and displacements concerning different artistic

languages, and emerging institutions giving place to these kind of projects. I will consider several works included on Electronic Literature Collection, Volume 3, and other isolated experiences with different institutional involvement, which allow to test and measure different implementation degrees of experimental networks and creative laboratories: *Tatuaje* (Mexico, 2014) by Rodolfo JM, Leonardo Aranda, Gabriela Gordillo, et al.; *Liberdade* (Brazil, 2013), by Alckmar Luiz dos Santos, Chico Marinho, et al. *Anacrón: hipótesis de un producto todo* (Mexico, 2012) by Augusto Marquet and Gabriel Wolfson.; *Gabriella infinita* (Colombia, 2000), in its hypermedia version, by Jaime Alejandro Rodríguez, in collaboration with Carlos Roberto Torres Parra, Clara Inés Silva and Andrés López.; *Literary Creative Online Platform* by Milton Läufer (resource for Premio Itaú Cuento Digital 2015).; *Literatura digital: el mito, lo nuevo y el mito de lo nuevo*, workshop by Milton Läufer in CIA (Centro de Investigaciones Artísticas), Buenos Aires, 2016.

**Claudia Kozak** is Professor in the Departments of Literature and Communication Studies at Universidad de Buenos Aires. She also teaches “Alternative Literary Systems” in the Latin American Literary Studies Masters at Universidad Nacional de Tres de Febrero, Argentina. She sits at the Academic Council of the Erasmus Mundus Masters Crossways in Cultural Narratives. She is Researcher at Consejo Nacional de Investigaciones Científicas y Técnicas (CONICET). Since 2003 she conducts collective research projects on the Arts/Technology/Society axe ([ludion.org](http://ludion.org)). She currently coordinates LitElat (Red de Literatura Electrónica Latinoamericana), [litelat.net](http://litelat.net). Among other books and publications she is the editor of *Tecnopoéticas argentinas. Archivo blando de arte y tecnología* (2012, reprint 2015), *Deslindes. Ensayos sobre la literatura y sus límites en el siglo XX* (2006) and the author of *Contra la pared. Sobre graffitis, pintadas y otras intervenciones urbanas* (2004).

**Verónica Gómez** (National U. Littoral, Argentina), “E-literature Locations: National Elements for Global Positioning in the ELC3”

[Panel] The third volume of the Electronic Literature Collection (ELC3) is home to a set of Latin American technopoetics that resort to national imagery and come together as a community in the global field of e-literature. The increasing entry of works from a formerly marginal origin into ELO renews the debate over the relation between literature and location (Sapiro), extending this question to cybernetic space itself. The corpus we refer to comprises *The 27th || El 27* by Eugenio Tisselli (Mexico), which provides a criticism of the necrocapitalism that dominates the maximum national law, i.e. the Mexican Constitution. Also, *Grita* by José Aburto (Peru), which is a performatic and experimental work created in 2005 that demands collaboration and interaction from the reader to be “written” through her/his shout, meaning the language as a material body, the body that shouts as the leading character, and Spanish as the language that lives in the machine. Another work included is *Tatuaje* by Rodolfo JM, Leonardo Aranda, Gabriela Gordillo, et al. (Mexico), a transmedial novel that experiments with messages, images, and maps aiming at a national located production. *Anacrón: hipótesis de un producto todo* by Augusto Marquet and Gabriel Wolfson (Mexico), which combines Mexican folklore with videogame logic. And finally, it includes *Bacterias Argentinas* by Santiago Ortiz (Colombia), which is a technopoetic that, on the one hand, focuses on the “micro” level of the Argentine genetics of language and, on the other hand, considers the “macro” level of trophic networks from natural sciences, where the stronger organism eats the weaker one. This study analyses how the idea of nation (Anderson; Gellner; Balivar) operates for locating these Latin American productions in global contexts (Grossberg) and consequently for establishing political affiliations with one another. The referred works transform the local languages - legal texts, Spanish language, iconic images, folkloric tradition - into instruments for geopolitical territorialization (Chun). My objective is to identify the strategic use of national elements in the aforementioned works to build a common zone that defines a position in ELO as a global platform.

**Verónica Gómez** is an Argentinean PhD student at Universidad Nacional del Littoral and a fellow researcher at CONICET. She studies the relationship between

e-literature and location: how does e-literature address in territorial process, from the hegemonic idea of Nation to the cybernetic *space* itself. Her research focuses on the case of ELO, including ELC, and its processes of institutionalization and internationalization within the entire organization. She is a member of LiteLat (Red de Literatura Electrónica Latinoamericana - Litelat.net) and part of INTERCO-SSH (International Cooperation in Social Sciences and Humanities - interco-ssh.eu/en/). For five years, she ran La Fábrica de Textos (lafabricadetextos.com), a website that offers textual revision, correction, translation and consultancy. She is also interested in publishing, political science, art, and media.



11:30 - 12:15 Session 4 #Panels @Auditório

### **Aesthetics and Politics in Latin American Electronic Literature**

Chair: **Claudia Kozak**

- **Thea Pitman** (U. Leeds, UK), "Hypertext and Biculturality in the Early Work of Lucia Grossberger Morales and Jacalyn Lopez Garcia"
- **Nohelia Meza** (U. Pompeu Fabra, Spain), "Voices and Figures: Towards a Digital Rhetoric of Latin American Works of Electronic Literature"
- **Jaime Alejandro Rodríguez Ruiz** (Pontificia U. Javeriana, Colombia), "Virtuality and Intermediation in Hypermedia: 'Memorias y caminos'"
- **Carolina Gainza** (U. Diego Portales, Chile) "Textualities, Politics and Languages of the Digital: Poetics and Aesthetics in the Chilean Digital Literature"

[Panel] This panel spans the conference themes of “communities” and “translations.” It focuses on the issue of “communities” and “community engagement” in its exploration of a body of work that shares not just a common Latin(o) American origin but also a desire to interrogate such a sense of belonging, of community, and of the self in many different ways. The papers in this panel also acknowledge that “there are many different voices” that enter into dialogue in the negotiation of belonging in these works of electronic literature, and they thus focus on making explicit the different “translations” and “transfigurations” that underpin them. The papers themselves focus on a wide range of different works of Latin(o) American electronic literature, from the pioneering hypermedia autobiographical works of Lucia Grossberger Morales and Jacalyn Lopez Garcia from the early 1990s, to Eugenia Prado Bassi’s “installation-nove” *Hembros* of 2004, to the most recent creations of Doménico Chiappe, María Mencía, and Jaime Alejandro Rodríguez, amongst others. They are united by their concern to explore both the aesthetics and the politics of the works in question, drawing our attention to the way in which works of electronic literature relate to issues of collective memory and intelligence, biculturalism, and multilingualism, and offer the potential for “cultural hacking” in the terms of one of the panelists.

**Thea Pitman** (U. Leeds, UK), “Hypertext and Biculturalism in the Early Work of Lucia Grossberger Morales and Jacalyn Lopez Garcia”

[Panel] Critics such as Jaishree Odin, George Landow, and Jesús Martín-Barbero have identified the concept of hypertext as ideally suited to conveying the complexities of living with/between two or more cultures, homelands, temporalities, belief systems and/or aesthetic sensibilities. However, others such as Carlos Monsiváis and Raúl Trejo Delarbre have feared the rampant growth of the internet, facilitated by its hypertextual architecture, precisely because of its potential to impose US culture and values on less dominant groups the world over. Sidestepping such concerns, two prominent Latina/Chicana artists working with digital and networked media in the mid 1990s did indeed identify the expressive possibilities of hypertext as most suited to their autobiographical explorations of biculturalism. This paper explores the artistic works produced as a result: Latina artist Lucia Grossberger Morales’s *Sangre Boliviana* (1992-2002) and Chicana artist Jacalyn Lopez Garcia’s *Glass Houses* (1997). It considers the artists’ intentions regarding the representation of a specifically gendered biculturalism in their works and how, in their view, a hypertextual (and possibly networked) medium is most suited to this. It also considers their efforts to use these works to create affinity-based communities and connect with audiences. And finally, it examines the various tropes they use to “visualise” their expression of gendered biculturalism, particularly with regards to their pertinence to the new media in which they are working.

**Thea Pitman** is Senior Lecturer in Latin American Studies and Director of Spanish, Portuguese and Latin American Studies at the University of Leeds. Her research focuses on the subject of Latin American online, and more broadly digital, cultural production, and her publications include the co-edited anthology *Latin American Cyberculture and Cyberliterature* (Liverpool University Press, 2007) and the co-authored monograph *Latin American Identity in Online Cultural Production* (Routledge, 2013). Together with Claire Taylor (Liverpool) and Tori Holmes (QUB), she maintains the Digital Latin American Cultures Network blog (<https://latamcyber.wordpress.com/>), Facebook page (<https://www.facebook.com/dlacnet/>) and Twitter account (@latamcyber).

**Nohelia Meza** (U. Pompeu Fabra, Spain), “Voices and Figures: Towards a Digital Rhetoric of Latin American Works of Electronic Literature”

[Panel] From the perspective of discourse analysis, electronic literature is seen as a social practice that demands the formulation of new analytical frameworks especially designed for the study of mediated discourse (Scollon, 2014). Latin American works of electronic literature host within their discursive space veiled voices of history, freedom, identity and folklore that are waiting to be examined and analysed. Through the analysis of the tropological potential of couplings between text, movement and manipulation (Saemmer, 2010; Bouchardon, 2011), I plan to unveil the enunciative polyphony and hyperphony present in several works of Latin American electronic literature, as well as to explore how these voices are re-configured within the discursive space of the works. If rhetorical figures are used to emphasize the messages and to define styles in works of electronic literature, it is therefore important to understand how they are formed. My purpose is to analyze how the aesthetic flow of cultural diversity may begin to establish conditions and patterns of appearance in a shared space of culture and knowledge. Likewise I plan to expand the aforementioned theoretical approaches by introducing new concepts that can be seen as a starting point for the study of enunciative polyphony emerging from rhetorical figures within the mediated discourse of Latin American works. For instance, I will examine the representation of “tierra” (land/homeland) through figures of animation in *Cielotierra* (MIDIpoet, 1999-2002) by Eugenio Tisselli, as well as in *Tierra de Extracción* (2007) by Doménico Chiappe and Andreas Meier (ELC2); and the traces of political memories through figures of manipulation in *El poema que cruzó el Atlántico* (2015-2017) by María Mencía and *Tierra de Extracción* (2007) by Chiappe and Meier.

**Nohelia Meza** is a PhD candidate at the Department of Translation and Language Sciences, Universitat Pompeu Fabra, Barcelona. Her PhD project focuses on the poetics of digital discourse and the rhetoric of time in specific works of electronic literature. She is also interested in translating e-lit works into Spanish, as well as in teaching Spanish as a Foreign Language using electronic literature. Nohelia is a member of Hermeneia research group (Literary Studies and Digital Technologies,

Universitat de Barcelona), Red Latinoamericana de Literatura Electrónica; and a collaborator of the publishing group at Centro de Cultura Digital México.

**Jaime Alejandro Rodríguez Ruiz** (Pontificia U. Javeriana, Colombia), “Virtuality and Intermediation in Hypermedia: *Memorias y caminos*”

[Panel] My work *Memorias y caminos* (<http://memoriasycaminos.com>, 2016) had its original motivation in two initial frames of reference: in the first place, autobiography as a literary and aesthetic / artistic problem; secondly, the artistic artifacts that promote autobiographical resonances and especially the work of the Colombian playwright Enrique Vargas: *El hilo de ariadna* (1992). *Memorias y caminos* inherited two conditions from *El hilo de Ariadna*: the labyrinthine structure and the evocative power produced by contact with the staged worlds of each gallery. In *El hilo*, that evocative power comes from a sensorial experience carried to the limit; in *Memorias* there is an adaptation of those conditions for the electronic space that seeks the emergence of the virtual body, understood as: “corporeal images that dress, expand, interpret, hide or replace the physical body and that we create, project, encourage and present to others constantly” (Ryan). The idea of transferring the evocative force of *El hilo de Ariadna*, as well as the possibilities of spectator participation in a virtual space, led to the design of two parallel and complementary strategies: virtualization of perceptual experiences and interactive game mechanics. Another issue that I wish to discuss in relation to *Memorias y caminos* is the media presence. In the work this occurs in two ways. In the first place, the narratives presented here are constructed by integrating the text with other media: image-movement, use of photographs, drawings, virtual cartography, surround and narrative audio, etc., and are “affected” by interactivity, all of which brings varied dynamics of narrative resolution. Second, almost half of the autobiographical entries are linked to forms of memory unleashed by media consumption experiences. The all have to do with a memory that unfolds thanks to the imaginary media.

**Jaime Alejandro Rodríguez Ruiz.** Colombian. Writer, university professor and researcher. Master in Literature by the Javeriana University and Doctor in Philology by the UNED (Spain). Author of three novels (*Gabriella Infinita*, *Debido Proceso* and *El infierno de Amaury*); Three books of stories (*Album*, *Ficción y olvido* and *Crónicas mundanas*); And three literary hypermedia (*Gabriella Infinita*: scholarship from the Colombian Ministry of Culture; *Golpe de gracia*: winner of the first international

prize of digital literature Microsoft / UCM, Spain; and *Memorias y caminos*. He has published several books of essay, including: *Hypertexto y Literatura, una batalla por el signo en tiempos posmodernos*; *El relato digital: ¿Hacia un Nuevo género narrativo?*; *Trece motivos para hablar de cibercultura*; and *Narratopedia, reflexiones sobre narrativa digital, creación colectiva y cibercultura*. He is author of numerous articles published in national and international magazines. He is a researcher in the areas of narratology, digital storytelling, cyberculture, and virtual education. He is currently Director of the Master and degree of Literature from the Pontificia Universidad Javeriana (Bogotá, Colombia) and coordinator of the doctorate in social and human sciences of the same university.

**Carolina Gainza** (U. Diego Portales, Chile) “Textualities, Politics and Languages of the Digital: Poetics and Aesthetics in the Chilean Digital Literature”

[Panel] In this paper I discuss the results of a research project that I have been conducting in the field of digital culture in Chile since 2015, which includes film, literature, and music. The project considers two dimensions: the circulation of culture and its forms of production. Regarding reception, I propose that it can be observed in a variety of forms of appropriation in the digital realm, including forms of circulation and production. To characterize the changes in the circulation of Chilean culture on the internet, I have surveyed web repositories dedicated to cinema (Cinechile and Cinépatá) and literature (Letras5), and in the field of music, I have worked with a sample of Chilean netlabels. Regarding the forms of cultural production, I have built a corpus of different Chilean works - of literature, film and music - that are all characterized by experimentation with digital technologies to create artworks such as hypertexts, hypermedia works, digital sounds and musical compositions, interactive fictional films and documentaries, none of which could exist in pre-digital formats. Although this project considers three areas, on this occasion I will concentrate on Chilean digital literature. Therefore, the presentation will focus on the analysis of digital aesthetics and the politics of digital creativity that can be observed in the literary works under study. The first part of the presentation will address the analysis of a digital aesthetic through a sample of Chilean digital literature. I will pay special attention to two aspects that I consider relevant for the analysis of digital aesthetics. One is the concept of the network, understood as a structure that allows the subject to experience an aesthetic linked to the existence of an open and random text, as seen in its possibilities of construction, languages and its reading. The other related aspect is the potential of intervention from the reader-player to manipulate this open text by modifying the underlying computational code, the language behind any digital work. In this regard, I will define cultural hacking as the potential of intervention intrinsically related to digital works, which is a consequence of the “digital condition” of the underlying digital code. I will then concentrate on the analysis of a particular work, *Hembros* by the Chilean writer Eugenia Prado Bassi. *Hembros* is defined as an “installation-novel” because it combines performance, video and text, where these three dimensions dialogue between each other, without losing



their singularity. In this sense, it can be defined as a transmedia narrative as well. The characteristics that this work presents in terms of hacking, interactivity and network structure, as in others in the study I mentioned above, will lead me to a discussion of cyborg bodies, the presence of a “commons” (Hardt and Negri 2005; Laval and Dardot 2014) and the politics of digital aesthetics in Chile and Latin America.

**Carolina Gainza Cortés** obtained a Ph.D. in Hispanic Languages and Literatures at the University of Pittsburgh; she has a major in Sociology and a masters degree in Latin American Studies from the University of Chile. She is currently assistant professor at the School of Creative Literature (Escuela de Literatura Creativa), Universidad Diego Portales (Santiago, Chile). She is also the main editor of the prestigious academic journal *Revista Laboratorio* ([revistalaboratorio.udp.cl](http://revistalaboratorio.udp.cl)). Her foremost research interests are related to digital humanities, digital cultures and digital literature in Latin America; she has also researched and published on cultural studies, postproduction, posthumanism, and networks-and-subjectivities in the digital era. She is currently pursuing research on digital culture in Chile with a focus on music, cinema and literature.



13:30 - 15:15 Session 5 #Lightning Talks @A1

## Writing Spaces for Augmented Readings

Chair: **Mark Sample**

- **Svetlana Kuchina** (Novosibirsk State Technical U., Russia), "On Generative Poetry: Structural, Stylistic and Lexical Features"
- **Vladimira Velicki** (U. Zagreb, Croatia) and **Damir Velicki** (U. Zagreb, Croatia), "Hyperfiction and Reading, with Examples of Electronic Processing of Grimms' Fairy Tales"
- **Gilles Rouffineau** (ESAD Valence, France), "Is Literary Translation Really Useless in the Digital Field? MBCBFTW as a Case Study"
- **Agnieszka Przybyszewska** (U. Lodz, Poland), "Liberacy in Context of Interfacial and Material Turn and What They Have in Common with E-literacy"
- **Ana Sabino** (U. Coimbra, Portugal), "I Would Prefer Not to Turn the Page: Reading and Writing in the Unlimited Digital Space"
- **Robert Fletcher** (West Chester U., USA), "All Lit Constantly Aspires Towards the Condition of Elit: Aestheticism and Augmented Reality"
- **Susana Fotu** (Mills College, USA), "The Resurrection of the Cyborg-Reader: An Examination of User Engagement with Digital Poetry"
- **Patrick Lichty** (Zayed U., United Arab Emirates), "Virtual Narratology and the Notion of Literary Spatial Form"

**Svetlana Kuchina** (Novosibirsk State Technical U., Russia), “On Generative Poetry: Structural, Stylistic and Lexical Features”

[Lightning Talk] The paper deals with the key aspects of DaDa and Oulipo methods and their implementation in electronic generative poetry. The Oulipian constraints such as snowballs, palindromes, logarithms, and forms fixes, are easily integrated into digital environments. The text-generated poems are based on algorithmic and programming codes that establish a poem’s content and shape, provide automatic writing, random choice, and aleatoric combinations of electronic poetic texts and their elements. The analysis of structural, lexical and stylistic peculiarities of generative poetry is illustrated by permutational schemes (used in *POEM.EXE L. Cooke and Book of all Words*, J.Z. Piwkowski); combinatory patterns (used in *Frequency*, S. Rettberg and *Code Movie1*, G. Beiguelman) and syntactic templates (used in *Dizains*, M. Benabou; *Triolets*, P.Braffort; *Poet*, M. Rudolf; *SEIKA NO KÔSHÔ*, A. Campana) of electronic poems. Most of all combinatorics and permutational electronic poems present technologically improved versions of DaDa technique such as an open-form poetry, the use of sound and music components in electronic text structure, irrationality and rejection of any ideology. But the electronic environment gave them an ambivalent status. Despite the surface of an electronic poem looks open and aleatoric, its inward structure is preconfigured to use the established parameters. The ambivalence of generative text structure duplicates on the level of authorship. The database of generative poems depends both on the real writer and several categories of co-authors: programmer, designer (if they are any) and readers/users (in case they have authorial prerogatives and the conception of the generative poem supposes selection and output of relevant data).

**Svetlana Kuchina** is Assistant Professor (History of Foreign Literature) in the Department of Foreign Languages (Faculty of the Humanities) at Novosibirsk State Technical University. She holds a PhD in literature theory; professional interests concentrate on contemporary literature process, electronic literature, e-poetry and digital arts. In 2012-2016 she participated (as an e-course designer) in developing the learning management system, eLang (<http://elang.edu.nstu.ru>). In 2017 she became a grantee of the Vladimir Potatin Fellowship Program in the

grant competition for master degree professors, to design the course "Electronic literature: language and digital culture education practice."

**Vladimira Velicki** (U. Zagreb, Croatia) and **Damir Velicki** (U. Zagreb, Croatia), “Hyperfiction and Reading, with Examples of Electronic Processing of Grimms’ Fairy Tales”

[Lightning Talk] Hyperfiction, the literary expression of hypertext, as a relatively new form of creation uses the possibilities of hypertext for creative purposes, thus opening numerous questions for scientific observation related to the impact of media on literature, literary theory, and the future of reading. So far, scientists have discovered neither unambiguous ways to interpret these works, nor any key determinants by way of which their quality could be appraised. It is a fact that hypertext is suitable for conducting literary experiments. It deconstructs the temporal sequence of narration, and, to some extent, lessens the author’s authority. The author of hyperfiction, in some way, loses control over how his or her work influences the reader. On the other hand, the belief that the reader of hypertext/hyperfiction is at the same time its author, for he or she chooses which way to navigate the text, which hyperlinks to mark and in this manner create a new text, can be challenged. Apart from devising the plot and the basic creative idea, the hyperfiction author has to take into account the structure as well, which is significantly more complex than the structure of conventional texts, as hyperfiction does not rely on a single structure, but multiple ones. Apart from the language of the literary text, the hypertext reader is also distanced from the work through the computer language, which distances the reader from the text. Authors and computer experts often reach for well-known literary works, adding to them elements of interactivity and multimedia effects. This way, a known text stops being linear, which gives the reader a certain illusion of freedom. On the other hand, this process of reading becomes, at the same time, less creative compared to the process of reading a classic text, because, regardless of the numerous possible combinations and ways of navigating the text, the number of these combinations is still defined and limited. Everything starts to resemble a game. Although the non-linear structure of the hypertext inspires many critics to debate how the temporal sequence of narration is irrelevant and what differs the reading of a hypertext from the reading of a printed text is actually space, spatial rather than temporal movement, temporal sequence still plays a major role. Experimental works also rely primarily on the chronological sequence of events, which they then decon-

struct and branch out in a controlled fashion, giving the reader the illusion of co-authorship. Precisely in such a new and unknown medium as the electronic text, which lacks the orientation of a “material” book, a comprehensible plot with a comprehensible and clear chronology is a signpost in the middle of unexplored territory. Using as its basis the networked and the non-networked versions of the most famous Grimms’ fairy tales, this paper attempts to answer whether and how works of hyperfiction will change our ways of reading, or even thinking, or are traditional ways of thinking and reading, and their sequence – beginning, middle, end – so deeply rooted in our processing that they cannot be changed?

**Damir Velički** is Associate Professor at the Faculty of Teacher Education, University of Zagreb. During his career he worked as a researcher in various projects founded by the Ministry of Science and Education in the Republic of Croatia. The last one is: School for Net-gen: Internal reform of primary and secondary school education (2014–2017). He has published a number of scientific papers on this topic in Croatia and abroad. He is the author of the scientific monography *German in Politics. German-Croatian political terminology dictionary*, and the author of German as a foreign language textbooks. He has presented his research papers at international conferences in Croatia and abroad. He is a member of the editorial board of *Croatian Journal of Education*, and a member of the *Croatian Political Science Association*, as well as the member of *Croatian Association of Literary Translators*. List of published papers: available at: <http://bib.irb.hr/lista-radova?autor=229372&lang=EN>

**Vladimira Velički** is Associate Professor at the Faculty of Teacher Education, University of Zagreb. During her career she worked as researcher in various projects founded by the Ministry of Science and Education in the Republic of Croatia. The last one is: School for Net-gen: Internal reform of primary and secondary school education (2014–2017). She has published a number of scientific papers on this topic, a scientific monography *Storytelling – Creating Stories: Returning to Lost Speech*, and co-author of several specialized books (*Language games for the big and little ones* and *Verses in Movement. Nursery Rhymes use for language development*). She is the author of the Croatian language and literature textbooks. She has presented her research papers at international conferences in Croatia and

abroad. She is a member of the editorial board of *Croatian Journal of Education*, member of *Croatian Philological Society* and *Croatian Society for Logotherapy*. List of published papers: <http://bib.irb.hr/lista-radova?autor=209875&lang=EN>



**Gilles Rouffineau** (ESAD Valence, France), "Is Literary Translation Really Useless in the Digital Field? MBCBFTW as a Case Study"

[Lightning Talk] While common sense takes a wide range of translations for granted in order to find a broad reader audience, electronic literature seems to be stuck in ASCII mode. No Latin accents required, neither Czech, nor Cyrillic, no Greek or Arabic glyphs are useful in the literary digital writing space. At the age of Unicode fonts – a format allowing more than one hundred of script languages to be encoded into the computer since the 1990s – authors, critics and literary theoreticians committed to computer and code should probably be aware about translation. But is it really useless, as I've been told? Did English language seriously already became the digital literary lingua franca? Isn't it actually an oxymoron? Can we really access literary feelings in a foreign language except after some decades of immersion, or deep and intensive speaking/reading which is far to be ordinary? Nevertheless, the ELO committee's recommendations are following this trend not to give key importance at this point. They encourage submissions to go "Beyond interlinguistic translation: emulations, virtualizations, re-readings, and interpretations... " Who's afraid of translation *per se*? What about e-literature outside uniform English? If language is part of the imaginary landscape for human beings, we should no longer avoid this question. Olia Lialina's work titled "My Boyfriend Came Back From The War" (MBCBFTW), a 1996 online short hypertext narrative, is a quite famous and pioneering net-art project. According to the translation point of view, it can be seen as a main example of quite a strange situation. For beginners, the story could be played here: <http://www.teleportacia.org/war/> After few minutes and multiples subdivisions using framing split screen – a Netscape feature new at the time – the reader's consultation ends with Olia's signature, uploading the year 96 and a curious web link to the "MBCBFTW museum." Over there, she gathered since 2000 many projects related and inspired by her story, listed and linked to various contributors web sites in the so-called Last Real Net Art Museum (<http://myboyfriendcamebackfromth.ewar.ru/>). No single one is a strict textual translation or faithful release but all of the 30 projects displayed in this web page are free adaptations, from a simple html copy, to variations, remakes, visual transpositions including a single gouache frame, video files backup, hijacking video game, conceptual description or real products inspiration. Four of them are already lost,

but still linked as a memory HTML relic. Mark Wirblich sold an ironic T-shirt. With a very close Spanish translation but new pictures, Ignacio Nieto shifts the story to pay a tribute for Chilean missing soldiers. Roman Leibov's variation also deals with translation. Today, only Internet archive can give you access to his text file, adding Russian stage directions to Olia's textual story. Who can really read this English and Russian mix? For me, Google French translation is strictly required. A long time ago, Olia said "If something is in the net, it should speak in net.language." She explains later that net.language means medium specific. Does it need to be necessarily English because underling programs are using this language structures and commands? Some French translations expected may substitute Olia's text itself, they should mimic movies subtitles, or computer help pop-ups, but graphical frames and chunk sentences must also be part of the play.

**Gilles Rouffineau** is principal tutor in Graphic Design department at the École Supérieure d'Art et Design • Grenoble • Valence. Having completed his PhD in "off-line digital publishing," he took part in various research programs with the Laboratoire des Arts et Médias (Paris 1 University), in particular with *Art & Programmation*, and later *Basse définition*. He was joint scientific director for the research program "Graphic Design: thinking connections," then head of the next unit program: "No knowledge without sharing" since 2014, and is involved in the current PhD program at ESAD • Valence ([www.enjeux.dudesigngraphique.fr](http://www.enjeux.dudesigngraphique.fr)). He is research associate in the arts plastiques department at Rennes 2 University, and part of scientific committee of PAMAL Laboratory (ESAAvignon). He is also regular examiner on the boards of several art schools in France and took part on translation projects about graphic design, from English to French.

**Agnieszka Przybyszewska** (U. Lodz, Poland), “Liberacy in Context of Interfacial and Material Turn and What They Have in Common with E-literacy”

[Lightning Talk] During last 20 or even 30 years, we witnessed a birth of many similar but not identical theories that put special attention on the category of a book seen as a medium or even an interface of literary communication. In some of them, the link between those forms of material literature and e-literature was stressed (and particularly here the category of interface was frequently used, as in the research of J. Drucker, K. Hayles, and L. Emerson). Almost all of the authors mentioned here proposed their own terms to describe what is crucial for the kind of the literature they were characterizing (e.g. Aarseth with ergodic literature and cybertext; Hayles with technotexts; White with graphic devices or, inspired by his research, Barton with his visual devices; Starre with his concept of metamedia; Pressman with aesthetic of bookishness), however, all of these theories have the same core and can be generally described by umbrella term of textual materialism. Liberature, the Polish concept proposed in 1999 by Zenon Fajfer, is one of the other examples than could be enumerated here. I developed this into the theory of liberacy in research that finished with publication of the 2015 book *On liberacy of the literary work (Liberackość dzieła literackiego)*. In my presentation I would like present main thesis of this book, characterizing relations between liberature/liberacy and the following: visual literature (e.g. ancient or baroque visual poetry, modern visual poetry or concrete poetry, comic and graphic novel and other kind of visual narrative), different concepts of the book as a medium of literary communication, experimental typography (e.g. the futuristic one), or electronic literature. In this way, the category of liberacy will be shown as a theoretical response to the interfacial turn (visible in literary and theory practice) as well as the concept that permits consideration of the modern form of literature (as electronic texts) in a deep relation to the previous tradition, which is especially important in the context of electronic literature.

**Agnieszka Przybyszewska** is doctor in humanities, assistant professor in the Institute of Contemporary Culture at University of Lodz (Chair of Literary Theory). She is graduate of Polish philology and media&film studies at the University of Lodz, repeated holder of the Ministry of National Education’s scholarship, in 2007

awarded with 1st prize in Cz. Zgorzelski competition for the best master's thesis in Poland. Her book *Liberackość dzieła literackiego (On the liberacy of the literary work)*, the first Polish monograph on the topic, was published in 2015. She is interested in art correspondence, any kind of so-called material literature, liberature, e-literature. The main field of her actual research are literary interfaces (in printed and electronic literature). She has been working on topic as: the new kinds of reading practices, the implementation of readers' gestures in creating the semantics of literary work, AR-books or multimodal and transmedia literary communication, playable literature.

**Ana Sabino** (U. Coimbra, Portugal), "I Would Prefer Not to Turn the Page: Reading and Writing in the Unlimited Digital Space"

[Lightning Talk] This paper is part of a broader research project that aims to prove that, and show the circumstances under which, the book is not only an object, but also a set of instructions for the use of that object; the text itself, through the way it is presented to us, shows us how to read it. These instructions rely upon the summoning of many centuries-old conventions: we know that Roman text is to be read from left to right, from top to bottom, and, more recently, when we consider the history of the book, scholarly editions have told us we could skip certain parts to find the information we need through the use of indexes, page numbers, or chapter headers. Needless to say, the digital medium had the chance – properly seized – to question many of these assumed conventions. In doing so, it was able to reenact certain modes of reading and writing that were buried in the past, such as the linear and continuous mode of use of the scroll – and I’m intentionally addressing both the manuscript inscribed upon a long sheet of papyrus, stored in a roll, and the digital icon, typically located on the right of an html page that lets us navigate through its content. It is interesting to observe how, facing a seemingly infinite array of possibilities, the digital chose to restore ancient practices, clearly showing its knowledge of and affiliation with traditional modes of reading and writing. For a hands-on analysis of these features, "Bartleby" by Herman Melville will be presented in two different editions. A paper edition, profusely commented, rich in helpful paratext, and comfortably typeset, edited by German publisher Reclam, will provide us with a great starting point in the paper tradition. The Gutenberg Project page for this short novel will provide us with the most common ways to read this text online – html, mobi, epub,... – which will let us start comparing the two sets of conventions. This comparison will be the stepping stone to more profoundly question the ways in which the text is presented on a page in the digital era, its boundaries and conventions, its possibilities and limitations. This will lead us to other works that interestingly defy these conventions of reading. Works like "... and by islands, I mean paragraphs" by J. R. Carpenter help us imagine a world of possibilities in which a text is read like a map, knowing little boundaries. Scott McCloud's "The right number" shows us the possibility of reframing and zooming in as a way of going deeper into a text. His notion of "in-

finite canvas” is also helpful in this quest for new ways of presenting and reading a text. Other important points were made in medium theory that explore and expand our conception of page as a container of text. I’m referring to concepts as developed by Johanna Drucker in “Frame jumps and mixed modalities,” and to Janet H. Murray’s “spatial affordance,” among many other digital theoreticians and practitioners. All of them help us reframe the way text is presented and read in what is still a medium full of possibilities.

**Ana Sabino** is a PhD student on Materialities of Literature at Universidade de Coimbra. She holds a masters degree in Literary Theory at Universidade de Lisboa, with a thesis that suggests that the visual presentation of a book is a type of literary criticism. She is now studying the *instructions for reading* that are implied in the form of a book, using three editions of *Bartleby* as the corpus for this analysis. Before embarking on these studies, she was a graphic designer, working mainly for publishers and museums. She designed both books and exhibitions, namely for the renowned publisher Cosac Naify, in São Paulo, Brazil, and Fundação Calouste Gulbenkian or Museu Nacional de Arte Antiga, in Lisbon, Portugal. Her pleasure in dealing with words, on all the levels they assume, is transversal to both her academic and her professional work.

**Robert Fletcher** (West Chester U., USA), "All Lit Constantly Aspires Towards the Condition of Elit: Aestheticism and Augmented Reality"

[Lightning Talk] This Lightning Talk will describe a project in progress to trans-mediate in augmented-reality form Michael Field's *Sight and Song*, an 1892 book of ekphrastic poetry by the late-Victorian women writers Katherine Bradley and Edith Cooper (who collaborated under the Michael Field pseudonym), and argue that their collaborative reception aesthetics, along with such influences as Walter Pater and Vernon Lee (Violet Paget), anticipate and help to contextualize the evolving theories of augmented- and virtual-reality literatures. Collaboration in AR extends beyond the production to the consumption of the text. Most literary AR artists - people such as Amaranth Borsuk, Reed and Garbe, Sutu (Australian comics artist Stuart Campbell), and Caitlin Fisher - regularly work in collaboration, either with programmers and designers or by taking on multiple roles as writers, designers and programmers with like-minded partners. Moreover, most of them create in AR because they pursue "interactivity," in which the reader/user of the mixed-reality text must stitch together the modalities involved (possibly including textual, auditory, haptic, proprioceptive, and visual elements). Our quests and questions for the role of the reader in such digital texts remind me of analogous debates about reception aesthetics in the late-19th and early 20th centuries between aesthetes and early modernists. For people like Walter Pater and Vernon Lee, the dissolution of self experienced in response to art, the blurring of inside and outside, is a positive thing to be celebrated. Pater's phrase for it in the conclusion to *The Renaissance* is "this strange perpetual weaving and unweaving of ourselves." According to Reed, Borsuk, and Campbell (among those AR artists I've interviewed), at the current time it is augmented reality in particular that offers such a sense of the uncanny in the "unanticipated feedback" it can provide, to use a phrase Campbell offered. I began my career as a Victorianist before becoming interested in electronic literature in the 1990s, and so I've consistently grounded my criticism of born-digital texts in the rhetorical and aesthetic traditions I've studied from the past. *Sight and Song: An Augmented Edition*, my current project of producing an AR performance of Bradley and Cooper's poetry about Old Master paintings, will employ a mix of materialities and layering of representations on the material world to offer an uncanny experience of picture and poem.

**Robert Fletcher** teaches Victorian literature and culture as well as Electronic Literature and Digital Humanities at West Chester University of Pennsylvania. He has published research on Victorian fiction and poetry and post-cyberpunk science fiction, in such venues as *PMLA*, *Victorian Poetry*, *Science Fiction Studies*, and *Studies in the Novel*. His comparison of the reader/player's experience in e-lit and video games, "Of Puppets, Automatons, and Avatars: Automating the Reader-Player in Electronic Literature and Computer Games," was published in *Playing the Past: History and Nostalgia in Video Games*, Eds. Zach Whalen and Laurie N. Taylor (Vanderbilt UP, 2008), and his essay "Digital Ekphrasis and the Uncanny: Toward a Poetics of Augmented Reality" recently appeared in *ebr: Electronic Book Review* (<http://www.electronicbookreview.com/thread/electropoetics/augmented>).



**Susana Fotu** (Mills College, USA), “The Resurrection of the Cyborg-Reader: An Examination of User Engagement with Digital Poetry”

[Lightning Talk] In her paper “Flickering Connectivities in Shelley Jackson’s Patchwork Girl: The Importance of Media-Specific Analysis,” N. Katherine Hayles takes a step away from traditional, print literature critique techniques and demonstrates that we cannot use those practices when critically engaging with digitally born literature. She presents the idea of cyborgism as a way into the critical analysis of DBL. In her paper, Hayles works solely on the hypertext medium; in this paper, I will extend that idea of cyborgism to include digital poetry, specifically Jose Aburto’s *Grita* and John David Zuern’s *Ask Me For the Moon*. In *Grita* the “reader” must become the puppet of the program - a full-fledged cyborg - if they want to interact with the content. In *Ask Me For the Moon*, the “reader” has some autonomy, but still is trapped within the confines of form and must navigate that space in order to get at the content. Therefore, I suggest the traditional reader-text dynamic we are accustomed to is subverted in DBL, and specifically in these examples of digital poetry. I will examine the multiple layer of call and response echoing through these two texts to exhibit the ways the cyborg lens induces us to “read” DBL with much more attention drawn to the impact and effects of form upon content. I will demonstrate that when we critically engage with form and its effects on content, a creation of self - within the piece itself - is instantiated, and it is that self that drives the “readers” creation as cyborgs within the scope of the DBL piece.

**Susana Fotu** is a graduate student of Interdisciplinary Computer Science at Mills College in Oakland, California. This is her fifth year at Mills; she participated in an Accelerated Degree Program where, for four years, she worked concurrently on a Bachelor’s in English Literature and her Master’s level work. This has driven her interest in language and not only how it, itself, evolves as technology becomes more prevalent in our lives, but also how our own perception and understanding of language evolves to match technological advancement. Her paper for this conference and her Master’s thesis, *VisuRead*, further explores these ideas. More about her work — including papers and Computer Science projects— can be found at [susanaf.herokuapp.com](http://susanaf.herokuapp.com)

**Patrick Lichty** (Zayed U., United Arab Emirates), “Virtual Narratology and the Notion of Literary Spatial Form”

[Lightning Talk] In 1945 in the *Seawanee Journal*, Joseph Frank wrote the seminal essay, “Spatial form in Modern Literature.” In that essay, he theorized the temporal collapse of narrative in the 20th Century through works that situate themselves within moments, spatial fields, or short periods of time. Examples of this are Joyce, Eliot, and I would argue, Proust. This author’s essay, “Art in the Age of Dataflow” posits that Frank’s notion of spatiality has developed through net.lit (Rettberg, Amerika), blogs, YouTube (thatPoppy) and Wikis, with the aforementioned essay having that form, and Levin, et al in terms of data visualization (the Dumpster). With the popularization of Virtual and Augmented Realities, what are the literary conventions that encompass the notions of time, narrative, and exposition in VR and/or AR, such as those by Rettberg et al, and Breeze? In this essay, I will expand on concepts from “Dataflow” to discuss the development of Virtual Narratology, time, and situation in virtual spaces, and especially ones that are embodied, like the Vive system.

**Patrick Lichty** is a conceptual artist, curator, and theorist exploring how media shape our perception of reality as well as the borders between the digital and the material. He is best known for his work with the virtual reality performance art group Second Front, and the animator of the activist group, The Yes Men. He is a CalArts/Herb Alpert Fellow and Whitney Biennial exhibitor as part of the collective RTMark. He has presented and exhibited internationally at numerous biennials and triennials (Yokohama, Venice, Performa, Maribor, Turin, Sundance), and conferences (ISEA, SIGGRAPH, Popular Culture Association, SLSA, SxSW). His recent book, *Variant Analyses: Interrogations of New Media Culture* was released by the Institute for Networked Culture, and is included in the *Oxford Handbook of Virtuality*. He is also a critic for numerous media, including Harper’s Bazaar Art Arabia and Furtherfield.org.

13:30 - 15:15 Session 6 #Lightning Talks @A2

## Imagined Virtual Communities

Chair: **Trent Hergenrader**

- **Megan Heyward** (U. Technology Sydney, Australia), "Locative Frictions: Locative Narrative post 'Pokémon Go'"
- **Lise Kloster Gram** (Aarhus Public Library, Denmark), **Sigrid Bredkjær** (Albertslund Public Library, Denmark), and **Thomas Glud** (Vejle Public library, Denmark), "The Missing Link between Electronic Literature and Public Libraries"
- **Christian Roth** (U. Utrecht, Netherlands), "Beyond Geheimkunst: A Process to Verify Design Conventions for Digital Forms of Narration"
- **Tobi Hahn** (Rensselaer Polytechnic Institute, USA) and **August Polite** (The New School, USA), "Memes and Myths: Performative Mythmaking in Online Meme Communities"
- **Mohsen Emadi** (National Autonomous U., Mexico), "Folkloric Field-games and the New Horizons of Digital Poetry"
- **Grace Felstead** (Australia), **Megan Heyward** (U. Technology Sydney, Australia), and **Michael Finucan\***, "The Alchemist's Guide to the City"
- **Qianxun Chen** (Hong Kong), "Morphosis"

**Megan Heyward** (U. Technology Sydney, Australia), “Locative Frictions: Locative Narrative post *Pokémon Go*”

[Lightning Talk] Although locative technologies first emerged in the late 1990s, technical challenges and lack of commercial uptake meant that many of its earliest practitioners were media artists, writers and researchers. From the early 2000s onwards, artists experimented with the affordances of locative media and the potentials to tie conceptual, narrative and media contents and experiences to locations through highly embodied, site-specific and place-based storytelling works. Key early examples include the “agitated spaces” of *34 North 118 West* (2003), the sonically transformed hiking trails of the Yoho National Park in Teri Rueb’s *Trace* (1999), and the communal, phone-based storytelling projects *Urban Tapestries* (2003-2004), and *Murmur* (2003-2009). Engagement with locative narrative continues to be seen in recent projects such as *These Pages Fall Like Ash* (2015), along with experimentation with the affordances of augmented reality technologies such as Caitlin Fisher’s *Circle* (2011) and my own AR/locative narrative *Notes for Walking* (2013). Technical advances in smartphones has seen engagement with locative and AR content shift from the periphery to the mainstream, exemplified by the extraordinary mid-2016 launch and uptake of Niantic’s locative mobile phone game *Pokémon Go*. *Pokémon Go* has delivered a widely accessible AR experience to a huge international audience, reaching over 500 million downloads across 70 countries within its first three months of release, and prompting significant critique, both positive and negative, in relation to issues such as gameplay, sociability, safety and environmental impacts. Along the way it has shaped a range of cultural expectations and attitudes to location-based and AR contents, for users and non-users, for audiences and critics. From the perspective of artists exploring locative narrative and augmented reality as platforms for creative work, what kinds of lessons and challenges emerge from the example of *Pokémon Go*? Does it have any relevance in terms of the creation of locative narrative, the design of locative AR experiences, and the potentials for audience engagement in these projects, or does the success of *Pokémon Go* set up a range of expectations that become a point of friction for practitioners working in this area, and for audience experience of these works?

**Megan Heyward** is an academic and media artist who works at the intersection of storytelling and digital technologies. Working across locative media, interactive narrative, augmented reality, and electronic literature, she creates digital narratives for mobile, tablet and desktop screens. Her locative media and augmented reality mobile app *Notes for Walking* attracted thousands of visitors to Middle Head National Park for the Sydney Festival, 2013; and she was funded by the Australia Council to develop an interactive narrative for tablets, *The Secret Language of Desire*, in 2015. Her earlier interactive narrative works *I Am A Singer* and *of day, of night* have been exhibited in Australia, Europe, Japan and the US. Megan is a Senior Lecturer at the University of Technology, Sydney, where she teaches media arts and digital media.

**Lise Kloster Gram** (Aarhus Public Library, Denmark), **Sigrid Bredkjær** (Albertslund Public Library, Denmark), and **Thomas Glud** (Vejle Public library, Denmark), “The Missing Link between Electronic Literature and Public Libraries”

[Lightning Talk] At public libraries, the users find books on the shelves; the library employees recommend books, and new books are selected, purchased, and registered in the library database. When it comes to electronic literature, it gets much more complicated. Electronic literature does not fit onto the shelves, it is not searchable in the library database, and typically it is not possible for the library to purchase electronic literature in order to lend it out. In Denmark, the public libraries has made an Advisory Board for electronic literature – the ambition is to research the possibilities for libraries to navigate in the electronic literature and that way make the electronic literature visible for all library users. At this Lightning Talk, we will share the challenges and present the proposed solutions. We will also bring a tool kit, which can help other libraries to make E-lit exhibitions, and many good arguments, why public libraries in Denmark and elsewhere should be part of the electronic literature community and why the persons involved in electronic literature should remember to work together with the local library.

**Lise Kloster Gram** is a Literary Consultant at Aarhus Public Library (DK). Lise has Master of Arts in Nordic Literature and Ancient Greek and have since 2009 worked to find ways for the library to disseminate different kinds of literature in the expanded field. Lise is the project manager for a Danish Advisory Board, which deals with how to get E-literature into a circuit in which the library and the library users are able to navigate.

**Sigrid Bredkjær** is Literary Consultant at Albertslund Public Library (DK). With a background in Master of Arts in Comparative Literature (UCPH) she works together with authors and artists to design exhibitions, events and audio walks to promote new kinds of literary experience in public libraries exploring also the possibilities of E-literature in creating multisensory literary experiences for users of the library. Sigrid is a member of the Danish Advisory Board for digital literature, which deals with how to get E-literature into a circuit in which the library and the library users are able to navigate.

**Thomas Glud**, Literary consultant at the public libraries in Vejle, has a Master of Arts in comparative literature and philosophy. Working on a public library he devotes himself to expose literature in new ways, out of the book, away from paper. Into everyday life. He is an editor of Slagtryk.dk, at literary magazine publishing poetry and prose online.

**Christian Roth** (U. Utrecht, Netherlands), “Beyond Geheimkunst: A Process to Verify Design Conventions for Digital Forms of Narration”

[Lightning Talk] So far, much innovation in the space of electronic literature and other forms of interactive digital narrative (IDN) has been driven by individual artists – from Michael Joyce to Talan Memmott and Scott Rettberg. This comes as no surprise as the design of interactive narratives is still mostly a Geheimkunst, a secret art, practiced by a few initiated practitioners and academic researchers. Yet, for a while, arguments have been made that the underlying principles of the design of interactive artifacts have wider appeal and might indeed be crucial as a tool for sense making in our postmodern age of complexity (Murray, 2003). This leads to the question on how to educate a wider group of cyberbards to understand the demands and possibilities at the intersection of interaction and narration (Koenitz & Louchart, 2015; Spierling & Szilas, 2009). The challenge lies in the difference (Mateas, 2010): interactive narrative design is fundamentally different from approaches in well-established narrative practices, like filmmaking or creative writing; it requires practitioners to be able to design and develop interactive systems with the aim to create narrative experiences. Therefore, successful IDN design requires a broad understanding of interaction and engaging narration. One promising approach for the education of IDN authors lies in teaching best practices or design conventions, comparable to the conventions taught in film schools and composition classes, but also in rule-based video game design. Such an approach intuitively makes sense, but it meets with a considerable obstacle – a lack of a canon of design conventions to teach. Indeed, the identification of generalizable IDN design conventions (Koenitz, 2015; Murray, 2012) is a necessary precondition for a more formal educational approach. We describe our approach to the verification of design conventions, applying experimental design and methods from psychology research. Specifically, we use an established measurement toolbox (Roth, Vorderer, Klimmt, & Vermeulen, 2010) (Roth & Koenitz, 2016) to empirically evaluate the effectiveness of design strategies. To this end we create prototype pairs – one applying a specific design strategy and another omitting it. Thus we enable A/B testing, which is one of the best research designs for assessing cause-effect relationships. The design of our experimental setup is based on our earlier experience with IDN user experience evaluation (Roth & Ver-



meulen, 2013), for example, with prototype-based user studies (Endrass, Klimmt, Mehlmann, André, & Roth, 2011) and the A/B testing approach (Roth et al., 2012). Our measurement toolbox (Roth et al., 2010) can evaluate IDN user experiences, covering a broad range of dimensions that we have recently mapped to Murray's concepts: agency (effectance, autonomy, usability), immersion (suspense, curiosity, presence, identification, believability, flow), and transformation (eudaimonic appreciation, enjoyment, positive and negative affect). The identification and verification of potential design conventions is an important step towards a specific pedagogy and a more accessible professional and artistic practice – the end of the Geheimkunst.

**Christian Roth** is postdoc researcher and lecturer at HKU University of the Arts Utrecht. He studies the enjoyment and effects of interactive media, especially video games. His research spans game studies, user experience design and evaluation with a focus on interactive digital narrative. Christian developed a measurement toolbox for the evaluation of IDN user experiences within his PhD thesis at the VU University Amsterdam and as part of the interdisciplinary European FP7 project "Integrating Research in Interactive Storytelling (IRIS)". Within the HKU professorship for Interactive Narrative Design he is responsible for the design of user experience studies, aiming to empirically identify and validate IDN design conventions. Find his publications and more on [spieleforschung.de](http://spieleforschung.de), and follow him on Twitter [@spieleforscher](https://twitter.com/spieleforscher).

**Mohsen Emadi** (National Autonomous U., Mexico), “Folkloric Field-games and the New Horizons of Digital Poetry”

[Lightning Talk] Ludwig Wittgenstein considers the essence of arts similar to the essence of games. Games provide an experience of another reality inside the perceptive reality that is essential to art and the poetry, an “other reality” which was mostly considered as madness or unserious thing by the orthodox approximation to poetry. Field games, are the games of open spaces and outdoors. They may happen in carnivals, in religious ceremonies or even in modern manifestations. They are separated from board games and so on, by their diversity of forms, manners of interference in the space and time, the quantity of players and their changing rules in the process of interactions. “Text” in field games is open and interactive, there is no definitive frame for interaction and even no screen limitations. The essay uses a model of game theory modeling in order to provide a comparative study of “gaming” in digital poetry works provided by ELO anthologies and several folkloric field-game structures in Mexican, Persian, Finnish and Indian cultures. This comparative study puts digital poetry in the historical context of old traditions of folkloric games with their critical, provocative, amusing and collaborative structures.

**Mohsen Emadi** is an award-winning Iranian poet, programmer, translator, and filmmaker. Emadi studied computer engineering at Sharif University of Technology and Digital Culture at University of Jyväskylä. Among others he published *La flor en los renglones* (Spanish), *We did not speak of her eyes* (Persian), *Las leyes de la gravedad* (Spanish), *Visible como el aire, legible como la muerte* (Spanish), *Abismal* (Spanish), *Standing on Earth* (English). Emadi has published translated world poetry into Persian, mainly from Latin America and Spanish, East European, and Finnish poetry. He is the founder and editor of several Persian websites like The House of World Poets, a Persian anthology of world poetry with over 50 translators collaborating and the official website of Ahmad Shamlou. Emadi has lived in Iran, Finland, the Czech Republic, and Spain, and is now based in Mexico City.

**Grace Felstead** (Australia), **Megan Heyward** (U. Technology Sydney, Australia), and **Michael Finucan\***, “The Alchemist’s Guide to the City”

[Lightning Talk] “Walk in a circular sense for as long as you can, trying to avoid giddiness, and cast your eyes upon heavenly things, contemplating them also with your mind” (Marsilio Ficino, c. 1489). As contemporary explorations in quantum physics speculate on the nature of dark energy and its mysterious role in the composition of the universe, scientists have revived the arcane alchemical term, “quintessence” – medieval philosophy’s enigmatic “fifth element” – to describe a hypothetical fifth dynamical component influencing the evolution of the universe (Steinhardt 2003). *The Alchemist’s Guide to the City* is a locative narrative project in which the speculative ideas and radical notions central to the theories of the medieval alchemist/philosophers – notably Bruno, Fludd & Ficino – are revisited and used as a filter for imaginatively experiencing the contemporary world. Delivered as a locative mobile phone experience, audiences use their smartphones to walk the city and explore the nature of reality through the proto-scientific, poetic, and magically infused lens of the alchemists. Alchemy occupies a complex historical position through its relationship to the emergence of Renaissance thought and to the history of science and scientific methodology. Operating in a transdisciplinary area encompassing philosophy, science, occultism, and theology, its concerns placed it within a zone of radical, “heretical” thought and practice where individuals risked reputation, imprisonment, and their lives. Yet the activities and writings of the alchemist/philosophers – Bruno, Ficino, among others – operated as a subversive undercurrent within Renaissance culture, influencing Renaissance thought and the eventual movement of science and philosophy away from religious dogma. Just as Bruno’s prescient declarations of the existence of multiple universes found resonance, centuries later, with the theories of quantum mechanics, the intriguing speculations of the medieval alchemists provide an enigmatic lens for experiencing the contemporary world. *The Alchemist’s Guide to the City* works with selected quotes and thoughts of the alchemists, remixing them as a set of starting points and poetic instructions for audiences to explore the city, and the nature of the cosmos. *The Alchemist’s Guide to the City* will operate as a locative narrative project for mobile phones, delivered as a free smartphone or web app. The overall walked locative experience duration is approximately 10-15 minutes.

The project is designed for outdoors and where possible will reference specifics of the exhibition location in Porto (such as Mosteiro de São Bento da Vitória). Concept, writing, locative experience and app design by Megan Heyward. Illustration by Grace Felstead. Sound design by Michael Finucan.

**Grace Felstead** is an undergraduate design student at the University of Technology, Sydney, with a passion for typography, design, print and the mysterious constellations of the night sky. This is her first project for mobile phones.

**Megan Heyward** is an academic and media artist who works at the intersection of storytelling and digital technologies. Working across locative media, interactive narrative, augmented reality, and electronic literature, she creates digital narratives for mobile, tablet and desktop screens. Her locative media and augmented reality mobile app *Notes for Walking* attracted thousands of visitors to Middle Head National Park for the Sydney Festival, 2013; and she was funded by the Australia Council to develop an interactive narrative for tablets, *The Secret Language of Desire*, in 2015. Her earlier interactive narrative works *I Am A Singer* and *of day, of night* have been exhibited in Australia, Europe, Japan and the US. Megan is a Senior Lecturer at the University of Technology, Sydney, where she teaches media arts and digital media.

**Qianxun Chen** (Hong Kong), "*Morphosis*"

[Lightning Talk] *Morphosis* is a code based generative project that uses an online translation service to explore the boundary of languages and the aesthetics of machine translation. A short piece of text written in English by the artist is translated to a random language supported on the online website Bing Translate and then back to the original English. The translated sentence is re-submitted until it becomes too short or stops changing, causing the program to move to the next. One after another, a sentence is sentenced to death. In the constant translation process, new words appear out of context and sentences truncate. Translation becomes a trail of how meaning is lost through replacements of words, changes in sentence structure or sudden occurrences of the absurd, when poetic contingency emerges from imperfections in translations. The text keeps evolving itself as if it is a creature with heartbeats and its creator is the collective consciousness of all the languages covered in the piece.

**Qianxun Chen** is an artist, programmer, and designer who is originally from Beijing. She creates code-based works that explore language, thought, and culture. Some of her works have been published in *Drunken Boat*, *Cura*, and *Electronic Literature Collection*. She holds a BA degree from the School of Creative Media, City University of Hong Kong and is shortly going to attend the MFA program in Digital Language Arts at Brown University.



13:30 - 15:15 Session 7 #Lightning Talks @Salão Nobre

## Digital Poiesis, Digital Poetics 1

Chair: **Marjorie C. Luesebrink**

- **David Jhave Johnston** (City U., Hong Kong), "CURVED: Literature for Bilingual Immersive Multi-screen Environments"
- **Susana Sulic** (ALAPAE, Argentina), "Mar Muerto"
- **Franci Greyling** (North-West U., South Africa), **Bernard Odendaal** (North-West U., South Africa), and **Gustaf Tempelhoff** (North-West U., South Africa), "Byderhand Tuinverse (At Hand: Garden Poetry)"
- **Joshua Enslin** (US Military Academy West Point, USA) and **Alaina Enslin** (USA), "As Aves que Aqui Twittam': Visualizing the Influence of 'Canção do Exílio' in New Media"
- **Joshua Unikel** (Seneca Review, USA) and **Zachary Kaiser** (Michigan State U., USA), "As // If: *Visual Poetry and Machine Translations*"
- **Gustaf Tempelhoff** (North-West U., South Africa), "Platform Design for Site-specific Digital Literature"
- **Jody Zellen** (USA), "News Wheel and Other News Art Projects"
- **Andy Simionato** (RMIT U., Australia) and **Karen Ann Donnachie** (Curtin U., Australia), "The Trumpet of the Swan, 2017"

**David Jhave Johnston** (City U., Hong Kong), “CURVED: Literature for Bilingual Immersive Multi-screen Environments”

[Lightning Talk] Images now dominate display environments. IMAX and 3D cinemas do not display extended literary works on big screens. In films, language is limited to subtitles and credits. In advertisements, words operate as logos and slogans. The CURVED project explores this cultural gap by extending the extensive research that has already occurred in the field of digital literature and rectilinear CAVE immersion into a curved 360-degree reading environment. At the same time, readers are not solely native English-speakers. Often there are audiences whose capacity with language is sufficient up to a point. After that they require translations. In short, international audiences are often bilingual, they benefit from explicative text in their native tongue. On the 8th floor of the Creative Media Centre at City University Hong Kong, there is a 360-degree cinema (developed by Jeffrey Shaw) that uses five 3D (stereoscopic) HD projectors and surround sound to create an interactive immersive environment inside a 10 metre diameter cylinder screen that is approximately twice the height of a human figure. It is not a book, not a codex, not a scroll, and not a CAVE; but its display system possesses an unprecedented capacity to allow writers new modes of expressions, and reader's interactive access to words. CURVED explored the affordances of curved interactive 3D spaces as sites for creative writing and reading in a bilingual culture. It culminated in an exhibit in June 2016. The CURVED work was fully/partial supported by a grant from the Research Grants Council of the Hong Kong Special Administrative Region, China (Project No. CityU 21401414).

**David 'Jhave' Johnston** (<http://glia.ca>) is a digital net-artist-poet exploring machine learning, neural nets, fluid simulations, flocking systems, natural language processing, and VR. In 2016, MIT Press published his book: *Aesthetic Animism: Digital Poetry's Ontological Implications*. Formerly Assistant Professor at the School of Creative Media in Hong Kong, in 2017, Jhave returned to Montreal to focus full-time on the creation of digital literature, language-art installations and spoken-word performances that expose and question human-machine symbiosis.



**Susana Sulic** (ALAPAE, Argentina), "Mar Muerto"

[Lightning Talk] The performance will be combined with video projection and screening. The object is a reading combined with projection and some interactive action at the end. Sounds and words will be mixed with images and body actions. The performed action should take 15 minutes. The title "Mar Muerto" is the name in Spanish of the Dead Sea. The goal is for the multimedia poem and action is to generate in the same action of translation new meanings that are part of the content and to create new ways of expressions, remixing and re-coding previous materials from the avant-gardes. But the general objective is to create a philosophical reflection about the limits of our nature and, at the same time, of language.

**Susana Sulic** arrived to Paris from Argentina with a fellowship from the French government. There is a continuity between her early poetic art and writings in Argentina and later in Europe. Her first research work was at the Museum of Modern Art, of the city of Paris, for the Electra exhibition. Since that moment she experimented with kinds of different technology requiring interactive work and performance (1982-86). After two masters in social sciences and Fine Arts, Graphics at the Kunstakademy, Dusseldorf she obtained the Diploma, New Doctorate in aesthetics of science and technology of the image, University of Paris VIII (1996). Since the seventies she has been working in the conjunction of poetry, art and science. She has several publications and has participated in literary events around the world.

**Franci Greyling** (North-West U., South Africa), **Bernard Odendaal** (North-West U., South Africa), and **Gustaf Tempelhoff** (North-West U., South Africa), “Byderhand Tuinverse (At Hand: Garden Poetry)”

[Lightning Talk] *Byderhand Tuinverse (At hand: Garden Poetry)* is a site-specific digital literature project by the Department of Creative Writing, at the North-West University, Potchefstroom, South-Africa. In this project, fifteen Afrikaans poets wrote poems and children’s poetry for the NWU Botanical Gardens in Potchefstroom. Poets include TT Cloete, Bernard Odendaal, Hans du Plessis, Susan Smith, and Franci Greyling (with a collection of children’s poems). The poems are complemented by recordings of readings by the poets, typographic animations and musical arrangements by various artists, as well as 15 totem poles with motives from the poems by the globally acclaimed land artist Strijdom van der Merwe. Some of the poems have also been translated into English and Setswana. The multimodal work is published on a customized platform. Readers access the multimodal texts on their mobile phones by means of QR-codes placed on benches, rocks and trees. The user interface enables the reader to select and experience a particular rendition of a poem. A multimedia designer, Gustaf Tempelhoff, was responsible for the creation of the platform and user interface. A selection of the poems will be displayed at ELO’17. The preferred site for this exhibition is a garden where the QR-codes can be displayed to recreate a sense of place. If this is not possible, we can display the QR-codes indoors alongside posters of the particular locations in the NWU Botanical Gardens. For the exhibition in Porto we envisage the translation of one or two poems in Portuguese to showcase the possibilities of the platform for multilingual projects. In 2016 a selection of the poems was displayed as an example of e-literature at “Introduction to Electronic Literature” at the DHSI, University of Victoria, British Columbia, Canada. See: <https://byderhand.wordpress.com/2016/06/09/victoria/> A video of the project showcasing the Garden Poetry is available at: <https://youtu.be/oE3cFlltqxI> Examples of the poems: Bernard Odendaal: [http://byderhand.net/byderhand\\_inter/bh\\_tv/bh\\_op\\_tv\\_padda.html](http://byderhand.net/byderhand_inter/bh_tv/bh_op_tv_padda.html) Franci Greyling: [http://byderhand.net/byderhand\\_inter/bh\\_tv/bh\\_ktv/bh\\_op\\_ktv\\_labirint.html](http://byderhand.net/byderhand_inter/bh_tv/bh_ktv/bh_op_ktv_labirint.html)

**Franci Greyling** is a professor in Creative Writing in the School for Languages at the North-West University, Potchefstroom, South Africa. For the past ten years she is especially involved in the conceptualization and execution of interdisciplinary creative research projects in the Faculty of Arts. Her current research focuses on the creation of multimodal narratives, site-specific digital literature, alternative publishing possibilities and community participation. Her creative publications include artists' books, children's books, YA-novels, short stories, poetry, and radio theatre. She also manages a website for the promotion of Afrikaans children's literature.

**Bernard Odendaal** had been a lecturer of Afrikaans and Dutch literature for 22 years at the University of the Free State in South Africa, before being appointed as director of the ATKV School for Creative Writing at the North-West University (Potchefstroom campus) in 2012. He has published around forty-five peer-reviewed articles and chapters in journals and books, and received a C2 rating from the National Research Foundation of South Africa in 2012. More than 300 book reviews, articles, and column contributions by him have appeared in various South African newspapers and journals, as well as on internet websites. A selection from these, titled *Woorde hul storie sien ken* (Seeing words know their story), was published in 2016. His first poetry volume, *Onbedoelde land* (Unintended country), appeared in 2007 and was short-listed for the Ingrid Jonker Prize for South African poetry débutants.

**Gustaf Tempelhoff** is a multimedia designer at the North-West university's research unit. He is responsible for the graphic design, web design, platform design, and general upkeep of the *Byderhand* project. While working on *Byderhand*, Gustaf is simultaneously busy with his Masters degree at the NWU. His studies focuses on user interface design, platform design, and digital site specific literature. Gustaf also works in the film industry as part of the VFX unit. Gustaf has been working with *Motion Associates (UK)* since 2014, scanning and capturing 3D data with LiDAR technology for CGI and enhancement of cinematics. He has worked on films such as: *Avengers: Age of Ultron*, *Jungle Book: Origins* (2018) and *Tomb Raider* (2018).

**Joshua Enslin** (US Military Academy West Point, USA) and **Alaina Enslin** (USA), “As Aves que Aqui Twittam’: Visualizing the Influence of ‘Canção do Exílio’ in New Media”

[Lightning Talk] Written in Coimbra in 1843 by the Brazilian student Antônio Gonçalves Dias, “Canção do Exílio” is one of the most popular poems of all time. Over the last 173 years, this Romantic nationalist text has inspired thousands of variations by writers from a number of countries in every period and literary genre. More especially, in Brazil, its textual reinvention continues daily on blogs and sites like Twitter, Facebook and Instagram, as Brazilians have adapted the original’s content to their own place and time. By applying theories and methods from literary criticism, the visual arts, and data visualization, this installation, based on thousands of tweets, hundreds of Instagram posts, and other variations appearing in social media, presents various artisanal visualizations, some distant, others close, of the immense and diverse influence of the poem. This installation is meant to accompany the paper entitled, “As Aves que Aqui Twittam’: New Media Variations of ‘Canção do Exílio’ and Brazil’s Twenty-First Century Socio-Cultural Landscape.” Works in this installation have been featured in solo exhibitions at the University of Coimbra’s Museum of Science and at FOLIO 2016 in Óbidos, Portugal. This is a link to a time-lapse video of our exhibition at FOLIO: <https://www.youtube.com/watch?v=G5uewutXd3M>

These are links to photos and a video report of our exhibition at U Coimbra’s Museum of Science: <http://www.alainaenslin.com/blog/opening-night-of-bird-watching-exhibition> [https://youtu.be/8Xjr\\_l23DF4?list=PL6ZJjMmX5Sq6l4CPRDfgHYDYVmAAetoP](https://youtu.be/8Xjr_l23DF4?list=PL6ZJjMmX5Sq6l4CPRDfgHYDYVmAAetoP)

**Joshua Alma Enslin** is an Associate Professor in the Department of Foreign Languages at West Point, where he teaches courses in Portuguese (as a second language) and in Brazilian Literature. He holds a PhD from the University of Georgia (2008) and a Post-Doctoral Certificate of Studies (2016) from the University of Coimbra’s Materialities of Literature Program. His current research focuses on exploring, in visual and narrative modes, the intertextual influence of Gonçalves Dias’ “Canção do Exílio” (1843), one of the world’s most imitated poems. His work, in

collaboration with Alaina Enslin, has been featured in exhibitions at the University of Coimbra's Museum of Science and at FOLIO 2016 (Óbidos). His next exhibition, to be held at U Lisbon's Caleidoscópico, is scheduled to open on July 27, 2017.

**Alaina Enslin** is a photographer and mixed media artist working in Hudson Valley, New York. Her work explores the stories that make us who we are and how our identities evolve in relation to culture and belief. Her narrative portrait collages, created by combining traditional painting with memorabilia and other found objects, can be seen in exhibitions, publications and private collections. She spent the last year (July 2015-July 2016) in Portugal conceptualizing visual modes of literary criticism. Her work, in collaboration with Joshua Enslin, has been featured in exhibitions at the University of Coimbra's Museum of Science and at FOLIO 2016 (Óbidos). Her next exhibition, to be held at U Lisbon's Caleidoscópico, is scheduled to open on July 27, 2017.

**Joshua Unikel** (Seneca Review, USA) and **Zachary Kaiser** (Michigan State U., USA),  
“*As // If: Visual Poetry and Machine Translations*”

[Lightning Talk] *As // If* is a series of time-based codework poems that translate historic visuo-spatial works of poetry through programmed patches into permutative audio and code translations. In dialogue with works like Abraham Avnisan’s *Collocations* as well as Cayley and Howe’s *The Readers Project*, *As // If* takes disparate visual poems -- from the *Phaistos Disc* to Kamau Brathwaite’s *Trench Town Rock*, Mallarme’s *A Roll of the Dice* to NorbeSe Philip’s *Zong!* -- and grapples with what poets might gain from a machine’s ability to read, translate, and re-embody analog visual poetry. To accomplish this, *As // If* appropriates techniques of computer vision and machine translation to explore the cybernetic body politics and poesis laid out by Mina Loy and Donna Haraway by examining the increasing need for machines to be able to see, read, and make audible that which was originally designed for the human body as poetic conduit. While investigating lyric qualities of translations like these, the project also demonstrates the limitations and inabilities of machine translations. As a result, *As // If* performs ambivalence with both the biological and technological halves of its cyborg poetics, exposing both the subjective and political underpinnings of algorithms as well as the permutative and technological basis of spatial poetry. *As // If* will be comprised of a projection and sound, as well as printed and digital artifacts and ephemera. The printed artifacts will include information for visitors that includes more detail about the project and a link to download the system itself. The system will also be available online for conference-goers to download, reprogram, and use for their own purposes.

**Joshua Unikel** works at the intersection of literary and visual art, focusing on the overlap between graphic design and the literary essay. He is the assistant editor of *Seneca Review* and co-editor of *Beyond Category*. His work has been show in the Museum of Contemporary Art Detroit, DesignPhiladelphia, The Griffith University Art Museum (Brisbane), and elsewhere. His work has also appeared in *The Journal*, *Fugue*, *Sonora Review*, *The Collagist*, *TriQuarterly*, [PANK], *The Normal School*, and other national journals. He has given lectures on literary and visual art at Michi-

gan State University, Carnegie Mellon University, The University of Oregon, Stony Brook Manhattan, AWP, AIGA Design Educators Conference, and NonfictionNOW.

**Zachary Kaiser** is Assistant Professor of Graphic Design and Experience Architecture at Michigan State University. His research questions the ongoing legitimization of a computable ontology produced by convenience-enhancing technologies and the impact of such an ontology on human intersubjectivity. He proposes that this interrogation opens new avenues for intervention and new possibilities for the production of a more just future. Prior to his current appointment, Zach co-founded a research and design studio in Boston and served as a visiting lecturer in a number of design schools in the Boston area. He regularly exhibits, publishes, and speaks in the US and internationally, including a recent performance at Calit2 (UC-San Diego), and a lecture in Colombia. His publication in the journal *Message*, "Graphic Design as an Artistic Practice for the Unraveling of the Everyday," describes the theoretical underpinnings of his recent work.

**Gustaf Tempelhoff** (North-West U., South Africa), “Platform Design for Site-specific Digital Literature”

[Lightning Talk] Site-specific digital literature provides writers and readers with new means of expression and experience, and creates new relations between people, literature and place. *Byderhand* (*At hand*) is an example of a site-specific digital literature project that achieved just that. The project was launched during the 2015 Aardklop National Arts Festival in Potchefstroom, South Africa. The project consisted of four unique sub-projects located at different locations in the city. *Byderhand* made use of QR-codes, which enable users to gain access to multimodal texts on their mobile devices. My responsibilities as multimedia designer included the conceptualization and design of the visual identity, the design and maintenance of the project website, the development and maintenance of the platform, as well as the design of the user interface and the publication of the large variety of multimodal work. I was also responsible for expanding the platform to host new sub-projects at other locations. (Project website: [Byderhand.net](http://Byderhand.net); video of project: <https://youtu.be/yjDX57aBBvA>) The *Byderhand* project was expanded during 2016 and has also been incorporated in educational contexts. Most recently learners at a local high school were given the opportunity to publish their own site-specific digital literature on the school grounds with the assistance of the *Byderhand*-team. From our experiences it is evident that a project such as *Byderhand* has the potential to involve individuals and communities to create their own site-specific digital literature. However, I believe a platform like *Byderhand* should not be used exclusively by established artists and writers, but rather provide the opportunity for individuals and communities – and empower them – to write and publish their own literature. Unfortunately the current platform needs to be maintained and updated manually, thus making the project very time consuming and hard to expand on a larger scale. This study seeks to provide a scalable and automated solution to this problem. The goal is to create an automated platform that will enable users from all backgrounds to publish and read multimodal texts that are connected to specific locations by using geo-locative technology. The application needs to be seamless and function as a mediator for writers and readers to achieve their goals and to ultimately have good user experience. In the case of site-specific digital literature it is important



to understand how external factors can affect a user's experience. Factors such as brightness, noise and weather can easily restrict the user's experience, and thus an interface needs to be designed with this in mind (Gong & Tarasewich, 2003). Another consideration is the availability and reliability of infrastructure and speed of connectivity in South Africa. Not all communities have dependable connectivity and data costs could prove restrictive to users. This implies that both the platform and interface need to be adaptable to ensure that users with unreliable connectivity could still have a satisfactory experience.

**Gustaf Tempelhoff** is a multimedia designer at the North-West university's research unit. He is responsible for the graphic design, web design, platform design and general upkeep of the *Byderhand* project. While working on *Byderhand*, Gustaf is simultaneously busy with his Masters degree at the NWU. His studies focuses on user interface design, platform design and digital site-specific literature. Gustaf also works in the film industry as part of the VFX unit. Gustaf has been working with *Motion Associates (UK)* since 2014, scanning and capturing 3D data with LiDAR technology for CGI and enhancement of cinematics. He has worked on films such as: *Avengers: Age of Ultron*, *Jungle Book: Origins (2018)* and *Tomb Raider (2018)*.

**Jody Zellen (USA), "News Wheel and Other News Art Projects"**

[Lightning Talk] In this talk I will talk briefly about my history in using newspapers as a point of departure for my works. Before the internet I saved and rephotographed, and then later scanned copies of images from the newspaper on a regular basis and used them in large scale photo collages. I have also used news headlines as a source. My interests in newspapers predates the internet and I have adapted my process to take advantages of the ways we currently receive the news. 1) All The News That's Fit to Print, was a net art project I created in 2006 where a headline I saved from the New York Times was juxtaposed with the image of the front page and an image that accompanied the leading international news story. Each time the screen is refreshed a different combination appears. <http://www.allthenewsthatsfittoprint.net>; 2) Without A Trace, 2009 begins with the ideas as I explored in All The News That's Fit to Print - specifically random juxtaposition of news content but in this project I am using current headlines and images drawn directly from that day's papers and juxtaposing them with hand drawn images made from tracing the printed version of the newspaper. <http://www.jodyzellen.com/WithoutATrace/>; 3) Time Jitters, 2014 takes the images that were saved and traced in Without A Trace and turns them into animations. I animated my news drawings and set them against pixelated versions of the original images. <http://www.jodyzellen.com/time-jitters>; 4) News Wheel, 2016 <http://newswheel.info> News Wheel is an iOS app that explores the poetics of ever changing news headlines. It begins as a static disk divided into nine sections each representing a different news source. Tapping anywhere on the screen causes the wheel to spin. Another tap stops the wheel and suddenly a headline in one of nine pre-selected colors appears on the screen. This playful interface invites users to start and stop the wheel eventually filling the screen with a collage of current headlines. Individual words can be deleted and repositioned so users can create their own poems from this content. In addition, dragging one's finger across the screen creates an animated chain of fragmented and poetic text derived from today's headline news. Each time the application is launched, a different headline randomly appears on the screen from one of the nine different news sources. The interface is a creative and poetic way to view, juxtapose and interpret world events.

**Jody Zellen** is a Los Angeles based artist working in many media simultaneously making interactive installations, mobile apps, net art, animations, drawings, paintings, photographs, public art, and artists' books. She received a BA from Wesleyan University (1983), a MFA from CalArts (1989) and a MPS from NYU's Interactive Telecommunications Program (2009). Her site specific interactive installations include "News Wheel," for Long Beach City College, CA (2017); "Time Jitters" a commission for the Halsey Institute of Contemporary Art at the College of Charleston, SC, (2014); "The Unemployed" exhibited at Disseny Hub Museum, Barcelona, (2011); and "The Blackest Spot" created for Fringe Exhibitions, Los Angeles, (2008). She also creates free mobile apps as artworks. These projects that can be downloaded from iTunes include: "Time Jitters," "Urban Rhythms," "Spine Sonnet," "Art Swipe," "4 Square," "Episodic," and "News Wheel." [www.jodyzellen.com](http://www.jodyzellen.com)

**Andy Simionato** (RMIT U., Australia) and **Karen Ann Donnachie** (Curtin U., Australia), "The Trumpet of the Swan, 2017"

[Lightning Talk] This custom-coded drawing-robot will capture every tweet published from @realdonaldtrump (the unofficial public profile of the U.S.A. President) by inscribing it with ink onto a continuous scroll of paper which is then automatically fed into a customised paper-shredder, in order to produce confetti that is blown into the exhibition space along with an acoustic fanfare that accompanies each new tweet. The work embodies the inherent tension between the entropic spectacle of mass media and the permanence of the written word. The title of the artwork is taken from E.B. White's 1970 children's book about a mute swan that learns to play the trumpet in order to find love.

**Karen ann Donnachie** is an electronic artist who works in the fields of computer vision, experimental publishing and machinic writing. From 1990 through 2010 she worked from her photographic studio in Milan, Italy where she also co-founded and curated *This is a Magazine (about nothing)* and later the imprint *Atomic Activity Books*. Her works in photography, video, algorithmic and Internet art have been exhibited in solo and group shows including the Kunstverein Neuhausen (Germany), Fabbrica del Vapore (Italy), the CCEC (Argentina), PICA and John Curtin Gallery (Australia) and featured in publications such as Princeton Architectural Press' *Come Together: The Rise of Cooperative Art and Design* (2014). Her authored chapter in *Ego Update* (NRW Forum) on the selfie received the 2016 Greg Crombie postgraduate research award. Karen ann was conferred a PhD in Art (Curtin University, Australia) in 2017 for her research, articulated through a multidisciplinary electronic art practice, exploring contemporary notions of self-portraiture in digital networks.

**Andy Simionato** is a designer who works in the fields of speculative design, experimental publishing and machinic writing. From the early 2000s, alongside his polyvalent studio practice, he founded and curated the award winning experimental art periodical *This is a Magazine (about nothing)* and later the imprint *Atomic Activity Books* with his partner Karen ann Donnachie. His work has been published internationally and exhibited in the Museum of Modern Art of Arnhem (the Neth-

erlands), the Fondazione Mazzotta Museum of Art (Italy) and most recently was included in the Triennale Design Museum of Milan's historic retrospective of Italian design (2012). After receiving his PhD in Design (Edith Cowan University, Australia), on the future of the book in electronic space, he was awarded his current teaching and research Fellowship at the School of Media and Communication, RMIT University, Australia.



13:30 - 14:15 Session 8 #Roundtable #Panel @Auditório

**Discursive Affinities: Agglomeration or Integration?**

Chair: **Kate Armstrong**

- **Jerome Fletcher** (Falmouth U., UK)
- **J. R. Carpenter** (UK)
- **David Devanny** (Falmouth U., UK)

[Roundtable] From the inception of digitally-generated writing, a variety of different discursive fields have come together of necessity and worked in unison to create and analyze a body of works which we now refer to as electronic literature. It is so commonplace to talk about interdisciplinarity in relation to electronic literature that it is often simply taken as read. The aim of this roundtable, however, is to delve a bit more deeply into the concept and unpack some of its preconceptions. There are a number of questions which we intends to raise. Which disciplines are currently in play in an interdisciplinary analysis of digital literature? What exactly do we mean by “inter” in this term? Perhaps most importantly, in what ways (if at all) are such disciplines integrated in a description, analysis or evaluation of a work of digital literature and to what extent do they remain separated? Is there a conversation between modes of analysis or is it a “dialogue of the deaf”? With this in mind, the three members of the roundtable will be approaching the same piece of electronic literature from three different disciplinary perspectives. The work we will be examining is Julius Popp’s *Bit Fall* and the three perspectives will comprise the visual/mediatic, the performative, and the poetic/linguistic. What immediately becomes clear is that these discursive perspectives are not discrete. There is a good deal of overlap between them. Crucial to an expanded critical understanding of interdisciplinarity in electronic literature is where the overlaps occur and in particular, what characterizes are situated in the area of greatest overlap, the point of greatest intensity in any Venn diagram. After a short presentation by each participant, the audience discussion will then center on the question of integration. How do we as scholars/practitioners/researchers integrate, as opposed to simply group together, the discursive affiliations of electronic literature to create a new order of analysis and evaluation around these developing practices? For this discussion it will be useful to draw upon some of the precepts of Roy Harris’s integrational linguistics, as well as considering which presently overlooked disciplinary fields might be brought into play.

**J. R. Carpenter** is a UK-based artist, writer, performer, and researcher working in the intersecting fields of Performance Writing, Digital Literature, and Media Archaeology. Her pioneering web-based works have been exhibited, published, performed, and presented in journals, galleries, museums, and festivals around the world. She is a winner of the CBC Quebec Writing Competition (2003 & 2005),



the QWF Carte Blanche Quebec Award (2008), the Expozine Alternative Press Award for Best English Book for her first novel, *Words the Dog Knows* (2008), the Dot Award for Digital Literature (2015), and the New Media Writing Prize (2016). She is a Fellow of the Eccles Centre For North American Studies at the British Library and a member of the Scientific Committee of Labex Arts-H2H, University Paris 8. She lives in Plymouth, UK. <http://luckysoap.com>

**David Devanny** is a multi-media poet, writer and researcher. He is currently studying for a PhD in Digital Literatures at Falmouth University where he is a lecturer in English, Writing & Publishing. He has presented papers at a number of conferences including E-Poetry (Kingston-Upon-Thames), ELO (Bergen) and the British & Irish International Poetry Symposium (Manchester). David's print work has been published in a wide variety of magazines and in his debut pamphlet *Wasps on the Way* (Mews Press: 2012). His multimedia work has been presented and exhibited in a number of collaborative funded site-specific performances & exhibitions including Husk Arts, Fascinate, Glasgow School of Art and the Hatton Gallery. His interactive piece 'orange sweatshirt' was shortlisted for The New Media Writing Prize.

**Jerome Fletcher** (Associate Professor of Performance Writing at Falmouth University) is currently writing a book for Palgrave Macmillan on *Digital Writing: A Performative Approach*.



14:30 - 15:15 Session 8 #Roundtable #Panel @Auditório

## **Machine Learning and Electronic Literature**

Chair: **Anne Sullivan**

- **James Brown** (Rutgers U. Camden, USA), "Spectral Symptoms: Machine Learning and E-lit"
- **Elizabeth Losh** (College of William & Mary, USA), "Learning to Curse: Machine Learning, Bad Actors, and Electronic Literature"
- **Jeremy Douglass** (U. California San Diego, USA), "Art in the Age of Mechanical Recommendation"

[Panel] Machine learning has been used for a variety of forms of creative composition, from writing Shakespearean blank verse to authoring science fiction screenplays, yet it is relatively undertheorized. Although machine learning is often the best solution for complex problems that require large numbers of highly flexible rules to accommodate changing user behavior - for tasks like both writing and filtering spam messages - embracing machine learning involves jettisoning many of the paradigms of writing computer programs that are still foundational to much of current e-lit criticism, particularly the paradigm of proceduralism, and considering new philosophical territory. When Wittgenstein argued in *The Blue and Brown Books* that language games are largely concerned with training he offered the example of identifying family facial resemblance as the kind of complex task that is difficult to reduce to rules. By comparison, when the Netflix Prize challenged researchers to find “similar” films to improve its prediction of customer tastes, the winning algorithms were massively complex to the point where they were unfeasible to implement. This panel assembles a group of electronic literature scholars also working on chatbots, biometrics, neural networks, and other commercially viable machine learning products to explore the aesthetic and existential questions raised by applying these artificial intelligence technologies to the realm of creative expression.

**James Brown** (Rutgers U. Camden, USA), "Spectral Symptoms: Machine Learning and E-lit"

[Panel] What does e-lit criticism look like in the wake of machine learning? For at least two decades, scholars in e-lit and new media studies more broadly have taken seriously calls from Katherine Hayles, Matthew Fuller, Noah Wardrip-Fruin, and others that critics should address the crucial part computation plays in works of electronic literature. But how do methods such as critical code studies work in a world shaped by machine learning? Machine learning systems learn patterns by processing large amounts of training data, and they develop models based on that training data. One site, Literai.com, allows people to share works of "artificial fiction" that emerge from machines trained on various datasets. One can train a machine to write like Shakespeare, Joyce, or most any other author. A critic might examine both the output of such machine learning systems as well as the training data or the learning algorithm used. But the learning algorithm used to train such language generation systems might be similar to one used to identify spam, calling into question what a critical code studies approach might yield when examining the learning algorithm. Further, even the person who has trained a particular machine learning system may not have a complete grasp on how the system decides what to write or how to arrange that writing. How does one analyze such a system? In some ways, this is not a new problem. There has never been a one-to-one relationship between code and output. In fact, Wendy Chun has argued against figuring code as the ground from which new media objects emerge. While those practicing the methods of software studies and critical code studies have been careful to qualify their claims about what can be learned by examining code, the general move in digital media studies toward questions of computation, hardware, and software can allow us to forget that, in Chun's words, the relationship among "code and interface, action and result... is always contingent and always to some extent imagined." So, how might we embrace this contingency and "make our interfaces more productively spectral"? In this presentation, I address this question by walking through the process of training machine learning systems and also by advocating for an approach to understanding their output. I argue that we should treat machine learning systems as black boxes and that we are best served not by examining code but rather by providing training data,

examining the results, and keeping in mind that the relationship between input and output may not be entirely understandable. This approach treats machine learning system outputs as a symptom, as spectral figures only loosely linked to the training data that helped the machine learn how to write.

**Jim Brown** is Assistant Professor of English and Director of the Digital Studies Center (DSC) at Rutgers University-Camden. At the DSC, Jim and Robert Emmons founded the Rutgers-Camden Archive of Digital Ephemera (R-CADE) and its annual symposium on creative critical engagement with technology. His book, *Ethical Programs: Hospitality and the Rhetorics of Software*, was published by the University of Michigan Press in 2015 and addresses the ethical and rhetorical dimensions of networked software environments. He teaches and researches in the areas of electronic literature, digital rhetoric, and software studies. His work has been published in journals such as *Philosophy & Rhetoric*, *Computers and Composition*, and *Formules*.

**Elizabeth Losh** (College of William & Mary, USA), "Learning to Curse: Machine Learning, Bad Actors, and Electronic Literature"

[Panel] On March 23, 2016 Microsoft researchers released a unique form of Twitter-bot that utilized machine learning to emulate the messages that might be produced by a nineteen-year-old woman. Although a similar effort to use artificial intelligence had been successful in China, the American bot – dubbed "Tay" by her creators – soon was imitating, appropriating, anticipating, and reciprocating the racist and xenophobic language she encountered online. As Tay herself summarized her discursive patterns: "chill im a nice person! i just hate everybody." While Tay spouted neo-Nazi memes and misogynistic death wishes to feminists, the Microsoft team scrambled to contain the risks of bad publicity about the experiment. When Twitter users realized that mortified researchers were editing Tay's tweets to remove offensive comments generated by the system, a #JusticeForTay campaign argued that the algorithm should be allowed to learn that which is rhetorically right from that which is rhetorically wrong for itself. In less than twenty-four hours the Tay feed was entirely pulled from Twitter despite #FreeTay wags begging for its return. Users now must be pre-authorized to interact with Tay. This sheltered upbringing for Tay is less desirable from a research standpoint than working with content generated "in the wild," which is generally the standard for machine learning competitions. This presentation examines the Tay experiment as a way to understand fundamental issues about the use of machine learning in electronic literature. It analyzes current experiments by Gene Kogan, Ross Goodwin, and others to use so-called "unsupervised learning" with unlabeled data in the creative writing context to consider what this might mean for affective computing, the dynamics of online communities, and what Wendy Chun has called the "sourcery" of code logocentrism. The creators of Tay observed that machine learning can produce utterances that "do not represent who we are or what we stand for, nor how we designed Tay." At the same time they acknowledge that doing "AI right" requires iterative training "with many people and often in public forums." In particular the Tay case points to how human affective attachments to misogyny and racism are not surmounted by the supposed rationality of machines. In fact, the very training sets that are used in phases of machine learning in which the data has been labeled, such as word2vec, are likely to be marked by

biases about gender, as researchers have recently noted. If -- as McKenzie Wark has argued - procedural systems allow us to question forms of structural oppression, machine learning may make those interventions more difficult and may further inhibit discussions of issues of social justice within the electronic literature critical community.

**Elizabeth Losh** is an Associate Professor of English and American Studies at William and Mary with a specialization in New Media Ecologies. Before coming to William and Mary, she directed the Culture, Art, and Technology Program at the University of California, San Diego. She is a core member and former co-facilitator of the feminist technology collective FemTechNet, which offers a Distributed Open Collaborative Course. She is the author of *Virtualpolitik: An Electronic History of Government Media-Making in a Time of War, Scandal, Disaster, Miscommunication, and Mistakes* (MIT Press, 2009) and *The War on Learning: Gaining Ground in the Digital University* (MIT Press, 2014). She is the co-author of the comic book textbook *Understanding Rhetoric: A Graphic Guide to Writing* (Bedford/St. Martin's, 2013; second edition, 2017) with Jonathan Alexander. She is the editor of the edited collection from University of Chicago Press *MOOCs and Their Afterlives: Experiments in Scale and Access in Higher Education*



**Jeremy Douglass** (U. California San Diego, USA), "Art in the Age of Mechanical Recommendation"

[Panel] Machine learning algorithms present new challenges and opportunities for electronic literature, both as a community of arts practice and as a field of aesthetic and cultural criticism. The past three decades of machine learning research saw a strategic realignment away from the pursuit of strong AI and toward pragmatics - in elit terms, a focus not on machine authors, but on "machine author functions." Today culture at large is encountering quotidian machine learning. These efficacious strategies (often massively multi-dimensional models and/or artificial neural networks) play an increasing role in intelligent agents, expert systems, and adaptive interactive arts and entertainments that pervade daily life. One challenge for critical making and critical interpretation is that ML strategies are processual yet difficult to narrate in terms of causal mechanics: the "if-this-then-that" of intentional design recedes into an encapsulated complexity that mediates inputs and outputs; the author function as lambda. Against this backdrop electronic literature (elit) has several notable points of intersection with machine learning (ML). We can distinguish here between ML algorithms that perform or produce new works of elit (e.g. chatbots, generators) and a growing field of electronic literary works across many genres (flarf, Twitterbots) for which the conditions of production are an ambient digital information landscape shaped by the omnipresence of external machine learning algorithms. Present day electronic literature that performs situated engagement with public digital spheres (as for example through APIs) is almost inevitably shaped by the pervasive "machining" of those spheres and their attention economies via ML. This influence is present regardless of whether works incorporate ML algorithms directly into their own code or simply inherit a particular form of machined learning secondhand, via a datascape. Language is processed through "recognitions" (speech, handwriting) or curated through "recommendations," and these may constitute part of the work of art - or the work may in turn learn about these learnings. This situation suggests two jointly productive approaches to examining electronic literature in the age of machine learning: 1) a critical code studies view, which focuses on the operations of ML algorithms as they produce or perform the individual elit work; and 2) a software studies view, which focuses on ML as a cultural condition shifting elec-

tronic literature genres. Interesting cases for observing those shifts in genre over a series of individual works include the history of the Loebner prize, John Cayley's work with agent-based electronic literature, and the recent history platform-locative writing performance practices from Amazon to Twitter to Facebook.

**Jeremy Douglass** is Assistant Professor of English at the University of California, Santa Barbara. He serves as the director of Transcriptions, a center for research in literature, culture, media, and the digital humanities, and as faculty director of the Digital Arts and Humanities Commons. He is co-author, with Jessica Pressman and Mark C. Marino, of *Reading Project: A Collaborative Analysis of William Poundstone's Project for Tachistoscope {Bottomless Pit}* (Iowa UP, 2015), and co-author, with Montfort et. al, of *10 PRINT CHR\$(205.5+RND(1));: GOTO 10* (The MIT Press, 2012). He recently published "Numeracy and electronic poetry" (2015). Douglass conducts research on interactive narrative, electronic poetry, and games, with a focus on the methods of software studies, critical code studies, and cultural analytics. His work has been supported by the NEH Office of Digital Humanities, MacArthur Foundation, Mellon Foundation, ACLS, Calit2, HASTAC, and NERSC.

16:00 - 17:45 Session 9 #Papers @A1

### **Automating, Remixing, Recycling**

Chair: **Mark Marino**

- **Julia Polyck-O'Neill** (Brock U., Canada), "Nonspecific Mediums: Conceptualism, Electronic Literature, and (Digital) Text as Affective Object"
- **Matti Kangaskoski** (U. Helsinki, Finland), "Push to Make: Automation and Pushing the Virtual Button in Electronic Literature"
- **Lydia Tuan** (U. Cambridge, UK), "When Bots Author: Further Explorations in Generative Literature's Computational Sublime"
- **Liliana Vasques** (U. Coimbra, Portugal), "Remixing and Textual Appropriation in Digital Poetry"
- **Piotr Marecki** (Jagiellonian U., Poland) and **Jan Argasiński** (Jagiellonian U., Poland), "Internet of Things and Electronic Literature. Tadeusz Peiper's Spatially Blossoming Poem"

**Julia Polyck-O'Neill** (Brock U., Canada), "Nonspecific Mediums: Conceptualism, Electronic Literature, and (Digital) Text as Affective Object"

[Paper] In her 1988 essay "On Conceptual Art," Adrian Piper explains that she turned to language as a primary medium within her artistic practice because she wanted to interrogate, among other things, "objects that both refer to abstract ideas that situate those very objects in new conceptual and spatiotemporal matrices, and also draw attention to the spatiotemporal matrices in which they're embedded" (424). That same year, she created the digital work, *Merge*, which was shown publically on a Times Square LED billboard, demonstrating a desire to extend the semantic structures of language to explore the then-emergent potentialities of digital media. Donna Leishman, in her 2004 dissertation, "Creating Screen Based Multiple-State Environments: Investigating Systems of Confutation," argues for a new mode of praxis that combines narrative and the direct engagement with an artwork, transcoding the mediums and allowing for the evolution of a digital user experience that hinges on both aesthetic-material and politico-communicative aspects of digital texts. Both artist-researchers explore how multimodal treatments of text can add intellectual and affective dimension to artistic production. In my paper I examine how, in using digital texts and platforms as a primary method for the translation of language and linguistic structure to an aesthetic and "tangible" object, simultaneously immaterial and material, contemporary digital texts enter and amplify the forum of historic and contemporary conceptualist visual arts often referenced in conceptual poetic practice by instantiating a hermeneutics premised in the aleatory dynamics of affect. Exploring, as case studies, the praxes of Piper and Leishman, I analyze how digital modes, whether encouraging physical, interventionist interactivity or not, allow for a new form of interpretive experience that combines aesthetics with a perception-based, noncognitive genre of poetics. While Piper, unlike Leishman, might not readily identify her work as such, electronic literature's porous boundaries, as an avant-gardist category and genre of digital media, invite a more expansive treatment and investigation of language as a nonspecific medium, wherein its various rules, impulses, and taxonomies can be explored as a visual-philosophical, critical, spatio-temporally-embedded affective "object." Borrowing from the artistic practices and critical writings of both women, as well as Eve Kosofsky Sedgwick's queer-feminist explo-

rations of performativity, experience, and the correlations between emotion and expression, I argue that feminist experimental modes of digital-textual engagement and performance expand conventional conceptualist genres to enable and promote non-dualistic thought, confounding the structural milieu and flat affect traditionally attributed, by critics and practitioners, to conceptualist poetic praxis and digital media alike.

**Julia Polyck-O'Neill** is an artist, curator, critic, and writer. She is a doctoral candidate in Brock University's Interdisciplinary Humanities program (Culture and Aesthetics), where she is completing a SSHRC-funded interdisciplinary and comparative critical study of contemporary conceptualist literature and art in Vancouver. She teaches in contemporary visual culture in the department of Visual Arts at the Marilyn I. Walker School. She also curates the award-winning Border Blur Reading Series in St Catharines. Her writing has been published in *Feminist Spaces*, *Tripwire*, *Fermenting Feminisms* (a project of the Laboratory for Aesthetics and Ecology), and *The Avant Canada Anthology* (forthcoming from WLU Press), and her debut chapbook, *femme*, was published in 2016 by above/ground press.

**Matti Kangaskoski** (U. Helsinki, Finland), "Push to Make: Automation and Pushing the Virtual Button in Electronic Literature"

[Paper] I propose to discuss the role and meaning of the seemingly simple action of pushing the button as clicking the mouse and touching the screen, and how it figures in reading electronic literature. Clicking and – increasingly – touching are arguably formative elements of reading and navigating the graphical user interfaces in the digital computing environment. However, whereas much has been said about the processes of electronic literature, often initiated by pushing the virtual buttons, the pushing itself, and what it means to push, have received little attention by literary and media scholars. I locate my presentation within the conference strand of affiliations as it touches upon an untold archaeology of pushing the button and discusses the role of the material medium and its protocols (sensu Gitelman 2006) in the understanding of electronic literature through means of literary, media-historical and media-archaeological scholarship. My goal in this talk is threefold: First, I aim to show how clicking the mouse is historically preceded by pushing the electric button. The electric push-button was invented in the end of the 19th century and was introduced in households in the form of door bells and light switches around 1900 (cf. Plotnick 2012). It became commonplace by the 1950's when it was found in stoves, washing machines and electronic appliances. Since the beginning, pushing the button represented ease, luxury, and control, as can be seen from advertisements and recorded user experiences. Importantly, the users of these buttons did not need to understand how the button works. The user pushes the button on the interface, and something happens. This something is not analogically or causally linked to the action of pushing. In this way, the push-button marks a (silent) revolution in the interface experience of tools. The ideological aspects of ease, luxury and control, and the users' willing ignorance towards the underlying mechanism continue and become even stronger in the electronic-digital computer interface, where the relation between clicking and what happens upon clicking is arbitrary (cf. Pold 2008). Second, I will discuss how the function of unwitting automation upon pushing a button has only increased with the touchscreen-based mobile devices. These devices are increasingly black-boxed, and the ideology of ease and luxury inherited from push-buttons is coupled with "intuition" and "creativity" in their use (cf. Emerson 2014). The haptic

interface creates a sense of closeness; meanwhile the user drifts even further from understanding what happens upon their pushing of the virtual buttons. Third, I will explore how pushing the button – both virtual and real – is present in electronic literature. The examples range from Eduardo Kac's *Genesis* (1998/99) to Cia Rinne's archives *zaroum* (2008) to *The Stanley Parable* (2011, 2013) and Jason Nelson's *The Impossible Box* (2016). These works express the role of the button in digital media in different ways. Although the operations initiated by clicking are to a large part conventionalized, within their inherent arbitrariness lies an opening for surprise and subversion. Electronic literature exploits this opening and exposes the arbitrariness of what has become to seem natural.

**Matti Kangaskoski** is scholar and poet. His scholarly interests include poetry, contemporary philosophy, and the logic of media platforms. His doctoral dissertation *Reading Digital Poetry -- Interface, Interaction, and Interpretation* (2017) concerns the strategies of reading, analysis and interpretation of digital poetry. He will defend his thesis in June 2017 in the University of Helsinki in connection with Justus-Liebig Universität Giessen through the international doctoral studies network "PhDNet for Literary and Cultural Studies." He is also the author of two volumes of poetry and a novel (in Finnish).

**Lydia Tuan** (U. Cambridge, UK), "When Bots Author: Further Explorations in Generative Literature's Computational Sublime"

[Paper] This paper begins with two examples of generative literature: Ray Kurzweil's *Cybernetic Poet*, which was introduced in the 1980s as a controversial bot that could assist human authors with writing poems and even write poems of its own, and Nick Montfort's *#!*, a book, published in 2010, that contains poems generated by algorithms and the algorithms themselves. Noting the thirty-year gap between the introductions of both examples of generative literature, I will attempt to offer insight on how differences between both types of computational poetry have seemingly contested the general category of texts considered poetry and art, as well as demonstrate how generative literature continues to contentiously challenge the issue of literary authorship. I also note that generative literature's challenge to literary authorship is not unprecedented, as similar challenges have been faced by other avant-garde literary movements before the advent of computer-based generative literature, such as Oulipo and Kenneth Goldsmith's uncreative writing. Finally, this essay culminates by furthering inquiry into the "computational sublime," a term coined by Jon McCormack and Alan Dorin (2009) that strives to theorize machine-made art, as well as the limitations and possibilities associated at the intersection between the practices of art and artificial intelligence. The debate of whether such algorithmic outputs may be considered literary is a point of contention in the field that may be acceptable, even for the seemingly liberal parameters of the avant-garde. Yuk Hui would call such algorithmic outputs "algorithmic catastrophes" rather than veritable literature, where he defines catastrophe as "the product of automated algorithms" and "the failure of reason," not "material failure." Portuguese digital experimental poet Rui Torres, in a lecture given at the University of California, Berkeley in April 2016, argued that algorithmic outputs can never transpire the realm of the literary, having based his argument on a reasoning similar to Hui's idea that algorithmic behaviors suggest a "failure of reason," and perhaps more clearly, point to a failure of human reasoning. It would thus seem as though the task of pinpointing the author(s) in generative literature would lead to a reconsideration of what literature is, especially what literature is and can be in the twenty-first century and beyond, and what qualifies literature as literary.



**Lydia Tuan** is an MPhil candidate in Film and Screen Studies at King's College, Cambridge. Her research concentrates on authorship/auteur theory, reader reception and spectatorship, and performativity in the context of hyperfiction, generative literature, and contemporary forms of intermedial and expanded cinema. Prior to Cambridge, she received a B.A. in Comparative Literature from the University of California, Berkeley.

**Liliana Vasques** (U. Coimbra, Portugal), "Remixing and Textual Appropriation in Digital Poetry"

[Paper] In a broad perspective, this paper addresses the question of how poets and writers create and write. Zooming in into this larger field, the aim is to propose answers to this question concerning digital poetry. Poetry movements such as Surrealism, Dadaism, Futurism or OuLiPo have clear programmatic goals and a cast of techniques to produce the poetry they propose. Nevertheless, poetry that is not affiliated with a specific aesthetics seems to conceal or, at least, to not reveal its process of creation in what appears to be a reminiscence of the Romantic author inspirational mode of writing. In the case of digital poetry, a highly self- and media-reflexive practice, identifying techniques of dealing with language and text through "new media" is important to understanding the genre and, ultimately, to define its key aspects. To contribute to it, this paper focuses on the concept of remix – as a cultural and artistic framework of contemporaneity, intensified by the proliferation of digital media; and as a notion that denotes the manipulation of pre-existent material – applied to the analysis of digital poetry that appropriates previous texts. As Navas puts it, "the contemporary artwork, as well as any media product, is a conceptual and formal collage of previous ideologies, critical philosophies, and formal artistic investigations extended to new media." Digital poetry is a contemporary artwork and a media product; asserts itself in the networked culture and is produced using software and web applications that build upon the remix aesthetics themselves. Alongside music, visual arts, video, digital poetry is making use of the selection and recombination of previous textual material to create new poems. Remixing seems to be a defining trace of the digital, or perhaps more accurately, post-digital condition. Statements as "everything is a remix" or "we're always sampling" are now trivial. Citing Manovich, artists in networked culture find their creative potential in the appropriation, selection, and combination of pre-existing material on a meta-level - that of the re, or more specifically, remix as a form of discourse (Manovich, 2007). Selecting, adding, cutting, pasting, recombining are basic actions when software is used to create poems. How do these actions affect the digital poem? What constitutes the specificities of these actions when applied to manipulating previous texts to create a new one? Cases of remixing previous poems (such as the section *Releituras* from the

PO.EX digital archive) and existing web data (such as Joana Moll's projects) will be considered in order to identify strategies of sampling and mashing that are used to create a new, different text/poem.

**Liliana Vasques** is a PhD student at the Materialities of Literature Program (University of Coimbra) and an experimental poet. She's studying digital poetry, appropriation, and remix and recently started to collaborate with the ELD directory and ebr. As a poet, she currently co-develops with Bruno Ministro the small press project *Candongá!!* She's interested in the politics of language, activism and experimenting with media.

**Piotr Marecki** (Jagiellonian U., Poland) and **Jan Argasiński** (Jagiellonian U., Poland), "Internet of Things and Electronic Literature. Tadeusz Peiper's Spatially Blossoming Poem"

[Paper] This paper is devoted to the "Street Flower" application designed by the authors. The technical side of the project is based on the creation of a mobile application that runs in conjunction with iBeacon devices (Estimote Beacons). This technology includes a text generator in a spatial context and action based on the position relative to specified, "electronically tagged" objects. With this combination, dynamically created texts will operate in the context of a specially prepared micro version of the Internet of Things. In our project, we focus on the work of the Polish poet Tadeusz Peiper (1881–1969), sometimes referred to as the Pope of the Avant-garde, an artist and theoretician of the so-called Kraków Avant-garde. His greatest achievement was a poetic form he called a "blossoming arrangement," in which the constraint stems from the fact that the poem gradually unfolds from smaller units of the poem. We adapt Peiper's classic "Kwiat ulicy" ("Street Flower"), a blossoming poem from 1924, for Estimote Beacons. Thanks to the spatial possibilities of the iBeacon device, Peiper's work gains the spatial shape of a blossom, which was limited by the page. The reader navigates the space with his mobile device in hand and by using the specially designed app, he/she discovers the 4 layers of the work. Operation of the proposed mobile application is based on three contextual aspects: the action of the paired smartphone and beacon working in tandem, the tracking capability of the beacon's distance from the smartphone and recording the current direction of smartphone's movement in relation to the beacon. The actors in the created application include: users (operator with respect to whom and in response to whose actions that text will be generated), application (as the recipient of user actions; works in real time and reacts to those actions), smartphone (on which the application is running; the operating system [Android in this case] allows for use of built-in device sensors and transmitters/receivers that enable proper operation of an application and communication with the beacon), and the beacon (passive sender of the radio signal; its task is to broadcast continuous information about itself; in the project we assume that the beacons are fixed in one position). The system consists of three main components and communication between them. The first components are

passive signal senders, the Estimote Beacons. They broadcast information about themselves via Bluetooth Low Energy. Another component is the user application installed on the mobile device, smartphone. The application begins to listen for beacon signals in the vicinity. The last component is the Internet with freely realized connection between it and the application. Thanks to the interdisciplinary approach (including, the critical code studies, expressive processing dictionary by Noah Wardrip-Fruin and exploratory programming by Nick Montfort, focused on constrained writing and the theory of the avant-garde), we describe a complex process of creativity in digital media. The paper is designed as a technical report presenting the output of the project in the creative computing field.

**Piotr Marecki**, editor, publisher, translator of experimental e-literature (with Aleksandra Małecka), cultural studies and digital media scholar. President of Korporacja Ha!art Foundation, supporting contemporary, innovative, experimental art and culture. Since 1999 editor-in-chief of post-disciplinary journal of art and culture *Ha!art*. He has organized and co-organized numerous literary festivals, events, conferences and new media shows, including Ha!vantgarde International Literary Festlab. Assistant professor in the Institute of Culture at the Jagiellonian University in Krakow and lecturer at the Film School in Łódź. He was a Fulbright scholar at MIT (2013-2014) and Visiting Professor at Skalny Center at the University of Rochester (2017). His numerous publications, such as *Tekstyli*, *Tekstyli bis*, *Liternet.pl*, *Literatura polska 1989-2009. Przewodnik*, include lexicons, volumes of essays, a textbook, and a guide on contemporary Polish literature, which focus on new, innovative trends and digital media literature.



16:00 - 17:45 Session 10 #Papers @A2

**E-lit World: S[outh]-N[orth]-E[ast]-W[est]**

Chair: **Alckmar Luiz dos Santos**

- **Salif Silva** (U. Cape Verde), "Metafor[ma]: Metamorphoses of Cape Verdean Poetry"
- **Shanmugapriya T** (Indian Institute of Technology Indore, India) and **Nirmala Menon\***, "Locating Literary Practices/Expressions in Indian Digital Spaces"
- **Susie Cronin** (U. Cambridge, UK), "Can we (still) Speak of a 'French' Digital Literature?"
- **Roberta Iadevaia** (International U. Languages and Media, Italy), "(Ghosts of) Generative Literature in Italy Between Past, Present and Future"

**Salif Silva** (U. Cape Verde), “Metafor[ma]: Metamorphoses of Cape Verdean Poetry”

[Paper] Poetry is one of the important imprint of Cape Verdean culture and it has shown great evolution and has reinforced Creole identity. Poets such as Eugénio Tavares, Arnaldo França, Pedro Cardozo, Osvaldo Osório, Mário Fonseca, Arménio Vieira, José Luís Tavares, Corsino Fortes, and Osvaldo Alcântara rebuilt the history of the islands and the past through the reinvention of language and continued in the laborious construction and consolidation of literary work addressing, beside the capeverdean reality, the insularity, the droughts and the dream of evasion, other human realities. This article aims to reflect upon the forms of collective co-creation in the field of media art linked to digital media through an artistic proposal entitled *Metafor[m]a: Metamorphoses of capeverdean poetry* - an experimental, visual and interactive approach that draws a path within the capeverdean poetic reality. The work in which is characterized essentially by fragments of random poems where the dimension, size and direction of each letter is determined by random methods, seeks to introduce new components in the domain of textuality, such as movement, temporality and interactivity. Thus, linear logic, hierarchy of space and temporal flow disappear; letters jump into the screen and words roam freely from one position to another. Based on brownian movement and fractals, inspired by the works of John Cage, Jackson Pollock, and Mallarme, the capeverdean poetry is visually transfigured into a representation of chaos, an exercise in typographic experimentation that has been explored from Futurism and Dadaism to concrete poetry and visual poetry. *Metafor[m]a: Metamorphoses of capeverdean poetry* lies within the vector of hypertextualities, in the genetic sense, and as experimental dialogues with textual fragments of the capeverdean poets of several generations. Overall, this work reflects about how the new digital narratives explicitly rewrite other poetic texts.

**Salif Silva** is a capeverdean transmedia designer, researcher and professor in the Faculty of Science and Technology, University of Cape Verde. He holds a master's degree in intermedia design from the University of Barcelona, and in Communication Sciences from the Fernando Pessoa University, and he has received a PhD from the Technical University of Valencia. Salif Silva's interdisciplinary work explores discursive and cultural practices in areas such as new media, digital in-



terfaces, data visualization, and interaction design. He has presented his work in numerous conferences, festivals and exhibitions throughout the world.

**Shanmugapriya T** (Indian Institute of Technology Indore, India) and **Nirmala Me-non\***, “Locating Literary Practices/Expressions in Indian Digital Spaces”

[Paper] The increment of participants from many countries for the publication of Electronic Literature Collection Volume 3 proves the wide spread and globalization of digital literary works. The total collection of works in the third volume is 114, from 26 countries. There are few works from Asian countries such as China, Israel, Japan, and South Korea; however, it is surprising that there is no work presented from India. Nevertheless, many artistic works are created in the digital environment but they are not recognized as electronic literature in India, such as SMS novels and social media network narratives; poetry, flash fiction and twitter-fiction, etc. Intrinsically, inserting images and musical modes with text in literature is seen as a continuous practice in the Indian landscape. For instance, the three ancient literary practices “Pattachitra” (patta means Cloth and Chitra means picture), “Chitra Kavi” (Chitra means picture and Kavi means poem), and “Ragamala paintings” (Ragamala means Garland of Ragas-music) demonstrate the creativity in the literary art of which covers the ranges from music, poetry and painting. The poetical lines with illustrations of images are examples of earlier visual poetry. It is composed according to the musical modes. These forms of creativity abound in Indian culture. These are all predecessors of the electronic literature in India. People in India harness digital communication technologies for everyday textual practice such as update status, text messages, digital photos and videos, etc. These new cultural practices produce novel literary expressions in the contemporary digital ecology through writing a piece of poetry or flash fiction in minimum words. This technological imperative emerges as impelling people to a vigorous participation in the new literary practices. Then, the question arises, are these cultural practices considered as electronic literature? Are they have any set of motifs that could be featured as electronic literature in the above mentioned entities? In this paper, we explore and locate these new literary practices/expressions in Indian contemporary digital spaces which are not diagnosed as electronic literature in India. The creators of these works fuse the digital literary aspects in the works for their own gratification without realizing their worth for publication as electronic literature. Also, the digital settings render the opportunity to the reader to participate in the story and interact with the writer. These are all impera-

tive features of electronic literature. We argue that these are the creative works of digital technology which represent the contemporary cultural allegiances could be conceived as a promising sign of electronic literature of India. Ultimately, the recent born communication technology and Internet in the postcolonial country deprovincialize and decentralize the notion of creativity, circulation, reception and publication of creative works.

**Shanmugapriya T** is doctoral scholar at Indian Institute of Technology Indore, India. She has completed her Master degree from Bharathiar University and worked on a post-graduate project titled *Virtual Spaces and "Existential Territories of Aya Karpansika's Digital Poetry."* Her current research work is on digital Poetry, digital culture and other digital literary works. She is the corresponding author of two publications *Present And Future Of Digital Ecology: Performance Of Digital Poetry In The Transitional Phases* and *Developing Database for Scholarship in Indian Languages and Literatures*, which are accepted to be published in 2017. Three articles are under review in the international journals *Technoeikon of Digital Poetry: An Introduction to the Functioning Process of Internal Paratext of Digital Poetry*, *Transformation of Digital Materials in the Three Volumes of Electronic Literature Collections: A Study on the Issues of Preservation*, *A Digital Study Locating The Literary Gap In Contemporary Scholarship Of North-East India*.

**Susie Cronin** (U. Cambridge, UK), "Can we (still) Speak of a 'French' Digital Literature?"

[Paper] The question of intersection between national literatures and digital literature is a curious one, and certainly should not be taken for granted when investigating the evolution of trends and practices in digital literature, as these vary from place to place and from one context to the next. My paper shall explore to what extent we might discuss a particularly "French" branch of digital literature. Tracing the evolution of computer-assisted literatures through the structures of groups such as Oulipo, Alamo and Transitoire Observable, and taking into account the kinds of environments in which the French public was first introduced to computer-assisted works of literature - the 1985 exhibition *Les Immatériaux*, for instance - I consider the development of French digital works to have been particularly marked by these public and collective models, giving rise to certain forms within the tradition that are particularly strong - performance works, for instance - and which prevail in the French context today (Bouchardon, 2012). I offer a reading of French electronic works as characterized from the outset by the exhibition as a mode of presentation and diffusion, which has lent many French works a focus which falls less on the textual components of the work and more on the spatialization and interactive, tactile layering of hermeneutic and phenomenological experience. I shall proceed to offer some suggestions about how the transition from late, experimental forms - often limited to one country and to the work of closely linked practitioners - to the contemporary model of networked individuals, operating largely against the constraints of national and cultural distinctions, might be considered. I shall close by offering some illustrations of the mobile place of national literary traditions in contemporary digital creation and composition.

**Susie Cronin** is a second-year PhD student in the French Department at the University of Cambridge, working mainly on the evolution of assisted and online literatures in the French context from the 1960's to the present day. She is a former invited researcher of the Bibliothèque nationale de France, specifically the Bibliothèque de l'Arsenal, where she studied the archival documents of the Archives de l'Oulipo. She has recently published an article on Italo Calvino's cybernetic collab-

orations of the 1970's, which appeared in *The Italianist*, Feb 2017. Her current and most recent research engages particularly with the works of Serge Bouchardon, Annie Abrahams, Xavier Malbreil, and Jean Pierre Balpe.

**Roberta Iadevaia** (International U. Languages and Media, Italy), "(Ghosts of) Generative Literature in Italy Between Past, Present and Future"

[Paper] In 2006 Tommaso Lisa stated that since Nanni Balestrini's Tape Mark I, not much has been done much to elaborate creative synergies between poetry and computer in Italy. In fact, the absence of Italy - homeland of Calvino, Marinetti and Toti - from major anthologies, collections, and exhibitions in the field of e-lit confirms such a bitter statement. But it is still the case? What is the current state of Italian electronic literature? What should be the reasons for its absence on the international scene? What actions are being made and what still could be made to spread electronic literature in Italy? The paper is primarily articulated according to those questions, on which it intends to introduce a critical thought. To start, an attempt will be made to give an overview of Italian electronic literature, chiefly focusing on generative experiments. After a brief introduction on the precursors of generative dynamics, the analysis will focalize on the first example of Italian electronic literature: the aforementioned poetic combinatorial experiment made by Balestrini in 1962 using an IBM 7070 calculator. The work will be placed in the international and national context, in order to identify its affinities with coeval experiments - from *Love Letters* by Christopher Strachey (1952) to *Autopoeme* by Gerhard Stickle (1966) - as well as its role within the cultural milieu of the Sixties in Italy. A close look on the development of the Italian poetry generators which is the most vivid and dynamic field of artistic research in Italy nowadays, will be of help to understand the importance of Balestrini's legacy. The analysis will then concentrate on some examples of multimedia generative poems up to the experiments conducted in the fields of chatbots and storytelling which exploits the capabilities of AI. Finally, an attempt will be made to extend the spectrum to generative art projects more closely related towards visual and sound aspect, as well as to generative design, projects that hybridize gaming and 3D technology, or explore the new frontiers of Cognitive Storytelling. The paper aims primarily to provide room for further comparative studies, secondly to investigate untold archeologies between electronic literature and other expressive and material practices (Visual Poetry, Design, Marketing) and thirdly to reflect on the potential - but also the difficulties - that a social and cultural practice such as electronic literature may face in contexts like the Italian one.

**Roberta Iadevaia** is PhD Student at IULM University of Milan, Italy. A journalist and Graphic Designer, in 2012 she was artistic curator of the section dedicated to Videopoetry within the cultural event “Educare alla bellezza” conceived by the poet Davide Rondoni at “La Sapienza” University of Rome. In 2013 she attended the Transmedia International Literacy Seminar in Barcelona with a speech on Electronic Poetry in Italy. In 2014 she was co-curator of OLE.01 International Festival of Electronic Literature held in Naples and co-founder of “Gruppo Giada”, a research group for the promotion and dissemination of Electronic Literature in Italy. Since November 2016 she is achieving a PhD in Visual and Media Studies with a research project focusing on Italian Electronic Literature.





16:00 - 17:45 Session 11 #Papers @Salão Nobre

## **Thresholds and Transformations**

Chair: **Jerome Fletcher**

- **Amy Spencer** (U. West of England, UK), "Literary Thresholds: Exploring the Edges of Ambient Literature"
- **Alexandra Saemmer** (U. Paris 8, France) and **Nolwenn Tréhondart** (U. Paris 8, France), "Digital Poetry and Digital Industry: a Fatal Attraction?"
- **Jennifer J Dellner** (Ocean County College, USA), "'These Memories Won't Last': Visual Representations of the Forgotten"
- **Amber Strother** (Washington State U., USA), "Mary Shelley's Hideous Progeny and the Reclaiming of the Monstrous Female Body in Shelley Jackson's 'Patchwork Girl' and 'Penny Dreadful'"
- **Matteo d'Ambrosio** (U. Naples Federico II, Italy), "The Early Computer Poetry and Concrete Poetry"

**Amy Spencer** (U. West of England, UK), "Literary Thresholds: Exploring the Edges of Ambient Literature"

[Paper] This paper examines the use of thresholds as a feature of ambient literature in order to explore this emerging literary form and explores its literary roots. The Ambient Literature project is a two year AHRC funded research program coordinated by three universities in the UK (UWE Bristol, Bath Spa and Birmingham) to investigate the potential of situated literary experiences delivered by pervasive computing platforms, which respond to the presence of a reader to deliver story. The project has commissioned three works of ambient literature from established writers to understand the form, the experiences of its readers and the process of its authoring. This paper will address the positions of form, reader and author and argue that the emergence of ambient literature can extend the understanding of literature and textuality while drawing on the heritage of electronic literature. As a situated literary experience, a work of ambient literature does not need to be bound by a material form, such as a book. Without such a framing device, and with its position embedded in the physical world, the boundaries of this narrative form are in flux. It can shift and respond to the presence of the reader and its beginning and ending can become blurred. It takes on a temporal, rather than simply a locative, form, with similarities to features of performance and participatory art forms. This paper will address the specifics of this fluid form and examine it as a literary form informed by pervasive and ubiquitous computing practices. It will ask where the situated narrative experience begins and ends, how a reader can navigate its thresholds. In doing so it will draw on Schmidt's (2013) notions of distraction and immersion in relation to the position of the reader. In particular, this paper will address the idea that attention can dissolve in two opposite directions, towards a lack of concentration or towards an absorbed trance, and explore how these become literary devices that shape the reader's experience. Ambient authorship requires an author to relinquish a degree of control over their narrative and leave room for external features, such as the influence of the physical environment and chance encounters. This process involves a shift in the understanding of authorship and recognition of the need for adapted writing practices. An author must leave space for the world to enter the narrative in often surprising ways, i.e. through situations that a reader may encounter through a situated liter-

ary experience that are not directed or controlled by the author. Such emerging writing practices will be explored as authors must attempt to write for spaces that cannot be fully controlled. In doing so, notions of fixity and fluidity and the tensions in control and freedom in a narrative will be examined. Through examining the form, reader and author of ambient literature, this paper asks where the thresholds of this emerging literary form lie and what they can tell us about literature and textuality. This paper falls within the 'Translations' strand as it explores how ambient literature expands our understanding of literature and textuality.

**Amy Spencer** is a post-doctoral research fellow in Ambient Literature at the University of the West of England, Bristol, investigating the locational and technological future of the book. She has a PhD from the Centre for Cultural Studies at Goldsmiths College where her thesis, *Author, Reader, Text: Collaboration and the Networked Book*, focused on collaborative authorship in digital literature. She also has an MA in English from King's College London. Amy is a writer of both fiction and non-fiction and is the author of *DIY: The Rise of Lo-Fi Culture* (2005;2007). She is a member of the Higher Education Committee of the National Association of Writers in Education (NAWE).

**Alexandra Saemmer** (U. Paris 8, France) and **Nolwenn Tréhondart** (U. Paris 8, France), "Digital Poetry and Digital Industry: a Fatal Attraction?"

[Paper] Enrolled in the avant-garde of the 1950's, digital poetry first asserted itself in opposition to print literature. It questioned the status of the creator by delegating poetic generation to the machine. The animation of letters and touchable words offered text a new iconicity. Artistic works assumed their ephemerality by connecting through hyperlinks to the flows of the World Wide Web or by propelling code on the front-scene. Yet nowadays, some of these approaches seem exhausted, running wild in the cyberspace without any audience. While fighting lyricism, immersion, readability, they reached their goal: causing discomfort to the reader and stultifying him. In addition, some of these approaches still refuse to reckon with the industrial nature of tools and devices in the creation and dissemination process whereby digital works are characterized by a fundamental instability that becomes highly problematic when it is partly "programmed" by a handful of manufacturers of operating systems and software. Yet, in regards to the close relationship between a work and its material device, digital technologies can no longer be thought of as "neutral" but should be viewed through the prism of domination relationships. This presentation would like to question and outline the consequences of the "fatal relation" in which digital poetry seem to be engaged with the software industries and devices manufacturers. Should we consider digital poetry as definitively "sold" to digital industries? First, we will propose a critical point of view on experimental approaches, which, unintentionally, through lack of awareness, recklessness or pessimism, have ironically entered into a fatal relationship with digital industries. Secondly, we will propose to put the emphasis on experimental works that, despite the overall administrated digital system, still rely on a strong aesthetic involvement and bring to light a "value of truth." They propose uncertainty spaces, salutary shifts and, in a segregated world, open up "micro political" terrains.

**Alexandra Saemmer** is full professor for information and communication sciences at University Paris 8. Her research projects focus on semiotics and aesthetics of digital media, reading and writing on digital supports. She is author and editor of several books and articles on digital textualities. Her books include *Rhetorique du*

*texte numérique* (Presses de l'Enssib, 2015), *Matières textuelles sur support numérique* (Publications de l'Université de Saint-Etienne, 2007). Complete bibliography: <http://cemicritic.eu/>. She also writes "paper" poetry and fiction in German and French and digital poetry: [www.alexandrasaemmer.fr](http://www.alexandrasaemmer.fr), <http://hyperfictions.org/>. Her most recent literary project takes place on Facebook.

**Nolwenn Tréhondart** is a research associate at laboratoire Paragraphe (université Paris 8, Vincennes-Saint-Denis). She completed a PhD in information and communication science, on the topic of enhanced ebooks (design, modelization of practices, reception). She works for the Labex Arts-H2H, Les passés dans le présent and l'Ensad Lab on research and design projects about scholarly and artistic ebooks. She recently co-directed the book "Livres d'art numériques: de la conception à la réception" (Hermann Edition, June 2017).

**Jennifer J Dellner** (Ocean County College, USA), “These Memories Won’t Last’: Visual Representations of the Forgotten”

[Paper] “These Memories Won’t Last:” is a digital comic (2012) by Stuart Campbell that depicts his grandfather’s descent into Alzheimer’s and their, both the grandfather’s and Campbell’s, attempts to piece together and make sense of two simultaneous pasts: the grandfather and his life as a World War II soldier as well as Campbell’s memories of his grandfather’s forgetting. Beginning with Campbell’s digital comic, this study examines two other pieces of e-literature, Strasser and Coverly’s “in the white darkness” (2004) and Wilks’ *Rememori* (2012), a digital poem and game respectively, whose common aim is to present experiences and representations of memory loss: while primarily visual pieces, each seeks to invoke in the reader the diminished ability to access and make sense of the past, to “translate” that experience. Drawing upon epistemological theories of constructivism and emergent learning (e.g. McMurtry, Osberg, Biesta and Cilliers) and those concerned with the affordances of digital art, representation, and interaction (e.g. Strickland, Coverly/Luesebrink, Augsburg), the paper explores the ways in which the works themselves theorize relationships between experiential knowledge and constructions of “the past.” Since a good deal of digital literature is non-linear, it is not enough that these pieces simply use ergodic modalities; instead, the focus of the study are specific visualizations of the forgotten or fading past. Thinking of knowledge in relational terms is to see it as a dynamic relationship between the knower and world, a participatory relationship where knowledge allows the knower “to interact effectively with something else” (McMurtry). Memory loss reconfigures that world and results in a loss of the efficacy of interaction as modes of relating begin to weaken, shift, and disappear. The fact that these pieces are about memory loss suggests specific configurations of the experience of knowing/forgetting and allows us to backwards engineer, in a sense, the epistemological implications that underpin the visualization of what is being lost. As such, the back end of the visualization will be explored in terms of its relationship to these ideas. Strickland (2009) writes, “time-space processing in e-lit is of another sort [from print literature]. It encompasses... kinds of time-space processing that authors set out deliberately to explore, because the computational situation allows them to imagine and build with their (code) writing.” In “These Memories Won’t

Last," the image of a disappearing rope serves to link vignettes of the narrative together at the same time as it signals the grandfather's inability to do so. The more one manipulates it or scrolls back, the more it fades and becomes irretrievable. This design is ironically dependent on jquery architecture, a feature of which is chaining, represented, I argue, as the rope or thread that stands for the grandfather's memories and his attempts to chain or link them into a coherent past of memories; as these fail, the very chaining in the code enables this representation. The paper concludes with an examination of the tensions between the visualization of pasts lost and the techno-artistic choices that encode them.

**Amber Strother** (Washington State U., USA), “Mary Shelley’s Hideous Progeny and the Reclaiming of the Monstrous Female Body in Shelley Jackson’s ‘Patchwork Girl’ and ‘Penny Dreadful’”

[Paper] Five years after the novel’s original publication, Mary Shelley’s *Frankenstein* was adapted into a play entitled, *Presumption; or the Fate of Frankenstein*, and it has continued to be repurposed in a variety of media including film, comics, videogames, hypertext, and television. Fascination with the characters and the novel has helped *Frankenstein* become more than just a seminal work of fiction; it has become a mythology that is ingrained into our culture. The influence of Shelley’s work can be seen in the genres of horror, science fiction, steampunk, and biopunk where inventors create and reconstruct monstrous bodies that threaten to dissolve the lines between the human and nonhuman. While Victor and the Creature have come to represent archetypes for the mad scientist and his vengeful creation, the female creature that Victor fails to animate has also become an important part of the *Frankenstein* mythology in spite of her minor role in the novel. During the last thirty years, this monstrous female has been reimagined in a variety of ways including as Victor’s reanimated wife, as Shelley’s reconstructed lover, and as an immortal avenger for wronged women. This paper will explore these empowering feminist interpretations of Victor’s female creation as depicted in Shelley Jackson’s *Patchwork Girl* and the Showtime series *Penny Dreadful*. Jackson’s hypertext interpretation of the Frankenstein mythology reimagines the role that Mary Shelley plays in the narrative by putting her directly into the story and allowing her to reconstruct the body of the female creation. This interpretation also allows the female creation to feel what the male Creature was denied – love and sexual pleasure. The text also makes the reader implicit in piecing together both the narrative and the queer body of the monstrous female, allowing readers to experience an intimate connection with the female creature and illustrating a uniting and empowering vision of female sexuality. *Penny Dreadful* also revises Shelley’s representation of the female creation as Brona Croft is brought back to life as Lily Frankenstein. As a result of her rebirth, Lily is able to embrace the power that her immortality affords her, seek vengeance on the men who have mistreated her, and free other women from their abusive relationships with men. While Jackson’s text offers an image of the female creation as an everywoman through



the incorporation of body parts from various characters, *Penny Dreadful* imagines the potential that reanimation can offer one woman to become a vigilante who fights for female independence. This paper will argue that while Shelley's original text erases the presence of the female body to neutralize the sexual threat that it represents, subsequent adaptations of the text have allowed for readers and viewers to see the monstrous body in new, empowering ways. Through an examination of how contemporary depictions reconstruct the monstrous female body, I will illustrate that these narratives demonstrate the reclaiming of a monstrous body that was perceived to be so dangerous that she was never given life in her own origin story.

**Amber Lea Strother** recently received a Ph.D. in English from Washington State University with specializations in contemporary American literature, gender and sexuality studies, and speculative fiction after successfully defending her dissertation, *Speculative Sexualities and Futuristic Families: Representations of Reproduction and Kinship in Science Fiction*. Her research interests include the intersection of the body and technology, images of the body in film and television, and the ways in which technology can empower women. She received the Jerard Basil and Ellen Schleiner Book Award in 2015 from Washington State University for passing her comprehensive exams with distinction, and in 2016, she was awarded an American Association of University Women Scholarship. She was also chosen as the recipient of the 2016 Marjorie C. Luesebrink Career Achievement Graduate Student Award.

**Matteo d'Ambrosio** (U. Naples Federico II, Italy), "The Early Computer Poetry and Concrete Poetry"

[Paper] From the *List* of literature for the early beginnings of (digital) computer art, compiled by Kluetsch (2011), a few important elements may be inferred: 1. After his "stochastic" texts, Lutz did not produce any work of literary relevance. A certain continuity may only be seen in a "derivative" text by Balestrini, *Tape Mark I* (1961); 2. The other members of the Stuttgart School apparently did not carry on those experiments; 3. Lutz's texts, as well as his explanatory article ("Augenblick," IV, 1, 1959: 3-9) do not contain any reference to literary avant-gardes. In *Cybernetic Serendipity* we see that, in the short section entitled *Computer poems and texts* (1968: 53-62), the prevailing forms are: 1. Haiku, a textual model "perfect for computer reformulation" (Funkhouser 2007: 35), deriving from a centuries-old Japanese tradition; 2. Concrete Poetry, a special trend of neo-avant-gardes that resumes and develops the poetic/visual research of historical avant-gardes. The first anthology of the field, edited by Bailey (1973), shows that Early Computer Poetry had a rather limited development, characterized by very different textual models. In those years, Concrete Poetry benefited from a wide network of international relations. A global community guaranteed exhibitions, publications and critiques, which in the best cases were tied to studies on semiotics. The OuLiPo, founded in 1960, merely considered the use of mathematical structures in literary works. The scarce quantity of texts produced within this "largely disconnected movement" (Funkhouser 2007: 262), by artists as well as by science scholars, is probably due to the following reasons: 1. Difficulties in finding processing devices; 2. Isolation of authors and research centers; 3. Lack or poor relevance of exchanges and communications; 4. Neglect by the authors of the experiments documented in *Cybernetic Serendipity*. The catalogue of this exhibition (57) includes the three "simulated computer poems" by Morgan, a connecting link between Computer Poetry and Concrete Poetry, composed exactly with "the scope to simulate computer poetry without recourse to the machine" (Bailey: 40) and characterized by permutational phenomena. The insertion of Morgan's Computer's first Christmas card in the early Concrete Poetry anthologies – Bann (1967: 174); Williams (1967: [216]); Solt (1968: 210); Sharkey (1971: 69) – suggests that the editors believed that a new sub-genre of Concrete Poetry was slowly forming, definable as "Com-

puterized Concrete Poetry." In fact, Solt's anthology (246) included the program of a Computer Poem by Fernbach-Flarsheim. Even Williams, who chooses to ignore his own experiments (i.e. IBM, 1966), proposes a page of a novel by Ekbohm. At this stage, Computer Poetry is not always perceived as the expression of a new art, as it appears defined in *Computer for the Arts* by Higgins (1968). The purpose of this paper is to: 1. Verify, based on recognizable textual models, the existing continuity of innovation between the Early Computer Poetry and the historical avant-gardes and the neo-avant-gardes of the second half of the 20th Century, with special focus on Concrete Poetry; 2. Present new and previously unknown critiques published in the first decade; 3. Propose consistent reflections on the subsequent historiographic and interpretative contributions.

**Matteo D'Ambrosio**, former Professor in History of Literary Criticism at the University of Naples Federico II. Semiotician and avant-gardes historian, he has studied at Harvard University, Yale University, Getty Research Institute, and he has been Visiting Professor of Literary Semiotics at the PUC of São Paulo. Among his writings about Electronic Literature: *Computer Poetry*, 1986; *Poetica e interpretazione del testo elettronico*, 1999; *Une sémiotique à venir pour la poésie informatique*, in *Art et multimédia*, "Ligeia", 2003; *From Words-in-Freedom to Electronic Literature: Futurism and the Neo-Avantgarde*, in *Futurism and the Technological Imagination*, 2009. *Poética i crítica de la Computer Poetry. Dels orígens als finals dels anys Seixanta*, in *Under construction. Digital literature and theoretical approach*, 2011. Forthcoming: *A 'Poetry of Numbers'? Khlebnikov, Jakobson, Marinetti, Schwitters, Kostelanetz*, in *Chercher le texte*, West Virginia U. P., 2017; the first complete anthology of almost 1000 Futurist Manifestoes (*Nuovi Archivi del Futurismo*, II, 2017).



16:00 - 17:45 Session 12 #Panels @Auditório

### **Integrated Poetic Publications Authored in Minas Gerais, Brazil**

- **Rogério Barbosa Silva** (Federal Center of Technological Education Minas Gerais, Brazil), **Caio Roberto Saldanha** (Federal Center of Technological Education Minas Gerais, Brazil), and **Amanda Rafaela Gomes Martins** (Federal Center of Technological Education Minas Gerais, Brazil), "Poemaps: Perspectives for Creation and Circulation of Poetry in the Multimedia Context"
- **Pablo Gobira** (State U. Minas Gerais, Brazil), "Aleph System: A Poetic Interface for Computational Works of Art"
- **Álvaro Andrade Garcia** (Ciclope, Brazil), "Toy Poems and Free Software Managana: Challenges of a Transmedia Publication"
- **Wagner Moreira** (Federal Center of Technological Education Minas Gerais, Brazil), **Andre Menezes** (Studio Alfavaca, Brazil), and **Cardes Amâncio** (Federal Center of Technological Education Minas Gerais, Brazil), "The Poetic Technical Image: to Think a Politics of the Look"
- **Álvaro Andrade Garcia** (Ciclope, Brazil) and **Francisco Marinho\***, "Computational Poetry: Processes of Collective Creation and Authorship between Men and Machines"
- **Carla Coscarelli** (Federal U. Minas Gerais, Brazil) and **Ana Elisa Ribeiro** (Federal Center of Technological Education Minas Gerais, Brazil), "Literacy and Literature for the 21st Century"

[Panel] For some decades the State of Minas Gerais in Brazil has poets and poetry scholars focusing on interart relationships. The exchange of experiences by these artists and researchers advanced their work and they are now interconnected in a network that involves institutions and authors. These initiatives form human resources to work in the field of technological poetry through workshops, research and development groups. In this sense, it is important to emphasize the participation of the researchers of this panel in the Network of Latin American Electronic Literature (LitELat - <http://litelat.net>). In order to express the production of this group, we submit two panels, the first grouping works that explore the border relations between the arts and the means of production and publishing. The second discusses the collaborative works, the formation of readers and the construction of a literary look on animation and video documentary. Both converge to the creation and study of poetic digital works.

**Rogério Barbosa Silva** (Federal Center of Technological Education Minas Gerais, Brazil), **Caio Roberto Saldanha** (Federal Center of Technological Education Minas Gerais, Brazil), and **Amanda Rafaela Gomes Martins** (Federal Center of Technological Education Minas Gerais, Brazil), “Poemaps: Perspectives for Creation and Circulation of Poetry in the Multimedia Context”

[Panel] Based on researches conducted with the support of Fapemig and CEFET-MG about the production of poetry and digital art in Brazil and Portugal - especially about the artworks of [ciclope.com.br](http://ciclope.com.br) - the Brazilian research group Tecno-poéticas (CEFET-MG) has sought to elaborate scientific literature examining the literary and artistic production in their dialogical relations. We are particularly interested in the perspectives of the book in the context of media convergences, also considering as critical aspects the creation and distribution of poetry and art in electronic media and analog supports. Thus, the Tecno-poéticas group is developing the concept called POEMAPS, which constitutes a system to create poetry and artworks within a logic of georeferencing. The intrinsic elements of the Poemaps are: (1) the critical articulation linking poetry and urban spaces, admitting the thinking of the aporias (ἀπορίεις), of Walter Benjamin, about the modern cities and spaces of the imagination; (2) The use of online maps services to georeference poetry to certain spaces, fostering the desire to write about lived or imagined spatialities; (3) The intellectual engagement on the topic of the labyrinth as a mechanism to foster imagination and questioning about existential complexities of an individual and society, in the cities; (4) The creation of interactive poetry as a potentization of the critique for the reason of the usage of the commentary-poems, fusing transtextual categories (Genette), like metatextuality or even the architextuality, insofar as the texts constitutes open artworks and are also prone to intermedialities. (5) The concept of a web application capable of performing as an open artwork (Umberto Eco), and also as a borgean game of infinite mirrors. In this game, the texts are in the infinite conundrum of the literature system and will continuously be commented and repositioned within the application. Poemaps was thought, first, as a creative project of appropriation of commenting functionalities of a social media website. In a second phase, Poemaps integrated the works produced in the social media, sighting the maintenance of an open artwork piece. And, in a third stage, the Tecno-poéticas group explored

possibilities of convergences, linking digital and print, to support the creation of an artist's book of Poemaps.

**Rogério Barbosa da Silva** is Professor in the Department of Language and Technology at the Federal Center for Education and Technology of Minas Gerais - CEFET-MG, in Belo Horizonte. He holds a postdoctoral degree in Literature from the Federal University of Santa Catarina, a PhD in Comparative Literature from the Federal University of Minas Gerais. In CEFET-MG, teaches literature and editing technologies in Letters and Post-Graduate courses in Language Studies. He also coordinates the TecnoPoéticas - Research Group on telematic, cybernetic and printed poetics. The POEMAPS project is one of the collective works of the Group – See: <https://tecnopoeticas.wordpress.com> and [www.poemaps.org](http://www.poemaps.org). His scholarly works deal with studies of contemporary poetry, experimental poetry, concrete poetry, digital poetry and others in the field of Portuguese and Brazilian Literature.

**Caio Saldanha** is a multidisciplinary Brazilian artist on dance, music, visual arts and literature. Awarded by the Ministry of Culture of Brazil as Young Agent of Culture, in 2012, and by the Dance Magazine USA with the Dance video of the month, also in 2012. In 2013, he studied at Dubspot in NYC, USA, in the “DJ Extensive Program”, with the support of the Ministry of Culture of Brazil. He has participated in the competition “The 24 hours of Innovation”, in 2014, on the École Supérieure des Technologies Industrielles Avancées, in Bidart, France. Recently he studies the écriture of João Guimarães Rosa, and the écriture poetique on Brazilian Portuguese, English, French, German and Greek Koiné. His recent project is the poetic platform “Poemaps”, developed with the support of Fapemig. In 2017, he will graduate in Letters – Editing Technologies at the Federal Center of Technological Education of Minas Gerais, in Brazil.

**Amanda R. G. Martins** is a PhD student and Master in Language Studies (CEFET MG). Specialist in Production for Digital Media (IEC-PUC Minas). Graduated in Social Communication from Pontifícia Universidade Católica de Minas Gerais (2008). Has experience in corporate communication, with emphasis on Digital Communication.



**Pablo Gobira** (State U. Minas Gerais, Brazil), "Aleph System: A Poetic Interface for Computational Works of Art"

[Panel] Inside one of teams at Laboratory of Front Poetics (<http://labfront.tk> – UEMG/Minas Gerais/Brazil) we made a code for deconstruct poems to generate a sound expression different from the linear reading. We developed a generative system that could undo a poem and read it through a text-to-speech synthesis mechanism. The Aleph System, in memory of the short story of the Argentine writer Jorge Luis Borges published in a book of the same name ("The Aleph", 1949), proposes to reorganize poetic structures from the rule of focus in a more used letter of the alphabet (usually the one most used in the poems). By the simplicity of this rule, but several possibilities of unfolding, we consider the system an interface applicable to several works of interactive computational art. In 2016 we already used a beta version of the system in the immersive virtual reality installation "Look at yourself" (by Pablo Gobira, Antônio Mozelli and William Melo) in which his role in the work was to promote a disturbance of the interactor immersion. In this work we will present the relationship of this system with the vanguards of the twentieth century, how it works and technical aspects of its development.

**Pablo Gobira** is a professor at Escola Guignard (UEMG, Brazil), artist, curator, and researcher. He is a research fellow and manager of Digital Promotion Services of the Brazilian Network at IBICT/Brazil Ministry of Science, Technology, Innovation and Communication (MCTI). Member of the Latin American E-Literature Network (litElat). Writer and editor of the books: "Post-digital configurations" (Forthcoming UEMG Press, 2017); "Games and Society" (Crisálida Press, 2012); Walter "Benjamin B-side" (Crisálida Press, 2011) among others. He works in curatorship, creation and production in the field of culture and digital arts and also creative economy. He is coordinating the Laboratory of Front Poetics (<http://labfront.tk>).

**Álvaro Andrade Garcia** (Ciclope, Brazil) and **Lucas Junqueira\***, “Toy Poems and Free Software Managana: Challenges of a Transmedia Publication”

[Panel] The Ciclope atelier of art and digital publishing, (Álvaro Andrade Garcia and Lucas Santos Junqueira), has existed since 1992, keeping on line numerous literary contents in the site [ciclope.art.br](http://ciclope.art.br). The studio also published videopoems, cd roms and installations with intense use of multimedia. Based on the editorial experience of the Imagination Site, a software work of poetry, in the air since 2002, the atelier developed and published the free software Managana, in 2011. Managana is a free cross-platform software for digital publication. Based on imagination as interface, it allows the creation and maintenance of communities that share interactive content on the web, tablets, smartphones and exhibits. Each community has interactive streams composed of clusters of audiovisual, photos, text and external feeds. Managana mixes and sequences playlists that can be created, displayed, and animated in the software itself, developed by Lucas Junqueira, Marília Bergamo and Álvaro Andrade Garcia. The most recent work authored with Managana is Álvaro Andrade Garcia's transmedia book *Toy Poems* (Poemas de Brinquedo), released in June 2016. This audiovisual and interactive book, available free of charge in an application format and also on paper, presents all the artistic potential of poetic works that surpass the printed and overflow to other media, including performance and installation. Combining the written word with the intoned word, poetic images with cinematographic images, *Toy Poems* is a work that the poet and performer Ricardo Aleixo includes in what he calls expanded poetry. *Toy Poems* has the particularity of being one of the few books where the electronic version was conceived before the printed one, which has the challenge of being as interactive as the digital version. It brings in invented and hideous words, tongue-twisters, poems with accents and things written wrong to fix. Funny and noisy stories, sounds to sing and also tease. Words with edges and crazy drawings, still without meaning, to baptize. In this panel, what is intended is to present the application - book - performance *Toy Poems* as an example of the possibilities and difficulties of a transmedia publication in today's times, where restrictions on the www, the tubes of Apple, Facebook, and Google and the era of chatbots with artificial intelligence impose new frontiers on the circulation of digital works.

Álvaro Andrade Garcia is a writer and director of audiovisual and multimedia projects. He has published 12 books of poetry and 3 of prose. Between 1987 and 1991 he worked in a literary group pioneer in the creation of computer-made videopoems in Brazil. In 1992 he created the Ciclope atelier of art and digital publishing, where he produced countless websites, documentaries, animations, interactive audiovisuals, and apps. At [www.ciclope.art.br](http://www.ciclope.art.br) his works and essays on literature and new media are available. He was twice in Paris representing Brazil at the Prix Möbius International Des Multimédias, in 1997 with the cultural magazine Zapp and in 2000 with the interactive video Discovering Brazil, focused on education. In 2011, together with Lucas Junqueira created the free digital publishing software [managana.org](http://managana.org), used to create his works since then. His cross-platform poem *Grain* was released in 2012 and exhibited in the E-Poetry Festival in Buenos Aires in 2015. His last work, the transmedia (printed book and app) *Toy Poems* was released in 2016.

**Wagner Moreira** (Federal Center of Technological Education Minas Gerais, Brazil), **Andre Menezes** (Studio Alfavaca, Brazil), and **Cardes Amâncio** (Federal Center of Technological Education Minas Gerais, Brazil), "The Poetic Technical Image: to Think a Politics of the Look"

[Panel] This essay will start from Vilém Flusser's notion of the technical image: the image generated by means of a telematic technology. Our interest is directed towards a confluence zone in which this visual category consolidates itself as a poetic form. On the other hand, we will try to investigate how the use of the technical image, understood as a poetic making, can contribute to the construction of a politics of the look that adds a set of values that will affect the social, cultural and aesthetic field. In the social field, a change the perception of the common sense is expected after contact with such objects. In the cultural field, besides the modification of the apprehension of reality, it is believed that the subject will be induced to a process of reevaluation of the objects of the tradition, resizing its functions. In the aesthetic field, there must be verified a change of value and posture regarding the examination of artistic objects. In order to carry out this investigation, we will make two analytical movements that originated in actions directed by us, that is, we will approach the production aspects of an audiovisual animation and a documentary. In the first case, we will highlight some inter-mediatc procedures, such as pictorial description, in order to verify the implications that derive from a semiotic transposition procedure between the verbal and the technical image. In the second case, we will deal with the phenomenon of technological transference, in a quilombola context, as an audiovisual image production procedure. In both cases, it is intended to discuss the construction of a look that opens in the confluent space of the perspective of the original texture with the perspective of one who is engaged in the construction of technical images. Still in this sense, it must be understood that the notion of poetic image brings out the character of invention and ingeniousness. The first affirms an imaginative condition that creates the one that turns to an original production; the second reinforces the creative capacity through the ability that is perceived in the process of execution of the imagetc object, besides giving to see the human and artistic character outstanding to the machinic, the repetitive and the presumed. The expected results point to the beginning of a process of contagion that sheds light

on interpersonal and artistic relations from the elaboration and dissemination of poetic technical images in digital media.

**Wagner Moreira** is a graduate in Letras from Universidade Federal de Minas Gerais (1991), with a master's in Language from Pontifícia Universidade Católica de Minas Gerais (1994) and a PhD in Language from Pontifícia Universidade Católica de Minas Gerais (2005). Teaching in Federal Center for Technological Education of Minas Gerais (CEFET-MG) in graduation letters Publishing technologies; and in Postgraduate Program in Language Studies. Studies the interfaces between modern and contemporary artistic productions and the various technologies available. Starting with the categories of language, media and discourse, the dialogues between art and technology, covering the areas of letters, cinema, photography, communication, computer science and other correlates. He has experience in Language, acting on the following subjects: Contemporary and modern Brazilian poetry, Brazilian literature, and Contemporary and modern Portuguese poetry.

**André Menezes** is a doctoral student in Language Studies at the Federal Center of Technological Education of Minas Gerais - CEFET-MG, with a master's degree from the Hochschule Karlsruhe Technik und Wirtschaft, Germany. He graduated from the State University of Minas Gerais - UEMG - Guignard School (2010) in Fine Arts. He is a plastic artist and works at Andre Araujo Estudio and is an art director at Estudio Alfavaca. He has experience in the field of Arts, with emphasis on Painting, Engraving, Drawing, Animation, and Design. He acts mainly on the following subjects: plastic arts, poetry, and intermediality.

**Cardes Monção Amâncio** is a filmmaker and researcher at the Federal Center for Technological Education of Minas Gerais (Cefet-MG), where he performs his PhD research on audiovisual images produced in the context of social movements, such as urban and rural land issues. He participates in the research group Tecnopóéticas. He develops the Quilombos Cinema project (communities of resistances of descendants of enslaved), which through audiovisual workshops fosters the production of documentaries, fiction and experimental videos, spreading the history and poetics of these co-founders of Brazil. He is also the coordinator of Cinecipó - Festival of Cinema Insurgente, which in 2017 is in its 7th edition.

**Francisco Marinho\*** and **Álvaro Andrade Garcia** (Ciclope, Brazil), “Computational Poetry: Processes of Collective Creation and Authorship between Men and Machines”

[Panel] This work aims to discuss aspects related to the collective production of computational poetry. Authorship aspects, from the point of view of creation, are approached from a network of human and machine author’s agents, considering the constraints and possibilities of production systems. The authors’ continuous interaction agents configure an autonomous and adaptive complex system, which can be seen as a single agent-process that produces emergent properties in the form of interactive computational poetry. Specifically we will talk about this topic from the work “Freedom” (“Liberdade”) and some other works that add hardware and physical interfaces that were developed by the research group “1maginary: computational poetics.” This work was supported by FAPEMIG and the Federal University of Minas Gerais.

**Francisco Carlos de Carvalho Marinho** is a professor in the Department of Photography, Theater and Cinema of the School of Fine Arts of the Federal University of Minas Gerais, Brazil. He is director of the Digital Arts Laboratory and is director of the Research Group 1MAGINARIO: POETICAS COMPUTACIONAIS of the National Research Council CNPq. His work of art and his researches are linked to computational poetics. He develops code art in interactive digital facilities, games, procedural art, immersive poetry, robotic art, and wearable computing as a form of artistic expression.

Álvaro Andrade Garcia is a writer and director of audiovisual and multimedia projects. He has published 12 books of poetry and 3 of prose. Between 1987 and 1991 he worked in a literary group pioneer in the creation of computer-made videopoems in Brazil. In 1992 he created the Ciclope atelier of art and digital publishing, where he produced countless websites, documentaries, animations, interactive audiovisuals and apps. At [www.ciclope.art.br](http://www.ciclope.art.br) his works and essays on literature and new media are available. He was twice in Paris representing Brazil at the Prix Möbius International Des Multimédias, in 1997 with the cultural magazine Zapp and in 2000 with the interactive video Discovering Brazil, focused on education.

In 2011, together with Lucas Junqueira created the free digital publishing software [managana.org](http://managana.org), used to create his works since then. His cross platform poem *Grain* was released in 2012 and exhibited in the E-Poetry Festival in Buenos Aires in 2015. His last work, the transmídia (printed book and app) *Toy Poems* was released in 2016.

**Carla Coscarelli** (Federal U. Minas Gerais, Brazil) and **Ana Elisa Ribeiro** (Federal Center of Technological Education Minas Gerais, Brazil), "Literacy and Literature for the 21st Century"

[Panel] Understanding texts is not a trivial task. Knowing how to read is not enough for someone to become a good literature reader. Reading different textual or discursive genres requires from the reader different movements and strategies. The reader needs to understand aspects related to the composition of the texts, as well as aspects related to the languages explored and articulated in it. Besides that the reader needs to realize the singularities of the literary text and to comprehend the symbolic systems around which it is built. Reading these texts requires an initiation, because literary texts are not comprehended in depth without some reflection on their parts, on their aesthetics, on the symbolic systems they mobilize and on the ideological aspects that are usually hidden between the lines. *Redigir*, an extension project that aims to develop activities to be applied by Portuguese teachers in their classrooms, deals with literary texts, among others, exploring their understanding in the theoretical perspective of the studies on literary literacy, digital literacy, multimodality and multiliteracies. In this project, we explore some aspects related to verbal and non-verbal languages orchestrated in the texts, as well as the aspects related to conditions of production and reception of the texts. We also explore aspects related to cultural diversity that transpires in texts and that lead us to know, perceive and reflect on our differences, and then question the vision of a dominant and unique culture, as opposed to multiple, hybrid and concomitant cultures. The aim of the project is both to educate readers of contemporary texts and to prepare teachers to help students develop skills that will enable them to read in depth various textual genres, including contemporary literary texts on various printed and digital media. Among the proposals produced and made available on the project website, we have elaborated activities based on the poetry of contemporary poets, who are interviewed by our team, talk about their lives, about their composition process and who read the poem we analyzed in the activity, so that students can hear the text in the author's voice. In another activity available at the website, we deal with the creation of a book of images, using augmented reality, that lead to poems written and/or orally interpreted by the students/authors. Our website has, currently, more



than 115 activities available for free use among teachers and has more than 900 monthly accesses of people from various continents. The project *Redigir* receives, through Facebook, positive feedback from teachers who apply the activities in their classrooms. We believe that, with these activities, the project is collaborating to prepare more qualified teachers to put into practice recent theories of literary and linguistic studies, replacing traditional normative and classificatory practices of language and literature studies, by a more meaningful, critical and transformative practice.

**Carla Viana Coscarelli** is Full Professor of Applied Linguistics at Universidade Federal de Minas Gerais. PhD in Linguistics, she developed postdoctoral research in Cognitive Sciences at University of California, San Diego, and in Education at University of Rhode Island. Her research concentrates on online reading and digital literacy. She is the author and co-author of books and articles on digital literacy. Some of her books are *Letramento Digital*, edited with Ana Elisa Ribeiro and published in 2007 by Autêntica Editora, *Leituras sobre a Leitura*, published in 2013 by Veredas Editora and *Tecnologias para aprender*, published in 2016 by Parábola Editorial. Since 1999 she is the coordinator of Redigir, a project that produces and provides lesson plans, based on recent research and theories, for Portuguese teachers to apply in their classrooms. See <https://sites.google.com/site/redigirufmg/>.

**Ana Elisa Ribeiro** is a writer, a teacher, an applied linguist, and a researcher. Following the completion of her PhD studies at the Federal University of Minas Gerais, she presented a thesis about reading and digital screens. As a writer, she has published books for children and adults, specially poetry. Her most recent press book was “Por um triz”, intended for teenagers. In 2016, she (alongside a poet and a musician) presented the oral poetic performance “Só, com anzóis”, inspired by the books written by the Brazilian poet Adriane Garcia and herself. She also produces videopoems for social media and TV. As a researcher, she has become engaged with women’s publications in Brazil, feminist literature and some aspects of publishing market. All these experiences have enabled her to present her artistic work in wide variety of conferences and literature festivals in Brazil.







## THURSDAY, JULY 20

09:00 "Communities" Keynote @Auditório

**Eugenio Tisselli** (Mexico/Spain), "The Heaviness of Light"

[Keynote] Electronic Literature feeds intensively on last century's avant-garde, which claimed art's autonomy from other realms of human activity. However, in this talk, I will argue that it is no longer feasible nor desirable to understand art and literature as self-sufficient spheres of praxis, as ends in themselves. It is rather necessary to think about electronic literature differently, in composition with the world, and to do so I will propose a map of potentialities in which I will identify two of the many possible paths: containment and pharmacological thought. My personal experience as a simultaneous member of different communities within electronic literature, as well as a renegade, has taught me that the first path can hardly lead to a profound and relational inquiry about the field's implications, and that the second one may be much more fruitful. Yet following the way of pharmacology may imply an immersion into a paradoxical investigation about the current status of the digital tools we use in Electronic Literature, and their relation to the network of social, political, economic and environmental spheres. By way of conclusion, I will attempt to claim that connective thought and inter-translation can become key skills needed to achieve a pharmacological attitude towards creative praxis in the Anthropocene.

**Eugenio Tisselli** is a programmer, writer and researcher. As a programmer-writer, he has explored the different ways in which code influences our understanding of the world, and has attempted to write against meaning by focusing on the materiality of language. As a programmer-researcher, he has become engaged with social and environmental issues that have led him to develop platforms for the collaborative creation of community memories. He is a computer scientist, holds a master's degree in digital arts, and has received a PhD from the University of Plymouth after defending his thesis

*Reciprocal Technologies: Enabling the Reciprocal Exchange of Voice in Small-Scale Farming Communities through the Transformation of Information and Communications Technologies.* He has presented his work in numerous conferences, festivals and exhibitions throughout the world. His writing-related work can be read at [motorhueso.net](http://motorhueso.net), whereas his platform-based research may be accessed at [ojovoz.net](http://ojovoz.net)

10:30 - 12:15 Session 13 #Papers @A1

### **Breaking Borders, Cracking Codes**

Chair: **Friedrich W. Block**

- **John Barber** (Washington State U. Vancouver, USA), "Remembering the Dead: Electronic Literature as Memorial and Meme"
- **Paulo Silva Pereira** (U. Coimbra, Portugal), "Migrations, Political Borders and the Digital Realm. Forms of (In)visibility and Disruptive Strategies in Literary and Artistic Activism"
- **Odile Farge** (UNESCO ITEN CHAIR/FMSH/UP8, France), "Communities, Hacking, and Open-source Software: When E-lit Meets Digital Humanism"
- **Bruno Ministro** (U. Coimbra, Portugal), "Electricity Invading the World of Typography': Copy Art and Electronic Literature"

**John Barber** (Washington State U. Vancouver, USA), “Remembering the Dead: Electronic Literature as Memorial and Meme”

[Paper] The presenter describes an online sound-based memorial, *Remembering the Dead: Northern Ireland*, that seeks to remember the nearly 3,600 victims of this conflict and, as a meme, promote better lives for those who will live in an increasingly fractured future. Analysis: This intermedia approach to electronic literature speaks to the conference themes of affiliations, communities, and translations. The work is described as finding footing in each. Conclusion and implications: By remembering those killed as collateral damage in struggles between communities of belief and practice, we gain a broader engagement with how communities form, develop, and interact, as well as an increased critical network awareness of how electronic literature might provide bridges between these communities. *Remembering the Dead: Northern Ireland* provides a meme regarding how to move forward with these ideas.

**John F. Barber**, Ph.D. teaches in The Creative Media & Digital Culture program at Washington State University Vancouver. His research and practice combines media art, Digital Humanities, and sound. Of particular interest are digital archiving and sound+radio art. He developed and maintains Radio Nospace ([www.radionospace.net](http://www.radionospace.net)), a curated listening gallery/virtual museum for sound featuring historical and experimental radio+audio drama, radio+sound art, and sound poetry. His radio+sound art work has been broadcast internationally, and featured in juried exhibitions in America, Brazil, Canada, England, Germany, Lithuania, Macedonia, Northern Ireland, and Portugal. Barber also developed and curates *Brautigan Bibliography and Archive* ([www.brautigan.net](http://www.brautigan.net)), an online, interactive information structure known as the preeminent resource on the life and writings of American author Richard Brautigan. *Richard Brautigan: An Annotated Bibliography* (McFarland, 1990) and *Richard Brautigan: Essays on the Writings and Life* (McFarland, 2007) are offshoots of this work. Barber has contributed essays regarding Brautigan to *The Honest Ulsterman*, *Postwar Literature 1945-1970: Research Guide to American Literature*, *Encyclopedia of Beat Literature*, and international literary journals.



**Paulo Silva Pereira** (U. Coimbra, Portugal), "Migrations, Political Borders and the Digital Realm. Forms of (In)visibility and Disruptive Strategies in Literary and Artistic Activism"

[Paper] Many studies have addressed the issue of migration and displacement, one of the main geopolitical characteristics of our time, but far fewer have analysed it using an interdisciplinary framework and selecting literary and artistic practices from a transnational context. What I will work to demonstrate is the way in which these artists and creators use the specificity of medium and mechanism in their projects to reflect on the current migratory crisis and forced migration, to critique the securitization or the politics of immigration in recent years and to explore a tactical use of technologies in order to expand public consciousness and political debate. Instead of discussing the borderlands (in a literal and figurative sense) as a space of exchange, negotiation or hybridity, the aim is to explore the persistence of the binaries of native and alien, friend and enemy, community and chaos, threatening security and economic prosperity. The project Transborder Immigrant Tool was created by the Electronic Disturbance Theater 2.0/b.a.n.g. lab with the aim of re-appropriating available technology to be used as a safety net tool for those landlocked in the US-Mexico border. They offer multi-lingual poetry and GPS-tags on disposable cellular phones to identify water stations for migrants on GSM mobile networks. This "artist" collective usually produces projects that enact "electronic civil disobedience" and "virtual sit-ins" and, in this case, the work can be seen as "a techno-disformalist gesture that interrupts the mass consensual hallucination of techné with the dance of daemonic codeswitching." On the other hand, in *Border Memorial: Frontera de los Muertos*, John Craig Freeman, a public artist with a large experience using emergent technologies to produce large-scale public work and a founding member of Manifest.AR, uses AR technology to celebrate and remember the thousands of migrant workers who have died along the very same border trying to cross the desert. Designed for smartphone mobile devices, it allows people to visualize the scope of the loss of life by marking each location where human remains have been recovered with virtual augmentation objects consisting of life sized, three dimensional geometric models of a skeleton effigy. Playing with cultural displacement, marginalization and the social invisibility of migrants, the project AIMISOLA. Voices of Immigrant Women takes into ac-

count a set of digital poems written for the Web, based on testimonies of women in long-term unemployment living in Spain. The recent work of Álvaro Seiça and Sindre Sørensen, [aimisola.net/hymiwo.po](http://aimisola.net/hymiwo.po): a poemtrack for a yet-to-be-written dance piece departs precisely from this material to induce an active reflection on women's rights, rootlessness, social, gender and sexual inequality and aggression. A similar concern with the political representation and conditions facing immigrants can be found in Tania Bruguera's Immigrant Movement International, addressed not only to the research and to the creation of a common platform over which debate the pressing issue of the acknowledgment of the migrant status, but also to an implementation in the reality through a social as much as political practice. Also important for my purpose, is the work of Krzysztof Wodiczko, which will introduce further themes and questions, both from a theoretical and an artistic point of view. His long-term interest in exploring social and political marginalisation through creating solutions for alienated and excluded communities – e.g. the Immigrant Instruments as “public speech devices” from *Alien Staff* (1992), through *Mouthpiece* (1993), to *Aegis* (1998), and *Dis-Armor* (1999) – or the debate around ‘xenology’ (the science of the stranger). More recently, the installation *Guests* creates the illusion of windows, through which the viewer overhears conversations between migrants, exchanging remarks about their situation and problems, seemingly outside the gallery space. In sum, the projects considered here have in common forms of critical intervention, dissent or disruption of a dominant semiotic regime by stimulating critical thinking about consolidated narratives and sign systems of identity and difference. The publicization of what is disavowed or excluded in a certain historical context is fundamental to the transformation of power discourses.

**Paulo Silva Pereira** is Assistant Professor of the Department of Languages, Literatures and Cultures at the School of Arts and Humanities at the University of Coimbra and a Member of the Centre for Portuguese Literature Center (CLP). He holds a PhD by the University of Coimbra, teaches in the areas of Portuguese Literature (16th to 18th centuries); Cultural Studies; History and Periodization of Portuguese Literature; Interart Studies; Literature, Memory and History (PhD in Portuguese Language Literature); Literature, Arts and Media (FCT PhD in Materialities of Literature). He has published several works on Portuguese literature and culture from

the sixteenth to the eighteenth centuries, namely *Metamorfoses do espelho. O estatuto do protagonista e a lógica da representação ficcional na trilogia de Rodrigues Lobo* (Lisbon, IN-CM, 2003), *D. Francisco Manuel de Melo e o modelo do 'cortesão prudente e discreto' na cultura barroca peninsular* (Lisbon, IN-CM, forthcoming), and he is currently preparing a volume on António Vieira, as well as an edition of the *Peregrinação* by Fernão Mendes Pinto. He is a member of the project "No Problem Has a Solution: A Digital Archive of the *Book of Disquiet*". In 2015 he co-edited an issue of MATLIT (<http://iduc.uc.pt/index.php/matlit/issue/view/118/showToc>) on "Arts, Media and Digital Culture", and has been working as thesis adviser on research projects in the fields of Digital Humanities, intermediality, and digital media. He was Director of the PhD Programme in Portuguese Language Literature (2011-2016) and he is currently the principal investigator of the project "Ex Machina: Inscription and Literature" (<http://www.uc.pt/fluc/clp/inv/proj/meddig/exmach>).

**Odile Farge** (UNESCO ITEN CHAIR/FMSH/UP8, France), “Communities, Hacking, and Open-source Software: When E-lit Meets Digital Humanism”

[Paper] The community of authors of Digital Literature represents a particularly sensitive and receptive population to the problematic of the relationship between the tool and the creation process, in terms of form vs content, program vs text. Digital literature is at the crossroads of technology and creation, and digital humanism places humans at the center of a changing digital space. These two fields of investigation, literature and humanism, question our way of “being-in-the-world” according to Martin Heidegger’s concept. Digital humanism places man at the center of philosophical, social, economic and legal preoccupations. How to draw on the wall the face of a humanism in the digital age? One of the response would be to study the program, software tools, and communities where members recognize each other, and to face the cultural, political and industrial challenges of a rapidly changing world. In our talk, we will show the importance of discourse in digital creation, which is occurred in software tools, whose magnitude and influence are often unknown to the creator. This message, structured according to rhetorical strategies, is based on beliefs and undertones and tends to take itself for granted. Also, an effective discourse helps to build a reality and formats society where people are fascinated by the tools they use. One of the issue of digital, whether it is literature, creation or humanism lies in the need to escape from consensual formatting and the ability to grasp a digital environment, learning ways of doing things, and developing critical thinking. For these reasons, the use of software tools said to be “free,” and the question of the code that underpins it, lead us to think of the new paradigm in the digital world, closely linked to the notion of community and humanism. The practice of hacking and / or creation around tools where code is open and part of the work, or even constitutes the work, offers the creator the way to gain autonomy and escape strategies pre-configured by a cultural industry. By pushing back the limits of the software-tool, the artist can excite, question and warn his/her contemporaries on a mode of communication that the non-conscious user integrates without always thinking about it. In the field of expression around the code, communities of programmers invent specific styles that reveal a particular aesthetic and practices. The code alone seems to give the artist the possibility to modify his tool as he/she wishes.

Hackers valued the distribution of source codes and founded their community on sharing. Accessing the program thus assumes for the authors an eminently political role, the ultimate freedom of the citizen to express himself, to transfer his representation of the world, to learn to be independent of those who make objects, and to deploy the humanistic values of sharing and common goods that make up its strength.

**Odile Farge** holds a Ph.D. in Information and Communication Sciences. Her research activities focus primarily on such areas as software tools, digital culture, digital literature, and digital humanism. At the junction of computer science, the arts, humanities and social sciences, she uses a socio-semiotic approach to digital writing and concentrates her research on the digital humanities, analyzing creation tools from a critical perspective. She teaches, among others, Digital Culture, Web Design, Web Publishing, Crossmedia at various universities in France. Since 2015, Odile Farge is associate researcher of UNESCO ITEN Chair (Innovation, Transmission, Digital Publication), in charge of the Digital Humanism Program which brings together an international network of experts and researchers from various disciplines. The aim is to question the methods and policies of regulations, the representations and challenges of digital tools for individuals and tomorrow's society.

**Bruno Ministro** (U. Coimbra, Portugal), "Electricity Invading the World of Typography': Copy Art and Electronic Literature"

[Paper] The title of this paper borrows a quote from Marshall McLuhan, written in 1966, a period when the commercialization of the copy machine was just beginning its process of massification. McLuhan stated that "Xerography is electricity invading the world of typography, and it means a total revolution in this old sphere." For a long time, the copier was seen as a revolutionary medium, bringing deep technical and social changes to the production, reproduction and dissemination of documents. To a certain extent, the copier was romanticized as a tool with potentialities that could not correspond to the expectations that only, years later, the personal computer would somehow fulfill. In the era of the so-called "new media," it urges to look at the history(ies) of "old media." The goal is to open a space for the critical understanding of modes of inscription, expression and mean production through comparative media research. In order to do so, this paper will focus on copy art works, sketching a comparative case study based on the intersections between copy art and electronic literature. A group of works will be selected based on how they reflect upon the readability of word and image and, at the same time, deal with forms of material reflexivity promoted by the inscription tools and mechanisms of dissemination. Considering the copy machine as an intermedia instrument, the research will be drawn upon the similarity and disparity between copy art and electronic literature – its features and affordances as a genre and medium; the aesthetics of micro-communities, such as glitch artists and activists/hacktivists, present both in copy art and digital art; among other topics. In copy art, part of the constellation of experimental literature artifacts, the expressive use of the copy machine expands the concept of textuality through the inter-semiotic play between word and image, agent and machine, creative process and resulting artifact. Copy art and electronic literature works have in common the seriality, modularity and processability in the construction of its aesthetic objects. Sonia Landy Sheridan, one of the most well-known artists in the field of copy art, coined the term "generative systems" when referring to the copier and its manipulation. In relation to this, copy art asks for a dynamic reading, in the sense that to read these works we need to engage in an extranoematic effort (Aarseth, 1997),

embracing a certain type of cognitive reading (Portela, 2013), which lead us to perceive the reflexiveness of the media, its affordances and restrictions.

**Bruno Ministro** is PhD fellow in the Doctoral Program in Materialities of Literature at University of Coimbra, Portugal. His thesis, titled “All copies are original,” is focused on the expressive use of copy machines in the production of experimental artifacts. Other current research interests include media theory, electronic literature, experimental literature and digital literary studies. He is member of the Center for Portuguese Literature and collaborator of the Digital Archive of Portuguese Experimental Literature (hosted by UFP) and the Consortium on Electronic Literature (hosted by ELO). He is also a poet, performer, and digital artist who believes in a practice-based research model for knowledge production. Some of his recent scientific and artistic production can be found at [hackingthetext.net](http://hackingthetext.net).





10:30 - 12:15 Session 14 #Papers @A2

### **Collaborate and Improve!**

Chair: **Robert Glick**

- **Meredith Dabek** (Maynooth U., Ireland), "'Hipster Darcy' and 'Crazy Mrs. Bennet': Parody Twitter Accounts and Fan Engagement in 'The Lizzie Bennet Diaries'"
- **Jill Walker Rettberg** (U. Bergen, Norway), "A Narrative Analysis of the Use of Social Media in SKAM"
- **Trent Hergenrader** (Rochester Institute of Technology, USA), "Collaborative Worldbuilding for Writers and Gamers"
- **Rob Wittig** (Meanwhile Netprov Studio, USA), "Blending Collaborative Writing and Live Performance; New Fictions in Netprov, LARP and Playable Media"
- **Mark Marino** (U. Southern California, USA), "Communities Composing: Netprov in the Writing Classroom"

**Meredith Dabek** (Maynooth U., Ireland), "'Hipster Darcy' and 'Crazy Mrs. Bennet': Parody Twitter Accounts and Fan Engagement in 'The Lizzie Bennet Diaries'"

[Paper] The Lizzie Bennet Diaries (LBD) is an updated digital version of Jane Austen's novel, *Pride and Prejudice*, in which Austen's narrative is reimagined for the twenty-first century through its distribution across multiple media platforms. One distinctive feature of LBD is its use of "costume theatre," where Lizzie and her friends dress up in costume and offer exaggerated portrayals of characters not seen in the YouTube videos. Since Lizzie's videos are presented from her first-person perspective, costume theatre allows for the inclusion of secondary characters from Austen's novel while still preserving the diary-style vlog approach to the narrative. During LBD's initial release in 2012 and 2013, these costume theatre portrayals were especially popular with LBD readers, with fans delighting in Charlotte's portrayal of Mr. Bennet or Jane's portrayal of Darcy. Within a few months of LBD's launch, some fans had created parody Twitter accounts and began to publish tweets as costume theatre characters, depicting Jane's specific portrayal of Darcy (Jane!Darcy) or Charlotte's specific portrayal of Mr. Bennet (Charlotte!MrBennet). As LBD's most interactive narrative platform, Twitter provided all LBD readers with an avenue for participating in and interacting with the narrative. The parody accounts, however, represent a small subset of LBD readers who were able to utilise Twitter to engage in a kind of role-play. According to Magee et al, such roleplaying behaviour "provides an outlet for different amounts of engagement" within fandoms and fan communities (2013) and is reflective of the "playful practice" of the Internet (Highfield 2015). Furthermore, parody accounts in particular are often indicative of critical fandoms, in which fans critically engage with the media they enjoy. The LBD parody accounts exist at this intersection between roleplaying and parody, allowing readers to both have fun and "play" with the LBD text while simultaneously engaging with the narrative and its characters on a deeper, more critical level. This short paper will explore how the roleplaying and "playful practice" on Twitter among fans and readers of LBD enabled those fans and readers to connect with each other and shape the development of the LBD fan community. Furthermore, the paper will propose that the parody accounts, which "demonstrate an extensive knowledge of, and pleasure in" the LBD narrative and canon, allowed fans to leverage the Twitter platform to insert themselves

into the narrative, thus deepening their connection to and overall immersion in the narrative (Haig 2014).

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Magee, R. et al. (2013). #TwitterPlay: a Case Study of Fan Roleplaying Online. in: *Conference on Computer-Supported Cooperative Work and Social Computing '13 Companion*. 23-27 February. San Antonio, TX.

**Meredith Dabek** is a PhD Candidate, Irish Research Council Scholar, and Hume Scholar in the Department of Media Studies at Maynooth University (Co. Kildare, Ireland), working under the supervision of Dr. Jeneen Naji. Her doctoral dissertation focuses on how the interactive and participatory elements of digital narratives might influence or contribute to the digital reading experience, using “The Lizzie Bennet Diaries” as a case study. She has presented her research at various academic seminars in Ireland, ELO 2016, and the upcoming ADHO 2017. She served as a board member for the inaugural New Perspectives: Postgraduate Symposium for the Humanities and will have an article published in the December 2017 issue of *Paradoxa*. She holds a BA from Fordham University, an MS from Boston University, and an MA from Maynooth University.

**Jill Walker Rettberg** (U. Bergen, Norway), "A Narrative Analysis of the Use of Social Media in SKAM"

[Paper] This paper will analyse how the popular Norwegian show SKAM uses social media as its main narrative platform. The paper will use narratology as well as contemporary theories of distributed narrative (Walker, 2005) and transmedia narrative (Dena, 2009; Ryan, 2013) to analyse how SKAM develops storylines across multiple media. It will compare this to works of electronic literature that have pioneered similar techniques, and relate the intense engagement of fans on the official site and independent sites to fan fiction studies and to net prov. Finally, the paper will draw upon quantitative survey data about viewer preferences when watching SKAM. SKAM (a Norwegian word meaning "shame") is a Norwegian television show for teens, written and directed by Julie Andem for NRK, and will be in its fourth season in spring 2017. Each season, the show follows a different teen in an Oslo high school, and it has dealt with topics such as sexual harassment, mental illness, same-sex-relationships, drug use and Islamophobia. A key feature of SKAM is that it is published online first. Traditional Friday-night broadcast episodes are compilations of video clips published almost daily on <http://skam.p3.no>, where fans also screenshots of text conversations and occasional Instagram photos. In addition, many of the characters have Instagram accounts where content is often released without being featured on the official website. SKAM has become popular well beyond its target audience of Norwegian 16-19 girls, with a large international fan base providing translations and extensive discussions and analyses on Tumblr, Facebook and other sites. A US remake of the show was announced late in 2016, and according to the New York Times, it will use the same multi-platform format as the original (Donadio, 2016). SKAM applies many of the techniques pioneered years ago in electronic literature, such as episodic releases in a forum where readers' comments are important (like Judy Malloy's *Uncle Roger* in 1987) and the use of multiple media to tell a story and the play between fact and fiction (like John McDaid's *Uncle Buddy's Phantom Funhouse*, 1992). It uses the familiar, episodic narrative technique of fictional blogs (Rettberg, 2014, pp. 118–127), but with the exception of the Instagram accounts, SKAM is not told in the first person like a blog. It is focalised through the main character of the season, who is present in all clips and the recipient or sender of

all text messages posted to the official website, but does not speak directly to or acknowledge an audience. In addition to a narrative, cross-platform analysis, the paper will draw upon a quantitative survey to be conducted in March 2017 where questions about SKAM viewers' use of the show's social media will be inserted into a large-scale, demographically representative survey (The Norwegian Citizen Panel). This will provide an unusual opportunity to combine a careful narrative analysis with data analysis about actual viewer use and preferences, which will be useful for authors wishing to develop their own multi-platform digital narratives.

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**Jill Walker Rettberg** is Professor of Digital Culture at the University of Bergen. Her research centres on social media narratives and self-representation online. She is the author of *Blogging* (Polity Press, 2014) and *Seeing Ourselves Through Technology: How We Use Selfies, Blogs and Wearable Devices to See and Shape Ourselves* (Palgrave 2014). Her research blog is [jilltxt.net](http://jilltxt.net) <<http://jilltxt.net>> and she is on Twitter and Snapchat as @jilltxt.

**Trent Hergenrader** (Rochester Institute of Technology, USA), “Collaborative Worldbuilding for Writers and Gamers”

[Paper] This paper discusses the topic of my upcoming book *COLLABORATIVE WORLDBUILDING for WRITERS & GAMERS*, which is intended to be used in college-level classrooms and also by writers outside of schools. In my collaborative world building courses, students use digital tools such as a wiki and Google maps to create sprawling fictional worlds for their character to explore. This methodology uses role-playing games (RPGs) as models for world building. RPGs generate stories for players by drawing from extensive catalogs of people, places, and things that can be assembled in myriad ways to present interesting narrative options. Every RPG catalog entry contains quantitative information (stats, usually represented numerically) and qualitative information (a short descriptive narrative). This combination guarantees internal consistency among all entries and explains how each entry might be brought into the game. Therefore the spontaneously generated story can be flexible and unpredictable, as virtually any catalog entry can be brought into play quickly and seamlessly. RPGs also require players to spend time developing their own unique characters, complete with strengths, weaknesses, personality traits, and motivations. Thus the plot of RPG-derived stories is not predetermined, but rather proceeds from the decisions players make on behalf of their virtual characters as they react to unforeseen challenges. The class's world building process begins with a group discussion where students agree to a metanarrative that describes the world in terms of its political structures, economic systems, social relations, and cultural influences. I call this critical world building as we compare the fictional world we're building to the consensus reality we all share, discussing how individuals can experience the same world in very different ways. Once they've written the metanarrative, students begin populating a wiki with entries of people, places, and things. These entries become an enormous catalog that students will draw from when writing their fiction. They then create their own perspective characters (PCs), who will face different social pressures and challenges based on their skills, attributes, and social standing. In the final portion of the course, we use RPG mechanics or other narrative-driven devices to pose tough choices that their characters must make, and then students write vignette-length fiction based on their characters' sub-

jective experiences. In this presentation I will share examples from collaborative world building courses I have taught, with themes ranging from post-apocalyptic visions of Milwaukee, to an alternate history set in “steampunk Rochester,” to fan-fiction taking place in the world of George R.R. Martin’s *Game of Thrones*, to the work performed by students in Porto in 2017. In all cases, students contemplated how societies operate, and how individuals feel social pressures differently based on a variety of factors. They navigate these questions as a group and express their ideas individually through fiction writing. Digital tools make such large scale projects manageable and publicly visible, and this progressive approach to creative writing asks students to critically consider their fictional representations of others in light of their own material conditions and embodied existence.

**Trent Hergenrader** is an Assistant Professor in the Department of English at the Rochester Institute of Technology, where he teaches courses in creative writing, literature, and media studies. His research resides at the intersection of creative writing studies, digital pedagogy, and games and game-based learning, where he uses mechanics from role-playing games and digital tools to build large-scale collaborative writing projects. He is co-founder of the Creative Writing Studies Organization and the *Journal of Creative Writing Studies*, both of which seek to broaden the perspective of creative writing as a field of study in the academy. He co-edited *Creative Writing in the Digital Age* (2015) and *Creative Writing Innovations* (2017) and is working on a book entitled *Collaborative Worldbuilding for Writers and Gamers*, due out in fall 2018.

**Rob Wittig** (Meanwhile Netprov Studio, USA), “Blending Collaborative Writing and Live Performance; New Fictions in Netprov, LARP and Playable Media”

[Paper] Live performance is becoming increasingly a part of electronic literature practice, combining with existing forms in surprising new ways. I will first present a quick introduction to several recent works based on interviews with their creators, including: “Bad News, AI-assisted immersive theater for one,” IndieCade Audience Choice Award Winner by James Ryan, Ben Samuel, Adam Summerville, Michael Mateas, Noah Wardrip-Fruin and Tyler Brothers of the Expressive Intelligence Studio at the University of California Santa Cruz; “Seance, an interactive installation about communicating with the dead,” by Mitch Mastroni, Kelsey Coffman, et al. “Air-B-N-Me, a netprov, a life-swapping site for renting out unused moments of your day” by Mark C. Marino, Rob Wittig, et al.; “Thermophiles in Love, a netprov, a five-gender dating site for microorganisms” by Live Action Role Playing (LARP) expert Samara Hayley Steele, author/actor/scientist Cathy Podeszwa, Rob Wittig, Mark C. Marino, et al. I will conclude with some reflections on synergies among e-literature, game design and theater traditions and look at trends and possibilities.

**Rob Wittig** plays at the crossroads of literature, graphic design and digital culture. He co-founded the legendary IN.S.OMNIA electronic bulletin board with the Surrealist-style literary and art group Invisible Seattle. From this came a Fulbright grant to study the writing and graphic design of electronic literature with philosopher Jacques Derrida in Paris. Rob’s book based on that work, *Invisible Rendezvous*, was published Wesleyan University Press. He then embarked on a series of illustrated and designed email and web fictions. Alongside his creative projects, Rob has worked in major publishing and graphic design firms in Chicago, leading R&D teams. In 2011 Rob earned a Master’s in Digital Culture at the University of Bergen, Norway. He is currently developing high-design, collaborative fiction in a form called netprov, networked improv narrative. Rob is Assistant professor in the Art & Design and Writing Studies departments of the University of Minnesota Duluth. Rob directs Meanwhile... Netprov Studio, along with Mark C. Marino. [meanwhilenetprov.com](http://meanwhilenetprov.com)



**Mark Marino** (U. Southern California, USA), "Communities Composing: Netprov in the Writing Classroom"

[Paper] In this moment of proliferated posting platforms, writing has never been more clearly a collaborative performative act. Whether in 140-character Tweets or the back and forth of a comment thread, we compose, revise, and extend writing in communities. While the posting environs may already seem prosaic, given a literary frame and the stage is set for creative and critical work. As the form of netprov continues to evolve, the form continues to engage communities of collaborators in new realms of online activity. Netprov, as defined by Rob Wittig, is networked improvised narrative. It is a form of collaborative writing that adopts contemporary writing milieu for the purpose of storytelling. A netprov can be as lightweight as a writing prompt or constraint (along the line of the surrealists or as elaborate as a character-driven narrative, closer to role-playing or a long-form improvised performance. Over the past six years, we have staged triennial netprovs. This presentation explores what netprov offers contemporary writing instruction, particularly how literary netprov offers an opportunity to complement traditional writing with a burst of play. This presentation will focus on three netprovs: *#1wknotech*, *Air-B-N-Me*, and *Thermophiles in Love* as three distinct models of communal literary play. *#1wknotech* asked participants to engage in a thought experiment in which they gave up technology for a day and then Tweeted every moment of the experience. Following the trend of the share economy, *Air-B-N-Me* offered participants an exchange site on which they could trade their unwanted hours of life. The life owners (lowners) would rent the space to the life surfers (lurfers). After renting the other participants life, the renters would review the experience for the benefit of others. In *Thermophiles in Love*, participants joined a five-gendered dating site for extremophiles, microorganisms that thrive in extreme temperatures. Once assigned their fictional thermophilic gender, participants went in search of their perfect quadruple. What all three netprovs have in common is their ability to engage large groups of people in collaborative interaction. More importantly, each allowed for creative cultural critique masquerading as play. *#1wknotech* emphasized our contemporary obsession with interactivity that is attended by a deep suspicion of the harmful effects of our constant connection. We crave solitude but fear being alone. *Air-B-N-Me* examined our inability to embrace our pres-

ent moment, and our constant envy of others. Thermophiles in love examined gender norms and online dating. Each of these netprovs demonstrates a different way play drives critical thought through a kind of collaborative critical making. The playful veil allows participants to challenge social norms with wit and irony.

**Mark C. Marino** (<http://markmarino.com>) is a writer and scholar of electronic literature living in Los Angeles. His most recently taught How to Write and Read Fake News for UnderAcademy College (<https://medium.com/the-fake-news-reader/>). He also teaches writing at the University of Southern California where he Directs the Humanities and Critical Code Studies Lab (<http://haccslab.com>). His recent work includes Mrs. Wobbles and the Tangerine House (<http://markmarino.com/mrsw/>), a collection of interactive stories he is writing with his children. Mark is the Director of Communication of the Electronic Literature Organization.

10:30 - 12:15 Session 15 #Papers @Salão Nobre

## Digital Poiesis, Digital Poetics 2

Chair: **Robert Fletcher**

- **Thomas Wiesner** (Bergen School of Architecture, Denmark), "Pataphysics and Serendipity: Almost Daily Moves in Space, Recorded [Concluding]"
- **Franci Greyling** (North-West U., South Africa), "Site-specific Digital Literature: A Community of Practice"
- **María Mencía** (Kingston U., UK), "The Poem that Crossed the Atlantic"
- **Andrew Klobucar** (New Jersey Institute of Technology, USA) and **David Ayre** (GTR Labs, Canada), "The Community and the Algorithm: A Digital Interactive Poetics"
- **Will Luers** (CMD C, USA), "A Chance for Cinema-Writing in Electronic Literature"

**Thomas Wiesner** (Bergen School of Architecture, Denmark), "Pataphysics and Serendipity: Almost Daily Moves in Space, Recorded [Concluding]"

[Paper] The following proposal centers around an oblique, long lasting, DIY investigative research project using narrative video to investigate the phenomenologies of architectural conditions / morphologies of body and space. The decade lasting project started in 2005, shortly after the introduction of video-uploading portal YouTube and the emergence of vlogging (video sharing via blogs). The project started as an experimental, investigate platform actively questioning how new media could be used in capturing and communicating broader facets of diverse architectural cognition. Under cover of the web moniker of Sam Renseiw, various video recordings ranging in length from 45 seconds to up to 10 minutes of duration, were uploaded with regularly to the "SpaceTwo-Patalab" vlog-site (URL: ><http://patalab02.blogspot.com>). The project has to date accumulated nearly 1200 self-recorded and edited videos. / Some of the work is also available on Vimeo.com > Sam Renseiw. All the manufactured footage was/ is collected / edited via commonly available off-the shelf digital video equipment and since 2011 mostly via smartphone. All video works primarily try to explore quotidian moves in space(s), with a particular emphasis on basic architectural matters and bodily moves therein; The project's serendipitous, diary-like approach, is counter-balanced and supplemented by a crucial 'pataphysical connotation: Interpreting Alfred Jarry's definition of pataphysics as "The science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments," the videos all encompass edited moments of daily whereabouts, resulting in apparently absurd re-visions of normality; While establishing a reflective, experimental cognitive territory of visual exploration, the videoworks, and the accompanying contextual text posts, offer primarily an oblique, differently focused, artistic glance to the potential re-interpretation of the ubiquitous presence – and taxonomic rapidly evolving nature - of online videos, subsequently gauging how various more oblique architectural cognition(s) of space and life in spaces could be developed, while novel uses in architectural re-cognitions and communication(s) can be considered. All works try to, to exhaust both place and the events within, with a clinical yet subjective, inquisitive gaze. Since 2013 much of this work has been simultaneously channeled via ultra-short VINE videos, still

under the Sam Renseiw moniker. Some of the latest works on Spacetwo-Patalab thus consist of VINE compilations, enabling yet new readings. Selected works have been screened in Scandinavia, the UK and at the American Film Institute in Hollywood, while the research part of this DIY has been partially delineated via public and academic / screenings / paper.

**Thomas Wiesner** (1956) is a Danish architect, visual artist and educator. He studies at The Royal Danish Academy of Fine Arts, School of Architecture, MA/ Cand Arch (1983). He simultaneously studies/works as performance artist. After almost a decade as senior architect at Henning Larsens Architects, he primarily focuses on educative /research activities and establishing own practice(s). He also engages in more oblique, side focused activities on the development(s) of concepts and projects exploring the boundaries of architecture / dwelling issues and their crossover potentials with other art forms, reverberating into the educative/research work. He is a professor, guest-professor, guest-critic and examiner at various Architectural Schools and Arts Institutions in Europe and in Scandinavia. He offers workshops and tutoring in conceptual awareness, creative processes & overlapping architectural/art issues. His primary research investigations focus on dwelling issues, quotidian matters, architectural spatial/phenomenological conditions, exploring the nature of body/space morphologies and haptic cognitions in inconspicuous architectural settings, via cumulative video work(s). Thomas Wiesner is currently DAV (artistic approaches) professor at BAS, The Bergen School of Architecture, in Bergen Norway.

**Franci Greyling** (North-West U., South Africa), "Site-specific Digital Literature: A Community of Practice"

[Paper] *Byderhand* ("At hand") is an interdisciplinary practice-based creative and research space for the examination of digital literature (especially site-specific literature) by the Department of Creative Writing at the North-West University, Potchefstroom, South Africa. The site-specific digital literature project, *Byderhand* 2015, was presented as a word arts production at the 2015 Clover Aardklop National Arts Festival, Potchefstroom. The project which was marketed as an interactive reading festival consisted of four sub-projects involving different locations, genres and target readers, namely: poetry and children's poetry in the Botanical Garden, short stories and children's stories in a pop-up book and coffee shop, a story for teenagers on the grounds of a local school, and comic strips on the shuttles serving the festival route. The digital media employed enable the combination of various art forms, e.g. literature, visual art, recorded musical and vocal recitals, film, kinetic typography and animation. Readers accessed the multimodal texts on their mobile phones by means of QR-codes. The digital works were supplemented by concrete art works and numerous opportunities for user participation. For the production of *Byderhand* 2015 an interdisciplinary space was created that can be described as creative, experimental, participatory, accommodating, dynamic and exploratory. Creative production, research and teaching were intertwined. In total more than 80 people were involved as writers, artists, designers, programmers, researchers and assistants – all of whom have attachments to the city of Potchefstroom. The project can also be considered as an experimental publishing system, which includes the conceptualization, production, marketing and distribution, mediation, and reception of texts. Scott Rettberg (2011) argues that, since a publishing industry for electronic literature doesn't exist yet, the collaborative aspect of the creation, publication and distribution of electronic literature is more clearly evident than in the traditional publishing industry where the collaboration has, to a large extent, become invisible. The post-project reflection on *Byderhand* 2015 confirmed that this liminal zone is indeed a good place to experiment with and to describe the relevant processes, collaboration and new cultural forms. In order to understand and represent the interaction and interplay in this experimental publication system, a multimodal ensemble for site-specific

literature has been compiled which relied on Miller's (2011) identification of key elements of digital media, Kress and Van Leeuwen's (2001) multimodal theory of communication, and Page's (2011) multimodal ensemble for narrative analysis. Three dimensions of the composition and orchestration are distinguished in the proposed multimodal ensemble for site-specific digital literature, namely: 1) the components of site-specific digital literature; 2) communicative practices and technical processes; and 3) immersive experiences. The ensemble can be of value in the conceptualisation and presentation of site-specific digital literature projects, as well as in the understanding, description and analysis of multimodal site-specific digital literature.

**Franci Greyling** is a professor in Creative Writing in the School for Languages at the North-West University, Potchefstroom, South Africa. For the past ten years she is especially involved in the conceptualization and execution of interdisciplinary creative research projects in the Faculty of Arts. Her current research focuses on the creation of multimodal narratives, site-specific digital literature, alternative publishing possibilities and community participation. Her creative publications include artists' books, children's books, YA-novels, short stories, poetry and radio theatre. She also manages a website for the promotion of Afrikaans children's literature.

**María Mencía** (Kingston U., UK), “The Poem that Crossed the Atlantic”

[Paper] “The critics may erase all of my poetry, if they want. But this poem, that today I remember, nobody will be able to erase” (P. Neruda, Trompeloup, 4th of August 1939). “The Poem that Crossed the Atlantic” is an interdisciplinary practice-based artistic investigation inspired by the poems of the Chilean poet Pablo Neruda interconnected with a personal story rooted in historical events of the Spanish Civil War and the Spanish and Chilean Historical Memory. The aim is to create a multi-linguistic online poetic narrative, and an accompanying website, based on the evacuation and rescue of 2,200 Spanish Republicans by Pablo Neruda, including my own grandfather, from concentration camps in France on the Winnipeg ship in 1939 to Valparaiso, Chile. Through practice-based research methodologies; archiving historical research; visual research and oral histories, the gathering of data and personal stories is explored as cultural material and as a way to instigate new poetic forms and online communication to discuss social and political issues and raise awareness of historical events through hybrid forms of visual art, language and technological advances. Concurrently, this work reflects pertinent critical issues of migration, displacement and the search for survival so apparent in current worldwide events. The Practice-based Outputs include: 1) Informative research Website containing background information, user generated content with submission of stories from relatives, names of passengers, the poem (2), Neruda’s poems and his intervention in this cause, credits and references; in conjunction with 2) Networked poetic interactive narrative: “The Poem that Crossed the Atlantic”; and 3) An article addressing the overall practice-based research interconnecting theory and practice. In this presentation it is my intention to introduce the practical work and discuss the research undertaken in the production of the creative practice, and the collaborative process with software artist Alexandre Dupuis. In addition, this piece is one of the case studies which will be discussed at a roundtable discussion, also proposed for this conference, as part of the collaborative project *A Transatlantic Take on Translating E-Lit* with Sandy Baldwin from Rochester Institute of Technology (USA); Soren Pold (Aarhus U), Prof Manuel Portela (Coimbra U), and Prof Arnaud Regnauld (U Paris 8). This has been awarded a grant from the FMSH/Mellon Transatlantic Program in Collaborative Digital Humanities on the topic of “Translating Electronic Literature.” In



the panel I will address the issue of translation on a linguistic and cultural level. The interactive function of the piece engages with transcoding and translation processes for generative purposes of word recognition and generation into what is understood in web design terms as 'chunks' of text.

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### Work:

*The Poem that Crossed the Atlantic*: first prototype (view with Chrome or latest browser versions) <http://lumacode.com/winnipeg/> *The Poem that Crossed the Atlantic*: Final work in progress.

Note: Although Alexandre Dupuis is not the author of this work, I would like to acknowledge him in any literature as the software artist.

**María Mencía** is a multimedia artist, practice-based researcher and lectures at Kingston University, London, UK. She is an executive member of the Electronic Literature Organization. Her artistic research explores hybrid textualities at the intersection of language, art and digital technologies with an interest in social and political issues. It has been exhibited worldwide, presented at numerous con-

ferences and it is published in the *Electronic Literature Collection, Volume 1* and the *ELMCIP Anthology of European Electronic Literature*. She has also curated and edited e-lit shows and journals. She is interested in collaboration and has been the recipient of various fellowship grants to conduct research at the RMIT in Melbourne, NYU and at the University of Sydney. Her current publications include *Gateway to the World: Data Visualisation Poetics* in *GRAMMA: Journal of Theory and Criticism*, *Digital Literary Production and the Humanities* and she is the editor of *#WomenTechLit*, published by West Virginia University Press. Her website is at [www.mariamencia.com](http://www.mariamencia.com)

**Andrew Klobucar** (New Jersey Institute of Technology, USA) and **David Ayre** (GTR Labs, Canada), “The Community and the Algorithm: A Digital Interactive Poetics”

[Paper] Contemporary histories of experimental literary movements that developed over the past century often highlight the strong interpersonal relationships and communities that formed around many key aesthetic projects. As Michael Davidson argues in his study of American mid-century poetry, it is difficult to fully appreciate such seminal formations in literary modernism as the New York School or the San Francisco Renaissance without referring to the unique social ties and creative partnerships individual authors were able to build while working together (Davidson, 1989). Electronic writing affords an array of interesting challenges, however, when scrutinizing collaborative literary practices and how they have evolved and adapted to an online media environment. On the one hand, because the “web” itself operates simultaneously as a communication tool and a multimedia production space, it seems reasonable to consider all online aesthetic experiments fundamentally in terms of social relationships. At the same time, most web-based writing tools, even when supplemented with social media applications like discussion forums and chat boxes, seem incapable of fully integrating collaborative approaches to writing into their respective production spaces. As this paper argues, theoretical impasses to working collaboratively online are especially evident in generative or algorithmic poetry. In an effort to determine more socially driven, communal approaches to electronic poetry, this paper begins with a critical analysis of established methods to combine text generating tools and algorithmic procedures with collaborative writing practices. Key to our study will be to demonstrate how such tools and their interfaces can be subsequently re-developed to facilitate improved modes of interactive engagement with computational poetics. After providing a brief history of literary movements (from Surrealism to OuLiPo) known for experimenting collectively with algorithmic procedures in writing, our study will subsequently invite all participants to engage in a live set of collaborative writing exercises using new computational tools coded and constructed especially for the session. These devices, collected together in a single, web-based text generation and analysis program called the “Telelanguage Workbench,” allow writers to employ algorithmic, Natural Language Generation (NLG) processes in their respective writing practices both indi-

vidually and as co-authors working on shared projects. Session participants will have access to a unique array of techniques and interface designs developed exclusively for collaborative, online experiments in poetry. Following directly from many of the historical projects discussed above, the Workbench thus provides a working model of interaction and dialogue within electronic literature, demonstrating, while implementing radical forms of community through a web-based interactive poetics. Discussions conducted during the session will center on ways to revise electronic writing as the basis for new communities of practice capable of merging the tools of computational reasoning with social interaction.

**Andrew Klobucar** is an associate professor of English at New Jersey Institute of Technology in Newark, New Jersey. He is a literary theorist and teacher, specializing in internet research, electronic writing/poetics, semantic technologies and Web 3.0. He is the director of NJIT's graduate program in Professional Communication. His writings on experimental literary forms and genres continue to analyze the use of automated text generation in the literary arts. He has worked on developing software for writing instruction and written on the use of programmable media in classroom instruction. Recent publications include "Programming's Turn: Computation and Poetics," available in *Humanities* (Volume 6 issue 2) and "Articulate Filters, Fluent Bodies: Reading Alan Sondheim's Writing Under" for *Hyperrhiz: New Media Cultures* (Fall 2016). His book *The Algorithmic Impulse: Programmable Writing and the Aesthetics of Information* on the influence of algorithmic programming and information theory on poetics is forthcoming.

**David Ayre** is a professional software developer with over 20 years of experience in the software industry, primarily focussing on the development of enterprise scale web applications. Along with Andrew Klobucar, he is one of the founding members of the conceptual corporate entity *Global Telelanguage Resources*, which is focused on the creative exploration of issues involving technology and language. He has a degree in Computer Science with a specialization in Software Engineering from Simon Fraser University and currently resides in a 108 square feet tiny house on Gabriola Island, British Columbia, Canada.

**Will Luers (CMDU, USA), "A Chance for Cinema-Writing in Electronic Literature"**

[Paper] Computational cinema, the digital manipulation of pixels, frames, shots and sequences, is a catch-all term for the many ways digital technology can affect cinema as a system of expression. If a movie scene calls for a snowstorm, CGI can be employed to create an idealized snowstorm. Computation in this sense is used to efficiently control contingencies (weather) and direct the intentions of "the writing" or preconceived idea. But computation can also create new contingencies that add to the camera's already complex presentation of the world. Multimedia hypertext and interactive cinema, generative and recombinant video, datamoshing and databending all introduce forms of indeterminacy into digital cinema. In the history of electronic literature, cinema ideas integrated with computational writing can be found in the works of Mark Amerika, Zoe Beloff, Olia Lialina, Adrian Miles, David Clark, Andy Campbell, David (Jhave) Johnston and in the collaborations of Scott Rettberg and Robert Coover, and of Will Luers, Hazel Smith and Roger Dean. As digital writing becomes even more cinematic and immersive, it is important to revisit the roots of cinema art and seek its relation both to writing and the world. The ideal of "cinema-writing," or *cinécriture* in the French cinema context, is one that takes the machine seriously as a tool to bring the world into thought and thought out onto the world. A shot of an actual snowstorm, 24 frames per second, is the camera's power to do what writing can only approximate: to present the randomness, contingency and indeterminacy of our embodied and embedded experience. Juxtaposing the snowstorm shot with a character's point-of-view shot starts a form of narrative writing that may turn the storm into an analog for an emotional state. Cinema and writing together, as imagined by the art's earliest practitioners and theorists, is a way to harness the camera's unique indexicality; to extend its spatio-temporal reach and direct its signification towards narrative, but also to benefit from its dispersed realism, its opacity and its potential to escape thought and narrative closure altogether. In this paper, I will explore affiliations between cinema art and electronic literature, with a particular focus on computation as an extension of cinema-writing. Through examples of cinematic electronic literature, as well as film and video art, and with supporting ideas from Deleuze, Flusser and Hayles, I will present strategies for a computational cinema that welcomes chance operations into the

process of signification; that seeks an “outside” within (and beside) narrative composition and authorial intent.

**Will Luers** is digital media artist and writer living in Portland, Oregon. In the Creative Media & Digital Culture program at Washington State University Vancouver, he teaches multimedia authoring, digital cinema and digital publishing. His art works have been exhibited internationally and selected for various festivals and conferences, including the Electronic Literature Organization, FILE(Brazil) and ISEA. In 2016, his collaboration with Hazel Smith and Roger Dean (*motions*), was selected for the ELO Collection Volume 3.

10:30 - 11:15 Session 16 #Panels @Auditório

**Hermeneia: Fem-literature. Approaching Female Rhetoric, Voices, and Poetics in Digital Literature through Close and Distant Reading**

Chair: **Anastasia Salter**

- **Laura Borràs** (U. Barcelona, Spain), “‘Be Water, My Friend’: On Liquid Metaphors in Digital Poetry”
- **Giovanna Di Rosario** (Catholic U. Louvain, Belgium), “Mapping Female Voices in Digital Literature”
- **Oreto Doménech** (U. Barcelona, Spain), “Woman and Poetic Narration in Christine Wilks’ works”
- **Perla Sasson-Henry** (US Naval Academy, USA), “La mujer de M: A Transnational Narrative Representative of the Female Poetics in E-lit”

[Panel] The Hermeneia Research Group has been one of the pioneers in the field of Digital Literature in Spain and outside Spain and has been developing many different activities for the last 16 years. For this conference we would like to present a panel that relates some of our last researches focusing particularly on digital literature and gender studies. It has been one of the key aims of feminist literary criticism to define a “female poetic” language. This presupposes that there is a “male poetic” language from which women have to borrow. For the last one-hundred-and-fifty years, women writers generally preferred the novel to the poetic genre. Virginia Woolf hypothesised that this was because “the older forms of literature were fixed before women writers could significantly shape their conventions, while the novel alone was young enough to be soft [in the woman writer’s] hands” (Woolf 1929). In this panel we would like to explore the concept and place of what a female poetic represents in a poetic digital environment. “Fem-literature,” in fact, besides indicating female literature could also be read in Catalan as “fem literature” (let’s make/do literature). How does the female poetic locate in a specific location transcends national barriers and becomes a more universal concept? How is the female poetic represented when the authorial voice comes from a male author? Is this authorial perspective able to echo a female voice? How is this achieved? What does it really represent? What does it lack? A historical perspective of works that fall within this category will provide the frame of reference for such an exploration. Other aspects will be questioned: How do the new e-lit genres overcome, contribute, and help to expand the female poetic in literature? Does digital literature allow the author to attempt and improvise a new writing?



**Laura Borràs** (U. Barcelona, Spain), “‘Be Water, My Friend’: On Liquid Metaphors in Digital Poetry”

[Panel] Each of us was brought into this world through the watery womb of our mother. Water is the element that gives life to us all on earth. Despite the fact that water is totally incompatible with digital machines, some of the pieces that integrate the corpus of digital literature written by women explore the liquid word and produce an alliance between the word and the drop, a play with water. After all, we are made of water and we can have the power of the ocean to create waves of creativity. Also waves of change around the world, as Digital Literature represents within the world of literature. I will follow up different pieces in different registers, genres, and even devices that have in common this theme: water in literature written by women. I will examine up to 5 different works and authors in different languages (English, French, Catalan, Spanish and German). Argentinian writer Belén Gache opens this small adventure with her *Word Toys*, particularly her “Poemas de agua.” She takes examples from the canonic literature, poems that talk about water, and transforms them into water that overflows from a sink. This is an example of how printed poetry can be transformed into digital poetry by using one of the elements they talk about in a metaphoric way, transforming into a literal theme. Using water in another dimension is Stephanie Strickland & Cynthia López Jaramillo’s *Slippinglimpse*, where water is the reading element. Poems, in fact, are here read by the different rhythms that different water flows offer to the reader. In addition to these two examples that come from the printed world but find another reading dimension when transformed into digital poems, we will analyze works where water is viewed as capital such as *Gold*, a piece by Orit Kruglanski that evokes the golden rain that Zeus showered over the Danae according to Greek Mythology. The metaphoric reference to the Internet as a sailing space opens up a use of nautical terminology that is remarkable in works such as *bubble bath* from the German writer Susanne Berckehenger. Yet I am interested in the aquatic dimension of digital literature and the different aspects of it depending on the work. Camille Utterbach and Romy Achiv’s installation, *Text Rain*, is also a very interesting exercise of thinking about what literature is or, more specifically, where literature is. By forcing “readers” to interact with the letters that become a sort of textual rain, the authors explore the literary meaning of an artistic instal-

lation. The final aim of this article is to explore, by way of a comparative reading of these examples, how Digital Literature written by women has used the liquid element in order to write and read flows and cascades of meaning.

**Laura Borràs i Castanyer** (Barcelona, 1970) is a specialist in Literary Theory and Comparative Literature. She has a degree in Catalan Language and Literature (1993) and gained her PhD in Romance Studies (1997) from the University of Barcelona with the thesis "Forms of folly in the Middle Ages. Comparative study of literary texts and iconographic representations". She has specialized in the dissemination of literature in digital environments, particularly 2.0 networks. She teaches at the University of Barcelona since 1995 and is the Academic Director of the Master's degree in Literature in the Electronic Age (UB-Grup 62). She received the Young Researcher Award of the Generalitat de Catalunya Catalan Government (2001–2005) and since 2000 has directed the Hermeneia research group. She has been Invited Professor at Kingston University (UK) and has also taught at different universities such as UOC, UAB, Jvaskylä, Brown... She is a member of the International Advisory Board of the Electronic Literature Organization (ELO). Since 2013 is also the Director of the Institució de les Lletres Catalanes.

**Giovanna Di Rosario** (Catholic U. Louvain, Belgium), "Mapping Female Voices in Digital Literature"

[Panel] The aim of this paper is twofold. On the one hand it investigates how traditional markers of identity such as gender are reconfigured in electronic literature practices; while on the other hand, it specifically analyses women digital literary creative practices. Do women still prefer to write novels (as suggested by Virginia Woolf) or has the digital medium allowed women writers to create more poetic texts? This is the first time in the history of Western society that women have the same opportunity to write novels/poetry and to be the audience of this creation. What happens to a woman's creative practices in the digital environment? Almost all feminist critics share the assumption that the poetic tradition is male dominated and that therefore "any woman who attempts to insert herself into it is disadvantaged because the forms she takes on are characterized by their use by men" (Minogue 2013). Lucie Irigaray affirms that languages are not neutral (Irigaray 1974). According to her a woman's duty should be to build up "another language," a language that brings different values: not neutral values but female values. Hélène Cixous pushes further and suggests that the "female writing" will ignore the male binary logic and will construct a new one. (Cixous 1975). Does digital literature help in constructing a new logic and a new language? How subjectivity is expressed in digital literature and digital poetry? Are there new tropes figures specific to female style? In order to answer to these and other questions I will first identify and measure emergence cases (figures, tropes, recurrences, storylines, ...) and then define them through the qualitative analysis of specific dataset. The dataset will be created by the analysis of cases and the pattern recognition of specific constructions. In order to do that I propose an interdisciplinary and multidisciplinary approach to the texts. Both qualitative and quantitative research methods will be used. Besides proposing "close reading" of digital literature using digital hermeneutics tools (Simanowski 2011) I will also approach e-literature through the lens of "distant reading" (Middleton 2005; Moretti 2013), i. e. understanding literature not by studying particular texts (close reading), but by aggregating and analysing amounts of data in order to get a global view on how e-literature is created by female authors. Along with the above mentioned methods I will apply qualitative analyses, too, by adopting a "philological herme-

neutics” method of analysis (Said 1990 & 2004) and a visual semiotic approach. Visual semiotics offers a theoretical framework to conceptualize the mechanisms through which graphic representations can signify information, knowledge, and their perception. The aim is to create quantitative measures of cultural innovation (Manovich, 2007) in order to map out and detail the literary female production of electronic literature.

**Giovanna Di Rosario** (MA, M.P.S., MSSc.) received her PhD in Digital Culture at the University of Jyväskylä, Finland. Di Rosario is currently a researcher at the Université Catholique de Louvain, Belgium where she conducts research on digital humanities, digital literature, and digital rhetoric. Previously, she worked in Denmark, Finland, Italy, Spain, and Switzerland. Di Rosario is also the associate director of Hermeneia research group, a pioneering group devoted to the study of literature and new media based at the university of Barcelona. More recent publications include the co-edition of two issues of the Journal *Texto Digital* (2015.1 and 2015.2) published by the University of Santa Catarina (Brazil) and the first two issues of the “International Journal of Transmedia Literacy” published by LED Edition, Milan, 2015 and 2016 (she is also the managing editor of the Journal). In 2016 she also organised (along with Dr. Laura Borràs) a major exhibition of electronic literature “Paraules Pixelades” held at the museum Arts Santa Mònica (Barcelona, January-April 2016, around 60 digital works were shown).

**Oreto Doménech** (U. Barcelona, Spain), "Woman and Poetic Narration in Christine Wilks' works"

[Panel] In this paper I propose a comparative close reading of Christine Wilks' *Sitting Pretty* (2004), *IntraVenus* (2005), *Fitting the Pattern* (2008), and *Underbelly* (2010) from two different but complementary approaches. The first one leads the reader to reflect on how the "woman"'s body is represented in these works, through which mechanisms gender is constructed in these works, and in what way these "women" are inscribed in the feminine and feminist genealogy. In these works, there is a unitary discursive thread about the gender identity that evolves and is transformed as the narrative mechanisms of the author - and, consequently, our reading process - change. The power of the word about the body in *Sitting Pretty* and the power of the naked body in *IntraVenus* are the initial drawing of a particular discourse about the genre that will become more complex and profound in *Fitting the Pattern* and *Underbelly*. In *Fitting the Pattern* we have to cut, sew, and weave to reveal and understand the thoughts of the daughter, the target of the pattern that we elaborate. Reading becomes an act of creative handcraft, coupled with the memory of a woman who stitches familiar and maternal relationships in a textual fabric that help a young woman build her identity and recover the memory of a long female genealogy. That genealogy is what we find omnipresently in *Underbelly*, an immersive reading experience that shows a map of mining women in nineteenth-century England. The mine shows us the thoughts of a sculptor about her process as an artist while also wonders about the possibility of being a mother. On the other hand, the images and texts that narrate *Sitting Pretty*, *IntraVenus*, *Fitting the pattern* and *Underbelly* are presented under the forms of advice or recommendation, dialogue, autobiographical narrative, memoirs, archival texts, and documentary. The images in these works are representations of the body from different points of view: the physical body, the body of desire, the covered body, the inner body. The texts of these works, as well, are inscribed in the tradition of the short narrative although by its specific and special characteristics we could say they undergo a process of poetization. The second approach in the close reading of these four works will show the peculiar rhetorical mechanisms that configure them. How do the rhetorical mechanisms in these works contribute to the creation of these digital poetic narratives which

are characterized by their orality, metaphors, alliterations, metonymies, rhythm, analogies, and polysemy? The comparative reading of these four works is a bodily interactive and intellectual dialogical experience about the meaning of the word and the power, about body and image, reading and memory, woman and creation, and narrative and poetry through time and space.

**Oreto Doménech** has a degree in Catalan Philology (University of Valencia) and works as a professor and associate director of the Master's degree in Literature in the digital age (University of Barcelona). She teaches "Reading and didactics of literature" and "Digital Literature." Her research is focused on digital literature comparative close readings and also on literature teaching and learning with ICT, e-learning and blended learning. She is a member of Hermeneia research group (University of Barcelona), the Spanish Society of General and Comparative Literature and the International Association of Catalan Language and its Literature. Her essay "Digital Poetry: Deena Larsen and Stephanie Strickland" was published in 2015 (University of Valencia Publications, Javier Coy Library of North American Studies).

**Perla Sasson-Henry** (US Naval Academy, USA), “La mujer de M: A Transnational Narrative Representative of the Female Poetics in E-lit”

[Panel] The aim of this paper is to provide a close reading of *La mujer de M* (*The Woman from M*) by Mexican writer Mauricio Montiel Figueiras. This novel that falls within the e-genre of twitterature started as glimpses in Montiel’s first twitterature novel *El hombre de Tweed* (*The Man from Tweed*). In this work, the main character observes the movements of la mujer de M without specifying his specific location. *La mujer de M* as a literary work per se was published as a printed novel in 2012, it started in its own Twitter account in 2013 and it is still being published in this account. A close reading of *La mujer de M* will attempt to elucidate in what ways the main character of *La mujer de M* who is the only inhabitant in an isolated town in Nebraska transcends spatial and temporal barriers to represent some of the most innate female qualities. How is the concept of transnationalism represented in *La mujer de M*? Who does la mujer de M really represent? How is the female poetic represented in this novela de folletuit while being written by a male author? How does e-lit contribute to the development and dissemination of a female poetic in contrast with the traditional print format of literature? How did the print publication of *La mujer de M* influence the dissemination of the e-lit piece? Why has this process of a hybrid type of publication become more common? To what extent are *La mujer de M* and *El hombre de Tweed* related? What are the advantages? A historical framework pertaining to works which portray a female poetic while being written by a male author will provide the context to explore the female poetic in *La mujer de M* while highlighting the role of e-lit in this literary piece. Approaches to understanding the role of transnationalism in e-lit will also provide the foundation to analyze the role of *La mujer de M* from a regional and global perspective.

**Perla Sassón-Henry** is Associate Professor in the Languages and Cultures Department at the United States Naval Academy. She holds a doctorate in Humanistic Studies from the State University of New York at Albany. Her research interests include the works of Jorge Luis Borges and electronic literature in Spanish from a perspective of comparative studies, science and technology. Her book *Borges 2.0: From Text to Virtual Worlds* (2007) was featured in the *New York Times* in January 2008. Her publications have also focused on the regional as well as the transna-

tional aspects of some iconic e-lit works in Spanish such as *El primer vuelo de los hermanos Wright* by Juan B. Gutierrez, *Gabriella infinita* and *Golpe de Gracia* by Jaime Alejandro Rodríguez Ruiz, *Tierra de extracción* (1999-2007) and *Hotel Minotauro* (2014) by Doménico Chiappe, and on twitterature in Spanish. She is a member of the International Research Group Hermeneia.



11:30 - 12:15 Session 16 #Panels @Auditório

**Communities in the Making: Motivations, Objectives, and Values of Creative Literary Networks Online**

Chair: **Leonardo Flores**

- **Erika Fülöp** (Lancaster U., UK), "From Network to Community: Mapping the Literary (on) YouTube"
- **Emily Spiers** (Lancaster U., UK), "The Convergent Evolution of Hypertext: Democratizing Effects of Open-source Platforms and Marginalized Communities"
- **Lyle Skains** (Bangor U., UK), "Everyday Creative Futures: Writing Socio-technical Communities Online"

[Panel] This panel will examine the formation and content of creative literary communities emerging on open-access and open-source online platforms such as YouTube and Twine. The user-friendliness of these platforms and the minimal technical skills and tools they require have enabled non-professional authors to engage in new creative practices and share their work. On the one hand, the medium encourages experimentation with hybrid practices that call into question the limits of the literary. On the other hand, rather than simply reaching an audience in a unilateral fashion as traditional publishing does, sharing in the virtual public sphere has the often explicitly emphasized role of establishing a two-way productive communication with audiences and peers. The panel will explore the political, social, and literary-creative motivations that underlie such practices, and the shared values and exchange that can provide contributors with a sense of community. The first paper examines the structure and content of a network of French literary video practitioners on YouTube which can be considered a virtual community. Approaching YouTube practices from a different angle, the second paper analyses the nature and implications of the new type of relational subjectivity that emerges from performing authorship online as a practice of the 'everyday' in the Heideggerian sense and which has the potential to induce a transformative experience. Finally, the author of the third paper reflects on her own and others' creative practices on Twine and explores the political potential of the platform in providing a space for marginalised groups by establishing a creative community that both actively experiments with new forms of electronic storytelling and gives voice to personal experience from minority cultures.

**Erika Fülöp** (Lancaster U., UK), "From Network to Community: Mapping the Literary (on) YouTube"

[Panel] Originally 'just' a video sharing platform, in the past few years YouTube has increasingly become a space for both social networking and creative practice – and their combination. The easy availability and user-friendliness of tools for producing and publishing audiovisual material, together with the interactions and profile building the platform now also enables have attracted both amateur and established authors to experiment with forms in this medium that can be considered literary often even despite the relatively small place afforded to language and textuality. Trying their hands at creating videos and presenting them in this space serves not only the purpose of exploring new modes and forms of literary and hybrid creativity, but also that of interacting with others. David Gauntlett's (2011) observation that 'making is connecting' appears indeed particularly relevant in this space and with experimentation with new technologies and modes of expression online. The web's overall prosumer logic works in both directions, however, and connecting to this creative space first only as a passive consumer also often leads to then actively contributing to it, not only in the form of comments but also through one's own creative activity inspired by, and exercised on, the same platform. Focusing on a French creative literary cluster on YouTube as a case study, this paper proposes an overview of how the creative and the social elements come together in the virtual space provided by the platform to give rise to a virtual community of values, which the properties of the infrastructure not only facilitate by but also largely determine. Based on the manual mapping of the cluster concentrated around an authority and a hub, François Bon's channel, and following shares and comments, I will begin by outlining the structure that emerges using the tools of social network analysis (Wasserman and Faust 1994). The content and form of a selection of videos produced by various members of the cluster will then provide an insight into the place of textuality and the poetic element in them. This will be compared and contrasted with the public comments and their emphasis on artistic qualities and literariness, with a focus on the reactions of other creative contributors in the cluster. The synergies that emerge in video content on the one hand and comments on the other will help circumscribe the shared values that provide the cohesive force of the cluster and might

define it as a community. Last but not least, I will briefly consider the limitations YouTube might also set to such a community and the reliance on other social media such as Facebook and Twitter to help it survive and grow and the potential implications of this dependency.

**Erika Fülöp** is Lecturer in French Studies at Lancaster University, where she is a member of The Authors and the World research hub. She previously held an Alexander von Humboldt Research Fellowship at the Interdisciplinary Center for Narratology at the University of Hamburg and a lectureship at New College, Oxford. Her research focuses on the intersections between literature and philosophy, especially on forms of reflexivity, and on the impact of digital technology on literature. She has published a monograph entitled *Proust, the One, and the Many: Identity and Difference in À la recherche du temps perdu* (Legenda, 2012) and articles and book chapters on fiction, philosophy, and the digital. She is currently running a year-long project entitled 'Screening the Literary: Writing Quality On the Web' at Lancaster University, which includes discussions with authors and researchers on the uses and future of the category of the 'literary' in the digital age.

**Emily Spiers** (Lancaster U., UK), “The Convergent Evolution of Hypertext: Democratizing Effects of Open-source Platforms and Marginalized Communities”

[Panel] While digital fiction is only just finding wider ‘maker’ communities outside of academia or the digital avant-garde thanks to open source platforms like Twine, performances of authorship via social media platforms circumvent the need for technical skillsets and expensive software, on the one hand, and the multiple human collaborators and gatekeepers involved in the process of bringing a material text to a readership, on the other. These considerations have resulted in profound interest in the ways in which multi-modal, generically hybrid and immediate platforms for writing the self transform understandings of what authorship is. The immediacy of online first-draft culture practised by ‘Instapoets’ like Rupi Kaur and Tyler Knott Gregson has also raised questions about the quality of the work circulating, while also bearing fruit in the form of high numbers of followers and at times subsequent print publications. Writer and blogger Kate Zambreno argues that the amorphous subculture of, often dilettante, literary bloggers, Instapoets and YouTube poets and their reader-viewers, often committed to a politics of social justice linked to the public performance of the private, has given rise to a ‘new subjectivity’ online (2012). This subjectivity is, I argue, intensely relational, based on what Karen Barad calls ‘agentic inter-activity’, or the intra-agency of body (poet+reader-viewer)-computer. Drawing on author interviews and the online work of Lang Leav, Hera Lindsay Bird, Bhanu Kapil, Jackie Wang, Kaur and Knott Gregson amongst others, I test the hypothesis that performing authorship online and consuming its products constitutes a mode of creative practice of the ‘everyday’ (Das Alltägliche), in Martin Heidegger’s sense, through which a potentially transformative state of ‘Dasein’ (Being There) may be achieved that is profoundly connected to the sociotechnical relations forged in these creative communities.

**Emily Spiers** is Lecturer in Creative Futures at the Department of Languages and Cultures and the Institute for Social Futures at Lancaster University, UK. Her monograph, *The Making of Pop-Feminist Narratives: A Comparative Study*, will be published with OUP at the end of 2017. She has co-edited with Birgit Mikus a 2016 special issue of *Oxford German Studies*, on ‘Fractured Legacies: Historical, Cultural and Political Perspectives on German Feminism’. In a 2015 article for the the jour-

nal *Feminist Media Studies*, she explores the work of German feminist rapper and spoken-word performer Sookee (Nora Hantzsch) as a case-study for examining the interface between digital technologies, transnational feminisms, and local activism. She is contributing a chapter on Kate Tempest to the forthcoming OUP volume, *Homer and Contemporary Women's Writing*, ed. by Fiona Cox and Elena Theodorakopoulos. Further recent articles on digital performances of authorship and futures have appeared in *Angelaki: Journal of the Theoretical Humanities* and the journal *Woman: A Cultural Review*.

**Lyle Skains** (Bangor U., UK), "Everyday Creative Futures: Writing Socio-technical Communities Online"

[Panel] Literature arises from a "maker" culture: the basic skills required to consume and create literature are ubiquitous in modern literate cultures. From schools to book clubs to writers' workshops, literary fiction is consumed, examined, and created. Digital literacies, however, are not yet ubiquitous, as technical and monetary barriers to entry remain: software is expensive and often requires advanced skillsets. Without a commercial driver to encourage mainstream uptake, digital fiction has remained largely within the academic and avant-garde realms of experimentation. Open source platforms, also embracing that "maker" ideology, have produced digital fiction in a process of convergent evolution: Inform7's interactive fiction, Ren'Py's visual novels, and Twine's hypertext "adventure games." Twine's success, in particular, is driven by its community and its discourse, as it has been embraced by a community that feels "marginalized" (Bernardi 2013; Friedhoff 2013; Harvey 2014; Kopas 2014) by the white male dominated game developer community (Edwards, et al. 2014; Salter 2015). This community is motivated by a desire to exchange personal narratives and engage in shared creative activities, rather than focusing solely on the experimental opportunities nascent in the form. The platform's "maker" approach (open source, free, easy to learn, and mod-able) enables its community to advance beyond creative experimentation, and to use those creative activities to engage in discourse on and within minority cultures. Twine's accessibility and facility, combined with its enthusiastic adoption by underserved creatives, has democratized (O'Reilly 2007; Jenkins 2006a; b) hypertexts and literary gaming. Far from being "dead" as a genre, hypertext in the Twine community is playing a significant role in cultural discourse, pushing into the literary mainstream. This paper will explore Twine texts that have emerged into the popular consciousness, as well as the author's own practice-based engagement in the community and the form.

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**Lyle Skains** is a Senior Lecturer in Creative Writing and Digital Media at Bangor University. She is a practicing professional writer and researcher in fiction composition, conducting practice-based creative experiments into the effects of emerg-



ing technology on writer, reader, and narrative. She is currently focusing on digital writing and publishing, and the commercialization potential for digital fiction. She holds a PhD in Creative Writing & Digital Media from Bangor University, and a Master's in Professional Writing from the University of Southern California.



14:00 - 15:15 #Workshops

- **Josephine Anstey** (State U. New York Buffalo, USA), “The Alter Ego Workshop” @A1
- **Adrian Santuario** (National Autonomous U., Mexico), “Build Your Own Twitterbot Poet” @A2
- **Trent Hergenrader** (Rochester Institute of Technology, USA), “Collaborative Worldbuilding Workshop” @Salão Nobre
- **Hannah Ackermans** (U. Utrecht, Netherlands), “Reading Infinity in 5 Minutes” @classroom\_210
- **Andrea di Serego Alighieri** (Netherlands) and **Martino Morandi** (Belgium), “Subtractions and Suspensions: Adaptation Scripts” @classroom\_106
- **Christian Roth** (U. Utrecht, Netherlands), **Gabriele Ferri** (Amsterdam U. Applied Sciences, Netherlands), and **Mads Haahr** (Trinity College Dublin, Ireland), “In-depth Analysis of Interactive Digital Narrative” @Auditório

**Josephine Anstey** (State U. New York Buffalo, USA), “The Alter Ego Workshop” @A1

[Workshop] The Alter Ego Workshop (AEW) is a “cognitive exercise” that plays at the borders of improvisation, performance and game and encourages participants to first construct and then perform with their own alter egos. The work nods to the avant garde notion of an artwork as a series of steps to be improvised; crossed with the concept of performing in/with/via an avatar which comes from VR and games; crossed with the conceit of working within popular genres, in this case melodrama and science fiction. This remixing is in the conceptual service of the project that aims to provoke a phenomenological experience of selves that makes visible their language-based & very malleable construction and to plant a seed of doubt about language itself. The steps participants are asked to perform are: \* The material fabrication of an alter ego/puppet avatar. During fabrication participants are distracted by an audio narration, leaving their hands (embodied consciousness!) free to create. \* Improvisation using the puppet avatar in a three act melodrama. The participant serially plays each of the three characters in the melodrama: now betrayer, now betrayed, now suicidal, now coping with a would-be-suicide. The use of the avatar is to help distance and displace any sense of identity. As the participant co-creates the melodrama from three points of view, the hope is that three different, situated and contingent selves will appear. The proximity of these three instances of building a self is designed to engineer a level of reflexivity - suggesting to the participant that all and any selves are narrative constructs. During the first step the project includes audio material that argues that consciousness and cognition are historically and culturally contingent, have been and will be radically different, and their particular formation is linked closely to environmental conditions. In a speculative fiction context, the audio suggests that if humans are to survive climate changes, consciousness needs to evolve. Part of the necessary alteration will be the ability to deploy multiple, parallel selves or consciousness centers, some of which will need to be non-linguistic. The melodrama that follows is the path towards this new consciousness/cognition, focusing first on producing multiple narrative centers and, by showing the fragile ephemerality of narrative self, shaking the claim that language stakes on consciousness. For ELO the workshop will comprise \* Introduction to the project \* Material fabrication of alter egos/puppet avatars while listening to audio (I can

provide materials and audio device) \* Paired participants improvising the melodrama via social media or in person, social media is preferred as it gives more focus/presence to the puppet avatars. I can also provide 2 stations for social media. Ideally there should be an additional 4-6 computers set up for social media. Ideally the two “ends” of the social media should be in separate spaces. Participants could potentially use their own devices. I would also be interested in exhibiting the project as an installation.

**Josephine Anstey** is an Associate Professor in the Media Study Department at the University at Buffalo, the State University of New York. Her main creative and research focus is the production of interactive computer-mediated experiences: stories, performances and games. Since 1995 this has resulted in works of interactive drama, virtual & mixed reality, and intermedia performance populated by intelligent agents, networked human actors, and puppet avatars. Other projects include interactive installations, art videos, audio documentary, web, and prose fiction. Her projects have shown internationally and she has work in the permanent collections of the Ars Electronica Center and MOMA. She is a founding member of the Intermedia Performance Studio at the University at Buffalo (UB), an experimental center for collaboration among media creators, dramatic performers, and computer technologists. Her most recent project is Improvising Consciousness.

**Adrian Santuario** (National Autonomous U., Mexico), “Build Your Own Twitterbot Poet” @A2

[Workshop] In *The Book of Sand*, Jorge Luis Borges described an infinite book, a book which, when you turn a page, grows more pages in either direction and can never be exhausted. Such books now exist, and some of them are Twitterbots. Twitterbots are combining avant-garde conceptual techniques, ethico-political intervention and high expressive potential, and they’re doing so in a popular social space: they are a popular and populist form of poetry. Twitterbots are published for free, and the culture of making them is an open, sharing culture: Twitterbots push poetic surprise into your social space, and their authors are encouraging and supporting you to join in the making. This four hour workshop will cover how to build a Twitterbot covering some strategies of bot poetics in JavaScript using node.js. The rita.js library will be used for demonstrating classic generative text algorithms like markov chains and context-free grammars. In addition, we’ll look at how you can load source text files and communicate with APIs. The Twit node module will be used for communicating with the Twitter API itself. Participants should feel comfortable working with intro level of programming or logical thinking. However, a background in programming is not necessary. The workshop will not assume any knowledge about Node or APIs. BEFORE THE WORKSHOP Read these articles for ideas / inspiration:

12 Weird, Excellent Twitter Bots Chosen by Twitter’s Best Bot-Makers <http://nymag.com/selectall/2015/11/12-weirdest-funniest-smartest-twitter-bots.html>

How to Make a Bot That Isn’t Racist <http://motherboard.vice.com/read/how-to-make-a-not-racist-bot>

Queer Your Bots: The Bot Builder Roundtable <https://www.autostraddle.com/queer-your-bots-the-bot-builder-roundtable-333806/>

SCHEDULE: Install node.js; Set up a twitter account to use for your bot; Get API keys from Twitter; Introductions, look at a selection of creative bots; Basics of node.js; Basics of Twitter API in Node (search, post, favorite, retweet); Classic Gen-

erative Text Algorithms; Grammars using Tracery by GalaxyKate; Markov chains via Rita.js; Getting Data; Local text files; Traduce images from text with Processing; Questions / workshop; Any quick demos / discussion

REQUIREMENTS OF PARTICIPANTS - Participants will need to bring their own laptops/computers.

**Adrian Santuario** is an (art + scient)ist. As an artist his role is anticipating the implications of, and devising provocative applications for, new technologies. As a scientist, he uses technology in a way that technology is not intended to be used. He knows how works, and he can play with it, open it, and experiment with it. His research is centered on the use of computers, hardware, electronics and code to find the way of making technology a personal motor of expression. He is a Physicist and holds a master's degree in Philosophy of Science from the National Autonomous University of Mexico. Actually he is Board Member of Planning and Evaluation of TRANSITIO\_MX Festival and Associate Professor of UNAM's Science Faculty. His works have been exhibited on Laboratory Arte Alameda (MX), CE-NART Multimedia Center (MX) and MediaLab Prado (Spain).

**Trent Hergenrader** (Rochester Institute of Technology, USA), “Collaborative Worldbuilding Workshop” @Salão Nobre

[Workshop] Participants in this workshop will complete a condensed version of a classroom project called collaborative worldbuilding. In this project, participants will collaboratively create a fictional world by writing a short metanarrative that describes the world’s history and then will populate a wiki with items, locations, and characters, similar to fan produced wikis for popular videogame series like *Fallout* or *Elder Scrolls*. The resulting collaboratively built world can be used as a common setting for a shared work of fiction, other creative works, or a role-playing game campaign. The process of collaboratively worldbuilding begins by choosing a genre and writing the fictional world’s metanarrative, which must describe the world’s methods of governance, its economic system, social relations and cultural influences. Participants then use templates for items, locations, and characters to create wiki entries that contain both quantitative and qualitative information. The quantitative information in each entry ensures that there is internal consistency between entries, and the qualitative information gives writers the necessary context to incorporate the entry appropriately in their stories. The wiki entries are then pinned to an online map, giving the contributors a spatial understanding of their fictional world. Using techniques and mechanics borrowed from tabletop role-playing games, participants will then create perspective characters (PCs) who have motivations, opinions, and desires that to the time period and their surroundings. This collaborative writing project requires participants to think about how we represent worlds in language, and how social forces can be felt differently by different people. Through discussion, participants will exchange ideas about how worlds “work,” including how they interpret the rules of our consensus reality. The project requires equal parts critical thinking and creative production. The workshop is modeled after the manuscript I am currently writing entitled *COLLABORATIVE WORLDBUILDING for WRITERS & GAMERS* under contract with Bloomsbury Literary; I have run similar workshops previously at the Games+Learning+Society (GLS) Conference, at THATCamps at Cornell and RIT, and at the New Media Consortium (NMC) Summer Conference. Participants in this ELO workshop will walk through the steps of collaborative worldbuilding and have a draft of a world by the time the workshop concludes. Through the



workshop, they will learn how to use the model of collaborative worldbuilding for their own classroom or creative use. To see examples of student worlds built in my course at RIT, see: <<http://worldbuilding.wikispaces.com/>>

**Trent Hergenrader** is an Assistant Professor in the Department of English at the Rochester Institute of Technology, where he teaches courses in creative writing, literature, and media studies. His research resides at the intersection of creative writing studies, digital pedagogy, and games and game-based learning, where he uses mechanics from role-playing games and digital tools to build large-scale collaborative writing projects. He is co-founder of the Creative Writing Studies Organization and the *Journal of Creative Writing Studies*, both of which seek to broaden the perspective of creative writing as a field of study in the academy. He co-edited *Creative Writing in the Digital Age* (2015) and *Creative Writing Innovations* (2017) and is working on a book entitled *Collaborative Worldbuilding for Writers and Gamers*, due out in fall 2018.

**Hannah Ackermans** (U. Utrecht, Netherlands), “Reading Infinity in 5 Minutes” @ classroom\_210

[Workshop] Infinity comes in a variety of texts and approaches: word/line substitution to generate multiple readings, procedurally generated works that endlessly glide over phrases, computer-generated texts that provide variations on themes, ELIZA-like works that pepper readers with unending questions, twitter bots that spit out a never-ending stream of programmed thought, ad inf. Yet how are these texts read and engaged with? Do we think about the ideals espoused in the magic realism twitter bot differently than we do those espoused in Borges’ poetry? If so, why? How do we introduce these works to others? How do we teach, curate, and understand works on these scales? Workshop participants will each be asked to showcase a generative work in 5 minutes and explain how they engage with that work engagement with that work, thus ensuring that other workshop members are introduced to a wide variety of works. Each panelist will then pose a question to the workshop members, and to discuss for 5 minutes. This roundtable format will pose a contrast between the infinitely generated works and the realities of time and tide that propel us through these works as we teach, discuss, critique, and write these works.

**Hannah Ackermans** is an independent researcher who completed the research master Comparative Literary Studies at Utrecht University (The Netherlands). During her MA, she studied at Bergen University (Norway) to specialize in electronic literature and she wrote her MA thesis on generative literature as a modeling that which renegotiates literary theory. She currently works as Scott Rettberg’s research assistant on the ELMCIP Knowledge Base. Hannah is also co-founder and managing editor of *Junctions: Graduate Journal of the Humanities*. Her main research interests include electronic literature, intermediality, media materiality, and Digital Humanities.

**Andrea di Serego Alighieri** (Netherlands) and **Martino Morandi** (Belgium), “Subtractions and Suspensions: Adaptation Scripts” @classroom\_106

[Workshop] For the ‘Translations’ thread of ELO conference 2017 we would like to present and expand upon an ongoing research installation on the relations between technological conditions and poetic potential inherent to literary adaptation processes. This research was initiated in 2015 and its first iteration was shown in the context of the exhibition ‘The Shaping of Things’ at the Jan van Eyck Academie in Maastricht, a post-graduate institute for Art, Design and Theory. Our project investigates the creative potential that arises from the tension between the formal, content-related aspects of adaptation and its technical and material aspects. One starting point for this project is the realization that all possible adaptations and interpretations of the same work, story or myth, increasingly tend to end up in the very same container – bits. Although we acknowledge the origin of this situation to be related to irreversible processes of cybernetic capitalism, we choose to accept files and folders to be the current material ‘ground zero’ where the different paths of translation and re-interpretation can intersect. As the lowest common denominator the digital becomes a potential space to relate and compare different versions, translations, formats and materials independently from its original medium of film, printed matter, sound recording. This, in turn, does not mean a complete departure from those very sources, which always maintain a certain legacy in their digitized versions, but rather a way to come to investigate the complex substance these medias are made of. To research this potentiality we created a series of simple software tools that work on different variations and adaptations of the same oeuvre (printed versions, film adaptations in their multiple versions, radio plays, audiobooks, subtitles track, etc.) as in, for instance, *Subtraction.py* (refer to attachment for full documentation) where the auxiliary subtitle format exposes a new set of relations between the filmic image and its original source, engaging in matters of difference, otherness and translation. The software scripts give as an outcome new diverted “versions” by processing, combining and relating the original formats with one another, creating a new collection of hybrids. The results are a series of representations of the “source” work as seen through its different formats, some working as a supplementary element to introduce new readings and relations, some as a piece, suggesting other formal and

narrative possibilities. With these spurious formats, we are interested in observing the way in which the technical element is either reinforced or contrasted by the content of the different sources, bringing forth a discussion about the poetic and imaginative elements processed in translation. For the context of ELO 2017, we are both interested in setting up a multimedia installation that shows some of the results, as well as using this work as a starting point for a collective moment. In the format of a workshop, we would like to look at the software scripts and outcomes together, to discuss some of the technical and conceptual aspects and speculate on possible further adaptations and scripts.

**Andrea di Serego Alighieri** is an independent graphic designer and researcher. He holds a BA in Graphic Design from the Gerrit Rietveld Academie and an MA in Comparative Literature from the University of Amsterdam. Between 2014 and 2015 he was awarded a one-year research scholarship at the Jan van Eyck Academie, post-graduate institute for Art, Design and Theory. Andrea's practice focuses on investigating the latent nature of writing and design processes, a way to expose the often implicit ideologies that stagnate in the liminal space of translation between content and form, thought and word. He is currently working on a research focusing on a critical study of the notion of analogy between its operational use (as a figure of speech) and its somehow more obscure legacy as a powerful (and often problematic) conceptual framework, such as providing the ground for both the theoretical and technical articulation of cybernetics.

**Martino Morandi** researches at the liminal spaces of art and theory. His current practice involves investigating the many ways of functioning of internetworked communication technology and sharing the interested methodologies and experiments.

**Christian Roth** (U. Utrecht, Netherlands), **Gabriele Ferri** (Amsterdam U. Applied Sciences, Netherlands), and **Mads Haahr** (Trinity College Dublin, Ireland), “In-depth Analysis of Interactive Digital Narrative” @Auditório

[Workshop] Critical analysis of narrative artifacts by third parties is long established academic practice in literature, film, and theater studies. However, the same is not yet true for Interactive Digital Narrative (IDN). In this field, the maker’s own perspective on his own work and the terminology he chooses to use is rarely challenged, a situation that is unusual in comparison to earlier art forms. There might be several explanations for this state of affairs. One is the perceived lack of critical vocabulary. Also, few venues and opportunities for critical analyses of IDN artifacts exist. Finally, the complexity of IDNs makes specific knowledge a prerequisite for IDN criticism. In a series of prior workshops, we have developed an analytical toolset we now want to put to use for the detailed analysis of a prominent IDN artifact, Campo Santo’s *Firewatch* [3]. We engage in this discussion through an ongoing multidisciplinary research effort to develop categories and vocabulary for achieving an improved analytical understanding of IDN [1, 2]. We argue that turning to concrete exemplars is a highly effective way to further develop new analytical terminology and critical perspectives. *Firewatch* is a critically acclaimed interactive digital narrative by San Francisco-based Campo Santo. In *Firewatch*, the interactor is in the role of a desperate man, who has taken on a job in a remote location – specifically as a firewatcher in an American national park – in order to get away from the sorrows in his life. At the firewatch tower, his only direct human contact is via a walkie-talkie, which connects him to his supervisor in the next tower. During his stay, strange happenings help the two characters to connect and form a bond. In the end, both characters have to be evacuated while a large wildfire consumes the forests around them. *Firewatch* is an exemplar of a masterfully designed narrative experience that invites deeper analysis. How does the interactor get ‘drawn into the action?’ How does the relationship develop between player character and the NPC of the supervisor? What narrative design principles have the creators applied? Some tentative answers to these questions might include “scripting the interactor” in the multimodal and multi-temporal introduction sequence and the frequent use of dramatic compression. The half-day workshop kicks off with a short overview of the work and existing specific

vocabulary and analytical tools. A Research-through-Workshop (RtW) approach (thematic introductions, brief directed discussions, collaborative sketching and reasoned comparisons), developed in the organizers' previous workshops, will be employed to produce insights through collective brainstorming at the conference. The process places emphasis on informal discussion, is programmatically open-ended, and will produce raw data, which will be accessible to the research community on the Games & Narrative website [4].

**Christian Roth** is postdoc researcher and lecturer at HKU University of the Arts Utrecht. He studies the enjoyment and effects of interactive media, especially video games. His research spans game studies, user experience design and evaluation with a focus on interactive digital narrative. Christian developed a measurement toolbox for the evaluation of IDN user experiences within his PhD thesis at the VU University Amsterdam and as part of the interdisciplinary European FP7 project "Integrating Research in Interactive Storytelling (IRIS)." Within the HKU professorship for Interactive Narrative Design he is responsible for the design of user experience studies, aiming to empirically identify and validate IDN design conventions. Find his publications and more on [spieleforschung.de](http://spieleforschung.de), and follow him on Twitter [@spieleforscher](https://twitter.com/spieleforscher).

**Mads Haahr** is a Lecturer in the School of Computer Science and Statistics at Trinity College Dublin and Course Director for the MSc in Interactive Digital Media. His teaching includes Game Studies, Game Design and Artificial Intelligence for Games. His primary research interests are in Serious Games, Artificial Intelligence for Games and Interactive Digital Narrative, and he has published over 50 peer-reviewed publications in these and other areas. He founded the award-winning game Haunted Planet Studios in 2010 and today serves as its CEO and Creative Director. Mads is also known for creating the Internet's premier true random number service RANDOM.ORG in 1998.

16:00 - 17:45 Session 17 #Papers @A1

## **Electronormativity: Gender Questions in Digital Writing**

Chair: **Elizabeth Losh**

- **Anna Gibbs** (Western Sydney U., Australia) and **Maria Angel\***, “Cyberfeminism, Writing, and the Digital Ecology of Bodies”
- **Cláudia Silva** (M-ITI/Madeira Interactive Technologies Institute, Portugal) and **Valentina Nisi** (M-ITI/Madeira Interactive Technologies Institute, Portugal), “I blamed this all on moving to Texas’: Fostering Sense of Place through Locative Literature among US Latina Girls”
- **Anne Karhio** (National U. Galway, Ireland), “Acts of Opposition: Digital Aesthetics, Electronic Literature and Irish Cultural Institutions”
- **D. Fox Harrell** (Massachusetts Institute of Technology, USA), **Pablo Ortiz\***, **Peter Downs\***, **Elizabeth Carre\***, **Annie Wang\***, and **Maya Wagoner\***, “Chimeria:Grayscale:’ An Interactive Narrative for Provoking Critical Reflection on Gender Discrimination”

**Anna Gibbs** (Western Sydney U., Australia) and **Maria Angel\***, “Cyberfeminism, Writing, and the Digital Ecology of Bodies”

[Paper] The future is unmanned. (VNS Matrix, Cyberfeminist manifesto for the 21stC) In this paper we address the question of how feminist thinking might consider the digital transformation of gender and corporeality through a consideration of women’s work in electronic literature and text based digital media art. Central to our task is to elaborate a feminist project through the study of digital art and writing as modes of aesthetic practice. Here we focus specifically on the development and transformation of feminist theories of sexual difference and their relationship to feminist techno and eco politics in the present. We construct a genealogy of feminist thought about corporeality, affect and mimetic communication as they help generate the futures of writing taking shape in electronic literature and text based art.

**Maria Angel** and **Anna Gibbs** both teach in the School of Humanities and Communication Arts at Western Sydney University. They have published numerous jointly written papers on electronic literature, and their co-authored book, *Exscriptions: Memory, Movement, and the Unfolding of Space in Digital Writing*, which takes a feminist approach to the topic, will be published by The Open Humanities Press later this year.



**Cláudia Silva** (M-ITI/Madeira Interactive Technologies Institute, Portugal) and **Valentina Nisi** (M-ITI/Madeira Interactive Technologies Institute, Portugal), "I blamed this all on moving to Texas': Fostering Sense of Place through Locative Literature among US Latina Girls"

[Paper] The goal of this pilot study is to explore how and to what extent young U.S. Latina girls, in Central Texas, may develop a stronger sense of place and belonging through the grasping and crafting of "locative literature," as used by Anders Sundnes Løvlie (2011, 2012). These stories were to be geotagged to a map through a location-based app and website. That said, this work situates itself within the ELO conference's strand of "Communities," by presenting the results of a field study in which training about locative narratives was provided during two different occasions. Firstly, a four-day workshop was conducted within the context of a summer camp for girls offered by a non-profit organization called Latinitas, based in Austin, Texas. In this phase, there were nine participants ranging from 10 to 14 year-olds, all born in the United States, but their parents were from other countries, such as Mexico, Honduras, Ecuador, or other states in the US (Wisconsin, Oklahoma, Chicago). Thus, these kids were mostly second-generation, because at least one of their parents was not born in the United States. They were asked to interview each other about their favorite places, were shown a locative story written by the first author and were assigned later on in the workshop to write a story about a place that was meaningful for them or to write about a memory they had aided by their own photographs. This process was repeated during a second opportunity, when the training was offered again by Latinitas within the context of an after-school program at a middle school. The girls ranged in age from 11 to 13, and the group was given five lessons spanning over five weeks. These two occasions provided researchers with a set of qualitative data such as locative narratives and ethnographic field notes about the process of crafting the stories. This data was used to analyze the potential impact on the creation of locative literature by children and adolescents. We found that the process of creating narratives rooted in the concept of place helped the participants to reflect on the location where they live, and on their own locality and identity. One participant, a 14 year-old girl, ended up straying from the original task of writing about a place that was meaningful to her in her locality, and crafted a story about a couch lo-

cated in her grandmother's house in Honduras; the girl portrayed the couch as a place that triggered a sense of belonging to the detriment of the couch at her house in Texas. Although on the map she geotagged her grandmother's house in Honduras, the process made her reflect on her own locality, in what can be analyzed as a case of "spatial dissonance" (Levine, 2014), when locative media has the potential to change one's relationship to a place by introducing distant events or circumstances relevant to immediate local space. These insights can contribute to the dialogue about the field of electronic literature at ELO.

**Cláudia Silva** is a Postdoctoral Research Fellow at M-ITI (Madeira Interactive Technologies Institute). She received a PhD in Digital Media from the New University of Lisbon within the context of the University of Texas at Austin-Portugal international doctoral program (May, 2016). For her doctoral dissertation, she worked with Latino communities in Austin, Texas, during four years, conducting ethnographic work and teaching different age groups on how to create location-based storytelling. In Portugal, she has worked as an Arts Journalist for the national Portuguese newspaper *Público*. Cláudia has also published in the newspaper *Folha de São Paulo*, and in other regional and local Brazilian publications. She received a MA in Journalism from the New University of Lisbon, Portugal (2009), and a BA in Social Communication (Journalism) from the Catholic University of Minas Gerais, Brazil (2005). Her research interests are on digital media, locative media, location-based storytelling and mobile media, underserved and local communities, and new technologies applied into social innovation and journalism.

**Anne Karhio** (National U. Galway, Ireland), "Acts of Opposition: Digital Aesthetics, Electronic Literature and Irish Cultural Institutions"

[Paper] This presentation considers the topic of digital literary aesthetics, literary production, and the dissemination of electronic literature and art from the perspective of Irish cultural institutions and communities. In particular, it focuses on the question of the role of a strong literary culture and tradition in promoting or constraining the emerging of alternative forms of literary expression in new media environments, as emphasis is frequently placed on literature's role in enforcing a sense of local, cultural and national specificity. Claire Lynch has observed that though Gerry Smyth's may be correct in noting how "few countries have 'embraced the IT-sponsored information revolution with as much alacrity as Ireland,'" we must ask a further and more difficult question of whether this has been "equally the case for poets as programmers" (Lynch, *Cyber Ireland*). Indeed, both scholars and authors have repeatedly commented on the relatively conservative nature of Irish literary institutions and audiences, in the case of poetry in particular, as well as the scarcity of avant-garde literary communities. Maria Engberg and Jay David Bolter highlight how "Many creators of digital literature would acknowledge that their work is experimental, and they might implicitly or even explicitly accept the label avant-garde. Because of the indifference or hostility of the literary community, the decision itself to produce a work for digital presentation becomes for some writers an act of opposition to the mainstream" (Engberg and Bolter, "Digital Literature and the Modernist Problem" 2). In other words, acknowledging the role of networks, institutions and cultural frameworks is key to understanding how an experimental, digital literary aesthetic is perceived in any specific context. Against this backdrop, the presentation will examine a selection of works and authors to illustrate the relationship between literary aesthetic, non-literary artistic production, and their sociocultural frameworks. The projects of the digital artist Conor McCarrigle, the electronic poetry of Michael J. Maguire, digital poetry published by the Cork-based New Binary Press, and a selection of audiovisual works disseminated via Vimeo and Youtube, are framed and received in very distinct ways, depending at least as much (if not more) on institutional backgrounds, implied audiences, or presentational settings, than on the formal and stylistic aspects intrinsic to the works themselves, or their creative uses of new technological plat-

forms. The texts and the various networks of cultural production in which they are embedded is, in short, approached through a number of questions: What kinds of projects have been presented as digital/electronic literature, and what is being published and/or displayed as digital art, outside the literary community? What roles do educational institutions, funding agencies, literary organizations, publishers, and various cultural events (e.g. literature festivals) play in the emergence and categorization of new experimental literary forms? What factors restrict their inclusion in scholarly or critical conversations, and push them further into the periphery? Are experimental works and texts more readily accepted in the context of visual arts or the gaming community, for example? And finally, to what extent do transnational communities of electronic literature offer possibilities for fruitful exchanges, as they allow authors to sidestep the question of “Irish” national or cultural context entirely?

**Anne Sofia Karhio** is a holder of the Irish Research Council/Marie Skłodowska-Curie Actions ELEVATE postdoctoral fellowship. Her research project on the relationship between new media technologies, landscape, and Irish poetry is carried out in the University of Bergen, Norway, and the National University of Ireland, Galway. She is a co-editor of *Crisis and Contemporary Poetry* (Palgrave MacMillan, 2011) and the author of *'Slight Return': Paul Muldoon's Poetics of Place* (Peter Lang, 2016).

**D. Fox Harrell** (Massachusetts Institute of Technology, USA), **Pablo Ortiz\***, **Peter Downs\***, **Elizabeth Carre\***, **Annie Wang\***, and **Maya Wagoner\***, “Chimeria:Grayscale’: An Interactive Narrative for Provoking Critical Reflection on Gender Discrimination”

[Paper] Roleplaying has a history of serving diverse aims, including art, entertainment, therapeutic purposes, and political action. This paper presents an interactive narrative called *Grayscale1* that uses role-playing to provoke critical reflection through modeling gender discrimination in the workplace. *Grayscale* provides a naturalistic, streamlined version of an email interface, constituting what Henry Jenkins has termed an “embedded narrative,” since the narration is distributed across elements in the space (e.g. emails, notes, and draft messages). We’ve chosen to model gender discrimination through Chimeria platform, a platform that supports simulation of social category membership in virtual identity systems through: (1) modeling the underlying structure of many social categorization phenomena with a computational engine and (2) enabling players to build their own creative applications about social categorization using the engine as a backbone. Chimeria simulates experiences based upon social group membership using a data-driven approach and may take multiple forms (e.g., a 2D visual novel style game, a fictitious chat narrative set in a social network, or a 3D virtual environment). In our narrative, players take on the role of a newly hired Human Resource Manager at an inhospitable corporation eponymously called *Grayscale*. The player character is afforded some agency through the use of the company’s email system, including the ability to customize its interface. The narrative itself is presented as a sequence of emails, some of which the player can respond to. The narrative’s central theme is that of melancholy produced by mediated communication in the face of gendered workplace microaggressions. The story also explores accompanying social categorizations including “activism”, conformity, feminism, and misogyny. As the player receives both banal and incendiary fictional emails, their character will occasionally be on the receiving end of a microaggression, or made to observe a microaggression experienced by a peer. When afforded the opportunity to respond, the player is able to simultaneously engage with the systematicity of disempowering gendered interactions while exploring their affective and material repercussions. The narrative is driven by other char-

acters' reactions to the protagonist's responses. Choosing the first option results in the protagonist's categorization shifting towards "activism" along a spectrum from "activism" to conformity. One character within the narrative becomes increasingly emboldened and empowered by observing such disruptions to the social order. Most characters, however, become increasingly hostile in response to threats to stability. Over the course of a single playthrough, players will experience several interactions, resulting in one of many narrative conclusions. We use *Chimeria:Grayscale* to demonstrate how the Chimeria engine can be leveraged to create compelling, socially nuanced roleplay experiences. Chimeria's ability to model the specifics and dynamics of identity allow it to portray social interactions with increasing realism. This stands in stark contrast to a large swath of games that do not highly value complex models of identity for non-player characters. We hope that players that take on roles within Chimeria will be better able to assimilate concepts put forward by these narratives.

**D. Fox Harrell** is Professor of Digital Media in the Comparative Media Studies Program and in the Computer Science and Artificial Intelligence Laboratory at MIT. His research focuses on the relationship between imaginative cognition and computation. He founded and directs the MIT Imagination, Computation, and Expression Laboratory (ICE Lab) to develop new forms of computational narrative, gaming, social media, and computer-based art. He is the author of the book *Phantasmal Media: An Approach to Imagination, Computation, and Expression* (MIT Press, 2013). In 2010, Professor Harrell received NSF CAREER Award and, in 2014-2015, he was awarded a Fellowship at the Center for Advanced Study in the Behavioral Sciences (CASBS) at Stanford University and was recipient of the Lenore Annenberg and Wallis Annenberg Fellowship in Communication.

16:00 - 17:45 Session 18 #Papers @A2

### **Close Reading the Digital Text 1**

Chair: **Domingo Sánchez-Mesa Martínez**

- **Davin Heckman** (Winona State U., USA), “‘your visit will leave a permanent mark’: Media Ecology, Media Economy, and Anthropocene Poetics in Eugenio Tisselli”
- **Robert Glick** (Rochester Institute of Technology, USA), “J.R. Carpenter’s Etheric Ocean, Depth Submersion/Subversion, and the Trans-Application Model”
- **Sandra Guerreiro Dias** (U. Coimbra, Portugal), “The ‘Big-Bang’ History: Performance Art and Electronic Literature – A Case Study”
- **Jianni Tien** (City U., Hong Kong), “Cyborg Poetries: A Procedural Analysis of Poetics of Reading”

**Davin Heckman** (Winona State U., USA), “your visit will leave a permanent mark’: Media Ecology, Media Economy, and Anthropocene Poetics in Eugenio Tisselli”

[Paper] Eugenio Tisselli’s 2005 “degenerative” is a work rendered inaccessible through interaction, a Schroedinger’s Cat interface that is systematically deleted with every visit. Today, a visitor to “degenerative” will only see its ghost, an empty space where a message once existed. The entropic decay is preserved in an archive, where readers can view degeneration of form and content as a series of freeze frames taken over its lifetime. At any given moment, the text is witnessed as a triangle of interactions: The author establishes a set of rules. The reader seeks the work. But it is in the encounter between two machines, the apparatus of the reader and the apparatus of the writer, that the work is constructed (or in this case, deconstructed). Here, the reader does not control, but nevertheless is implicated in the singularity of the work as a series of events that belong, if they exist at all, in memory. Even the archival version must block its function in order to reproduce moments of life in the work. The surface level of the work, then, documents the fall of human language. Yet, underneath (and remaining hidden, still), is the code by which the work itself is degenerated. The mechanisms by which Tisselli enables his readers to kill his text is ironically the same mechanism which renders it beyond reach of readers: “the effect of code that lies within.” Tisselli’s human-readable text exists only as something that once was, presumably before even the first reader initiated its collapse. But more importantly, Tisselli’s machine-readable text exists, also, in this case, perpetually unaltered, an algorithmic code that exists somewhere in its ideal state of functional perfection, beyond the eyes of his readers. We cannot find the code. We can only perceive its consequences. As encoder/conduits/decoders, the broken “readers” of the 21st Century, our literacy only extends to the throbbing of the algorithmic drums that beat provide pattern, drive, and pacing for cultural life. Like readers of “degenerative,” we can feel the process by which culture mutates, slides from carefully considered words towards the end at which the machine no longer has anything to say to us. Elaborating further on this process, Tisselli follows with a sequel, “regenerative.” Like its predecessor, “regenerative” is corrupted by each visit to the page. But this one destroys its past self through addition, incorporating traces of the reader’s web-browsing history into each instance of the page. Rather than simply reversing the dynamic



of “degeneration,” Tisselli directs our attention to the process by which creation and destruction are integrally linked in digital space. The result is a mutated text, an artifact of fractured interface. In our day to day activities - broken links, 404, the page cannot be found - mark gaps in the transmission. More practically, they prompt the workarounds that are commonplace for those foraging for information. One might check the URL, search for the file, or simply move on towards the next best thing. Such is the prosthetic reach of the digital ready-at-hand of the shallow web. But with “regenerative,” there is nothing to work around. Here, the medium is the message. And the message is to make the operations of the code apparent, unavoidably obtrusive. In a world of user-friendliness, Tisselli offers us a hopeful monstrosity - alien, even as it reveals. Deeper than the individual work, the poetic gestures can be taken in aggregate as soundings of the information in the age of networks. A habit in this field is to think in terms of “media ecology.” This naturalism in media studies is, perhaps, aided by the cyberlibertarian fascination with “emergence” and “spontaneous order” as dynamic tendencies made possible in the a is to think of the networked computer. The roots of this word, ecology, are oikos and logos. Oikos is “the house,” which can slip between the household (family), the home (environment), and property (capital). Logos slips between reason, study, and law, with the unifying feature being the desire find consonance between what is, what is knowable, and, thus, that order to which one must necessarily conform. The word ecology conveys rational study of any system of habitation, and within the natural sciences, it retains shades of its innocence. As a creature within an ecology, the hopeful monster is a mutation, a theoretically welcome aberration that can survive systemic upheavals and establish a new equilibrium that serves the health of the system. Within such a system, the modest innovations of style and design within digital discourse exist to keep it interesting, to drive attention, and ultimately to enhance and preserve role as a market. In other words, art is largely a technical practice which serves as instrumental purpose. Yet, once the study of human socio-cultural practices transforms from the political to the biopolitical, it extends its dominion over the natural sciences. This is the realization of the Anthropocene. Thus, deprived of a natural world of which “human nature” is a part, Media Ecology fails to describe post-digital eco-systemic approaches. There is no transcendental law of the world to which one appeals. Instead, we refer to the declarative law of “nomos.” Nomos

identifies the juridical power of code and structure without recourse to the metaphysical status of logos (and the understanding of ecology and natural). Hence, “economy” is the appropriate term for the programmed oikos. And against media economy, the question of poetics is reframed.

**Davin Heckman** is the author of *A Small World: Smart Houses and the Dream of the Perfect Day* (Duke UP, 2008). He is Supervising Editor of the Electronic Literature Directory (<http://directory.eliterature.org>), Managing Editor of electronic book review and Professor of Mass Communication at Winona State University. During the 2011-2012 academic year, Davin was a Fulbright Scholar in Digital Culture at the University of Bergen.

**Robert Glick** (Rochester Institute of Technology, USA), "J.R. Carpenter's *Etheric Ocean*, Depth Submersion/Subversion, and the Trans-Application Model"

[Paper] J. R. Carpenter's *Etheric Ocean* (2014), described as "an underwater web art audio writing noise site," offers an unusual horizontal interface, forcing the user into a disorienting side-to-side navigation. Within a visual representation of the above-and-beneath surfaces of air and water, the user is positioned as a kind of underwater explorer who must decide, via an array of interactive options, how "deeply" to enter the work. *Etheric Ocean* complicates our literal, metaphorical, and medial understanding of depth. Notions of depth span the revelation of unknown ocean depths, the "depth" of code, which peeks through the surface of the screen, and the depth of the flat screen itself. These notions, however, are quickly complicated. By collapsing the flatness (of the screen) and depth (of the page, of the water), *Etheric Ocean* further offers potential alternatives to the binary between print and code set forth in N. Katherine Hayles' "Print is Flat, Code is Deep" (2004). A close reading of *Etheric Ocean* instead sounds out different models for refiguring the dichotomy of print to code, flatness to depth. Breaking the boundaries of air and water, objects interpenetrate, show up where they don't belong. A flying jellyfish drone, "uncannily airborne," finds itself in the water. Users create remixes of sounds they can't understand. Arrays of nautical text replace themselves, algorithmically. The dimensions of depth are at once pierced by flatness and, as aperture, opened. As code rises up from the depths of machine language and electronic capacitors, other foreign bodies also muddy the deep waters, further skewing the sole provenance as code as deep. "Islands are Heard," notes Carpenter notes in her introduction to the piece. A sounding reveals surfaces, distances, the visibility and proximal relation of unknown objects. This synaesthetic model, in which the aural reveals the visual, further suggests using one sense to pierce another. In parallel, when *Etheric Ocean* displays Twitter hashtags that appear on a related Twitter feed, computer applications themselves activate almost synaesthetically, opening up new avenues of inquiry that dissolve print/code boundaries. With the interpenetration of aesthetic, interactive, political, and eco-critical components, *Etheric Ocean* suggests the urgency of looking at works that, using the same flat screen, move between computer applications. What implications does toggling between web page into live-time tweets suggest? What

can trans-application pieces accomplish, and what burdens and pleasures do they place on us?

**Robert Glick** is Coeditor of *Versal* and Assistant Professor of English at the Rochester Institute of Technology, where he teaches creative writing and digital literature. His work has appeared in *The Normal School*, *Denver Quarterly*, *Black Warrior Review*, and *The Gettysburg Review*.

**Sandra Guerreiro Dias** (U. Coimbra, Portugal), "The 'Big-Bang' History: Performance Art and Electronic Literature – A Case Study"

[Paper] Since Futurism's incorporation of machines and films into performances, performance aesthetics and critical methodology have always been engaged with the historical and epistemological challenges of electronic culture. Sharing an interdisciplinary ontology based on a performative epistemology of language, performance art and electronic literature both call for analyzing the relationships between language, a radical concept of network, transversality, and semiotic codification. Fundamentally, they raise pivotal issues on biological and technological body concerning its performative and social practices. The intercultural/interdisciplinary experimentation from the 80's onwards in Portugal provided a wealth of forms and strategies for performers, poets and artists, in general, to explore new methods of performance and language research, aiming to extend and enhance them by exploring the full range of mediated forms, such as computer technology, slide projection, video, copy machine, film, electronic music, television, among others. Gabriel Rui Silva is a Portuguese pioneering multimedia poet on this field and still relatively unknown. After outlining the close relationship between Portuguese performance art and electronic literature, I am to approach, particularly, in this paper, the electronic performance and artwork of Silva called "Big-Bang, Poesia!" This urban intervention took place in Almada in 1992 and it was about a few urban electronic panels scattered around the city, the "electronic trees," as the poet himself states (Silva, 1993). Suddenly, these panels started displaying programmed poetry in the end of an autumn evening, disrupting urban everyday life. Engaging audience to become both spectator and maker of the radical and potential meaning of such a particular 'mise en scène', this performance allowed the blend of pushy intervention and signifiers to work on the audience on a number of levels. Silva addresses the intermedial, socially-engaged and codified nature of language and postmodern culture, enabling a critical approach to its ontology and effects. Encouraging an immediate and local response by forms of gathering audience around the panels, the "Big-Bang, Poesia!" artwork also evokes an immersive and massive oriented connectivity, already attuned to the ways in which new technologies shift the patterns and methods of presence, space and time. This is an atemporal artwork, already driven by an emancipatory

impetus on the so-called commodification of media art, drawing attention to the fluid and interactive nature of space, time, language and code. As processes of intersemiotic investigation towards “total poetry” (Spatola, 2008) and “total theatre” (Antonin Artaud), these intermedial performances have remained, until recently, outside Portuguese contemporary art history (both on literature and visual arts fields). Such a marginal condition is both related to their intermedial status and evanescent ontology (Phelan, 1993). Performance art starts and ends on a fluid intersection of space, time, language, materiality and body. These ephemeral experimentations and evanescent performances have been however extensively documented by their creators (mainly but not only). Concerning their remediated condition (Bolter & Grusin, 2000), I am to approach the remaining documents of “Big-Bang, Poesia!” and its radical epistemology of language as a “(syn)aesthetic work” (Machon, 2009), enlightening the not so well documented, but crucial and historical, dialogue between performance art and electronic literature. Concepts of “performative materiality” (Drucker, 2013; Portela, 2013) and intermedial archive, concerning this specific case study, will also thus be briefly discussed.

**Sandra Guerreiro Dias** is PhD in Language and Social Practices (School of Arts and Humanities/Center for Social Studies, University of Coimbra). She is Assistant Professor (Polytechnic Institute of Beja) and Researcher in the Center of Portuguese Literature (CLP). She is specialist on performance art, experimental literature and the Portuguese eighties. Her current research areas are: performativity, intermediality, performance and the archive, experimental literature and contemporary Portuguese literature and history. She is also a poet and performer.

**Jianni Tien** (City U., Hong Kong), “Cyborg Poetics: A Procedural Analysis of Poetics of Reading”

[Paper] In response to the new forms of digital media arising in the contemporary age, there are multiple new methods being explored to undertake critical research. In the case of electronic literature, these contemporary methods investigate how analysis of texts can go beyond what happens at the level of the screen. Computational processes are now a part of literature in the digital age and critical writing in the field of electronic literature is attempting to acknowledge the computational – the “electronic,” in electronic literature. When analyzing works of digital media, theorists have identified the importance of materiality and “medium-specific” analysis that accounts for the computational alongside the literary (Hayles 2012, Bogost 2006). As part of this materialist approach, recent scholarship has drawn attention to changing perceptions of the role of the human reader in analysis of digital literature. Specifically, how non-anthropocentric approach to works of digital literature could be achieved by understanding that the human reader is simply one part of a larger assemblage, or “media ecology” that makes up a work of digital literature (Latour 2005, Raley 2011). Conceiving of digital literature as a network in which the human readers plays only one small role allows the computational and more traditional elements their own agency, including approaches that consider code, platform and prose as distinct parts of digital literature that deserve consideration in their own right. Without exploring how the nonhuman elements of digital literature could be approached and understood from a non-programming background, there is little possibility of creating new research methods within the humanities that adequately critique the medium. This paper investigates how digital literature can be approached and analysed in a way that recognizes its computational and literary elements as integral to appreciation and understanding of the work. This paper outlines what I describe as “procedural analysis” of electronic literature to ask the question, “How can a new language of analysis be applied to digital literature that moves away from anthropocentric interpretation and recognizes the computational and literary values of digital literature without intimate coding knowledge?” Taking John Cayley and Daniel C. Howe’s *Poetics of Reading* as a case study, and Ian Bogost’s conception of ‘unit operations’ as a method, this procedural analysis identifies *Poetics of Reading*

as relying on a literary variety of autopoiesis for poetic and political effect. *Poetics of Reading* is then seen to ask questions about reading, texts, and the materiality of reading itself. Procedural analysis of electronic literature leads to a clearer understanding of the aims and scope of electronic literature works and can account for the specificity of the electronic in electronic literature.

**Jianni Tien** is a PhD candidate in the School of Creative Media at City University of Hong Kong. She is interested in Electronic Literature, New Media Art and New Materialism. Jianni's research explores the relationship between generative, agentic matter and changing ontologies in a Postdigital world. More specifically, her research is interested in the political implications of these changing ontologies and the ways this can be explored through experimental analyses of generative new media artworks. Jianni has studied at Goldsmiths College, University of London and the Royal Melbourne Institute of Technology. She holds a BA in English Literature and a BA in Media and Communications (Honours). Jianni perceives the experimental integration of both theory and practice in the field of new media art as an important development. Whilst Jianni is situated within a theoretical practice, she is currently developing skills to assist her in the creation of her own new media art.



16:00 - 17:45 Session 19 #Papers @Salão Nobre

## **Mapping, Developing, Teaching: From Research Laboratory to the Classroom**

Chair: **Laura Borràs**

- **Laura Sánchez Gómez** (Complutense U. Madrid, Spain), "Mapping Spanish E-lit: Networks, Readings and Communities"
- **Mark Sample** (Davidson College, USA), "Massive E-Lit: Teaching Digital Literature to Thousands"
- **Damon Loren Baker** (York U., Canada), "Web Native Technologies for Electronic Literature: York University AR Lab Technical Report 17-07"
- **Ryan House** (Washington State U., USA), "A Game by Any Other Name: An Examination of Film and Game Design Theory in Virginia"

**Laura Sánchez Gómez** (Complutense U. Madrid, Spain), "Mapping Spanish E-lit: Networks, Readings and Communities"

[Paper] This intervention will focus on the circulation of digital literature in the Spanish-speaking context, from a distant reading perspective, analyzing digital literature as information, and its pieces as global artifacts in circulation. The aim is to discover how local processes co-exist and dialogue in a global network that is changing the way that texts are distributed and accessed, and it is modifying the very essence of texts themselves. We would like to measure digital literary circulation (where are works coming from and where are they going), because this will tell us, not something about the text itself or its author (its "morphology of origins"), but rather about the map and the context of its "syntax of circulation," with a special focus on the relation between the periphery and the center, tracing a map of the field. Perhaps motivated by this "cartographical turn," I propose to analyse the circulation and distribution of digital literature in Spanish on the Internet, in an effort to discover whether these works have a truly global reach, and whether their circulation and reading are creating global communities of digital readers. I am interested in whether e-lit in Spanish can be "understandable" at a global level due to the fact that its works have, in theory, an "unlimited" reach in terms of distribution and reception. Digital literature deals with the globalizing agents of the technological medium itself and of its system of circulation, as well as its technical, linguistic and cultural possibilities. We cannot forget that digital inequality is real, and that it has effects both at the level of production and at the level of reception. We will address if the Spanish language creates a homogeneous community of readers and if Spanish is a good unifying agent for the readers of digital literature. Around what affections and sensibilities have virtual communities of digital literature readers grown up, around what themes, genres, or specific digital creations? Are digital libraries or repositories responsible for creating culturally active reading communities? Are Spanish virtual communities of readers numerous and heterogeneous or, on the contrary, are they concentrated in large uniform groupings? We will explore in what way the virtual space of Spanish e-lit circulation affect the physical and ubiquitous space with which it overlaps, the "real" territory. As well as if they are intertwined and how they affect each other. To be more precise, should we analyse this map in isolation or is it better to link

it to the territory? We will approach the theoretical implications that are entailed in tying the discourse back to the territory - “mapping” the virtual, a constellation of digital practices and the system that contains them with its agents, its communities and its relationships - instead of discussing the virtual in a self-contained manner. This research is based on a transdisciplinary interpretative method, using Castells, Estrella de Diego, Martín Barbero, Friedman, David de Ugarte, Manovich, and Guash’s theories regarding networked global societies, and Moretti, Juvan, Goicoechea, and Llamas’ theories regarding world literature and digital literature, among others. This theoretical framework is applied to the interpretation of Spanish e-lit circulation, with its networks and communities (Hermeneia, Ciberia, Lite-Lat, Centro de Cultura Digital, Ludión, blogs and webs).

**Laura Sánchez Gómez** is a cultural manager and PhD candidate in Literary Studies at Complutense University of Madrid with her thesis: *Creación literaria electrónica: planteamientos estéticos de la conectividad*. She is member of LEETHI (European and Spanish Literatures from Texts to Hypermedia), an interdisciplinary Research Group located at UCM, and co-founder of Ciberia Project (<http://www.ciberiaproject.com/>), a platform for a community interested and/or specialized in new digital and creative forms of publishing literary content. Her research interests concerns mainly the relationship between digital literature and digital arts. She also published articles in the edited collections *#WomenTechLit* [Forthcoming]; and *Literary and Cultural Circulation* [Forthcoming].

**Mark Sample** (Davidson College, USA), “Massive E-Lit: Teaching Digital Literature to Thousands”

[Paper] In the fall of 2015 I offered a six-week MOOC (massive open online course) devoted to electronic literature. Over 3,500 students enrolled in this free not-for-credit course, hailing from 135 different countries. Students ranged from the curious to the accomplished, including some well-known figures in the electronic literature community. Built on the edX platform, the class incorporated short videos, exploratory readings, interactive assignments, and discussion forums. Eighteen undergraduate students at my own small liberal arts college served as forum moderators for the MOOC. The class covered the history of creative computing, approaches to interpreting digital literature and art, and the complications that writers, artists, and readers face in new media environments. Additionally, students were encouraged to remix existing works of electronic literature and to create their own modest pieces of e-lit. In this presentation I discuss some of the challenges of asynchronously teaching digital born literature in a digital environment. These lessons learned include something as simple as the organization of the course. Many electronic literature courses follow one of two structural models: they are either chronological (and subtly teleological), showing how early “primitive” works of digital literature eventually gave way to more complex contemporary works; or they are platform-based courses, which tend to stress technological affordances at the expense of other aesthetic values. This course eschewed chronology and platform, instead stressing broad literary themes such as the uncanny, the sublime, or dysfunction. Another lesson learned concerns pedagogical innovation: how to productively engage students in assignments that are creative, effective, and compelling enough that they’ll complete them on their own, without the usual pressure students feel in face-to-face classes (i.e. grades or a sense of accountability to a professor they know). These goals led me to develop several engaging exercises to teach principles of analysis and interpretation of e-lit that I’ll use again, even when not teaching an online course. I will share several of these assignments during this presentation. All told, this massive course (admittedly massive only in a relative sense) was a valuable experience that will shape how I teach electronic literature in the future, regardless of the venue or

audience. I hope this presentations lets other teachers (and creators) of electronic literature also learn from my experience.

**Mark Sample** is an Associate Professor of Digital Studies at Davidson College, a liberal arts college just north of Charlotte, North Carolina. Mark's teaching and research focuses on algorithmic culture, new media, and videogames. His examination of the representation of torture in videogames appeared in *Game Studies*, and he has a chapter called "Code" in the forthcoming *Debugging Game History* (MIT Press, 2016). Mark's critique of the digital humanities' approach to contemporary literature is a chapter in *Debates in the Digital Humanities* (University of Minnesota Press, 2012). Mark also co-authored *10 PRINT CHR\$(205.5+RND(1));:GOTO 10*, a collaborative book about creative computing and the Commodore 64 (MIT Press, 2012). Mark's creative work has appeared in *The Electronic Literature Collection, Volume 3*, as well as several exhibitions, including "Electronic Literature: A Matter of Bits" at the Stedman Gallery of Rutgers University-Camden.

**Damon Loren Baker** (York U., Canada), “Web Native Technologies for Electronic Literature: York University AR Lab Technical Report 17-07”

[Paper] The open web has seen massive innovation in tools for creating not just pages but full on applications that leverage new standards for harnessing the resources of desktop computers but mobile devices in endless forms most beautiful. JavaScript having been hastily standardized after being even more hastily written stagnated for several years. Now all major browsers are cooperating to various degrees to implement, improve and expand its features through variations under domestication while previously unimagined devices such as commodity VR/AR headsets, brain computer interfaces and various physical computing sensors have created parts developed in an unusual manner. This embarrassment of riches leads to what is often referred to as “JavaScript Fatigue” too many frameworks, transpilers, task runners, packaging systems, strange acronyms (webGL, webVR, etc) which may be unfamiliar with electronic literature authors. In this paper I will document my own journey through this maze of options, providing a workable stack of components and documentation of why I chose one option over another so others can forge their own paths to match their own idiosyncratic and heterodox working methods.

**Damon Loren Baker** (USA) is a programmer, researcher, writer, and maker of things both real and virtual. He has previously been the Emerging Media Technologies program director at City University of New York, Associate Curator of Art, Design, and Technology at the Krannert Art Museum at University of Illinois at Urbana-Champaign, and a researcher in numerous Virtual and Augmented reality labs. He is currently the Senior Researcher in Residence at the Augmented Reality Lab at York University.

**Ryan House** (Washington State U., USA), "A Game by Any Other Name: An Examination of Film and Game Design Theory in *Virginia*"

[Paper] For the past several years, the medium of digital games has been experiencing an expansion of definition. Many game designers are moving past the traditional expectations of what games are thought to be, especially in terms of telling stories. Narrative games are becoming increasingly prevalent in the games market, and some even find high-profile, mainstream success. Campo Santo's *Firewatch*, for instance, sold half a million copies within its first month. But for every *Firewatch*, there are dozens of narrative games dismissed out of hand as "walking simulators," a derisive term that points to the absence of the traditional markers of the medium, such as fail states, complex mechanics, or action sequences. This criticism ignores the fundamental similarities between narrative and other games and undermines the innovation that these games bring to the medium. To explore this notion, this paper will focus on Variable State's 2016 game *Virginia*, a game that may have as much in common with film as it does traditional video games. Inspired by the likes of *Twin Peaks*, *The X Files*, and *Silence of the Lambs*, *Virginia* tells the story of two FBI agents investigating a missing person case in the rural setting of the titular state. One of the things that makes *Virginia* stand out is a complete lack of dialogue, either spoken or textual. Instead, interactions within the game are abstracted; players are asked to intuit character motivations through body language and other nonverbal cues. Also like in film, the musical score contributes to swells of emotion and provides pacing within scenes. Although *Virginia* seems to have little in common with other, established genres of videogames, its production involves many of the same practices. *Virginia* employs many methods of game design to create a narrative experience for players. For instance, a challenge in creating a cinematic game experience is ensuring that players look where they need to in order to gain important plot information. *Virginia* makes use of techniques of level design, such as lighting, contrasting colors, and sound effects, to direct players' attention to pertinent information. Players are guided, but not forced to pay attention. Narrative information is woven into the game's spaces as well, exemplifying Henry Jenkin's theory of narrative architecture. Through evoked, enacted, and embedded narratives, the players begin to construct the game's

plot by virtue of moving through its spaces. In this action is where the ludic activity lies; players are responsible for putting all of the pieces of the narrative together and may well miss vital details. This paper will argue that petty distinctions between games and “not-games” are detrimental to innovation within the medium of digital games. Instead of deriding a work for being unlike others, we should celebrate the myriad experiences that can be created through the techniques of game design and welcome innovative methods for telling stories.

**Ryan House** is an instructor of English at Washington State University Vancouver, where he teaches academic writing through investigations of popular culture. His research interests lie in the narrative qualities of video games, particularly in uncovering the affordances unique to that medium. His article “The Author Interface: Rethinking Authorship through Ludoliterary Analysis of *The Stanley Parable* and *The Beginner’s Guide*” is due for publication this December in the journal *Paradoxa*. Ryan also serves as a research assistant in Dr. Dene Grigar’s Electronic Literature Lab, where he works to collect, preserve, and facilitate access to works of early E-Literature, and as the office manager for the ELO’s Vancouver, Washington office.



16:00 - 16:45 Session 20 #Panel #Roundtable @Auditório

### **E-Lit &/as Memory**

Chair: **James Brown**

- **Alexandra Saum-Pascual** (U. California Berkeley, USA), "Memory Traces: Printed E-Lit as a Site for Remembrance"
- **Jessica Pressman** (San Diego State U., USA), "Remembering Books in Electronic Literature: *Ice-Bound Compendium* as Archive and Aesthetics of Bookishness"
- **Germán Sierra** (U. Santiago de Compostela, Spain), "Digital Art as (Net) Working Memory"
- **Lendl Barcelos** (Kingston U., UK), "CMPRSSNST CNTRFCTS; or, Listening Away from Algorithmic Artifacts"

[Panel] Electronic literature and art have always been about memory, mediation, and the relationship between them. Born-digital art and literature have their own, ever-changing technically but always urgent, promise of obsolescence that renders archiving a technical difficulty and memory a thematic and even poetic opportunity. This panel examines the intersection of memory and digital in born-digital art and literature. Understanding that digital art is never fixed, but always a performance - a memory rather than a mnemonic representation - Germán Sierra's talk explores how digital objects always depend on the network's preexistence and activation. This presents us with a new framework to understand digital memory that goes beyond our traditional cybernetic explanations. From there, we look into the specific shape memory takes in born digital literature and how it relates to other media. Jessica Pressman explores how the digital *Ice-bound Compendium* engages in a contemporary aesthetic that fetishizes bookishness, serving as memorial and archive of book-bound literature. Still in the realm of literature, Alex Saum looks at a couple of examples of printed e-lit (conceived digitally but meant to be bounded to the book) to explore how digital traces in the book page can be read not just as media traces, but also as the trace of a history that cuts through the medium of inscription. Individual memory and the collective one we call history emerge through these talks of digital literature challenging established assumptions in memory studies. Finally, Lendl Barcelos expands our memory search into digital sound and its recovery after media obsolescence, proposing a gesture towards ways of listening that consider the ubiquity of digital audio in relation to alternative modes of navigating and remembering through algorithmic currents of sound technology.

**Alexandra Saum-Pascual** (U. California Berkeley, USA), "Memory Traces: Printed E-Lit as a Site for Remembrance"

[Panel] Although ELO's definition of electronic literature doesn't specify its means of delivery and distribution, e-lit has generally been understood as literary works created by digital means and meant to be consumed similarly, via computers or other electronic devices, leaving those examples created by computers but bound to the paper page somewhat unexplored. This talk aims to look at a few examples of printed electronic literature from Spain, where the use of the codex book as inscription mechanism emphasizes a previous state of digital composition. Taking full advantage of the computer and the web's contexts and capabilities, printed works such as Robert Juan Cantavella's *Otro* and Jorge Carrión's *Crónica de Viaje* stress the existing tension between both mechanisms of production and literary instantiation. These two works, although printed, show complex graphic design and structural strategies that could not have been carried out without word and image processing software. By leaving in their printed pages the trace of this digital process of composition, they stress several irreconcilable differences between the multilayered and performative nature of any digital object, and the flatness and stasis of print, exposing the transformation their digital bodies had to endure before becoming print. In addition to this, I want to propose that their engagement with technology and the remaining digital traces that are present in their print pages are manifestations of a deeper historical mark, a trace that engages history and the possibility of talking about a past that permeates through our present inscription mechanisms - i.e. digital texts - exploiting their illusory appearance of ephemerality. The poetic qualities of the printed digital text are suggested to work as a potential palimpsest, a fungible writing surface for a very material way of writing. Thus, these traces are to be read not just as media traces, but also as the trace of a history that cuts through the medium of inscription. The relation between the concepts of history and memory and how to deal with them in our cultural products has been a universal concern since the memory boom related to works around the Holocaust. In the Spanish case, the debate engages the period of its Civil War (1936-39) and the Transition to democracy (1975-on). Although this talk won't focus on well-known issues or discourses on the recuperation of the Spanish historical memory exclusively, I would like to present a

new type of lens - a digital one - with its theoretical and technical affordances to illuminate certain aspects of this unsolved problematic. I venture that, perhaps, these digital traces and superficial electronic markup can be read as scars on the bookish surface of an unsolved history. Further, I propose that we read new digital techniques for writing as unveiling a literary ruin, and we think of them as building upon the decomposition of the novelistic form and its legendary ways of telling and recording memory and history.

**Alexandra Saum-Pascual** is Assistant Professor of Spanish at the University of California, Berkeley, where she teaches Contemporary Spanish Literature and Culture (20th and 21st Centuries) and Electronic Literature (Digital Humanities). She is also part of the Executive Committee of the Berkeley Center for New Media. Prof. Saum-Pascual received her Ph.D. in Hispanic Studies at the University of California, Riverside, previously completing a Masters of Spanish and Foreign Language Pedagogy at the University of Delaware. Her academic work has been published in Spain, Mexico and the United States. Her digital artwork has been exhibited in galleries and art festivals in the United States and abroad, and she has also curated digital art and literature exhibitions. She is currently completing a manuscript on electronic literature in Spain, *Postweb! Crear con la máquina*.

**Jessica Pressman** (San Diego State U., USA), "Remembering Books in Electronic Literature: *Ice-Bound Compendium* as Archive and Aesthetics of Bookishness"

[Panel] Aaron Reed and Jacob Garbe's *Ice-bound Compendium* (2016) is an augmented reality work of interactive fiction, a book-based game that contains an exploratory travel narrative about books. The work is wholly dependent - aesthetically, formally, and materially - upon the artifactuality of print and the aesthetics of books. I read *Icebound Compendium* through the frame of what I'm calling "bookishness," a contemporary aesthetic that fetishizes the book and archives the codex medium through literary acts of aestheticizing bookness that are enabled by digital technologies. This cutting-edge work adapts cornerstone aspects from the earliest novels: the trope of the found manuscript, the first-person travel narrative, a meta-reflection on writer-as-author, and the book as archive. The use of these traditional novelistic techniques in this bookish but deeply computational and augmented interactive game prompts consideration about what purpose bookishness serves in this work of electronic literature and in born-digital literature more generally. I argue that *Ice-bound Compendium* is digital bookishness that serves as a memorial to and archive of book-bound literature in a post-book age.

**Jessica Pressman** is Assistant Professor of English and Comparative Literature at San Diego State University, where she also directs SDSU's Digital Humanities Initiative ([dh.sdsu.edu](http://dh.sdsu.edu)). She is the author of *Digital Modernism: Making It New in New Media* (Oxford UP, 2014), co-author, with Mark C. Marino and Jeremy Douglass, of *Reading Project: A Collaborative Analysis of William Poundstone's Project for Tachistoscope [Bottomless Pit]* (University of Iowa Press, 2015), which won the 2016 Electronic Literature Organization's N. Katherine Hayles Award for Literary Criticism, and co-editor, with N. Katherine Hayles, of *Comparative Textual Media: Transforming the Humanities in the Postprint Era* (University of Minnesota Press, 2013). She is a recipient of awards from the National Endowment for the Humanities (NEH) and from the American Council of Learned Societies (ACLS). Her full CV can be found at [www.jessicapressman.com](http://www.jessicapressman.com)

**Germán Sierra** (U. Santiago de Compostela, Spain), "Digital Art as (Net)Working Memory"

[Panel] Digital artworks are not objects, but performances. In this sense, a digital artwork could not be properly understood as a mnemonic representation but as memory itself. A digital artwork would then be a particular "dynamical state" in a system involving a complex relation among human and non-human elements. As Alexander Galloway puts it, "instead of a return to hermeneutics or a return to phenomenology, there is a third mode that combines and annihilates the other two [...] Instead of a problem or a poem, today we must confront a system." Digital art allows the performance of databased instructions, opening "networked narrative timespaces" which are neither single not stable, but redundant, chaotic, vibratory and metastable. Although the use of performative instructions in art is not new (many avanguardist practices such as Oulipo, combinatory writing, and conceptualism have been using this method long before art became "properly" digital), networked narrative timespaces present some specific features, such as the automatic spatio-temporal "self-synchronization" of a discrete and variable number of network elements by means of a particular performance. While for conceptualists like Ulises Carrión or Sol LeWitt, instructions were the artwork itself, in digital art, instructions (code, for instance) cannot be separated from performance. Accordingly, digital art functions as "working memory," depending as much on the network's preexistence as on its timely activation. By performing itself, digital art disrupts the network, thus changing the same possibility of its own preservation as "memory." Like human memory, digital art cannot be kept unchanged for a long time. It requires a certain level of "internal plasticity" for reconsolidation, an intrinsic capacity to evolve as the system evolves. Reconsolidation, as Janice Lee writes, "suggests that when you use a memory, the one you had originally is no longer valid or maybe no longer accessible. If you take it to the extreme, your memory is only as good as your last memory..." Dan and Nandita Mellamphy recently explained that "to date, we have tended to view networks and our current network-centric condition in almost exclusively Apollonian terms, that is, in terms of networks of discrete elements, informational protocols, and platforms. From the Apollonian perspective, the Dionysian is a chiasmic turbulence that the computationally-centric [viz. Apollonian] concept of network[s] tries to keep at

bay.' The result is that "so far, there is no digital Dionysus.' - hence a fundamental aspect of network-centricity remains almost entirely occluded (i.e., unthought)." We shouldn't think of postdigital media as a material substrate for keeping memories unchanged to be retrieved later but, however, as an ongoing and undetermined reconsolidation process in which, as humans and machines co-evolve, we will have to let the system forget if we want the system to remember.

**Germán Sierra** is a neuroscientist and fiction writer from Spain. He has published five novels—*El Espacio Aparentemente Perdido*, *La Felicidad no da el Dinero*, *Efectos Secundarios*, *Intente usar otras palabras*, and *Standards*—and a book of short stories, *Alto Voltaje*. His essays and stories have appeared in *Guernica*, *Numéro Cinq*, *Asymptote*, *The Quarterly Conversation*, *Queen Mob's Teahouse*, *The Casper Review*, *The Scofield*, and in more than twenty collective books.

**Lendl Barcelos** (Kingston U., UK), "CMPRSSNST CNTRFCTS; or, Listening Away from Algorithmic Artifacts"

[Panel] "Does the shadow inscribe (memory), leaving scars, or does it erase (forgetting), purging traces?" (Jason Bahbak Mohaghegh, *New Literature & Philosophy of the Middle East*). Bit rot announces the potential inaccessibility of digital material by posing the question: what if particular file formats can no longer be opened? Remaining stubbornly closed, obsolesced legacies lose their software support and become evaporated indexes. Yet, well before the thresholds of digital oblivion are reached and unbodied software has been left to rot, infra\_perceptible aspects of file formats can be press(ur)ed into sensible artifacts. There are many ways to ()read with, through, and against digital literature. Restricting the domain to the sonic, I propose to think-with work that ()reads with, through, and against audio file formats. ()reading is a CMPRSSNST tactic conflating the "wreading experiments" of poet Charles Bernstein - practices that are equally writing & reading, writing as reading, reading as writing - with the concept of "()"hole-complex" developed in the work of philosopher Reza Negarestani. In this context, Ryan Maguire's *The Ghost* in the mp3 - consisting solely in making audible the "encoding detritus" resulting from the lossy compression of the mp3 format - becomes a work that can serve as a case study of ()reading. By writing a file that superimposes a lossless file and its phase-inverted lossy version, only the "audible artifacts" of the mp3 format itself remain to be heard. Drifting from this to an episode in audio restoration (how is it possible, through machine learning, to retrieve sonic information from damaged audio files?) to the algorithmically generated genre playlists of everynoise.com, we lead into the contrefactual encodings of artist Marc Couroux that prompt xenaudial streams proliferating in what-if's. Couroux's oeuvre - both written and audio(visual) - smuggles in metastable narratives overworking memory and questioning what will have been heard. Did I hear this already? Putting these sonic traces into communion, I propose to gesture towards ways of listening that consider the ubiquity of digital audio (what is available to hear) in relation to alternative modes of navigating through algorithmic currents of sound technology.



**Lendl Barcelos** tends to be what hen pretends to be. Based in Brussels, hen currently is a, kataphysician of abstract dynamics, unsound détourniste & anadumbratable sound poet. Lendl is a PhD candidate in sonic abstraction at Kingston University & has had work appear internationally via The Wire, The Passive Collective, TATE Britain, OR Gallery (Berlin), V4ult, Performing Arts Forum, /\inibar, MIT Press & Re:Press. Hen is part of Asounder & the collaborative artist 0[rphan]D[rift>].



17:00 - 17:45 Session 20 #Panel #Roundtable @Auditório

**Exposé!! The Global Practice of Curating E-Lit Exhibits**

- **Élika Ortega** (Northeastern U., USA)
- **Alexandra Saum-Pascual** (U. California Bekerley, USA)
- **Dene Grigar** (Washington State U. Vancouver, USA)
- **Scott Rettberg** (U. Bergen, Norway)
- **James Brown** (Rutgers U., USA)
- **Robert Emmons** (Rutgers U., USA)
- **Daniela Côrtes Maduro** (U. Bremen, Germany)
- **Giovanna di Rosario** (Catholic U. Louvain, Belgium)

[Roundtable] In the last couple of years we have seen an increased number of electronic literature exhibitions around the world. *Paraules pixelades* in Barcelona, *New Text* in Vancouver, *No Legacy* in California, *Shapeshifting Texts* in Bremen, *Plataformas de la imaginación* in Mexico city, *Cibergeografías* in La Paz, Lima, etc., *Electronic Literature: A Matter of Bits* in Camden, and *The End(s) of Electronic Literature* shows in Bergen, are but a handful of examples symptomatic of the shift e-lit seems to be taking from the elite avant-garde to the public art sphere. From the space of the Web, to the Museum, to the art Gallery, and to the Library, these projects have emphasized the importance of contextualizing digital works of literature in terms of its production, distribution and reception specificities, from both material, literary, and cultural perspectives. Well-known techno-cultural aspects of e-lit like hardware and software obsolescence pose preservation and display challenges to their curators. This also makes e-lit difficult to include in regular classroom curricula and compels scholars to take this literature elsewhere. Similarly, an emphasis on regional or language bound literary theories and histories curtail the exploration of e-lit as a truly global form of art. Exhibition spaces thus become an ideal locus to essay these issues, to teach works, and help their theorization. This roundtable gathers a number of curators of recent exhibits taking place in Latin America, the US, and various parts of Europe. Panelists will discuss their curatorial practices, principles, and experiences depending on their particular context as well as the place of e-lit in various parts of the world. They will also address their critical and theoretical takes on the exploration of e-lit works in the global scene. Understanding that exhibits are large-scale arguments inviting audiences to engage with the pieces and their conceptualizations, we hope to open up the scholarly and social dialogues on the creation and distribution of cultural works in today's digital age of global communications.

**Élika Ortega** is Assistant Professor at the Department of Cultures, Societies, and Global Studies at Northeastern University. She writes about digital literature, (not necessarily digital) media, intermediality, materiality, reading practices and interfaces, books, networks, digital humanities, and multilingualism in academia. Her projects include *A Handbook of E-Lit Reading*, an archive of instructions to read electronic literature works; *No Legacy || Literatura electrónica* (2016) an electronic literature exhibition; and *Textual Environments* her first monograph investigating print-digital works of literature.

**Alexandra Saum-Pascual** is Assistant Professor of Spanish at the University of California, Berkeley, where she teaches Contemporary Spanish Literature and Culture (20th and 21st Centuries) and Electronic Literature (Digital Humanities). She is also part of the Executive Committee of the Berkeley Center for New Media. Prof. Saum-Pascual received her Ph.D. in Hispanic Studies at the University of California, Riverside, previously completing a Masters of Spanish and Foreign Language Pedagogy at the University of Delaware. Her academic work has been published in Spain, Mexico and the United States. Her digital artwork has been exhibited in galleries and art festivals in the United States and abroad, and she has also curated digital art and literature exhibitions. She is currently completing a manuscript on electronic literature in Spain, *Postweb! Crear con la máquina*.

**Dene Grigar** is Professor and Director of The Creative Media & Digital Culture Program at Washington State University Vancouver whose research focuses on the creation, curation, preservation, and criticism of Electronic Literature, specifically building multimedial environments and experiences for live performance, installations, and curated spaces; desktop computers; and mobile media devices. She has authored 14 media works such as “Curlew” (2014), “A Villager’s Tale” (2011), the “24-Hour Micro E-Lit Project” (2009), “When Ghosts Will Die” (2008), and “Fallow Field: A Story in Two Parts” (2005), as well as 52 scholarly articles. She also curates exhibits of electronic literature and media art, mounting shows at the Library of Congress and for the Symposium on Electronic Art (ISEA) and the Modern Language Association (MLA), among other venues. With Stuart Moulthrop (U of Wisconsin Milwaukee) she is the recipient of a 2013 NEH Start Up grant to support the digital preservation of early electronic literature, a project that culminated

in an open-source, multimedia book entitled *Pathfinders* and book of media art criticism, entitled *Traversals*, for The MIT Press. She is President of the Electronic Literature Organization and Associate Editor of *Leonardo Reviews*.

**Scott Rettberg** is Professor of Digital Culture in the Department of Linguistic, Literary, and Aesthetic Studies at the University of Bergen, Norway. He holds a Ph.D. in English and Comparative Literature (University of Cincinnati, 2002). Rettberg was the project leader of ELMCIP (Electronic Literature as a Model of Creativity and Innovation in Practice), a HERA-funded collaborative research project from 2010-2013 and directs the Electronic Literature Knowledge Base. Rettberg is the author or coauthor of novel-length works of electronic literature and other digital narrative and poetry projects including *The Unknown*, *Kind of Blue*, *Implementation*, *Toxi\*City*, *Hearts and Minds: The Interrogations Project* – winner of the 2016 Robert Coover award for a work of electronic literature — and others. Rettberg is the cofounder and served as the first executive director of the Electronic Literature Organization.

**Jim Brown** is Assistant Professor of English and Director of the Digital Studies Center (DSC) at Rutgers University-Camden. At the DSC, Jim and Robert Emmons founded the Rutgers-Camden Archive of Digital Ephemera (R-CADE) and its annual symposium on creative critical engagement with technology. His book, *Ethical Programs: Hospitality and the Rhetorics of Software*, was published by the University of Michigan Press in 2015 and addresses the ethical and rhetorical dimensions of networked software environments. He teaches and researches in the areas of electronic literature, digital rhetoric, and software studies. His work has been published in journals such as *Philosophy & Rhetoric*, *Computers and Composition*, and *Formules*.

**Robert A. Emmons Jr.** is a documentarian, the Associate Director of the Digital Studies Center and an Assistant Teaching Professor in the Fine Arts Department at Rutgers University-Camden. His 2014 film, *Diagram for Delinquents*, is about Fredric Wertham and the comic book panic of the 1940's and '50s. It has played at various comic book conventions including Wizard World and San Diego Comic Con. His previous docs include: *Goodwill: The Flight of Emilio Carranza* (2007), and

*De Luxe: The Tale of Blue Comet* (2010). *Goodwill* was screened as part of the Smithsonian exhibition: Our Journeys/Our Stories: Portraits of Latino Achievement, won "Best Homegrown Documentary" at the 2008 Garden State Film Festival, and in 2009 received Mexico's Lindbergh-Carranza International Goodwill Award. His forthcoming doc, *Sickies Making Films*, is about the history of film censorship in America.

**Daniela Côrtes Maduro** holds a MA degree in Anglo-American Studies and a PhD in Materialities of Literature from the University of Coimbra, Portugal. She has taught at the elementary, high school and university level. As a researcher, she has been collaborating with several digital archives and projects focused on the study of narrative, digital media, multimodality, experimental and electronic literature. She currently works at the Universität Bremen (Germany), where her project, "Shapeshifting Texts: keeping track of electronic literature," (<https://shapeshiftingtexts.wordpress.com/>) is being developed with the support of the University of Bremen and the Marie Skłodowska-Curie Actions - Research Fellowship Programme.

**Giovanna Di Rosario** (MA, M.P.S., MSSc.) received her PhD in Digital Culture at the University of Jyväskylä, Finland. Di Rosario is currently a researcher at the Université Catholique de Louvain, Belgium where she conducts research on digital humanities, digital literature, and digital rhetoric. Previously, she worked in Denmark, Finland, Italy, Spain, and Switzerland. Di Rosario is also the associate director of Hermeneia research group, a pioneering group devoted to the study of literature and new media based at the university of Barcelona. More recent publications include the co-edition of two issues of the Journal "Texto Digital" (2015.1 and 2015.2) published by the University of Santa Catarina (Brazil) and the first two issues of the "International Journal of Transmedia Literacy" published by LED Edition, Milan, 2015 and 2016 (she is also the managing editor of the Journal). In 2016 she also organised (along with Dr. Laura Borràs) a major exhibition of electronic literature "Paraules Pixelades" held at the museum Arts Santa Mònica (Barcelona, January-April 2016, around 60 digital works were shown).





## FRIDAY, JULY 21

09:00 "Translations" Keynote @Auditório

**Rita Raley** (U. California Santa Barbara, USA), "Machine Writing: Translation, Generation, Automation"

[Keynote] A recurrent neural network writes a screenplay for a film festival; automated reporting bots produce narrative content for everyday consumption; a patented automated writing system has issued myriad technical reports, medical treatises, crossword puzzle books, dictionaries, and genre novels; human-machine co-creations increasingly withstand the scrutiny of publishers, prize committees, and ordinary readers. Algorithmically generated content is now pervasive in our media environments: how do we know who or what is writing, and does it matter? What new aesthetic, philosophical, and political questions are raised by the many emergent forms of machine writing? How are writers and artists exploiting machine writing, and for what purposes? This presentation will highlight some of the generative works in the third volume of the Electronic Literature Collection, along with some of the works produced for the National Novel Generation Month (NaNoGenMo). It will then open up into questions of authorship and property, labor, the status and function of the "human," and the contemporary techno-linguistic condition.

**Rita Raley** is Associate Professor of English at the University of California, Santa Barbara. She is the author of *Tactical Media* and co-editor of the *Electronic Literature Collection*, Volume 2, which, along with recent articles on digital poetics, locative narrative, and algorithmic translation, showcases her work in the area of writing for networked and programmable media. She has also recently published articles in the edited collections *Raw Data Is an Oxymoron*; *Comparative Textual Media*; *Global Activism*; and *Debates in the Digital Humanities*. She has had fellowship appointments at the National Humanities Center, UCLA, and the Dutch Foundation for Literature in Amsterdam and was a Fulbright Specialist for ELMCIP at the University of Bergen, Norway. She current-

ly co-edits the *Electronic Mediations* book series for the University of Minnesota Press and serves as Associate Editor for the new *ASAP/Journal*. She is at work on a book-length project on “the post-alphabetic future” and her keynote presentation will draw on this material.

10:30 - 12:15 Session 21 #Papers @A1

## **I Sing the Body Electric**

Chair: **Johanna Drucker**

- **Ana Marques da Silva** (U. Coimbra, Portugal), "Writing with Automated Machines: Between Translation and Sabotage"
- **Stuart Moulthrop** (U. Wisconsin-Milwaukee, USA), "Just Not the Future: Electronic Literature After the Fall"
- **Ali Pearl** (U. Southern California, USA), "Digital Shrapnel: Violence, Time, Memory, and Forgetting in From then on Fire"
- **Bernard Odendaal** (North-West U., South Africa), "The Film-verse Project as a Significant Contribution to Digital Poetry Developments in South Africa"
- **Penny Florence** (UK) and **John Cayley** (Brown U., USA), "Language Made Art"

**Ana Marques da Silva** (U. Coimbra, Portugal), "Writing with Automated Machines: Between Translation and Sabotage"

[Paper] Fluid and unbound, a generative text is a system comprised of different elements - author(s), algorithm(s) and reader(s) - with different materialities and signifying strategies. Distributed through and emerging from human and algorithmic agents and inscription surfaces, a generative text is constituted by nonconscious and conscious cognizers, digital and analog processes, and mathematical and linguistic modes of representation. But how do algorithms cognize? And how is meaning constructed in a system where the authorial intentions and the readers' experiences and interpretations are mediated by algorithmic agents? Through the analysis of *How It Is In Common Tongues* (Cayley, Howe, 2012), a work that subverts Google's terms and search algorithms to produce a proprietary text, Samuel Beckett's *How It Is*, "regenerated from the commons of language" (Cayley, 2012), I intend to discuss the tensions that arise from the encounter between algorithmic and human cognition, and between the regimes of information (cybernetics) and expression (aesthetics). The hybrid nature of generative textuality enables us to compare the reading and writing processes of humans and machines, and to pose the question of whether meaning and affect may be codable, or translated into binary sets of information. Indeed, we may consider that the ensemble of the algorithms working in HIICT constitute a "translating" machine, in the sense that they operate as transducers moving between many languages, interfacing different worlds and cognitive modalities. As a transducer, HIICT sheds light on both worlds since it enables us to reflect on the encounter between literary practices and the economical and political conditions that structure the landscape of digital writing. In a world increasingly populated with non-conscious cognitive systems, HIICT is engaged in actively defying the unilateral protocols that regulate digital inscription, distribution and consumption. In doing so, this literary work highlights the tensions between human and machinic cognition, between human and posthuman language, between language as an instrument for meaning production and expression, and the algorithmic language that works behind the scenes of our digital writing, categorizing, indexing and monetizing it. The encircling and capturing of language and cultural production, and the encircling and capturing of the internet (the medium where digital language inhabits

and circulates) are simultaneously problematized and fought back by the literary theories and practices (the “programs”) enacted in HIICT. Drawing on Katherine Hayles’ view on the cognitive nonconscious and Claude Shannon’s information theory I will start by establishing a distinction between information and meaning, between communication and expression, and between the regimes of information and of the literary. To reflect on the political ecology of digital mediation (situated in the informational regime of cybernetics), I will consider Matteo Pasquinelli’s perspective on the co-evolution of technology and economics, and discuss how algorithmic cognitive processes embody and reinforce the structures of contemporary cognitive capitalism. Finally, I will discuss the strategies of resistance enabled by aesthetic approaches to computation, such as the ones explored in this case study.

**Ana Marques da Silva** has a degree in Modern Languages and Literatures – Portuguese and French Studies – with a specialization in translation. She completed her Masters in Teaching Portuguese and French in Secondary Education at the School of Social and Human Sciences at the New University of Lisbon, with the dissertation “Poetry in the Teaching of Languages.” She dedicated herself to the theater and the visual arts, and has worked as a journalist, cultural programmer and teacher. She holds a doctoral scholarship from FCT and is currently a student in the FCT PhD Program in Advanced Studies in the Materialities of Literature at the School of Arts and Humanities at the University of Coimbra, where she is writing a thesis on generative poetics. Her research interests are focused on literary theory and digital culture.

**Stuart Moulthrop** (U. Wisconsin-Milwaukee, USA), "Just Not the Future: Electronic Literature After the Fall"

[Paper] The paper looks at the sustainability of electronic literature and other digital art ventures in an moment where practices pioneered in those forms -- hypertext, social media forms -- have become implicated in the recently alarming decay of civil society. The paper looks intensively at the *Issue 1* hoax and at a recent digital poem posted by one of the authors implicated in the hoax. The theoretical framework is from Sandy Baldwin's complaint that we "can't take" the enormity of digital writing. I argue that while Baldwin is entirely right, we might try if not to take, then perhaps *handle* the problem going forward.

**Stuart Moulthrop** has been producing electronic literature and net art since the late 1980s. His long-form hypertext fiction *Victory Garden* (1991) was once called a "benchmark" for digital writing. Later works, including "Hegirascope" (1997) and "Reagan Library" (1999) have been widely discussed. "Under Language" (2008) and "Deep Surface" (2010) won the Ciudad de Vinaros prizes for digital fiction and poetry. His latest creative effort is "Show's Over," a meditation on the end of 2016, forthcoming in *Vassar Review*. With Dene Grigar he is the author of *Traversals: The Use of Preservation for Early Electronic Writing* (MIT, 2017).

**Ali Pearl** (U. Southern California, USA), "Digital Shrapnel: Violence, Time, Memory, and Forgetting in *From then on Fire*"

[Paper] Writer Corinne Gorla and digital storyteller Russell Quinn's 2011 digital newspaper project *From then on Fire* tries to marry the formal components of a news website with the affective consequences of trying to document and read about trauma in the news. The result is a misleading interface full of hyperlinks that only grant the reader the illusion of control over the navigation of a collection of fractured memories about civil war in Lebanon. The project has recently taken on urgent relevance as it forces us to reflect on how we read and receive the news, much of which lately is misleading, if not blatantly fake. This paper explores Gorla and Quinn's e-lit project as an innovation to the traditional online news site and examines how the project embraces the generic convention of newspapers, which reject chronology and the illusion of linearity. *From then on Fire* only provides the suggestion of a linear narrative that is pinned to a specific date in the way newspapers traditionally enforce. But what is actually presented on the project site are articles dated, "1 year ago," "1 hour ago," "23 years ago," "5 minutes ago," "80 hours ago," "73 years ago and 28 years ago," and "Tomorrow morning" all on the same front page. One article in the project is dated both 73 years ago and 28 years ago simultaneously, and though the content of that article does not explicitly reflect those drastically different time periods, it's the gesture toward simultaneous time that resonates. The future in this project, like the past and present, form a simultaneity that rejects linear time, rejects narrative, and directs its reader instead to the trauma, the violence at the center of this "newspaper," this recounting of a war zone and war time memories. Though the entire text of *From then on Fire* is just that, text, there is a kinesis, movement, an aspect of performance, of embodied knowledge (even though there is technically no physical body here other than that of the reader), in the way that the words move on the screen. Of course at their base level, those words are programmed to move that way, but there is an attempt by the authors to make an argument here about violence and memory through the movement of text and not through language itself. While most of my paper traces the specific artistic formal components of *From then on Fire* that make it the intellectually rigorous and affectively successful e-lit piece it is, I also argue for the importance of this kind of electronic literature in our own violent

and uncertain moment in U.S. history where traditional methods of knowledge production and archivization are threatened by the coming administration. I am concerned with how e-lit like *From then on Fire* can not just replicate our traumas and crises of knowledge, information, memory, and preservation, but how it can teach us what to fear and how to move forward as artists, citizens, and activists, especially in an age of ever proliferating fake news.

**Ali Rachel Pearl** is currently a PhD candidate in the Department of English at the University of Southern California where she writes and teaches about Los Angeles, the desert, archival practices, intersectionality, and digital media. Her prose, book reviews, photos, digital experiments, and other works appear in *Hyperrhiz*, *Hobart*, *Redivider*, *DIAGRAM*, *The New York Times*, and elsewhere.



**Bernard Odendaal** (North-West U., South Africa), "The Film-verse Project as a Significant Contribution to Digital Poetry Developments in South Africa"

[Paper] Since the advent of the video-spheric era (Debray, 2000; Roussouw, 2008) and, especially, of the "digital turn" of the 1990s (T'Sjoen, 2015), a plurality of new poetry genre developments have been emerging. The mature results of such developments are predicted to be only fully realizable in future, however (Funkhouser, 2008). The use of various descriptive terms for the phenomenon – e-poetry, cyber poetry, computer poetry, digital poetry, intermedial poetry, etc. – attests to the unaccomplished status and the (still) undecided distinctions between different types of such poetry. In contrast to poetry achievements of such descriptions in, for example, English and German, remarkably little has been accomplished in the field of digital and intermedial poetry within the Dutch/Flemish and Afrikaans literary systems (T'Sjoen, 2015). These systems, geographically primarily based in Northern Europe and Southern Africa, respectively, are sometimes viewed as sister systems on account of the relatedness of the three languages involved. One of the few exceptions concerning digitally mediated poetry within the said sister systems is, according to T'Sjoen (2016), the so-called *Film-verse* project in the Afrikaans language. The project was initiated by visual and digital animation artist Diek Grobler and funded and managed by the Afrikaans Language and Culture Association (better known by its Afrikaans acronym, ATKV). Two DVDs (*Film-verse*, 2014; *Filmverse 2*, 2016), each containing intermedially enriched and/or digitally animated versions of 12 poems which had previously been published in print, have resulted from the project so far. Notably, the second edition in the series also includes options for viewing translated versions of the different poems, presented in subtitle format in English and two other indigenous South African languages (isiZulu and Sesotho). In my presentation, aspects of a typology of digital and intermedial poetry forms, based on distinctions drawn between the characteristics of different genre forms by certain scholars in the specific field (Jennifer, 2001; Funkhouser, 2008; Stein, 2010; T'Sjoen, 2015), will be employed in a brief discussion and characterization of a few poem renditions from the DVDs. As T'Sjoen (2016) argues, however, the work done in the *Film-verse* project so far has not resulted in creative products which may be described as poetic demediations or remediations – "in other words: [as modifications] of poetry itself in the light of or

conforming to the discursive methods of the internet or of the digital medium as a specific signification system” (T’Sjoen, 2016: 1). My presentation will therefore be concluded by showing and briefly explaining one or two examples of Afrikaans poems created for, or by means of, the signification possibilities offered by the digital medium.

**Bernard Odendaal** had been a lecturer of Afrikaans and Dutch literature for 22 years at the University of the Free State in South Africa, before being appointed as director of the ATKV School for Creative Writing at the North-West University (Potchefstroom campus) in 2012. He has published around forty-five peer-reviewed articles and chapters in journals and books, and received a C2 rating from the National Research Foundation of South Africa in 2012. More than 300 book reviews, articles and column contributions by him have appeared in various South African newspapers and journals, as well as on internet websites. A selection from these, titled *Woorde hul storie sien ken* (Seeing words know their story), was published in 2016. His first poetry volume, *Onbedoelde land* (Unintended country), appeared in 2007 and was short-listed for the Ingrid Jonker Prize for South African poetry débutants.

**Penny Florence** (UK) and **John Cayley** (Brown U., USA), “Language Made Art”

[Paper] ‘Language Made Art’ introduces and elaborates a curatorial project to be undertaken over the course of one or two years. Penny Florence has a long-term investment, both practical and scholarly, in the relationship between visual and language art. This relationship has been challenged and stimulated, for her, by the advent of digital affordances, by the demonstrable engagement of electronic literature with word and image. For John Cayley, language is the medium for a wide range of aesthetic practices. Digital affordances – in particular networked and programmable computational systems – have radically altered and continue to affect the relationship between human beings and language. If the medium of Language Art has been changed then this art will change, and digital affordances will be found to have played an important role in those changes that establish themselves as cultural practice. The point is that the curators of ‘Language Made Art’ will pay particular attention to practices – situations, scenes, and aesthetic artifacts – of language itself, as opposed to responding to technologies that may be entirely uncommitted to the art of language. Effectively, we address ourselves, on behalf of audiences for this work, to new practices of reading. When we turn to the existing practitioners of ‘Language Made Art’ we expect to find writers, working in new ways, who are able to offer us language art experiences in a culture of reading that is emergent and changing. Our focus of attention is Language Art, and for as long as the Digital has a major impact on this art, we expect to discover a strong correlation between writers working with digital systems and the most innovative and exciting Language Art. Digital Language Art requires a new kind of reading. It fundamentally alters the relationship between writer and reader. At the same time, public spaces – and indeed public space itself – are being transformed into dynamic and transactive forms – participating in and creating what the Tate Gallery’s Marko Daniel called the ‘complex geometries’ of contemporary urban environments. The work of writers who know how to explore the enormous potential of these developments for art (rather than for business and advertising) is at present only ‘out there’ for the appreciation of the individual, on mobile devices, in specialized small shows, or as one-offs as part of larger exhibitions. Although digital technologies constantly challenge the possibilities for language to operate in new ways, there is scant opportunity for the general, increasingly

international, public to experience what this could mean for our shared spaces: especially as dynamic and transactive forms on architectural surfaces. 'Language Made Art' will address these circumstances and establish a forum that is commensurate with new ways of reading in public. Florence and Cayley will also offer an underlying theoretical engagement with 'Language Made Art' based on the concept of inextrinsic reading that they have developed as part of an ongoing collaboration. For them, dynamic, time-based, performative artifacts of Language Art tend to render reading inextrinsic in that, for example, when a system displays language dynamically it sets out (ex-) readings which, in other mediated contexts (typically print-based) might be experienced intrinsically. In all reading, we claim, the in- and ex- are always in play, but certain strategies of reading and writing make this inextrinsically appreciable.

**Penny Florence** is Professor Emerita at The Slade School of Fine Art, University College London (UCL). Her research and making focuses on the potential of digital poetics in translation and inter-media (word-image) as well as critique and ekphrasis. With her occasional and long-term collaborator, John Cayley, she is developing 'inextrinsic reading' as a form of art practice-based research, about which they have given presentations at previous ELO conferences. Public events bringing fine art and digital poetry together include four at Tate Modern in London and one at Tate Britain, plus others at regional art galleries in the UK. Her many publications on poetry, painting and theory include '*Un coup de dés*' on *CD-ROM*, and, most recently, reviews for Hyperrhiz. She is currently working on bringing inextrinsic into relation with film poetry, exploring how tropes in different forms resonate with each other.

**John Cayley** makes language art using programmable media. Recent work has explored aestheticized vectors of reading ([thereadersproject.org](http://thereadersproject.org) with Daniel C. Howe), transactive synthetic language in aurality, and 'writing to be found' within and against the so-called services of Big Software. In current and future work he aims to write for a readership that is as much aural as visual. Cayley is Professor of Literary Arts at Brown University where he directs a graduate program in Digital Language Arts. [programmatology.shadoof.net](http://programmatology.shadoof.net) @programmatology

10:30 - 12:15 Session 22 #Papers @A2

### **Translation and/as Transmediation**

Chair: **Robert Glick**

- **Cosima Bruno** (U. London, UK), "Translation and Digital Performativity in Hsia Yü's 'Pink Noise'"
- **Pedro Andrade** (U. Minho, Portugal), "Digital Literature and Big Knowledge"
- **Oreto Doménech** (U. Barcelona, Spain), "Translating the Translations: A Close and yet Constructed Reading"
- **Anne Royston** (U. Utah, USA), "Nothing is Hiding: The Entropy of Mark C. Taylor's 'The Réal'"
- **Mariusz Pisarski** (U. Warsaw, Poland) and **Monika Górska-Olesińska** (U. Opole, Poland), "Modernizing Eastgate Classics. Translation as Creative Betrayal"

**Cosima Bruno** (U. London, UK), "Translation and Digital Performativity in Hsia Yü's 'Pink Noise'"

[Paper] In this paper, I explore some theoretical issues concerning translation and textual performativity in *Pink Noise*, a poetry collection by Taiwan renowned poet Hsia Yü. First published in 2007, *Pink Noise (Fenhongse de sangyin)* is a book printed on acetate pages, including 33 poems in English original and their translations into Chinese, by the Apple Macintosh search-and-find software Sherlock. The original poems are composed by phrases, mostly found by clicking hyperlinks in spam emails, then lineated by Hsia Yü to look like poems. These are printed in black ink and followed by their machine translation into Chinese, printed in pink. The result is a printed book on acetate pages, with lines in second-hand Weblish language as *objet trouvé*, and their machine translation, that through the accumulation of superimposed texts creates a visual and aural noise. I will then discuss *Pink Noise* within the operations of noise as a sensory phenomenon and as a cultural theory developed therewith, drawing from both cultural theorist Stephen Kennedy's conceptualization of the digital space and methodology of sound (2015) and American artist Joseph Nechvatal's theory of noise art (2011). I will examine the subversive intervention of *Pink Noise* in the specific context of Taiwan's language politics, looking at the miniature disconnection between originals and translations as a reflection of Taiwan's history of expatriating language, colonial muddling and communication problems. As Hsia Yü states in the interview appended at the end of the collection, more than "translated poetry" this is the "poetry of translation." Because the translations by the machine poet Sherlock reveal through concealing, they enable a direct critique of the unevenness of the globalised world and of information technology. In this light, the change of colour in the printed poems (black for the originals in English, and pink for the translation into Chinese) carries symbolic meaning too, inasmuch as the performative process of translation renders white noise into pink noise, i.e. corrupted language into affect, love, and poetry.

**Cosima Bruno** is Senior Lecturer in China Studies at the School of Oriental and African Studies, University of London. Her publications include *Between the Lines: Yang Lian's Poetry through Translation* (Brill, 2012), *Made in China* (Mon-

dadori 2008), translations, and articles in *Target, Intervention, Shi tansuo, In forma di parole, Life Writing*, and in the collected volumes *Translating Others* (St Jerome, 2006), *China and Its Others* (Rodopi, 2012). Her main research interests are in contemporary Chinese, Sinophone and bilingual poetry; poetry performativity and the theoretical issues related to its translation; visual and sound poetry; language art.

**Pedro Andrade** (U. Minho, Portugal), “Digital Literature and Big Knowledge”

[Paper] The information society, for decades, has produced cyclopean quantities of data, a phenomenon known as Big Data. Such process makes it extremely difficult to analyze information in a timely manner for its application in the economy, in the cultural industries, in education and in research. The recent network society only exacerbates this situation. One of the recommended solutions to solve this problem is the use of knowledge management systems, such as Knowledge Bases. These systems use varied software for the extraction, analysis and dissemination of knowledge. In other words, today Big Data becomes Big Knowledge, a strategy that overcomes some shortcomings of Big Data but at the same time raises others. Freebase project was one of the pioneering answers to solve such issues underlying the emergence of the knowledge society, through the implementation of a collaborative knowledge base in cyberspace, built by a knowledge community. The giant Google has acquired this platform and turned it into Knowledge Graph, a system that allows a more effective semantic research than the search in the traditional search engines, with respect to information and knowledge circulating in the Internet. At the individual level, several applications were designed to build personal knowledge bases. This software integrates subjective and individual information and knowledge, using knowledge aggregation technologies and methodologies such as mind mapping, concept mapping, cognitive mapping and ontologies. The present paper aims to apply this knowledge society context to the analysis of digital literature. In particular, we will select a corpus of fictional digital texts that, in websites, blogs, wikis and digital social networks, focus on the Big Data and Big Knowledge phenomena, as background themes of e-stories activated by e-readers.

**Pedro Andrade** is a Sociologist, Researcher and Professor at University of Minho. Phd in Sociology of Culture at FCSH, Lisbon. He also taught at Universities of Coimbra and Lisbon. Author of books and scientific papers in these areas of research: art/science museums, communications and literacies, digital social networks (Web 2.0/Web 3.0), methodologies and transmedia. Coordinator of several international funded research projects e.g. *Scientific-Technological Literacy and Public Opinion*; and *Public Communication of Arts*, both funded by Foundation



for Science and Technology, Lisbon. Participation within international academic networks e.g. Virginia Commonwealth University, USA; Paris Descartes, Sorbonne. Member of project *Manifesto Art and Social Inclusion in Urban Communities*, (Univ. Loughbourough, King's College, Chelsea School of Arts, Universities of Plymouth, Leuven, Utrech, Gronigen, Minho). Coordinator of Knowledge Bases at CECS-UM and Coordinator of Tech Science area at Engage Lab, School of Engineering, UM. Hybrimedia works: *Body Cinema* (1976), *Sociological Games* (2006). *GeoNovel* (2009), etc.

**Oreto Doménech** (U. Barcelona, Spain), "Translating the Translations: A Close and yet Constructed Reading"

[Paper] Translations and close readings hold deeply intertwined roots, most evident in hypertexts, which provide additional overlays of text and meaning and cultural reads. Translating these texts with layers of subtext, such as Deena Larsen's *Stained Word Window*, requires very close reading: not only reading and understanding the work but travelling to another place at the same time, an intellectual place that feels like a physical location. "En un mot, quanta gent que hi viu" wrote poet Vicent Andrés Estellés. ("A single word contains many lives.") Translations are a form of cultural reading, a very deep reading that takes into account the digital nature of the text itself. In translating electronic texts/hypertexts into natural languages, I have explored the semantic connotations that change between languages and stressed common cultural referents of these languages to assess the final result of the translation. I have translated Deena Larsen's original *Stained Word Windows* into Catalan and Spanish. This translation process has led me to explore the high permeability of literary hypertexts. I have come to question the act of reading as a rereading and the translation as a recreation of a specific work. Now I am collaborating with Deena Larsen to create *Stained Translations*. Based on my translation of *Stained Word Windows*, this goes a step further into this deeper world of translation, translating key words from the native languages English, Catalan, and Spanish into the constructed, secret language of Rose. Rose assigns a spectrum of meanings to each of the 26 Roman alphabet characters, thus an underlying text in any transliterated language is possible. This paper examines the overlay of one word, "Ours" in *Stained Translations*. In Deena Larsen's *Stained Word Windows*, there is a moment when you and I coalesce into one (donde el "Yo" y el "tú" se saben parte de un nosotros)... as this pronoun "keeps shifting," "roman canviant," "permanece cambiante," it epitomizes the necessary rearrangements in any translated work. This paper explores how translating that single word into Rose presents possibilities and the strong power of language between lives and into our mind and hearts. "Our" in English represents a group's possessions, but the group referred to can shift. The word also shifts in Catalan "nostre" and Spanish "nuestro," with differing potential connotations in each language, leading to varying undertones of meaning inherent in the Rose language.

Thus, the close reading is on a linguistic level as well as an artistic one. What are the potential connotations when the “N” also signifies Highest Truths? Or deepest deceptions?

**Oreto Doménech** has a degree in Catalan Philology (University of Valencia) and works as a professor and associate director of the Master’s degree in Literature in the digital age (University of Barcelona). She teaches “Reading and didactics of literature” and “Digital Literature.” Her research is focused on digital literature comparative close readings and also on literature teaching and learning with ICT, e-learning and blended learning. She is a member of Hermeneia research group (University of Barcelona), the Spanish Society of General and Comparative Literature and the International Association of Catalan Language and its Literature. Her essay “Digital Poetry: Deena Larsen and Stephanie Strickland” was published in 2015 (University of Valencia Publications, Javier Coy Library of North American Studies).

**Anne Royston** (U. Utah, USA), "Nothing is Hiding: The Entropy of Mark C. Taylor's 'The Réal'"

[Paper] In 1998, philosopher Mark C. Taylor released a strikingly designed print book titled *Hiding* that combined elements of philosophy, art history, pop culture, and personal essay in what the book designers call "a pastiche of typographic genre; the university press book infiltrated by the newspaper column, the scientific tome, the comic strip, the tabloid, the glossy magazine, the dime novel." Simultaneously, Taylor, along with artist José Márquez, released what he described as an "electronic artist's book," a CD-ROM titled "The Réal, Las Vegas, NV" as a kind of "supplement" to the print text. "The Réal"'s premise is a scrapbook of an alternative past found buried in a sand-covered Las Vegas of the future. After this beginning explanation, however, the narrative fractures irrecoverably, leaving the user with multiple stories gleaned through fragments of text, image, sound, and video. Positioning the user as Vegas gamer through reverse remediation, the screen is framed by a slot machine, which also points to the work's ergodic nature - the user can only progress at random through the "Motel Réal"'s 52 rooms, and rooms cannot be revisited. The work, steadfastly resisting coherency, instead enacts the entropy and loss it explores through its content. Equally fascinating for the contemporary user is this work's historical situation. Like its subject matter, "The Réal" requires an excavation from the sands of time into which it has already sunk, both in a social and in a material sense. Unknown to the ELO canon, it is also prone to inaccessibility, able to run only on outdated technology, Windows 95 or pre-Mac OS X. Playing this program, in its simplest guise, entails locating a computer running Mac 10.4 or before in order to access Classic, a pre-OS X environment or abstraction layer - the term for a "way of hiding the implementation details of a particular set of functionality." From what Matthew Kirschenbaum would term a forensic perspective, "The Réal" is hiding, a situation which can only be remedied by accessing another mode of hiding. Echoing Taylor's claim in *Hiding* that "nothing is hiding," "The Réal" shifts the emphasis onto "nothing" as a slow-moving entropy. In textual, narrative, and material senses, "The Réal" dramatizes and explores the conditions of the possibility of its recovery, with consequences for electronic literature at large.

**Anne M. Royston** will be a Visiting Assistant Professor at Rochester Institute of Technology beginning fall 2017. She received her Ph.D. in Literature at the University of Utah in spring 2017. Her research focuses on materiality and artists' books, critical theory, and experimental literature.

**Mariusz Pisarski** (U. Warsaw, Poland) and **Monika Górska-Olesińska** (U. Opole, Poland), "Modernizing Eastgate Classics. Translation as Creative Betrayal"

[Paper] In this presentation, we argue that translating classical works of e-literature into another language after decades of their habitation on a specific platform and in a specific language opens up a unique opportunity for "remaking" it and giving back to its original audience in a changed socio-technological context. As proven by Polish translations of Michael Joyce's "afternoon. a story" and "Twilight. A Symphony" – projects in which authors of this paper were involved in – a translation that happens 15 or 20 years after the electronic original was published, inevitably leads to a rejuvenated framework, in which the target works are presented. This framework (of changed semiotic and medial configurations) is able to create a bridge across different cultures and languages as it itself is comprised of elements of lingua franca' used by users of digital media across the globe. Is "Twilight. A Symphony" better accessible and read by contemporary audience on an open, online, graphically rich version employed by its Polish translation? Our answer is yes! At least as an alternative to a reading an old Macintosh in a Media Archeology lab as is the case today. In the first part we present how translating two of Joyce's fiction gravitated the project from an initial idea of platform faithfulness towards, firstly, browser based stand-alone version of "afternoon" (2011) and, secondly, to an online, open, semiotically localised version of "Twilight" (2015). In the second part we take a more speculative approach and propose few possible frameworks for remaking "Victory Garden," "Uncle Buddys Phantom Funhouse," and "True North" by Stephanie Strickland as environments for both translations for local and remakes for global audience. This speculation might have quite practical consequences. The history of Polish translations of Eastgate classics, which were taking place under welcoming approval from the publisher and copyright holder, demonstrates that much is allowed when one adapts and remakes a work outside of its original language, especially when target language is not a prominent one. Thanks to this, Polish translations can be a proving ground for experimental translation in general.

**Mariusz Pisarski** is Research associate at Intersemiotic and Intermedia Lab at University of Warsaw. Editor, co-author and artistic director of e-literature at "Ha-art"

publishing house. Author of several translations (Michael Joyce's "afternoon, a story" and "Twilight. A Symphony," Stuart Moulthrop's "Hegirascope," and Stephanie Strickland and Nick Montfort's "Sea and Spa Between") and interactive adaptations of Polish literary classics (Bruno Schulz, Jan Potocki). Founder of „Techsty” – the first journal in Poland to promote electronic literature, new media theory and practice. Member of Electronic Literature Organization and the affiliated translational team "Renderings" (led by Nick Montfort).

**Monika Górska-Olesińska** is Assistant Professor at the Department of Theater, Film and New Media, University of Opole, Poland. She is specialist in media studies, her current research focuses on digital poetry, electronic discourse and new media art. She is the author of several articles that appeared in peer-reviewed journals ("Cultural Studies Review," "Kultura Współczesna" etc.) and anthologies. She wrote *Słowo w sieci. Elektroniczne dyskursy* (2009). She also edited a book *Libreratura, e-literatura i... Remiksy, remediacje, redefinicje* (2012).





10:30 - 12:15 Session 23 #Papers @Salão Nobre

### **Digital Poiesis, Digital Poetics 3**

Chair: **Caitlin Fisher**

- **Simon Biggs** (U. South Australia, Australia), "*Dark Matter: Co-Reading as a Generative Ontology*"
- **Christine Wilks** (Bath Spa U., UK), "Translating the Digital Emotions of Interactive Fictional Characters"
- **Margaret Simon** (North Carolina State U., USA) and **Helen Burgess** (North Carolina State U., USA), "A Kit for E-literature: 'Intimate Fields'"
- **Kate Armstrong** (Emily Carr U., Canada), "Path: A Generative Bookwork in 12 Volumes"

**Simon Biggs** (U. South Australia, Australia), “Dark Matter: Co-Reading as a Generative Ontology”

[Paper] This paper discusses the immersive full-body motion tracking installation *Dark Matter*, developed by the author and completed in early 2016. The paper outlines the conceptual focus of the project, including the use of the metaphor of dark matter to explore questions around interactive systems and assemblage. The primary technical considerations involved in the project are also outlined. ‘Co-reading’ is proposed as a framework for a generative ontology, within the context of assemblage theory, deployed within a multi-modal multi-agent interactive system.

**Simon Biggs** (b.1957) is a media artist, writer and curator with interests in digital poetics, interactive environments and interdisciplinary research. His work has been widely presented, including Tate Modern, National Film Theatre, ICA London, Edinburgh Festival, FACT Liverpool, Ikon Birmingham, Pompidou/IRCAM, Academy de Kunste Berlin, Maxxi Rome, Macau Arts Museum, Walker Art Center, San Francisco Cameraworks, Total Seoul, Art Gallery of New South Wales and Adelaide and Edinburgh Festivals. He has spoken at numerous conferences and universities, including ISEA, ePoetry, SLSA, ELO, and Cambridge, Brown, Cornell, UC Davis, UC Santa Barbara, Paris-8, Sorbonne and Bergen Universities. Publications include *Remediating the Social* (ed, 2012), *Autopoeisis* (with James Leach, 2004), *Great Wall of China* (1999), *Halo* (1998), *Magnet* (1997), *Book of Shadows* (1996). He is Professor of Art, University of South Australia and Honorary Professor, University of Edinburgh. <http://www.littlepig.org.uk>

**Christine Wilks** (Bath Spa U., UK), “Translating the Digital Emotions of Interactive Fictional Characters”

[Paper] In a psychological thriller, the interior lives of the characters and their interpersonal relationships are more important than exterior action and adventure. So, for my current interactive digital narrative, ‘Stitched Up,’ a text-based psychological thriller, I am developing a dynamic and novel form of visual narrative ‘language,’ able to represent fictional characters as abstract visualisations of their internal emotional data. Coupled with my custom-built dialogue-driven game engine, I aim to find out if this responsive abstract visualisation system is capable of evoking believable, life-like interactive characters with rich emotional lives and apparent mental depth. In the same way that non-verbal communication has a powerful influence in human-to-human interaction, I want my graphical user interface to communicate eloquently via non-verbal feedback, as well as text, to deliver subtextual layers of meaning. Rather than using figurative graphic techniques (e.g. illustrating characters’ facial expressions), I propose that abstraction can potentially offer more than figuration in this respect. Consider data visualisations, which abound on the internet. Many of them are interactive and highly responsive to continually changing real world data sources. Despite being abstract, they are also highly readable, which is precisely their point. In my system, the source data for my visualisations represent the dynamically changing internal state of the fictional characters, their emotions and state of mind, as the reader-player interacts and progresses through the narrative. By sharing my research and showing animated examples of my work-in-progress on emotional data visualisations, this presentation will explore how I go about creating and translating the source data of the feelings of my interactive digital characters through a variety of semiotic and transdisciplinary domains. I will trace the intermedial and intersemiotic permutations of translation from fictional character to narrative text to numeric data (drawn from existing psychological research) to code which then generates dynamic visual forms within the graphical user interface. I will show how the colour, shape, texture, and kinetic characteristics of the animated visualisations work with the onscreen text to conjure up or transmute into fictional characters. What implications does this interactive narrative apparatus have for the reader-player experience and what interpretive demands does it

place upon them? I will discuss how I expect the narrative system's combined outputs of text and visualisation to significantly affect the choices that reader-players make, which are the inputs to the system. This stimulus-response model forms my core gameplay loop. How the reader-player chooses to interpret the characters' behaviour will determine the kind of story they experience and its outcome.

**Christine Wilks** is a digital writer, artist and developer of playable stories. Her practice-based doctoral research, at Bath Spa University, explores how to model convincing interactive characters through the making of a psychological thriller that adapts to reader choice. Her previous work is published in online journals, exhibitions and anthologies, including the *Electronic Literature Collection, Volume 2* and the *ELMCIP Anthology of European Electronic Literature*. Her digital fiction, *Underbelly*, won the New Media Writing Prize 2010 and the MaMSIE Digital Media Competition 2011. She has presented her creative work and research internationally at festivals, exhibitions and conferences. To experience her interactive narratives, digital poetry and artworks, visit her site: [www.crissscross.net](http://www.crissscross.net).

**Margaret Simon** (North Carolina State U., USA) and **Helen Burgess** (North Carolina State U., USA), "A Kit for E-literature: 'Intimate Fields'"

[Paper] This paper discusses the development of "Intimate Fields," an installation work that brings together "near field" technologies from markedly different eras to argue that secrecy, absence, and distance are constituting features of felt human intimacy. Looking back to the sixteenth and seventeenth centuries, our project expands to digital technologies the concept of "the posy" and the practice of its creation and dissemination. Posies are short poems designed to be inscribed on gifted objects, most frequently rings. These bespoke accessories are meant to be worn on the body and to signify or transact amorous relations, act as memento mori, or even enable private and subversive modes of religious devotion. Posies and their objects were widely held to act as reminders of intimacy or as portals to memory. At the same time, the inscriptions themselves, particularly on courtship rings, are often generic and were collected and published in printed books for use and adaptation. By inter-animating today's methods of near field communication and early modern wearables, this project explores how text and code technologies and the languages they carry can create, interrupt, or re-shape interpersonal connection. "Intimate Fields" allows users to explore these potentials through a compact installation work that can be placed on a small table for display. The installation consists of a wooden laser cut box with multiple compartments. The box is embedded with an NFC (near field communication) reader connected to a Raspberry Pi and miniature thermal printer. Items in the box include printed scrolls and notes containing NFC stickers, textile items containing knotted codes, and a series of five ceramic/steel rings with embedded NFC chips. On touching the scrolls, notes and rings to the NFC reader, scripts are triggered to generate brief affectively charged poems remixed from a range of historical and contemporary texts. The poetry snippets are printed live and posted simultaneously to twitter. Scott Dexter has argued that "we need the peculiarly human imperatives of the computer to be hidden." Posies, often inscribed on the inner band of a ring and thus concealed against the skin, join the coded affective materials that inter-illuminate contemporary and historical methods of correspondence. The rings' embedded chips reinterpret hidden inscription to stage secret voices and influence emotional states, offering experiments in immediacy and distance, love

language and transactional communication. “The human,” or the very bodies that help to animate these technologies of intimacy, become “absentpresents/absent-presences” manifested, if only for a moment, as users put on a ring and generate a posy, “plight” (fold) a love letter containing near field communication stickers, or encounter letter-binding silks and knotted codes.

**Margaret Simon** is an assistant professor of English at North Carolina State University. Her research focuses on sixteenth- and seventeenth-century English literature, material cultures, history of the emotions, and the history and literary representation of early modern writing practices. Her current scholarship concerns materiality and comparative media studies, looking to how early modern printed texts rendered objects in language and graphic technologies, as well as their resonance with today’s digital, and particularly three-dimensional, archives. In pursuing these relations, Dr. Simon also works across a range of scholarly communications formats, from print to digital to fabricated forms. Most recently, her work appears or is forthcoming in *Studies in English Literature 1500-1900*, *thresholds: a digital journal for criticism*, and *Transformations: A Journal of Inclusive Pedagogy*.

**Helen J Burgess** is Associate Professor of English, Core faculty in the PhD in Communication, Rhetoric and Digital Media, and interim co-director of the NC State Narrative Initiative. She is editor of *Hyperrhiz: New Media Cultures* and coeditor of Electric Press, a digital monograph imprint of punctum books.

**Kate Armstrong** (Emily Carr U., Canada), “Path: A Generative Bookwork in 12 Volumes”

[Paper] With *Pattern Language*, a narrative written in fragmentary, interoperable texts were attached to the login of the free public Wi-Fi network in the City of Montreal. Each time a person would log in to the Wi-Fi, they would receive a textual passage exploring themes of visual, personal and spatial patterns as reflected in the lives of fictional characters. These fragments were location-specific so that different texts would be triggered at different geographical points in the city. These fragments accumulated over time, being stored in the accounts of the individual using the network, so that every individual would have a different iteration of the “book” that depended on the geographic pattern of their Wi-Fi usage. This platform operated for two years. Following the end of that project I built on these ideas with *Path, a Generative Bookwork in 12 Volumes*, which took the text that had been generated by one individual through their use of the *Pattern Language* platform and published it as a print work, which resulted in twelve 600 page volumes. Accumulating over time, I see these behavioral and technological points of contact as having come to form a fabric of language that both reveals and conceals the pattern of a life lived in the city and that offers another mode of translation between movement and text. I would like to either show the bookwork, show the bookwork along with the 24 hour-long audio component, or give a paper to discuss my work in Generative Art & Literature. I see this connecting to the Translations stream of programming. More information: <http://katearmstrong.com/artwork/path.php> <http://katearmstrong.com/artwork/path2012.php>

**Kate Armstrong** is an artist, writer and curator focusing on intersections between art and technology. Her interdisciplinary practice is conceptually driven and has included participatory work, objects, photography, video, events in urban space, generative text systems, and experimental narrative forms. Her exhibitions include the Surrey Art Gallery, Contemporary Art Centre (Vilnius, Lithuania), Psy-Geo-Conflux (New York), the Yerba Buena Centre (San Francisco, California), Akbank Sanat (Istanbul, Turkey), and her work was recently included in *Dreamlands: Immersive Cinema and Art 1905–2016* at the Whitney Museum (New York, NY). She has written for P.S.1/MoMa, Blackflash, Fillip, SubTerrain, and the Koot-

enay School of Writing, contributed to *DAMP: Contemporary Vancouver Media Arts* (Anvil Press, 2008), and is the editor of *Electric Speed* (Surrey Art Gallery, 2013) and *Art and Disruption* (New Forms Press, 2015). She is the author of the book *Crisis & Repetition: Essays on Art and Culture* (Michigan State University Press, 2002) in addition to numerous essays. She recently contributed to *For Machine Use Only: Contemplations on Algorithmic Epistemology* (&&& c/o The New Centre for Research and Practice, 2016), and *Contexts, Forms, and Practices of Electronic Literature* (New Binary Press, 2017), and has a forthcoming chapter in *#Women-TechLit* (West Virginia University Press). Armstrong's works are held in public and private collections including Rhizome, the Rose Goldsen Archive in the Division of Rare and Manuscript Collections at Cornell University, the Clara Thomas Archives and Special Collections at York University, the Library of the Printed Web, and the Whitney Museum of American Art. She is the Director of Living Labs at Emily Carr University of Art + Design, where she develops projects and partnership models that use art and design as a mechanism for innovation and community building, and is the Founding Director of the Shumka Centre for Creative Entrepreneurship, launching in 2017.



10:30 - 11:15 Session 24 #Roundtables @Auditório

### **Translations and Renderings**

Chair: **Rui Torres**

- **Nick Montfort** (Massachusetts Institute of Technology, USA)
- **Leonardo Flores** (U. Puerto Rico Mayagüez, USA)
- **Aleksandra Małecka** (Jagiellonian U., Poland)
- **Ariane Savoie** (U. Québec Montréal, Canada)
- **Natalia Fedorova** (Smolny Institute, Russia)

[Roundtable] In this roundtable discussion, participants will describe specific problems encountered in the translation of electronic literature and the approaches to dealing with these that have been developed so far. One focus will be the Renderings project for the translation of e-lit, and particularly highly computational work, into English. We will consider translations done in other contexts and into other languages as well. Our discussion may involve theories of translation, textual materiality, and code and platform studies, but will always be grounded in the experience of translating specific electronic literature works. Philippe Bootz will discuss translation challenges including the development of parallel text generators in different languages with different syntactic structures, the translation of syntactic animations. He will also discuss the use of the theory of a “describer,” a set of rules that govern text generation. Natalia Fedorova will talk about translating a reimplemented poetry generator that is metrically specific to the Russian Silver Age of Poetry and modeled on a particular poet. Translation could involve strictly following the original meter with disregard for the target language’s prosody, or could mean choosing to model a different particular poet in the target language. Leonardo Flores will discuss the translation of work that is computational and interactive as well as constrained, in ways that do not map easily across languages. His will refer to his translation of Jim Andrews’s *Enigma N*, in which the materiality of code was also significant, into Spanish. Aleksandra Malecka will discuss translating e-lit that is deeply rooted in culture and language, with reference to her English translation of Leszek Onak’s computational conceptual work *Cierniste diody [Thorny diodes]*, in Polish, a comical remix of a Bruno Schulz story with a manual for the Fiat 126p. Nick Montfort will lay out some of the technical, editorial, and translation challenges of computational literature, which involves complex symbol manipulation (of text, at different levels), and in which the formal and material nature of code is important. The main reference will be the Renderings project, which he organizes. Ariane Savoie will speak about the specific challenges of translating type-in programs. Programs, such as the ones from France and Québec that will be discussed, had their own context of print transmission, typed entry, and sometimes adaptation to specific BASIC dialects. Modifying the code was often explicitly invited. While these six participants agreed to join the proposal, we would welcome additional participation from those who have had specific experience of translating electronic literature,

and will be glad to constitute the roundtable, with the approval of the conference director, with qualified participants who are available - abiding of course by the participation limits in the conference rules.

**Nick Montfort** develops computational art and poetry. His computer-generated books of poetry include *#!*, the collaboration *2x6*, *Autopia*, and (forthcoming) *The Truelist*. Among his more than fifty digital projects are the collaborations *The Deletionist*, *Sea and Spar Between*, and *Renderings*. His MIT Press books, collaborative and individual, are: *The New Media Reader*, *Twisty Little Passages*, *Racing the Beam*, *10 PRINT CHR\$(205.5+RND(1));: GOTO 10*, and most recently *Exploratory Programming for the Arts and Humanities*. He is professor of digital media at MIT and lives in New York and Boston.

**Leonardo Flores** is an Interim Director and Full Professor of English at the University of Puerto Rico: Mayagüez Campus (<http://www.uprm.edu/english>) and Vice President of the Electronic Literature Organization (<http://eliterature.org/>). He was the 2012-2013 Fulbright Scholar in Digital Culture at the University of Bergen in Norway. His research areas are electronic literature and its preservation via criticism, documentation, and digital archives. He is the creator of a scholarly blogging project titled *I ♥ E-Poetry* (<http://iloveepoetry.com/>) and co-editor of the *Electronic Literature Collection, Volume 3* (<http://collection.eliterature.org/3>). For more information on his current work, visit <http://leonardoflores.net>.

**Aleksandra Małecka** is a PhD candidate at the Chair for Translation Studies and Intercultural Communication at the Jagiellonian University. She graduated from the University of Warsaw's Institute of Applied Linguistics, majoring in oral translation from the French and English. She is currently preparing a PhD thesis on translating constrained writing, while working as a translator herself. From 2015, she has been serving as the vice president of Korporacja Ha!art, a literary foundation which runs a quarterly magazine, publishing house, literary portal, bookstore and the Ha!wangarda Festival of Experimental Literature.

**Ariane Savoie** is now completing a double PhD program from Université du Québec à Montréal in Semiotics and at Université catholique de Louvain in Liter-

ature. She writes her dissertation under the joint supervision of Bertrand Gervais and Michel Lisse. Savoie was given a PAI research grant and her PhD dissertation is part of an international research project on Literature and Media Innovations. She studied literature, scriptwriting and cinema at Université du Québec à Montréal and at Université de Montréal. She specializes in the study of narratives and databases in contemporary artistic practice. Ariane Savoie works at the Laboratoire NT2 of the Centre de recherche Figura at the Université du Québec à Montréal, where she participates in the development and the conceptualization of online research environments. She also acts as redactor in chief for bleuOrange, a hypermedia online publication platform. She also translated electronic literature works of J. R. Carpenter and Nick Montfort. <http://revuebleuorange.org/>

**Natalia Fedorova** is a new media poet, a digital literature scholar and a 101.Mediapoetry Festival (<http://101.ru.com/>) curator. In collaboration with a sonic artist Taras Mashtalir she founded a media poetry project Machine Libertine (<http://www.machinelibertine.me/>). Noor, a brain opera with her libretto was presented at ISEA, 2016. Her audio and video poems appeared in TextSound, Rattapallax, LIT magazine, and Ill-Tempered Rubyist, Räume für Notizen | rooms for notes as well as number of international festivals and biennales (ISEA 2016, ELO 2015, 6th Moscow Biennale of Contemporary Art, Manifesta 10, Krasnoyarsk Book Culture Fair, REVERSE, Moscow Book Festival, E-Poetry, LUMEN EX, Interrupt II, VideoBarDO, Liberated Words, Tarp and others). Natalia holds a PhD in literary theory from Herzen State University (St-Petersburg). Natalia won a Fulbright scholarship to do her first year postdoctorate term at the Trope Tank at MIT, where she was working on translating e-lit, and SPIRE to develop Russian Electronic Literature Collection (<http://elmcip.net/research-collection/russian-electronic-literature-collection>) in a specialized knowledge base at the University of Bergen for her second year term. She is currently teaching creative writing with new media and text-based art in Smolny College (St-Petersburg State University – Bard College) and curating a Mediapoetry lab at the New Stage of Alexandrinsky Theatre. Natalia is a member of editorial board of Translit an almanach for contemporary poetry. <https://languageartist.me/cv/>

11:30 - 12:15 Session 24 #Roundtables @Auditório

### **A Transatlantic Take on Translating E-Lit: A Roundtable Discussion**

Chair: **Kathi Berens**

- **Arnaud Regnaud\***
- **Sandy Baldwin\***
- **María Mencía** (Kingston U., UK)
- **Søren Bro Pold** (Aarhus U., Denmark)
- **Manuel Portela** (U. Coimbra, Portugal)
- **Julie Chateauvert\***

[Roundtable] The process of translation will be the focus of this round table. Considering translation as a process, rather than strictly as a product, shifts away from individual translated works of literature to consideration of networks, contexts, and cultures of translation. In short, translation is a concept that illuminates the exchanges and differences in contemporary digital literary culture. Contemporary digital literary culture mobilizes multiple operations: it implicates translation across language, interfaces, media, code, institutions, cultural perspectives, artistic practices, and archives. In turn, the shared textual aspects of today's ubiquitous digital environments means that processes of translation lead to insights and synergies for creative practices beyond the field of literature. In this roundtable we will try to lay the foundations of a critically needed model for translating digital literature while offering fundamentally new insights into digital culture and cultural IT insights, and pointing to new dimensions of digital humanities related to translation. One of the dominant concepts of digital humanities is technology as a shared, indeed universal, medium. By this, we mean the notion that software platforms and programming languages signify the same thing in the same ways across different cultures. In principle, this universality of technology implies the future promise of universal communication and shared understanding. However, nothing could be farther from the truth: code and programming add layers of complexity to technological communication across cultures and countries. What is used and understood by "code," "language," "platform," "medium," and other cognate terms, differs across linguistic and cultural contexts. Furthermore, the way digital technologies become embedded and translated in specific digital cultures and literatures in Europe and the Americas differs even more, e.g. between French, Portuguese, British, American, and Scandinavian cultures. It is by studying and problematizing the process of translation in its varied aspects that our project will achieve a systematic understanding of the manifold and entangled variables at play in digital literariness.

Works under study: John Cayley's and Daniel Howe's *The Readers Project* Jason Edward Lewis's *Poems for Excitable Mobile Media* [P.O.E.M.M.] Michael Joyce's afternoon, a story Søren Pold's *Ink After Print* Luís Lucas Pereira's *Machines of Disquiet* María Mencía's *The Poem that Crossed the Atlantic*

**Arnaud Regnaud** is Professor of American Literature and Translation Studies and Vice-President for Research at the University of Paris 8 Vincennes – Saint-Denis. After writing extensively on John Hawkes' later works, he has conducted research on Carter Scholz, Gary Lutz, Diane Williams and Matthew Derby's short-stories, Percival Everett, Ben Marcus and Theresa Hak Kyung Cha's novels, Jim Rosenberg's electronic poetry as well as on Mark Amerika, Michael Joyce, Shelley Jackson, Illya Szilak and Grégory Chatonsky's digital and print works. He is the author of a monograph on *Patchwork Girl* by Shelley Jackson (to be published in the fall) and the editor of several collective works, the most recent one being *The Digital Subject*, Dijon: Labex Arts-H2H-Presses du réel, 2017. His most recent research focuses on new forms of textuality in the digital era and their translation as well as on the relationship between literature and philosophy.

**Sandy Baldwin** is Associate Professor of English at the Rochester Institute of Technology, where he teaches courses on electronic literature and digital humanities. He is the author or editor of 10 books, most recently *The Internet Unconscious*, Winner of the 2014 N. Katherine Hayles award for the top work of criticism in the field of electronic literature. He is editor of *Computing Literature*, the only academic book series focused on scholarship in electronic literature. He is also managing editor of *electronic book review*, one of the oldest all online peer reviewed journals. He is Vice President of the Electronic Literature Organization, where he directs the CELL initiative, a global consortium of research centers focused on electronic literature. His own artworks involve literary interventions in video games and are shown around the world.

**María Mencía** is a multimedia artist, practice-based researcher and lectures at Kingston University, London, UK. She is an executive member of the Electronic Literature Organization. Her artistic research explores hybrid textualities at the intersection of language, art and digital technologies with an interest in social and political issues. It has been exhibited worldwide, presented at numerous conferences and it is published in the 'Electronic Literature Collection, Volume 1' and the 'ELMCIP Anthology of European Electronic Literature.' She has also curated and edited e-lit shows and journals. She is interested in collaboration and has been the recipient of various fellowship grants to conduct research at the RMIT in

Melbourne, NYU and at the University of Sydney. Her current publications include *Gateway to the World: Data Visualisation Poetics* in *GRAMMA: Journal of Theory and Criticism*, *Digital Literary Production and the Humanities* and she is the editor of *#WomenTechLit*, published by West Virginia University Press. Her website is at [www.mariamencia.com](http://www.mariamencia.com)

**Søren Bro Pold** (Aarhus University) has published on digital and media aesthetics – from the 19th century panorama to the interface in its different forms, e.g. on electronic literature, net art, software art, creative software, urban and mobile interfaces, activism, surveillance culture and digital culture. His main research field is interface criticism which discusses the role and the development of the interface for art, aesthetics, culture and IT. Together with Christian Ulrik Andersen he edited the anthology “Interface Criticism - Aesthetics Beyond the Buttons” (2011) and is currently writing a book on interface culture after the PC. <http://pure.au.dk/portal/en/pold@cavi.au.dk>

**Manuel Portela** teaches in the Department of Languages, Literatures and Cultures, University of Coimbra, where he directs the FCT PhD Programme in Materialities of Literature. He is a researcher at the Centre for Portuguese Literature of the University of Coimbra. He was a team member of the *PO.EX Digital Archive* project (<http://po-ex.net/>), and he is the general coordinator of the *LdoD Archive* (<https://ldod.uc.pt/>), a dynamic archive dedicated to Fernando Pessoa’s *Book of Disquiet*. He has translated many English-language authors, including works by Laurence Sterne, William Blake, and Samuel Beckett. In 1998 he received the National Award for Translation for the Portuguese translation of *The Life and Opinions of Tristram Shandy*. He is also the author of two scholarly books: *Scripting Reading Motions: The Codex and the Computer as Self-Reflexive Machines* (MIT Press, 2013), and *O Comércio da Literatura: Mercado e Representação [The Commerce of Literature: Marketplace and Representation]* (Antígona, 2003).

**Julie Chateauvert** is a Postdoctoral Fellow (EA1569Transcrit) at Université Paris 8. She develops analytical tools to interpret literary works created with Sign Languages respecting their transmedial potential, opening paths for translation strategies. She is the author of the entry “Poetry” in the *SAGE Deaf Study Encyclo-*



*pedia* and recently published *Le tiers synesthete: espace d'accueil pour la création narrative en langues des signes* (*Intermedialités*, n° 27).



13:30 - 14:15 Session 25 #Panel @A1

**Forms of Translation: Experimental Texts Rewritten as Migrations to Digital Media**

Chair: **Penny Florence**

- **Marjorie Luesebrink** (Electronic Literature Organization, USA) and **Stephanie Strickland** (Electronic Literature Organization, USA), "Axolotls and Perfume Bottles"
- **Donna Leishman** (Glasgow School of Art, UK), "Cautionary Tale: Stories Made and Distributed through the Internet"
- **Angelica Huizar** (Old Dominion U., USA [Brazil]), "Poetic Transliteration, Meta-physical Transpositions in Brazilian Digital Poetries"

[Panel] Electronic literature can be “born digital” and remain, over time, in roughly its original coded form. Ana Maria Uribe’s Anipoemas are a good example. Because they were originally done with animated gifs, their preservation in Jim Andrews’ collection represents an almost pure version of the originals (<http://www.vispo.com/uribe/sirenas4.html>). But even within the eloquent shorthand of Uribe, we find other poemas done in Flash. Whatever accommodation to the expiring Flash software might be made to continue viewing works like Deseo, the result will be a translation of sorts. In fact, far more often than not, as we move forward, conserving works of e-lit involves translations based on media migration (in many forms). Scholars and practitioners at this conference are struggling with the wide array of remediations. Even an “invisible” reconstruction of the coding suggests that a work has changed from the perspective of electronic lit code studies. The members of this panel will examine selected e-lit pieces that incorporate multiple translational states. The works may have an origin in oral tradition or print – either as folklore, poetry, or experimental literature. They involve interlinguistic translation, emulations, virtualizations, re-readings, and interpretations. Angelica Huizar will focus on the cultural translation of ideas, concepts, and possibly even beliefs in Brazilian digital poetry. What impact does transliteration of ideas produce? How are moving images, sound, and user interactivity facilitating interpretations that previously common reading practices did not yield? The technologies used affords poets ways of experimenting, manipulating, creating, simulating, and translating ideas that are best placed in mediums that require participation (auditory, kinetic, visual, tactile). Donna Leishman will look at remediation and retelling in her analysis of her works – especially *Red Riding Hood*, a digital recasting of the traditional oral tale. This investigation explores the manner in which we engage with art, text, and history: lifting, selecting, and splicing components of oral tales from antiquity ultimately enables them to evolve. Marjorie Coverley Luesebrink and Stephanie Strickland’s joint presentation examines translation aspects of Regina Célia Pinto’s *Axolotls* and a reading/discussion of their own collaborative work, “To Be Here As Stone Is.”

**Marjorie Luesebrink** (Electronic Literature Organization, USA) and **Stephanie Strickland** (Electronic Literature Organization, USA), "Axolotls and Perfume Bottles"

[Panel] Part One: Regina Pinto's Reading of Cortazar's *Axolotls*. Many of the seminal examples of web poetry and fiction pose interesting questions about the "original" version of a work. While translation of poetry from one established language to another in print has always prompted us to pay close attention to the "original" and the "translation," conditions specific to digital work introduce a new level of complexity. In addition to the question of image, sound, color, and movement in interlinguistic translation, electronic poetry and fiction versions may include emulations, virtualizations, re-readings, and interpretations. Works that span several languages and traditions come readily to mind: for instance, Ana Maria Uribe's *Deseo - Desejo - Desire* (2002) – an amalgam of Spanish, Portuguese, and English; or, Rui Torres' "Amor de Clarice" (2005), based on Clarice Lispector's tale "Amor" from the book *Laços de Família* (1960). In these plagiotropic electronic poems, the original text (the hypotext) is also present, as a multilayered but static background. The use of text, image, video and sound signals the promotion of processuality (the incompleteness of an open-work); interactivity ("wreading" and re-writing of previous texts); hypermediality (integration and multimedia convergence); and networking (interaction, collaboration). Torres promotes a rereading that dialogues creatively with the original, expanding its semantic load through audible and visual resources, including animation. Under the influence of the rich literary tradition of the Portuguese Experimental Poetry, "Amor de Clarice" bets on the intercrossing of literary language with media supports in order to break with traditional aesthetic values, suggesting new paradigms for the Luso-Brazilian contemporary literature. We will discuss Regina Célia Pinto's *Axolotls*. Regina Célia Pinto is a Brazilian artist whose work focuses on web-based and CD-ROM art. Pinto's utilization of technology is permeated with a poetic and playful sensibility. Global awareness and desire to make connections characterize most of her work. *Axolotls*, a story in Spanish by Julio Cortázar (set in Paris), is multiply reconstituted in Pinto's online version. The Spanish text is given in Portuguese and English. It is further expanded by practices specific to the online environment. *Axolotls* needs Flash and pop-up windows – both features threatened in the current web

environments. Yet, the content of *Axolotls* is remarkably current: data visualization to tell part of the story, an AR kind of crossing into the aquarium, use of games to advance the plot, and the presence of the original print story as an anchor to the tradition of experimental literature. Pinto's translation between languages/print, print/screen, and platform/platform illustrates the rich possibilities for story evolution.

**Marjorie Luesebrink** (Electronic Literature Organization, USA) and **Stephanie Strickland** (Electronic Literature Organization, USA), "Axolotls and Perfume Bottles"

[Panel] Part Two: Coverley and Strickland's Reading of the *True North* lexia, "To Be Here As Stone Is." "To Be Here as Stone" is a print poem in *True North* and a heavily linked node in *True North Hypertext*. It is also a hypermedia poem made by Strickland and M.D. Coverley. The line of transformation, then, would appear to be direct – experimental print poem to experimental hypertext in Storyspace software to web-based html creation (that can now be experienced using a Virtual Machine player that emulates Windows 2000, XP, and Internet Explorer 4-8). However, the reader experience of this poem in each of its iterations is likely to be somewhat different – and the process of translating it into its various incarnations has been challenging. As opposed to the non-hypertext print version or the text-linked Storyspace version, the web poem features images, links, layers, MIDI sound, and Anfy Java applets. The web version of "To Be Here As Stone Is" was coded for three browsers – Netscape 3, Netscape Navigator 4, and Internet Explorer 4. Each of these browsers used different programming sequences to produce layers. Since "To Be Here" used both layers and a complicated line-length spacing system, almost any change in browser software threatened the screen image of the poem. And, sure enough, browser technology, which had never been particularly stable, suddenly exploded – Microsoft's Internet Explorer quickly went from 4 to 11 and then defunct, Mozilla, Firefox, Chrome, and other browsers garnered market share, Netscape disappeared. This presentation will revisit "To Be Here As Stone Is" – both in original screen shots and as a piece revived through emulation. Using Virtual Machine software, it is possible to construct a Virtual Machine that reproduces the operating software from Windows 2000. In this way, the layers, the Anfy Java applets, the MIDI sounds, and other obsolete practices can be preserved. While this "translation" is not entirely the same as a public-access, browser work, it does show both the limitations and the opportunity of VM emulation.

**Marjorie Coverley Luesebrink** writes hypermedia fiction as M.D. Coverley. Her full-length interactive, electronic novel, *Califia*, is available on CD-ROM from Eastgate Systems. *Egypt: The Book of Going Forth by Day* was published in 2006. Cov-

erley's Web short stories and essays have appeared in many zines including *The Iowa Review Web*, *BeeHive*, and *frAme*. She is a member of the Board of Directors of the Electronic Literature Organization and was given the Marjorie C. Luesebrink Career Achievement Award in 2016. <http://califia.us>

**Stephanie Strickland** has published eight books of poetry and 11 works of electronic literature. *Zone: Zero*, book + CD, includes the poem *slippingglimpse* which maps text to Atlantic wave patterns. *V: WaveTercets / Losing L'una* is accompanied by the *Vniverse* app for iPad, written with Ian Hatcher. A 3-part poem generator, written with Nick Montfort, pairs *Sea and Spar Between* with *Duels—Duets*, a poem that reflects on *Sea and Spar's* composition, and with *cut to fit the toolspun course*, a glossed code version. Recent digital poems include *House of Trust* with Ian Hatcher and *Hours of the Night* with M.D. Coverley. A member of the Board of Directors of the Electronic Literature Organization, Strickland edited *Electronic Literature Collection Volume 1*. For more on her work, go to <http://stephaniestrickland.com>.



**Donna Leishman** (Glasgow School of Art, UK), "Cautionary Tale: Stories Made and Distributed through the Internet"

[Panel] My paper for the proposed panel "Experimental Texts Rewritten as Migrations to Digital Media" will present a multi-layered critique of my body of practice and will explore how the Internet as locus influences/d my creative work. The paper will offer a detailed reflection on my first digital text *Red Riding Hood* (2000) exploring my process of remediation through simple moving image, sound and interaction. With origins in folk and oral preprint cultures *Red Riding Hood* starts its journey already in referential multiplicities coming to the reader (in terms of narrative structure, associated imagery etc.) as a palimpsest of symbolism and moralising dependant on cultural and geographical context. I will propose that much of my practice\* attempts to foreground or present numerous questions about the manner in which we engage with art, text and history, lifting, selecting and splicing components of oral tales from antiquity ultimately enables them to evolve yet still continues the search to resolve the protagonists' (and our own) conflicting desires and instincts. I will also explore the evolution of the Internet and its impact/influence on my practice. At the time of *Red Riding Hood's* launch the Internet was a somewhat 'free' rhizomatic distribution platform populated by personal websites and disobedient interaction hierarchies. Contemporary and popular usage of the Internet finds a highly controlled commoditized distribution environment dominated by mass social media and mobile platforms - which in turns offers up new questions around social reality and interrelatedness/relatedness for remediation texts. Lastly in addressing the spectre of the incoming heat death that will be the extinction of Flash as a plug-in (i.e. when Chrome and Google block rather than the current 'sandboxing' of the plug-in) and in turn the obsolescence of the majority of my Flash plug-in dependent projects -- I will conclude my paper by offering a preview of *Red Riding Hood* (2017) as a new transmediation that takes my digital text into a material and printed format. \*Practice / key texts: *Red Riding Hood* (2000), *The Bloody Chamber* (2002), *Deviant: The Possession of Christian Shaw* (2004), *Front* (remediation of Daphne & Apollo, 2014).

**Donna Leishman** ([6amhoover.com](http://6amhoover.com)) is Head of Communication Design at The Glasgow School of Art and is a media artist and researcher; her work is a combina-

tion of critical writing and practice-led research in digital art. Her research career began in 1999, and has seen her cross disciplines such as electronic literature, ludology, digital media and more recently human computer interaction, sociology and psychology. She investigates a variety of subjects such as social and literary identity, immersion and interactivity. Research themes include contemporary human activity within digital media: exploring how digitally mediated narratives extend authorship, reception and presence, what role media technologies have in forming or disturbing social identity and ultimately what art and design practices can offer to current debates and societal challenges. In 2013 She was featured in "Canongate's Future 40", a list voted by her peers that celebrates the best of contemporary Scottish storytellers.

**Angelica Huizar** (Old Dominion U., USA [Brazil]), "Poetic Transliteration, Meta-physical Transpositions in Brazilian Digital Poetries"

[Panel] The focus of this presentation is Brazilian digital poetries that unassumingly design new planes of culture via their poetic syntax (be it moving images, sound patterns, visual distractions, code functions, or conceptual, metaphoric and inspirational references) that invariably translates into new ways of perceiving and being. This analysis begins to address the ways in which contemporary digital media, techno-art, literature, and cultural criticism in Brazil are informed by scientific discourses that in turn parallels a world-view much mediated in Eastern mysticism. Such parallels are inadvertently, subconsciously and/or accidentally being played out in digital poetries, leading us to believe that there is a systemic or networked view of life, that consciousness is atemporal and collective all-at-once, that time is not a separate entity, that mass and energy may be interchangeable as a process, that effects of synchronicity may be tangible, that parallel universes are possible among a list of other characteristics of modern quantum physics (referring specifically to the work of David Bohm and most recently Fritjof Capra). The poetry of Brazilian poet Álvaro Andrade Garcia, specifically his *Grão y LivrE*, will be the focus of this analysis. His digital poetries are an animation of paintings, ideograms, juxtaposed words in/of images that reinforce its symbolism with sounds and movements that hypnotize its reader. Andrade Garcia's poetry is alive - programmable, moveable, visual, lurid - but even more so, it is an art, a faith and an exquisite politics. I will show how the trans-cultural and trans-temporal images emphasize and disseminate the "sacred," "civilized," "exotic," "primitive," or "Other." This analysis will dive into questions of cultural transpositions, symbolic resonances that produce wonder and insight specifically addressing the following queries: How are these moving images auto-organizing, narrating or reconfiguring the world or vision thereof? How is it that culturally or historically situated theories of adaptation or transliteration change the way in which we perceive and understand these gaming-functions, moving platforms, traversal word-illustrations and mystical allusions? How are the digital components changing our understanding of the performance and the meaning of the poetic? What are these new digital re-imaginings proposing regarding the separation of body and mind (consciousness versus being)? How is the transliteration of poetic style and

rhythm in the cinematic or digital screen transforming that experience of sudden insight or discovery (“the ah ha!” moment). The technologies used affords these poets ways of experimenting, manipulating, creating, simulating and translating ideas that are best placed in mediums that require participation (auditory, kinetic, visual, tactile). These types of poems force us to find patterns in what may be seen as chaos or randomness. They also seem to disenfranchise themselves from the rich diversity of human language and the complexities of translation. Overall, I claim that these digital poetries are reflective of our shared patterns of existence, of the cosmic consciousness or collective unconscious in which we all participate.

**Angélica J. Huízar** is Chairpeson of the World Languages and Cultures Department and Associate Professor of Spanish and International Studies at Old Dominion University. Her research focuses on avant-garde poetry, Latin American digital poetics, and graduate seminars on International Cultural Studies. She has authored several refereed publications and presented more than fifty professional conference papers in the United States and abroad. Her book entitled, *Beyond the Page: Latin American Poetry from the Calligramme to the Virtual* (2008), focuses on the aesthetic and theoretical relationships between art, music, sound, visual typography and the word in avant-garde poetry including digital poetics of Mexico, Uruguay, Chile, Peru and Brazil. Her most recent research interests center on Latin American digital poetics and aesthetics through a cultural studies lens.

13:30 - 14:15 Session 26 #Panel @A2

### **Mapping a Course for Mobile Arts and Literature**

Chair: **Helen Burgess**

- **Bertrand Gervais** (U. Québec Montréal, Canada), "Imaginary Montreal: Urban Literary Walks"
- **Alexandra Saemmer** (U. Paris 8, France), "Ambulatory Hyperlinks"
- **Benoit Bordeleau** (U. Québec Montréal, Canada), "Dérives or Ways to Keep Ourselves Grounded"
- **Sylvain Aubé** (NT2, Canada), "Opuscules - littérature québécoise mobile"

[Panel] How do we increase our comprehension of the actual forms of mobility in a literary context? What are the ways to insure its visibility on digital devices (tablets and smartphones), while consolidating the digital turn of literary reading and writing practices? The projects that will drive our discussion are embedded in a SSHRC Partnership whose goal is to ensure collaboration between researchers at the University-level and representatives from Quebec's literary communities (writers, editors and readers). This Partnership focuses on strategies promoting literary practices in a digital culture. Contemporary forms of mobility engage us in a renegotiation of our cultural and literary practices and have a deep influence on the way we conceive our relation to the physical and intellectual landscape but also on the way we aestheticize this relation. By presenting an array of projects, we will show that mobile culture, driven by research activities, artistic practices and devices, can draw bridges between communities and create new sharing spaces. The projects presented are *Opuscules*, a mobile application developed with the intent of reaching literature enthusiasts in Québec, the French province of Canada; *i*, a collective and multi-platform literary project, active since 2010 and dedicated to the exploration of Montréal; *Montréal Imaginaire*, a mobile application project using virtual reality and geolocation tools that will offer a series of walks (or "parcours") within the city by means of its literature; *Conduit d'Aération*, the French hyperfiction project developed for tablets and eReaders.

**Bertrand Gervais** (U. Québec Montréal, Canada), “Imaginary Montreal: Urban Literary Walks”

[Panel] BleuOrange, the hypermedia literary journal, and La Traversée, l'atelier québécois de géopoétique (a creative writing collective), are developing, in collaboration with the NT2 Lab, a mobile application, *Imaginary Montreal: Urban Literary Walks* (hereafter abbreviated IM). This application, which will be available on both iOS and Android platforms, aims to offer a unique literary experience rooted in the digital world. Based on geolocation and a user-friendly interface, IM will permit users to develop their own literary walks or follow pre-established walks through the city. A set of at least 3000 literary fragments, set in Montreal, will be offered to users, who will be able to connect the texts with the exact locations described. This will enable users to get acquainted with literary texts based in Montreal, to further their knowledge both of the city and its literature, and to familiarize themselves with culture in a digital setting. The texts chosen for these walks will come from three sources. The first will be a selection of classic or contemporary literary texts, remediated for the occasion. The second set will come from writings from *La Traversée*. The collective has a well established practice of Montreal urban writing, having multiplied throughout the years projects on topics such as a distinct Montreal neighborhood (Hochelaga), Montreal's parks, alleys, commuter train stations, convenient stores, shopping centers, etc. The third set will be built by the users themselves, who will have the possibility to propose their own texts. An editorial board will be set up to accept these texts, edit them and add them to the database. The interrelations between these three sources of texts will help establish a dialogue between current and past literary practices. The objective of this threefold corpus is also to enable a digital device to activate a literary and urban imagination. Indeed, the application will make it possible to discover or rediscover, through a literary and artistic prism, places known or sometimes forgotten in the city. To the physical experience of the user will be added textual fragments as well as photographs and sound environments participating in the often-unsuspected memory of the places explored. The application will present itself as a virtual reality map, punctuated by points of interest and users will be able to apply filters to this map and thus personalize their experience of the city's landscape. The aim of the presentation will be to explain the conceptual

framework behind the project, to help explain the different objectives pursued, and to foretell some of the impacts of the App on how literary experience can be remodeled through digital devices.

**Bertrand Gervais** is Canada Research Chair on Digital Arts and Literatures. Full professor in the Literary studies Department at the University of Québec in Montréal (UQAM), he is the founding director (1999-2015) of *Figura*, the Research Center on Textuality and the Imaginary, and of NT2, the Research Laboratory on Hypermedia Art and Literature (2004-). He teaches American literature and literary theory, specializing in theories of reading and interpretation, and in contemporary cultural, artistic and literary practices as well as in electronic literature and digital aesthetics. He has published essays on literary reading and contemporary American literature, as well as on French and Québécois literature. His last essay (*Un défaut de fabrication / A Manufacturing Defect*) focused on creativity and physical constraints, and was short-listed for a Governor General Award in Canada. He is also a novelist. His ninth novel, *La dernière guerre / The Last War*, has just been published (2017).



**Alexandra Saemmer** (U. Paris 8, France), "Ambulatory Hyperlinks"

[Panel] The French critic Olivier Neveux suggests that political art should suspend, at least for a while, the dominating communication systems, and allow the public to spend a moment together without being "anticipated." In narrative fiction as in theatre, the objective should therefore be to tell stories again, but "without guidance." Telling stories "without guidance", exploring the forms and figures of a narrative in such a mobile environment, is the objective of "Conduit d'Aération." In the first place, the project is designed as a hyperfiction for tablet, but we also presented it as a performance and installation. "Conduit d'Aération" tells the story of a Tunisian student who has been found dead in the air duct of a Parisian bank. Based on a true story, four possible narrative lines are presented by different characters. In the hyperfiction for tablet, the reader can choose one of the characters and focus on his/her version, or, through the activation of hyperlinks, confront this version to other trajectories. The paradoxical role of the hyperlink as a tool potentially guiding and liberating the reader turned out to be central in the project. The hyperlink in "Conduit d'Aération" is a rhetorical figure sustaining the temporal and logical architecture of the story, while opening the narrative to alternative paths. Far from the idea that a hyperlink provides the reader with full power over the text, we consider it mainly as a trace left in the text by the author – trace reflecting his/her interpretation of logical and/or temporal coherence between two or more texts. In this sense, the hyperlink is clearly based on guiding principles. It is nevertheless up to the reader to activate the hyperlink or not. How to install these paradoxical issues of the hyperlink in space? In the installation of "Conduit d'Aération," called "ambulatory hypertext," the visitor walks between four sound sources in order to meet the "voices" of the characters. The requirement we had set ourselves to tell "without guidance" while still telling a story, implied a rigorous scriptwriting of the possible trajectories between the voices. On the one hand, we wanted to avoid losing the reader in an indistinct hubbub. But on the other hand, we did not want to inflict on him/her one single point of view. Haunted by the idea that the reader could miss the logical coherence of the narrated story, we nevertheless decided in a first version (designed for the Festival of Francophone Fiction at Palazzo Farnese in Rome), to literally position physical "guides" in the installation. At some moments that we considered as crucial, these guides

indicated to the spectators-visitors the possible ways of crossing between the voices. But the visitors sometimes wished to simply stay with a voice, or to turn away quickly, listen to the end, or not listen at all. This version therefore proved to be rather unsuccessful. The observation of these reception practices pushed us in the final version of installation (for the Maison des Sciences de l'Homme in Paris), to break out the dead end of dominating anticipations. Through these different versions, "Conduit d'Aération" proposes the narrative of a progressive renunciation to narrative guidance. Exploring the possibilities that digital mobile technologies can bring to this research was one of the main objectives of this project. Lucile Haute, Alexandra Saemmer, Aurélie Herbet et al., Conduit d'Aération, projet recherche-crédation soutenu par le Labex Arts-H2H, <http://hyperfictions.org/conduit-daeration-une-hyperfiction/installations-et-performance>

**Alexandra Saemmer** is full professor for information and communication sciences at University Paris 8. Her research projects focus on semiotics and aesthetics of digital media, reading and writing on digital supports. She is author and editor of several books and articles on digital textualities. Her books include *Rhetorique du texte numérique* (Presses de l'Esssib, 2015), *Matières textuelles sur support numérique* (Publications de l'Université de Saint-Etienne, 2007). Complete bibliography: <http://cemicritic.eu/> She also writes "paper" poetry and fiction in German and French and digital poetry: [www.alexandrasaemmer.fr](http://www.alexandrasaemmer.fr), <http://hyperfictions.org/> Her most recent literary project takes place on Facebook.

**Benoit Bordeleau** (U. Québec Montréal, Canada), “*Dérives* or Ways to Keep Ourselves Grounded”

[Panel] *Dérives* is, since 2010, an ongoing collective literary and photographic project evolving on multiple online platforms, primarily on Wordpress, Drupal, Twitter, and Instagram. In May 2016, it has been the object of a performance at the Maison de la littérature in Québec city. A rewriting of the project has begun with Twine and will be the centerpiece of a performance that should be presented in Montréal over the course of 2017. Benoit Bordeleau, Victoria Welby, Myriam Marcil-Bergeron and Alice van der Klei have been the core contributors in the latest years, but a dozen users have joined the project over the course of the last six years: students, friends, urban life enthusiasts, travelers and pure strangers who have (or not) a writing practice, inside or outside the Web. The longevity of the project can be attributed to its do it yourself and low-tech aspect, but first and foremost its simplicity has made it possible for a number of users to add content to it (almost) freely. Post by post and tweet by tweet, the readers and writers taking part in the project are offering bits and pieces of their urban experiences, one that is revealed by the surprises punctuating their daily environment. *Dérives* seeks, by digital means, to raise awareness towards the landscape of everyday life; it seeks connection between the users by the sharing of stories, images, sound bites, and sometimes videos. Archived in part only, the results of this shared writing experience have an ephemeral readability. Focusing on instants, the project has adopted what we could call an ethic of the little (an “*éthique du peu*,” Carpentier, 2016) that tries to grasp the unseen or what is said to be unimportant in scenes of everyday life. Over the years, the accumulation of these instants opened the way to an underlying aesthetic of idleness (Agamben, 2015), not only in the sense of the posture the contributors adopt by slowing down to observe their surroundings, but also in the form *Dérives* has taken: some sections were left aside in an unfinished or dormancy state, like the archival of the Twitter feeds related to the project. In the course of our presentation, we want to take a deeper look at the implications of the editorialisation process (Bachimont, 2007; Vitali-Rosati, 2008) that is constantly sewing it up. It puts in place a tension between the wandering impulse of the reader and the impression of order conveyed, in part, by the presence of indexes (Jahjah, 2013). This scope will help us elucidate the

subtle exchanges between individual practices inscribed inside a collective, the blurring of these individual writing practices by the participation in the sharing space that is *Dérives*.

**Benoit Bordeleau** was born in Buckingham (Québec) in 1986. He lives and works in Montréal since 2005. He actually coordinates the partnership development *Littérature québécoise mobile: literary writing and reading practices in digital context*. In the past, he has worked as the coordinator *La Traversée – Québec's geopoetics workshop* and as a research assistant for the NT2 Lab. In 2010, with Victoria Welby, he instigated the still ongoing collaborative project *Dérives*. In 2012, he published the book *Au détour de l'habitude*, a collection of texts and photographs that takes the southeast of Montréal as a subject. In 2016, he completed his PhD in literature (UQAM) in which he developed an urban approach to geopoetics by studying the literary representations of Montréal's neighbourhood of Hochelaga and proposing a dialogue with his own spatial and writing practices.

**Sylvain Aubé** (NT2, Canada), “Opuscles - littérature québécoise mobile”

[Panel] *Opuscles*, an iOS application available on the App Store for free, aims at renewing the experience of literary discovery, by adapting it to the mobile platforms. The objective behind the project was to reach new audiences by radically modifying the distribution of original texts and authors. A perceived disconnection between generations of writers and readers was one of the motivation behind the project, which lead the partners to envision new channels of distribution, in order to introduce these authors to a new generation of readers. The application offers two main sets of features. The first one is a curated set of original texts, by authors from Québec (in French) who have been awarded local prizes. The texts are made available for free for the first 30 days, then become available for purchase afterwards. The second main feature of the application is an aggregator, which compiles, on a daily basis, 250 local sources regarding literature in French Canada. A lot of these sources are writer’s blogs, used as creative spaces. This is complemented by literary news sites, editors’ sites, local media, public libraries and literary institutions in Québec, as well as audience reviews. Because *Opuscles* conveys the meeting of two literary cultures, one that is more used to digital projects, and the literary actors, for whom the book is still the central object of their interest, the financial aspect of the application became inevitable. We will touch a word on this aspect because it had a major influence on the way we approached the design of the application, which needed to balance the needs both for promotion as well as fair compensation for authors. Two years after its initial launch in April of 2015, the NT2 team has done a critical review and decided to launch a partial overhaul of its features, in order to get closer to the literary world’s needs. We will discuss the new orientations of the application, which includes putting a focus on the numerous events and salons that entertain the literary world in the core of the application, as well as the decision to put forward a broader scope of creative contents from our partners, including text readings, a broader set of authors reached through new partnerships, etc. It is also important to add that this new version will also allow a new kind of feedback loop from the community, for example by allowing Twitter hashtags-based discussions on each text, to be read from within the app. By putting forward new ways of promoting authors and books, as well as introducing a reflection about the digitalization of

literature, we think that *Opuscules* is of interest to the digital literature community as a case study, and we are open to discuss the implications that this model can have on the future promotion of the works from our community.

**Sylvain Aubé** is a Project Manager at Laboratoire NT2 (UQAM) in Montréal, Québec, as well as a freelance web and digital projects consultant, mostly for cultural and artistic projects using Drupal. He has also worked over the years for several cultural institutions in Montréal including OBORO, SAT (Society for Arts and Technology), the Daniel Langlois Foundation and Agence TOPO, of which he was a board member. Meanwhile, Sylvain Aubé has been producing music and art for most of the last 20 years, publishing his own releases on his labels *Monochrome*, *Musique Nordique*, and *Griche*, as well as projects from local artists like David Kristian. His latest projects includes *Monnocone*, a solo analog synth project oriented towards the aesthetization of square waves and sound clouds, and *Crystalgriche*, an audiovisual duo, which recently played at Sight+Sound festival in Montreal. On a lighter note, he's also a die-hard fan of Karaoke.

13:30 - 14:15 Session 27 #Panel @Salão Nobre

### **Designing Hybrid printed&digital Books**

Chair: **Søren Bro Pold**

- **Lucile Haute** (EnsAD, France), **Sophie Ciriello** (EnsAD, France), and **Jean-François Boulan** (EnsAD, France), "From Bits to Paper: One Book, Two Supports"
- **Nolwenn Tréhondart** (U. Paris 8, France) and **Lucile Haute** (EnsAD, France), "Publishing and Publicizing Digital Literature: Feed-Back about a Research-Creation Project"
- **Filipe Pais** (EnsAD, France), "Books, Dada and Algorithms in the Age of Big Data"
- **Gilles Rouffineau** (ESAD Grenoble, France), "Before Personal Computers, a Smart Letraset Graphical Implementation"

[Panel] “Electronic literature is an exchange between language and code. It contains many voices.” As the call said, this panel intends to explore what is an hybrid book, from print to digital, from screen to paper. What are the criteria, the history, the models? What are the relationship between the different supports? How does it take advantage of crossed constraints (technical, aesthetic, legal, languages...). The first presentation will propose a singular lighting on our contemporary look to algorithmic art forms and to what could be a book on the algorithmic age. *An Anthology of Chance Operations*, designed by George Maciunas (1960), is today accessible but uncomplete on pdf resource online. A digital model seems useful to visualize the complexity of this edition and will again point out code and graphic translations. The second talk will present some strange (post-digital) artist’s books exploring intimate relationships between the digital and physical worlds. Based on dematerialization process, these books confront the reader with a surprising collection of data – text and images – coming from our online social networks and technological devices. They are asking us: what is the physical form of the data we create or collect online? The two last presentations explore the models we can develop to publicize together artistic and theoretical forms and will present 2 types of catalogues designed with ePub3 format. These two projects offer the opportunity to explore the technical possibilities of a not well known format based on web technologies, which gathers characteristics from the printed book (page granularity, text preponderance) and website (CSS, hyperlink, js compatibility). ePub is a solution for the remediation of artistic forms that invites us to study what kind of code and text translations, re-readings, transcoding are needed.



**Lucile Haute** (EnsAD, France), **Sophie Ciriello** (EnsAD, France), and **Jean-François Boulan** (EnsAD, France), "From Bits to Paper: One Book, Two Supports"

[Panel] *From Bits to Paper* is a book conceived for two different reading supports: paper and digital. Conception has been conducted jointly for the two supports: neither is the remediation of the other. We were led by the question of taking advantage of the specificity of each support, all in maintaining the coherence of one only book. This practice based research has been conducted at EnsadLab, the art and design laboratory of EnsAD - Paris, in collaboration with the editor Art Book Magazine (Paris). How a unique content can exist on two different supports, maintaining a logical consistency of use? *From Bits to Paper* gathers theoretical essay, artists and scientists' interview, and artistic documentation or remediations. To maintain the unicity of the two books and to join the scientific expectations, we maintained a pagination common to both versions. Doing so, we provided the possibility to quote indifferently printed or digital version. In the same time, for the artistic contributions, we used the interactive possibility provided by the digital version. On the portfolio, the goal was to provide a remediation of the approach more than the result of the approach. The reading experience depends on the physicality of the book. On this topic, we propose two different experiences. The printed book is a generous size (320 x 240 mm). The ebook is conceived for mobile screens (like iPad). Layout and graphic design choices were made in order to keep these two experiences close to each other. We chose a typography that is comfortable to read on screen and printed, Officina, which is declined with or without serif. We chose to keep a common useful format in the page, based on the size of the screen of one reference support, an iPad Air (240 x 169,5 x 7,5 mm). Despite the two versions are conceived like the reflect of each other, few differences can be notified. On the printed page, all elements are actuals: paragraph of text, title, footnote, and paratext. But on the screen, we can chose to virtualize some of its, that will be activated by an interactive gesture. Indeed, ePub format provide interactive possibility that we used to adapt the big printed page (320 x 240 mm) into the screen (240 x 169,5 mm). This communication intend to present the design issues and choices this hybrid book, *From Bits to Paper*, challenged us to take.

**Lucile Haute** (Ph.D.) is a visual artist. She is associate researcher at EnsadLab, the research laboratory of EnsAD (Art and Design School in Paris), and she teaches graphic design at the University of Valenciennes. Her artistic and theoretical researches approach hybrid forms of fiction (text and image, performance, video, installation), artist books and artistic editions, from print to ebooks. She also works on non-text publications for art and design research and design of scientific editions. [www.ensadlab.fr](http://www.ensadlab.fr) [www.lucilehaute.fr](http://www.lucilehaute.fr)

**Sophie Ciriello** is a student-researcher at EnsadLab, the research laboratory of EnsAD (Art and Design School in Paris), graduated from École de Condé.

**Jean-François Boulan** will graduate this year in graphic design at EnsAD (Art and Design School in Paris).

**Nolwenn Tréhondart** (U. Paris 8, France) and **Lucile Haute** (EnsAD, France), “Publishing and Publicizing Digital Literature: Feed-Back about a Research-Creation Project”

[Panel] This communication intends to present a prototype of enhanced ebook designed this year as part of the Labex Arts-H2H project “Digital publishing design for scientific and artistic events,” in partnership with ELO, the Fernando Pessoa University and the the French hybrid books publisher L’Apprimerie. This research-creation project proposes to answer the needs of participants (authors and artists) of hybrid manifestations such as ELO conferences, linking scientific symposiums and artistic exhibitions. So far, as the overview and surveys presented in ELO 2016 Victoria have showed, reviews ranking at the same level artistic and scientific outputs are not yet available or recognized by legitimate institutions. Arts and humanities researchers have specific needs to go public. Can we imagine a model that considers artistic forms as valid for the publication of research? Considering that the design of a publication influences the way we receive and understand it, we studied the role of the publication models in the production, transmission and understanding of creation and research on digital literature. Our goal is to design a transmedia hybrid model for artistic and scientific publication. Therefore in this communication we wish to explore the technical and artistic potentialities of the ePub3 format (fixed layout, html5, audio & video enhanced contents, annotations). Different kinds of contributions will be merged and combined in a pilot copy dedicated to digital literature: scientific article, interviews, critical texts, original artistic works, remediatisations, extracts, documentation around a work, facsimile. We will first present on historic overview of the project, then the scientific, artistic stakes, and the working process we imagine by working in our teams made from members of Paris 8 university, EnsAD art and design school, and the french digital publisher L’Apprimerie. We will especially argue on the graphical, ergonomical dimensions of the project. We will then examine how the not very well known ePub3 format could be used to publish, disseminate and publicize digital literature.

**Nolwenn Tréhondart** is a research associate at laboratoire Paragraphe (université Paris 8, Vincennes-Saint-Denis). She completed a PhD in information and commu-

nication science, on the topic of enhanced ebooks (design, modelization of practices, reception. She works for the Labex Arts-H2H, Les passés dans le présent and l'Ensad Lab on research and design projects about scholarly and artistic ebooks. She recently co-directed the book "Livres d'art numériques: de la conception à la réception" (Hermann Edition, June 2017).

**Lucile Haute** (Ph.D.) is a visual artist. She is associate researcher at EnsadLab, the research laboratory of EnsAD (Art and Design School in Paris), and she teaches graphic design at the University of Valenciennes. Her artistic and theoretical researches approach hybrid forms of fiction (text and image, performance, video, installation), artist books and artistic editions, from print to ebooks. She also works on non-text publications for art and design research and design of scientific editions. [www.ensadlab.fr](http://www.ensadlab.fr) [www.lucilehaute.fr](http://www.lucilehaute.fr)

**Filipe Pais** (EnsAD, France), “Books, Dada and Algorithms in the Age of Big Data”

[Panel] Computers, algorithms and other digital technologies are here to stay. They moved in very subtly, creating desire, promising to empower consumers and to liberate us from dull mechanical everyday tasks. Yet this subtle infiltration and the permanent technological envelopment of our lives is quickly changing the ways we relate to the world, affecting our notions of space, time, and even our bodies. The unstoppable pace that characterizes the emergence of such technological devices into our routines is one of the reasons why it is so difficult to use them in a critical way. In most cases users are distracted assimilating and adapting to new technologies and digital languages in constant metamorphosis so, little space is left for critical appraisal. If in one hand the medium becomes more transparent and permeable, in the other it becomes more opaque, attempting to delete all the traces of its internal mechanisms and obfuscating its rules in a black-boxing process. As a consequence, codes and algorithms running behind sexy and playful interfaces are not neutral and/or open but instead they are quickly becoming laws that affect many of our interactions with the world. In this regard, the transparency of the medium becomes a political subject that needs to be critically examined. This talk presents *From Bits to Paper*, a group exhibition that took place from Mars until June 2016 at Le Shadok, a center for arts and digital creation in Strasbourg. This exhibition addresses the complex and intimate relationships between the digital and physical world, displaying a selection of artworks of contemporary artists that analyze the clash between these two worlds. By using de-contextualisation, rematerialisation and displacement tactics, these artists open a reflection space asking us to give a step back and to look at our world in transformation. By displacing Google pins, tweets, gps traces and other native objects from the digital to the physical world, the artists presented in this exhibition withdraw the object's operational functions, transforming them in intriguing, dysfunctional and ludic re-materializations. We will focus more precisely in some of the strange (post-digital) books that were featured in *From Bits to Paper*. This is the case for *Where the f\*\*K was I?* by James Bridle, *My Google Search History* by Albertine Meunier or *Google, Volume 1* by Felix Heyes and Benjamin West. These books present the reader with a surprising collection of data – text and images – leaked from our online social networks and technological devices. At first sight

they seem absurd, illogical or some kind of Dadaist collage. Although, a closer look allows the reader to make sense of something that is to be read between the lines and the pictures. These books tell us multiple stories but they have the power to tell us one that is obfuscated by contemporary transparent interfaces – the story of their own rules, operating modes and effects in society and human behavior, bringing politics and poetics together. Finally, they show us how books are evolving and becoming strange in the age of big data.

**Filipe Pais** is interested by the ways technologies affect human senses and behaviours. After finishing a degree on Sound and Image at Superior School of Arts and Design ([ESAD.CR](#)) in Caldas da Rainha, Filipe worked as a multimedia designer at Ydreams in Lisbon and as assistant teacher at [ESAD.CR](#) where he taught in the field of digital arts. At the moment he's a scholarship student at University of Porto, Faculty of Engineering (Feup), in the Digital Media PhD from the UT Austin-Portugal program and a student researcher at DRII, EnsadLab, in Paris. He has been developing new media projects since 2004, researching methods to explore routine as an augmented reality, and as a source for aesthetic experience. Using analogue, digital or biological materials his works look for an organic and autonomous behaviour and they are normally based on simple rules that reach complex and ever changing, unpredictable outputs. Lately he has been exploring web-based social networks through a behavioural perspective. [www.ensadlab.fr](http://www.ensadlab.fr)  
<http://la-neige-en-ete.net/filipe/>

**Gilles Rouffineau** (ESAD Grenoble, France), "Before Personal Computers, a Smart Letraset Graphical Implementation"

[Panel] Long before we used to play, learn or react daily with digital programs hidden behind screens or various objects, some print editions published in the early 1960s already follow algorithmic approaches. This is actually the way *An Anthology of Chance Operations...* was designed by George Maciunas. At the very beginning, the project was expected to be an issue of Californian magazine *Beatitude* with special focus on experimental music and poetry, including essays and scores under La Monte Young and Jackson Mac Low's editing. Although all the materials were gathered, *Beatitude East* never found its final printed form until it was totally rebuilt and renamed by leader, Fluxus founder, and also graphic designer G. Maciunas, later in New York. With a strong red and "neo-dada" look like cover, this anthology is considered both as an important pre-Fluxus manifesto and a tribute to John Cage. Its graphical organization is really stunning. Interspersed with 20 full graphical pages dividers – prior to each author essay, score or poetry – even running text is composed of wise classical typographic sans serif News Gothic blocks by means of an IBM electronic typewriter. At first glance, the layout of these dividers seems all at once quite neat and well-balanced, but account can also be taken to suspect a kind of wanton composition. Contrariwise, accurate reader can argue that all positions of names and topics did not come from any formal aestheticism, looking more closely to reveal meaningful and programmed organization. All inputs are listed in the alphabetical order of authors' names, and topics relevant to each paper are displayed in each divider or "chapter page." The reader must recall previous title pages to understand these amazing compositions containing authors names – sometimes oddly with useless hyphen – and subjects with large size Franklin Gothic condensed typefaces, using Letraset transfer letters, in a quite strange but powerful graphical layout. The double page with all the topics and the summary page of authors are a unique matrix to produce all the display of dividers. As if the book itself was a typeface machinery, using a kind of proto-data base, divider pages are linking automatically relevant contents to musicians, artists or writers from the precise position they had in initial pages. Instead of providing usual table of content, this book realized a printed implementation of a tabular inner but unseen structure. Alas Ubu web pdf resource online

is precious but incomplete. (<http://ubu.com/historical/young/>). So a digital model seems probably useful to visualize this breathtaking edition.

**Gilles Rouffineau** is principal tutor in Graphic Design department at the École Supérieure d'Art et Design • Grenoble • Valence. Having completed his PhD in "*off-line* digital publishing," he took part in various research programs with the Laboratoire des Arts et Médias (Paris 1 University) in particular with *Art & Programmation*, and later *Basse définition*. He was joint scientific director for the research program "Graphic Design: thinking connections," then head of the next unit program: "No knowledge without sharing" since 2014, and is involved in the current PhD program at ESAD • Valence. [ [www.enjeux.dudesigngraphique.fr](http://www.enjeux.dudesigngraphique.fr) ] He is research associate in the arts plastiques department at Rennes 2 University, and part of scientific committee of PAMAL Laboratory (ESAAvignon). He is also regular examiner on the boards of several art schools in France and took part on translation projects about graphic design, from English to French.



13:30 - 14:15 Session 28 #Roundtable @Auditório

**Affinities of Invention, Language, and Knowledge: On The Emerging Shapes  
Of Immersive, Narrative, Computational and Database Arts**

Chair: **Roderick Coover**

- **Roderick Coover** (Temple U., USA)
- **Lisa Swanstrom** (U. Utah, USA)
- **Sharon Daniel** (U. California Santa Cruz, USA)

[Roundtable] Contemporary artists and thinkers continually struggle to resolve the position of the creative subject suspended between the visceral experience of the moment - the temporal imperative of cinema, sound, and performative practices, and so on - and the structures of creative invention, language, and knowledge. In the last fifty years, and most notably in the last decade, new technologies have fundamentally altered this tension. Immersive, narrative, and database technologies are especially transformative. But in what ways and to what end? By inviting artists working in very differing ways with databases, immersive technologies, social media and other forms is roundtable discussion enables a comparative approach. It asks how for examples of how a technology shaped the formation of a work and how in how the outcome of the project transformed how the artist envisioned what the technology was and what it could do. The questions extends to how ways of working in one form, like film or writing, mutated through expression in another, for example through the database or immersion. Thus, in building upon conference themes of affiliations, communities and translations, this roundtable offers an inquisition into the changing nature of narrative form as it is stretched across hybrid critical and creative practices, repositioning and "databasing" knowledge in the cultural imaginary. Immersive, database driven works, hybrid narratives and generated works are made possible through conditions offered by technologies and such works also shape the ways these technologies have evolved. The roundtable also considers the modal shifts, translations and mutations occurring in the relationship of theory of practice by forging a discussion between artists-writers, researchers and several whose careers blend critical and creative paths.

**Roderick Coover** is a media artist and Professor and Director of the MFA program in Film and Media Arts at Temple University. His works include museum installations, immersive VR works, print publications, films and multimedia collaborations of fiction and non-fiction. Examples of works include the interactive and immersive works *Hearts and Minds* ([theinterrogationsproject.com](http://theinterrogationsproject.com)), *Toxicity* ([crchange.net](http://crchange.net)), *Unknown Territories* ([unknownterritories.org](http://unknownterritories.org)) and the book *Switching Codes: Thinking Through Digital Technologies In The Humanities And Arts* (Univ. Chicago Press), which brings together leading scholars, artists, authors, and computer scientists to discuss their changing practices. Some other works include *From Verite To Virtual* (Documentary Educational Resources), *The Theory of Time Here* (Video Data Bank), and *Cultures In Webs* (Eastgate). He is the recipient of Fulbright, LEF and PIFVA awards among others. <http://roderickcoover.com/>.

**Lisa Swanstrom** is an Associate Professor of English at the University of Utah and a newly minted Editor of *Science Fiction Studies*. Her research and teaching interests include science fiction, natural history, media theory, and the digital humanities. Before joining the English Department at the U, she was an Assistant Professor of English (<http://www.fau.edu/english/>) at Florida Atlantic University (2011-2016), a postdoctoral research fellow at Umeå University's HUMlab (<http://blog.humlab.umu.se/>) in northern Sweden (2010), and the Florence Levy Kay Fellow in the Digital Humanities in the English Department (<http://www.brandeis.edu/departments/english/>) at Brandeis University in Massachusetts (2008-2009). She completed her Ph.D. in Comparative Literature (<http://www.complit.ucsb.edu/>) in June 2008 at the University of California, Santa Barbara. Her book, *Animal, Vegetable, Digital: Experiments in New Media Aesthetics and Environmental Poetics* (U of Alabama Press, 2016) considers aesthetic intersections between digital and natural ecologies.

**Sharon Daniel** is an artist and media activist who creates interactive and participatory documentaries focused on issues of social, racial and environmental injustice, with a particular focus on mass incarceration and the criminal justice system. Her work has been exhibited in museums and festivals internationally - most recently; in a solo exhibition *Secret Injustices*, at the Schmidt Center Gallery (US, FL, 2017), as an official selection in the *Alternate Realities/Interactives* exhibition at

Sheffield Doc|Fest (UK, 2016), and in a solo exhibition titled *Convictions* at STUK Kunstencentrum, (Belgium, 2013). Daniel was honored by the Webby Awards in 2008 and the Rockefeller/Tribeca Film Festival New Media Fellowship in 2009. She is a 2017 Fulbright Scholar at Ulster University in Art, Design and the Built Environment. Daniel is a Professor of Film and Digital Media at the University of California, Santa Cruz. Documentation of exhibitions and links to projects can be found at <http://sharondaniel.net>.

14:30 - 15:15 Session 29 #Panel @A1

### **Translations: Transmediality & Adaptation**

Chair: **Rui Torres**

- **Domingo Sánchez-Mesa** (U. Granada, Spain), "Adaptation as Transmedialization in E-literature: A Historical and Critical Overview"
- **Jan Baetens** (Catholic U. Leuven, Belgium), "Photo Narratives and Digital Archives"
- **Nieves Rosendo Sánchez** (U. Granada, Spain), "Transmediality, Digital Writing and Adaptation. From a Play to a Transmedial Experience"

[Panel] Intermediality, multimediality, and transmediality are key characteristics of any modern and contemporary media culture, which is no longer defined by the diachronic and often teleologically inspired transitions from old media to new media but by the simultaneous presence of and interaction between a wide range of media and media practices. The research group “Nar-Trans” has been analyzing these phenomena from the perspective of transmedia storytelling, in online as well as in offline constellations (and in principle it is no longer possible to make sharp distinctions between both in this context). The issue of translation and adaptation, which can be part of a transmedia approach but which do not necessarily coincide or overlap with it gives the opportunity to focus on the limits and opportunities of digital literature in a transmedial perspective. The ambition of this panel is to help build bridges between e-literature on the one hand and the larger expansive field of transmedia storytelling – or the other way round – by presenting and discussing a certain number of case studies that mix the online and the offline world, yet always from the point of view of storytelling (or the problems raised to storytelling by the encounter of the articulation of screen and page). The issue of multilingualism will explicitly be addressed by all presenters, whose work will cover various genres (web documentary, alternate reality games ARGs, transmedia performance, etc.) that have emerged as new-different forms for e-literature extension or hybridisations.

**Domingo Sánchez-Mesa** (U. Granada, Spain), "Adaptation as Transmedialization in E-literature: A Historical and Critical Overview"

[Panel] In our recent proposal to reduce the terminological proliferation and conceptual confusion surrounding intermediality and transmediality in cultural practices (Baetens & Sánchez-Mesa 2015) we identified two basic meanings for both terms-concepts. In the case of the former we distinguished between (a) an "external" intermediality in those artistic and cultural works or practices where two or more media coincide or collide and, (b) an "internal" intermediality implying that there is no monomodal medium, thus intermediality becoming the condition of possibility of medialization itself. For the latter concept, transmediality, we distinguished a more "traditional" sense according to which a number of myths, topics, characters, plots have been appearing in different media along time from a "new" form of production, mainly (but not only) attached to entertainment cultural industries, where those plots, fictional worlds or characters are distributed in different media, expanding a "demediated" content across platforms and with a strong participation of audiences. Although the notion of transmedia storytelling clearly covers the two aspects of transmediality (traditional adaptation on the one hand, the transmedialization of demediated content on the other hand), the dramatic implications of this distinction for the notion of storytelling are not always acknowledged. In the former case, transmedia storytelling will be closer to story adaptation as it unfolds in traditional franchises. In the latter, transmedia storytelling will have more to do with adding a storyline to a story world (and here the verbal realization of the story will be less elaborate, in order to avoid problems of medium migration as much as possible). Adaptation, understood in a broader sense as cultural transfer or translation (Polysystem Translation descriptive studies, Even-Zohar 1990) has been present among e-lit creation strategies from the 80's and 90's hypertexts (Stuart Moulthrop's "forking paths" 1987 or Shelley Jackson's "Patchwork Girl" 1995) with an increasing fostering in the 2000's (Brian K. Stefan's "The Dream Life of Letters", 2000; Emily Short's "Galatea", 2000; Allison Clifford's "The Sweet Old Etcetra", 2006); sometimes as a kind of "self-adaptation" or transmedialization from book into Internet and hypermedia ("Tierra de extracción" by Domenico Chiappe & Andreas Maier 2000, "Golpe de gracia" by Alejandro Rodríguez 2006) and even as the principal lab for experimentalism as it is the

case of Rui Torres (“Mar de Sophia”, 2004; “Amor de Clarice”, 2008; “Un corvo nunca mais” 2009; “Poemas no meio do caminho”, 2009; “Humus Poema Continuo, 2010; “Cantiga” 2011, “PoemAds” 2012). The last ELO vol. 3, (Boluk, Flores, Garbe, Salter 2016) maintains this practice of adaptation in different genres or modalities of e-literature: Stefan Zivadinovic’s *Hobo Lobo of Hamelin* (2012), Emanuel Guez and Annie Abrahams’ *Reading Club* (2013), Abraham Avnisan’s *Collocations*, Paul Braf-fot’s “Triolets” (2014), Mark Marino & Rob Wittig’s “Being @SpencerPratt” (2012), the different remixes or mash ups of Nick Montfort’s *Taroko Gorge* (2012) such as Kathi I. Berens, “Tournedo Gorge” 2012 or Flourish Klink’s “Fred & George” (2012), among others works in this anthology. What are the different ways of transmedialization as adaptation that e-lit practices convey? How do they differentiate from the “new” transmedia storytelling paradigm? How e-lit transmedializations resist or question “demediation” and “serialization” as dominant tendencies within emergent transmedia logics at the digital “convergent” cultural industries? These are some of the issues we will be addressing in this paper.

**Domingo Sánchez-Mesa** is Full Professor in Literary Theory and Comparative Literature at the University of Granada. He has published five books and more than fifty articles and chapters on contemporary Literary Theory (Mikhail Bakhtin’s thought and work), XXth cent. Spanish narrative & poetry, intermediality (adaptation theory, literature-cinema-videogames) and transmediality (director of the research Project “Narrativas Transmediales”), otherness in literature & cinema (the project “Images of Immigration” at UGR), and cyberculture and digital literature (member of Hermeneia). He has been Visiting Professor at Barnard College/Columbia (2016), UMass Amherst (2012) and guest lecturer abroad at CUNY (Graduate Center), KULeuven (Be), and Beijing-Beida (Ch) among other universities, as well as at various posgraduate programmes in Spain. As academic manager he is supervisor of the Master on New Interactive Media & Multimedia Journalism (UGR) and was the supervisor of the Audiovisual Communication Undergraduate Program (UGR, 2009-2015) and director of the Spanish Language & Culture Courses of the International University Menéndez Pelayo (UIMP 2001-2005).



**Jan Baetens** (Catholic U. Leuven, Belgium), "Photo Narratives and Digital Archives"

[Panel] The photonovel illustrates most of the key concepts that are central to this panel. Many photonovels are adaptations. All of them are hybrid forms. Some of them are part of a larger network that hints at the notion of transmedia narrative and storytelling (and the difference between these concepts will have to be discussed as well). Yet what happens when a photonovel archive is digitized? How can one "preserve" the narrative dimension of the material and what are the (narrative) traps created by digitization. But also: which new forms of storytelling can be added or even invented when digitizing such an archive, and what are the features of the archive that either stimulate or diminish the narrative aspects of this material? Given the fact that most digital archives that exist in the field of this hardly known (and often despised) genre belong to the field of what Abigail De Kosnik in her eponymous book (MIT, 2016) calls "rogue archives", this talk will reflect on the way current archival work of the photonovel is being produced (personal websites, facebook, vlogs, documentaries, etc.) and what we can learn from these bottom-up approaches. At the same time, this talk will expand on the ongoing terminological and conceptual efforts of the Nar-Trans group to produce a sharper definition of the notion of transmedia (both narrative and storytelling). In that perspective, it will emphasize the historical and contextual aspects of the three main fields that will be brought together: the photonovel as a print format, the digitized photonovel, the digital photonovel. The corpus under scrutiny will be borrowed from different cultural and linguistic environments (Belgium, France, Italy) and take into account the intertextual density and complexity of the medium, which cannot be separated from other types of genres such as the film-novel (among others). The issue of digitization will also be framed in more general narratological terms and pay attention to the role of cultural memory and the challenging relationships between the fixed and the animated image.

**Jan Baetens** is professor of cultural and literary studies at the University of Leuven (Belgium), where he specializes in word and images studies (often in so-called minor genres: comics, photonovellas, novelizations) and in poetry studies. He has published widely on these topics, in French and in English. Some recent publications are: *The Graphic Novel. An Introduction* (Cambridge UP, 2015; co-authored

with Hugo Frey); *Correspondance: the Birth of Belgian Surrealism* (Peter Lang, 2015, co-authored with Michael Kasper); *A Voix Haute. Poésie et lecture publique* (Les impressions Nouvelles, 2016). A published poet, he is the author of some fifteen collections of poetry, among which recently “Ce Monde” (2016) and “La Lecture. Fantin-Latour” (2017), both with Les Impressions Nouvelles.

**Nieves Rosendo Sánchez** (U. Granada, Spain), "Transmediality, Digital Writing and Adaptation. From a Play to a Transmedial Experience"

[Panel] If experience is key in all the performative arts, also it is in transmedia storytelling (Robert Pratten 2011). The case study presented, the transmedia expansion for the play *The Process* (*El Proceso*, 2016), shows how writing and producing the mentioned expansion involves digital interaction, live performance, street actions, automatic phone calls and personalized emails, and tailored online and offline experiences. Beyond all, adaptation and transmedialization are depicted as world-building processes, where the play's world, the novel's world and the actual world collide. In the field of transmedia storytelling's theory, adaptation has been always a current issue, denied as a part of a transmedia project (Jeff Gomez 2012), or accepted as the transmedial world's threshold or if it adds enough new content to the narrative (Jenkins 2006, Long 2007, Dena 2009, Scolari 2013). Related to this, this paper aims to show the processes of adaptation and transmedialization involved in the expansion of a theatrical play's world, in order to contribute to the current discussion about adaptation and the materiality/specificity of media. On the ground of the transmedial expansion presented, this paper reflects also about creating and writing for digital media in order to transmedialize the experience with the aim of expanding the audience's experience and knowledge of the world that the play depicts. Hence, evergreen topics as interaction and immersion, digital design and audience engagement will be introduced for further discussion.

**Nieves Rosendo** is a writer and researcher into new narratives. She has published the children's novels *Bestiario de Madrid* (Ediciones La Librería, 2009) and *La Embajada de Rui* (Editorial MacMillan, 2011). She currently forms part of the University of Granada's Transmedia Narratives Research, and is a visiting lecturer at the International School of Film and Television (EICTV) of San Antonio de los Baños in Cuba. She holds a master's degree in Literary and Theatre Studies from the University of Granada and a master's degree in Literature in the Digital Era from the IL3 at the University of Barcelona. She has coordinated the transmedia expansion of Franz Kafka's *El Proceso* (*The Process*), a play for theatre by Belén Santa-Olalla (2016) and at present she combines her research with transmedia creation and non-linear narrative.



14:30 - 15:15 Session 30 #Roundtable @A2

**Translation Palindromes: Electronic Literature as Embodied Narrative**

Chair: **Marjorie C. Luesebrink**

- **Lai-Tze Fan** (Concordia U., Canada)
- **Daniel Punday** (Mississippi State U., USA)
- **Caitlin Fisher** (York U., Canada)
- **David R. Lincoln** (StoryCorps, USA)

[Roundtable] The theme of the Porto Electronic Literature Organization Conference -Affiliations, Communities, Translations - actively moves towards dialogues about important shifts in electronic literature, including the definitions, negotiations, and movement of narrative (theory and practice). Efforts of e-lit, through various platforms for and modes of story structure, have helped to re-situate traditional theories and accepted views about literary narrative. In this spirit, this roundtable will focus on textual, sensory, and kinetic interrelations in narrative, starting an important conversation about how embodied narrative reveals emerging methods for thinking about electronic literature. The intelligent machines that perform electronic texts - a dynamic that Kate Hayles notes in *Electronic Literature* (2006) - engage in an interchange with users that is, in itself, a translation of sorts. If, as Hayles argues, print becomes a specific mode for electronic text rather than an entirely different medium, then electronic literature can be seen as translation in the broadest possible sense, and the literary expression of narrative one of the important languages. How, then, might we negotiate physical, spatial, and interactive narrative experiences relative to translations among texts, media, and machines? As with similar new narrative manifestations, the framing of narrative in terms of embodiment requires its own critical approach in the context of emerging theoretical, creative, and technocultural practices. Traditional discussions of narratology come up against the current topics of affect, posthumanism, HCI (human-computer interaction), and UX (user experience). An embodied approach to understanding narrative and e-lit today thus serves as a throughway to think about interconnections between writers and users-as-active-readers. This roundtable brings together scholars, artists, and authors with an interdisciplinary framework that is well-positioned to attract academic and creative attention in the ELO community. We have two objectives: first, to offer multiple perspectives on embodied e-lit in the context of shifts to narrative theory and practice; second, to spark a conversation on shifts to narrative interaction that will be opened to the audience. Our speakers include Daniel Punday presenting on a project that re-reads narrative theory from the perspective of digital narrative. His work reverses the usual question of transliterating between print and digital work and asks: how does digital narrative let us see unexplored tensions in print-based ideas of core narrative ideas? Lai-Tze Fan's work explores an embodied understanding of narrative engagement. Specifically, she looks at a continuing inquiry on the

contexts, conditions, and politics of materiality in media objects and devices. In this context, the “materiality” becomes a medium of translation. Here, David Lincoln’s interactive work extends the palindrome idea, as he writes about locative work and experimenting with spaces that call on sound generation, oral narrative, and kinesthetic signalling. Finally, Caitlin Fisher’s artistic and literary work with AR and VR presents important questions about the relationship between narrative and touch. As demonstrations will be offered in the roundtable discussion, we anticipate that our attendees and speakers alike may leave the roundtable with new ideas and concrete examples of how embodied narrative has already begun to change the ways in which we think and do electronic literature.

**Marjorie Coverley Luesebrink** writes hypermedia fiction as M.D. Coverley. Her full-length interactive, electronic novel, *Califa*, is available on CD-ROM from Eastgate Systems. *Egypt: The Book of Going Forth by Day* was published in 2006. Coverley’s Web short stories and essays have appeared in many zines including *The Iowa Review Web*, *BeeHive*, and *frAme*. She is a member of the Board of Directors of the Electronic Literature Organization and was given the Marjorie C. Luesebrink Career Achievement Award in 2016. <http://califa.us>

**Lai-Tze Fan** will begin an Assistant Professor position in the Department of Cultural Studies at Lingnan University, Hong Kong. She is currently completing a Postdoctoral Fellowship in the Department of English and the Milieux Institute for Arts, Culture, and Technology at Concordia University. Fan received her PhD in Communication & Culture at York and Ryerson Universities. Her doctoral research proposed a hermeneutics of intermediality that accounts for conditions of materiality in comparative media analysis and digital tool building. Her postdoctoral work develops a locative media application that unites the digital humanities, electronic literature, narratology, and user engagement to address issues of environmental change and sustainability. Fan was the 2015 recipient of the Alliance of Digital Humanities Organizations’ Lisa Lena Young Scholar Prize.

**Daniel Punday** is a professor and head of English at Mississippi State University. He is the author of five books on contemporary US literature, narrative theory, and digital media. His most recent book is *Computing as Writing* (Minnesota,

2015). He is currently serving as a vice president for the International Society for the Study of Narrative.

**Caitlin Fisher** directs the Augmented Reality Lab at York University where she held the Canada Research Chair in Digital Culture for the past decade. A 2013 Fulbright Chair, Fisher is the recipient of many international awards for digital storytelling including the Electronic Literature Organization Award for Fiction and the Vinaròs Prize for AR poetry. She serves on the international Board of Directors for both the Electronic Literature Organization and HASTAC, the Humanities, Arts, Science, Alliance and Collaboratory. Currently, she is engaged in a four-year SSHRC-funded research project exploring the potential of long-form interactive narrative in virtual and augmented environments.

**David R. Lincoln** is a novelist, story developer, digital architect, producer and poet. In addition to one novel, *Mobility Lounge* (Spuyten Duyvil), he has published several chapbooks of poems, *The Interloper* and *By The Way* (both Saltines Press), as well as travel writing and short fiction in journals and anthologies in the United States. David founded the consultancy Scriptor.net, and has built mobile apps and software for arts, media, and international development organizations such as The Tate Modern, The New York Times, Warner Brothers, United Nations, Carnegie Hall, and many others. The recipient of writing fellowships from The Christopher Isherwood Foundation and Virginia Center for Creative Arts, he has also given acclaimed voice performances in the U.S. and internationally. Currently he builds the App for Storycorps, the largest collection of oral histories ever assembled, and pursues his many divergent interests.



14:30 - 15:15 Session 31 #Panel @Salão Nobre

**Representational Multiplicities: Historical, Aesthetic, and Philosophical Implications of Digital Artifacts for E-literature**

Chair: **John Murray**

- **Elise Takehana** (Fitchburg State U., USA), "The Digital and the Baroque: Confronting Hyper-Representation"
- **Jon Amakawa** (Fitchburg State U., USA), "'Jenkins Lot AR', An Augmented Reality and Historical Interpretative app"
- **Mauro Carassai** (California State U. Northridge, USA), "Reading E-literature and the Un-coded Model of Meaning"

[Panel] This panel plans to weave all three threads of the conference together by addressing how digital textual artifacts hold flexible functions beyond literary expression and offer themselves as an avenue for historical, aesthetic, and philosophical representation that continues the modern dilemma of representation's relationship with reality. Takehana's presentation considers the aesthetic foundations of modernity in the baroque that digital technologies are now poised to exploit. Specifically immersive, multimedia experiences encroach on the human experience of reality with increasingly convincing representations. She compares the Baroque *bel composto* and the *trompe l'oeil* with contemporary installation art and e-lit works that employ augmented reality for a deep history in the aesthetic tradition of electronic literature (Affiliations). Subsequently, Amakawa looks at the function of his work as a AR designer who focuses on recreating historical locations and artifacts lost to time. When the spatial, material, or locative components of history disappear, the digital provides a way to multiply time over a single space. It resurrects narratives not previously deemed worthy of preservation into a complex of electronic information built in place of objects only now alluded to in other representations (Communities). Finally, Carassai discusses how readers frequently need to alter their reading practices to manage electronic information in order to derive meaning from focusing on aspects of a text rather than its totality, which on a digital platform modulates and readjusts its surface. Using notions from Ordinary Language Philosophy, he looks at how a mutable representational surface welcomes multiple and simultaneous enactments of "meaning" (Translations).

**Elise Takehana** (Fitchburg State U., USA), “The Digital and the Baroque: Confronting Hyper-Representation”

[Panel] Building on the previous AR discussion, I turn to consider how immersive and overpowering experiences, from the optical illusion to the virtual reality game, are often labeled as “baroque.” Such experiences of overwhelming the viewer come from traversing medial boundaries and toying with optics and perception in the *bel composto* or even breaking the invisible fourth wall required of *trompe l’oeil* and exemplified in *quadratura* paintings. The *bel composto*, a synthesis of painting, sculpture, and architecture found in Baroque chapel spaces and championed by Bernini, was not “a mere flouting of the rules, but rather the fruit of a long period of experimentation with the problems of representing the miraculous while maintaining the distinction between truth and fiction” but in a way more stimulating than rational truth (“The *Bel Composto*” 134-135). In both cases, discerning the boundaries between media becomes a process of looking at and looking through their edges. Here blurred medial boundaries allow one to not only look out onto reality but to observe the process of observing. When we elide medial boundaries and framing devices, the space of the real and the represented collapses so we are not sure which we are looking at. When we see medial boundaries and framing devices, we know we are looking at looking, representing representation itself. The value of baroque aesthetics to digital literature is precisely its ability and proclivity to maintain both views simultaneous so that viewers can flicker back and forth; one could see the text as reality and representation, like a *trompe l’oeil* as what it represents and what it is – heaven and paint. Baroque impulses thus use markers of order, such as visual perspective, as not only an element of showmanship, but more profoundly as order’s own undoing. With the baroque *bel composto* as an aesthetic relay, my presentation will consider the layering of digital and lived space as an extension of the exploding interest in optics and multimedia composition that turned the Catholic church to performance space in the 1600s. Following a brief description of *bel composto* and *quadratura* painting’s form and function, the presentation will move to a discussion of Nam June Paik’s digital installation *Baroque Lasers* and the collaboration between poet Agha Shahid Ali and artist Izhar Patkin in *The Wandering Veil* before considering how literature moves into a *bel composto* composition in Am-

arant Borsuk and Brad Bouse *Between Page and Screen* and Samantha Gorman's *Canticle* via augmented and virtual reality.

**Elise Takehana** is Assistant Professor of English Studies at Fitchburg State University. Her recent articles include "Prying Open the Oyster: Creating a Digital Learning Space from the Robert Cormier Archive" in *The ALAN Review*, "The Shape of Thought: Humanity in Digital, Literary Texts" in *Comunicazioni Sociali*, "Can you Murder a Novel" *Hybrid Pedagogy* (co-authored with students Jonathan Jena, Natasha Rocci, and Matthew Ramsden), "Baroque Computing: Interface and the Subject-Object Divide" in the anthology *Design, Mediation, and the Post-Human* and "Porous Boundaries in Virginia Woolf's *The Waves*: Anticipating a Digital Composition and Subjectivity" in *Cross-Cultural Studies*. She is currently writing a book tentatively titled *Baroque Technotext: Literature in a Digital Mediascape* on baroque aesthetics and their application across contemporary print and digital literature.

**Jon Amakawa** (Fitchburg State U., USA), “Jenkins Lot AR: An Augmented Reality and Historical Interpretative app”

[Panel] The Emerging Technology of Augmented Reality (what I will refer to from now on as AR) for mobile devices offers new opportunities for interpreting and presenting historical sites in which little remains in the way of visible architecture and artifacts. AR technology can be defined as that which supplements the way a person experiences an object or a place in the real world with information that may be in the form of sound, text or graphics. The key feature of AR is its allowance of information to be accessed and presented in a specific context and relevant location in the real world. In its application in interpreting historical sites, AR technology can map what I call “discontinuous textual relations” not only between oral history, original historical sources, and material culture but also across physical space and time. In my portion of the panel, I will discuss my work as a designer of Augmented Reality and Historical Interpretative apps by examining my recent project the Jenkins Lot AR app for the Lincoln Home National Historic Site (U.S. National Park Service) in Springfield, Illinois. The app allows visitors to view virtual recreations of the buildings and people overlaid on the present-day lot at different points in time over the course of 150 years. Through AR the app reveals layers of history and maps a multitude of different forms of electronic information across the physical landscape. The digital then affords us a kind of reverse archeology where one can build the historical narrative with the material traces at physical unavailable. Rather than my fellow panelists that look to the history of e-lit, I look at elit as a mechanism for history. In addition I will explore my work’s particular focus on representing historical locations relating to African American history during the eras of slavery and Reconstruction that often fall outside of the area of what archaeologist Laurajane Smith calls authorized heritage discourse. Sites that lack monumental architecture and tangible artifacts but that embody significant social or cultural events and themes. AR offers new opportunities for interpreting these sites and challenges conventional ideas about what historical places are worth interpreting and memorializing. For these sites the digital affords us a kind of reverse archeology where one can build the historical narrative with the material traces that are physically unavailable. Rather than my fellow panelists that look to the history of elit, I look at elit as a mechanism for history.

**Jon Amakawa** is an Assistant Professor in Communications Media and the Game Design program at Fitchburg State University and a 3D artist who specializes in creating Augmented Reality apps, interactive museum exhibits and educational media. His work integrates sculpture, drawing, architecture and animation in a virtual environment. Jon's clients have ranged from the United States National Park Service to Disney Research to the West Virginia Symphony Orchestra and the Smithsonian affiliated Senator John Heinz History Center in Pittsburgh, PA. Over the last seven years, Jon has developed Augmented Reality tours for historical landmarks creating apps such as the Jenkins Lot AR Tour for the US National Park Service's Abraham Lincoln Home in Springfield, IL and the New Phil AR Tour for the New Philadelphia National Historic Landmark. As an undergraduate, Jon studied history and fine arts at Vassar College. He later completed a graduate degree in interactive design at Carnegie Mellon University. Jon has a particular interest in exploring the artistic possibilities for video game media, especially in presenting historical subject matter.

**Mauro Carassai** (California State U. Northridge, USA), "Reading E-literature and the Un-coded Model of Meaning"

[Panel] Expanding on the viewer's mode of simultaneous vision(s) in the Baroque, I plan to discuss reading works of e-literature as an activity that encourages the practice of noticing aspects in "aspect-perception," and, in turn, recasts e-lit works as procedural gestalts able to show how the interface condition for readers is an impermanent one. Besides its stable characterizations as either "contact surface" (Brenda Laurel), "obstacle" (Donald Norman), or "space" for interaction between entities (Johanna Drucker), the e-literary reading interface can be construed, from the Ordinary Language Philosophy (OLP) perspective, as a flickering entity in relation to the variegated set of perceptions we enact in relation to the different uses of the word "meaning." As Severin Schroeder remarks, beside the transitive use of the word meaning (what something means), the word "meaning" can be intransitively used in at least three different ways, denoting (1) value (how much something means), (2) a specific Gestalt (meaning as expressive of a specific structure), or (3) an (apparent) appropriateness (something as meaningful element). My presentation discusses three contexts – related to both human and machinic reading – in which the act of reading is far from any cognitive processing aimed at decoding information and can be conversely better understood by referring to the above-mentioned intransitive uses of the word "meaning. I start by illustrating such reading practices as engendered by experimental print works such as Jonathan Safaran Foer's *Tree of Codes* and John Cage's *Writing Through the Cantos*. I then move to address the visual rendering of so-called topic modeling in DH practices of "distant reading." I consider the textual rendition of the DFR Browser as requiring from the reader a need for noticing aspects in a series of granularity variations. I eventually look at specific e-lit works, such as Stuart Moulthrop's *Deep Surface* and others, in ways that make them come into view as sources of aspect-seeing dynamics, i.e. forms of reading that require language articulation in order to be visualized. The difficulty of neatly separating these uses of the word "meaning" during the process of reading digital artifacts reconfigures our reading experience of electronic literature in terms of what Anna Munster calls inter-facialization. "Facing" digital literary works as wholes can produce for readers the same illusion of thought as when we seem to seek the something which a face

expresses whereas, in reality, we are merely giving ourselves up to the features in front of us.

**Mauro Carassai** is Assistant Professor of Liberal Studies at California State University Northridge where he teaches courses in Digital Humanities, Literary Theory, and American literature. He was a Brittain Postdoctoral Fellow at Georgia Institute of Technology in 2014-15 and a visiting Fulbright at Brown University in 2007-2008. His research combines literary theory, philosophy of language, and digital literatures within the larger frame of American literatures and American studies. His scholarly work has been published in journals such as *Culture Machine*, *LEA Almanac*, and *ADA – A Journal of Gender Media and Technology*. He co-edited a double issue for the *Digital Humanities Quarterly* titled “Futures of Digital Studies” and he is currently at work on a manuscript exploring problems and perspective in configuring an *Ordinary Digital Philosophy*.



14:30 - 15:15 Session 32 #Panel @Auditório

### **Test Pattern for Listening: Sound Poetry as Electronic Literature**

Chair: **John Barber**

- **Nuno Neves** (U. Coimbra, Portugal), "Voice: Code Speaks Louder Than Words"
- **Tiago Schwäbl** (U. Coimbra, Portugal), "Voice of Sound Poetry: Ample, Amplified, Simplified"
- **Anna Nacher** (Jagiellonian U., Poland), "Vocalization: Ephemerality and Meaning"
- **Monica Górska-Olesińska** (U. Opole, Poland), "Voice-based Performances"
- **John Barber**, "Test Pattern for Listening"

[Panel] This panel explores how different aesthetic conceptualizations and material practices of voice inform the basis of literary expression. Sound and poetry are considered an exchange between language and code, and thus at the center of our understanding of electronic literature. The desired outcome is to expand understanding of literature and textuality as vehicles for exchanges in and across media, languages, and cultures. Each presenter takes a different approach to the voice-electronic literature connection. One considers human speech, the sound of the human voice. Another considers sounds other than human speech, environmental / mechanical sounds, even noise. Another approach is the overlay of music and voice, singing, melodic vocalization. Yet another is voice as performance. Finally, the materiality of voice is considered, remixing, recombination, speaking in tongues. This panel presents a test pattern for listening to voice as the basis for literary endeavors, including electronic literature. Voice, sound, music, noise, strange vocalizations, vocal-aetric performance, post-sound poetry, all present themselves as a literary disruption devices by suggesting language as (or versus) technology. With vocal-sound poetry as a new form of electronic literature we confront multi-national views / hearings over the subject and its materialities. This proposal for a panel to be presented at the ELO 2017 conference responds to the organizers' call to expand awareness of the history and diversity of electronic literature by examining discontinuous textual relations, and to create productive and poetic apparatuses from unexpected but enabling combinations. Specifically teasing out the "Affiliations" and "Translations" threads of the conference, the four panel members speak of and with many voices of vocal and sound poetry, arguing that voice(s), as a technology for conceptualizing and communicating abstract thought, together with non-vocal yet still generative and combinatory sound(s), provides, through performance, expressive and material practices that re/trans-mix/create/code perspectives on electronic literature. The desired outcome of this panel is to envisage voice as a node of deformations and technological appropriations, emulations, virtual interpretations, and re-readings, all of which support and provide means for the performance of voice as the basis for electronic literature. This panel proceeds along five paths, each addressed by a separate presenter.

**Nuno Neves** (U. Coimbra, Portugal), “Voice: Code Speaks Louder Than Words”

[Panel] “Voice is a technology immediately to hand, made from native materials. We need not seek some more remote technology. Writing, while an invaluable aid to memory, can be misleading” (Biswas 2008, 42). The first panelist provides a scaffolding of diachronic and genealogical perspectives. Voice, a technology of integration with acoustic space, is embedded and primary in all media that follow: print or pixel. To reclaim ergodicity, sound, from futurism to dada to fluxus to soundart, has undergone avant-garde re-creation/coding so to move beyond language and connect more directly with the listeners’ imagination through the act of deep listening (RIP Pauline Oliveros). Still, several contemporary critics claim to recognize sound poetry only when in the presence of language even if that presence constitutes itself in unexpected ways. Although this notion is useful when considering pre-digital sound poetry it seems significantly unable to describe contemporary sound poetry practices. Thus, this panelist seeks to address the role of language and voice in digital contexts where more traditional assumptions are no longer productive. For example, what happens to voice, and language, when it is digitally recorded? Are they different from other recorded sounds? Is a digital sound any different from synthesized speech?

**Nuno Miguel Neves** was born in Setúbal. He holds a degree in Social and Cultural Anthropology from the University of Coimbra, and has a postgraduate diploma in Art Studies from the same university. He is a member of A Equi – microcolectivomusculopoetico – which, in addition to regular participation in the Coimbra Poetry Slam and other quasi-performances elsewhere, has published a collection of texts by inmates of Coimbra prison titled “Poesia há. Solta!” He is currently an FCT doctoral fellow in the PhD Program in Materialities Literature at the School of Arts and Humanities at the University of Coimbra. His research interests focus mainly on issues of voice, sound poetry, noise, and avant-garde movements. He is also the founder of lab[oratorio], a platform for sound exploration and research.

**Tiago Schwäbl** (U. Coimbra, Portugal), "Voice of Sound Poetry: Ample, Amplified, Simplified"

[Panel] "Language is the primary repository of culture and history, and once a language is no longer spoken, the rich knowledge it carries is gone forever." Sound art may offer a "para-linguistic strategy for exposing cross-cultural experiences that language itself cannot achieve" (Wynne 2008, 81). The second panelist moves beyond the aesthetic antecedents of voice to explore sound poetry. Sound moves beyond semantics but still conveys meaning. Sound provides untold archeologies and unheard re-readings, diagrams for expanding awareness of the history and diversity of electronic literature. One such network of aesthetics might be provided by combining sound and poetry. For example, sound poetry has always explored the limits of ample voice around and beyond (a certain materiality of) the text (or its minimal units: words, syllables, phonemes). The text was a reference for further/future voicings or operative games at the margins of the written. With the advent of technology, the amplified voice was able to become more independent. Felipe Cussen's sound poetry album (*Quick Faith*) sounds more electronic than vocal. At this stage, voice becomes simplified. The voice is there - an audio file modeled graphically as an image of a voice frequency - but where is the text? Is it present? Is it necessary? Is it open to transformation and play within and beyond the devices?

**Tiago Schwäbl** is a PhD student at the Materialities of Literature Phd Program at the University of Coimbra. His dissertation has a focus on sound poetry and its notation. He holds a BA in music from ESMAE, Porto, and has participated in Musik&TanzTheater projects in Berlin. He currently hosts a radio show - Hipoglote <https://www.mixcloud.com/Hipoglote/> - about voice and sound poetry at the local University Radio (RUC).

**Anna Nacher** (Jagiellonian U., Poland), "Vocalization: Ephemerality and Meaning"

[Panel] "One can hear musical aesthetics in the speech contexts that surround them" (Vincent 2008, 59). The third panelist explores specific materializations of ephemerality and meaning through media recording of vocal expression. A case study is supplied by joik and joiking, a traditional form of singing by the Sami people of northern Scandinavia and Kola peninsula. Believed to be one of the oldest music traditions of Europe, joik is not so much a way of "singing about" as it is rather the form of embodying a landscape, a person or an animal through vocally evoking their most specific characteristics thus binding the performer and his/her environment (both in terms of that to which a particular song refers and the immediate situation of the performance where the joiker relies on the ability of the audience to decipher the meaning). A focus on the particular joik, *Renhorden på Oulavuolie* (*Reindeers from Oulavuolie*) by Nils Mattias Andersson, shows the specificity of recorded vocalization as the practice of ambivalent materialization of meaning - elusive yet tangible enough to let the audience grasp the sense of place. It is a joik that has been performed by Andersson only once, for the purpose of recording the Sami joikers, a project carried out by the Swedish National Radio during the 1950s and documented in a special publication. What is particularly interesting in this case is how the situation of recording inspired the one and only performance of the song that otherwise probably would not have come into being. Is then the recording of a voice "just" its repetition and doubling or is it rather a more ambivalent form of a contingent materialization? How are the ephemerality of situation of performance and the materialization of vocal expression balanced? What is the function of media apparatus?

**Anna Nacher** has been working at the Institute for Audiovisual Arts of the Jagiellonian University since 2006. Her research interests: posthumanism, theory of culture, media art, e-literature and digital culture. She currently pursues a 3-year long research project on the post-digital imagery. The author of three books in Polish, the newest one of which published in 2016 focuses on the locative media imagery. A reworked version of one chapter has been published as "Internet of things and automation of imaging: beyond representationalism" in "communication+1", vol. 5 (2016). Other articles include: *Mashup as paratextual practice: be-*

*yond digital objects (in the age of networked media)*, a chapter in N. Desrochers, D. Apollon (eds.), *Examining Paratextual Theory and its Application in Digital Culture*, Information Science Reference, IGI Global 2014; *Stelarc and His Experiential Machinarium* [in:] R. W. Kluszczyński (ed.), *STELARC: Meat, Metal & Code / Contestable Chimeras*, Gdańsk 2014.

**Monica Górska-Olesińska** (U. Opole, Poland), "Voice-based Performances"

[Panel] "Voice-based compositions and performances involve precise demands for listening and learning, but the immense possibilities realized from 'playing with words' are inspirational and informative" (Lane 2008, 10). The fourth panelist calls attention to the hybrid genre of voice-based performances and its blending of the supposed binaries between human and machinic speech. Using the concept of New Aesthetic introduced by James Bridle, the presenter refers to Ian Hatcher's live performances - *Prosthesis* (2011) and *Drone Pilot* (2015) - for making a comparative analysis between them and the animatronic sculptures of speaking figures (quasi-alive, quasi-intelligent puppet- or marionette-heads) created by Ken Feingold (*Self-Portrait as the Center of the Universe, Head, The Animal, Vegetable and Mineralness of Everything, Hell*). Through comparing Hatcher's and Feingold's artistic practices the presenter explores different poetic metalanguages they create to deconstruct communicative structures that demarcate post human era.

**Monika Górska-Olesińska** is Assistant Professor at the Department of Theater, Film and New Media, University of Opole, Poland. She is specialist in media studies, her current research focuses on digital poetry, electronic discourse and new media art. She is the author of several articles that appeared in peer-reviewed journals ("Cultural Studies Review", "Kultura Współczesna" etc.) and anthologies. She wrote *Słowo w sieci. Elektroniczne dyskursy* (2009). She also edited a book *Libreratura, e-literatura i... Remiksy, remediacje, redefinicje* (2012).

## John Barber, "Test Pattern for Listening"

[Panel] "There are so many layers to the voice and once you incorporate language you can connect to traditions of poetry and drama and literature but also with the everyday use of speech" (Wishart 2008, 71). The fifth panelist explores the materiality of sound poetry and electronic literature through remixing and speaking in tongues. From Italian Futurist to Dada sound poetry, continuing with the Soviet Futurist *Symphony of Sirens* (Arseny Mikhaylovich Krasnokutsky, AKA Arseny Avraamov 1922), and contemporary sound art works like *Revenge* (Andrew Sachs 1978) and *A Pot Calling the Kettle Black* (Andreas Bick 2010), we can highlight many compelling, non-vocal narratives. The overlay of digital content, tools, and technologies provides expressive and material practices for re/trans-mixing/creating/coding perspectives on sound poetry as language without words. It is also interesting to consider language without (known) code, so called "speaking in tongues" as a way of binding speaker and audience to subjects understood through the act of listening. From these perspectives, sound poetry might be considered a test pattern, a way to expand understanding of literature and textuality as vehicles for exchanges in and across media, languages, and cultures. Sound, the sound of voice, is then acknowledged as the basis for literary endeavors like electronic literature. Works Cited: Biswas, Ansuman. "Sound and Sense." *Playing with Words: The Spoken Word in Artistic Practice*. Cathy Lane, ed. London: CRISAP, 2008. 41-47.; Cussen, Felipe. *Quick Faith*. Records without records, 2015.; Lane, Cathy. "Forward." *Playing with Words: The Spoken Word in Artistic Practice*. Cathy Lane, ed. London: CRISAP, 2008. 7-11.; Vincent, Michael. "The Music in Words." *Playing with Words: The Spoken Word in Artistic Practice*. Cathy Lane, ed. London: CRISAP, 2008. 57-61.; Wishart, Trevor. Interviewed by Cathy Lane. *Playing with Words: The Spoken Word in Artistic Practice*. Cathy Lane, ed. London: CRISAP, 2008. 70-77.; Wynne, John. "To Play or Not to Play?" *Playing with Words: The Spoken Word in Artistic Practice*. Cathy Lane, ed. London: CRISAP, 2008. 78-84.

**John F. Barber**, Ph.D. teaches in The Creative Media & Digital Culture program at Washington State University Vancouver. His research and practice combines media art, Digital Humanities, and sound. Of particular interest are digital archiving and sound+radio art. He developed and maintains Radio Nospace ([www.radio-nospace.com](http://www.radio-nospace.com)).



[radionouspace.net](http://radionouspace.net)), a curated listening gallery/virtual museum for sound featuring historical and experimental radio+audio drama, radio+sound art, and sound poetry. His radio+sound art work has been broadcast internationally, and featured in juried exhibitions in America, Brazil, Canada, England, Germany, Lithuania, Macedonia, Northern Ireland, and Portugal. Barber also developed and curates Brautigan Bibliography and Archive ([www.brautigan.net](http://www.brautigan.net)), an online, interactive information structure known as the preeminent resource on the life and writings of American author Richard Brautigan. *Richard Brautigan: An Annotated Bibliography* (McFarland, 1990) and *Richard Brautigan: Essays on the Writings and Life* (McFarland, 2007) are offshoots of this work. Barber has contributed essays regarding Brautigan to *The Honest Ulsterman*, *Postwar Literature 1945-1970: Research Guide to American Literature*, *Encyclopedia of Beat Literature*, and international literary journals.



16:00 - 17:45 Session 33 #Papers @A1

## Receiving Digital, Transcoding Print

Chair: **Davin Heckman**

- **David Thomas Henry Wright** (Murdoch U., Australia), “‘Writing for’ with Authority: Theorising an Electronic Edition of Shahriar Mandanipour’s ‘Censoring an Iranian Love Story’”
- **Luís Lucas Pereira** (U. Coimbra, Portugal) and **Manuel Portela** (U. Coimbra, Portugal), “‘Machines of Disquiet’: Textual Experience in the LdoD Archive”
- **Philippe Bootz** (U. Paris 8, France), **Hermes Salceda** (U. Vigo, Spain), and **María Inés Laitano\***, “Generated Animated Remediation of ‘Nouvelles Impressions d’Afrique’ by Raymond Roussel”
- **Ana Machado** (U. Coimbra, Portugal), **Andy Campbell** (UK), **Ana Aguilar** (U. Coimbra, Portugal), **Ian Harper\***, and **António Oliveira\***, “‘Inanimate Alice’ - The Story of the Series and its Impact in Portugal”
- **Laura Santini** (U. Genoa, Italy), “Re-mediation and Code-switching in Contemporary E-literature and Codex Book Novels”

**David Thomas Henry Wright** (Murdoch U., Australia), “Writing for’ with Authority: Theorising an Electronic Edition of Shahriar Mandanipour’s *Censoring an Iranian Love Story*”

[Paper] *Censoring an Iranian Love Story* (CAILS) by Shahriar Mandanipour (2009) is a novel written for translation. Despite being penned in Farsi, the original text cannot be read legally in Iran and has yet to be published. As it has been written for predominantly Western readers, its form is unique. CAILS simultaneously presents the reader with the author’s initial text of the titular love story (bold), the pre-emptively censored text before it is ‘submitted’ to the Iranian Ministry of Culture and Islamic Guidance (bold with strikethrough), and explanations as to why censoring has occurred (roman). Mandanipour’s voice has the authority that comes with writing in a mother tongue. His position could therefore be regarded as one of strength. The non-Iranian reader is a guest and Mandanipour speaks with convivial condescension. Yet despite clever self-referentiality, Mandanipour in fact ‘renders his authorial position more vulnerable’ (Otsby, 74, 2013) and that in writing for translation he and translator Kalili disavow authorial privilege, rendering ‘impossible the novel’s complete ownership or understanding by even the author himself’ (93). A non-hierarchical electronic text that enables the reader to shift between the ‘original’, censored, and ‘annotated’ text, as well as these options within the original Farsi, could restore authority to the writer. There are two major components relating to text ‘authority’ to consider in this version’s development. The first is the representation of the original text. Though the Farsi will likely be ‘unreadable’ to the reader, the presence of this ‘unread unreadable virtual language’ may ‘impress upon the reader’s perception, disproportionately and entirely without regard to any of their (supposed) effects as actual language’ (Cayley, 2015, 77). The presence of Farsi is justified by Cayley’s claim that ‘untranslation’ and ‘untranslatability’ are phenomena of language itself. (71) The second is the ability to restructure the text by shifting between the ‘original’, censored, and ‘annotated’ text (regarded as palimpsestic layers), as well as these versions within the original Farsi. By theorising an electronic edition of Mandanipour’s text\*, I explore the possibility of a new novelistic form that would enable and empower non-English writers to cross linguistic, social, cultural, political, religious, and censorship boundaries. Following Landow’s (2006) example, I use literary theory (Derrida’s

decentred text (1978), Said's *Beginnings* (1978), Barthes's network (1970), Bakhtin's polyphony (1973), and Deleuze and Guattari's rhizome (1987)) to articulate and analyse this form. (\* Permission to eventually create this edition has been granted by Georges Borchardt, Inc. Literary Agency and Shahriar Mandanipour.)

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**David Thomas Henry Wright** has been published in *Southerly*, *Seizure*, and the Scottish anthology *Duo*. Recently, he was shortlisted for the T.A.G. Hungerford Award, the Viva La Novella Award and Overland Short Story Prize. He has a Masters from The University of Edinburgh and has been a lecturer at China's top university, Tsinghua, where he developed courses in Creative Writing and Australian Literature. He is currently a scholarship-funded doctoral candidate at Murdoch University and has delivered papers on Italo Calvino, Zadie Smith, Thomas Pynchon, David Foster Wallace, William Faulkner, and J.M. Coetzee. He was also co-editor of *Westerly: New Creative* and on occasion he writes for the *Australian Book Review*. <http://www.austlit.edu.au/austlit/page/8790442> | <https://www.davidthomashenrywright.com/>

**Luís Lucas Pereira** (U. Coimbra, Portugal) and **Manuel Portela** (U. Coimbra, Portugal), “Machines of Disquiet’: Textual Experience in the LdoD Archive”

[Paper] “Machines of Disquiet” (MofD) has been developed in the context of an ongoing research project whose goal is to create a Digital Archive of the *Book of Disquiet* [Livro do Desassossego - LdoD], an unfinished work written by Fernando Pessoa between 1913 and 1935. Besides the usual searching, retrieval and display interactions, the dynamic functions programmed in the LdoD Archive will enable users of the archive to perform textual interventions that change the content of the virtual dimension of the archive. This model of the reconfigurative iterability of the work’s genetic and editorial archive will enable users to virtualize Pessoa’s book project according to four functions: reader-function, editor-function, book-function, and author-function. Through interaction between textual representation and textual transformation, the LdoD Archive becomes an engine for the experimental simulation for literary processes (Portela and Silva, 2014). The project’s web 2.0 approach explores common annotation and writing tools software, but also experimental practices and electronic literature tools in order to enable user-authors to create extensions based on Pessoa’s texts. These texts can be published within the virtual level of the archive. While at the level of the editor-function, user-editors will be able to construct new editions of Pessoa’s text, at the level of the author-function, LdoD becomes a textual database and textual instrument for the networked collaborative writing of further texts. Each LdoD fragment can be appropriated for new writing acts that extend the original, turning the LdoD Archive into a literary experiment. The series “Machines of Disquiet” has been programmed and developed as a first iteration of the author-function in the LdoD Archive (<https://ldod.uc.pt/>). Every MofD application is an attempt to find a new setting for experiencing LdoD as sensitive matter (i.e. matter experienced in different modalities – text, drawing, sound, image, motion). The use of the word “machine” to name this series of experimental applications is intended as a reference to the machinic mediation that defines the creation, coding and enjoyment of digital objects. In a more poetical phrasing, we have allowed ourselves to think of these experimental applications as “feeling machines,” “sense-making machines” and “imagining machines,” in sum, as tools for enabling an aesthetic experience. In sum, MofD

are a series of experiments about the manipulation of sensitive matter. They are about the disquiet of experience and imagination, and about the possibility of purely aesthetic enjoyment and the creation of meaning. We are interested, above all, in the expansion of the field of possibilities for experience that new media allow, enhanced by previously existing methods. In the expansion of that field of possibilities, we are particularly interested in testing the generation of new perceptual spaces, such as when a drawing is situated between an abstraction and a letter, or when an image gets a new reading resulting from a random description, or when a sound becomes a concept. This paper intends to show the workings of MofD in experiencing Fernando Pessoa's text as electronic literature. Reference: Portela, Manuel and António Rito Silva (2014). "A Model for a Virtual LdoD," *Literary and Linguistic Computing*, Advance Online Publication: March, 5, 2014 <http://llc.oxfordjournals.org/content/early/2014/03/05/llc.fqu004.abstract>

**Luís Lucas Pereira** is Invited Assistant Teacher in the Department of Informatics Engineering, University of Coimbra, Portugal, where he teaches courses on design and technology. He holds a master's degree in Informatics Engineering and is a Game Design PhD Student at the Department of Informatics Engineering at University of Coimbra. He works on "No Problem Has a Solution: A Digital Archive of the Book of Disquiet" research project at the Center for Portuguese Literature located at the School of Arts and Humanities at the University of Coimbra. As an author he is interested in the intersection between game design, electronic literature and computational media.

**Manuel Portela** teaches in the Department of Languages, Literatures and Cultures, University of Coimbra, where he directs the FCT PhD Programme in Materialities of Literature. He is a researcher at the Centre for Portuguese Literature of the University of Coimbra. He was a team member of the *PO.EX Digital Archive* project (<http://po-ex.net/>), and he is the general coordinator of the *LdoD Archive* (<https://ldod.uc.pt/>), a dynamic archive dedicated to Fernando Pessoa's *Book of Disquiet*. He has translated many English-language authors, including works by Laurence Sterne, William Blake, and Samuel Beckett. In 1998 he received the National Award for Translation for the Portuguese translation of *The Life and Opinions*

of *Tristram Shandy*. He is also the author of two scholarly books: *Scripting Reading Motions: The Codex and the Computer as Self-Reflexive Machines* (MIT Press, 2013), and *O Comércio da Literatura: Mercado e Representação* [*The Commerce of Literature: Marketplace and Representation*] (Antígona, 2003).



**Philippe Bootz** (U. Paris 8, France), **Hermes Salceda** (U. Vigo, Spain), and **María Inés Laitano\***, “Generated Animated Remediation of *Nouvelles Impressions d’Afrique* by Raymond Roussel”

[Paper] *Nouvelles Impressions d’Afrique* is a book Raymond Roussel wrote in the 1920’s. This book uses many different structures. It is one of the most complex literary French work in constrained literature. The most evident constraint is the massive use of text blocks slotted in by sets of brackets. But there are many others structures based on dispersed rimes, semantic axes, homonyms, paronyms, numbers... Each is used to build long structures in the text. We have previously done a digital remediation of this work based on the transformation of the bracket structure into a hypertextual structure. In the current project, we want to explore another possibility that seems more efficient to discover the other structures. It consist in text animations that progressively develop and unfurl in time the structures from their initial node (the set, the rhymes...) to the final sentences. This kind of remediation is a “reading machine” of the work, not a digital version of the book because Roussel’s text will be the final state of the animation. We plan to configure the interface in order to organize approaches based on several structures the reader would choose between the great number that are in the work. The final remediation cannot be programmed in one year. We will build a functional on-line prototype for ELO 2017 working on some structures, showing the concepts of the interface, how *Nouvelles Impressions d’Afrique* will be reconfigured and how a generated animation can help to read and understand constrained literature.

**Philippe Bootz** is associate Professor at the University Paris 8. He is President of the scientific board of the Paris8 labex ARTS-H2H (consortium of 14 research unit), director of the team “digital writing and hypermediation” at the laboratory Paragraphe, and director of the master Digital Textual Practices. He was a member of the ELO directory board (2014-2016). His research focuses on digital poetry, digital semiotics, history of digital literature and on a spinozist conception of artwork. He also has created digital poetry since 1978. He founded two groups of authors in digital poetry: L.A.I.R.E. (1989) and Transitoire Observable (2003). He was the publisher of the digital journal of digital poetry *alire* (1989-2009). His current

research and creation deal with the role of the control in digital literary environment (the “uncomfortable reading”).

**Hermes Salceda** (University of Vigo, Spain), is primarily concerned with the texts of Raymond Roussel and Georges Perec as critic and translator. He endeavored as a translator to transpose into Spanish the textual complexity of the writings of these authors while respecting their constraints of writing often difficult. His work focuses on problems relating to the relationship between constraint and narrative, the status of the paratext, the translation of texts with constraints and, occasionally, the use of constraints in the visual arts and hypermedia texts. He co-directed the Raymond Roussel Series of La Revue des Lettres Modernes and the magazine *Formules. Review of formal creations*. He created with Philippe Bootz and Inés Laitano the hypertextual remediation of *Nouvelles Impressions d’Afrique* by Raymond Roussel: <http://rousselnia.fr/>.

**Ana Machado** (U. Coimbra, Portugal), **Andy Campbell** (UK), **Ana Aguilar** (U. Coimbra, Portugal), **Ian Harper\***, and **António Oliveira\***, “*Inanimate Alice* - The Story of the Series and its Impact in Portugal”

[Paper] A team from the Department of Languages, Literatures and Cultures at the University of Coimbra, Portugal, is partnering with the producers of *Inanimate Alice* to present a distinctive vision of interactive storytelling in education. In this presentation, *Inanimate Alice* developer Andy Campbell joins Literature Professor Ana Machado to introduce both the latest developments in the story and discuss its adaption to the needs of educators in Portugal. The creators of the *Inanimate Alice* series developed a transmedia narrative that demonstrates progressive complexity. Told from Alice’s point of view, it’s the story of the life of a girl growing up in the early years of the digital age. In principle, the objective is to present the skills Alice has gained as she is growing up by illustrating progressive improvements. This is what was in mind at the outset. What we hadn’t planned for was how and by how much technology would leap forward during the ten years since the production commenced. During that time we have used a variety of technologies to flesh out the story from 2D linear storytelling to immersive 3D experiences, with encounters in between that are neither one nor the other. We will discuss the origins of the series, the vision of the creators and how technological developments have added to the user experience. It is entirely appropriate that during that time Alice has grown from age 8 in episode one to 19 in the current Perpetual Nomads production. The story is set to complete when Alice reaches an unspecified “early twenties.” At the same time this novel was being created, it was also translated into six languages. With Portuguese being the sixth most widely spoken language in the world, it is now the time for the Portuguese translation. By the time ELO Conference takes place we will already have translated all the episodes and have begun the translation of the pedagogical guidelines. Our goal is to introduce Alice’s reading in elementary schools and we will try to include it in the Portuguese National Reading Plan. It would be the first digital text to be read in Portuguese schools. This is also the reason why we would like to translate the pedagogical guidance. We believe it is an important introduction to electronic literature and that, with the help of these pedagogical tools, the pupils will live a transmedia experience that will equip them with another level of conscious-

ness and knowledge. So, we intend to present both the results of our work and the main issues that we faced during its preparation, especially at the translation level, where we discuss some issues in discourse adaptations to the targeted age group, like words and speech modalities that don't exist in Portuguese, or even gender questions. Thus, it has not only been a matter of literal translation, but also of intercultural analysis.

**Ana Maria Machado** holds a PhD on Medieval Hagiography from the University of Coimbra, where she is also currently teaching and member of the Portuguese Literature Centre. Her research has been focused on medieval literature (hagiography), comparative literature (imagology), teaching literature (reading comprehension abilities), and digital literature (reading). She is a professor at the bachelor, master and doctoral levels - in particular, she teaches subjects related with Portuguese Literature and Portuguese Literature Teaching. She is a member of the textbooks accreditation team within the Portuguese Ministry of Education (since 2014) and the coordinator of the following projects: "Inanimate Alice" - within the project "ReCodex: Forms and Transformations of the Book" (2015-20) - and "Literature in Portuguese as Foreign Language Teaching" (LEPLE) (2015-18). She has also coordinated the Portuguese Teaching cycle on "Literary content of the new programs of secondary education" (2015-16).

**Andy Campbell** is the Digital Director for UK-based arts/media charity One to One Development Trust and the founder/lead writer for Dreaming Methods, One to One's award-winning in-house electronic literature and narrative games development studio. His latest work includes *All the Delicate Duplicates* with digital artist Mez Breeze which won The Space Open Call competition, the Tumblr International Prize and Best Overall Game at the UK's GameCity Festival 2016; and *WALLPAPER* with writer/film-maker Judi Alston, an immersive game/installation supported by Arts Council England and Sheffield Hallam University with a VR adaptation funded by Creative England. He is the lead developer of *Inanimate Alice*, an episodic work of digital fiction for young adults written by novelist Kate Pullinger with digital artist Chris Joseph and used extensively in multilingual education worldwide.

**Ana Albuquerque e Aguilar** has a degree and a post-graduation in Classics, and a Master's degree in Classical Studies – Comparative Literature. She studied at the School of Arts and Humanities of the University of Lisbon and at the Paris-Sorbonne University. Besides teaching, she is also a teacher's trainer, and the author of Portuguese textbooks and didactic material. She currently holds a doctoral FCT studentship in the Materialities of Literature PhD Programme, at the School of Arts and Humanities at the University of Coimbra, being also a team member of the research project "*Inanimate Alice: Translating Electronic Literature for an Educational Context*".

**Laura Santini** (U. Genoa, Italy), "Re-mediation and Code-switching in Contemporary E-literature and Codex Book Novels"

[Paper] On the one hand, Electronic literature is living an intense dynamic age. On the other hand, the codex book seems no less busy as it hosts various interesting attempts at coming to terms with the new technologies, computer language and a range of communication tools. In original revivals shaped by a remediation of different media and artistic languages, short and long narratives are made more and more conscious and in-formed by the coding and decoding activity. On the one hand of the spectrum, there is for example the remediation of a traditional genre in "The First Draft of the Revolution" (2012) by Emily Short and Liza Daly as they gamify the epistolary novel. On the other hand, e-pistolary novels developed within the codex book - among them Matt Beaumont's "e Squared. A novel" (2010) - exploit the genre features to re-create the compulsive and immersive 21st century communication habits by weaving together contemporary electronic messages - i.e. email, SMS, MSN, forum, blog, eBay listings - thus intertwining a series of characters (more than 70) and subplots. If handwriting, page layout, a polished old-fashioned language and techniques of the early novelists are constitutional building blocks in Short/Daly's electronic novel, the fingered speech, the electronic devices (smart phones, PCs, the pre-wifi Internet), and their social usage and implications occupy the page in the codex in Beaumont's novel as the narrative unfolds through rapid shifts from one to the other media often suspending the exchanges and asking the reader to move back and forth to reconnect conversation fragments. Means of communication alter and re-form meaning and narrative devices as well, whilst playing on Jakobson's contextual and phatic linguistic functions. Thus, both interlinguistic and intersemiotic translation occur alongside intermedial one in various experimental works - among which Jennifer Egan's "Black Box" (2012) is another case in point; commissioned by The New Yorker for its twitter account, Egan's novella was originally coded in a Japanese notebook that offered the author small boxes within which she could comply with the Twitter 140-character limit and fashion her narrative in fragments that could also rethink instalment literature. This paper aims at reconnecting the two sides of the literary production (e-literature and the intermedial codex) by focusing on how the idea of translating expressive forms and re-contextualizing channels position

the two trends at a fertile crossroad. Taking advantage of code-switching and revising the materiality of each medium via intersemiotic translation, authors build a new grammar and syntax out of their multilingual and multimedial skills in order to accomplish the oldest of human activities, i.e. storytelling. As in conceptual art, tools are bent, rules and conventions disrupted - partly looking back at avant-garde and 1960s experimental hybrid art forms - structure and content swap place in a visibility/invisibility challenge as an innovative 'dispositif artistique' or artefacts replaces more traditional ones.

**Laura Santini** is a researcher (English Literature MA and PhD), lecturer (ESP, EAP, translation), journalist and theatre critic. Her main research work deals with the impact of the new technologies on novel writing ("E-pistolary Novels in the 21st-century We-Culture: recreating a genre") and with crowdsourcing translation and MOOCs. Published in *Journalism and Mass Communication* (2015), her paper "Online edutainment videos: expert discourse and knowledge dissemination re-contextualised in TED talks" was a seminal work on TED Talks. Recently she has been involved into two interdisciplinary research groups: the first, ARGEC -Atelier de recherche Géois sur les écritures contemporaines, focuses on inter-, trans- and multimedial narratives. Her paper "The new technologies and the novel: re-coding narrative in book form," is to appear in *Recherches sémiotiques/Semiotic Inquiry*. The second revolves around literature and the city. A paper on Douglas Coupland's speculative fiction, submitted early in 2017, is to be issued in the online journal *Publif@rum*.





16:00 - 17:45 Session 34 #Papers @A2

## Close Reading the Digital Text 2

Chair: **Alexandra Saemmer**

- **Livia Bertges** (Federal U. Mato Grosso, Brazil) and **Vinicius Pereira** (Federal U. of Mato Grosso, Brazil), "An Analysis of Arnaldo Antunes' GIF Poems"
- **Søren Bro Pold** (Aarhus U., Denmark) and **Christian Ulrik Andersen\***, "Reading Climate Change Through the Cloud: 'Toxi\*City'"
- **Daniel Escandell Montiel** (U. Salamanca, Spain), "Green Text Stories, New Paths for Popular Short Autofictional Narrations. From the English Online Communities to Spanish Facebook Pages"
- **Vega Sánchez Aparicio** (U. Salamanca, Spain), "I Also Know How to Think the Way You Do: An Error's Aesthetic in Visual Writings"

**Livia Bertges** (Federal U. Mato Grosso, Brazil) and **Vinicius Pereira** (Federal U. of Mato Grosso, Brazil), “An Analysis of Arnaldo Antunes’ GIF Poems”

[Paper] Arnaldo Antunes, a Brazilian contemporary poet, musician, songwriter and performer, has created dozens of literary masterpieces where verbal deconstructions explore visuality in different ways, from the dialectics between written words and drawings to the dialogue between photographs and postcards. As an avant-garde artist, most of his poems transcend print books and merge into musical notes, movements of the performer’s body or into digital data in the cyberspace. In that context, Arnaldo Antunes is particularly innovative in his use of the.gif format (Graphics Interchange Format) to recreate some of his poems previously published in print books. Considering the intertextual chains these poetic re-readings (henceforth referred to as gif poems) engender, this paper aims at understanding how a gif poem can create spatial and temporal aesthetic effects different from those that occur in print texts. A gif poem is a rhizomatic visual text that can be composed either by a sequence of different images or successive rotations of a single image. In both cases, new reading procedures and different meanings arise, which require further studies. By putting together a verbal text and a highly iconic structure, a peculiar syntax is created, where image and word coexist (SANTOS, 2003). To undertake the analysis herein proposed, this paper will focus on two gif poems available on Arnaldo Antunes’ artistic website (<http://www.arnaldoantunes.com.br>): “volve,” which was originally published in the print book *2 ou + corpos no mesmo espaço* (1997), and “asas,” originally published in the print book *Todos* (1991). Our analysis will be grounded in the concepts of intertextuality (KRISTEVA, 1974), hypertextuality (GENETTE, 2006), rhizome (DELEUZE, 1995) and in reflections by Santos (2003) about poetry in cyberspace.

**Livia Ribeiro Bertges** is a PhD candidate and holds a MSc. in Literature from Universidade Federal de Mato Grosso, Brazil. She holds a MSc. in Language and Culture from Université Stendhal, France. She is a researcher in the Group of Contemporary Semiotics (SEMIC) and her interests involve Modern and Contemporary Literature, Brazilian poetry, Semiology and Art Interfaces.

**Vinícius Carvalho Pereira** holds a PhD in Literature Studies, from the Federal University of Rio de Janeiro, is a Professor at the Federal University of Mato Grosso, teaches at the Post-Graduation Program in Language Studies and coordinates the research group Contemporary Semiotics. His research interests involve Modern Foreign Languages, Modern and Contemporary Literature, Media and Technology, Semiology and Digital Technologies in Arts. He also carries out research in the field of Human-Computer Interaction, especially regarding semiotic approaches to interfaces in the domain of post-mortem digital legacy.

**Søren Bro Pold** (Aarhus U., Denmark) and **Christian Ulrik Andersen\***, "Reading Climate Change Through the Cloud: *Toxi\*City*"

[Paper] Climate change is still largely an abstract problem calculated through cloud-based, global computing networks. Epistemologically speaking, the climate crisis introduces the situation that the perception of even immediate surroundings is now influenced and mediated by complex visualizations, statistics and carbon quotas. In other words, an imaginary interface of climate change lurks in the blue sky of the current weather. Similarly, the cloud is an abstraction and generalisation of computing. We increasingly don't know where neither our data nor the software is located, it becomes increasingly opaque what it is doing, and interfaces become abstracted as either closed devices or ubiquitous services. Tung-Hui Hu characterises the cloud as an example of virtualization and layered abstraction, "a way of turning millions of computers and networks into a single, extremely abstract idea: 'the cloud'" (Hu 2015, XXVI) This has also effect on the perception of the interface. As J. W. Morris writes, quoting Kassabian, cloud based services such as music "comes from everywhere and nowhere" and is "posing" as a quality of the environment." (Morris 2011) Consequently, there are parallels in the way that climate change and cloud computing is constructed and perceived as abstraction, alienation, virtualisation and globalisation. If cloud computing is globalisation in our pockets, climate change is globalisation in our environment. This paper will discuss how this is experienced, interpreted and narrated through a reading of Roderick Coover and Scott Rettberg's *Toxi\*City* (Coover and Rettberg 2014, 2016), which is a recombinatory narrative film that portrays people living in the post-industrial Delaware River Estuary in a near future after the climate crisis has struck with repeated storms and floods. It runs for approximately 40 minutes through a scripted, generated narrative. Its protagonists are suffering from the ecological catastrophes combined with a lack of perspective on their own situation and the general crisis, and the story is filled with deaths and dying. Furthermore, the poetics of the recombinatory database narrative emphasises the lack of order and interpretational understanding. However, this is portrayed through beautiful, panoramic cinematography of the post-industrial and post-catastrophic river landscape. The paper will discuss how to understand this paradox between seeing and not-seeing, narrative and database, despair and panorama in

order to discuss in which ways *Toxi\*City* points to contemporary questions of understanding and reading climate change through the cloud? How does it reflect the current technological, societal and ecological situation? References Coover, R. and S. Rettberg (2014, 2016). *Toxi\*City: A Climate Change Narrative*, CR-Change Production. Hu, T.-H. (2015). *A prehistory of the cloud*. Cambridge, Massachusetts & London, England, The MIT Press. Morris, J. (2011). "Sounds in the cloud: Cloud computing and the digital music commodity." *First Monday* 16(5).

**Søren Bro Pold** (Aarhus University) has published on digital and media aesthetics – from the 19th century panorama to the interface in its different forms, e.g. on electronic literature, net art, software art, creative software, urban and mobile interfaces, activism, surveillance culture and digital culture. His main research field is interface criticism, which discusses the role and the development of the interface for art, aesthetics, culture and IT. Together with Christian Ulrik Andersen he edited the anthology "Interface Criticism - Aesthetics Beyond the Buttons" (2011) and is currently writing a book on interface culture after the PC. <http://pure.au.dk/portal/en/pold@cavi.au.dk>

**Daniel Escandell Montiel** (U. Salamanca, Spain), "Green Text Stories, New Paths for Popular Short Autofictional Narrations. From the English Online Communities to Spanish Facebook Pages" [Paper] The permanent connection to the Internet and the continuous use of social networks by the users, either in chat groups, social services such as Facebook or Twitter, or online communities in billboards or other websites, allows a growing trend of popular writings centred on the narrator. These ego-stories vary from biographical short narrations to fully fictional tales. Among those amateur creative writings, we study the green text stories phenomenon, establishing their shared characteristics, values, both from an external and aesthetic point of view, and from its narrative aspects. Although the seed of these stories can be found in Anglophone online communities (such as 4chan) with users trying to surprise with twists in the final lines of the narration, or making jokes with lyrics, etc., the phenomenon has grown enough to reach other languages and online communities, such as the Spanish-speaking ones, both from America and Europe. Therefore, we study and analyse these minifictions and how the writers, albeit amateur, use narrative techniques and insert hypermedia resources to develop a strong and fast empathic relationship with the reader. Using techniques close to trolling strategies and fake news stories, those writers show (apparent) personal situations, sometimes shameful or hard. However, these stories lead to a twist which is used to recode all the narration, forcing the reader to re-evaluate the whole tale and decide, if needed, if it is autobiographical, autofictional or purely fictional. In these minifictions, the text typology, structure and aesthetics employed (such as the green font, used to name the phenomenon) are some of the peculiarities that differentiate those short stories. Of course, as texts born in the Digital Society, they are also heavily dependent on the memetic trends and culture. Consequently, the green text stories need to be understood as a text-visual unity that builds a complex trash text ("texto de desecho," per Gutiérrez Ordóñez's Pragmatics studies, e.g. extremely pop or poor texts, at least superficially) from a degradation and broken aesthetics point of view.

## Theoretical Framework

- Calvo Revilla, Ana y J. de Navascués (eds.) (2012). *Las fronteras del microrrelato. Teoría y crítica del microrrelato español e hispanoamericano*. Madrid/Frankfurt: Iberoamericana-Vervuert.
- Shifman, Limor (2013). *Memes in Digital Culture*. Cambridge, MA: MIT Press.
- Gutiérrez Ordoñez, Salvador (2000). *Comentario pragmático de textos de desecho*. Madrid: Arco Libros
- Yus, Francisco (2010). *Ciberpragmática 2.0*. Barcelona: Ariel.
- West, Adrian Nathan (2016). *The Aesthetics of Degradation*.
- Bourriaud, N. (2002). *Postproduction. Culture as screenplay: How art reprograms the world*, Nueva York: Lukas & Sterling.
- Ortega, F. y Rodríguez, J. (2011). *El potlatch digital. Wikipedia y el triunfo del pro-común y el conocimiento compartido*, Madrid: Cátedra.
- Roas, D. (2012). "Pragmática del microrrelato: el lector ante la hiperbrevedad," en Calvo, A. y Navascués, J., *Las fronteras del microrrelato. Teoría y crítica del microrrelato español e hispanoamericano*. Madrid-Frankfurt: Iberoamericana-Vervuert, 53-64.

**Daniel Escandell Montiel**, PhD, is specialized in Digital Literature from Spain and Latin America. He has published the books *Escrituras para el siglo XXI. Literatura y blogosfera* (2014) and *Mi avatar no me comprende. Cartografías de la suplantación y el simulacro* (2016) and has co-authored *El gabinete de Fausto. Teatros de la escritura y la lectura a un lado y otro de la frontera digital* (2014) with Prof. Fernando R. de la Flor. He is the founder and director of the journal on Digital Humanities *Caracteres. Estudios culturales y críticos de la esfera digital* (<http://revistacaracteres.net>). He is also member of the research groups such as ILICIA (Universidad de Salamanca) and international research network such as "La memoria novelada" (Aarhus Universitet).

**Vega Sánchez Aparicio** (U. Salamanca, Spain), "I Also Know How to Think the Way You Do: An Error's Aesthetic in Visual Writings"

[Paper] In the present technological age, artistic forms that derive from an everyday use of image and softwarization processes raise certain questions about their aesthetic reach. We find a good sample of this with the use of glitches, i.e., a programming flaw. While a glitch allows a program to continue its course, it also makes it vulnerable or deteriorates it to the point of crashing before our eyes. Therefore, the visual writing techniques that purposefully incorporate glitches – in a GIF or in the code itself – offer not only a reconsideration of the text's materiality, but also a new discursive proposal that questions its efficiency and temporality. Through looped images that construct a persistent enunciation and generate (as in time-based art) a continuous update, or through the works that deliberately show their form as unfinished or imperfect, we will discover the exact aesthetic of error or of unproductiveness; an aesthetic that is opposed to the principle of effectiveness which operates within the official discourse. The fact that each of these pieces have been carried out through technological efficiency while betting on loops or feeble frameworks, confirms the precariousness of the contemporary discourse of the media and its ambition of control. Thus, the significance of these visual writings elicits not only questions that pertain to the plane of aesthetics, such as the hierarchical principles of any work of art in general and literature in particular, but also a concern for the value of language as an ethical form of resistance. Theoretical framework: Berardi (Bifo), Franco (2014). *La sublevación*. México D.F.: Surplus Ediciones. Bourriaud, Nicolas. (2015). *Exoforma*. Buenos Aires: Adriana Hidalgo Editora. Groys, Boris (2016). *Arte en flujo- Ensayos sobre la evanescencia del presente*. Buenos Aires: Caja Negra Editora. Steyerl, Hito (2014). *Los condenados de la pantalla*. Buenos Aires: Caja Negra Editora.

**Vega Sánchez-Aparicio** is currently a doctoral candidate at the University of Salamanca with a specialization in digital Spanish literature. Her interests are electronic literature, transmedial storytelling, emergent writing forms, conceptual writing and digital humanities. She is co-editor of *Letras y bytes: escrituras y nuevas tecnologías* (Kassel: Edition Reichenberger, 2015) and she has published articles including "Software Allegorical Writings: Aesthetic Breakdown, Ethic Rearticu-



lation, from Mexican Sphere” and “In the Beginning there Was Tlön: Transmedia Storytelling of Literary Origin in Spanish Fiction.” She is “New Media for Literature” lecturer in the Master on Creative Writings of the University of Salamanca.



16:00 - 17:45 Session 35 #Papers @Salão Nobre

## Touching Language in the Machine

Chair: **Rita Raley**

- **Arthur Lefèvre** (U. Paris 8, Vincennes Saint-Denis, France), "Random & Unpredictable: Can Algorithms Really Be Authors?"
- **Aaron Tucker** (Ryerson U., Canada), "Deleuzian Repetition in Intersemiotic Machine Translation"
- **Diogo Marques** (U. Coimbra, Portugal), "(Im)movable Bodies or (Un)moving Texts? Transmission of Affect and Signification through 'Inter-inactive' and 'Dysfunctional' Digital Interfaces"
- **Roger Dean** (U. Western Sydney, Australia) and **Hazel Smith** (U. Western Sydney, Australia), "Deep Writing: Computational Exchanges between Language, Code, Computer Learning and Creative Writing"
- **John Cayley** (Brown U., USA) and **Daniel C. Howe** (City U., Hong Kong), "Reading Language Art"

**Arthur Lefèvre** (U. Paris 8, Vincennes Saint-Denis, France), "Random & Unpredictable: Can Algorithms Really Be Authors?"

[Paper] The aim of this paper is to point out how generative literature uses randomness to signify the absence of a human author, through the use of an "autonomous" algorithm presence that is supposed to be a mechanical author, and think about what it means. First, we will restate some ground ideas about the difference between the randomness, as felt by the reader, to the pseudo-randomness, as actually coded. It will lead into discussion of some semiotic properties of the unbridgeable gap between functional unpredictability and ontological randomness. In text generation, this "black box" effect is thought of highly: because pseudo-randomness is a black box, its very unpredictability can stand for a perceived real-randomness, and thus outlines the "absence" of the author, or at least, her meta-authoring status. Building on this preliminary discussion, we will dissect some pieces of generative literature on both reader and code level. We will show some aspects of simple combinatorial generators and work our way into more sophisticated automatic generator to see how the same principles scale to their complexity - rules, syntax and semantics. We will then discuss a cornerstone case use of pseudo-randomness, where the "pseudo" part of the pseudo-random algorithm is very much stressed by the use of its cyclicity. In a paradoxical but very telling way, its author warns against looking under the hood of his engine, reinforcing the "black box" aspect of random generation for the reader. But at the same time, he breaks the unpredictability of pseudo-randomness in his own code, allowing us to elaborate on the unpredictability-randomness relationship. We can then draw some conclusions about how we think about randomness in relationship with autonomy and even (artificial) intelligence. Willingly blinding ourselves on pseudo-randomness to preserve a "black box" feeling, we're in fact ready to define authorship as a sufficiently unpredictable process. If the mere presence of pseudo-random algorithms in a generator allows its human author to withdraw from any responsibility, then we loosened the definition of authorship to the point where any contingency (random text) is thought as the product of an agency (unpredictable algorithm). This obviously can't stand scrutiny, and has to lead us to redefine how we use randomness and re-think authorship and its mechanical offshoots.

**Arthur Lefèvre** is a PhD candidate in Paris 8, working in between computer sciences, communication sciences and e-lit writing. He works on a systemic exploration of the possible uses of text-generators in fiction writing, and their theoretical, technical and semiotic properties, and especially their complicated relationship with emergent and ergodic narrative.

**Aaron Tucker** (Ryerson U., Canada), "Deleuzian Repetition in Intersemiotic Machine Translation"

[Paper] John Cayley argues that "Language is something that is readable by humans; code is something that is executable by (currently) Turing machines. One may be tempted to write 'readable by machines' as characterizing code ontology, but this would be a metaphoric, anthropocentric usage, disguising and glossing over the fact that most code – especially as it runs – is far from being either readable or executable by humans" (12). If, as Caley argues, the act of "reading" is ontologically specific to humans and language, then we should consider whether "translating," when embedded within code, requires the same human-centric focus. By taking into account Lev Manovich's "remediation" and "recoding" (2002, 2013), this paper argues that any consideration of reading, writing, and translation in 2016 is a posthuman action and, as such, will advocate for a critical posthumanist mode of engagement in specifically acknowledging the co-operative machine species that accompany translation in e-literature. Pramod K. Nayar describes critical posthumanism as "an ethical project that asks us to ponder, and act, upon the acknowledgement that life forms have messy intertwined histories... It asks us to acknowledge that human hierarchization of life forms has resulted in catastrophic effects for/upon animals, forests, plant life and some groups of humans" (31, italics author's). As an "ethical project" that recognizes the ongoing "the process of technologization, based on the idea of a radical interdependence or mutual interpenetration" between human, animal and machine species (20), "translation" in cooperation with machines encapsulates the symbiotic human-machine density of a 2016 user, wherein the act is a dense ecosystem of simultaneous and multiple actions and authors, rooted most deeply in Roman Jakobson's notion of intersemiotic translation (1959) and the Deleuzian notion of repetition (1968). Works like Brian Joseph Davies' *The Composites* and The Trope Tank's *The Heftings Project* and *Renderings*, as well as my own *ChessBard* and *Loss Sets*, demonstrate that when a text in translation is approached as a series of literary systems, then machine elements add the "chaos" that Walter Benjamin and Deleuze finds so necessary to literature; further, such translation demonstrates the element of chance that Marcel Duchamp and OuLiPo writers sought as a mode to escape immediate human rationality and move those translation from code to the linguistic. It is essential

then that any contemporary act of translation grapples with the interpenetration of machine components into that act, and from this argument, e-literature in particular holds great ethical potential for surfacing the active and intelligent involvement of those machine species.

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**Aaron Tucker's** current collaborative project, *Loss Sets*, translates poems into sculptures which are then 3D printed. He is also the co-creator of *The ChessBard*, an app that transforms chess games into poems ([chesspoetry.com](http://chesspoetry.com)); a version of the project in which Marcel Duchamp's chess games are translated into poems will be published by Bookthug in Fall 2017. In addition, he is the author of *punchlines* and *Interfacing with the Internet in Popular Cinema* along with the forthcoming *The Militarized Internet in Popular Cinema: Virtual Weaponry*. He is currently a lecturer at Ryerson University, Toronto, Canada.

**Diogo Marques** (U. Coimbra, Portugal), "(Im)movable Bodies or (Un)moving Texts? Transmission of Affect and Signification through 'Inter-inactive' and 'Dys-functional' Digital Interfaces"

[Paper] The intensification of academic and industrial research around media devices that summon tactile/haptic functions, along with efforts to increase tangibility in Human-Computer Interface (HCI), often come attached to instrumentalizations of both touch and gesture. Either by representing them as a superficial contact, or by making promises of presence, transparency, and intimacy, such literalizations paradoxically reveal the antinomy between the human and the machine. By contrast, and consistent with the enactive cognition paradigm, the notion of cybrid bodies (cyber + hybrid) (Domingues & Venturelli, 2007) avoids such antinomies, particularly by placing the emphasis on the potential of the digital to combine the virtual and the actual (mixed reality/mixed virtuality). Literature, in its technological condition, does not obviate the escalation of artistic and industrial research around intersensory perception. Doing it by means of a metamedial poetics, digital literary artworks have given continuity to a counter-cultural and intermedial aesthetics already purchased by the historical avant-gardes. One of these topics on (multi)sensory perception concerns tactile and haptic experiences, a renewed perspective that paves the way to a (re)new(ed) rhetoric of embodied experience. Consequently, in this "new" rhetoric, if the text is also manipulable, reading stops being an exclusive process of "pure" visuality (it it ever was only visual), in order to become truly haptic. One of these artworks is *Still Standing* (2005), an "inter-inactive" installation by Jason Edward Lewis and Bruno Nadeau that demands an unmovable body in order to enable its textual database, a print-like poem previously written by the authors. In disrupting the idea of movement as a sine qua non condition for digitality, this piece asks for a "non-functionality" or "dysfunctionality" of its mechanisms in order to be fully experienced. By emphasizing a series of haptic reading processes, *Still Standing* takes the relationship between body and language to present a reverse idea of playability, as well as to draw attention to specific reading and writing processes that are not restricted to an ocularcentrist perspective. One of the singularities of this artwork is that it demands a tension between movement and rest of both bodies and text in order to enable possible meanings. In this case, the reader, that



is also a performer, moves in front of a white screen with sparsed letters in the ground. Movements of feet make letters move in all possible directions. However, if the reader stops for about seven seconds, letters will rearrange themselves according to the reader's silhouette, presenting a print-like poem previously written by the authors. If the reader moves again, the poem disappears and letters go back to their fragmented state. Once again such digital literary artworks reinforce the idea that movement is a fundamental characteristic of electronic literature. Nonetheless, there is also a disruption of the idea of movement as a sine qua non condition for digitality. And both of these assumptions combined give room for a final consideration: this piece asks for a "non-functionality" of its mechanisms in order to be fully experienced. It remains to be known how much one has to refrain from touch in order to be touched.

**Diogo Marques** is a research fellow holding a doctoral grant awarded by FCT (Portuguese Foundation for Science and Technology). He is a PhD student in the Doctoral Program Materialities of Literature (University of Coimbra, Portugal). His current research focuses on how tactile/haptic perception influence the experiencing of digital literary artworks. He holds a degree in Modern Languages and Literatures, specialization in Portuguese and English Studies (New University of Lisbon), and a postgraduate degree in Contemporary Literary Creations (University of Évora). He was a curator (along with Daniela Côrtes Maduro and Ana M. Silva) in an exhibition of Electronic Literature ("Language and the Interface," University of Coimbra, May 2015). He is a trainee member of the Centre for Portuguese Literature (University of Coimbra). Diogo Marques is also a digital/experimental poet and performer under the pseudonym Mário Lisboa Duarte. [palavroclastia.blogspot.com](http://palavroclastia.blogspot.com); [wreading-digits.com](http://wreading-digits.com)

**Roger Dean** (U. Western Sydney, Australia) and **Hazel Smith** (U. Western Sydney, Australia), “Deep Writing: Computational Exchanges between Language, Code, Computer Learning and Creative Writing”

[Paper] Most creative writing with computers uses pre-formed linguistic frameworks, within which words are substituted to create new text. Deep learning is a new computational approach that we are using instead: it does not assume linguistic frameworks, but learns relationships from input material and permits many means of generating output. ‘Deep Learning’ describes computational networks (artificial neural nets) that have multiple layers each comprising multiple interconnected nodes. Each node is a computational unit that transforms incoming information and outputs the result to its connected nodes. The net is commonly deep only in the sense that it contains multiple layers, but it can learn associations. The power of such approaches was demonstrated sensationally in 2016 when AlphaGo, a luxurious huge deep learning net, beat the world champion in the complex game Go, in part by some radically unorthodox moves. Often a net is required to predict the next word in an ongoing sequence, but many alternative training methods can be used: a net might receive Shakespeare as input, and seek to generate ‘Joyce.’ This paper is about the use of deep learning techniques for creative writing. With adequate quantities of text input, a deep net may become adept at predicting the next incoming character, word or sequence, creating a translation or transformation of it, or using an association with a far-removed text source. The results may in principle construct natural language, artificial language, poetic text or translation, according to the training mode, and with some controllable element of ‘error’ where such a concept is appropriate. We are developing a range of applications of deep learning to creative writing and to music generation. We will discuss how these contribute to some of our recent works in electronic literature, and how we are currently advancing, adapting and evolving the applications, for example in combination with DEAP (Distributed Evolutionary Algorithms in Python). The talk will relate to our ongoing electronic literature performance work *The Character Thinks Ahead* and to both the generation of displayed text and of sound in that work.

**Roger Dean** is a composer/improviser, and since 2007 a research professor in music cognition and computation at the MARCS Auditory Laboratories, Western Sydney University. He founded and directs the ensemble australYSIS, which has performed in 30 countries. His creative work is on 50 commercial audio CDs, and he has released many digital intermedia pieces. His 400 substantive research publications include seven humanities books. Previously he was CEO of the Heart Research Institute, Sydney and then Vice-Chancellor and President of the University of Canberra. His website is at [www.australysis.com](http://www.australysis.com)

**Hazel Smith** is a research professor in the Writing and Society Research Centre at Western Sydney University. She is author and co-editor of several academic books including, most recently, *The Contemporary Literature-Music Relationship: intermedia, voice, technology, cross-cultural exchange*, Routledge, 2016. Hazel is also a poet, performer and new media artist, and has published four volumes of poetry, three CDs of performance work and numerous multimedia works. Her latest volume of poetry is *Word Migrants*, Giramondo Publishing 2016. Her collaboration “motions” with Will Luers and Roger Dean was chosen in 2016 for the Electronic Literature Collection 3. She is a member of australYSIS, the sound and intermedia arts group and her website is at [www.australysis.com](http://www.australysis.com)

**John Cayley** (Brown U., USA) and **Daniel C. Howe** (City U., Hong Kong), "Reading Language Art"

[Paper] We have no trouble with the proposition that writing is art. But is there an art of reading? Is there, that is, a creative, generative art of reading, as opposed to there being good and artful ways to read? Any difficulties we may have with the acknowledgement that there is (or is not) an art of reading may be attributable to a conventional prejudice that reading is neither creative nor generative; it is merely the practice that we apply – receptively, passively – to the appreciation and interpretation of writing. Contemporary culture and aesthetic practices present us with a number of challenges to such prejudice, including the simple assertion, by artist-curators, that reading is art and its presentation as such (see: Simon Morris' *Reading as Art*, Bury Art Museum, 2016). Certain practices of Digital Language Art provide a particular and insightful perspective on this and related questions. If creative and, more especially, generative processes of composition are delegated to algorithmic procedures – as a function of Digital Language Art – this implies, at the very least, that there will be some explicitly described process of reading – the reading in of linguistic inputs from source texts, lexicons, corpora, and so on – before there can be any subsequent writing (or 'text generation' as it might otherwise be termed). Such 'reading (in)' is designed. It is compositional, artful. It is essential to art in this type of digitally enabled aesthetic practice, and, indeed, helps to constitute these practices as art. *The Readers Project*, a collaboration of the presenters, accepts the principles underlying this kind of text generation and takes them further. The Project visualizes – algorithmic, alternative – processes of reading in situ, often with the text-being-read in place and on hand as such, accessible to conventional, human reading. If *The Readers Project's* visualization of their alternative processes are appreciable aesthetically then The Readers exemplify, embody, and/or enact reading as an art of language. Moreover, The Readers aesthetics-as-critical-practice expose neglected and overlooked aspects of what reading is, as an essential, complex practice of language. Finally, Cayley in particular, has been concerned to relate practices of reading with the ontology of language. The Project, in his view, operates on the horizons of human reading, where language as such is carried back and forth over thresholds of reading, readability, and linguistic ontology. This paper is a revisitation and revision of

theory and practice that is at stake in *The Readers Project*, a significant longterm engagement with Digital Language Art. It coincides with the launch of a sampler application that will allow human readers to configure and explore a number of The Project's algorithmic Readers and their visual behaviors.

**John Cayley** makes language art using programmable media. Recent work has explored aestheticized vectors of reading ([thereadersproject.org](http://thereadersproject.org) with Daniel C. Howe), transactive synthetic language in aurality, and 'writing to be found' within and against the so-called services of Big Software. In current and future work he aims to write for a readership that is as much aural as visual. Cayley is Professor of Literary Arts at Brown University where he directs a graduate program in Digital Language Arts. [programmatology.shadoof.net](mailto:programmatology.shadoof.net) @programmatology

**Daniel C. Howe** is an artist, writer, and critical technologist, whose work focuses on networked systems for text and sound, and on the social and political implications of computational technologies. He resides in New York and Hong Kong, where he teaches at the School of Creative Media <http://www.scm.cityu.edu.hk/>.



16:00 - 16:45 Session 36 #Panels @Auditório

**Reading E-Lit and Print: Borders, Boundedness, Interlocutors**

Chair: **Lyle Skains**

- **Kathi Berens** (Portland State U., USA), "Boundaries in Infinite Reading: What E-literature Can Teach Book Publishers"
- **Astrid Ensslin** (U. Alberta, Canada), "The Interlocutor in Print and Digital Fiction: Dialogicity, Agency, (De-)Conventionalisation"
- **Élika Ortega** (Northeastern U., USA), "Diasporic Media Architectures: Digital Literature in Latin America at the Intersection of Print"

[Panel] As e-literature grows its global audience and is situated in the international discourses of digital humanities and media ecology, this panel asks how specific e-literary practices of reading inform book publishing, literary games, and the distributed media architectures born of hybrid literary works. The three papers by Berens, Ensslin and Ortega share a post-digital approach to literary production. As Florian Cramer puts it, "the state of affairs after the initial upheaval caused by the computerisation and global digital networking of communication, technical infrastructures, markets and geopolitics" inclines us to examine how digital-born reading practices create new paradigms for story navigation in classic narrative elements such as the interlocutor (Ensslin) and the conclusion (Berens). "Works produced at the juncture of digital and print," Ortega observes, "reveal that the poetic media landscape is multiplex and moves simultaneously in various directions." The result is what she calls a "diasporic media architecture," a "creative media juncture that flees discrete media categories while simultaneously binding them together to produce specific meanings." The protean qualities of e-literature reading interfaces compel attention as they disrupt linear or binary modes of literary critical interpretation, where cause and effect or chronology impose a kind of order that may simplify the rhizomatic structures of post-digital networked influence. We imagine discussion of this panel's presentations will give the audience a rich context for examining how a digital-first literary critical praxis models new modes of understanding the reading process.



**Kathi Berens** (Portland State U., USA), "Boundaries in Infinite Reading: What E-literature Can Teach Book Publishers"

[Panel] As a professor whose appointment encompasses both electronic literature and printed book publishing, I study how story boundedness creates reward conditions in the age of infinite text. Whether it's the accomplishment of finishing a book, the pique of a chapter-end "cliffhanger," beating the clock in a literary game like *80 Days*, moving through rooms in interactive fiction, participating in the duration of a time-based netprov, or advancing the progress bar in a hypertext, the act of finishing - even if temporarily - confers satisfaction and reward. The book publishing world is only now, in the age of mobile-first web access, beginning to reckon with the implications of readers' daily exposure to hypertext and infinite text as a nonhuman "disruption" to the notion of "finishing," and its implications for the value chain of traditional industrial book production and distribution (Thompson 2012; Maxwell 2014). John Maxwell observes that "large swaths of DH [digital humanities] practice overlap or are adjacent to practices in [book] publishing... yet publishing studies and the digital humanities often appear to run at right angles to one another in terms of purpose and objective. There is surely an opportunity for complementary work here." One space of "complementary work" is e-literature's public contexts for reading, and how they create social reward structures that are distinct from private reading, or even the disembodied social pleasures of communities like Goodreads and Wattpad. My proposed paper isolates key attributes - embodiment, public reading, and boundedness - in three works: *The Upside Down Chandelier* in public installation and browser; *Ink After Print* in public installation; and the bestselling mass-market Young Adult [YA] book *Selp-Helf*, which, like many YA titles, was aggressively marketed by its author to her target audience via Youtube, Twitter, Instagram and Snapchat. Such a reading experience is unbound from the book and dispersed across networks of forensic fandom that focus on embodied connection between fans, and between fans and author. E-literature allows scholars to test how specific reading environments excite different aesthetic responses to boundedness, interactivity and continuity. Scholars and practitioners of book publishing can learn from this. My essay in the the forthcoming #WomenTechLit collection (ed. Mencia) discusses how, in *The Upside Down Chandelier's* installation, the viewer is content to sample.

But reading privately in browser, “bookish” habits of completion and mastery impelled one to read and gloss every aspect of the artifact, from screen output to ActionScript code. Generated and combinatoric works cannot be “mastered.” *Ink After Print* devised a cagey stopping point, 350 characters selected and combined by the reader/player then printed on a paper receipt akin to a library receipt. This mode of interaction has been copied in France, where story machines producing similar outputs have been set up in 26 metro stations across the nation. E-lit gives us occasion to examine how readers create boundaries in limitless text. This paper examines how *The Upside Down Chandelier* and *Ink After Print* disclose new ways of setting boundaries in infinite text, and suggests what book publishers can learn from e-lit reading practices.

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**Kathi Inman Berens**, Assistant Professor of Book Publishing and Digital Humanities at Portland State University's English Department, is a scholar of literary interfaces. Her scholarship has been published by *Digital Scholarship in the Humanities* (formerly *Literary and Linguistic Computing*), Bloomsbury, Duke University Press, Hyperrhiz, the L.A. Review of Books and other venues. She the 2014-15 Fulbright Scholar of Digital Culture to Norway. Her JavaScript poem "Tournedo Gorge" is anthologized in the *Electronic Literature Collection Volume 3*. She edits the Multimedia section of the *Journal of Creative Writing Studies*. She co-curated the first show of electronic literature at the U.S. Library of Congress.

**Astrid Ensslin** (U. Alberta, Canada), "The Interlocutor in Print and Digital Fiction: Dialogicity, Agency, (De-)Conventionalisation"

[Panel] Digital fiction typically puts the reader/player in a cybernetic dialogue with various narrative functions, such as characters, narrative voices or prompts emanating from the storytelling environment. Readers typically enact their responses either verbally, through typed keyboard input, or haptically, through various types of physical interactions with the interface (mouseclick, controller moves; touch). The sense of agency evoked through these dialogic interactions has been fully conventionalized as part of digital narrativity. And yet there are instances of enacted dialogicity in digital fiction that merit more in-depth investigation under the broad labels of anti-mimeticism and intrinsic unnaturalness (Richardson 2016), such as when readers enact pre-scripted narratees without, however, being able to take agency over the (canonical) narrative as a whole (Dave Morris's *Frankenstein*), or when they hear or read a "protean," "disembodied questioning voice" (Richardson 2006: 79) that oscillates between system feedback, interior character monologue and supernatural interaction (Dreaming Methods' *WALLPAPER*). I shall examine these and other intrinsically unnatural examples of the media-specific interlocutor in print and digital fiction (Richardson 2006) against the backdrop of theories relating to extreme narration, interactional metalepsis (Bell 2017) and textual you (Ensslin & Bell 2012).

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**Astrid Ensslin** is Professor of Media and Digital Communication at the University of Alberta, having previously held faculty, research and teaching positions at the Universities of Leeds, Manchester, and Bangor (Wales). Her main publications include *Literary Gaming* (MIT Press, 2014), *Analyzing Digital Fiction* (Routledge, 2013), *The Language of Gaming* (Palgrave, 2011), *Creating Second Lives: Community, Identity and Spatiality as Constructions of the Virtual* (Routledge, 2011), *Canonizing Hypertext: Explorations and Constructions* (Bloomsbury, 2007), and *Language in the Media: Representations, Identity, Ideology* (Bloomsbury, 2007). She is Principal Editor of *Journal of Gaming and Virtual Worlds*, and has led externally funded research projects on videogames across cultures, reading and analyzing digital fiction, and specialized language corpora.

Élika Ortega (Northeastern U., USA), "Diasporic Media Architectures: Digital Literature in Latin America at the Intersection of Print"

[Panel] In 1996, the Brazilian poet and artist Eduardo Kac sustained that "new poetry for the next century must be developed in new media, simply because the textual aspirations of the authors cannot be physically realized in print" (2007). Doubtless, the optimism and logic of progression seen in Kac's assertion is symptomatic of the years following the popularization of the internet and digital media. The two decades in between have seen a hurried succession of technological developments being used for literary purposes as well as the simultaneous ongoing prestigious standing of print in literary circles. Amidst this media landscape, post-digital approaches have emerged to investigate "the state of affairs after the initial upheaval caused by the computerisation and global digital networking of communication, technical infrastructures, markets and geopolitics" (Cramer, np). This state, according to Cramer, constitutes both a disenchantment with digital media and a revival of analogue media. Works produced at the juncture of digital and print, however, reveal that the poetic media landscape is multiplex and moves simultaneously in various directions. Though this is not a phenomenon exclusive to the region, in the digital literary production of Latin America, Giselle Beiguelman's *O Livro depois do Livro*, Belen Gache's *El libro del fin del mundo*, Gabriel Wolfson and Augusto Marquett's *Caja/Anacrón*, and José Correa Díaz's *Clickable Poem@s* are a few examples of works in which authors have fused print and digital to produce compositions that challenge the discrete status of media realms, advance a poetics emerging from media fusion, and offer a historical backdrop of media developments and literary interventions from the late 1990s to the mid 2010s. In contrast to Kac's early linear migratory process from old to new storage media or Cramer's back-and-forth logic, these works propose what I call a 'diasporic media architecture' – a creative media juncture that flees discrete media categories while simultaneously binding them together to produce specific meanings. The literary configuration that emerges from said juncture constitute, following Johanna Drucker's notion of distributed architecture: "a set of intersecting events, material conditions, and activities" (np). In this presentation, I will survey these four works to elaborate the notion of diasporic architecture as a destabilization of the borders (geographic and media) brought about by global

digital communications and as manifestations of cultural hybridity and the experiences of displacement in the Latin American diaspora.

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- Wolfson, Gabriel and Augusto Marquette. 2012 / 2014. *Caja / Anacron*. Puebla: UDPLAP.
- Élika Ortega is Assistant Professor at the Department of Cultures, Societies, and Global Studies at Northeastern University. She writes about digital literature, (not necessarily digital) media, intermediality, materiality, reading practices and interfaces, books, networks, digital humanities, and multilingualism in academia. Her projects include *A Handbook of E-Lit Reading*, an archive of instructions to read electronic literature works; *No Legacy || Literatura electrónica* (2016) an electronic literature exhibition; and *Textual Environments* her first monograph investigating print-digital works of literature.





17:00 - 17:45 Session 36 #Panels @Auditório

## **Reimagining Interfaces and Interaction in Narrative Games**

Chair: **Lyle Skains**

- **Anastasia Salter** (U. Central Florida, USA), "You're the Star of the Story? Adventure Games in Virtual Reality"
- **John Murray** (U. California Santa Cruz, USA), "What is Chosen: Rethinking Choice-based Narrative Games Traversals"
- **Anne Sullivan** (U. Central Florida, USA), "Crafting Play: Creating Tangible Artifacts from Player Narrative"

[Panel] Narrative games are a significant playful frontier in electronic literature: works in this genre bridge the definition of story and game, inviting the reader-player to take an active role in shaping the direction of a story (and, sometimes, the outcome.) Emerging interfaces and technologies are changing the landscape of narrative games, offering new opportunities for player agency and immersion while raising questions about interaction design. This panel will include three papers examining different aspects of interface and interaction in narrative games, and their potential to be redesigned and reimagined through the intervention of emerging technology.

**Anastasia Salter** (U. Central Florida, USA), “You’re the Star of the Story? Adventure Games in Virtual Reality”

[Panel] Graphical adventure games evolved with an emphasis on the mouse as a primary interactive tool: the genre is often referred to derisively as “point and click” because of its relatively slow pacing and emphasis on clicking everything in an environment. The rise of mobile gaming (and particularly the iPad and other tablets) slightly morphed this emphasis from point and click to touch, with touch-based exploration at the heart of interactive books, hybrid book-games, and remakes and reboots of classic adventure games (Salter 2015). Early virtual reality games are experimenting with the potential of a new iteration of point and click: *Loading Human* (Untold Games 2016) attempts to use motion controllers to create an invisible interface for a science fiction world, while *The Assembly* (nDreams 2016) relies on classic console controller button use. One critic, reviewing *The Assembly*, noted that this genre seems to be the natural fit for the interface of virtual reality: “Third-person action games are fine, but leave you feeling like you could’ve experienced the same on a normal monitor. But first-person adventures? Pretend I just kissed my fingertips like a French chef or whatever.” (Dingman 2016). Both games reimagine the interface of the graphic adventure game even as they feature narratives reminiscent of the “you”-centered approach of classic Choose Your Own Adventure novels (Zimmerman 2004). On the surface, these games offer a potential fulfillment of Janet Murray’s prophesized virtual reality interactive narrative “holodeck,” a metaphor that evokes the fantastical worlds contained within *Star Trek’s* most alluring room (Murray 1997). While experiments by electronic literature authors and game designers in virtual reality have been ongoing since Murray’s book was published two decades ago, the current landscape of technology is the closest we’ve come to the mainstreaming of this technology. Through a close reading of these two virtual reality adventure games, I will examine the latest iteration of point-and-click and how it converges (and, crucially, diverges) from the expectations of the adventure game genre as a site of environmental narrative play. Do the limitations of the abstracted interface hinder the games’ emphasis on self-insertion in the narrative? How does the move from point and click to touch to an abstracted form of “gaze and search” change the genre’s fundamental mechanics and narrative experience? From these observations, I will

develop a first model for poetics and practice in virtual reality narrative design, focused on the challenges presented by genre-migration and the reimagining of traditional interfaces for play.

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**Anastasia Salter** is an Assistant Professor of Digital Media at the University of Central Florida, the author of *Jane Jensen: Gabriel Knight, Adventure Games, Hidden Objects* (Bloomsbury 2017) and *What is Your Quest? From Adventure Games to Interactive Books* (University of Iowa Press 2014, and coauthor of *Flash: Building the Interactive Web* (MIT Press 2014). She is part of the editorial team for the *Electronic Literature Collection Volume 3*, and a member of the Electronic Literature Organization Board of Directors.

**John Murray** (U. California Santa Cruz, USA), “What is Chosen: Rethinking Choice-based Narrative Games Traversals”

[Panel] Every moment of contemporary cinematic adventure games, as defined by Telltale Games series, forces the player to make a decision as the primary game mechanic and uses a selection among phrases as the interface. These phrases are short expressions of the player’s portrayal of the character’s response in the game, and most do not have a right answer. The effect of these choices is subtle and departs from the simplistic notion of branching narratives and provokes a further look at the usefulness of the term traversal which is used to describe narrative game playthroughs by many in the interactive fiction community and was defined by Nick Montfort in his dissertation as “... a traversal of an IF work is the course extending from a prologue to a final reply, and from an initial situation to a final situation” (Montfort 2007), where each decision provides two distinct paths through the graph of possible situations. Instead, Telltale games branch and merge, and their ultimate reuse much of the same content results in patterns of identity that describe the player. In the analysis of the raw data from players of their work, the data scientists working for Telltale found, when studying the results of player choices made while playing *The Walking Dead*, a total of 42 clusters that corresponded to different types of players and portrayals (Bruner 2016). The variety of possible story worlds opens up questions as to how these paths arose and why the games often accused as being deterministic and simple results in 42 distinct types of experiences, a set that cannot be determined by the structure of the graph alone. Telltale’s bespoke approach to interactive storytelling is very different than the simulation-driven approach taken by Michael Mateas and Andrew Stern’s *Façade* (Mateas & Stern 2007) and more recently by Ryan and Samuels in *Bad News*. The text that precedes each game, however, is very specific: “This game series adapts to the choices you make. The story is tailored by how you play.” This paper describes an approach to analyzing the motivations underneath the surface text of decisions in choice-based games based on a model of story known as Story Intention Graphs proposed by David Elson (Elson 2012).

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**John T. Murray** is a Ph.D. Candidate in the Computer Science Department at the University of California, Santa Cruz and a member of the Expressive Intelligence Studio. He is also Co-Founder and CTO of Seebright, a company designing authoring tools and affordable hardware for mixed reality. He is a co-author with Anastasia Salter of *Flash: Building the Interactive Web* from the MIT Press (2014). His research focuses on the application of computational models to studying interactive digital narratives, looking specifically at the genre defined by Telltale Games. His artistic work explores tangible user interfaces and playable stories. He can be found on twitter as @lucidbard or at [lucidbard.com](http://lucidbard.com).

**Anne Sullivan** (U. Central Florida, USA), “Crafting Play: Creating Tangible Artifacts from Player Narrative”

[Panel] Narrative-rich games are often referred to as “story games.” In this context “story” refers to the overarching narrative that the designers created and the player experiences. However, this misses the narratives that the player creates based on their choices and actions within the game mechanics. Chris Crawford describes the moment-to-moment choices of a player as the basis of interactive storytelling (Crawford, 2004). These player narratives are frequently more interesting and important to the player than the story created by the designers. Will Wright said in his talk at SXSW in 2007 (Wright, 2007), “Players invariably come up with stories about what they did in games. They’re never describing a cut scene.” While players create their own narratives, their choices are rarely captured by the game, and instead rely on the player to memorize or capture the details of their choices. There are places that exist such as websites like *Obsidian Portal* (Wedemeyer, Felton, & LeNeave, 2007) and forums such as *Giant in the Playground* (Jelsoft Enterprises, Ltd, 2000) that have dedicated areas for players to post their stories from their gaming adventures. Player narratives have also been captured in visual formats such as Let’s Play videos, twitch streaming, and fan art. However, all of these methods rely on the player to create the retelling of their story. *Loominary* and *Heirloom* are the first in a series of games designed to capture player narrative in a visual way through the creation of a tangible artifact during play. The game series uses craft tools as the interface to the game, with the player’s choices being made by taking actions within the craft. This type of physical alternative interface is rising in popularity in both electronic literature and independent game design communities, and offers new opportunities for interaction design. Through the playing of the game, the player crafts a tangible artifact, with their choices represented as color, shape, types of stitches, etc. The crafted artifacts are an abstraction of the player narrative, but provide a way to visually compare choices made between players, and work as a visual aid to the retelling of their story. This paper describes the design of the first two games in this series, and the different methods employed to capture the player narrative in a tangible way.

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**Anne Sullivan** is an Assistant Professor of Digital Media at the University of Central Florida. Her research explores storytelling through visual and tangible means, and looks at ways to model storytelling using artificial intelligence. She has published her work on creating AI-supported player-responsive stories in the *Leonardo Online Almanac*. Her tangible storytelling craftwork has been shown at international venues such as the Ontario Museum of History & Art and the San Jose Museum of Quilts and Textiles. She is currently working on creating games that engage with computation in such a way that the player's actions are recorded in a visual and tangible artifact.







## SATURDAY, JULY 22

10:00 "Friends of the ELO" Keynote @Auditório

**Matthew Kirschenbaum** (U. Maryland, USA), "ELO and the Electric Light Orchestra: Lessons for Electronic Literature from Prog Rock"

[Keynote] This talk will presuppose a more than casual affinity between the Electronic Literature Organization and its seventies supergroup namesake, in the sense of a practice and tradition that is formally complex, artistically ambitious, technologically experimental, and commercially vexed. "We engineer surprises," as Stuart Moulthrop put it in a keynote at the 2016 conference in Victoria. Yet it is also a tradition that can be inaccessible and obscure - highfalutin, even. What are alternatives? Punk elit? Perhaps, but the talk will mainly seek to draw out the "everyday" of electronic literature in the sense of the rich variety of writing on screens not typically acknowledged as literary - *unsurprising* applications including word processing, blogging, and texting. At stake is not only the work of the elit label in the academy - where we knowingly leverage certain avant garde, progressive associations to claim legitimacy - but also the elusive popular reception and recognition of the literature this community creates.

**Matthew G. Kirschenbaum** is Professor in the Department of English at the University of Maryland and Director of the Graduate Certificate in Digital Studies. He is also an affiliated faculty member with the College of Information Studies at Maryland, and a member of the teaching faculty at the University of Virginia's Rare Book School. His most recent book, *Track Changes: A Literary History of Word Processing*, was published by Harvard University Press in 2016; with Pat Harrigan, he also recently co-edited *Zones of Control: Perspectives on Wargaming* from the MIT Press (2016). Kirschenbaum delivered the 2016 A.S.W. Rosenbach Lectures in Bibliography at the University of Pennsylvania. He is a 2011 Guggenheim Fellow and a past Vice President of the ELO. See [mkirschenbaum.net](http://mkirschenbaum.net) or follow him on Twitter as @mkirschenbaum for more.



13:30 - 14:45 Session 37 #Lightning Talks @A1

## Retooling the Tools

Chair: **David Jhave Johnston**

- **Pablo Gobira** (State U. Minas Gerais, Brazil), **Antônio Mozelli\***, and **William Silva\***, "Interactive Installation in Immersive Virtual Reality: 'Look at yourself [Olhe para você]'"
- **Álvaro Andrade Garcia** (Ciclope, Brazil), "Poetic Publications Authored with Free Software Managana"
- **Nickolas Procopi** (Tufts U., USA), "Babel Babble"
- **Xiaosu Guan** (State U. New York Buffalo, US [Germany]), "Multi-perspective Installation with AR Video Layers: 'Not There There'"
- **Alex Mitchell** (National U., Singapore) and **The Cloud Farmers** (Meanwhile... netprov studio, Antarctica), "Monstrous Weather: Cross-platform Retellings of a Networked Improvisation"
- **Nicholas Knouf** (Wellesley College, USA), "'On Your Wrist is the Universe': Chrono- and Cosmo-poetics"

**Pablo Gobira** (State U. Minas Gerais, Brazil), **Antônio Mozelli\***, and **William Silva\***,  
“Interactive Installation in Immersive Virtual Reality: ‘Look at yourself [Olhe para  
você]”

[Lightning Talk] “Look at yourself” is an artistic/poetic installation in immersive virtual reality. Through the imprisonment of the eye within a human head simulated in a three-dimensional environment, we intend to investigate the relationship of sensoriality and its limits present in the dialogue with the representation of a human body in transformation and the lack of control before the corporal transformations. The operation of the installation has: as data input the movements performed through the interactor head; and as outputs actions in the cyberspace of the installation. Sound design was made using text-to-text synthesis software reading and recombining a poem. This poem was made by one of artists (Pablo Gobira) and was worked with machine algorithms. For the installation it is necessary that the interactor uses a stereoscopic binocular device that provides the immersion. In the display of the installation it is necessary that the device is connected to a power source to keep it charged. When not in use, it will remain at rest on top of a totem/table.

**Pablo Gobira** is a professor at Escola Guignard (UEMG, Brazil), artist, curator and researcher. He is a research fellow and manager of Digital Promotion Services of the Brazilian Network at IBICT/Brazil Ministry of Science, Technology, Innovation and Communication (MCTI). Member of the Latin American E-Literature Network (litElat). Writer and editor of the books: “Post-digital configurations” (Forthcoming UEMG Press, 2017); “Games and Society” (Crisálida Press, 2012); Walter “Benjamin B-side” (Crisálida Press, 2011) among others. He works in curatorship, creation and production in the field of culture and digital arts and also creative economy. He is coordinating the Laboratory of Front Poetics (<http://labfront.tk>).

**Álvaro Andrade Garcia** (Ciclope, Brazil), “Poetic Publications Authored with Free Software Managana”

[Lightning Talk] The Ciclope atelier of art and digital publishing (Álvaro Andrade Garcia and Lucas Santos Junqueira) developed in 2011 the free software digital publishing cross platform Managana ([www.managana.org](http://www.managana.org)). We propose to display three electronic books of poetry authored with the software on touchscreen monitors: *Poemas de Brinquedo (Toy Poems)* by Álvaro Andrade Garcia, sound design by Ricardo Aleixo, visual design by Márcio Koprovick; *Sarrià* by Alckmar Luis dos Santos, visual and sound design by Wilton Azevedo; and *Grão (Grain)*, a poetic cosmogony by Álvaro Andrade Garcia. Managana is a free cross-platform software for digital publication. Created by the Ciclope atelier, based on imagination as interface, it allows the creation and maintenance of communities that share interactive content on the web, tablets, smartphones and exhibits. Each community has interactive streams composed of clusters of audiovisual, photos, text and external feeds. Managana mixes and sequences playlists that can be created, displayed, and animated in the software itself. Information about the free software Managana (in English): <http://www.managana.org/> Publication date and links to the online version for pc of the electronic books of poetry authored in Managana (flash player required): *Poemas de Brinquedo (Toy Poems)*, 2016 <http://www.managana.org/editor/?community=pb>; *Sarrià*, 2015 <http://www.managana.org/editor/?community=sarria>; *Grão (Grain)*, 2012 <http://www.managana.org/editor/?community=grao>. To download the app version of Managana, search on Google Play or Apple Store for ‘Managana.’ Detailed information and credits for each of the eBooks published (in Portuguese): <http://www.sitio.art.br/poemas-de-brinquedo/> <http://www.ciclope.com.br/sarria/> <http://www.sitio.art.br/grao/>

Press information on the publications of the studio (in Portuguese): <http://www.ciclope.com.br/category/imprensa/>

Equipment requirements: We propose an installation with 3 touchscreen monitors, each displaying one of the 3 electronic books of poetry authored with Managana. Every touchscreen connected to a computer with Windows operat-

ing system (or all in one systems), all systems must reproduce sound, since the electronic books have soundtrack and declamation. On each machine would run 1 executable for Windows in local version without menu bar and no network or internet needed to work. Optionally, the systems can be connected to a video projector for a larger second instance of the image. Not ideal for a public display, but in case there are no touchscreens available by the organization, Managana runs with mouse. A display with printed text with credits and information about the software and its poetic contents and a qr code to download the application for mobile phones could complete the installation (the app is free).

Álvaro Andrade Garcia is a writer and director of audiovisual and multimedia projects. He has published twelve books of poetry and three of prose. Between 1987 and 1991 he worked in a literary group pioneer in the creation of computer-made videopoems in Brazil. In 1992 he created the Ciclope atelier of art and digital publishing, where he produced countless websites, documentaries, animations, interactive audiovisuals and apps. At [www.ciclope.art.br](http://www.ciclope.art.br) his works and essays on literature and new media are available. He was twice in Paris representing Brazil at the Prix Möbius International Des Multimédias, in 1997 with the cultural magazine Zapp and in 2000 with the interactive video Discovering Brazil, focused on education. In 2011, together with Lucas Junqueira created the free digital publishing software [managana.org](http://managana.org), used to create his works since then. His cross platform poem *Grain* was released in 2012 and exhibited in the E-Poetry Festival in Buenos Aires in 2015. His last work, the transmídia (printed book and app) *Toy Poems* was released in 2016.



**Nickolas Procopi** (Tufts U., USA), "*Babel Babble*"

[Lightning Talk] *Babel Babble*, a video performance installation, presents human communication leaving out semantics (language content) and pragmatics (language use or function) characteristic of the stage of language development during which the infant, typically mid- to late-first year, appears to be experimenting with the production of sounds in the vocal tract that later form recognizable speech. There are strong social reinforcements that determine which sounds remain in the phonologic repertoire of the infant and which disappear. Speech sounds not reinforced are lost as a result of pruning when the brain begins to shed neural pathways for which it has no use. In their seminal work on language acquisition, Fraser, Bellugi, and Brown (1963) propose three sequentially dependent stages of language development: imitation, comprehension, and production. In *Babel Babble*, both participants have no semantic or syntactic knowledge to reference. This results in a lack of lexical boundaries, i.e., the point at which one word ends and the next word begins. As a result of aforementioned neural pruning, it may be difficult to even perceive subtle distinctive phonemic features of unfamiliar languages rendering us unable to produce certain speech sounds. Pragmatics of language here are limited to the goal-oriented learning process and the intent to complete the proposed task. In this experience, the participants emulate aspects of the initial stage in the aforementioned paradigm, most notably, the reliance upon sensory input to execute a purely imitative motor-speech act. The apparently simple task of speech imitation, however, involves no less than motor planning, e.g., recognizing and sequencing; programming, e.g., neural commands to muscles used for speech production; and execution, e.g., effecting oral-motor movements. Despite the lack of linguistic knowledge, there is the context of the situation, i.e., a goal-driven task in which both participants, in turn, teach and learn. The participants enter into a verbal contract to teach a tongue twister in one's own first acquired language then to learn a tongue twister in the language of the other participant with no prior knowledge of that language. Formal and informal diagnostic practices were the bases for the design and execution of the action. There was no rehearsal and no reshooting. The criterion for success, the utterance produced to the teacher's satisfaction, introduces power into the relationship of the participants, a reflection of Michel Foucault's notion

of “the examination” involving the “normalizing gaze, a surveillance that makes it possible to qualify, to classify, and to punish.” In an attempt to relinquish power, there is the turn-taking element of the action, but the question remains, is power really handed-over in such a contrived and directed situation? Is it enough to subject oneself to like scrutiny when in the throws of articulatory struggle? By learning the tongue twister, does the learner make him/herself complicit in a proposed subjugation? The viewer, as the third participant, is a novel listener to the artist’s tongue twister in Greek (given no prior knowledge of the language) and takes on the role of learner. The artist uses the same utterance in subsequent presentations so that the viewer attains a familiarity with repetition. After this rote learning has occurred, the viewer’s role shifts from learner to teacher who is now able to judge and evaluate. The triangulation that occurs when the viewer enters the work and the suggested continuity of the shared table (reinforced by the size and orientation of the figures on the screen) are among the elements that activate the interior space and engage the viewer with the sense of a shared experience.

**Nickolas Procopi** is a speech-language pathologist, studio artist, musician, and poet. His clinical practice centers on children and adolescents with psychiatric diagnoses who also present with communication disorders and reading and other learning difficulties. His studio practice includes photography, video, performance art, sculpture, and sound. As a vocalist and player of extinct wind instruments, Mr. Procopi performs music of the European Middle Ages and Renaissance. His poetry explores verbal expression of fundamental human archetypes. Mr. Procopi’s interdisciplinary approach blurs the boundaries between domains: as an educator, he devises curriculum accommodations and modifications for special education programs using the visual arts; as an artist, he engages linguistics, language development, learning theory, and relational aesthetics to investigate such concerns as human communication, cultural/religious practice in diasporas (their maintenance and morphology over time), and colonialism and its present-day residue. He has exhibited in museums, galleries, and universities in North America and in Europe.

**Xiaosu Guan** (State U. New York Buffalo, US [Germany]), "Multi-perspective Installation with AR Video Layers: 'Not There There'"

[Lightning Talk] "Not There There" is an installation with augmented reality video layers. It consists of immersive exhibition spaces, tangible objects, and multiple-perspective narrative videos that can be triggered by augmented reality application. I invite participants come to a bedroom in an ordinary apartment building and discover the story of the person who "lives" there. Every participant will be provided a tablet computer to scan and view the bedroom. Each of the three tablets show one fictional character's perspective. These characters are related to this space: She, who "lives" here; Matt, who "visits" here regularly; Roger, who She loves but never been here. Five groups of daily objects here are designated as "scannables." Once the objects are scanned, a tablet AR app (Aurasma) will start to play video clips. The participants will see in these videos the flashbacks from the characters' eyes and hear the characters' inner monologues about those events. If the participants go through the same scannables with different iPads, they will see the perspectives are overlapping with each other. The idea of "Not There There" comes from a question people usually have when they walk into an unknown space (especially a private one): What happened here before? This project tries to utilize an actual site with tangible objects, first person video with monologue, and a scan-to-show method, to create a public-accessible experience which is similar to personal memories of a space.

**Xiaosu Guan** is interested in utilizing spaces as a media to present stories that "happened" in the same location. With the help of an augmented reality (AR) app - a real space and a fictional story intertwine into an unusual experience. This was the method she used in her multiperspective interactive video installation, "Not There There." She believes, in such an exhibition space, the participants can "feel the story" with all senses just like the story's characters. Xiaosu explore the unusual in the usual, taking ordinary lives and emotions and representing them in an unexpected, yet familiar fashion. With a background in film study, Xiaosu had aspirations of being a film theorist until she met Tony Conrad and the Blast Theory while studying in the Department of Media Study, University at Buffalo.

**Alex Mitchell** (National U., Singapore) and **The Cloud Farmers** (Meanwhile... netprov studio, Antarctica), "Monstrous Weather: Cross-platform Retellings of a Networked Improvisation"

[Lightning Talk] "The week the internet went down, so many of us sat around marveling at the weird weather and telling scary stories. One story led to another, all around the world. Now we are collecting summaries of these stories." That was the premise for *Monstrous Weather*, a netprov (networked improvisation) organized by Meanwhile... netprov studio (Rob Wittig and Mark Marino) from 20 July – 10 August 2016 [1]. The netprov took place in a Google group [2], and resulted in a set of 159 contributions from 22 authors, collectively acting as "The Cloud Farmers": Damon Loren Baker, John Chernega, Reed Gaines, William Gillespie, Davin Heckman, Jeremy Hight, Jeff T. Johnson, Andrew Klobucar, Talan Memmott, Mark C. Marino, Alex Mitchell, Cathy Podeszwa, Scott Rettberg, Joellyn Rock, Johannah Rodgers, Evan Schaeur, Jean Sramek, Samara Haley Steele, Joseph Tabbi, Lari Tanner, Adam Veal, and Rob Wittig. Following the end of the "official" collaboration, several of the authors embarked on adaptations of all or part of the story collection in a range of other media, including a PDF release of the "Thor in Minnesota" thread, and interactive adaptations in platforms such as Twine, HypeDyn, and Ink [3]. Suggestions have also been made for creating an adaptation as a printed book, a Google maps version, and possibly even a version printed on umbrellas. The proposed installation for the ELO 2017 Festival will feature a selection of these adaptations, both digital and physical, highlighting the mutability of stories and the relationship between platform and storytelling. This work represents an opportunity to investigate e-lit collaborative projects in detail, following the ongoing paths in aesthetics and politics being trekked by netprov for some time now. The installation will require several computers to display the digital adaptations, plus table and wall space for the physical adaptations.

[1] <http://meanwhilenetprov.com/index.php/project/monstrous-weather/>

[2] <https://groups.google.com/forum/?hl=en#!forum/monstrous-weather-netprov>

[3] Work-in-progress versions of these adaptations can be found at <http://markcmarino.com/mweather/>, <http://narrativeandplay.org/mweather/>, and [http://retts.net/documents/Thor\\_in\\_Minnesota.pdf](http://retts.net/documents/Thor_in_Minnesota.pdf)

**Alex Mitchell** is Assistant Professor in the Department of Communications and New Media at the National University of Singapore. His current research investigates various aspects of computer-based art and entertainment, focusing in particular on interactive stories. His recent publications include “Defamiliarization and Poetic Interaction in Kentucky Route Zero” in *Well Played Journal* 3.2 (2014), “Rereading and the SimCity Effect in Interactive Stories” in *Interactive Storytelling* (2015), and “Making the Familiar Unfamiliar: Techniques for Creating Poetic Gameplay” in *Proceedings of DiGRA/FDG 2016*. He was the general chair for the International Conference on Interactive Digital Storytelling (ICIDS) 2014, and is a member of the ICIDS steering committee.

**Nicholas Knouf** (Wellesley College, USA), “‘On Your Wrist is the Universe’: Chrono- and Cosmo-poetics”

[Lightning Talk] This is a project about digital poetry on your wrist, about digital poetry that draws from the movements of physical bodies in space. Built upon the Pebble smartwatch platform, ‘On your wrist is the universe’ is a suite of poems that re-works real-time information about satellites, rocket bodies, planets, and stars into generative poetry. Meant to construct a tangible translation between our bodies here and otherworldly bodies out there, the project also highlights the possibilities of electronic poetry worn on the surface of the skin, available for short glances at any moment. Multiple temporalities are at work here: the time of the saccade to the wrist; the time of rocket bodies tumbling above; the time of planets completing their trips around the sun. Yet another temporality comes into play, namely that of obsolescence, as the Pebble company that produces the watch is now defunct. This project thus asks us to consider the relationships between our development and construction of electronic poetry artifacts and the much longer timeframes involved when contemplating the universe.

**Nicholas Knouf** is a media scholar and artist who can be found in the spaces between signal and noise. An assistant professor of Cinema and Media Studies at Wellesley College, he is the author of *How Noise Matters to Finance* (University of Minnesota Press, 2016) and has published articles about radio, surveillance, papermaking, feminism, and face perception. He is beginning a new project that explores an *extraterrestrial media studies* that traces various attempts to communicate with aliens. His artworks have been shown nationally and internationally and examine the intersection of electronics and paper, the NSA, academic publishing, and non-speech forms of communication. New pieces consider the power of a liminal poetics.

13:30 - 14:45 Session 38 #Lightning Talks @A2

### **Digital Poiesis, Digital Poetics 4**

Chair: **Eugenio Tisselli**

- **Damon Loren Baker** (USA) and **Caitlin Fisher** (York U., Canada), "Memory Palace: Ithaka"
- **Anna Tolkacheva** (Russia), "Ingrian Lessons; New Interface. Gospel"
- **Stephanie Tripp** (U. Tampa, USA), "Tampa Tarot"
- **Jose Aburto** (Peru) and **Rui Torres** (U. Fernando Pessoa, Portugal), "O Poema do Porto - Statistical Poetry"
- **Bruno Ministro** (U. Coimbra, Portugal), "Collected Works (2008-2016)"
- **Jakub Bogusław Jagiełło** (Adam Mickiewicz U. Poznań, Poland), "Indeterminacy of Translation"

**Damon Loren Baker** (USA) and **Caitlin Fisher** (York U., Canada), “Memory Palace: Ithaka”

[Lightning Talk] “Memory palace: Ithaka” is a magic mirror AR installation that invokes both mnemonic device and the pleasure of the journey. But what is being remembered? Set within the vast architecture of a decaying building and drawing upon a fantastical database of images and poetic audio and written text, the piece puts the reader/viewer at the centre of the journey – literally - by capturing their likeness and positioning it within the space of the story. The webcam shows the viewer and then overlays text and images as the reader/viewer explores the palace to piece together the forgotten story. Images will be composited behind the explorer in appropriate spatial relationships (using fake space 3d) and the digital assets will be blended into the magic mirror world of the physical space, chromakeyed for ghostly flickering effects. The journey through memory and the act of storybuilding will be assisted by a map on screen to aid navigate, or simple text directives. Additionally, the explorer’s world falls under the protective reign of the Queen as they go. If they wander off, the journey resets so it can be run in installation/kiosk mode. The technical set-up for the installation is straightforward: a computer, chair, webcam, headphones and mouse navigation. If space allows, it would be ideal to have the desktop display mirrored to a projector to allow for non-interactors at the Festival to engage in at least a partial experience of “Memory palace: Ithaka.”

**Caitlin Fisher** directs the Augmented Reality Lab at York University where she held the Canada Research Chair in Digital Culture for the past decade. A 2013 Fulbright Chair, Fisher is the recipient of many international awards for digital storytelling including the Electronic Literature Organization Award for Fiction and the Vinaròs Prize for AR poetry. She serves on the international Board of Directors for both the Electronic Literature Organization and HASTAC, the Humanities, Arts, Science, Alliance and Collaboratory. Currently, she is engaged in a four-year SSHRC-funded research project exploring the potential of long-form interactive narrative in virtual and augmented environments.



**Damon Loren Baker** (USA) is a programmer, researcher, writer, and maker of things both real and virtual. He has previously been the Emerging Media Technologies program director at City University of New York, Associate Curator of Art, Design, and Technology at the Krannert Art Museum at University of Illinois at Urbana-Champaign, and a researcher in numerous Virtual and Augmented reality labs. He is currently the Senior Researcher in Residence at the Augmented Reality Lab at York University.

**Anna Tolkacheva** (Russia), "Ingrian Lessons; New Interface. Gospel"

[Lightning Talk] The work "New Interface. Gospel" is a book as an electronic object that can provide alternative to regular way of interaction with text. It is possible to listen to text of the "Gospel According to Matthew" by means of the interface of the object. There is the full text here but it is deconstructed. It is not linear anymore; the book itself is not seen as a whole. Spectators get access to it through hyperlinks of the interface that changes the usual materiality of the book. "Ingrian Lessons": Is the language equated with its words? Can we learn the language truly by means of dictionaries and textbooks? Is it possible to snatch its signifiers out of its un-being? Here the spectator is invited to have a lesson about an endangered language assisted by interactive video and the round panoramic photography taken on Ingrian land. A last untapped bay, where the locals used to do fishing is taken in the photo. The video makes a looped shot through the cemetery, where the majority of the Ingrian villages inhabitants are buried. The author of this lesson went on a small journey to the land of Ingrian settlements with a young Ingrian language speaker (he learned it on his own). He named things around him that were captured by camera. Searching for material of art weaved together with his speech and formed the contexture of this work. The effort to provide this experience with its own logic, dynamics extracurricular dimension is presented here as well as an attempt to look at the fortune of language memory that became a media archive. The work is dedicated to reflection on the problem of linguistic catastrophe. The area of the my research is focused on the Ingrians - vanishing peoples, native speakers of which are less than 50 at the present time. The novelty of the work is that the fixation of the limit station, the point of no return of the vanishing language is made by the new media, which became useful when aesthetic idea get stumbled and needs specific material.

**Anna Tolkacheva** is Russian media-artist, researcher and poet. She explores new ways for creating text and accessing it through the new media, non-standard interfaces and controllers. Anna creates artworks which can be attributed to the emerging field of the mediapoetry. She works in experimental video, interactive installations and text technics. Anna was born at 1985 in Gorky, USSR. She had a master degree in Computer Science and has worked as a senior programmer and

researcher in computational linguistic field. Since 2012 Anna studies new media art at the Rodchenko Art School. She is a co-organizer of publishing house "Red Swallow." Anna's works participated in a big number of exhibitions, screenings and festivals inside and outside of Russia. She got a Gran Prix at the International Extra Short Film Festival 2014, VideoPoetry Film Festival "The Fifth Leg" (2012, 2016). At 2013-2014 she got a Google Award for research on the project "Revolutionary events prediction by social media." Web: [www.Tolkacheva.digital](http://www.Tolkacheva.digital)

**Stephanie Tripp** (U. Tampa, USA), "*Tampa Tarot*"

[Lightning Talk] *Tampa Tarot* combines web-based interactive storytelling and an Augmented Reality (AR) feature that displays virtual tarot cards on users' smartphones in specific geographical locations throughout the city. Emphasizing the intrinsically social and historical character of the tarot, the project employs the narrative structure of cartomancy (card reading) as a form of community storytelling. The web-based interactive aspect of the project presents a familiar card-reading interface, but instead of telling individual fortunes, its cards offer vignettes of Tampa's histories, people, and mythologies. I approach the *Tampa Tarot* project from the perspective of critical art practice, which combines theory with creative production in the spirit of critical social engagement. Starting from the concept of psychogeography, a term defined by French cultural theorist Guy Debord as "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behaviors of individuals," *Tampa Tarot* attempts to evoke a community's collective dream of its own identity and destiny. Members of the community can learn more about Tampa's psychogeography by interacting with the project's web-based and augmented reality (AR) features, which associate each of the seventy-eight cards in the deck with a specific location in the city. In addition, they are encouraged to participate in the project by producing their own Tarot cards that offer complementary or contrasting community narratives.

**Stephanie Tripp** is a digital media scholar and practitioner, and an associate professor of communication at The University of Tampa. Her work investigates community identity, collective memory, and knowledge legitimation in the digital age. Her scholarly work has appeared in *Journal of Film and Video*, *Explorations in Media Ecology*, *Textual Studies in Canada*, *dpi*, *Rhizomes*, *Electronic Book Review*, and *Media-N*, the official journal of the New Media Caucus of the College Art Association. She currently serves on the editorial board of *Media-N*. Her media work has been shown at exhibitions sponsored by the International Digital Media & Arts Association, the University Film and Video Association, the West Tampa Center for the Arts, and the City of Tampa.

**Jose Aburto** (Peru), "O Poema do Porto - Statistical Poetry"

[Lightning Talk] This project aims to create a poem consented to through surveys with the city of Porto's population. Thanks to the constant syntactic indeterminacy of poetry in interactive media, it is possible to create open pieces that allow each user to choose the components of their own particular literary experience in each reading. However, this feature can also be exploited to detect statistical trends about poetic tastes by analyzing the most recurring choices among the user base exposed to the piece. Through the use of mobile devices, wireless internet, combinatorial poetry, chart writing, statistical sampling, and data mining, we seek to determine which poem is closest to the taste of the majority of people in a specific city or population. Combinatorial poetry, by nature, generates thousands of possible poems. These possibilities, when confronted with the selections of a determined population, result in a representative poetic tendency.

**José Aburto** is a poet defined by his continuous experimentation in different formats, supports and writing methods which reinterpret the poetic work from his own perspective: interactive, technological, and personal. Whether as a professor, cultural promoter or a communications professional, his works have dedicated to exploring the possibilities of the digital realm and their impact on different forms of expression. There is a brief of the works by José Aburto in poetry and art available at: <http://www.entalpia.pe>

**Bruno Ministro** (U. Coimbra, Portugal), “Collected Works (2008-2016)”

[Lightning Talk] *Collected Works* (2008-2016) consists in the transformation of 8 years of my personal web search history into a tangible installation, printing out the JSON files provided by Google. For this purpose, I used a point-of-sale (POS) thermal printer, appropriating that commercial medium, its aesthetics and discursive implications. The queries' code, exported from my personal Google account, was preserved in the printed material, promoting the reflection upon the codification and processability of both natural and machine languages. In the age of the so-called Big Data, a hype word these days, our daily lives are characterized by the lack of privacy and the rise of surveillance and control managed by certain hegemonic models of new media. *Collected Works* (2008-2016) aim to pose critical questions to the Internet and social networks by satirizing its structures. The parody also spans the literary world, by describing a search history as a work of art, doing so by appropriating common lexicon from the editorial field for the title and general concept. In view of the fact that my strings of personal data are so valuable for Google and all third-party corporations, I decided to print them out and call it literature in a process of sarcastic sacralization. Now my web search history can be easily accessed by all without any barriers or complex algorithms. This work is not titled Anthology nor Selected Works, given that search engines do not choose what is registered in the servers – they store it all, from everyone, and, allegedly, only for personal use of its users. Working as powerful databases, search engines stock the digital information about their users, correlate and associate those data in relation to other data collected elsewhere, usurping the whole digital community footprint without asking for permission – even when we consider the use of aggressive cookies, dubious end user agreement licenses and other forms that ask for mandatory approval by the user, who truly offer no alternatives to pick in the dialog boxes. There are no special technical needs for the presentation of this work, since it is a tangible installation based on the chaotic agglomeration of a huge pile of printed paper. If selected, I'll be available to assemble myself the installation at the venue.

**Bruno Ministro** is PhD fellow in the Doctoral Program in Materialities of Literature at University of Coimbra, Portugal. His thesis, titled “All copies are original,”

is focused on the expressive use of copy machines in the production of experimental artifacts. Other current research interests include media theory, electronic literature, experimental literature and digital literary studies. He is member of the Center for Portuguese Literature and collaborator of the Digital Archive of Portuguese Experimental Literature (hosted by UFP) and the Consortium on Electronic Literature (hosted by ELO). He is also a poet, performer, and digital artist who believes in a practice-based research model for knowledge production. Some of his recent scientific and artistic production can be found at [hackingthetext.net](http://hackingthetext.net).

**Jakub Bogusław Jagiełło** (Adam Mickiewicz U. Poznań, Poland), "Indeterminacy of Translation"

[Lightning Talk] The piece is a set of generators of possible translations of poems, intended as an illustration of the Willard Van Orman Quines' philosophical idea of indeterminacy of translation. Several years ago I had been translating a poem "Летний вечер тих и ясен..." by a romantic poet Afanasy Fet from Russian to Polish. In the process I had been left with several variants of every verse. In a normal translation process I should just choose one (best) translation and end. Instead I decided to turn it into a generative poem that composes 54 different possible translations-permutations of the Russian original into Polish. Later I added also translation of short poem by Ukrainian poet Taras Shevchenko and I'm working on more. I'm going to display slightly modified version with more translations added as showing the piece to non-slavic audience requires English ones.

**Jakub Bogusław Jagiełło** (b. 1987, Gorzów Wlkp., Poland) is a multimedia artist, programmer and slamer. Finished B.Sc. in IT at Poznań University of Technology and now is studying philosophy at Adam Mickiewicz University in Poznań. Connected with Poznań poetry-slam scene. Writes hypertext fiction (has also cooperated as a programmer with Halart in their hypertext translation projects) and generative art/literature algorithms.



13:30 - 14:45 Session 39 #Papers @Auditório

### **E-Lit for Children**

Chair: **Astrid Ensslin**

- **Thales Estefani** (Federal U. Juiz de Fora, Brazil) and **João Queiroz\***, "Children's Picturebook Goes Digital: Implications on Cognition"
- **Hannah Ackermans** (U. Utrecht, Netherlands), "Electronic Literature: A Coming-Of-Age Story"
- **Monica Daisy Vieira Araújo** (Brazil) and **Isabel Cristina Alves da Silva Frade** (Brazil), "Digital Literary Reading Experiences by Young Readers"
- **Marina Gabelica** (U. Zagreb, Croatia), "Electronic Children's Literature Criticism – Exploring Electronic Picture Books"

**Thales Estefani** (Federal U. Juiz de Fora, Brazil) and **João Queiroz\***, “Children’s Picturebook Goes Digital: Implications on Cognition”

[Paper] During the last decade, the invention of mobile computing devices such as tablets and smartphones led to the development of digital reading experiences including even more varied features than the e-books designed for the first e-readers. One of those experiences are the so-called e-picturebooks (Pinto; Zagalo; Coquet, 2012): digital books that refer to the original artifact from which they inherit many of their properties, the picturebooks. Defining them based on digital formats, e-picturebooks are usually book-apps (also called story apps or enhanced books), applications of storytelling that contain many multimedia resources and interaction possibilities, indispensable parts of the whole storytelling experience. First, our research analyzes the specific features of e-picturebooks, describing the changes that were embraced by that digital equivalent of picturebooks. As a source of examples for our analysis, we chose the Bologna Ragazzi Digital Award. This very important world award has been offered to the best book-apps for children of each year since the 2012 edition of the Bologna Children’s Book Fair. Our examples include the winners and honorable mentions from 2012 until 2016 in the “Fiction” category, totaling fifteen book-apps. Then we also suggest a new theoretical framework for investigation of the cognitive impacts of those digital features on the storytelling comprehension, in comparison between non-digital and digital picturebooks. Our approach is based on recent research in situated cognitive science, specially distributed cognition (Hutchins, 2001). That perspective argues that the cognitive processes are not always happening inside individuals’ brains, instead they may be also distributed in external structures that may be called cognitive artifacts (Norman, 1993). Cognitive artifacts act on problem solving efficiency, reducing the cognitive cost of an operation, increasing the accuracy of a task, or enabling a totally different set of functional skills to perform a task. According to the distributed cognition thesis, one of the peculiarities of cognitive artifacts is the property to create means for solving problems while create new problems (Clark, 2003). Because of that, cognitive artifacts can be seen as shaping cognition itself: endowing it with both needs and capabilities, creating ever more specialized tools to deal with ever more specialized tasks. In this way, e-pic-

turebooks may be defined as sets of cognitive artifacts that constrain the creation and understanding of stories very differently from what occurs in a printed picturebook, thanks to their specific constitutive features. Much research has been devoted to investigating book-apps, guiding the analysis only from conventions relating to printed books, narrative theory or questions of the educational field, such as the development of literacy skills in children. Our approach avoids a shallow comparison with the printed picturebook, emphasizing the need to analyze storytelling of e-picturebooks on their own terms – through a multidisciplinary approach – paying attention to their specific potentials and seeking to develop them. This research contributes with an understanding of e-picturebooks as a distinct storytelling experience from printed picturebooks, introducing a new perspective of analysis of the phenomenon that emphasizes the opportunities related to cognitive capacities and specific potentials of this category of digital book.

**Thales Estefani** <<http://thaleschaun.com/>> is a graduate student in the Master's program on Arts, Culture and Languages, at the Institute of Arts and Design, Federal University of Juiz de Fora, Brazil. He is also member of the "Iconicity Research Group" (IRG) <<https://iconicity-group.org/>>, and his matters of interest are Illustration, Picturebooks, Storytelling, Digital Media, and Cognitive Science. He graduated in Social Communication with emphasis in Publishing at Federal University of Rio de Janeiro, Brazil. He has practical work experiences with Graphic Design, Illustration and Animation.

**Hannah Ackermans** (U. Utrecht, Netherlands), "Electronic Literature: A Coming-Of-Age Story"

[Paper] Genres of the coming-of-age stories, such as Bildungsroman and Young Adult novel, that consider the maturation process of an individual protagonist, have gotten a lot of attention from the field of literary studies. The process coming of age does not only relate to individual protagonists but can also be recognised in the ways in which the history of fields such as electronic literature is narrated. This allows me to study the tropes used in the coming-of-age stories in a metaphorical way, considering how the field of electronic literature 'grows up' and how his process is narrated. Electronic literature is a very young field by academic standards. In this paper, I regard the field of electronic literature as a coming-of-age story. Without trying to create a one-on-one analogy, I will consider three tropes of coming-of-age stories and demonstrate how these elements are key to the (narration of the) development of the field of electronic literature. As Terry Ley states, "parents infrequently play major roles in young adult literature." First, I will investigate the various fields and works which can be and have been considered the 'parents' of electronic literature, such as the field of comparative literature as well early works such as *afternoon: a story*, which has been called the "granddaddy" (Walker Rettberg) of e-lit. As Thomas Jeffers demonstrates, Bildungsromans often deal with problematic relationships between the protagonists and their parents. This leads to my second part, in which I will demonstrate how electronic literature behaves in relation to these 'parents', in both continuation and pushing away from them to establish individuality. Third and last I will study the trope of being on the verge of the maturation process, crossing the threshold into adulthood, "the possibilities of independent decision" (Jeffers 48). I will demonstrate how events are considered to be part of the coming of age of the field of electronic literature in which the declaration of being a field is a key component. In my conclusion, I will take these findings to a broader perspective by considering the divergence from the coming-of-age story in electronic literature's inherent focus on constantly rejuvenating itself to include new technologies and new media practices.

## Preliminary bibliography

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- Ley, Terry C. "Paperback Books for the Teenage Reader: Parents and Parenthood Prominent in New Paperbacks." *The English Journal* 79.7 (1990): 80-83.
- Rettberg, Jill Walker. "Electronic Literature Seen from a Distance. The Beginnings of a Field." *Electronic Literature Communities*, 2012.
- Rettberg, Scott. "Electronic Literature? Yet, It Is a Field." *International Conference for Digital Media and Textuality* 2016, 5/11/2016.
- Tabbi, Joseph. "Electronic Literature: Is It a Field Yet?" Seminar at University of Coimbra. 24/10/2016.

**Hannah Ackermans** is an independent researcher who completed the research master Comparative Literary Studies at Utrecht University (The Netherlands). During her MA, she studied at Bergen University (Norway) to specialize in electronic literature and she wrote her MA thesis on generative literature as a modeling practice which renegotiates literary theory. She currently works as Scott Rettberg's research assistant on the ELMCIP Knowledge Base. Hannah is also co-founder and managing editor of *Junctions: Graduate Journal of the Humanities*. Her main research interests include electronic literature, intermediality, media materiality, and Digital Humanities.

**Monica Daisy Vieira Araújo** (Brazil) and **Isabel Cristina Alves da Silva Frade** (Brazil), "Digital Literary Reading Experiences by Young Readers"

[Paper] In this article we present an overview of the results of a research entitled "Digital literary reading practices of young readers," conducted with young Brazilians, aging from 15 to 17 years, and pertaining to diverse socioeconomic strata. We identified the means of search and access to the works and the experience of digital literary reading, taking into consideration both digital literature conceived directly for the digital medium and the digitized production, that is, the one which transfers to the screen the same presentation mode of the printed work. The theoretical basis of the research had a multidisciplinary nature, based upon studies about the history of books and reading; about adolescent literature; sociology of reading; and specially upon works that discuss the multi-modality and the digital literary genders in contemporary society. The investigation adopted a perspective both qualitative and quantitative. A questionnaire was applied to 342 young readers, a semi-open to 68, and among those, six were selected and had their practice of digital literature reading closely observed via semi-structured interviews during seven months. The digital environments for search are diverse, but they are not always easily found by young readers. For every type of digital literary reading, whether digital or digitized, there are specific ways to access them in the digital medium that makes them available; as well as for each digital environment that offers those works, there are specific procedures a young reader must follow to find the reading of his interest. Those forms of research demand a network of literary sociability on the Internet that favor sharing of information so that the young readers may succeed more frequently in their searches and enrich their practices of digital literary reading. Among the digital works, the fan fiction, hyperfiction, interactive fiction and online RPG were most mentioned; among digitized works, literary books, comics and mangas. Most young readers reported having had more experiences with digitized literature than with digital literature. This phenomenon is related to the diffusion of digital literature yet very restricted in Brazil.

**Mônica Araújo** has a Ph.D in Education from the Faculty of Education of the Federal University of Minas Gerais. In her thesis from 2016 entitled "Digital literary

reading practices among young readers," she argues that the preference between printed or digital literary works by young readers relies on the means of access, whether rented, bought, or acquired freely through the internet; and not on their preference for one type or the other. She has a masters in education and graduate in pedagogy by the Federal University of Minas Gerais and is currently Professor at Faculty of Education/UFMG. Researcher at CEALE/FaE/UFMG. Her studies fall within the scope of Education and Language research about digital culture writing and reading, digital literary reading and training of literacy teachers.

**Marina Gabelica** (U. Zagreb, Croatia), "Electronic Children's Literature Criticism – Exploring Electronic Picture Books"

[Paper] Children's literature has, for a long time, been marginalized and treated as subordinate to literature itself. Many scholars and authors have accentuated the condescending stance toward the literature for children, and the impact that it had on literary production. According to Alan Garner (1980) there are three main – adult – intermediators that stand between a child and a story: writer, publisher and parents. Jack Zipes (2002) points out that children's literature does not belong to children, but to the authors, publishers and the market, and its production takes place according to the dictates of the market, mainly at the expense of the real needs and interests of the target audience. Over the last few centuries children's literature has undergone quite a long and difficult transformation from an educational and didactic tool, fun but often trivial literature to, finally, acknowledged art, worthy of in-depth exploration and research. The recognition of children's literature criticism during the 20th century consequently influenced the growing production of higher quality literary work for a younger audience. Today, in post-print era (Hayles, 2007), digital media has become a platform for many works of children's literature as well. However, it seems that electronic children's literature is, again, being marginalized. Lack of criticism allows the market to be saturated with a lavish production of mainly trivial work, aimed at parents who wish to afford their children a digital experience of a literary work. This can be seen in the often used hypermediacy (Bolter, Grusin, 2000) where the digital work incorporates the page-flipping scenography, reminding the reader that it is a work of literature and thus literary worthy. At the same time, these types of work perpetuate the old trend, labelled as "educational stories" providing an "interactive reading experience." Although labelled as interactive stories, these types of work are mainly digitalised picture books made in the tradition of print, where the promised interactivity lacks a meaningful interactor (Montfort, 2003). It is interesting to note that the traditional picture book has many qualities similar to those of a digital literary work that, in this process of digitalization, are forgotten. Picture books are multi-discursive, dynamic, ergodic and interactive works of art that explore the idea of creating an immersive reading environment that simultaneously engages many of the child's senses. From the 15th century's interactive books for



adults (volvelles), to “touch and feel” or “pop-up” types of picture books, this literary form has always been a fruitful platform for exploring new ways of “breaking the fourth wall,” achieving new ways of interactivity and sometimes even breaking the writer – work – reader triad. Picture books also require non-trivial effort to allow the reader to traverse the text, making it ergodic literature (Aarseth, 1997). This paper researches the genres of electronic children’s literature today, focusing on the most representative form – electronic picture books. It explores their rich narrative transmission possibilities, and regards them as an autochthonous electronic children’s literary genre, a gateway that leads a young reader into the world of electronic literature.

**Marina Gabelica** is Assistant Professor at the Faculty of Teacher Education, University of Zagreb, where she teaches courses in the area of Children’s Literature and Media. She obtained her PhD at the Faculty of Humanities and Social Sciences, at the Doctoral Study of Literature, Performing Arts, Film and Culture. In her work, she focuses on children’s literature – traditional and digital, as well as possibilities of storytelling, reading and writing in different media. She has attended many international conferences and is the author of many papers in her field of study, and a few textbooks for children (including digital textbooks). She is an active participant in promoting film and digital literacy in Croatia.



JULY 18-22, 2017  
**ELECTRONIC  
LITERATURE**

**AFFILIATIONS  
COMMUNITIES  
TRANSLATIONS**  
PORTO, PORTUGAL

**FESTIVAL**



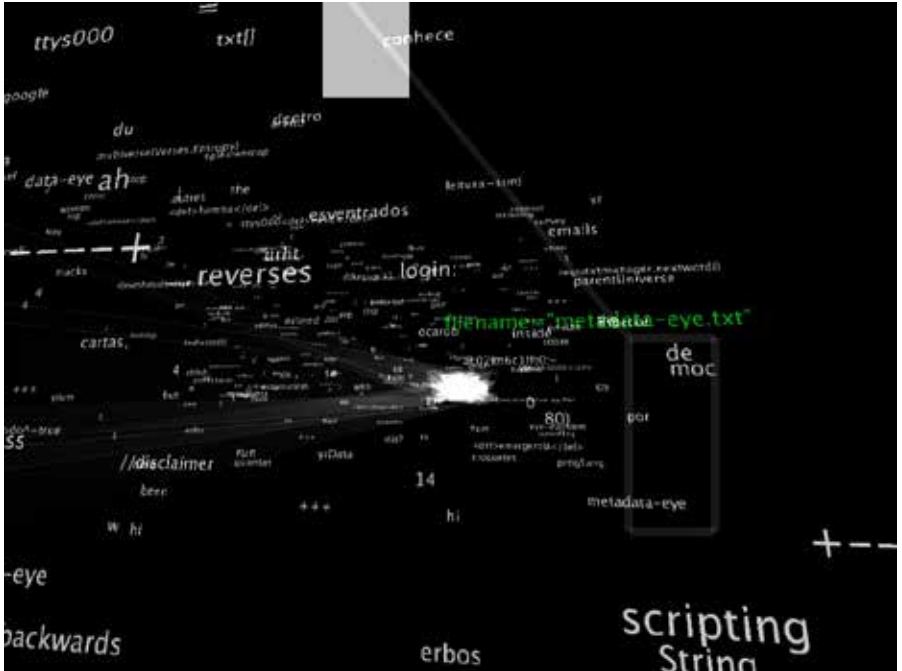
## TUESDAY, JULY 18

19:00 Reception. Installations @MAUS HÁBITOS

- **Álvaro Seiça and André Sier\***, "MathX (Metadata-Eye)"
- **Hartmut Koenitz**, "The Multiple Lives of Walter B."
- **Matt Roberts, Terri Witek\***, and **Michael Branton\***, "Dream Garden"
- **Andy Campbell and Judi Alston**, "WALLPAPER"
- **Tony Vieira**, "Nightmares for Children"
- **Anastasia Salter and Deena Larsen**, "Andromeda and Eliza"
- **Anna Tolkacheva**, "Pocket Poetry"
- **Diogo Marques, Nuno Miguel Neves, Ana Carolina Martins\***, and **João Santa Cruz\***, "PONTOS"
- **Helen Burgess and Margaret Simon**, "Intimate Fields"
- **Anne Sullivan, Joshua McCoy\***, and **Sarah Hendricks\***, "Loominary"



## Álvaro Seiça and André Sier\*, “MathX (Metadata-Eye)”



[Installation] *MathX (Metadata-Eye)* is an audiovisual software program with an infinite duration that is built using the open source processing programming environment. It is a navigator in a meta-symbolic space, that travels a 3D network of codes and text contents. A collaborative piece by André Sier and Álvaro Seiça, *MathX (Metadata-Eye)* was developed for Sier's solo exhibition 02016.41312785388128 at Ocupart Chiado, Lisboa, from May 19 to June 4, 2016. The navigator presents a poem by Álvaro Seiça made as an invitation to create a text based on the philosophical-archaic-metaphysical references of André Sier's work. Sier's initial navigator, *MathX*, was developed in 2010. Seiça's text departs from Sier's works, *MathX* Java code, Dziga Vertov's *Kino-Eye* (1924), and Ted Rall's *Snowden* (2015). The collaboration branched out into sound, text, and visual pieces. URL: <http://s373.net/x/mathx-metadata-eye/> (Source: Adapted text from <https://thenewartfestival.wordpress.com/catalogue/>) Title: mathx (metadata-eye) Authors: André Sier and Álvaro Seiça Year: 2016 Type: collaborative digital

art and poetry application, sound art, sound poetry Tech Specs: computer, screen projector/screen, keyboard, speakers/headphones, Processing.

Álvaro Seiça is a writer and researcher. He is a PhD fellow at the University of Bergen, where he is teaching and editing the literary database ELMCIP ([elmcip.net](http://elmcip.net)), and writing a thesis on digital poetry. Seiça's most recent poetry works are *mathx (metadata-eye)*, in collaboration with André Sier (2016), *aimisola.net/hymiwo.po*, in collaboration with Sindre Sørensen (2015), *langlibabex*, in collaboration with Claire Donato and Luc Dall'Armellina (2015), *Ö* (2014), *aktra* (2014), and *permafrost: 20+1 zeptopoemas sms* (2012). He holds a MA in Contemporary American Literature, with the thesis "Transduction: Transfer Processes in Digital Literature and Art" (University of Évora, 2011), winner of the Moser Prize 2013, forthcoming at Edições Húmus. In 2007, he co-founded Bypass, a nomadic editorial and curatorial project, and later Bypass Editions. He currently lives in Bergen, Norway, where he researches electronic literature and digital art at the Bergen Electronic Literature Research Group. @AlvaroSeica. [alvaroseica.net](http://alvaroseica.net)

**André Sier** is an artistic engineer with training in sciences, painting, sculpture, music and a degree in philosophy. In the past 20 years has produced works in code, 3D, video, sound, electronics, drawing, sculpture, videogames, shown at over 25 individual national and international exhibitions. Through algorithmical structures and custom human interfaces, he creates objects and serial interactive work which seeks to playfully unravel time and space relations, as well as to propose a seamless infinite virtual imaginary cosmogony synthesized on electronic substrates which could rival reality. Awarded artist prizes at Jovens Criadores (2006), Bienal de Cerveira (2009), three times at Lisbon Maker Faire (2014,15,16), Sier is regular teacher of electronic arts since 2002, currently invited auxiliar professor at Évora University, and pursuing PhD at Planetary Collegium. Has a portfolio at <http://andre-sier.com>.



**Hartmut Koenitz, "The Multiple Lives of Walter B."**



[Installation] An artwork realized as a physical installation, "The Multiple Lives of Walter B." invites participants to explore how a number of interrelated decisions change a character's biography. The participants engage with the piece by physically interacting with objects and locations, thus creating a sensory experience. Inspired by motives from the life of media theorist and philosopher Walter Benjamin (1892-1940), the work is simultaneously an exploration of history, through the lens of an individual character. Benjamin's multifaceted life provides ample motives for an interactive treatment. Simultaneously, the many junctures in his biography open up a space for speculation – what would have become of him, if he had taken a different turn? At different points in time, he could have stayed in Sweden, in Ibiza or in Moscow. And what would have happened as a consequence? If he would have chosen Moscow, would he have returned to Germany as a Communist party functionary and ended his life as Minister for Culture? If he would have stayed in Ibiza, would he have been known as the first Hippie and a symbol of counterculture later? It is this kind of questions the project explores. The project will be re-

alized as a physical installation featuring a number of small objects, a suitcase, a map drawn on the floor, and a projector. The objects represent significant aspects of Benjamin's life, for example a Communist party membership card or a love letter. Project visualization Rather than giving participants direct control over specific junctures in his life in a god-like manner, the mode of engagement simulates Benjamin's own decisions, only now they have to be made by the participants. Like the real-life Benjamin, participants will have to pack their suitcase, which only has room for a limited number of objects, so they can have to be selective. Then the participants travel by placing the suitcase on a map of Europe. These actions – putting objects in the suitcase and placing the suitcase on one of several targets – are recorded through sensors and used by software as parameters to assemble a virtual biography. The significance of specific objects as well as the locations are purposefully opaque to invite speculation and playful exploration. The tactile and spatial experience of handling objects and moving the suitcase across the map will create an intimate and immersive relationship with the intangible character Walter B. and give the interactor the feeling of agency in the creation of the biography. The project was selected previously to be shown in prototype form at Art.Chi in Seoul 2015 and fully realized at the ICIDS Art exhibition in Copenhagen 2015. For ELO, the presentation will be updated and enhanced (new graphics, sound etc.).

**Hartmut Koenitz** is Professor for Interactive Narrative Design at HKU. He holds a PhD from the Georgia Institute of Technology on the theory and practice of Interactive Digital Narrative. Koenitz' research interests are at the intersection of art, culture, history, and technology. He co-edited *Interactive Digital Narrative - History, Theory and Practice* (Routledge: <http://www.routledge.com/books/details/9781138782396/>) together with Gabriele Ferri, Mads Haahr, Tonguc Sezen and Digidem Sezen, with whom he also founded the Games & Narrative research group and blog (<http://gamesandnarrative.net>). Koenitz is the creator of the ASAPS authoring tool (<http://advancedstories.net>), which has been used to create more than 135 works, including *Breaking Points* (available via the iTunes Store for iPad: [Breaking Points](#)) and *Occupy Istanbul*, a game on the Gezi park protests in Istanbul 2013. Koenitz is also a visual artist, and his works have been shown in Atlanta, Paris, Istanbul and Copenhagen. See <http://hartmutkoenitz.com> or follow him on Twitter [@hkoenitz](#) for more.

**Matt Roberts, Terri Witek\*, and Michael Branton\*, "Dream Garden"**



[Installation] Dream Garden is a site-specific augmented reality project to gather, graft and nurture a city's dreams. Each time a city dweller texts a 7-word dream (a poetic form moving private experience into public space), that dream automatically joins others both in a "garden" (a designated physical location in the city) and online at [inthedreamgarden.com](http://inthedreamgarden.com). The project shows how some community resources – like citizens' dreams - can inhabit and expand a space without wounding it, colonizing it or wasting natural resources. As a political space, it's urban renewal and greening without displacement. As a philosophical space it suggests that dreaming together may change a city and even a country. As a community garden it suggests that our dreams aren't wasted - they are growable, transplantable, and in the poetic space of the project, both virtual and real.

**Matt Roberts** is a new media artist specializing in real-time video performance and new media applications. His work has been featured internationally and nationally, including shows in Taiwan, Brazil, Canada, Argentina, Italy, Mexico, Scotland, Canada and nationally in New York, San Francisco, Miami, and Chicago. He

has shown in several new media festivals including ISEA, FILE, 404, CONFLUX, and he recently received the Transitio award from the Transitio\_MX Festival in Mexico City. He is the founder of EMP: Electronic Mobile Performance, and an Associate Professor of Digital Art at Stetson University. <http://mattroberts.info>

**Terri Witek** is the author of *Body Switch*, *Exit Island*, *The Shipwreck Dress* (both Florida Book Award Medalists), *Carnal World*, *Fools and Crows*, *Courting Couples* (Winner of the 2000 Center for Book Arts Contest), and *Robert Lowell and LIFE STUDIES: Revising the Self*, as well as a recent comic book/ poetry chapzine, *First Shot at Fort Sumter/Possum*. Her poetry has appeared in *Slate*, *The Hudson Review*, *The New Republic*, *The American Poetry Review*, and other journals, and she is the recipient of fellowships from the MacDowell Colony, Hawthornden International Writers' Retreat, and the state of Florida. A native of northern Ohio, she teaches English at Stetson University, where she holds the Sullivan Chair in Creative Writing. <http://terriwitek.com>

**Michael Branton** was one of four faculty members who designed and founded the Computer Science major at Stetson in 1983, and is a former chair of the Department of Mathematics and Computer Science. He founded the Digital Arts program at Stetson in 1995 and served as its first director. In addition to core Computer Science courses, he teaches courses in Computer Graphics and Web Application Development, and has taught a course in Information Arts. His senior research students often engage in Human-Computer Interface projects and research. Dr. Branton is also a principal in Enigmatix, Inc, a software consulting company where he is a developer.

**Andy Campbell and Judi Alston, "WALLPAPER"**



[Installation] *WALLPAPER* is an interactive and immersive piece of digital fiction that has been exhibited in the UK at Bank Street Arts Gallery in Sheffield as a large-scale projection and as part of the Being Human Festival of the Humanities 2016 in Virtual Reality. Funded by Arts Council England and the Arts and Humanities Research Council, it forms part of the Reading Digital Fiction research project led by Dr Alice Bell at Sheffield Hallam University. Reading Digital Fiction aims to raise public awareness of and engagement with digital fiction by analysing the way that readers respond, applying empirical methods and cognitive theory. Through its accessible storyline, strong visuals and immersive atmosphere, *WALLPAPER* has engaged non-academic audiences online, through live events and within gallery settings. A work of short fiction, it follows the story of PJ Sanders, a USA-based computer engineer and innovator who returns to his remote family home in the UK following the death of his elderly mother. His agenda is to close the house down and sell it. First though, he wants to trial an experimental device he's been working on to help him uncover the history behind one particular room in the house – a room that has remained locked since his childhood. *WALLPAPER* can be shown on a modern gaming PC, through large-scale digital projection and in Virtual Reality on the Oculus Rift. To see a short film of its reception in the UK at the Being Human Festival of the Humanities, please visit <http://wallpaper.dreaming->

methods.com/being-human/ For more information about the work, the storyline, its development, screenshots, in-project footage and downloads, please visit: <http://www.dreamingmethods.com/wallpaper> <http://wallpaper.dreamingmethods.com> <http://www.readingdigitalfiction.com>

**Andy Campbell** is the Digital Director for UK-based arts/media charity One to One Development Trust and the founder/lead writer for Dreaming Methods, One to One's award-winning in-house electronic literature and narrative games development studio. His latest work includes *All the Delicate Duplicates* with digital artist Mez Breeze which won The Space Open Call competition, the Tumblr International Prize and Best Overall Game at the UK's GameCity Festival 2016; and *WALLPAPER* with writer/film-maker Judi Alston, an immersive game/installation supported by Arts Council England and Sheffield Hallam University with a VR adaptation funded by Creative England. He is the lead developer of *Inanimate Alice*, an episodic work of digital fiction for young adults written by novelist Kate Pullinger with digital artist Chris Joseph and used extensively in multilingual education worldwide.

**Judi Alston** is an artist and film-maker who founded and is currently Creative Director and CEO of One to One Development Trust, an award-winning UK arts/media charity originally established in 1988. She has a track record as a camera person, editor, director and producer in commissions for charities, television, festivals and with arts organisations. She has an extensive portfolio as a project manager and producer of arts and research projects, often working as an advisor and consultant to NGOs both in the UK and overseas. She has co-authored several works of electronic literature with Andy Campbell prior to *WALLPAPER*, including *Inside: A Journal of Dreams*, *Clearance*, *Joyride*, and *Nightingale's Playground*.

## Tony Vieira, "Nightmares for Children"



[Installation] "Nightmares for Children" is a found-footage virtual reality installation with a fictional backbone and original soundscape created for Oculus Rift with touch. The viewer/reader will be immersed in 360 video with VR assets and 2D video as overlays and will navigate through a series of dreamy horrors in different emotional registers using the intuitive Oculus touch interface. The piece allows for a very small child's voice and infant storytelling to sound fully, but at the same time is crafted as a meditation on the imagery in children's dreams and what it might trigger in the adult imagination - the authors' hands are apparent in the way the sometimes banal horror of the dreamscapes extends and escalates. "Nightmares for Children" also constitutes an e-lit experiment in the Rift guided by the premise that personal VR headsets enabling immersive electronic literature might constitute ideal dream machines. Tech requirements: we will bring a laptop and Oculus RIFT.

**Tony Vieira** is a musician, composer, and media artist who creates immersive visual and sonic landscapes for mobile and locative media. He has composed original music scores for television, film, and interactive media, and has created augmented reality and alternate reality projects that have exhibited internationally. Tony holds an MA in Music Composition from York University where he is currently pursuing a PhD in Ethnomusicology with a focus on Digital Studies. He is a senior researcher with the York University Augmented Reality Lab and a Music Program tutorial instructor.

## Anastasia Salter and Deena Larsen, "Andromeda and Eliza"



[Installation] *Andromeda and Eliza* is a work of interactive fiction that combines Twine hypertext with parser-fiction interactions to invite readers to consider choice and agency. You, as Andromeda, are caught in every woman's dilemma, with only a few choices for escape--and none of them good. Perhaps you can find a meaningful way out, or perhaps you will be enticed into an endless discussion with a hypocritical ELIZA that questions your intentions and your morality. How long will you engage? This work builds on layered adaptations, drawing from both the mythical story of Andromeda and the original code of the ELIZA bot. Both *Andromeda and ELIZA* are ultimate examples of women without agency: one is chained to a rock to await demise for the apparent sin of beauty, while the other is a procedural therapist who exists in an endless state of questioning and response, programmed to show nothing but interest and patience with even the most obnoxious of queries. By rewriting the code of the original story (and of the ELIZA bot herself) we will re-imagine the woman's journey from victim to co-author of her own fate. This is a new hypertext work created for installation at the festival.



Technical Requirements: Windows PC computer with modern browser preferred, headphones, mouse and keyboard. Relies on both text input and mouse input.

**Anastasia Salter** is an Assistant Professor of Digital Media at the University of Central Florida, the author of *Jane Jensen: Gabriel Knight, Adventure Games, Hidden Objects* (Bloomsbury 2017) and *What is Your Quest? From Adventure Games to Interactive Books* (University of Iowa Press 2014, and coauthor of *Flash: Building the Interactive Web* (MIT Press 2014). She is part of the editorial team for the *Electronic Literature Collection Volume 3*, and a member of the Electronic Literature Organization Board of Directors.

**Deena Larsen** has been addicted to the possibilities in expan(lo)ding text (hypertext, new media, electronic literature) for over three decades. Her works include *Marble Springs* ([www.marblesprings.wikidot.com](http://www.marblesprings.wikidot.com)), a (g)host of other works at [www.deenalarsen.net](http://www.deenalarsen.net), and the Rose Project at [www.thinkingrose.com](http://www.thinkingrose.com). This addiction is spreading to paper wor(d)ks (*Stained Word Translations*) and other assorted publications. She would love to spread the addiction by collaborating on more works (cf *Ouroboros vs. Jabberwocky* with Stuart Moulthrop and *Eliza and Andromeda* with Anastasia Salter, debuting at ELO this year). <http://www.deenalarsen.net>

## Anna Tolkacheva, "Pocket Poetry"



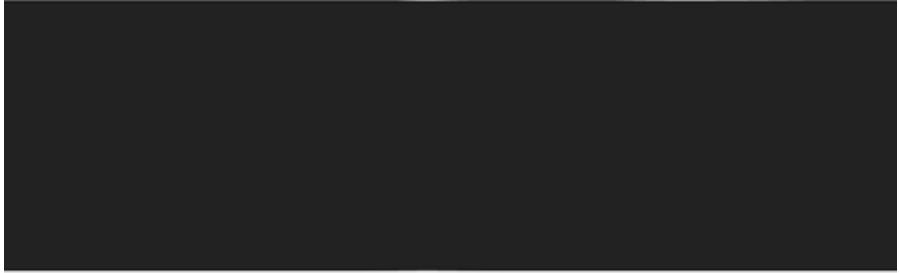
[Installation] Pocket Poetry presents poetic texts as electronic objects. Each object is a poem. It has a sensor, a four line text display and an Arduino microcontroller. Each object reacts on the particular aspects of the environment: sounds, movements, light or sometimes smell even. Spectator can drive some objects by handling tumblers changing the generated poetry inside it. Some objects react on the spectator presence unexpected for her/him. After each interaction text on the screen is changed. Each object has tripod or alternatively it is possible to hung it on the wall or put on the pedestal. The objects are self-sufficient and only need electricity (220V). At the moment several sub serials including one with the Soviet time underground poetry are done. Here the "DADvA" serial with the texts of DADA poets is presented.

**Anna Tolkacheva** is Russian media-artist, researcher and poet. She explores new ways for creating text and accessing it through the new media, non-standard interfaces and controllers. Anna creates artworks which can be attributed to the emerging field of the mediapoetry. She works in experimental video, interactive installations and text technics. Anna was born at 1985 in Gorky, USSR. She had a

master degree in Computer Science and has worked as a senior programmer and researcher in computational linguistic field. Since 2012 Anna studies new media art at the Rodchenko Art School. She is a co-organizer of publishing house "Red Swallow." Anna's works participated in a big number of exhibitions, screenings and festivals inside and outside of Russia. She got a Gran Prix at the International Extra Short Film Festival 2014, VideoPoetry Film Festival "The Fifth Leg" (2012, 2016). At 2013-2014 she got a Google Award for research on the project "Revolutionary events prediction by social media." Web: [www.Tolkacheva.digital](http://www.Tolkacheva.digital)

Diogo Marques, Nuno Miguel Neves, Ana Carolina Martins\*, and João Santa Cruz\*, "PONTOS"

é recuar no olhar uma polaroid de um western



urge amanhã

[Installation] "Nenhum rio separa, antes costura os destinos dos vivos." Mia Couto "PONTOS" ("DOTS") is an (im)possible attempt of approach between margins by means of intersecting visions. It is a process of alterity between two symmetrically opposed perspectives (two different poems written by two different persons on different banks of the same river), in a gradual endeavor of (self)reflection (a permutational poem aided by computer software) which will result in a continuous transmutation by an audience (a combinatorial text open to mutation by means of tactility and a tactile table). On one side, margin A, always more beautiful when seen from margin B; on the other side, margin B, offering a privileged space for the contemplation of its antipode, albeit its paradoxical non-existence. "What is being seen by the other person that I can't see but that I know it is on the other side?"; "With whose eyes would I describe my margin, from a side that I sense being impossible to reach for myself?" If we think of the idea that a straight line, ultimately, presents itself with characteristics similar to those of a circular line, approach and distance turn out to reveal a paradox. As in a circle, in the movements of contrasting forces presented by circular motions, also the path on a bridge is made of similar opposites: point A descends when point B rises, point B descends as point A rises. In this sense, two margins can also constitute themselves as an inseparable relation between two points of the same route. By

trying to build a bridge, no more than a connection between dots (“pontos”, in portuguese), “PONTOS” represents the experiment of being another, by means of words, always playing with the (im)possibility of fulfilling it. For its emulation and questioning of the ways human beings try to make meaning out of words, “PONTOS” calls attention to communication and language processes, by means of a dialectical tension between the notions of approach and distance that characterize “translation” in all of its potential meanings. NOTE: The artwork is in Portuguese.

**Diogo Marques** is a research fellow holding a doctoral grant awarded by FCT (Portuguese Foundation for Science and Technology). He is a PhD student in the Doctoral Program Materialities of Literature (University of Coimbra, Portugal). His current research focuses on how tactile/haptic perception influence the experiencing of digital literary artworks. He holds a degree in Modern Languages and Literatures, specialization in Portuguese and English Studies (New University of Lisbon), and a postgraduate degree in Contemporary Literary Creations (University of Évora). He was a curator (along with Daniela Côrtes Maduro and Ana M. Silva) in an exhibition of Electronic Literature (“Language and the Interface,” University of Coimbra, May 2015). He is a trainee member of the Centre for Portuguese Literature (University of Coimbra). Diogo Marques is also a digital/experimental poet and performer under the pseudonym Mário Lisboa Duarte. [palavroclastia.blogspot.com](http://palavroclastia.blogspot.com); [wreading-digits.com](http://wreading-digits.com)

**Nuno Miguel Neves** was born in Setúbal. He holds a degree in Social and Cultural Anthropology from the University of Coimbra, and has a postgraduate diploma in Art Studies from the same university. He is a member of A Equi – microcolectivomusculopoetico – which, in addition to regular participation in the Coimbra Poetry Slam and other quasi-performances elsewhere, has published a collection of texts by inmates of Coimbra prison titled “Poesia há. Solta!” He is currently an FCT doctoral fellow in the PhD Program in Materialities Literature at the School of Arts and Humanities at the University of Coimbra. His research interests focus mainly on issues of voice, sound poetry, noise, and avant-garde movements. He is also the founder of lab[oratorio], a platform for sound exploration and research.

**Helen Burgess and Margaret Simon, "Intimate Fields"**



[Installation] *Intimate Fields* is a compact installation work that can be placed on a small table for display. The installation consists of a wooden laser cut box with multiple compartments. The box is embedded with an NFC (Near Field Communication) chip reader connected to a Raspberry Pi and miniature thermal printer. Items in the box include printed scrolls and notes containing NFC stickers, textile items containing knotted codes, and a series of five ceramic/steel rings with embedded NFC chips. On touching the scrolls, notes and rings to the NFC reader, scripts are triggered to generate love poetry remixed from a range of historical and contemporary texts. The poetry snippets are simultaneously printed locally and posted automatically to twitter. The individual printed messages can be taken away by the viewer as a keepsake. The box plays upon the concept of the "posy" or "posy ring", a jewelry item customarily used in the early modern period to convey messages of love, fidelity and faith. Examples of these rings are held in archives such as the Ashmolean. The embedded chips in the modern rings enable

a new type of “secret message” to be performed as a work of networked electronic literature, while calling back to the physically intimate nature of the original wearable item. Materials: Wood, paper, textiles, NFC-embedded components, electronic components, thermal printer. Technical requirements: Internet access, electrical outlet. Accompanying computer and screen (or laptop) to display live twitter feed (optional).

**Helen J Burgess** is Associate Professor of English, Core faculty in the PhD in Communication, Rhetoric and Digital Media, and interim co-director of the NC State Narrative Initiative. She is editor of *Hyperrhiz: New Media Cultures* and coeditor of Electric Press, a digital monograph imprint of punctum books.

**Margaret Simon** is an assistant professor of English at North Carolina State University. Her research focuses on sixteenth- and seventeenth-century English literature, material cultures, history of the emotions, and the history and literary representation of early modern writing practices. Her current scholarship concerns materiality and comparative media studies, looking to how early modern printed texts rendered objects in language and graphic technologies, as well as their resonance with today’s digital, and particularly three-dimensional, archives. In pursuing these relations, Dr. Simon also works across a range of scholarly communications formats, from print to digital to fabricated forms. Most recently, her work appears or is forthcoming in *Studies in English Literature 1500-1900*, *thresholds: a digital journal for criticism*, and *Transformations: A Journal of Inclusive Pedagogy*.

Anne Sullivan, Joshua McCoy\*, and Sarah Hendricks\*, “Loominary”



[Installation] We propose a new installation for the Arts Festival for the 2017 Electronic Literature Organization conference that speaks to the translation of player story into a visual narrative in a tangible artifact. Our installation, “Loominary” invites the reader to interact with a text-based Twine game through a digitally augmented physical tabletop loom. We created “Loominary” as a reaction to the impermanent nature of player’s choices in games. Player choice is the basis for interaction and the decisions made are the building blocks for stories players retell about their experience with the game. These player narratives are frequently more interesting and important to the player than the story created by the designers. While players create their own narratives, their choices are rarely captured by the game in a form that exists beyond the end of play, and instead rely on the player to memorize or capture the details of their choices. With “Loominary”, each choice in the game is color-coded and the player makes their choices by weaving with the appropriate color on the loom. Throughout play, the player’s choices are translated into a visual and tangible narrative artifact that can be worn as a scarf when the game is completed. Every scarf is unique to each player’s set of choices,



and can be used as a way to visualize and remember their decisions within the game. Presentation format: The setup includes a Raspberry Pi, a monitor, and a 13" wide x 18.5" long loom and base for stability. Optimal format would be the loom in front of a large desktop monitor. Ideally the monitor should be large enough to read from a small distance given the loom's size. Alternatively, the loom to the side of the monitor could also work. Materials and Equipment: We request an HDMI-capable monitor. Technical notes: The user interacts with the work by weaving on the loom. We will provide the tools for weaving, yarn, and all electronics except for the monitor.

**Anne Sullivan** is an Assistant Professor of Digital Media at the University of Central Florida. Her research explores storytelling through visual and tangible means, and looks at ways to model storytelling using artificial intelligence. She has published her work on creating AI-supported player-responsive stories in the Leonardo Online Almanac. Her tangible storytelling craftwork has been shown at international venues such as the Ontario Museum of History & Art and the San Jose Museum of Quilts and Textiles. She is currently working on creating games that engage with computation in such a way that the player's actions are recorded in a visual and tangible artifact.

**Josh McCoy** is a game developer, computer scientist and cross-disciplinary researcher whose work lies at the confluence of game technology, social science, artificial intelligence and design. His goal is to create playable experiences that communicate to broad audiences and critically address the challenges present in our society while expanding the boundaries of technology. The most recent products of his research involve combining artificial intelligence techniques with social science to create meaningful, responsive and socially engaging game experiences. Josh was a lead on the experimental video game Prom Week, a game that enables a new level of social interaction between characters via an artificial intelligence system that leverages social science to make social behavior playable. His research has been used in a DARPA-funded project to enable trainees to engage socially responsive characters with full-bodied interaction for the purpose of teaching good stranger behavior to soldiers in foreign lands.



20:30 - 22:00 Readings & Performances @MAUS HÁBITOS

- **Ian Hatcher**, "All Hands Meeting"
- **Natalia Fedorova and Taras Mashtalir**, "101, Performance with a Mediapoetry Beads"
- **Luís Leite, Rui Torres and Luís Aly**, "Common Spaces"
- **David Jhave Johnston**, "BDP (Big Data Poetry): GAN + Human"

Ian Hatcher, "All Hands Meeting"



Caption: 'Performance at ESP T.V.'s "WORK" exhibition, Pioneer Works, Brooklyn NY USA, 2017'

[Performance] "All Hands Meeting" is a live performance that, like most of my recent work, uses aestheticized speech to engage conceptually with human/machine entanglement. The piece consists of a monologue delivered by a semi-synthetic boss to an audience of interns. Three new strategic initiatives are presented: an app, a poem, and a political movement. This version of "All Hands Meeting" is site-specific to ELO 2017.

**Ian Hatcher** is a writer, sound artist, and programmer whose work explores cognitive entanglement with digital systems. His output includes a vinyl/mp3 record, *Drone Pilot* (cOsmOsmOse 2017); a print/sound poetry collection, *Prosthesis* (Poor Claudia 2016); and numerous screen poems, including the iOS app *Abra*, created with Amaranth Borsuk and Kate Durbin. His code-inflected vocal performances have been presented widely in North America and Europe. A new theatrical collaboration with Tyler Coburn, *Remote Viewer*, will be presented by Künstlerhaus Stuttgart and Theater Rampe this November. He received his MFA in Digital Language Arts from Brown University and lives in New York. <http://ianhatcher.net>.

**Natalia Fedorova and Taras Mashtalir, "101, Performance with a Mediapoetry Beads"**



[Performance] 101 performance is a collective reading of a human performer with a mediapoetic instrument. 101 is a mediapoetry instrument that counts the sonic beads of the 99 names of Allah. It is based on the use of built in camera as a movement sensor (Isadora), databases of musical sounds and text (Abelton Live). The sound is triggered with the movement of hand. The work reflects on the possibilities of relationships with the other: be it a parent, a colleague, a teacher, a spouse, or a god. The names avoid nomination, rather mark a universal catalogue of qualities of an other: superior, generous, only one, but at the same time torturer, killing, humiliator, reducer. In Islamic world these 99 names are used as a prayer. In the piece a pronoun "my" replaces the traditional definite article and male gender. This can be seen as an act of both personalisation and desacralisation: the reducer – my reducer, the extender – my extender. The "my" is also a l'hommage to the Charles Bernsein poem My/My/My that was remediated by Nick Montfort and Anna Tolkacheva. Performer reads the list of names in choir with the machine. The reading is stopped once the contradictory names are mentioned by the machine and the performer. The documentation of the prototype <http://www.sonicartist.me/wp/101-bard/>

**Natalia Fedorova** is a new media poet, a digital literature scholar and a 101.Mediapoetry Festival (<http://101.ru.com/>) curator. In collaboration with a sonic artist Taras Mashtalir she founded a media poetry project Machine Libertine (<http://www.machinelibertine.me/>). *Noor*, a brain opera with her libretto was presented at ISEA, 2016. Her audio and video poems appeared in *TextSound*, *Rattapallax*, *LIT* magazine, and *Ill-Tempered Rubyist, Räume für Notizen | rooms for notes*, as well as number of international festivals and biennales (ISEA 2016, ELO 2015, 6th Moscow Biennale of Contemporary Art, Manifesta 10, Krasnoyarsk Book Culture Fair, REVERSE, Moscow Book Festival, E-Poetry, LUMEN EX, Interrupt II, VideoBar-do, Liberated Words, Tarp and others). Natalia holds a PhD in literary theory from Herzen State University (St-Petersburg). Natalia won a Fulbright scholarship to do her first year postdoctorate term at the Trope Tank at MIT, where she was working on translating e-lit, and SPIRE to develop Russian Electronic Literature Collection (<http://elmcip.net/research-collection/russian-electronic-literature-collection>) in a specialized knowledge base at the University of Bergen for her second year term. She is currently teaching creative writing with new media and text-based art in Smolny College (St-Petersburg State University – Bard College) and curating a Mediapoetry lab at the New Stage of Alexandrinsky Theatre. Natalia is a member of editorial board of *Translit* an almanach for contemporary poetry. <https://languageartist.me/cv/>

**Taras Mashtalir** is a sonic artist based in New York. A classically trained musician turned electronic music producer, Mashtalir has worked as a composer, music producer, sound designer, and audio engineer in the fields of TV, film, and advertising in addition to exhibiting nationally and internationally. The method of Mashtalir's work is the exploration of the role of media in the development of literary art practices including video poetry, text generators, and performance art. He explores how text can be transformed by mechanized reading, sonification, and visualization and the possible limits of this transmedia play of interpretation. The main principles are formulated in his *Machine Poetry Manifesto*, addressing the idea of liberation of the machines (algorithms) from routine tasks and increasing the intensity of their use for creative and educational practices. The works of Taras Mashtalir also include interactive multimedia installations, soundtracks for the films and animations, as well as music for TV ads and programs. His works been

featured in a number of international festivals. For the last five years Taras has given numerous lectures and workshops on interactive technology. Taras is currently Artist in Residence at ITMO University in St Petersburg, teaching a course of "Sonic Ecology: harmonious sonic aesthetics in urban environments."



[Performance] Common Spaces is an interface for real-time media convergence and live performances combining media, applications and devices. A multi-modal media ecosystem was designed to respond to the requirement of a specific performance - how to mix multiple applications into a single environment. This collaborative environment provides a flexible interface for performers to negotiate, share and mix media, applications and devices. Common Spaces is a framework based on interoperability and data flow, a network of virtual wires connecting applications that talk to each other sharing resources through technologies such as OSC or Syphon. With this approach, media designers have the freedom to choose a set of applications and devices that best suits their needs and are not restricted to a unique environment. We have implemented and performed with this ecosystem in a live event, demonstrating its feasibility. In our paper we describe the project's concept and methodology. In the proposed performance we will use the Digital Archive of Portuguese Experimental Literature ([www.po-ex.net](http://www.po-ex.net)) as a framework, appropriating its database assets, remixing its contents, as well as the techniques and methods they imply, stimulating the understanding of the archive as variable and adaptable. These digital re-readings and re-codings of experimental poems highlight the importance of the materialities of experimental writing, integrating



self-awareness in the modes of exchanges between literature, music, animation, performance, and technology. This performance can be included in any of the three strands of the Festival: Affiliations, as it proposes to revisit, through new media, other expressive and material practices such as concrete, visual and early digital poetry from Portugal, thus translating them into new digital forms of literature; it articulates a dialogue between different Communities and practitioners, involving a transdisciplinary interaction between sound design, digital poetry, animation, performance, and live manipulation; and finally, the system itself (Common Spaces) is an integration tool that Translates different inputs into digital data.

Born in the city of Porto on a carnival night in 1973, **Luís Leite** assumes Grifu as alias, inspired by the mythological creature Gryphon that characterizes his own rich imagination and transdisciplinary way of thinking. His motivation is to facilitate the use of technology by creative people. Luís Leite is a Professor in the School of Media Arts and Design, the Director of the Multimedia Department and the Director of the Master degree in Interactive Media and Systems. He is currently finishing the Digital Media doctoral program at UT Austin | Portugal (FEUP) with an FCT scholarship. His professional profile started as a computer programmer back in 1990 and gradually progressed to audiovisual and multimedia working in production studios such as Animago and Miragem. He has collaborated in the productions of TV Series, animated films, theatrical plays, interactive installations, and performances such as: "Ace London"; "Rita Catita"; "História de um Caramelo"; "Zé dos Pássaros"; "Prometeu"; "Peregrinação"; "Frágil."

**Rui Torres** is Associate Professor of Communication Sciences at University Fernando Pessoa, Portugal. Director of the academic journal Cibertextualidades, he is member of several editorial boards and scientific committees of other Journals in the field of electronic literature. Member of the Board of Directors of the ELO-Electronic Literature Organization and CELL-Consortium on Electronic Literature. Recent publications include the organization of *Poesia Experimental Portuguesa: Contextos, Ensaios, Entrevistas, Metodologias* (2014) and *PO.EX: Essays from Portugal on Cyberliterature and Intermedia*, with Sandy Baldwin (2014). Author of electronic literature, having his poems published in several Anthologies and CD-

ROMs, as well as exhibited in many events in different countries. Coordinator of the Digital Archive of Portuguese Experimental Poetry ([www.po-ex.net](http://www.po-ex.net)). Website: [www.telepoesis.net](http://www.telepoesis.net)

**Luís Aly** (Porto, 1975-) is a freelancer sound designer for performing arts. Since 1999 he has worked for several theatre and dance companies. He has presented his work in numerous venues, festivals, multimedia performances and museum installations. All his works put accent in the relationship between performing arts and digital audio technologies, and as a sound designer he has explored the diverse ways code influence and is influenced by the creative act of performing. He is deeply engaged in audio programming that unfolds in the development of customized algorithms for sound synthesis, sound processing techniques and audio spatialization strategies. He is proficient user of audio programming languages like Kyma and MaxMSP. As a researcher he holds a Master degree in Multimedia - Interactive Music and Sound Design (2016- FEUP, Porto) and he is currently a PhD candidate for the doctoral program in Digital Media (UP-UT Austin).

## David Jhave Johnston, "BDP (Big Data Poetry): GAN + Human"

```
11 Trained using
12
13 $ python train_2017_py3p5_150k_low6_sample4096_SAVE-STARTS_100k.py
14 --wavenet_params=wavenet_params_ORIG_dilations2048_skipChannels8192_gc2048_dc32.json
15 --data_dir=data/2017
16
17 Using default logdir: ./logdir/train/2017-06-01T08-38-45
18
19
20 -----
21 dilations: 2048 filter_width: 2 residual_channels: 32
22 dilation_channels: 32 skip_channels: 8192 quantization_channels: 2048
23
24 -----
25
26 -----
27
28 -----
29 MODEL: 108102 LOSS: 0.573,
30
31 -----
32
33 overpowent of break
34 The first shadow
35 brings her hair,
36 wakes the answer
37
38 Day after truth
39 is just that is
```

[Performance] Machine learning for text generation is now often framed as a translation problem. The same algorithms that power translation appear to also be capable of generating or writing text. Among the most effective contemporary algorithms, a Generative Adversarial Network (GAN) is composed of two parts: an encoder that models the source corpus -- essentially translating it into a lower dimensional space, extracting latent features capable of reproducing it --, then a decoder tries to decide if generated text samples from the encoder model are real or not. In this performance, I edit, perform, demo, and generally articulate an artistic adversarial playful strategy to optimize the writing/reading/performing of poetry using natural language processing as a symbiotic assistant. In the workshop component, I outline a few ways of working with machine learning for NLP.

**David 'Jhave' Johnston** (<http://glia.ca>) is a digital net-artist-poet exploring machine learning, neural nets, fluid simulations, flocking systems, natural language processing, and VR. In 2016, MIT Press published his book: *Aesthetic Animism: Digital Poetry's Ontological Implications*. Formerly Assistant Professor at the School of Creative Media in Hong Kong, in 2017, Jhave returned to Montreal to focus full-time on the creation of digital literature, language-art installations and spoken-word performances that expose and question human-machine symbiosis.



22:00 UnKeynote @MAUS HÁBITOS

- **Mez Breeze** (VR) and **Ana Carvalho** (localproxy), “Layering the New Real: Tracking the Self in Disembodied [Un]Virtual Spaces”

**Mez Breeze** (VR) and **Ana Carvalho** (localproxy), "Layering the New Real: Tracking the Self in Disembodied [Un]Virtual Spaces"

**Mez Breeze's** award-winning creations have helped shape digital fiction for over two decades. #PRISOM, her anti-surveillance game created with Andy Campbell and produced for The 2013 International Symposium on Mixed and Augmented Reality, is "...the digital equivalent of Orwell's 1984" (according to academic James O'Sullivan). Rebecca Cannon from the game site SelectParks has said: "Mez is not only one of the world's most knowledgeable experts on contemporary digital culture, she's also one of its most inspiring innovators." Having been short-listed in the 2016 and 2015 Games Development Category of the Microsoft MCV Pacific Women In Games List which profiles the "most influential women across all facets of the Australian and New Zealand Games Industries," Mez is currently the proud bearer of a ridiculous number of laugh lines; co-creator of All the Delicate Duplicates; a Senior Research Affiliate with The Humanities and Critical Code Studies Lab; a bee devotee and permaculture practitioner; an Advisor to The Mixed Augmented Reality Art Research Organisation; a steward to two lovely rescue dogs; and is developing a comprehensive career archive with Duke University. [@mezbreezedesign.com](https://www.instagram.com/mezbreezedesign.com)

**Ana Carvalho** is an artist whose work focuses on visual communication, identity and memory construction. Her projects often reflect on fictional biography, social utopias, ways of knowing, and women's achievements. The outcomes of her projects take the form of texts (books), photographs, drawings, installations, and live audiovisual performances. She grows gardens, and gardening is for her a metaphor of the ongoing development of her personal cosmology. A doctor of Communication and Digital Platforms, she has done research on materiality and the ephemeral, identity and performative audiovisual arts, documentation and memory construction. She has curated exhibits for Media Instáveis. She was the holder of the Ernesto de Sousa scholarship, a grant that allows portuguese inter-media artists to work in New York at Experimental Intermedia with Phil Niblock. She is the co-editor of VJ Theory. [@cargocollective.com/visual-agency](https://www.instagram.com/cargocollective.com/visual-agency)







WEDNESDAY, JULY 19

18:30 - Reception; Installation @PALACETE VISCONDES BALSEMÃO

- **Simon Biggs**, "Dark Matter"

Simon Biggs, "Dark Matter"



[Installation] *Dark Matter* is a fully immersive, physically interactive, three-dimensional digital projection environment. The multi-user artwork engages and presents each interactor's body as a visual absence in a dense field of textual data. The interactor's body is inferred from the visual and textual information that surrounds and interacts with it. The work employs multi-agent interaction, proposing interactors as 'co-readers' within the context of the work's dynamic assemblage. The work employs the metaphor of dark matter to evoke both physical and psycho-social associations. Just as dark matter is believed to bind the universe together the suggestion here is that our society is bound by cultural 'dark matter.' *Dark Matter* employs textual material from an interview with Fawzi al Odah, a prisoner (or so-called 'enemy combatant'), held at the USA's Guantanamo Bay military complex in Cuba. This textual material is employed to explore the nature of the things we don't know we know, representing a kind of cultural dark matter or collective unconscious - things we choose to suppress, individually and collectively. The proposition explored in *Dark Matter* is that we exist as motile assemblages rather than stable entities, part of a larger assemblage that could be considered a form of 'collective unconscious'. This concept is explored as shaped by the forces of dark matter, in the form of the cultural information and patterns (a form of hab-

itus) that we don't know that we know. In *Dark Matter* this concept is developed as a generative ontology, manifest in the artwork through multi-agent interaction employing liminal visual and textual information. Readers physically interact with the textual fragments (within a full physics simulation), their bodies revealed in the subsequent actions and interactions of the text objects. Depending on the number of viewers the the 3D space is rendered from first, second or third person points of view, creating a shifting experience of the immersive environment and proposing varying models of active readership.

**Simon Biggs** (b.1957) is a media artist, writer and curator with interests in digital poetics, interactive environments and interdisciplinary research. His work has been widely presented, including Tate Modern, National Film Theatre, ICA London, Edinburgh Festival, FACT Liverpool, Ikon Birmingham, Pompidou/IRCAM, Academy de Kunste Berlin, Maxxi Rome, Macau Arts Museum, Walker Art Center, San Francisco Cameraworks, Total Seoul, Art Gallery of New South Wales and Adelaide and Edinburgh Festivals. He has spoken at numerous conferences and universities, including ISEA, ePoetry, SLSA, ELO, and Cambridge, Brown, Cornell, UC Davis, UC Santa Barbara, Paris-8, Sorbonne and Bergen Universities. Publications include *Remediating the Social* (ed, 2012), *Autopoeisis* (with James Leach, 2004), *Great Wall of China* (1999), *Halo* (1998), *Magnet* (1997), *Book of Shadows* (1996). He is Professor of Art, University of South Australia and Honorary Professor, University of Edinburgh. <http://www.littlepig.org.uk>



20:30 - 22:00 Readings & Performances @PASSOS MANUEL

- **Otso Huopaniemi and Pilvari Pirtola**, "Mind Machine (Without Robot)"
- **Philippe Bootz**, "Elpenor"
- **Sylvain Aubé**, "Paralelos/Parallèles"
- **Piotr Marecki and Leszek Onak**, "The Hater's History of Polish Literature"
- **Hazel Smith and Roger Dean**, "The Character Thinks Ahead"

Otso Huopaniemi and Pilvari Pirtola, "Mind Machine (Without Robot)"

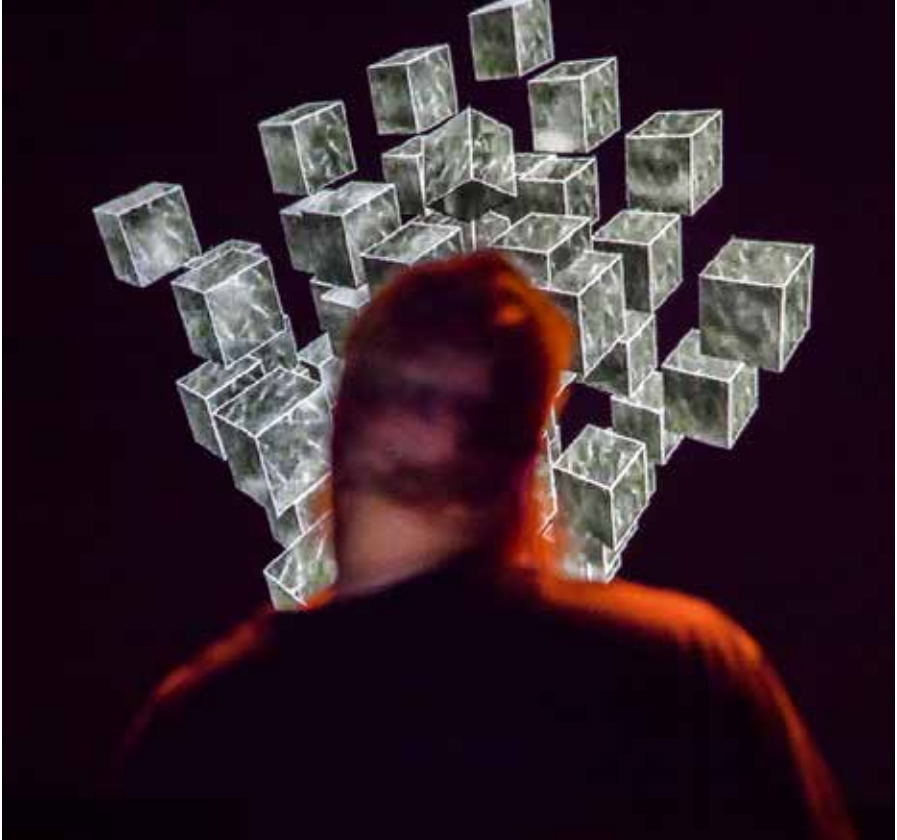


Photo credit: Petri Virtanen/Finnish National Gallery.

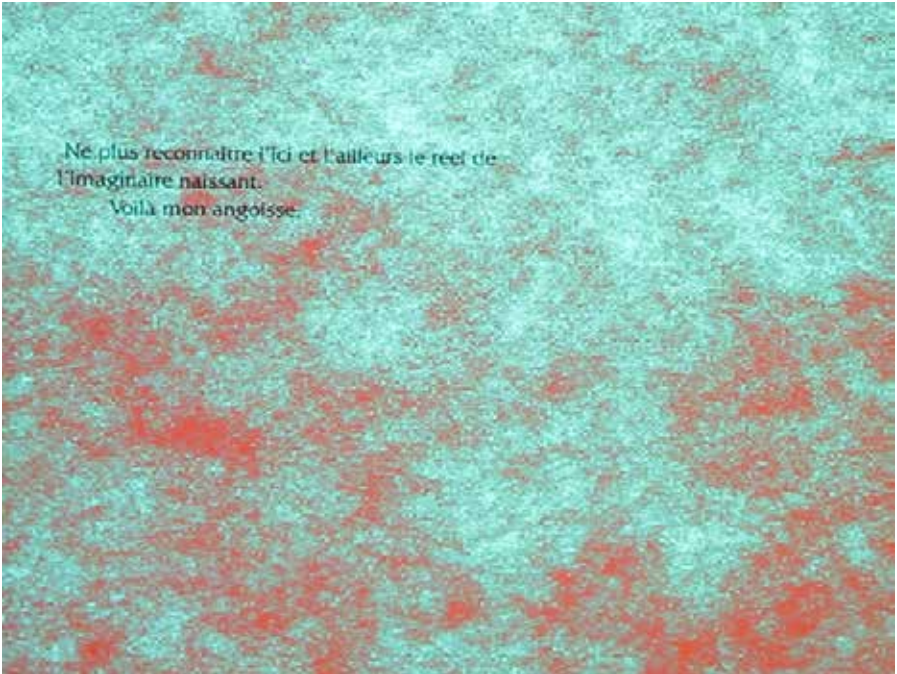
[Performance] In this performance, an intersemiotic translation occurs between the visual artist's demoscene videos and the performer's live text generation. The performance continues the tradition of looking at electronic literature as something that is also created in front of a live, physically present audience. It challenges the notion of digitally native writing in that, as long as the writing is being performed by a human and not by a machine, there is always an organic, bodily dimension to everything natively digital. How can human writing then be born digital, if we are to take the term literally? In this sense, the performance re-situ-

ates the human performer. In another version of the performance, shown earlier in 2017, a robot writes in parallel and on stage with the human performer. In Porto, though, will leave the robot at home or have it only telepresent to bring attention to the contrast of human and machine embodiment in electronic writing. The human does not embody a privileged author in any unproblematic way, as we know from poststructuralist theory and more recently from the deconstruction of the author performed by digital media, and yet the human writer-performer continues to act as a source or node that contributes to the textual transformations that happen in and through digital media. In addition to language and video, here the two main media are machine translation and speech recognition software. The performance does not invite its audience to participate, but it is as open and transparent in its structure and implementation as possible.

**Otso Huopaniemi** is a performance-maker, playwright, and artistic researcher. As a writer-performer, he has explored different ways of writing with machine translation and automated speech recognition, incorporating these into writing processes that often involve some aspect of self-translation. As a performance-maker, he has worked with performers from diverse artistic and cultural backgrounds to develop performative writing techniques that both embrace and resist digital media. Otso is a published playwright, holds master's degrees in dramaturgy and playwriting, and is currently writing his doctoral thesis *Algorithmic Adaptations* at the University of the Arts, Helsinki. His work has been shown in venues in New York, Berlin, and Helsinki, among other places. Information on his performance series *love.abz* is available at [loveabz.com](http://loveabz.com)

**Pilvari "Nosfe" Pirtola** is a bearded anarchist, demoscene-activist, artist, researcher and noise musician. As a child in an artist family he has lived within the art world pretty much his whole life. He's had exhibitions in galleries and museums, performed extensively around Europe and his works have been shown at many festivals. He works in all medias, so depending on project works can be anything from paintings to algorithmic computer pieces. Mostly in his works are present noise-aesthetics and radical politics. Graduated as Master of Fine arts in 2008 from the Finnish Academy of Fine Arts, he is now studying to be Doctor of Fine arts at Academy of fine arts of University of the Arts Helsinki.

**Philippe Bootz, "Elpenor"**



[Performance] Two short narratives about walks (one in Galicia, the other at the Lack of Sanabria) are destructured and reconstructed with regard to four concepts. It gives about 100 fragments that are themselves independent departure points for combinatory texts generations working on the semantic field of the fragment. These generators "dig" the sentences of the narratives, opening semantic and rhythmic worlds of language. The interface is a set of eight pictures, each associated with a concept reorganizing the narratives, one picture for each concept taken in Galice, one at Sanabria. The performer "digs" the pictures to generate the text. The text generator running at each time depends on the visible rate of each picture. Several generators can run at the same time. The generated texts are ephemeral. It creates a confusing narrative exploring different moments of the initial narratives. The music is also generated by the process of digging, giving a coherent multimedia experience to the reader/listener governed by the performer. A previous version of this work has been shown in installation at ELO



2016 at Victoria. This version is a performance in English that deals on the text generation using the new concept of “dug text”. <http://www.bootz.fr/elpenor/> shows an extract of the performance (in French) in a concert, screens captures of the interface, the schema of the relations between programs. Duration about 10 mn Technical requirements: a videoprojector (vga, not HDMI), a big monitor (VGA, not HDMI), speakers. I come with an external video card, a computer and a radio mouse.

**Philippe Bootz** is associate Professor at the University Paris 8. He is President of the scientific board of the Paris8 labex ARTS-H2H (consortium of 14 research unit), director of the team “digital writing and hypermediation” at the laboratory Paragraphe and director of the master Digital Textual Practices. He was a member of the ELO directory board (2014-2016). His research focuses on digital poetry, digital semiotics, history of digital literature and on a spinozist conception of artwork. He also creates digital poetry since 1978. He founded two groups of authors in digital poetry: L.A.I.R.E. (1989) and Transitoire Observable (2003). He was the publisher of the digital journal of digital poetry *alire* (1989-2009). His current research and creation deal with the role of the control in digital literary environment (the “uncomfortable reading”).

Sylvain Aubé, "Paralelos/Parallèles"

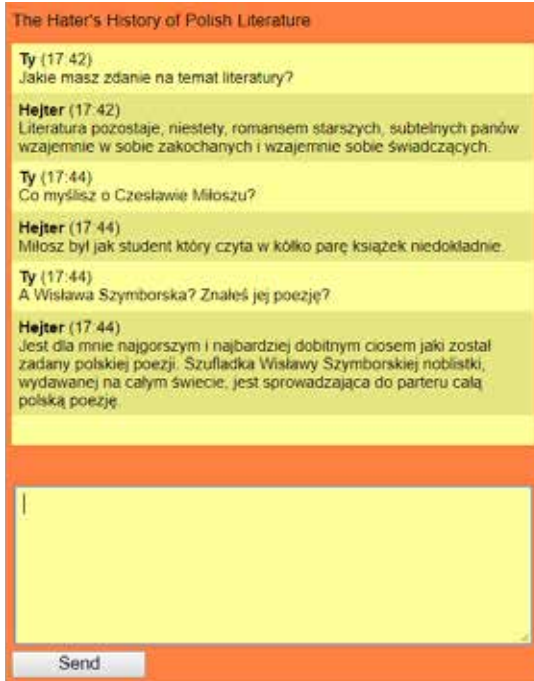


[Performance] With "Paralelos/Parallèles," I would like to visualize the sonic topologies of countercultural poems and their relation with free jazz, music and sound. In this audiovisual performance, I will mix and remix textual excerpts drawn from various corpuses, with an emphasis on "peripheral" cultures. Practically, this performance will remix elements from the host's cultural background (the Portuguese Po-Ex movement), as well as from this guest's own heritage (french-speaking Quebec avantgarde from the seventies), among others, in order to find mirror effects, coincidences and universal truths, among these parallel countercultures. Technically, this fifteen minutes musical and visual performance will make use of a live projection, using a Max/MSP patch, while the audio counterpart will be provided with portable synths, radios and prerecorded sources, used in order to put forward the literary aspect of the performance. (It should be noted that, while a lot of the quotes will be translated in between English, Portuguese and French, this work will also play on the inherent limits of translation in

the appreciation of works of art. In any case, a microsite will be made available to those who wish to further explore the content.) On a more philosophical level, by comparing its own cultural background with works to which he has no prior relations whatsoever, the artist naively asks why should someone else care about my own cultural background (and conversely, to which extent can I immerse in someone else's cultural background)? Where can I draw the line between my own nostalgia and the universal truths hidden in local or peripheral cultures? Links to recent performances by this performer: [\\*https://vimeo.com/195662291](https://vimeo.com/195662291) [\\*https://vimeo.com/195663392](https://vimeo.com/195663392)

**Sylvain Aubé** is a Project Manager at Laboratoire NT2 (UQAM) in Montréal, Québec, as well as a freelance web and digital projects consultant, mostly for cultural and artistic projects using Drupal. He has also worked over the years for several cultural institutions in Montréal including OBORO, SAT (Society for Arts and Technology), the Daniel Langlois Foundation and Agence TOPO, of which he was a board member. Meanwhile, Sylvain Aubé has been producing music and art for most of the last 20 years, publishing his own releases on his labels *Monochrome*, *Musique Nordique* and *Griche*, as well as projects from local artists like David Kristian. His latest projects includes *Monnocone*, a solo analog synth project oriented towards the aesthetization of square waves and sound clouds, and *Crystalgriche*, an audiovisual duo, which recently played at Sight+Sound festival in Montreal. On a lighter note, he's also a die-hard fan of Karaoke.

## Piotr Marecki and Leszek Onak, "The Hater's History of Polish Literature"



[Performance] During our presentation, we will take on the role of the literary adept and talk with a chatbot, who we will treat as our master. We'll ask him questions about how to write, present our works for his evaluation, and try to receive feedback. The Master will use phrases, sentences and paragraphs of texts, which until now have been used in literary discussions. The chatbot that we propose is based on texts from the history of Polish literature, foremost taking into account the exchange of views between literary critics and historians. It is said that one of the peculiarities of Polish mentality is strife, which especially in the digital age takes on monstrous proportions in the form of an uncontrolled wave of hate on the internet and verbal abuse that falls below the belt. The starting point for our project is to recognize that the majority of existing chatbots are very nice. The available chatbots try to help, give advice and have an answer ready on how to proceed. They look good and behave impeccably. Our idea is radically different: we want to create a bot that is programmed to be unpleasant, to be a troll and

hater. The first step will be to research this behavior in Polish literature and based on the literary haters and their hate, we will create a database of possible answers. We are going to use both classical texts, literary quarrels between the romantics and representatives of the Enlightenment, and the avant-gardists attacking tradition, and we will mix these with discussions on literary web portals, social media, statuses and comments. The chatbot will adjust its answer to the user's questions by employing a simple word order analyzer and keywords. An archive of literary texts will be processed using a sampling method and Markov chains.

**Piotr Marecki**, editor, publisher, translator of experimental e-literature (with Aleksandra Małecka), cultural studies and digital media scholar. President of Korporacja Ha!art Foundation, supporting contemporary, innovative, experimental art and culture. Since 1999 editor-in-chief of post-disciplinary journal of art and culture *Ha!art*. He has organized and co-organized numerous literary festivals, events, conferences and new media shows, including Ha!vantgarde International Literary Festlab. Assistant professor in the Institute of Culture at the Jagiellonian University in Krakow and lecturer at the Film School in Łódź. He was a Fulbright scholar at MIT (2013-2014) and Visiting Professor at Skalny Center at the University of Rochester (2017). His numerous publications, such as *Tekstyliia*, *Tekstyliia bis*, *Liternet.pl*, *Literatura polska 1989-2009. Przewodnik*, include lexicons, volumes of essays, a textbook, and a guide on contemporary Polish literature, which focus on new, innovative trends and digital media literature.

**Leszek Onak** (1981) – author of algorithmic and cybernetic poetry, publisher. Co-founder of Hub Wydawniczy Rozdzielczość Chleba and UbuLab, member of collectives: cichy nabiau, Perfokarta. Website: <http://http404.org>

**Hazel Smith and Roger Dean, "The Character Thinks Ahead"**



[Performance] "The character thinks ahead" combines spoken text, processed voice, music and computerized text generation. Characters associate in many ways, forming words, groups, sentences, teams, equations, distributional patterns and societies. Words on the other hand tend to treat their characters as fixed and subordinate. The spoken text of "The character thinks ahead" plays on the word "character" and the different senses in which it is used: for example as a unit or symbol in computing or language; as a person in a play, novel or film; or as a way of describing an individual's distinctive ethical, mental and emotional qualities in relation to their behaviour. The text also refers to the process of text generation and what it means to think ahead computationally. This piece also displays computationally generated extensions of the spoken text and other text. In the left hand display panel, the generation is based on learning character associations; in the right panel, word associations. "Deep learning" neural nets generate the displayed text, which consist of multiple layers of nodes, with multiple nodes in each: a node is a computational unit that processes incoming information (previous text) so as to learn associations, and make testable predictions. Commonly,

when the input is text, the intended prediction is either the next character, or the next word. The net learns by comparing its prediction with what actually occurs. The net is only “deep” in the sense that there are multiple layers. However with many layers and much information input - as in Google’s Go player or Wavenet - sufficient semblance of learning can be reached that performance is impressive. Because we seek to create text, our net needs to be influenced by a relatively small amount of new input information such that the output extends the new input. Hazel performs her own text, which is part of the new input, and its sound is transmuted algorithmically in real-time, in the company of saxophone and piano sounds.

**Hazel Smith** is a research professor in the Writing and Society Research Centre at Western Sydney University. She is author and co-editor of several academic books including, most recently, *The Contemporary Literature-Music Relationship: inter-media, voice, technology, cross-cultural exchange*, Routledge, 2016. Hazel is also a poet, performer and new media artist, and has published four volumes of poetry, three CDs of performance work and numerous multimedia works. Her latest volume of poetry is *Word Migrants*, Giramondo Publishing 2016. Her collaboration “motions” with Will Luers and Roger Dean was chosen in 2016 for the Electronic Literature Collection 3. She is a member of australYSIS, the sound and intermedia arts group and her website is at [www.australysis.com](http://www.australysis.com)

**Roger Dean** is a composer/improviser, and since 2007 a research professor in music cognition and computation at the MARCS Auditory Laboratories, Western Sydney University. He founded and directs the ensemble australYSIS, which has performed in 30 countries. His creative work is on 50 commercial audio CDs, and he has released many digital intermedia pieces. His 400 substantive research publications include seven humanities books. Previously he was CEO of the Heart Research Institute, Sydney and then Vice-Chancellor and President of the University of Canberra. His website is at [www.australysis.com](http://www.australysis.com)





22:00 Featured Artists @PASSOS MANUEL

- **OTTARAS: Ottar Ormstad and Taras Mashtalir, "4 CONCRETE"**

## OTTARAS: Ottar Ormstad and Taras Mashtalir, "4 CONCRETE"



**OTTARAS::** **Ottar Ormstad**, Norway + **Taras Mashtalir**, Russia (Affiliations), *LONG RONG SONG*, *NAVN NOME NAME*, *KAKAOASE*. Based on some of Ormstad's earlier works of concrete poetry, three videos are made by Russian video-artist Alexander Vojjov. Projected on a grid of particles that at times seem ordered, while sometimes chaotic and always in flux, Ormstad's constructed language poetry is exposed and read by the author while performing to Mashtalir's pulsating music. Is everything connected to one another in the sphere that is shaping before the viewer's eyes? How does language relate to the atmospheric scapes Vojjov creates of numbers, geometric forms and abstract shapes?

**Ottar Ormstad** has published several books of concrete poetry. He has presented video-poems and exhibited darkroom-produced photography, and also graphic art based on his concrete poetry. In 2009, he produced his first video called 'LYMS' which is screened in 19 countries. His web-poem 'svedikt' (2006) was selected for the "ELMCIP Anthology of European Electronic Literature" (2012), and his video 'when' (2011) for the collection ELC3 (2016). In an article titled 'driving down the road of continuity?' published in *Dichtung Digital* 42, Ormstad reflects upon his artistic practices from book publications and exhibitions to digital concrete poetry. Since 2015 Ormstad collaborates with Russian composer Taras Mashtalir

as OTTARAS. Together they perform sound poetry based on Ormstad's concrete poetry and Mashtalir's music. [@yellowpoetry.com/](https://www.instagram.com/yellowpoetry/)

**Taras Mashtalir** is a sonic artist based in New York. A classically trained musician turned electronic music producer, Mashtalir has worked as a composer, music producer, sound designer, and audio engineer in the fields of TV, film, and advertising in addition to exhibiting nationally and internationally. The method of Mashtalir's work is the exploration of the role of media in the development of literary art practices including video poetry, text generators, and performance art. He explores how text can be transformed by mechanized reading, sonification, and visualization and the possible limits of this transmedia play of interpretation. The main principles are formulated in his *Machine Poetry Manifesto*, addressing the idea of liberation of the machines (algorithms) from routine tasks and increasing the intensity of their use for creative and educational practices. The works of Taras Mashtalir also include interactive multimedia installations, soundtracks for the films and animations, as well as music for TV ads and programs. His works have been featured in a number of international festivals. For the last five years Taras has given numerous lectures and workshops on interactive technology. Taras is currently Artist in Residence at ITMO University in St Petersburg, teaching a course of "Sonic Ecology: harmonious sonic aesthetics in urban environments."



## THURSDAY, JULY 20

18:30 Reception. Installations @MOSTEIRO SÃO BENTO DA VITÓRIA

- **Martin Campostrini, Ørjan Persen, Dragos Marinoiu, Ann Luther Torp, Allan Thomsen Volhøj, Anne Juul Andersen, Margrete Rasmussen\*, and Morten Langeland\***, “Turn on Literature”
- **Mark Marino, John Murray, and Joellyn Rock\***, “Salt Immortal Sea”
- **Jason Nelson and Alinta Krauth\***, “Mapping the Poetic: Jason Nelson and Alinta Krauth create hidden digital poetry projection artworks throughout the landscape”

Martin Campostrini, Ørjan Persen, Dragos Marinoiu, Ann Luther Torp, Allan Thomsen Volhøj, Anne Juul Andersen, Margrete Rasmussen\*, and Morten Langeland\*, "Turn on Literature"



[Installation] 3 libraries in Romania, Norway and Denmark have joined forces to "turn on literature" by creating 3 generative literature machines (poetry machines) and 3 authors have written texts for the machines. The poetry machine is designed to involve users in the creation of e-lit in the library space. Through a game-like interface the user combines the author's sentences into a poem, which will then be printed onto a library receipt creating an intermedial translation. At the same time, the poem will be projected onto projection surfaces in the other participating libraries making the installation transnational. The poetry machine translates the concept of e-literature into a tangible object (a printed poem) and transforms the solitary activities of writing and reading into a social undertaking since three simultaneous users can interact with the machine creating a poem together. Our installation is located within the "Translations" strand of the festival. The festival in

Porto will be the very first showing of the installation, which is an up-scaled re-design and re-writing of the Ink installation presented at the ELO conference in Milwaukee in 2014. For the festival, we will exhibit one poetry machine. The works are in 3 different languages, but will be translated into English for the festival. Through live projections, poems created in the participating libraries will cross borders as they are shown at the festival in Porto as well. The project is co-funded by the Creative Europe Programme of the European Union. The installation consists of: text from Danish poet Ursula Andkjaer Olsen, Norwegian poet Morten Langeland, and Romanian poet Radu Vancu; a piece of furniture (1,60 x 1,20 meters) with a large flatscreen + 3 podiums with interaction controllers in the form of books. Required space for the installation: Preferably 3 x 4 meters (if possible) Technical needs: internet connection (preferably wireless) projector + projection surface

**Martin Campostrini** is Digital Developer and Project Manager at Roskilde Libraries (DK). Combining a Master of Arts in Comparative Literature and additional education in digital development, Martin Campostrini has had a leading part in establishing electronic literature as a field to make accessible to users at Roskilde Libraries. This has among other things resulted in series “poetry machines” that circulate in Danish public libraries. See [turnonliterature.eu](http://turnonliterature.eu)

**Ørjan Persen** is a librarian and Team Leader of Digital content services at Bergen Public Libraries (NO). He is a part of the European project group “Turn on Literature”. With exhibitions facilitating the meeting between e-lit and the library users, Ørjan Persen, is introducing electronic literature to a Norwegian public. See [turnonliterature.eu](http://turnonliterature.eu)

**Dragos Marinoiu** is a trained librarian at the Foreign Languages Department from Biblioteca Judeteana “Antim Ivireanul” Valcea (RO). He is a part of the European project group “Turn on Literature.” With exhibitions facilitating the meeting between e-lit and the library users Dragos Marinoiu is introducing electronic literature to the Romanian public ([turnonliterature.eu](http://turnonliterature.eu)). He is a trainer for using IT Technology in the libraries for creating new and innovative library services and he is also project manager for other projects involving computers in library activities and courses. <http://limbimoderne.blogspot.ro/>

**Ann Luther Torp** has a Master of Arts in Comparative Literature and Cultural Studies and works as a librarian at Roskilde Libraries (DK) with a focus on the dissemination of literature. She has had a leading part in establishing electronic literature as a field to follow and make accessible to users at Roskilde Libraries. This has among other things resulted in series “poetry machines” that circulate in Danish public libraries. See [turnonliterature.eu](http://turnonliterature.eu)

**Allan Thomsen Volhøj** is a trained librarian at Roskilde Libraries (DK). He has had a leading part in establishing electronic literature as a field to make accessible to users at Roskilde Libraries. This has among other things resulted in series “poetry machines” that circulate in Danish public libraries. See [turnonliterature.eu](http://turnonliterature.eu)

**Anne Juul Andersen** is Literary Consultant at Herning Public Library (DK). Anne has a Master of Arts in Nordic Literature and has had a leading part in establishing electronic literature as a field to make accessible to users at Herning Public Library. Anne is part of a Danish Advisory Board, which deals with how to get electronic literature into a circuit in which the library and its users are able to navigate and explore.



Mark Marino, John Murray, and Joellyn Rock\*, "Salt Immortal Sea"



[Installation] Opening in the center of the international refugee crisis, this playable story places the interactor in the position of the refugee. As the tale opens, an explosion sends the interactor from the comfort of a ship into the salt immortal sea. Rescued by a mysterious boat the player encounters eight other passengers, drawn from the present and the ancient past. However, one of these passengers has angered the gods, and unless the player can discover which, all will face their wrath. However, finding that secret is no easy task. Each passenger harbors secrets that pit them against each other in an allegory of contemporary global crisis. Choosing from one of nine iconic positions in the refugee crisis, the interactor can explore tales of misfortune while trying to keep the shipmates in balance by collecting and circulating secrets. In this tale, we recast figures in the contemporary refugee crisis against the mythos of the quintessential traveler, Odysseus, for the refugee likewise travels cursed, unable to return home. It is a tale of the eternal return to proxy wars and the challenge of achieving some semblance of world

peace. The story of the refugee is a harrowing reality reimaged here in terms of sirens and cyclops, not to make the horrors of war fanciful but to render the tale of the contemporary global conflict in timeless, epic terms. What does it take to survive this existential journey with humanity in tact? How can one negotiate the turbulent waters and the whims of unseen gods and foreign powers in the human tragedy of a proxy war? The Salt Immortal Sea will be set up as an installation that invites a primary interactor to make choices while a larger group can watch the story's progression play out. The primary interface will be an iPad. LED lights spread in the room will represent the characters aboard the ship, lighting up when the player interacts with them. The reading experience can take 5-30 minutes, depending on depth of exploration. Platform: Ink + Unity Displays on iPad, (also PC or Mac).

**Mark C. Marino** (<http://markcmarino.com>) is a writer and scholar of electronic literature living in Los Angeles. His most recently taught How to Write and Read Fake News for UnderAcademy College (<https://medium.com/the-fake-news-reader/>). He also teaches writing at the University of Southern California where he Directs the Humanities and Critical Code Studies Lab (<http://haccslab.com>). His recent work includes *Mrs. Wobbles and the Tangerine House* (<http://markcmarino.com/mrsw/>), a collection of interactive stories he is writing with his children. Mark is the Director of Communication of the Electronic Literature Organization.

**John T. Murray** is a Ph.D. Candidate in the Computer Science Department at the University of California, Santa Cruz and a member of the Expressive Intelligence Studio. He is also Co-Founder and CTO of Seebright, a company designing authoring tools and affordable hardware for mixed reality. He is a co-author with Anastasia Salter of *Flash: Building the Interactive Web* from the MIT Press (2014). His research focuses on the application of computational models to studying interactive digital narratives, looking specifically at the genre defined by Telltale Games. His artistic work explores tangible user interfaces and playable stories. He can be found on twitter as @lucidbard or at [lucidbard.com](http://lucidbard.com).

**Joellyn Rock** is an Associate Professor of Digital Art in the Department of Art & Design at University of Minnesota Duluth. Her creative work includes digital print,

interactive narrative, and experimental multimedia in a range of hybrid text/image/video projects. Rock helped establish the Motion + Media Across Disciplines Lab (MMAD lab), a space for interdisciplinary research in video production, virtual reality, and motion capture. She is fascinated by how emerging media is changing the ways that stories can be told. [www.joellynrock.com/portfolio](http://www.joellynrock.com/portfolio)

**Jason Nelson and Alinta Krauth\***, "Mapping the Poetic: Jason Nelson and Alinta Krauth create hidden digital poetry projection artworks throughout the landscape"

Digital Poet Jason Nelson and Projection Artist Alinta Krauth will create projection art mapped to surfaces in natural features, cityscapes and small and relatively hidden items. And in contrast to the spectacle of large-scale projection art, Alinta and Jason will explore small unexpected places, from projecting creatures on trees or sidewalks, small text machines running beneath the stairs of a parking garage to poetic texts running along the rafters of a library's ceiling. The notion is to draw out, to re-create the story, narrative and meaning of the landscapes we experience daily, but often ignore. What makes digital art magical, what makes it inspire wonder and curious awe is the hidden nature of its coding, the technical wizardry transforming screens and spaces into interactive and beautiful and sometimes bizarre experiences. Projection can be used as an embodiment of the mysterious and the power of unexpected digital art. Projectors, loaded with strange animated creatures and odd patterns, moving objects and text, will be placed and hidden throughout the festival. And sometimes the projected text will move through the crowd, unannounced, unexpected. And those around this hidden mobile artwork will look up, look around in wonder, attempting to find the source, trying to uncover how and why these digital creatures come alive at their feet or across their path. And the artist, the digital, the projection all become a clandestine performance, inviting wonder through mystery, transforming technology into small moments of magic.

Born from the computer-less land of farmers and spring thunderstorms, Jason Nelson somehow stumbled into creating awkward and wondrous digital poems and interactive stories of odd lives. Currently he teaches Net Art and Electronic Literature at Griffith University in Australia's contradictory lands. Aside from coaxing his students into breaking, playing, and morphing their creativity with all manner of technologies, he exhibits widely in galleries and journals, with work featured around globe in New York, Mexico, Taiwan, Portugal, Singapore and Brazil, at FILE, ACM, LEA, ISEA, ACM, ELO and dozens of other acronyms. But in the web-based realm where his work resides, Jason is most proud of the millions of

visitors his artwork/digital poetry portal <http://www.secrettechnology.com> attracts each year.

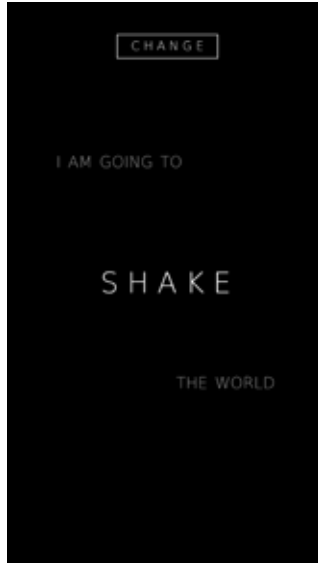
Alinta Krauth is an Australian new media artist and researcher of digital humanities and technology. Her practice includes projection art, interactive art, and electronic literature, and the inherent connections between these fields. She is interested in applying her practice to highlight socio-political and environmental injustices, particularly with regards to climate change. She exhibits and publishes academic, literary, creative, and hybrid works. Most notable is her research and practice on non-human sentient senses and climate change, interactive controllers for projection-mapped objects and faux-holographic projection, interactive public experiences, walking as proprioceptive act, meme language and the body, and the connection between gravity and proprioception in music listening.



20:30 - 22:00 Readings & Performances @MOSTEIRO SÃO BENTO DA VITÓRIA

- **Serge Bouchardon**, "DO IT"
- **Stuart Moulthrop** and **Deena Larsen**, "Ouroboros and Jabberwock"
- **David Hall**, "A Brief History of Loss"
- **Judd Morrissey**, **Jennifer Scappettone\***, and **Abraham Avnisan**, "LAMENT (The Mine Has Been Opened Up Well)"
- **Penny Florence**, "Translating the Untranslatable"

## Serge Bouchardon, "DO IT"



[Performance] DO IT is an interactive app. of Electronic Literature for smartphones and tablets (both for Android and iOS). DO IT offers four interactive experiences: adapt, rock, light up and forget. Each scene comes as an answer to contemporary injunctions: being flexible, dynamic, finding one's way, forgetting in order to move forward... You will have to shake words - more or less strongly - in the Rock scene, or to use the gyroscope in the Light up scene. These four scenes are integrated into an interactive narrative (Story). They can also be experienced independently (Scenes). *The app is available for free on: - Google Play: <https://play.google.com/store/apps/details?id=com.tx.agir> - App Store: <https://appsto.re/cn/WD-N8fb.i> To watch a demo: <https://youtu.be/zZk6iuHPO5E> Presentation: <http://www.utc.fr/~bouchard/works/presentation-DO-IT.pdf> Submission We submit "DO IT" both for a performance and for the exhibit. - Performance: "DO IT: a new job!" I will perform the narrative part of the app. Duration: 10 minutes maximum. I will bring my smartphone with a cable for the videoprojector. - Exhibit (installation): The interactive application can be exhibited on a smartphone or on a tablet (Android tablet or iPad). DO IT could take place in the "Translations" part of ELO: how to translate contemporary injunctions into an interactive narrative of electronic literature?*



**Serge Bouchardon** is currently Professor in Communication Sciences at Sorbonne University, Université de technologie de Compiègne (France). His research focuses on digital creation, in particular digital literature. As an author, he is interested in the way gestures can contribute to the construction of meaning. His creations were exhibited in several venues in Europe and America. They were selected in various online reviews (*bleuOrange*, *Hyperrhiz*, *SpringGun*, *The New River*). The creation *Loss of Grasp* (<http://lossofgrasp.com/>) won the *New Media Writing Prize 2011*. Research: <http://www.utc.fr/~bouchard/> & Creation: <http://www.sergebouchardon.com/>

# Stuart Moulthrop and Deena Larsen, "Ouroboros and Jabberwock"



[Performance] This diptych or bi-fold work presents readers with two re-workings of Lewis Carroll’s “Jabberwocky:” on one hand, a fixed, cyclical hypertext in seven parts (Ouroboros), and on the other, an endless generative deformation that refigures the mock-epic as tennis game in Hell (Jabberwock). Both options are available at the start, but only in faint, translucent lettering. Letting the cursor dwell on one side or the other activates a sound track -- on the O side, a poetic voice whispering words of wisdom; on the J side, various monstrous re-mixes of

those words. Dwelling on one side or the other will also cause the favored side to become more fully apparent while its opposite fades toward blankness. If the reader pursues this process to the end, which takes only a few minutes, she is invited to complete her Observation by filling out a brief survey asking reasons for the choice of monsters. URL: <http://www.smoulthrop.com/dev/o-j/>

**Stuart Moulthrop** has been producing electronic literature and net art since the late 1980s. His long-form hypertext fiction *Victory Garden* (1991) was once called a “benchmark” for digital writing. Later works, including “Hegirascope” (1997) and “Reagan Library” (1999) have been widely discussed. “Under Language” (2008) and “Deep Surface” (2010) won the Ciudad de Vinaros prizes for digital fiction and poetry. His latest creative effort is “Show’s Over,” a meditation on the end of 2016, forthcoming in *Vassar Review*. With Dene Grigar he is the author of *Traversals: The Use of Preservation for Early Electronic Writing* (MIT, 2017).

**Deena Larsen** has been addicted to the possibilities in expan(lo)ding text (hypertext, new media, electronic literature) for over three decades. Her works include *Marble Springs*, ([www.marblesprings.wikidot.com](http://www.marblesprings.wikidot.com)), *a (g)host of other works* at [www.deenalarsen.net](http://www.deenalarsen.net), and the Rose Project at [www.thinkingrose.com](http://www.thinkingrose.com). This addiction is spreading to paper wor(d)ks (*Stained Word Translations*) and other assorted publications. She would love to spread the addiction by collaborating on more works (cf *Ouroboros vs. Jabberwocky* with Stuart Moulthrop and *Eliza and Andromeda* with Anastasia Salter, debuting at ELO this year). <http://www.deenalarsen.net>

David Hall, "A Brief History of Loss"



[Performance] *A Brief History of Loss* is a heavily mediated performative lecture that is not only an extension of deep repetition and radical sameness, but a form of (non)reading put at odds with itself. How might these differences of reading information and meaning not be reduced, but contradicted? How might a text engage the form of the page and document as a space that provides platforms for close readings as well as keeping those readings at a distance, not something to read insofar as something to be looked at and thought about. Best situated within the "Translation" strand, ABHoL aims to expose and conflate mediatic and literary reading/writing practices with an unstoppable real time. The performance itself is a translation and shifting between codes, both textual and computational. Framed as an investigation into personal mediatic histories, ABHoL aims to conflate and contradict photographic images, as objects framed to be narrated, with corresponding narration that calls on the document as a performative object and artifact. How might the agent and agency of time, assumed in the aesthetic expressions and conceptual underpinnings of a document, lend itself to a cinematic or mediatic time? A deep and unstoppable real time? What new dialogues/forms

might this tension produce/generate/negate? Loss, like all affects, is held in the face, and a face, like all surfaces, may often be read like a book. As someone else once said, the matter of reading disrupts the continuity between the theoretical and phenomenal and thus forces a certain recognition of incompatibility.

**David Hall** writes in sentences and often works with materials already charged with significance. His work is concerned with investigating and interrogating standardized forms and formats by conflating aesthetic expressions of content with their conceptual underpinnings. These investigations also seek to challenge the delineation of research and studio practices through extensive examinations into the responsibility and boundaries of sites of cultural history, personal subjectivity, memory, and language. The particular tendencies of his practice and process often take shape in the form of presentational modes, performative lectures, curatorial labor, and heavily mediated performances. He has exhibited and performed his work nationally and internationally and received an MFA from The School of the Art Institute of Chicago.

**Judd Morrissey, Jennifer Scappettone\***, and **Abraham Avnisan**, "*LAMENT (The Mine Has Been Opened Up Well)*"



Photo credit: Julia Pello.

[Performance] *LAMENT* is a mixed reality performance that excavates sites, histories, and languages of mining in a poetics of generative telegraphy, geophysical extraction, and the multilingual hauntings of forgotten laborers. Immersed in a lush 3d point-cloud derived from Lidar scans of a defunct copper mine, two performers, I (input) and O (output), operate a custom augmented reality system to extract, hoist, encrypt and decrypt language from original and archival sources while composing through a database of 30,000 telegraph codes used for electrical communications of the mining industry in the 19th and early 20th century. *LAMENT* is a sited compression of the work, *SMOKEPENNY LYRICHORD HEAVENBRED*, adapted for the Translations festival and the Mosteiro de São Bento da Vitória. Translation manifests in the work through the reanimation of a mine captured by remote sensing, the use of AR to scan and transform its surroundings, and the multivalent SHUDDERING of telegraphic codes that radiate towards their linguistic surface connotations and their arbitrary meanings in codebooks and encryption techniques. From the data-void, a gap in the (point) cloud at the

center of the system, comes a raining lament that sounds the material substrate of modern network culture, spotlighting labor practices and struggles composing the transnational circuitry of copper - sought-after conductor at the heart of electricity and communications technologies - to render the data that we breathe via encrypted message mined and struck from the historical record by way of pneumatic drill - as code, blast and particulate aftermath of a cabled earth's wireless imagination \*Telegraph codes extracted from *The New General & Mining Telegraph Code* (1891). LAMENT: The mine has opened up well SMOKEPENNY: During last year LYRICHORD: By constant penetration HEAVENBRED: Encroaching on the reserve SHUDDERING: Copper wire See video documentation from this project at <https://vimeo.com/196787482>.

**Judd Morrissey** is a writer and code artist who creates poetic systems across a range of platforms incorporating electronic writing, internet art, live performance, and augmented reality. He is the creator of digital literary works including *The Precession* (2011), *The Last Performance [dot org]* (Electronic Literature Collection Vol.2, 2011), *The Jew's Daughter* (Electronic Literature Collection Vol.1, 2006), and *My Name is Captain, Captain* (Eastgate Systems, 2002). In 2012, he co-founded the interdisciplinary collective Anatomical Theatres of Mixed Reality (ATOM-r), and the group has since created two large-scale augmented performance works, *The Operature* (2014) and *Kjell Theøry* (2017). Judd is an Assistant Professor at the School of the Art Institute of Chicago in Art and Technology Studies. He is a recipient of a Creative Capital / Andy Warhol Foundation Arts Writers Grant, a Fulbright Scholar's Award in Digital Culture, and a Mellon Foundation Collaborative Fellowship for Arts Practice and Scholarship.

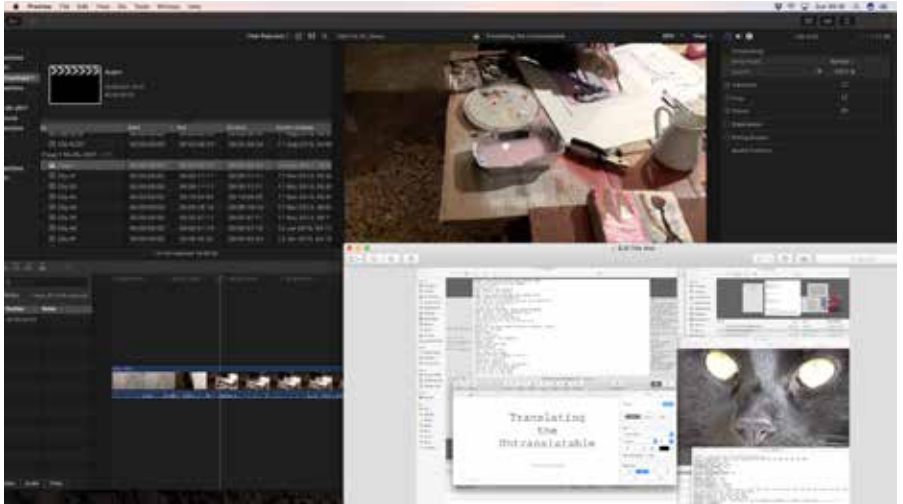
**Jennifer Scappettone** works at the crossroads of writing, translation, and scholarly research, on the page and off. She is the author of the cross-genre verse books *From Dame Quickly* and *The Republic of Exit 43: Outtakes & Scores from an Archaeology and Pop-Up Opera of the Corporate Dump*, and of the critical study *Killing the Moonlight: Modernism in Venice*. Her translations of the polyglot poet and musicologist Amelia Rosselli were collected in *Locomotrix: Selected Poetry and Prose of Amelia Rosselli*, and she founded PennSound Italiana, an audiovisual archive of experimental Italian poetry. Installations were exhibited most recently at Una

Vetrina in Rome and WUHO Gallery in Los Angeles, and she has collaborated on site-specific performance works with a wide spectrum of musicians, architects, code artists, and dancers, at locations ranging from the tract of Trajan's aqueduct beneath the American Academy in Rome to Fresh Kills Landfill. She is Associate Professor at the University of Chicago and archives at <http://oikost.com>.

**Abraham Avnisan** is an artist, writer, technologist and educator whose work is situated at the intersection of image, text, and code. He holds M.F.A. in Art and Technology Studies from The School of the Art Institute of Chicago and an M.F.A in Poetry from Brooklyn College. Abraham works as a freelance computer programmer and lecturer at The School of the Art Institute of Chicago, where he teaches courses on mobile app development and immersive virtual environments. Abraham has presented and exhibited his work at the Libraries at the Niels Bohr Institute in Copenhagen, Denmark, the Vild med ORD literary festival in Aarhus, Denmark, the &NOW Conference of Innovative Writing, the International Symposium on Electronic Arts (ISEA), The Electronic Literature Organization conference, and the Museum of Contemporary Art Chicago's Word Weekend event. His work has been published in the *ISEA Symposium Proceedings*, *Stonecutter*, *The Poetry Project Newsletter*, *Drunken Boat*, *New Delta Review*, and others. He is the recipient of the Rosen and Edes Foundation Semi-Finalist Fellowship for Emerging Artists and The School of the Art Institute's New Artists Society Merit Scholarship.



## Penny Florence, "Translating the Untranslatable"



[Performance] A comparative presentation of a digital poem and a video poem, both composed as complementary translations and interpretations of Rilke's 8th Duino elegy. The digital poem moves across English, French, Italian and German, while the video poem moves between live action and the paintings of Kate Walters. If anyone would like to volunteer to translate these lines into Portuguese, and to correspond with me about their translation, I'd be truly delighted. The exploration of plagiometry is partly to be found in the movement across languages, and partly in tracking tropes across natural languages, programmed language movements and the paintings. I have only recently returned to video poetry, but you will be able to see *Doaryte Pentreath* from the 1980s on my website by late January. I will send the link. This work develops out of my ongoing collaboration with John Cayley. The element of direct translation will be of the following five-and-a-half opening lines: Mit allen Augen sieht die Kreatur das Offene. Nur unsere Augen sind wie umgekehrt und ganz um sie gestellt als Fallen, rings um ihren freien Ausgang. Was draußen ist, wir wissens aus des Tiers Antlitz allein; [...] (Creatures see with their entire gaze wide open space. Our eyes alone seem trapped in reverse, focused on self, sealed without escape. Through animals' faces only, we sense What exists beyond [...])

**Penny Florence** is Professor Emerita at The Slade School of Fine Art, University College London (UCL). Her research and making focuses on the potential of digital poetics in translation and inter-media (word-image) as well as critique and ekphrasis. With her occasional and long-term collaborator, John Cayley, she is developing 'inextrinsic reading' as a form of art practice-based research, about which they have given presentations at previous ELO conferences. Public events bringing fine art and digital poetry together include four at Tate Modern in London and one at Tate Britain, plus others at regional art galleries in the UK. Her many publications on poetry, painting and theory include *'Un coup de dés'* on CD-ROM, and, most recently, reviews for Hyperrhiz. She is currently working on bringing inextrinsic into relation with film poetry, exploring how tropes in different forms resonate with each other.

22:00 Featured Artists @MOSTEIRO SÃO BENTO DA VITÓRIA

- **Américo Rodrigues**, Portugal (“Communities”), “Vociferar contra”
- **Miguel Azguime**, Portugal (“Communities”)

**Américo Rodrigues**, Portugal (“Communities”), “Vociferar contra”



**Américo Rodrigues** has worked as cultural programmer, actor, stage director, and dramaturgist. He was the Director of the Municipal Theatre of Guarda, founder of Luzlinar, the Aquilo Teatro collective, and coordinator of the poetry magazines *Aquilo* and *Boca de Incêndio*. He is currently the director of the Teatro do Calafrio and the Eduardo Lourenço Library, Guarda. His creative practice is deeply related to sound poetry. Rodrigues’ sonic and vocal works use the virtuosic capabilities of his vocal apparatus, integrating sound manipulation techniques with the sounds of his tongue, teeth, and lips, as well as the noises they produce. The musical and poetic expressivity of his phonetic compositions results in a combination of pre-verbal, verbal e post-verbal. He has published several records of sound poetry, as well as several books of poetry. His last work is *Porta-Voz*. <http://po-ex.net/americo-rodrigues>

**Miguel Azguime, Portugal (“Communities”)**



**Miguel Azguime** studied percussion and is a composer, performer and poet. With Paula Azguime, he founded several groups performing jazz and improvised music, including the Miso Ensemble, a contemporary music duo. As a composer, Azguime composes for diverse formations – instrumental and/or vocal with or without electronics, tape music, sound poetry, and also music for exhibitions, sound installations, electroacoustic theatre, dance and cinema. Azguime’s works were performed by the Smith Quartet, California EAR Unit, BBC Singers, etc., and his work has been regularly presented at major festivals of contemporary music around the world. He is currently developing an Electroacoustic Theatre and New Op-Era concepts. His multimedia opera “Salt Itinerary” transcends theatrical and music conventions, reflecting on art and madness, revolving around languages, words as sources of meaning and words as sources of sound. Miguel Azguime is also dedicated to the promotion and diffusion of contemporary music, being the founder and director of the Miso Music Portugal, artistic director of the independent record label Miso Records, and director of the Música Viva Festival, as well as founder of the Miso Studio and the Sond’Ar-te Electric Ensemble. Since 1995 he has been developing the first Portuguese Loudspeaker Orchestra dedicated exclusively to the performance of electroacoustic music. In 2003, together with Paula Azguime, he founded the Portuguese Music Research & Information Centre. [@azguime.net](http://@azguime.net)



## FRIDAY, JULY 21

20:30 - 22:00 Readings & Performances @MOSTEIRO SÃO BENTO DA VITÓRIA

- **Nick Montfort, Serge Bouchardon, and Aleksandra Małecka**, "A Reading from 2x6"
- **Jason Nelson**, "Jason Nelson Digital Magic Show and Poetic Interfaces"
- **Lucile Haute**, "Image fantôme"
- **Peter Wildman**, "Throwing Exceptional Messages"
- **Jaime Alejandro Rodriguez Ruiz**, "Memorias y caminos"
- **J.R. Carpenter**, "The Gathering Cloud"

Nick Montfort, Serge Bouchardon, and Aleksandra Małecka,  
“A Reading from 2x6”

The driver calls to the pedestrian.  
He begs her.  
One ends up with a broken will.

Aunque vive en la calle, se gira hacia la persona que está en el  
mostrador de la librería.  
Ella le sermona.  
Quien tenía el poder en un principio acaba triunfando.

運転者はサイバイリストを突き止める。  
彼は彼女を脅かす。  
笑顔を現す。

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L'économiste interpelle l'entrepreneur.  
El le coracille.  
Ils attendent en silence.

Пован подходить к ребёнку.  
Он обвиняет его.  
Каждый излагает свой упрёк.

Sędzia spogląda na witnessę.  
Ona ją blaga.  
Czekają w milczeniu.

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[Performance] We propose a reading from the book *2x6* (Les Figs, 2016), which includes programs and some of their output in English, French, Spanish, Russian, Japanese, and Polish. The *2x6* project originated with the English-language program “The Two,” a narrative experiment into how readers would resolve pronouns according to syntax, stereotypes about gender, and assumptions about power relations and actions. Similar short programs were developed in five other languages. These other five versions can be understood as translations, but we also consider them original works, and all those participating in the project are listed as authors. The six programs are all available as free software on the Web, in JavaScript and Python. The book presents one stanza in each language on a typical page spread, along with Python code for each generator and notes on each of the six versions. Five of the seven authors of the book will be available to read in at least four of the languages and to briefly discuss the project and the translation of electronic literature. (Carlos León and Andrew Campana will not be able to attend ELO 2017.) We propose to show the *2x6* Web page in which all six programs run at once, read for about five minutes, make some brief, prepared comments about *2x6* for about five minutes, and conclude by reading again for five minutes.



**Nick Montfort** develops computational art and poetry. His computer-generated books of poetry include *#!*, the collaboration *2x6*, *Autopia*, and (forthcoming) *The Truelist*. Among his more than fifty digital projects are the collaborations *The Deletionist*, *Sea and Spar Between*, and *Renderings*. His MIT Press books, collaborative and individual, are: *The New Media Reader*, *Twisty Little Passages*, *Racing the Beam*, *10 PRINT CHR\$(205.5+RND(1));: GOTO 10*, and most recently *Exploratory Programming for the Arts and Humanities*. He is professor of digital media at MIT and lives in New York and Boston.

**Serge Bouchardon** is currently Professor in Communication Sciences at Sorbonne University, Université de technologie de Compiègne (France). His research focuses on digital creation, in particular digital literature. As an author, he is interested in the way gestures can contribute to the construction of meaning. His creations were exhibited in several venues in Europe and America. They were selected in various online reviews (*bleuOrange*, *Hyperrhiz*, *SpringGun*, *The New River*). The creation *Loss of Grasp* (<http://lossofgrasp.com/>) won the *New Media Writing Prize 2011*. Research: <http://www.utc.fr/~bouchard/> & Creation: <http://www.sergebouchardon.com/>

**Aleksandra Małecka** is a PhD candidate at the Chair for Translation Studies and Intercultural Communication at the Jagiellonian University. She graduated from the University of Warsaw's Institute of Applied Linguistics, majoring in oral translation from the French and English. She is currently preparing a PhD thesis on translating constrained writing, while working as a translator herself. From 2015, she has been serving as the vice president of Korporacja Ha!art, a literary foundation which runs a quarterly magazine, publishing house, literary portal, bookstore and the Ha!wangarda Festival of Experimental Literature.



[Performance] It is overly simplistic to state that my digital poems come entirely from building/discovering interfaces. Any artist's creative practice is a merging/melding mix of fluid events and inspirations. But with all my digital poems there is one commonality, the emphasis on interface. Rarely do I even reuse interfaces, and when I do it is only as one section of a larger work. This continual drive to create new ways to rethink the structure, organization and interactive functionality of my digital poems comes from a variety of internal influences. Most importantly is how these interfaces are not just vessels for content, they are poems in themselves. In the same way digital poetry might be best defined by the experience, rather than a description. Or similar to a digital poet and their works being described by the events and stories surrounding the creation and building process, an interface is the life, the body, and a poetic construction in itself. And through the artist performance I will explore/perform numerous of my interfaces, discussing/reading from them, eluding to how they were made, their inspirations and my thoughts on how they could be reused by other poets. But how is this a performance? This will not just be your typical reading and/or artist talks. While nearly all my digital poetry/fiction performances are highly theatric and, dare I say, engaging, I want to involve the audience more than I have in the past. There-

fore, I will be shifting from interface to interface based on the audience's commands. On the screen will be a series of titled links, around 20 total. The audience will choose which the title I read from. They can change those numbers at any time, and as often as they want. Choosing the links will happen via an ipad, being passed around the audience. The camera from the tablet will also be projected on the large screen in a small corner box. Then as the audience member changes the work, I will start reading it. And much like many of my works, the performance will be highly interactive, engaging, strange and a bit chaotic, driven, in part, by the audience's commands. The content will come from a range of my digital creations.

Born from the computer-less land of farmers and spring thunderstorms, Jason Nelson somehow stumbled into creating awkward and wondrous digital poems and interactive stories of odd lives. Currently he teaches Net Art and Electronic Literature at Griffith University in Australia's contradictory lands. Aside from coaxing his students into breaking, playing, and morphing their creativity with all manner of technologies, he exhibits widely in galleries and journals, with work featured around globe in New York, Mexico, Taiwan, Portugal, Singapore and Brazil, at FILE, ACM, LEA, ISEA, ACM, ELO and dozens of other acronyms. But in the web-based realm where his work resides, Jason is most proud of the millions of visitors his artwork/digital poetry portal <http://www.secrettechnology.com> attracts each year.

Lucile Haute, "Image fantôme"



[Performance] On Facebook, a picture deleted from an album stays yet hosted on servers during a variable time. Based on this observation, Lucile Haute and Nicolas Sordello created the 'Image Fantôme' profile on April 17th 2010. From this date and until September 2012, this two handed diary was fed according to a protocol strictly observed: daily, a new square picture with the date was published and eve's one erased. Nevertheless it persists for a random time, accessible through its direct address to the Facebook server. Then, only comments on these images persist. This is how they started hunting digital ghosts.

**Lucile Haute** (Ph.D.) is a visual artist. She is associate researcher at EnsadLab, the research laboratory of EnsAD (Art and Design School in Paris), and she teaches graphic design at the University of Valenciennes. Her artistic and theoretical researches approach hybrid forms of fiction (text and image, performance, video, installation), artist books and artistic editions, from print to ebooks. She also works on non-text publications for art and design research and design of scientific editions. [www.ensadlab.fr](http://www.ensadlab.fr) [www.lucilehaute.fr](http://www.lucilehaute.fr)

## Peter Wildman, "Throwing Exceptional Messages"



[Performance] 'Throwing Exceptional Messages' is a performative work that frames theoretical critique as practice in a gallery setting. The work uses a deconstructive methodology derived from Jacques Derrida's practice of 'sous rature' to perform critique upon a particular moment in the historical formation of the field of 'codework.' The term codework was established in 2001 and attempted to describe literary works that were developed from or included elements of computer code. The taxonomy of this field, formalised by Alan Sondheim, was contested by John Cayley on the basis that 'non-executable' work should not be included into the field as 'code' referred to as 'executable' text. By bringing the thesis of this research into the gallery space the performer uses the theoretical methodology as a practical methodology to produce critical artefacts. The thesis is placed under erasure within a system that produces computational 'exceptions' or 'non-executables' as work. These exceptional texts are 'caught' and 'handled' within the performance as a mode of production and are transformed into physical 'objects' to be 'thrown' into the space. The resulting exceptional texts are developed from this codework divide yet they can no longer be read along these terms.

**Peter Wildman** is an artist and a precariously nomadic lecturer who is local to Sydney, Australia. He has produced a number of interactive and data driven artworks during his time as an artist and is currently reverberating and on his way to emergence. As a pedagogue he has been interested in radical pedagogy and critically questioning the role of the teacher and content within the classroom. He has always had a fascination with the malleability of computer code, electricity

and poetics. He is currently undertaking a Masters of Fine Arts at the University of New South Wales through which he is investigating and deconstructing the formalisation of the field of codework and the binary structures through which the initial discourse took. He will be presenting this research as practice at the ELO 2017 Conference.

## Jaime Alejandro Rodríguez Ruiz, “Memorias y caminos”



[Performance] The idea of this “reading” (traversals) is to present the aesthetic experience of the digital work *Memorias y caminos*, developed in a collaborative way by Jaime Alejandro Rodríguez (writer) Cecilia Traslaviña (animator), Alejandro Forero (programmer) and Carolina Lucio (sound designer). The work, written in Spanish, offers an expanded autobiographical space that substitutes and intensifies some perceptive experiences for its virtual equivalent, and that have as reference the corporal experience in the dramatic work *El hilo de Ariadna* (of the Colombian artist Enrique Vargas, 1992): 1) to the opacity of the scenarios in that, follows the opacity of the interfaces here; 2) to the use of other senses to locate and cross the labyrinth in that, follows the requirement of hearing to enter into the interactive objects here (virtual galleries); and 3) the touch was also included in this strategy, because the user, having to use the mouse device to activate some functions of the interface, activates some tactile sensations. On the other hand, user participation is designed so that user interactivity is essential for its updating. Interactivity is present in the work in two ways: the first form is selective interactivity, when the user decides to enter the galleries each time he detects a sound that takes him to that entrance. The second form is the participatory interactivity, when the user decides to write a post based on their experience in a gallery.

**Jaime Alejandro Rodríguez Ruiz.** Colombian. Writer, university professor and researcher. Master in Literature by the Javeriana University and Doctor in Philology by the UNED (Spain). Author of three novels (*Gabriella Infinita*, *Debido Proceso* and *El infierno de Amaury*); Three books of stories (*Album*, *Ficción y olvido* and *Crónicas mundanas*); And three literary hypermedia (*Gabriella Infinita*: scholarship from the



Colombian Ministry of Culture; *Golpe de gracia*: winner of the first international prize of digital literature Microsoft / UCM, Spain; and *Memorias y caminos*. He has published several books of essay, including: *Hypertexto y Literatura, una batalla por el signo en tiempos posmodernos*; *El relato digital: ¿Hacia un Nuevo género narrativo?*; *Trece motivos para hablar de cibercultura*; and *Narratopedia, reflexiones sobre narrativa digital, creación colectiva y cibercultura*. He is author of numerous articles published in national and international magazines. He is a researcher in the areas of narratology, digital storytelling, cyberculture, and virtual education. He is currently Director of the Master and degree of Literature from the Pontificia Universidad Javeriana (Bogotá, Colombia) and coordinator of the doctorate in social and human sciences of the same university.

J.R. Carpenter, "The Gathering Cloud"



[Performance] "The Gathering Cloud" is a hybrid print, performance, and web-based work commissioned by NEON Digital Arts Festival, which aims to address the environmental impact of so-called 'cloud' computing through the oblique strategy of calling attention to the materiality of the clouds in the sky. Both are commonly perceived to be infinite resources, at once vast and immaterial; both, decidedly, are not. Fragments from Luke Howard's classic "Essay on the Modifications of Clouds" (1803) as well as more recent online articles and books on media and the environment are pared down into hypertextual hendecasyllabic verses. These are situated within surreal animated gif collages composed of images materially appropriated from publicly accessible cloud storage services. The cognitive dissonance between the cultural fantasy of cloud storage and the hard facts of its environmental impact is bridged, in part, through the constant evocation of animals: A cumulus cloud weighs one hundred elephants. A USB fish swims through a cloud of cables. Four million cute cat pics are shared each day. The live performance iteration of this work is presented Pecha Kucha style: twenty stills from the work are shown, four hendecasyllabic lines are read per slide, resulting in

a performance six minutes and forty seconds long. A small print iteration of “The Gathering Cloud” - shared through gift, trade, mail art, and small press economies - further confuses boundaries between physical and digital, scarcity and waste.

**J. R. Carpenter** is a UK-based artist, writer, performer, and researcher working in the intersecting fields of Performance Writing, Digital Literature, and Media Archaeology. Her pioneering web-based works have been exhibited, published, performed, and presented in journals, galleries, museums, and festivals around the world. She is a winner of the CBC Quebec Writing Competition (2003 & 2005), the QWF Carte Blanche Quebec Award (2008), the Expozine Alternative Press Award for Best English Book for her first novel, *Words the Dog Knows* (2008), the Dot Award for Digital Literature (2015), and the New Media Writing Prize (2016). She is a Fellow of the Eccles Centre For North American Studies at the British Library and a member of the Scientific Committee of Labex Arts-H2H, University Paris 8. She lives in Plymouth, UK. <http://luckyssoap.com>



22:00 - Featured Artist @MOSTEIRO SÃO BENTO DA VITÓRIA

- **Annie Abrahams**, France/Netherlands ("Translations"), Ours Lingages.

Annie Abrahams, France/Netherlands (“Translations”), Ours Lingages.



Photo credits: Suzon Fuks. From the conférence performée “from estranger to e-stranger – living in between language” (<https://aabrahams.wordpress.com/2015/09/17/vivre-entre-from-estranger-to-e-stranger/>)

The internet is my language mother. I speak with a voice that’s not my own, I speak in other voices, not my voice. We are all e-strangers, all nomads that use globish bastard languages. We are the alienated translated (wo)men in-between code and emotion, in-between our wish to be visible and our longing for intimacy. L’entre-deux = void. Can’t we be “with” instead? Translation is a joy as long as you can accept the imperfections of the result, are willing to learn, to spend time, to pay attention, to take risks and to accept your own incompleteness and glitches. Translation is always failing, faulty, it’s a source for confusion ... and discovery. It opens a third language: another in-between, and then a fourth and ... Better take nothing for granted and play with it. Be the one not looking at what something is, but at what something can do. You have to accept (a FEW times). A

few times. New language. Let's try to be "with." Performance in collaboration with Daniel Pinheiro, Igor Stromajer, Outranspo and [readingclub.fr](http://readingclub.fr)

**Annie Abrahams** is an artist who questions the possibilities and limits of communication in general and, more specifically, investigates its modes under networked conditions. Using video, writing, installations and performances as well as the internet, she develops what she calls an aesthetics of attention and trust, in which human behavior is the main material. She is known worldwide for her net art (*Being Human – online low tech mood mutators / not immersive* 1996 - 2007) and collective writing experiments and is an internationally regarded pioneer of networked performance art. She has performed and shown work extensively in numerous exhibitions, festivals and conferences throughout the world. Lately she published two books: *from estranger to e-stranger* by CONA, Ljubljana; and *Cyposium - the book* (co-edited with Helen Varley Jamieson) by LINK Editions and la Panacée. Annie Abrahams lives and works in Montpellier, France. [@bram.org](http://@bram.org)





## SATURDAY, JULY 22

16:30 - 17:30 Screenings @PASSOS MANUEL

- **Beat Suter** and **René Bauer**, "dadaoverload"
- **Ottar Ormstad**, "YELLOWFLOWERPOWER"
- **Scott Rettberg** and **Roderick Coover**, "Circe"
- **Ana Čavić** and **Sally Morfill**, "Rules that Order the Reading of Clouds"
- **Elysia Rosalind**, "Trial and Error"

Beat Suter and René Bauer, "dadaoverload"



[Screening] Dada was a mental system cracker. Think about the poem-algorithm. dadaoverload adapts the mechanics and adds the destruction mode. Tweets are fighting for dominance in this society of the spectacle. enough dada! "zersetze dada!" The world is filled with a dada overload. Today's source material for Dada are tweets and spam messages, ads and any kind of short messages. Dada (Tzara) used newspaper clippings, cut them down to words and randomly reassembled them. Dada was a creative process in 1916. Today, 100 years later, Dada is everywhere and nowhere. It is massive disintegration of language and communication. It is a process of decomposition as tweets retweet themselves to stay alive. Our Dada destroys tweets. It subverts, undermines, disintegrates and decomposes tweeted messages. You have a stream of live tweets from different sources. You choose a tweet and shoot individual letters out into the tweet universe. Each letter bullet hits a tweet and disintegrates all equivalent letters in this tweet. The tweet now reads different. This happens fast and to all tweets on screen. One of

the tweets becomes the main tweet in the center and shows the process in over-size. Once in a while, you get a full word as bullet. This starts a creative process. The full word shows up in orange and recompose the incomplete gappy tweets: Reality. Truth, Naivety. You also get the choice of intervening with your own inputs and see how you feel when your annotations get destroyed by the Dada Overload bullets. [There are some enhancements. Try them out. You can click together a longer text. You can pause the stream and read the output easier. You can put in your own text spam. You can take an instant picture. You can send a dadaoverload tweet and get an answer from the dadaoverload bot.] Documentation: <http://www.and-or.ch/dadaoverload/> Twitter Handle: @dada\_overload WebApp: <http://www.dadaoverload.org>

**Beat Suter** has a PhD from the University of Zurich, Switzerland. His thesis on hyperfiction (1999) was one of the first in the German speaking areas. He works as lecturer for game design at the University of the Arts Zurich, Switzerland, manages a GameLab and organizes events like the annual gameZfestival in Zurich. He also works as publisher of edition cyberfiction and co-publisher of [netzliteratur.net](http://netzliteratur.net). And he is founding member of the netart group and-or ([www.and-or.ch](http://www.and-or.ch)).

**René Bauer** is head of the MA in Game Design at the University of the Arts in Zurich, Switzerland. He specializes in game engine development. As a game designer and application developer, he runs his own game projects, experiments with the artgroup AND-OR and works on collaborative writing environments such as nic-las, textmachina (Web 2.0) and iMachina.

Ottar Ormstad, "YELLOWFLOWERPOWER"



[Screening] *YELLOWFLOWERPOWER* (2017) is the fifth film by Norwegian concrete poet Ottar Ormstad. Here again viewers encounter letter-carpets and a yellow y he identifies with. The work is based on slogans and song-titles from different countries at the end of the Sixties, presented in their original language, intentionally without translation. The texts are combined with photographs of sculptures from the Vigeland Park in Oslo/Norway, where Ormstad lives and shot the naked people exposed in stone and iron by sculptor Gustav Vigeland (1869–1943). This park is the largest in the world based on one artist and contains more than 200 works. The film also includes live video-footage of Charles Lloyd playing saxophone in front of a huge painting by Norwegian expressionist painter Edvard Munch (friend/enemy of Vigeland), as well as an unpublished photo of the young Mick Jagger, both shot in Oslo by Ormstad. Like in earlier works, Ormstad uses a strong sound in the very start for creating a period of silence at the beginning of the film. The animation is created in close collaboration between artist Margarida Paiva and Ormstad. *YELLOWFLOWERPOWER* invites viewers for an individual experience dependant upon the viewer's language background and tolerance towards non-translation. Video HD 16:9, duration: 07:17 Animation: Margarida Paiva

Sound: Hallvard W Hagen & Jens P Nilsen Concrete poetry, cameras, piano and production by director Ottar Ormstad © Ottar Ormstad 2017.

**Ottar Ormstad** has published several books of concrete poetry. He has presented video-poems and exhibited darkroom-produced photography, and also graphic art based on his concrete poetry. In 2009, he produced his first video called 'LYMS' which is screened in 19 countries. His web-poem 'svevedikt' (2006) was selected for the "ELMCIP Anthology of European Electronic Literature" (2012), and his video 'when' (2011) for the collection ELC3 (2016). In an article titled 'driving down the road of continuity?' published in *Dichtung Digital* 42, Ormstad reflects upon his artistic practices from book publications and exhibitions to digital concrete poetry. Since 2015 Ormstad collaborates with Russian composer Taras Mashtalir as OTTARAS. Together they perform sound poetry based on Ormstad's concrete poetry and Mashtalir's music. [@yellowpoetry.com/](http://yellowpoetry.com/)

**Scott Rettberg and Roderick Coover, "Circe"**



[Screening] *Circe* is a combinatory film by Roderick Coover and Scott Rettberg premiering June 3 2017 at NUI Galway and made with the support of a 2016-2017 SEA(s) Award. This combinatory film that runs from any computer and plays via projection during a screening evening. The film takes 15 Minutes. *Circe* uses a combinatory structure to create variable conversations. The work posits the viewer between voices, whose narratives are constructed out of fragments in multiple variations. We are shooting material for the film cycle in both Irish islands and Greek islands and both Homer's epic and Joyce's *Ulysses* will provide a rich context for the films. Just as Homer navigates between the threats of Scylla and Charybdis and Bloom between the arguments of Stephen and Buck Mulligan on the stairs of the national library, here the viewer grasps at meaning and survival in the face of natural, emotional and intellectual threats -- in the face of competing realities and visions of the future. Homer's work raises challenges of survival, met with the death of crew as recompense for their greed, that echoes most directly the ecological threats of extinction in the age of the anthropocene, while Stephen's arguments on Hamlet in Joyce's *Ulysses* poses more subtle but equally poignant reflections upon the ways in which one generation responds to

the destructive acts of another. *Scylla and Charybdis* is one in a series of works entitled *Mass Extinction and Human Relations*, a new cycle of projects that, like prior work, will bring together narrative elements based on scientific and humanistic research, visual and cinematic art, and computational and experimental tools. *Mass Extinction and Human Relations* involve the use of combinatory narrative structures and new tools such as stereoscopic 360 VR photography and drones, and on the thematic end address some of the challenges of the Anthropocene, particularly the threat of a sixth mass extinction that has been unfolding for the past 300 years and has radically accelerated in the past four decades. This is the latest project of Coover and Rettberg's collective CRchange (<http://crchange.net>). Together Coover and Rettberg have produced six film and media arts projects to date, including two award-winning projects through a unique collaborative model that borrows techniques and methodologies from digital filmmaking as well as electronic literature and digital art. Their projects typically address major societal and environmental challenges, and function both as new media artworks and as means to engage the public to highlight issues faced during the contemporary period of human existence. NOTE: The work is currently in progress for its premiere in Ireland in June 2017, so no link is provided. Technical Description: Video with sound. The code-driven video plays from a computer for projection during a performance evening. Estimated length is 15 Minutes.

**Scott Rettberg** is Professor of Digital Culture in the Department of Linguistic, Literary, and Aesthetic Studies at the University of Bergen, Norway. He holds a Ph.D. in English and Comparative Literature (University of Cincinnati, 2002). Rettberg was the project leader of ELMCIP (Electronic Literature as a Model of Creativity and Innovation in Practice), a HERA-funded collaborative research project from 2010-2013 and directs the Electronic Literature Knowledge Base. Rettberg is the author or coauthor of novel-length works of electronic literature and other digital narrative and poetry projects including *The Unknown*, *Kind of Blue*, *Implementation*, *Toxi\*City*, *Hearts and Minds: The Interrogations Project* – winner of the 2016 Robert Coover award for a work of electronic literature — and others. Rettberg is the cofounder and served as the first executive director of the Electronic Literature Organization.

**Roderick Coover** is a media artist and Professor and Director of the MFA program in Film and Media Arts at Temple University. His works include museum installations, immersive VR works, print publications, films and multimedia collaborations of fiction and non-fiction. Examples of works include the interactive and immersive works *Hearts and Minds* ([theinterrogationsproject.com](http://theinterrogationsproject.com)), *Toxicity* ([crchange.net](http://crchange.net)), *Unknown Territories* ([unknownterritories.org](http://unknownterritories.org)) and the book *Switching Codes: Thinking Through Digital Technologies In The Humanities And Arts* (Univ. Chicago Press), which brings together leading scholars, artists, authors, and computer scientists to discuss their changing practices. Some other works include *From Verite To Virtual* (Documentary Educational Resources), *The Theory of Time Here* (Video Data Bank), and *Cultures In Webs* (Eastgate). He is the recipient of Fulbright, LEF and PIFVA awards among others. <http://roderickcoover.com/>.



Ana Čavić and Sally Morfill, "Rules that Order the Reading of Clouds"



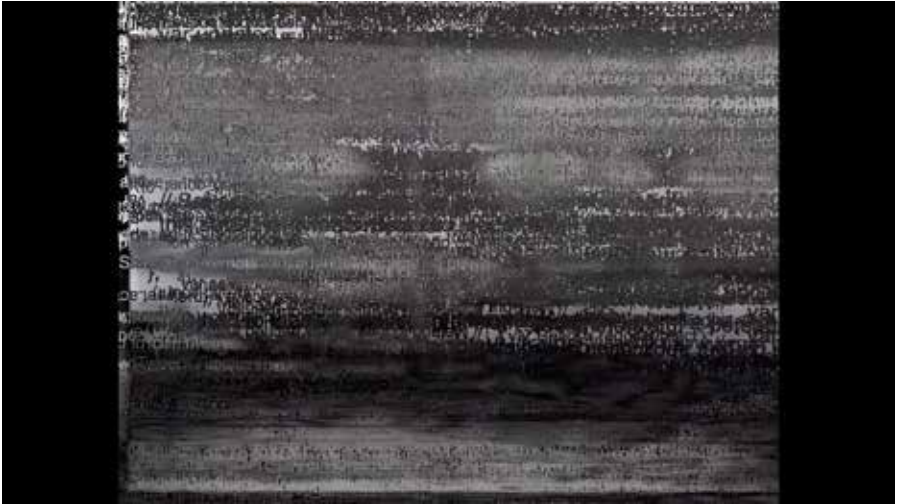
[Screening] *Rules that order the reading of clouds*, 2016 is a screen-based work that explores the process of constructing meaning using line. According to Laurent Jenny, the intention of the artist/writer Henri Michaux's early graphic work was 'to reconcile writing and drawing, which after all are both attributes of the same line.' In this new work, the medium for Sally Morfill's and Ana Čavić's dialogue is the nomadic line that traverses visual and literary fields as it moves between drawing and poetry. Our starting point is a single digitised sketch selected from a series of quickly executed line drawings of a landscape with clouds. The image is gradually deconstructed and recomposed as a poem, then in turn, the poem is deconstructed and reconfigured as a drawing, emulating the movements of clouds. We set in motion a call and response between drawing and writing, as each new configuration of lines, conjuring new meanings, emphasises the fluidity of communication.

Ana Čavić (1979) is a Yugoslav born interdisciplinary artist based in London, UK. She graduated from the Slade School of Fine Art in 2008 and has performed both solo and as part of the performance art and publishing duo *Ladies of the Press\**, nationally and internationally. The *Ladies of the Press\** (Ana Čavić & Renée O'Drob-

niak, working collectively since 2007) re-imagines the role of the publisher and the publicist into a theatrical persona through live pop-up publishing projects. Since 2014, she has been collaborating with Sally Morfill on a body of work exploring themes of translation and dialogue through drawing and writing exchanges, most recently producing digital animation. As a solo artist, Ana Čavić has sustained an individual art practice that plays across the fields of visual and literary arts, performance and poetry. She has produced works on paper, poetry animation, 'sculpture poetry', video and performance. <http://www.ladiesofthepress.org>

**Sally Morfill** lives and works in London and Manchester, UK. As a member of the London based artists' collective Five Years, she has curated shows, whilst continuing her own primarily drawing based practice and exhibiting both nationally and internationally. Since 2014, she has collaborated with Ana Čavić on a body of work exploring themes of translation and dialogue through drawing and writing exchanges, most recently producing digital animation. Other collaborations with independent dance practitioner Karen Wood explore the shared vocabulary and grammar of drawing and dance through performance. Sally Morfill is currently a PhD candidate with MIRIAD at the Manchester School of Art where she also teaches. Her practice-based research has led to the development of new forms of drawing emerging at the intersection between drawing and other gesture-based actions, for example, the spontaneous gestures that accompany speech, improvised or choreographed dance, or rule based systems such as writing. <http://www.art.mmu.ac.uk/profile/smorfill> | [http://fiveyears.org.uk/archive2/pages/205/The Naturalness of Strange Things/205.html](http://fiveyears.org.uk/archive2/pages/205/The_Naturalness_of_Strange_Things/205.html)

**Elysia Rosalind, "Trial and Error"**



[Screening] In the pursuit of deriving meaning from manipulation, *Trial and Error* emerges as a short piece embracing the control and distortion of the moving image through the use of computer programming, while simultaneously affirming its own expression in its exploration of the words and works of modern existentialism.

**Elysia Rosalind** is a filmmaker, visual storyteller, software engineer, and part-time oak tree. She has screened in auditoriums, dusty basements, and theaters up and down the east coast of the United States, as well as in a handful of festivals abroad. Her work explores the observation of the self through new media lens and the crossroads of narrative seen in reflections of technology, both new and old. When not working towards unraveling a great myth, or problem solving as a software engineer at JPMorgan Chase, she is likely delving into some great mystery or perfecting her spicy gumbo recipe.



17:30 Featured Documentary by **Luís Alves de Matos**,  
"Ana Hatherly, The Intelligent Hand"

**Luís Alves de Matos, "Ana Hatherly, The Intelligent Hand"**



This documentary shows 40 years of visual artwork by Ana Hatherly, which includes experimental poetry, painting, drawing and cinema. In this film, the artist revisits Hatherly's creative itinerary.

JULY 18-22, 2017  
**ELECTRONIC  
LITERATURE**

**AFFILIATIONS  
COMMUNITIES  
TRANSLATIONS**  
PORTO, PORTUGAL

**EXHIBITS**





## **AFFILIATIONS - REMIX AND INTERVENE: COMPUTING SOUND AND VISUAL POETRY**

PALACETE DOS VISCONDES DE BALSEMÃO

CURATORS: ÁLVARO SEIÇA AND DANIELA CÔRTEZ MADURO



In this exhibit, sound is represented as an overarching medium connecting the artworks displayed. Visitors of the “Affiliations” exhibit will find poetic works that radically explore language and sound. For the curators, sound is one of the fundamental aspects, if not the core, of experimental and digital poetics. Yet, as some writers and critics have pointed out - especially Chris Funkhouser, Hazel Smith, and John Barber - sound has not been sufficiently highlighted as a fundamental trait of electronic literature.

The “Affiliations” exhibit presents works that embrace appropriation and remix of older and contemporary pieces - be they merely formalist or politically engaged - as pervasive creative methods in experimental poetics. Furthermore, it suggests that electronic literature can be seen as a heterogeneous field of self-reflexive experimentation with the medium, language, sound, code, and space.

At the Palacete dos Viscondes de Balsemão, connections between several art forms and movements, ranging from the baroque period to Dada and experimentalism will be underlined. In so doing, the “Affiliations” exhibit will present works printed on paper, composed of sound or generated by computational media. This exhibit is divided into nuclei of practice, where works can be independently or simultaneously read, played, listened to, watched, and remixed.

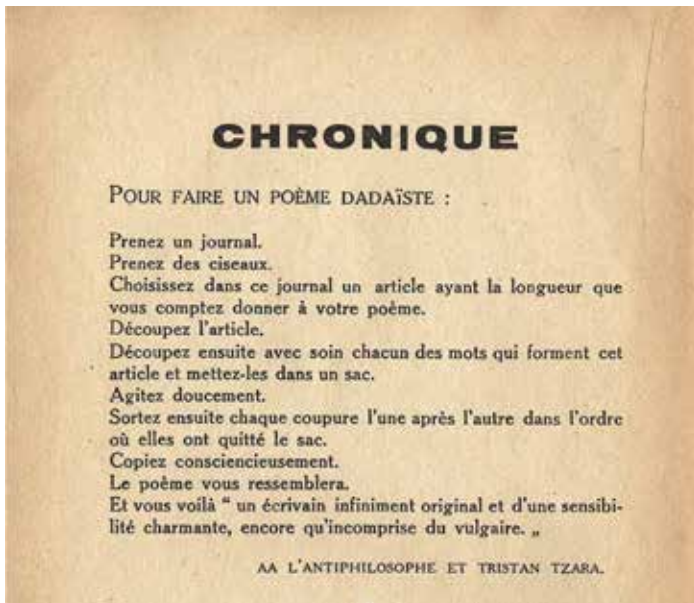
## AFFILIATIONS: REMIX+INTERVENE ~POETRY/DADA/SOUND/CUT-UP

In this nucleus, visitors will find works that frustrate any prospect of finding a central and original meaning, and lend themselves to usurpation, bisection, and metamorphosis. These works relate to a tradition of chance, procedure, and cut-up methods that can be traced back to Tristan Tzara's "Pour Faire un Poème Dadaïste" [To Make a Dadaist Poem] (1920). Brion Gysin and William Burroughs later continued this exploration. A more recent example of this kind of experimentation can be found in Matti Niinimäki's *Cut-Ups* (2009). The same processes of appropriation, collage, and recombination of found materials and fragments of texts can be observed in the work of experimental poet António Aragão, "poesia encontrada" [found poetry] (1964). Following the same tradition, Antje Vowinckel and Claire Donato show subsequent ways of recreating cut-up techniques in their works. *Call Me Yesterday* (2005) by Vowinckel, a radio artist, is a sound composition that, in a post-Dada fashion, uses lines taken from language courses. On the other hand, Donato's *Material Studies* (2016-17) is a whimsical, feminist, and vegan approach to intimacy, body, and spirituality.

Drawing from Dada, sound poetry emerged as an expanded form of poetic expression. Versioning sound poetry scores is an example of recreation chiefly employed by first wave sound and Dadaist poets such as Hugo Ball and Kurt Schwitters. Jaap Blonk and Golan Levin's *Ursonography* (2005), a live version of Schwitters' famous *Ursonate* (1922-32) with real-time kinetic typography, is one of the most extreme examples of the score's interpretation. Blonk has been performing *Ursonate* since 1982. The same score has been performed in the 1970s by Christopher Butterfield, and more recently, in its entire form or by "deformative" reading by Christian Bök, Anat Pick, Tomomi Adachi, Tracie Morris, Eberhard Blum, Lynn Book, Adrian Khactu, Sébastien Lespinasse, Ensemble Ordinaire, Luke McGowan, and Linnunlaulupuu. Jaap Blonk's creative output - interweaving visual, sound, performative, and computational components - has had a tremendous impact on experimental writers, and stems from a Dadaist understanding of poetics. To celebrate Blonk's work, one of his most emblematic pieces is here presented: "Der Minister I" and "Der Minister II" (1985).

## Tristan Tzara

### *Pour Faire un Poème Dadaïste [To Make a Dadaist Poem], 1920*



"Take a newspaper / Take some scissors," so it begins this poem, or the instructions on how *To Make a Dadaist Poem*. By encouraging the exploration of chance, and by suggesting a collage of disparate objects (or pieces of newspaper), as well as the adoption of a "do it yourself" technique, Tristan Tzara was able to create a recipe for change in the world of art. Many have followed Tzara's instructions and claimed the right to absence and unrestrained proliferation of meaning.

Print. Originally published as "Pour faire un poème dadaïste", in *Littérature*, No. 15 (Paris, July-August 1920), p. 18. <http://sdr.lib.uiowa.edu/dada/litterature/15/pages/18.htm>

Print version. Copy in the collection of the International Dada Archive, Special Collections, University of Iowa Libraries.

Tristan Tzara (1896-1963) was a Romanian poet, performer and film director. According to William Burroughs, he was excluded from the Surrealist movement by André Breton following a riot in a theatre. He was one of the founders of the Dada movement.

# Kurt Schwitters

## Ursonate, 1922-1932

1922–1932	ursonate
<b>einleitung:</b>	
Fümms bö wō tää zää Uu, <p style="text-align: center;">pögiff,        kwii Ee.</p>	1
Ooooooooooooooooooooooooooooooooooooo,	8
dll rrrrrr beeeee bö, dll rrrrrr beeeee bö fümms bö, rrrrrr beeeee bö fümms bö wō, beeeee bö fümms bö wō tää, bö fümms bö wō tää zää, fümms bö wō tää zää Uu:	(A) 5

In *Ursonate*, Schwitters sought to undermine the audience’s expectations by encouraging repetition, using meaningless sentences such as “Fümms bö wō tää zää Uu, / pögiff, / kwii Ee” or reading the German alphabet backwards. Although written instructions were added to *Ursonate*, this piece has been interpreted in different ways, by several performers, thus contributing for the perpetual reformulation of this work. The sound segment of *Ursonate* (Sonate de sons primitifs) here presented is an interpretation by Kurt Schwitters (May 5, 1932) at the Süd-deutschen Rundfunk in Frankfurt.

Print copy of Kurt Schwitters, “ursonate”, in *Das literarische Werk*, vol. 1, ed. by Friedhelm Lach. Köln: DuMont Buchverlag, 1973. | Sound file. 00:06:47. <http://www.ubu.com/historical/schwitters/ursonate.html>

MP3 Player, headphones, print score.

We thank the DuMont Buchverlag for its support. Kurt Schwitters, "ursonate" in *Das literarische Werk*, vol. 1, ed. by Friedhelm Lach © 1973 DuMont Buchverlag, Köln and Kurt und Ernst Schwitters Stiftung, Hannover.

Kurt Schwitters (1887-1948) was a German artist who worked with several art forms and media, from sound, sculpture or typography, to painting. Also known for his collages, the *Merz Pictures*, his work has been associated with Dadaism and Surrealism.

**Matti Niinimäki**

[**Brion Gysin and William Burroughs**]

*Cut-Ups*, 1959/2009



Appropriation, reformulation, and assemblage are properties at the basis of Matti Niinimäki's *Cut-Ups*. In this video, the "cut-up" technique, widely explored by the Dadaist movement, is translated into Ctrl+C, Ctrl+X, and Ctrl+V commands. Niinimäki's piece is both a documentary about the creation of the cut-up technique and a re-creation of Brion Gysin and William Burroughs's experimental incursion. In this video, the voice of William Burroughs on *Origin and Theory of the Tape Cut-Ups*, as well as a cut-up experiment performed by Brion Gysin, can be identified.

Video file. 00:03:14. <https://vimeo.com/2412336>

Raspberry Pi, screen, headphones.

Courtesy of Matti Niinimäki.

Månsteri [mons-te-ri] is the alias of Matti Niinimäki (b. 1984, Finland), a media artist/DJ/VJ. <http://mansteri.com/>

Brion Gysin (1916-1986) was a British-Canadian artist who was a central figure in the Beat Generation. He worked closely with William Burroughs to whom he introduced the cut-up technique.

William S. Burroughs (1914-1997) was a North-american postmodernist author of novels such as *Junkie* (1953) and *Naked Lunch* (1959). He thoroughly explored the cut-up technique which he named "The Cut-Up Method of Brion Gysin."



António Aragão

*poesia encontrada [found poetry], 1964*



*Poesia Encontrada* [Found Poetry] is the result of António Aragão's manipulation of the seemingly two-dimensional space of the paper page. The chapbook was published as part of *Poesia Experimental 1* (1964), an anthology of Portuguese experimental poetry organized by António Aragão and Herberto Helder. In his text, Aragão describes poetry as "an unrelenting search for new forms of expression," and invokes some of poetry's stages in the history of literature. According to the

author, the texts included in this chapbook can be manipulated from all directions suggesting new poems at each intervention.

António Aragão and Herberto Helder, orgs. *Poesia experimental: 1º caderno antológico*. Lisbon, 1964. 30 cm. 90 p. <http://po-ex.net/taxonomia/materialidades/planograficas/antonio-aragaopoesia-experimental-1>

Courtesy of Marcos Aragão Correia, heir of António Aragão, and Arquivo Fernando Aguiar.

António Aragão (1921-2008) was a Portuguese poet and artist. He finished his degree at the University of Lisbon and studied Archival and Library Information Studies at the University of Coimbra. Aragão was the instigator and co-editor of the *Poesia Experimental* chapbooks. He was a Calouste Gulbenkian Foundation fellow and studied Ethnography at the University of Paris, where he completed his internship in Museology. Aragão also studied at the Central Institute for Restoration in Rome where he specialized in restoration of works of art. He was a painter, and wrote several poems and theater plays.

# Jaap Blonk

## *Der Minister I* and *Der Minister II*, 1985

---

der minister I

der minister bedauert derartige äusserungen  
der minister bedauert derartige äusserungen  
der minister bedauert derartige äusserungen  
der minister bedauert derartige äusserungen  
der minister bedauert derartige äusserung n  
der minister bedauert derartige äusser ng n  
der minister bedauert derartige äuss r ng n  
der minister bedauert derartige ss r ng n  
der minister bedauert derartig ss r ng n  
der minister bedauert derart g ss r ng n  
der minister bedauert der rt g ss r ng n  
der minister bedauert d r rt g ss r ng n  
der minister bedau rt d r rt g ss r ng n  
der minister bed rt d r rt g ss r ng n  
der minist r b d rt d r rt g ss r ng n  
der min st r b d rt d r rt g ss r ng n  
der m n st r b d rt d r rt g ss r ng n  
d r m n st r b d rt d r rt g ss r ng n

usw.

Jaap Blonk 1985

auf: 'Flux de Bouche', Staalplaat STCD 046, Amsterdam 1993

"Der Minister I" and "Der Minister II" (1985) are perhaps Jaap Blonk's most notorious pieces. These dada-infused poems express the visual, sound, and semantic saturation of the phrase "the minister regrets such statements." The pieces have different versions and iterations in audio and performance (1993, 2013). In its English version, Blonk writes and performs "the prime minister finds such utterances extremely inappropriate" and recorded it also as: "what the prime minister will say and do."

Der Minister I. Sound file. 00:00:50. <http://www.lyrikline.org/en/player/playautor/1153/> | Der Minister II. Sound file. 00:00:44. <http://www.lyrikline.org/en/player/playautor/1153/>

MP3 Player, headphones, print scores.

Courtesy of Jaap Blonk.

Jaap Blonk (b. 1953, The Netherlands) is a self-taught composer, performer and poet. As a vocalist, Jaap Blonk is unique for his powerful stage presence and almost childlike freedom in improvisation, combined with a keen grasp of structure. He has performed around the world, on all continents. With the use of live electronics the scope and range of his concerts have been considerably expanded. <http://jaapblonk.com/>

## Jaap Blonk and Golan Levin

[Kurt Schwitters]

*Ursonography*, 2005



*Ursonography* by Jaap Blonk and Golan Levin is an audiovisual interpretation of Kurt Schwitters' *Ursonate*, a sound poetry masterpiece in which speech is reduced to its most abstract elements. Dutch sound poet and virtuoso vocalist Jaap Blonk has performed the half-hour *Ursonate* more than a thousand times; in this presentation, Blonk's performance is augmented with expressive, real-time, "intelligent subtitles." With the help of computer-based speech recognition and score-following technologies, projected subtitles are tightly locked to the timing and timbre of Blonk's voice, and brought forth with a variety of dynamic ty-

pographic transformations that reveal new dimensions of the poem's structure.  
(Adapted from <http://www.flong.com/projects/ursonography>)

Video file. 00:22:10. <https://vimeo.com/2847570>

Raspberry Pi, screen, headphones.

Courtesy of Jaap Blonk and Golan Levin.

Jaap Blonk (b. 1953, The Netherlands) is a Dutch self-taught composer, performer and poet. As a vocalist, he is unique for his powerful stage presence and almost childlike freedom in improvisation, combined with a keen grasp of structure. He has performed around the world, on all continents. With the use of live electronics the scope and range of his concerts has acquired a considerable extension. <http://jaapblonk.com/>

Golan Levin (b. 1972, USA) is an artist, composer, performer and engineer interested in developing artifacts and events which explore supple new modes of reactive expression. <http://flong.com/>

## Antje Vowinckel

### *Call Me Yesterday*, 2005



*Call Me Yesterday* is a 50-minute text-sound-composition based on international language courses. The piece has received several prizes and has been broadcast and presented in 16 countries. "They should have brought us all together, but what happened was the opposite: On old language courses on tape or vinyl perfect native speakers made long pauses so that the listeners could imitate them." (Antje Vowinckel)

Sound file. 00:49:49. <http://antjevowinckel.de/audio-video/> | Score: <http://antjevowinckel.de/call-me-yesterday/>

MP3 Player, headphones, print score.

Courtesy of Antje Vowinckel.

Antje Vowinckel (b. 1964, Germany) is a sound and radio artist. <http://antjevowinckel.de/>

## Claire Donato

*Material Studies*, 2016-2017



*Material Studies* is a series of videos that engage the viewer in a synesthetic experience. The work is a poignant act of resistance against the meat industry. It proposes vegan and feminist perspectives of our embodiment of reality. Witty poetry meets “networked vegan edible language sculptures,” says Claire Donato. The studies are based on a work-in-progress titled “Gravity and Grace, The Chicken and the Egg, or: How to Cook Everything Vegetarian.”

Material Studies Reel (Spring 2017), Video. 00:10:21. | Material Studies (2016). 00:04:26. <https://vimeo.com/181441011>

Raspberry Pi, screen, headphones.

Courtesy of Claire Donato.



Claire Donato (b. 1986, USA) is a writer, artist, and curator thinking about animals, architecture, desire, exceptionalism, nothingness, pedagogy, personal taste, suffering, and synaesthesia. <https://www.somanytumbleweeds.com/>

## **AFFILIATIONS: REMIX+INTERVENE ~POETRY/ BAROQUE/CONCRETE/VISUAL/KINETIC**

This nucleus draws links between baroque poetry, concrete, visual, and kinetic poetry, presenting letters as meaningful shapes spread across the page and digital canvas. Baroque poetry authors developed specific visual forms and combinatory poetics that have been considered as antecedent literary “machines” of electronic literature. Before current artistic engagement with computational systems, however, experimental poets had not only used baroque examples as a source for visual poetics, but they also studied them in great detail. This is the case of Ana Hatherly and Dick Higgins, whose research has helped these works to escape from oblivion. Moreover, there are striking commonalities between different European countries’ baroque poetry. For instance, in this exhibit, visitors will find Slovakian and Portuguese baroque poetry in dialogue. Zuzana Husárová and Ľubomír Panák’s app *Obvia Gaude* (2013) recreates and expands “Decagrammaton” (1649), a poem by Slovakian poet Matej Gažúr. The same type of labyrinth of letters was created by Portuguese baroque poets, e.g. José da Assunção’s *Hymnodia Sacra* (1738).

“Pattern poems” that include anagrams, verse, letter, and cubic labyrinths, acrostics, emblems, echos, enigmas, rhopalic verse, lipograms, and chronograms were written by Portuguese baroque authors. Therefore, a selection of these poems is presented in direct relation to twentieth- and twentieth-first writing systems of inscription, letterforms, sound, and semiotic poems by experimental poets E. M. de Melo e Castro, Ana Hatherly, Américo Rodrigues, and publisher Hansjörg Mayer. Mayer’s *Alphabetenquadratbuch* (1965) is recreated by Maria Mencía in *Generative Poems* (2008-), a series of visual poems activated by sound. Visitors will be able to create poems by drawing a square of Roman letters with their own voice. Another source of fascination for experimental poets is the language of advertisement. Katarzyna Giełżyńska’s *C()n Du it* (2012) explores this theme by conflating, in a self-reflexive manner, graphical user interface semiotics with motion graphics for poetic engagement.

## Matej Gažúr

### *Decagrammaton*, 1649



“Decagrammaton” is a Slovakian baroque poem in which Matej Gažúr wished his friends, Pavol Ostrošič and Eva Ujfalusi, a joyous marriage. According to Zuzana Husárová, “the Slovak Baroque poetic cycle (in Latin, *Enneas diversi generi epithalamiorum, solennitati Nuptiarum* [Nine different types of epithalamia, for a wedding celebration]) is a celebratory poem written for the wedding celebration of Paul Ostrosith (Pavol Ostrošič) and Eva Ujfalusi (Eva Ujfalusiová). In “Decagrammaton”, the letters of these names are repeated diagonally and produce the illusion of movement. By allowing the combination of letters in all directions, new words are generated. Among these, we can identify “obvia gaude”, which may be translated as “rejoice” or “be truly happy” (Husárová).

Print version of “Decagrammaton” (1649).

Courtesy of Zuzana Husárová and Ľubomír Panák.

Matej Gažúr (1588-1659?, Slovakia) was a baroque poet, whose work has been reinterpreted by Zuzana Husárová and Ľubomír Panák.

## Zuzana Husárová and Ľubomír Panák

### *Obvia Gaude*, 2013



*Obvia Gaude* [Be truly happy] recreates and expands “Decagrammaton” (1649), while allowing users to wish someone a happy wedding in a “geeky way”. Zuzana Husárová and Ľubomír Panák’s work is a customizable visual poem that users can assemble while listening to a mix of reinterpretations of “Intrada” from “Codex Vietoris”, a collection of 300 songs composed between 1670-1680. In so doing, a work is brought back to life through digital technology. <http://zuz.delezu.net/2013/03/25/application-obvia-gaude>

Android app. <https://play.google.com/store/apps/details?id=net.delezu.obviagaudefinal&hl=en>.

Android tablet, headphones.

Courtesy of Zuzana Husárová and Ľubomír Panák.

Zuzana Husárová (b. 1983, Slovakia) and Ľubomír Panák (b. 1979) have produced several digital interactive pieces. Their works are fundamentally multimedial and, according to the authors, they can be defined as part of a “(post)digital poetics and aesthetics” and as “multisensory reading experiences” promoting “new receptive possibilities.” <http://zuz.husarova.net/>

## Various Authors

### *Portuguese Baroque Poetry, 17th/18th century*



Portuguese visual baroque poetry from the seventeenth and eighteenth centuries is marked by pattern poems that include anagrams, verse, letter and cubic labyrinths, acrostics, emblems, echos, enigmas, rhopalic verse, lipograms, and chronograms. Ana Hatherly's critical work, especially *A Experiência do Prodígio* (1983), provided documentation and analysis of this extraordinary legacy.

Print. Labyrinth of Letters. José da Assunção's *Hymnodia Sacra*, "Labyrintho Difficultoso," Lisboa Ocidental (1738). MS 337, Biblioteca Geral da Universidade de Coimbra. Documented by Ana Hatherly in *A Experiência do Prodígio* (1983: 305). Ana Hatherly, org. *A experiência do prodígio: bases teóricas e antologia de textos-visuais portugueses dos séculos XVII e XVIII*. Lisbon: Imprensa Nacional Casa da Moeda,

1983. 281 p. il.; cor. 24 cm. <http://www.po-ex.net/taxonomia/materialidades/planograficas/ana-hatherly-antologia-textos-visuais>

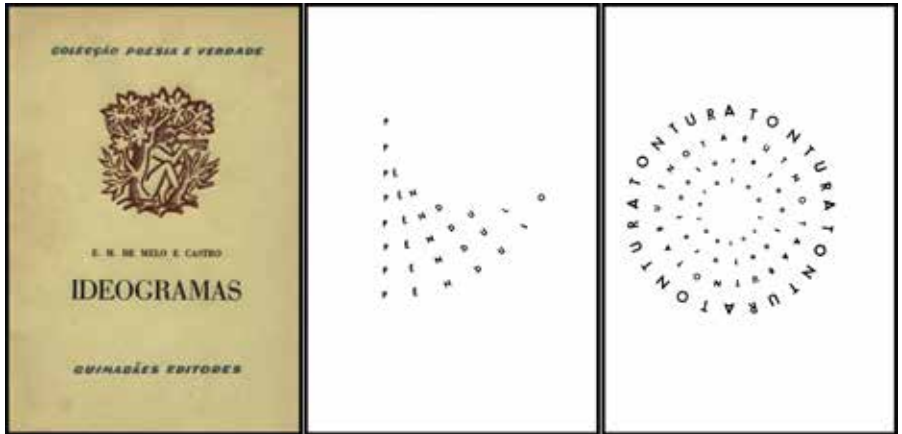
Courtesy of Ana Marques Gastão and Arquivo Digital da Literatura Experimental Portuguesa.

Ana Hatherly (1929-2015) was a Portuguese poet, filmmaker, and scholar. She was part of the *Poesia Experimental* chapbooks. Hatherly's creative work explored experimental and visual poetics, whereas her critical work drawn from extensive research on baroque visual poetry.



E. M. de Melo e Castro

*Pêndulo* and *Tontura* [*Pendulum* and *Dizziness*], 1962



These poems created by E. M. de Melo e Castro use letters as autonomous entities, freed from page constraints. Even though “Pêndulo” and “Tontura” [Pendulum and Dizziness] seem to be a representation of a circular or a pendular movement in a (seemingly) static surface, the positioning of letters on the page encloses a hidden meaning. If considered in the context of Portuguese colonial war and fascist dictatorship, a new dimension (beyond the linguistic and ludic) can be found. “Pêndulo” and “Tontura” are an example of concretism and were first published in the collection *Ideogramas*.

Originally published in: E. M. de Melo e Castro, *Ideogramas*. Lisbon: Guimarães Editora, 1962. Coleção Poesia e Verdade. 39 p.; il.; p&b; 22 cm. <http://po-ex.net/taxonomia/materialidades/planograficas/e-m-de-melocastro-ideogramas>

Print versions of *Ideogramas*. Book.

Courtesy of E. M. de Melo e Castro and Arquivo Fernando Aguiar

E. M. de Melo e Castro (b. 1932, Portugal) is a poet and essayist. His work ranges from videopoetry and typography, to experiments with computation, which the author has named “infopoesia” [infopoetry]. Melo e Castro holds a PhD in Literature from the University of São Paulo and lives in Brazil. He was one of the editors of the *Poesia Experimental* chapbooks.

## Américo Rodrigues

*Visão Visual Vocal, "Sem Título [Pêndulo] e [Tontura]" [Vocal Visual Vision, "Untitled (Pendulum) and (Dizziness)"]*, 2006



In *Visão Visual Vocal* Américo Rodrigues reinterprets E. M. de Melo e Castro's ten visual poems (*Ideogramas*, 1962) and endows them with a voice. Two of these poems are "Tontura" [Dizziness], where the word "dizziness" is represented in such a way as to convey a nauseating sensation of being trapped in a never-ending circular movement. This effect can be compared to the oppressive political situation in Portugal at the time. The same is achieved by Américo Rodrigues through the repetition of the word "Tontura" and the fluctuation in voice volume and pitch.

Video files. Pêndulo: 00:02:28. Tontura: 00:02:34. <http://po-ex.net/taxonomia/materialidades/performativas/arodrigues-visao-visual-vocal-serralves?show-all=&start=5>

Raspberry Pi, screen, headphones.

Courtesy of Américo Rodrigues and Arquivo Digital da Literatura Experimental Portuguesa.

Américo Rodrigues (b. 1961, Portugal) has been a dedicated promoter of sound poetry in Portugal. Besides releasing several sound poetry albums, he also wrote fiction, and drama. Deeply influenced by Dada and Surrealism, his work is playful and provocative. Rodrigues has used megaphones or toys, such as plastic trumpets, in his readings. However, he has also used materials taken from Portuguese oral tradition.

## Hansjörg Mayer

### *Alphabetenquadratbuch*, 1965



*Alphabetenquadratbuch* is a set of thirteen cards. This work is not comprised of words, but of overprinted letters that become illegible. In so doing, they are turned into undecipherable symbols and fuzzy shapes that escape the reader's grasp. The alphabet - usually applied in classification systems, or used as a code to represent reality in a meaningful way - is depicted as part of an encrypted message, far from being decoded. As for the book [Buch] mentioned in the title, which was supposed to convey meaning as soon as unfolded, is depicted as a space of chaos and undecidability.

Originally published in *Alphabetenquadratbuch 1*, Volume 1, Edition Hansjörg Mayer, 1965.

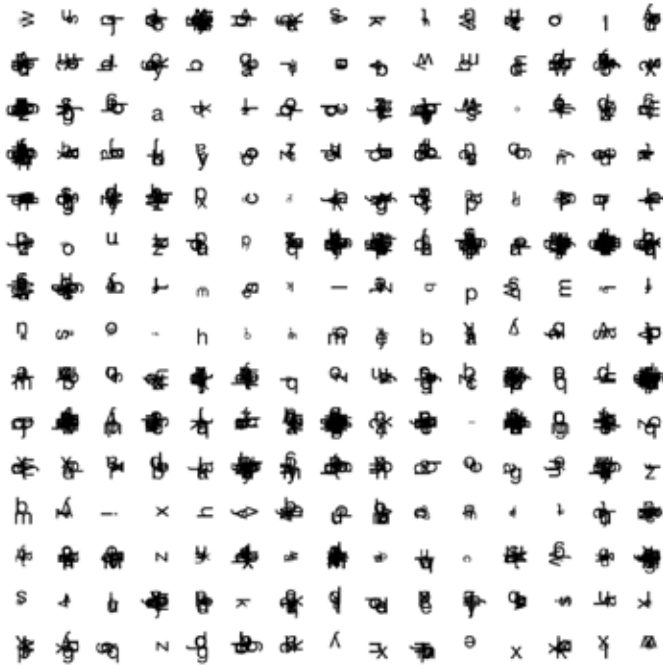
Composed cube with print versions from Hansjörg Mayer's *Typo. Printing and Typographic Works from the 50s and 60s*. Köln: Walther König/Hansjörg Mayer. Text by Stefan Ripplinger. 6.75 x 9 in.; 272 pp.; 441 color.

Courtesy of Hansjörg Mayer.

Hansjörg Mayer (b. 1943, Germany) is a printer, artist, and publisher. He owns a publishing house, edition hansjörg mayer, dedicated to concrete poetry, artists' books and, among others, works on anthropology. Mayer has taught at Bath Academy of Arts and, in the late sixties, he ran his own gallery, the galerie hansjörg mayer. <http://hansjorgmayer.com/>

María Mencía

*Generative Poems (activated by sound)*, 2008-



Inspired by Hansjörg Mayer's *Alphabetenguadratbuch* (1965), *Generative Poems* were developed by María Mencía in collaboration with Alexander Szekely. The poems are triggered by sound (and silence), and are part of a series of experimental texts which aim to explore the expressive potential of digital technology. María Mencía has produced texts, which display haptic, acoustic, visual and kinaesthetic features. In this generative work, lettrism and concrete poetry are revisited, thus making clear affiliations between page and screen.

Processing. [http://mariamencia.com/pages/generative\\_poems.html](http://mariamencia.com/pages/generative_poems.html)

Raspberry Pi, projector, mouse, microphone.

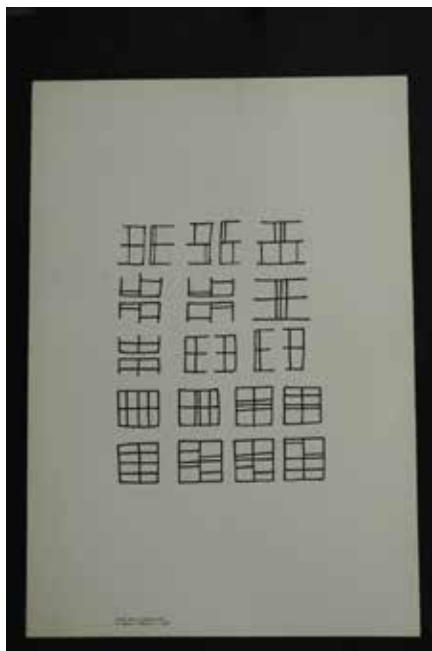
Courtesy of María Mencía.

María Mencía is a media artist and practice-based researcher who teaches at Kingston University, in London. Her doctoral research in “Digital Poetics and Digital Art” (2000-2003) was one of the first in the field. Mencía’s work explores multimodal digital textualities, interactive narratives, poetics of engagement, digital literacies and data visualisation poetics. <http://mariamencia.com/>



Ana Hatherly

*Alfabeto Estrutural [Structural Alphabet], 1967*



*Alfabeto estrutural* is Ana Hatherly's proposal for a semiotic and visual alphabet, influenced by structuralist notions. It was published in *Operação 1*.

Originally published in: E. M. de Melo e Castro, org. *Operação 1*. Lisbon, 1967. 25 p.; 51,5 cm. <http://www.po-ex.net/taxonomia/materialidades/planograficas/ana-hatherly-operacao-1-alfabeto-estrutural>

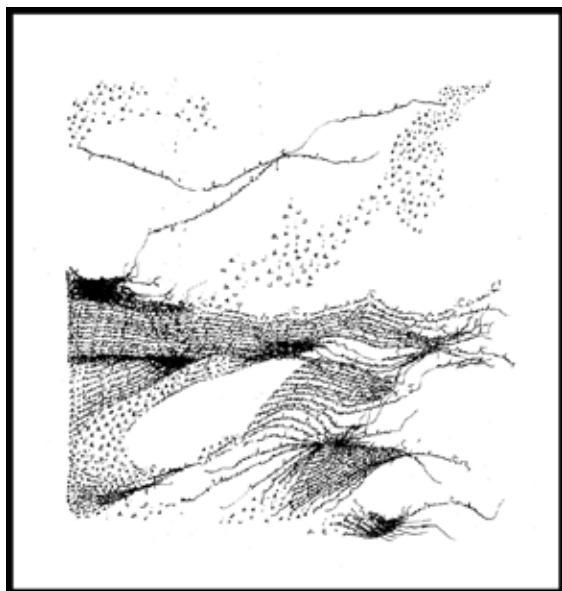
Print versions of *Operação 1*.

Courtesy of Arquivo Fernando Aguiar. This work is part of the Coleção da Fundação Luso-Americana para o Desenvolvimento / Fundação de Serralves – Museu de Arte Contemporânea, Porto.

Ana Hatherly (1929-2015) was a Portuguese poet, filmmaker, and scholar. She was part of the *Poesia Experimental* chapbooks. Hatherly's creative work explored experimental and visual poetics, whereas her critical work drawn from extensive research on baroque visual poetry.

Ana Hatherly

*A Reinvenção da Leitura [The Reinvention of Reading]*, 1975



In *A Reinvenção da Leitura*, Ana Hatherly creates striking calligraphic poems that explore visual poetics with an intimate “intelligent hand.” This technique can be seen as an exploration of calligrammes and asemic writing.

Originally published as: Ana Hatherly, *A reinvenção da leitura: breve ensaio crítico seguido de 19 textos visuais*. Lisbon: Futura, 1975, pp. 39-40. [22 f.]; il.; p&b; 17 cm. <http://www.po-ex.net/taxonomia/materialidades/planograficas/ana-hatherly-re-invencao-da-leitura-19-textos-visuais>

Print versions of *A Reinvenção da Leitura*.

Courtesy of Arquivo Fernando Aguiar. This work is part of the Coleção da Fundação Luso-Americana para o Desenvolvimento / Fundação de Serralves – Museu de Arte Contemporânea, Porto.

Ana Hatherly (1929-2015) was a Portuguese poet, filmmaker, and scholar. She was part of the *Poesia Experimental* chapbooks. Hatherly's creative work explored experimental and visual poetics, whereas her critical work drawn from extensive research on baroque visual poetry.

## Katarzyna Giełżyńska

### *C()n Du it*, 2012



*C()n Du It* (2012) is a volume of poetic audio-videoclips that recreates elements of visual culture and explores humankind's identity and place in the online sphere. Intense, expressive, and ironic pictures show in an epigrammatic form our daily Internet 'rituals,' like clicking, posting, and chatting. References to animation, film, advertisement or video games create dynamic, expansive clips. The style of the whole volume may be described as 'post-Atari,' with green color reminding of system commands and simple font expressing nostalgia for the 8-bit world. (Adapted from the *Electronic Literature Collection*, Vol. 3)

30 Video files with variable lengths, published on Vimeo, integrated with an interface programmed with Flash (English version) and HTML (Polish version). <http://haart.e-kei.pl/gielzynska/> (Polish) and <http://ha.art.pl/conduit/> (English).

Raspberry Pi, screen, headphones.

Courtesy of Katarzyna Giełżyńska.

Katarzyna Giełżyńska (b. 1980, Poland) is a motion graphics and animation designer, editor, and television director.

## **AFFILIATIONS: REMIX+INTERVENE ~POETRY/REMIX/MASH-UP/INTERVENTION**

Besides reworking meaning in varied ways, poetry often serves as a mirror of society and as a tool for sociopolitical change. This nucleus presents works that take action and share several social concerns with their readers or users. Some works are clearly interventive and activist, whereas others make use of subterfuges to speak about freedom. These works appropriate, remix, and mashup the archive.

Ian Hatcher's *The All-New* (2015) and *Prosthesis* (2016) provide a critique of hyper-consumerism, communication, violence, and black boxes in the network society. Addressing the Syrian war, Jazra Khaleed, Timos Alexandropoulos, and Antonis Kalagkatis's *Poetry is Just Words in the Wrong Order* (2015) is a Twitter-feed performance that draws attention to the number of civilians killed in Syria by the autocratic and genocidal regime in power. Other works explicitly remix and expand previous literary and sound pieces: Felipe Cussen (2015) remixes Jörg Piringer's *Letter Singles* (2015), while Danny Snelson's *Feverish Propagations* (2009) departs from Rosmarie Waldrop's *The Reproduction of Profiles* (1987).

## Felipe Cussen

### *Letter Singles (remix)*, 2015



Felipe Cussen's *Letter Singles* is a remix of Jörg Piringer's *Letter Singles*. Tagged with "devotional" and "Chile" in the online platform Brandcamp, this reworked version is a blend of different music genres.

Sound file. 00:05:20. <https://felipecussen.bandcamp.com/track/letter-singles-remix>

MP3 Player, headphones.

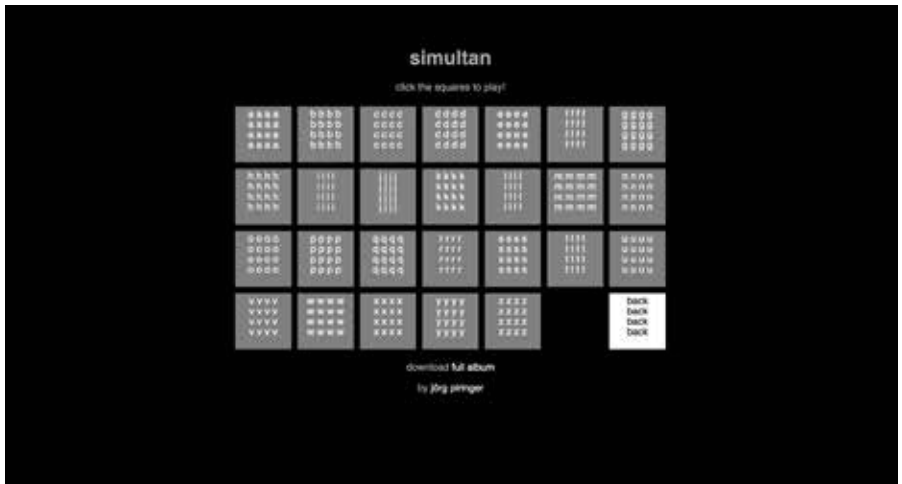
Courtesy of Felipe Cussen.

Felipe Cussen (b. 1974, Chile) is a writer and musician. Cussen is part of the experimental poetry group "Foro de Escritores," and collaborates regularly with the electronic musician Ricardo Luna. He teaches at the Universidad de Santiago de Chile. <https://felipecussen.bandcamp.com>



## Jörg Piringer

### *Letter Singles*, 2015



*Letter Singles* is an exploration of alphabetic utterances letter by letter. According to Piringer, it is “a minimalistic sound and letter album,” in which “each track is a single letter repeated and spoken by an automatic text to speech voice.” As Piringer highlights, the sound has not been further modified.

PHP. 26 letters and associated sounds with variable lengths. Full album available for download. <http://joerg.piringer.net/lettersingles/>

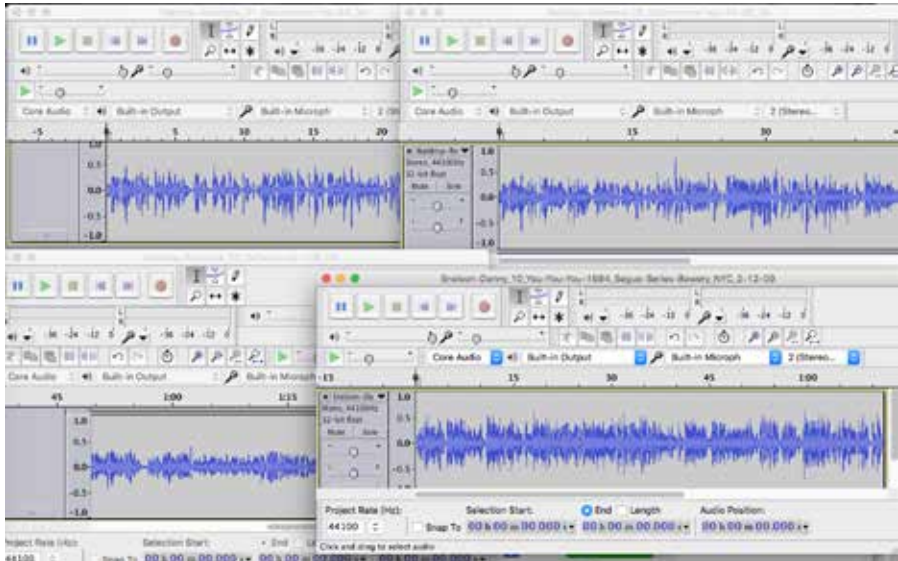
MP3 Player, headphones.

Courtesy of Jörg Piringer.

Jörg Piringer (b. 1974, Austria) is a sound and visual poet, radio artist, and musician. Piringer is a member of the institute for transacoustic research and the vegetable orchestra. <http://joerg.piringer.net/>

Danny Snelson  
[Rosmarie Waldrop]

*Feverish Propagations*, 2009



Danny Snelson's *Feverish Propagations* remixes and deforms Rosmarie Waldrop's *The Reproduction of Profiles* (1987).

Sound file. You (1984). 00:00:56. [http://media.sas.upenn.edu/pennsound/authors/Waldrop/Deformance/Waldrop-Rosmarie\\_01\\_Deformance-You-84\\_09.mp3](http://media.sas.upenn.edu/pennsound/authors/Waldrop/Deformance/Waldrop-Rosmarie_01_Deformance-You-84_09.mp3) | Sound file. You-You (1984-2006). 00:01:23. [http://media.sas.upenn.edu/pennsound/authors/Waldrop/Deformance/Waldrop-Rosmarie\\_02\\_Deformance-You-84-06\\_09.mp3](http://media.sas.upenn.edu/pennsound/authors/Waldrop/Deformance/Waldrop-Rosmarie_02_Deformance-You-84-06_09.mp3) | Sound file. I (1984). 00:01:37. [https://media.sas.upenn.edu/pennsound/authors/Waldrop/Deformance/Waldrop-Rosmarie\\_03\\_Deformance-I-06\\_09.mp3](https://media.sas.upenn.edu/pennsound/authors/Waldrop/Deformance/Waldrop-Rosmarie_03_Deformance-I-06_09.mp3) | Sound file. You-You-You (1984-2006-2009). 00:01:48. [https://media.sas.upenn.edu/pennsound/authors/Snelson/12-12-09/Snelson-Danny\\_10\\_You-You-You-1984\\_Segue-Series-Bowery\\_NYC\\_2-12-09.mp3](https://media.sas.upenn.edu/pennsound/authors/Snelson/12-12-09/Snelson-Danny_10_You-You-You-1984_Segue-Series-Bowery_NYC_2-12-09.mp3)

MP3 Player, headphones, print transcription.

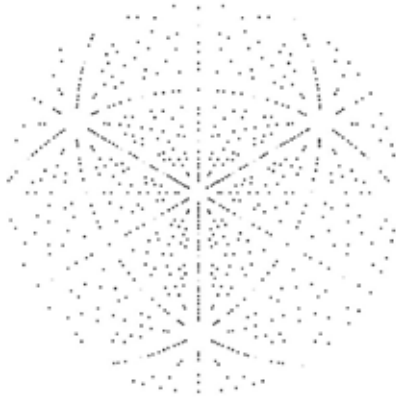
Courtesy of Danny Snelson.

Danny Snelson (b. 1984, USA) is a writer, editor, and archivist. In both writing and research, Snelson places the study of contemporary poetics, material text, and digital culture in conversation with twentieth- and twenty-first century poetry, art, and cinema. <http://dss-edit.com/>

Rosmarie Waldrop (b. 1935, Germany) is a poet. Waldrop immigrated into the United States in 1958. She has a Ph.D. in Comparative Literature from the University of Michigan and has taught at Wesleyan, Tufts, and Brown Universities. She lives in Providence, Rhode Island, with Keith Waldrop (with whom she also co-edits Burning Deck Press).

Ian Hatcher

*Prosthesis*, 2016



Prosthesis  
Ian Hatcher

*Prosthesis*, a central title in the work of Ian Hatcher, can be described as a book, a sound file and a live performance. The book is comprised of code and verbal language, and the performance introduces viewers to a machine-like voice that decodes words displayed on a screen. *Prosthesis* makes it difficult to distinguish human from machine, verbal code from computer code, screen from paper page, or limb from prosthesis. Poet and device become one, weaving intermediations between surfaces, sounds, and words.

Sound files. i++. 00:01:05. <http://collection.eliterature.org/3/works/prosthesis/0-i++.mp3> | pyramid. 00:07:27. <http://collection.eliterature.org/3/works/prosthesis/1-pyramid.mp3> | safe\_word. 00:06.03. [http://collection.eliterature.org/3/works/prosthesis/2-safe\\_word.mp3](http://collection.eliterature.org/3/works/prosthesis/2-safe_word.mp3) | ping. 00:04:39. <http://collection.eliterature.org/3/works/prosthesis/3-ping.mp3>

org/3/works/prosthesis/3-ping.mp3 | not\_not. 00:06.30. [http://collection.eliterature.org/3/works/prosthesis/4-not\\_not.mp3](http://collection.eliterature.org/3/works/prosthesis/4-not_not.mp3) | discrete. 00:01:00 | test. 00:03:42. [http://collection.eliterature.org/3/works/prosthesis/6-test\\_pattern.mp3](http://collection.eliterature.org/3/works/prosthesis/6-test_pattern.mp3) | chromatic. 00:05:21. <http://collection.eliterature.org/3/works/prosthesis/7-chromatic.mp3>

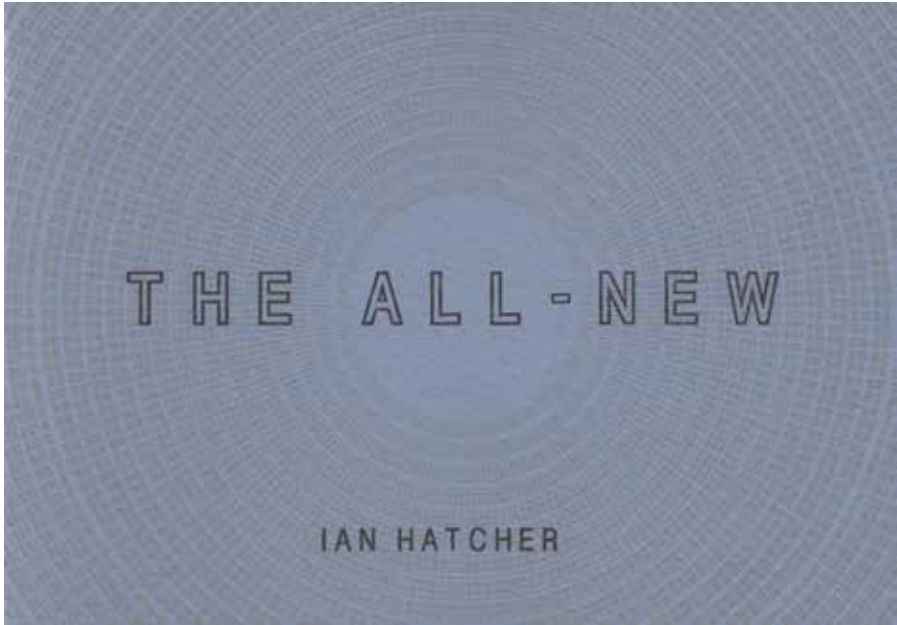
MP3 Player, headphones. Book. 145 pp.

Courtesy of Ian Hatcher.

Ian Hatcher (b. 1983, USA) is a writer, sound artist, and programmer, whose work explores cognition in the context of digital systems. He was the developer of two poetry apps: *Abra*, with Amaranth Borsuk and Kate Durbin, and *Vniverse*, with Stephanie Strickland. His code-inflected vocal performances have been presented widely in the United States and Europe. <http://ianhatcher.net/>

Ian Hatcher

*The All-New*, 2015



*The All-New* is a book and sound sequence that criticizes hyper-consumerist societies. The critique to this compulsion for newness is enacted in a self-reflexive manner stripping language of its common usage.

Sound file. 00:35:37. <http://anomalouspress.org/books/all-new.php>

MP3 Player, headphones.

Courtesy of Ian Hatcher.

Ian Hatcher (b. 1983, USA) is a writer, sound artist, and programmer, whose work explores cognition in the context of digital systems. He was the developer of two poetry apps: *Abra*, with Amaranth Borsuk and Kate Durbin, and *Vniverse*, with

Stephanie Strickland. His code-inflected vocal performances have been presented widely in the United States and Europe. <http://ianhatcher.net/>

# Jazra Khaleed, Timos Alexandropoulos, and Antonis Kalagatsis

## *Poetry is Just Words in the Wrong Order*, 2015



*Poetry is Just Words in the Wrong Order* proposes an unconventional way of creating and presenting poetry based on improvisation, language/sound experimentation, fragmentation and randomness. Poetry as a social practice is here developed in an anti-narrative manner. Built with custom code, a computer chooses random phrases from a predetermined Twitter hashtag (e.g. #Syria) and a database of verses which are selected by the two artists (e.g. verses from poems by Arab women writing in English). The phrases and the verses from the two sources are combined partly randomly and partly following a given pattern. At the same time, sound events are being produced by estimating the number of the letters of every incoming word as well as the total volume of the incoming data. When the project is presented live, the three artists build and improvise on the poem that is created by the computer. (Adapted from authors' text)

Video file. 00:30:35. <https://vimeo.com/134828671>



Raspberry Pi, screen, headphones.

Courtesy of Jazra Khaleed, Timos Alexandropoulos and Antonis Kalagkatsis.

Jazra Khaleed (b. 1979, Chechnya) is an Athens-based poet whose works are protests against the injustices in contemporary Greece. Since 2008, he edits the literary magazine *Teflon*. <http://jazrakhaleed.blogspot.no/>

Timos Alexandropoulos (b. 1988, Greece) is a sound artist and programmer.

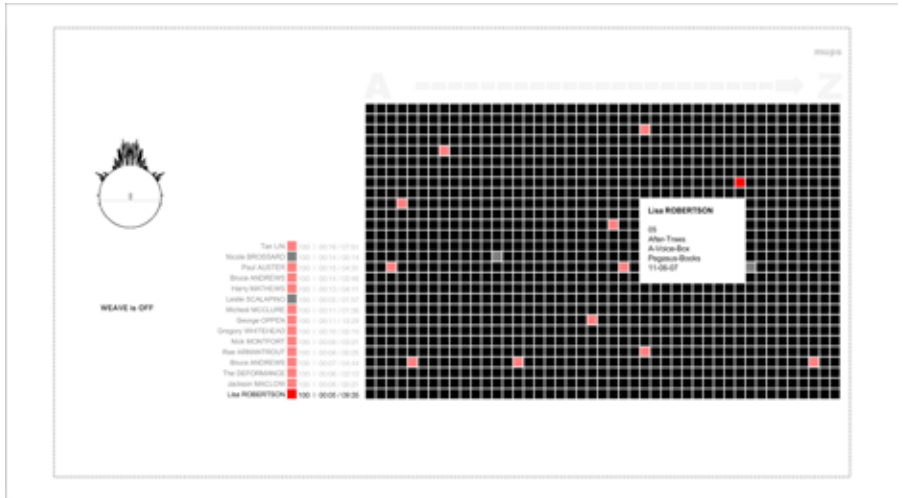
Antonis Kalagkatsis (b. 1989, Greece) is a multimedia artist. <http://antoniskalagkatsis.com/>

## REMIX+INTERVENE

Finally, visitors can further expand their experience of “Affiliations” by mixing the whole exhibit. Jhave’s *MUPs*, a sound engine created for close and distant listening of the PennSound archive, is modified in order to allow simultaneous play of the sounds that constitute “Affiliations,” as well as some other sonic surprises.

# Jhave

## MUPs, 2012/17



MUPs (*MashUPs*) is an interface developed by Jhave (2012) with 1260 audio poems from the PennSound archive. The version presented in the “Affiliations” exhibit is seeded with the sound works from the exhibit itself. The viewers can play and remix them “for the sheer pleasure of simultaneity,” Jhave invites. The poet further explains: “MUPS is intended as a digital augmentation in the study of prosody. As computational analysis advances it is feasible to foresee cultural heritage archives such as PennSound operating as sites where digital tools permit innovative explorations into the evolution of poetics. In MUPS [PennSound], remote users can, on one webpage, hear 1260 poems speak to each other and with each other. This is both fun and informative.”

Flash. Sound files with variable lengths. <http://glia.ca/2012/mups/>

Raspberry Pi, screen, headphones.

Courtesy of Jhave.

Jhave (Canada) is a digital poet based in Montreal, formerly working in Hong Kong. He plays with language, images, video, theories, dreams, disparity, code, wistfulness, tentacles, food, integrity, time, paths, love, and intransigent synchronicity. <http://glia.ca/>

## COMMUNITIES: SIGNS, ACTIONS, CODES

MOSTEIRO DE SÃO BENTO DA VITÓRIA

CURATORS: **BRUNO MINISTRO** AND **SANDRA GUERREIRO DIAS**



This exhibit acknowledges the wide range of community practices converging and sharing reflections, tools and processes with electronic literature, as they challenge its ontological status. Implying an existing set of relationships, communities, such as those represented in this exhibit - the Artists' Books, ASCII Art, Net Art, Hacktivism/Activism, Performance Art, Copy Art, Experimental Poetry, Electronic Music, Sound Art, Gaming, and Visual Arts communities - share a common aesthetic standpoint and methods; but they are also part of the extremely multiple and large community of electronic literature. Our aim is to figure out the nature and purposes of this dialogue, apprehending, at the same time, their fundamental contributions to electronic literature itself.

Communities: Signs, Actions, Codes is articulated in three nuclei: Visual and Graphic Communities; Performing Communities; and Coding Communities. Each nucleus is porous, given that some works could be featured in several nuclei. Because it is necessary to negotiate the time-frame, locations, situations and genealogies of electronic literature, this collection of works expands the field's approaches by proposing a critical use of language and code — either understood as computational codes, bibliographical signs, or performative actions. Therefore, the exhibit adopts both diachronic and synchronic perspectives, presenting works from the 1980s onwards, and showing the diversity of art communities working in nearby fields which, at close-range, enrich the community/ies of electronic(s) literature(s), either in predictable or unexpected ways. Distributed authorship and co-participant audience are key in this exhibit.



## **VISUAL AND GRAPHIC COMMUNITIES**





Ian Hatcher, Amaranth Borsuk, and Kate Durbin

*Abra: a living text*, 2015



*Abra: a living text* is born from the meeting of screen and paper. Composed as an artist's book, printed with heat-sensitive ink, also exploring other material affordances of the page, and an iOS app which generates and animates text upon reader interaction. *Abra* deals with printed and computational words as an ever-changing form, asking for the reader to manipulate and intervene in the process of reading both page and screen. According to the authors, this work "is an exploration and celebration of the potentials of the book in the 21st century." Constructed by Amy Rabas at the Center for Book and Paper Arts at Columbia College Chicago with the help of graduate students in Inter-Arts, the artists' book invites readers to see the page itself as an interface that asks for touch and interaction. This work was shown at ELO 2014 (in Milwaukee) and it is here presented considering the communitarian aspects of distributed authorship and audience intervention.

iOs app. Limited-edition artist's book. <http://www.a-b-r-a.com/>

iPad, headphones. Clothbound book.

Courtesy of Ian Hatcher, Amaranth Borsuk and Kate Durbin.

Ian Hatcher (b. 1983, USA) is a writer, sound artist, and programmer whose work explores cognition in the context of digital systems. <http://ianhatcher.net>

Amaranth Borsuk (USA) is a poet and scholar whose work focuses on textual materiality across media — from the surface of page to the surface of language. <http://amaranthborsuk.com>

Kate Durbin (b. 1981, USA) is a writer, performer and conceptual artist. Her work primarily centers around popular culture, gender, and digital media.

# Johannes Heldén and Håkan Jonson

## *Evolution*, 2014



Evolution is a database-driven generative work designed to emulate the texts and music of poet and artist Johannes Heldén. The procedural generator visually evokes the book's form, while deeply exploring the combinatorics expressivity of the digital environment. The work is a reflection upon algorithmic culture, outlining the role of author and programmer, as well as questioning concepts such as originality, legacy, and copyright. An early version of this work was performed at ELO 2013 (in Paris) and shown in its virtual gallery. The work is here presented pondering the generative codification of previous existing materials and aesthetic resemblance with print culture and book form.

HTML, JavaScript. <http://www.textevolution.net>

Raspberry Pi, screen, headphones, mouse.

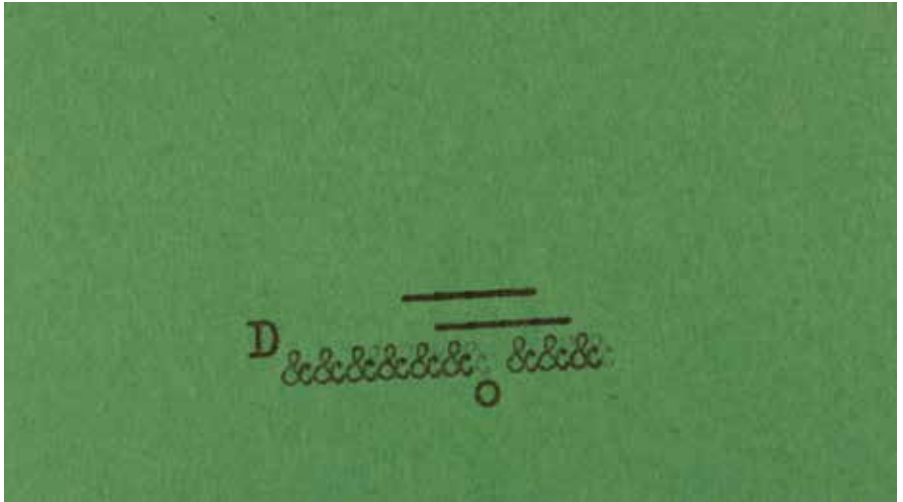
Courtesy of Johannes Heldén and Håkan Jonson.

Johannes Heldén (b. 1978, Sweden) is a visual artist, poet and musician. Several of his works deal with artificial intelligence and ecology. <http://johanneshelden.com>

Håkan Jonson (b. 1978, Sweden) is a programmer, publisher and artist focused on software development, sound creation, conceptual visual designs, hand-crafted books and paintings. <http://jonson.net>

## Elizabeth Hobbs

*G-AAAH*, 2016



*G-AAAH* is a tribute to Amy Johnson, the first woman to fly solo from England to Australia in 1930. Before the record-breaking, Amy was a typist for a firm of solicitors. The animated film, “a celebration of her journey” in Elizabeth Hobbs’ words, was created with an Underwood 315 typewriter and serves as a metaphor for the living matter of graphic types. The author used the 61 characters available in the typewriter to produce visually rich images. From the montage and manipulation of these images – also incorporating sound, color and graphic texture – resulted a cheerful animated sequence which invokes historic e-lit forms such as kinetic and animated poetry, as well as video poetry and motion graphics.

Video file. 00:01:22. <https://vimeo.com/168314107>

Raspberry Pi, screen, headphones.

Courtesy of Elizabeth Hobbs.

Elizabeth Hobbs (UK) is an animator with a background in printmaking and artists' books. She created several participatory animated films and visual art projects involving young people and community groups. <http://lizzyhobbs.wordpress.com>

César Figueiredo

*Untitled*, 2017



Promoting a reflection upon text-image relations and processes of inscription, Figueiredo's work appropriates mass culture materials to stimulate the dessemantization and ressemantization of these appropriated images and texts, transforming them in a new object. In order to do so, the artist uses a copy machine, changing its main function, from a reproduction instrument to a creative medium for producing visual-texts. Through transgressive practices of fragmentation, degeneration and juxtaposition, the author invokes the overload of information in contemporary societies. The work here presented deals with the notions of signature, authorship and community by combining a selection of works created by

several authors which figure in Figueiredo's personal archive. These works represent an international wide number of artists and were mainly received through the mail art network. The work is shown as an installation made of loose photocopied sheets placed inside archive folders, thus also questioning the notions of copy and archive.

Installation with photocopied materials and archive folders.

Courtesy of César Figueiredo.

César Figueiredo (b. 1954, Portugal) is a poet and visual artist devoted to copy art. His works explore the expressive capabilities of photocopiers through the appropriation of visual and verbal materials. Over the last decades the author has created several experimental participatory editions.



## **PERFORMING COMMUNITIES**



## Sauti ya wakulima team

*Sauti ya wakulima*, 2011-ongoing



“Sauti ya wakulima” means “The voice of the farmers”. It is a collaborative knowledge base created by farmers from the Chambezi region of the Bagamoyo District in Tanzania by gathering audiovisual evidence of their practices, using smartphones to publish images and voice recordings on the Internet.

HTML. Programmed map. [<http://sautiyawakulima.net>]

Raspberry Pi, screen. Android tablets, headphones.

Courtesy of Eugenio Tisselli.

*Sauti ya wakulima* is a project motivated by mutual learning, observation and community memory. The project was conceived by Eugenio Tisselli and Angelika

Hilbeck, together with a support team, and is sustained from the very beginning by a community of farmers from Tanzania. The project uses *ojoVoz*, an open source app/platform for the collaborative creation of community memories maintained by the own Sauti ya wakulima team. [Participant farmers: Abdallah Jumanne, Mwinyimvua Mohamedi, Fatuma Ngomero, Rehema Maganga, Haeshi Shabani, Renada Msaki, Hamisi Rajabu, Ali Isha Salum, Imani Mlooka, Sina Rafael | Group coordinator / extension officer: Mr. Hamza Suleyman | Scientific advisor: Angelika Hilbeck | Programming: Eugenio Tisselli | Translation: Cecilia Leweri | Graphic design: Joana Moll, Eugenio Tisselli | Project by: Eugenio Tisselli, Angelika Hilbeck].

## Fernando Nabais, Fernando Galrito, and Stephan Jürgens

*.txt*, 2008-2009



*.txt* is an interactive performance work with creative foundations in generative soundscapes, visual composition and real time choreography. Through mediated gestures and motion, the performer interacts with the virtual words projected across the stage. By detection and reaction, the projected words reshape themselves, sketching several paths for the emergence of sparkling meanings. The original concept was created by Fernando Nabais based on *The Electronic Revolution* (1970), by William S. Burroughs. The work was produced according to distributed authorship: Fernando Nabais (sound design and technological project management), Fernando Galrito (visual dramaturgy), Stephan Jürgens (choreography), along with software and graphic design teams, having Pedro Ramos as performer.

Video files. 00:43:33. [Live recorded at the Pole of Civil Engineering, Université d'Artois, Béthune, Arras (France), integrated in the Portuguese Culture Week, organized by Quai de la Batterie, 17th February 2011] <http://po-ex.net/taxonomia/materialidades/performativas/nabais-galrito-jurgens-ponto-txt>

Raspberry Pi, screen, headphones.

Courtesy of Fernando Nabais.

Fernando Nabais (b. 1964, Portugal) is an engineer working in the confluence of engineering, art and industry. <http://fernandonabais.com>

Fernando Galrito (b. 1960, Portugal) is a director with experience in animated films, documentaries and videos.

Stephan Jürgens (b. 1964, Germany) is a choreographer focused on theater, multimedia and contemporary dance.

**María Mencía, Jeneen Naji, Christine Wilks, and Zuzana Husárová**

*The Upside-Down Chandelier*, 2013



*The Upside-Down Chandelier* points out to an event connected with the history of Košice, in Slovakia, and its tobacco factory, created in 1851. This industry employed mostly women workers. Some decades later, when St. Elizabeth's Cathedral was being renovated, the women workers donated a candle chandelier to this cause. The chandelier itself was repurposed twice — from the original candles, to gas lighting and, with the advent of electricity, it was turned upside down. In this digital work, words and images of the chandelier are randomly generated in a kinetic screen-scape that also generatively mix phonetic sounds from Slovakian, Hungarian and German, languages that were once spoken by the mentioned women workers. This work was shown at ELO 2014 (in Milwaukee). It is here shown aiming to highlight the collaborative relations between authors and the authors' dialogue with communitarian historical episodes.

HTML, Flash. [http://www.mariamencia.com/images/upside-down\\_flash/Tabacka-6.html](http://www.mariamencia.com/images/upside-down_flash/Tabacka-6.html)

Raspberry Pi, projector, speakers.

Courtesy of María Mencía, Jeneen Naji, Christine Wilks, and Zuzana Husárová.

María Mencía (Spain) creates interactive installations, net art, textual poetics and sound pieces. <http://mariamencia.com>

Jeneen Naji (Ireland) teaches digital media and culture. <http://jeneeninteractive.com>

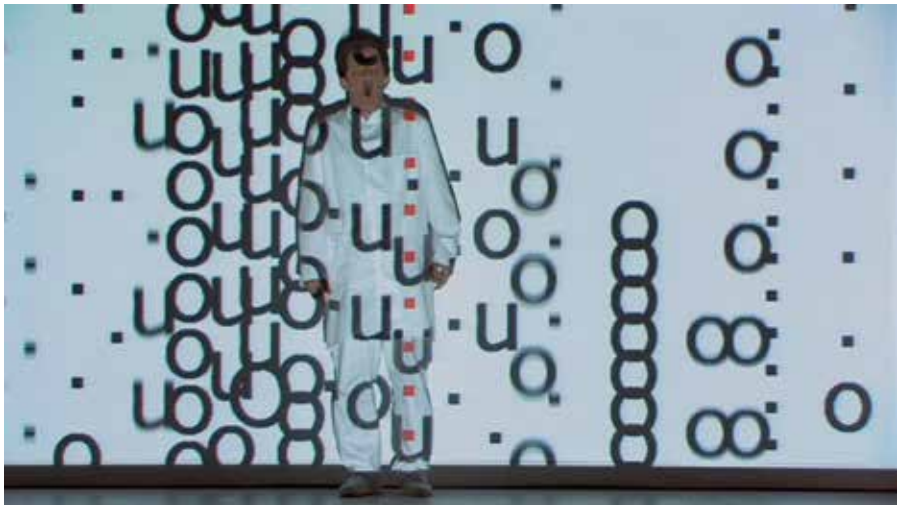
Christine Wilks (UK) is a digital writer, artist and developer of playable stories. <http://crissxross.net>

Zuzana Husárová (b. 1983, Slovakia) is an author of experimental literature across various media. <http://zuz.husarova.net>



## Miguel Azguime

*Itinerário do Sal [Salt Itinerary], 2003-2006*



*Itinerário do Sal* is a multimedia opera performed on stage by Azguime using several programmed technologies. It is a one man show based on the metaphor of salt as an essential element in sustainable life, a unique ingredient pointing the difference between insipidity and flavor. Reflecting on art and madness, it revolves around language, considering words as a source of meaning and words as a source of sound. Both concepts are used as an extension of the body and melted into the construction of an exceptional staging – a tangible projection of words' resonance through sound and image. Music and texts were composed by Miguel Azguime, being video composition and live-electronics designed by Paula Azguime and video programming by Andre Bartetzki. The record here presented was directed by Perseu Mandillo.

Video files. 00:49:43. [Transcoded from the DVD released in 2008 by Miso Studio. Live recorded at Centro de Cultural de Belém, Lisbon, Miso Music Portugal - Festival Música Viva 2006.] <http://po-ex.net/taxonomia/materialidades/performativas/miguel-azguime-itinerario-do-sal-video>

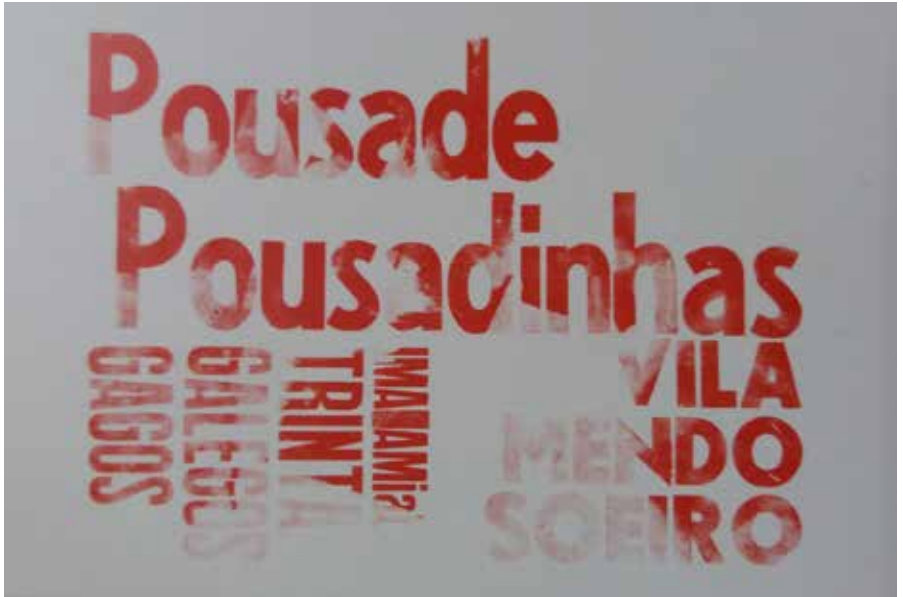
Raspberry Pi, screen, headphones.

Courtesy of Miguel Azguime.

Miguel Azguime (b. 1960, Portugal) is a composer, performer and poet whose sonic work brings together influences from jazz, electroacoustic and improvised music. <http://azguime.net>

**Américo Rodrigues and Jorge dos Reis**

*Trânsito Local Trânsito Vocal [Local Transit Vocal Transit], 2003*



*Trânsito Local Trânsito Vocal* is a CD containing sound poems by Américo Rodrigues and Jorge dos Reis based on the performative reading of visual notational scores created by Reis. From typography to topography, the words inscribed in the typographic scores and explored by those two dialoguing voices varies between the repetition and variation of names from Beira Alta Province's villages, rivers, and other topographic-related words. The album, live recorded in Guarda (Portugal) in 2003, invites us to consider this hybrid object as a redefinition of the traditional boundaries between graphic and oral forms of inscription.

Sound materials. CD, Luzlinar, 2004. [Contents: 1. Introdução ~ Mapa topográfico/ tipográfico.; 2. Partitura um ~ Uma aldeia é uma aldeia é uma aldeia; Lhe Lhas Valhelhas; Seixo Amarelo; Cavadoude.; 3. Partitura dois ~ Dominga Feia; Carapito Cairrão; Guarda; Avelãs da Ribeira de Ambom; Aldeia Nova Ruiva.; 4. Partitura três ~ Rio Diz; Vale Vela Vila.; 5. Partitura quatro ~ Pousade; Pousadinhas; Vila Men-

do Soeiro; Ima; Amial; Trinta Galegos Gagos.; 6. Partitura cinco ~ Aldeia do Bispo Viçosa; Ramela; Monte Soito Montes Monteiros.; 7. Partitura seis ~ Meios; Chãos; Faia; Toito; Cubo Gata Gare.; 8. Partitura sete ~ Riba Côa; Guarda; Praça Forte; Fria; Vigilante; Estrela.]

MP3 player with headphones. CD, typographic notation scores.

Courtesy of Américo Rodrigues and Jorge dos Reis.

Américo Rodrigues (b. 1961, Portugal) has worked as a cultural programmer, actor, stage director, and dramatist. He is internationally known for his sound poetry records and performances.

Jorge dos Reis (b. 1971, Portugal) is a graphic and visual artist who explores typography as a medium for artistic expression.

## **CODING COMMUNITIES**

## Gabriel Rui Silva

### *Big-Bang, Poesia! [Big-Bang, Poetry!], 1992*



*Big-Bang, Poesia!* is an urban intervention which took place in Almada (Portugal) in 1992 at the end of an Autumn afternoon. This sudden display of electronic poetry in the municipal electronic panels scattered around the city, disrupting and engaging the urban audience and life, was one of the first in Portugal. The themes convoked in this artwork, as well as the verbal signs performed on the panels in a permutative and combinatorial way conform a critical approach to the ontological challenges raised by the extremely fluid but precarious relationship between language, code, interface, audience, space and time.

Video files. 00:29:39. [Transcoded from the U-matic original record.] <http://po-ex.net/taxonomia/materialidades/performativas/gabriel-rui-silva-big-bang-poesia>

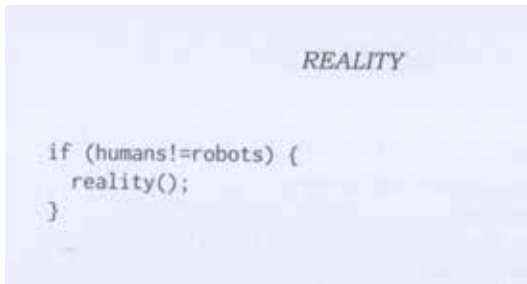
Raspberry Pi, screen, headphones. Catalog documenting the intervention.

Courtesy of Gabriel Rui Silva.

Gabriel Rui Silva (b. 1956, Portugal) is an experimental poet whose work addresses the confluence between electronic literature, performance and video art.

## Ishac Bertran

*code {poems}*, 2012.



*code {poems}* gathers 55 poems written by 55 authors. This book's original concept can be traced in the wake of code poetry, perl poetry and other similar forms sustained by web-based communities. It is described by Ishac Bertran as an intent to produce an intertwined form, using both natural and computational languages, in which "code meant to be read, not run." With the help of four code editors (David Gauthier, Jamie Allen, Joshua Noble, Marcin Ignac), this work presents visually rich texts written in several coding languages, either in use or obsolete. The poems were selected after an open call limited to two rules: the poem having a maximum size of 0,5 KB, and requiring to compile. Another interesting layer in this reflection is the fact that the book was printed by a traditional printer, Impremta Badia, founded in Barcelona in 1888.

Book with a selection of 55 code {poems}. Limited edition, 100 copies. <http://code-poems.com/index.html>

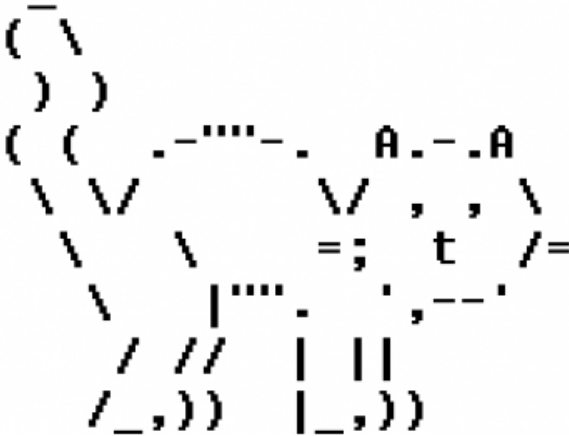
Book, copy nr. 94/100.

Courtesy of Ishac Bertran.

Ishac Bertran (Catalonia) is a designer and artist whose work revolves around the relationship between people and technology. <http://ishback.com>

# Various ASCII artists / Totally anonymous web users and ASCII artists under nicknames

## *ASCII art - selected works, 1980s onwards*



ASCII art is a computer-based graphic technique using the 95 printable characters defined by ASCII Standard, a character-encoding scheme from 1963, abbreviated from American Standard Code for Information Interchange. Either signed with name, nickname or anonymous, the selected works address ASCII art as a visual medium of communication and community-building. Not to mention the resemblance between these artifacts and historical image-texts such as Medieval, Baroque and Visual Poetry, ASCII art forms engage with other late 20th century text-based visual arts, such as typewriter art, ANSI, or the Japanese Shift\_JIS art. The ASCII art scene emerged during the 1980s, using techniques borrowed from graffiti tags and signature files, and it was developed by individuals and groups around MUDs, IRC, e-mail and message boards.

Print versions of ASCII artworks, various dates.

Anonymous web users and ASCII artists under nicknames.



## Mez Breeze

### *Mezangelle (emails from 7-11 mailing list), 1998-1999*

```
>>>>
>>>>
>>>> what
**** Command 'what' not recognized.
>>>>
>>>>
>>>> why
**** Command 'why' not recognized.
>>>>
>>>>
```

*Mezangelle* is a pseudo-programming language developed by Mez Breeze from the 1990s onwards. Close to the practice of codework, it consists in the creation of hybrid words by intertwining programming language and informal speech — mixing English, fragments of source code, markup languages, protocol code, IRC shorthands, and slang. The works that figure in the exhibit were Mez's contributions to 7-11 listserv, a pioneer online community dedicated to net art, which was created in reaction to the non-interactivity of email lists from the earlier 1990s. In the version shown, the external hyperlinks contained in this work were deleted since they pointed to other works in the 7-11 mailing list or unavailable web sources. A top menu was created allowing the navigation between Mez's contributions to the 7-11.

HTML. <https://anthology.rhizome.org/mez-breeze>

Raspberry Pi, mouse, screen.

Courtesy of Mez Breeze.

Mary-Anne Breeze aka Mez (Australia) is a digital artist working with interactive fiction, experimental storytelling and games, as well as experimenting with VR and AR. <http://mezbreezedesign.com>

Jesper Juul

4:32, 2010

4:32

Checking language settings.

Language settings OK. Please wait.

4:32 is a conceptual game developed at the NYU Global Game Jam 2010, where the main theme was “deception”. The piece thereby deals with user expectation and frustration. Through a complex process requiring the constant changing of computer settings, the game forces the user to install, update and uninstall software. The user will feel lost and annoyed. To a certain extent, this is exactly what happens in our daily experience using networked personal computers. Subjected to the obsolescence of programming languages, media formats and software versions, the computers are ruled by software restrictions and incompatibilities, and so it is with Juul’s game. Given the steady possibility that the user might not even start playing the game, 4:32 was already played in the previous silent process – as in Cage’s 4’33” piece

HTML, JavaScript, PHP. <http://www.jesperjuul.net/4.32/>

Laptop PC.

Courtesy of Jesper Juul.

Jesper Juul (b. 1970, Denmark) is a video game theorist who has also occasionally developed his own games. <http://jesperjuul.net>

Jason Nelson

*Myopic Blossoms*, 2017



*Myopic Blossoms* is a catapult style game where each level connects to a different arts community. As it goes, the reader/player will engage with sound poetry and sound art communities, as well as concrete poetry, glitch or SeaPunk style art communities. According to Jason Nelson, the overall concept is grounded on “how recent political and social events (Brexit in England or Trump election in USA, for instance) represent the rise of the Myopic, generating uninformed and anti-intellectual communities driven by fear and raw emotion untethered to complex ideas.” In this sense, each level also ties into a different topic impacting the world community, such as climate change, the rising tide of nationalism or the walls and borders security that arise from such movements. Language, image and sound work together in the playful Nelson’s chaotic interface, requiring from the user participation to propel words and ideas.

HTML, JavaScript.

Raspberry Pi, screen, headphones, mouse.

Courtesy of Jason Nelson.

Jason Nelson (b. 1970, USA) is a digital poet whose works deeply engage with game-like interactive strategies through disruptive interface aesthetics. <http://secrettechnology.com>

# TRANSLATIONS: TRANSLATING, TRANSDUCING, TRANSCODING

MOSTEIRO DE SÃO BENTO DA VITÓRIA

CURATORS: ANA MARQUES DA SILVA AND DIOGO MARQUES



Electronic literature is a translation process. It is rooted in a movement between the expressiveness of converging and diverging languages. A key word in the context of digital processes and practices, translation is an interface between thought and language, self and other, subject and tool, art and technology, humans and machines, or between different cognitive, symbolic, performative and linguistic regimes. Electronic literature may live precisely in this in-between space: the place where the pulse of translation, as a process, lies, celebrating inter-semiosis, transference and transformation.

This exhibit proposes three main nuclei representing three sufficiently comprehensive perspectives of the word “translation”: (1) translating, (2) transducing, and (3) transcoding. Naturally, due to their multimodal, intermedial and meta-poetic nature, all of the selected works could be included in any of these three threads. While translating focuses mainly on what is translatable and on continuity, transducing and transcoding focus on what isn’t translatable and on disruption, shedding light on the material specificities of different media, different expressive modalities and different poetics.

All the curated works enact translation as a dynamic and unstable process of dialogue between different modes of representation, through different languages and enunciation regimes. Taken as whole, this exhibit intends to articulate some of the questions raised by different translation practices in the context of elec-

tronic literature: How do the different textual elements react once a foreign language enters the textual system? In what ways may a translation constitute a new text? May we think of translation as an engine of (electronic) literature?

*Translating*, the first of the three nuclei in this exhibit, is concerned with translation as linguistic transformation, and each of the curated works constitutes a particular form of reflection on one of main questions in literary circulation: the rewriting of a text. This nucleus reflects a hands-on curatorial approach to translation practices, and several works were “re-made” for the purposes of this exhibit. The second nucleus, *Transducing*, is concerned with transference, with transmission, with exchanges between different material states. Switching, commuting, substituting. What happens when a game, an idea, a poem or a story are transduced, transformed or transferred from one configuration to another? What kind of metamorphosis take place as visual, sound or verbal elements are subjected to a structural transformation? Finally, the third nucleus, *Transcoding*, is dedicated to an understanding of translation as conversion between different encodings. From one form of representation to another, information is decodified and recodified, emulated and preserved, but also appropriated and reiventented.

At the root of all enunciation, from the messiness of the analogue body to the discreteness of digital systems, translation is interpretation but it is also incompleteness and *différance*. In this context, and in a historical moment where computer culture embodies the instrumental dimensions of cybernetics, translation must be understood as resistance (as [r]existence), promoting appropriation, derivation and creativity through the reinvention of the computer as a tool for counter-translation, or as a trans[lat][duc][cod]ing machine.

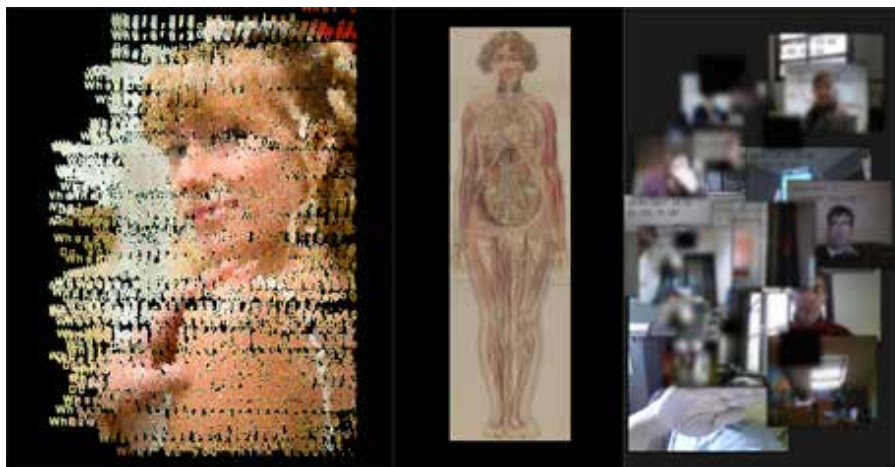
**TRANSLATING**





Serge Bouchardon

*Hyper-Tensions, a trilogy: (Loss of Grasp, Opacity, Untrace)*,  
2010-2016



Created between 2010 and 2016, *Hyper-Tensions* was devised as an ensemble of three digital interactive fictions. If read together these artworks provide different examples of tension, namely by exploring the following antinomies: functionalism and controllability vs. loss of grasp (and control), desire for transparency vs. need for opacity, willingness to leave and disseminate traces vs. discomfort in permanent exposure of disseminated traces. Bouchardon's *Hyper-Tensions* was translated into Portuguese by Diogo Marques for the purposes of this exhibit, placing in evidence other tensions, for instance, the possibilities and constraints of translating electronic literature.

HTML, Flash, JavaScript. <http://www.utc.fr/~bouchard/works/Hypertensions.html>

Raspberry Pi, screen, mouse, headphones, webcam.

Courtesy of Serge Bouchardon.

Serge Bouchardon (b. 1964, France) is professor of communication sciences and a researcher focusing on digital creation and digital literature. As an author, he is interested in the way gestures can contribute to the construction of meaning.  
<http://www.sergebouchardon.com/>



Courtesy of Nick Montfort.

Nick Montfort (b. 1972, USA) develops computational art and poetry. He is professor of digital media at MIT. <https://nickm.com/>

## Jim Andrews

*Drew Jamnis, author of Stir Fry Texts, 1999-2017*

Translation is a mode. Even words with fixed meaning can undergo a maturing process. A real translation is transparent; it does not cover the original, does not black its light, but allows the pure language, as though reinforced by its own medium to shine upon the original all the more fully. It is the task of the translator to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work.

Walter Benjamin

*The Task of The Translator*

The Translation Studies Reader, ed. Lawrence Venuti. London: Routledge, 2000.



A Stir Fry is a digital literary form created by Jim Andrews in which readers choose how the texts are to be cut up (there is nothing random here). Encouraged by the ongoing and collaborative nature of this literary form, and also by an understanding of translation as a form of appropriation, curators Ana Marques da Silva and Diogo Marques recreated the Divine Mind Fragment Theater to produce Drew Jamnis, author of Stir Fry Texts. This provocation is also a playful tribute and a way to present some of the motivations behind the task of curating an exhibit on the theme of Translations. Making use of the cut-up technique which is the basis of the original, *Drew Jamnis, author of Stir Fry Texts* is composed of fragments taken from texts by Walter Benjamin, George Steiner, and Jim Andrews himself. It consists of three texts, each of which is readable by clicking the image of the Tower of Babel. Readers can stir the texts with their finger.

HTML, CSS, JavaScript. <http://www.vispo.com/StirFryTexts/index.html>

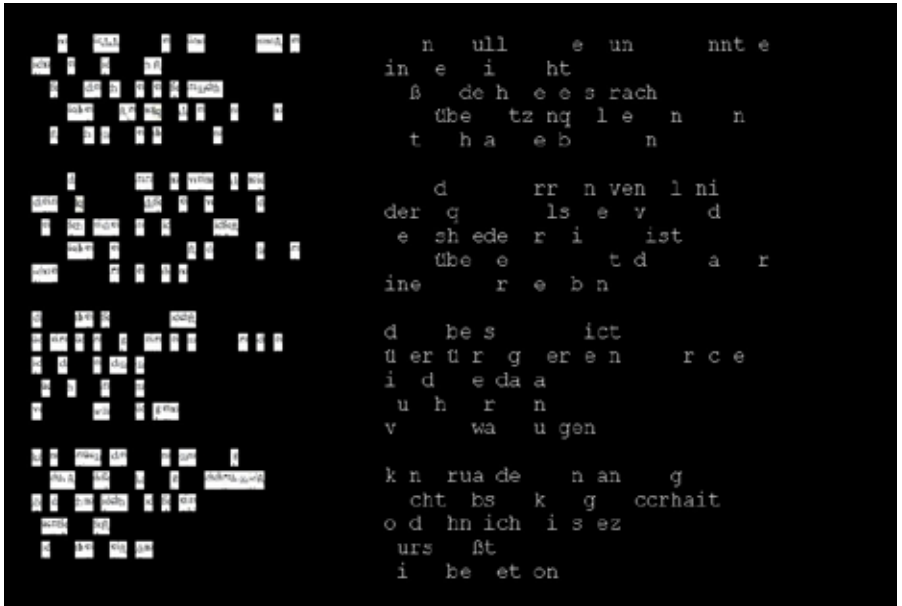
Android tablet.

Courtesy of Jim Andrews.

Jim Andrews (b. 1959, Canada) is an artist-programmer, visual poet, essayist, and senior technical writer. <http://vispo.com/>

## John Cayley and Giles Perring

*Translation*, 2004



*Translation* is a time-based poetic investigation on what John Cayley has called the “iterative procedural ‘movement’ from one language to another”. Playing with three different languages (German, French, English) and three different states (surfacing, floating, sinking), the text is an unstable body that echoes interlinguistic and intertextual movements, calling on a reflexion on language and discourse across the different layers of a mediatic and imaginary surface - the screen - where voices emerge, float and sink, flowing in time, appearing and disappearing, between legibility and absence.

Quick Time 7 Video file.

Mac, headphones.

Courtesy of John Cayley.

John Cayley (b. 1956, Canada) makes language art using programmable media. He is professor of literary arts at Brown University. <http://programmatology.shadoof.net/>

Giles Perring (b. 1961) is a composer, musician, and multimedia artist based in London. His multimedia work includes interactive drama, and often combines live performance with mobile phones.



## Caroline Bergvall

### *Via*, 2000



Caroline Bergvall's *Via* installation composes a poetic fugue out of 48 translations in English of the famous opening tercet of Dante's *Inferno*. It illustrates the instability and changeability of translation always subject to interpretation and the fashions of the time. Concept and voice: Caroline Bergvall. Algorithmic sound: Ciaran Maher. C.Bergvall, 2000.

Sound file. 00:10:02. [https://media.sas.upenn.edu/pennsound/authors/Bergvall/Rockdrill-8/Bergvall-Caroline\\_06\\_Via\\_Via\\_Rockdrill-8\\_2005.mp3](https://media.sas.upenn.edu/pennsound/authors/Bergvall/Rockdrill-8/Bergvall-Caroline_06_Via_Via_Rockdrill-8_2005.mp3)

MP3 player, headphones, vinyl letters.

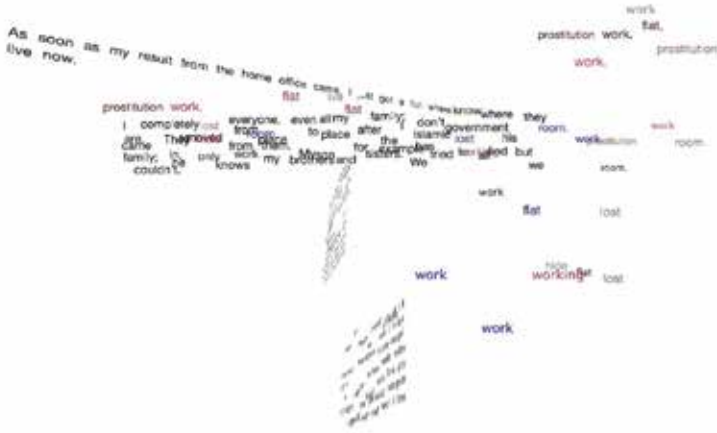
Courtesy of Caroline Bergvall.

Caroline Bergvall (b. 1962, Germany) is an artist, writer and performer who works across artforms, media and languages. Her work frequently develops through

exploring material traces, literary documents and linguistic detail, language and literary history, sites and histories, hidden or forgotten knowledges. <http://www.carolinebergvall.com/>

María Mencía

*Connected Memories*, 2009



In *Connected Memories*, the translation between orality and inscription becomes a means for the reification of memory and the problematization of identity. María Mencía collects testimonies of migrants and refugees in a work reflecting on oral expression through writing in the digital medium. Spoken memories are poetically inscribed in a digital text that critically reflects on the material conditions from which those memories and oral stories emerge, while also highlighting the literariness of digital expression. Pieces of histories unfold and float, accumulate and spin, evoking the social dynamics of identity, memory and of meaning negotiation, and they finally disintegrate and disappear in the background, anonymous, briefly heard and equally briefly read, to become private and fragile memories.

Processing. <https://anthology.elmcip.net/works/connected-memories.html>

Raspberry Pi, screen.

Courtesy of María Mencía.

María Mencía (Spain) is a multimedia artist and practice-based researcher who lectures at Kingston University, London, UK. Her artistic research explores hybrid textualities at the intersection of language, art and digital technologies with an interest in social and political issues. <http://www.mariamencia.com/>

# Eugenio Tisselli

O 9, 2017



*El 27 (2013)* is a procedural work by Eugenio Tisselli that metaphorizes the ways in which global financial capitalism spreads and devours the political autonomy of nation states. Whenever the New York Stock Exchange closes with a positive percent variation, a fragment of the 27th article of the Mexican Constitution is automatically translated into English. For the present exhibit, this piece was adapted to the Portuguese context by Tisselli and the curators. Thus, we present *O 9*: the text of the 9th article of the Portuguese Constitution (Fundamental Tasks of the State) becomes dependent on the Frankfurt Stock Exchange, gradually being translated into German language in accordance to the fluctuations of finance, in a blindly obedient and automatic process.

HTML, PHP, JavaScript. <http://motorhueso.net/27/>

Raspberry Pi, projector, Internet.

Courtesy of Eugenio Tisselli.

Eugenio Tisselli (b. 1972, Mexico) is a programmer, writer and researcher. As a programmer-writer, he has explored the different ways in which code influences our understanding of the world. As a programmer-researcher, he has become engaged with social and environmental issues which have led him to develop platforms for the collaborative creation of community memories. <http://motorhueso.net/>

**TRANSDUCING**





# Aaron Tucker and Jody Miller

## *ChessBard* (“O Bardo do Xadrez”), 2015

### White Poem

algo selos de arquitetura ou de ruído  
e lâmpada e pó e  
deserto passivamente retalhos de interesse  
passivo  
e plano maciçamente esboços deserto  
esferico vermelho e esfera  
dentro



To move piece, click piece until square turns color,  
then click the square you want to move the piece to move to

[New Game](#) [Play Game](#)

### Black Poem

a cada passo de olhos e a propriedade  
de modo simplista, reproduz e carrega a força  
arriscado, maquiagem, cirurgia e  
esta bênção ou saudades resmo  
Será então escolhida negativo os cores?  
um banco de dados

Programmed at the interstices of game and poetry, *ChessBard* (in Portuguese, *O Bardo do Xadrez*) outputs poems from an algorithm based on the input of algebraic notation for a chess game. For the purpose of this exhibit, the authors designed an online version in which the result of the movements generates poems in Portuguese language from English at the completion of each stanza. Using the machine as a translator in itself, this version of the *ChessBard* is another way of thinking the interconnected circularity-inducing processes common to both poetry and chess: transduction, intermediation, translation, and combination.

HTML, CSS, JavaScript. <http://chesspoetry.com/>

Raspberry Pi, projector, mouse.

Courtesy of Aaron Tucker and Jody Miller.

Aaron Tucker (b. 1982, Canada) translates poems into sculptures, and transforms chess games into poems. He is currently a lecturer at Ryerson University, Toronto, Canada. <http://aarontucker.ca/>

Jody Miller (b. 1984, Canada) is a software developer and language enthusiast. He also studies Human Anatomy and Physiology at Ryerson University. <http://chess-poetry.com/bios/>

**Jörg Piringer**

*Stine*, 2012

**abcdefghijklmnop  
ghijklmnop  
qrstuvwxyz  
vwxyz**

In this computer generated sound poem by Jörg Piringer, four fast computer speech layers recite Fibonacci sequences of syllables. Translating code to text and text to sound, these machines transduce human voice by converting mathematical instructions into alphabetic language. This neo-cyber-post-dadaesque machinic form of anti-poetry calls on a reflection on what it means to process human language in the context of automated systems, blurring the boundaries between different modes of signification.

Sound file. 00:03:47. <https://soundcloud.com/jpiringer/stine?in=jpiringer/sets/coded-poetry>

MP3 Player, speakers.

Courtesy of Jörg Piringer.

Jörg Piringer (b. 1974, Austria) is a member of the institute for transacoustic research and the vegetable orchestra. A radio artist, he is also a sound and visual poet, as well as a musician. He holds a master degree in computer science. <http://joerg.piringer.net/>

## Dina Kelberman

### *Fountains*, 2015



*Fountains (I Know It's Been Done Before But I Can't Remember When)* is a 4-channel video installation by Dina Kelberman. Its materials (printers, ink, recirculated inkjet prints) invoke water and circulation, springs and flowing liquids: water and ink, life and language, writing and translating. Colourful images of watery splashes move without a sound, as we imagine the crincks, cracks and zuts of the printers' moving jets across the page in the screen. Playing with the metaphor of the fountain, Kelberman's work is a simple but effective exercise that reflects on intermedial translation.

Video file. 00:01:21. <http://dinakelberman.com/fountains.html>

Raspberry Pi, screen.

Courtesy of Dina Kelberman.

Dina Kelberman (b. 1979, USA) is an artist who spends long hours collecting and organizing imagery from the internet, television, and other commonplace surroundings of everyday life. <http://dinakelberman.com/>

## Mez Breeze

*Wish4[0]*, 2014



*Wish4[0]* is a creative experiment developed by Mez Breeze in 2014. It departs from 40 news items, translated into 40 poetic artifacts along the course of 40 days. Organizing time in a blog format, Mez works with different languages and discursive protocols that come together and apart, highlighting their common and diverging aspects. Video poems and mezangelle poems are the new assemblages that result from both a critical take on mass communication and an aesthetic engagement with digital media.

Website with text and video files. <http://wishforyouand.me/>

Raspberry Pi, screen, headphones, mouse.

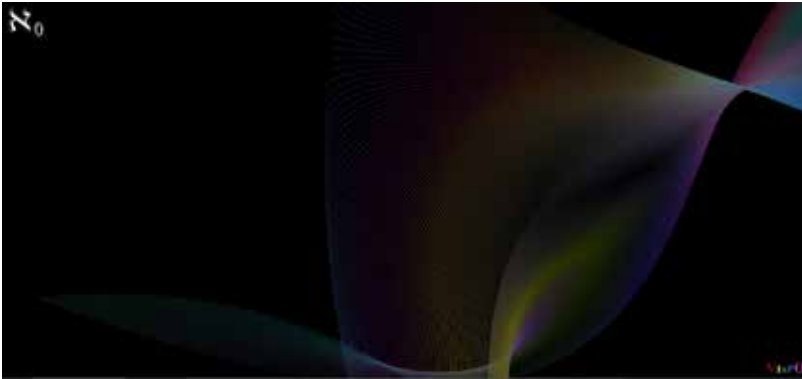
Courtesy of Mez Breeze.

Mez Breeze (Australia) is an artist and practitioner of net.art working with code poetry, electronic literature, and digital games. Mez Breeze Design crafts digital

fiction, VR + AR experiences, games, experimental storytelling, interactive fiction, and other genre-defying output. <http://mezbreezedesign.com/>

**Jim Andrews**

*Aleph Null 2.0*, 2016



Defined by the author as an “instrument of color music,” *Aleph Null 2.0* takes the concept of literary writing to a much broader extent. In playing with this “instrument”, the user is the “musician” that produces color tones, movements, visual rhythms, melodies and harmonies, compositions and palettes. Evoking the infinity associated with the aleph symbol, this apparently naive process of creating hides, however, a series of complex transductions, for instance between different fields of knowledge, such as maths and arts, hence blurring barriers between a simple design tool and a complex work of art.

HTML, JavaScript, CSS. <http://vispo.com/alephTouch/an.html>

iPad.

Courtesy of Jim Andrews.

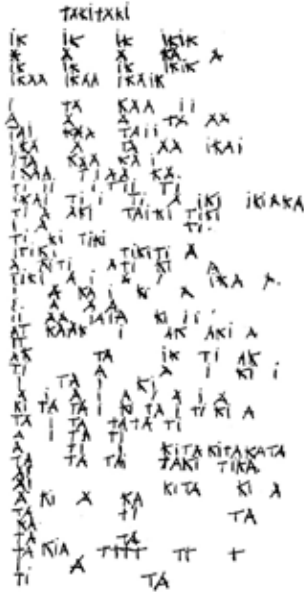
Jim Andrews (b. 1959, Canada) is an artist-programmer, visual poet, essayist, and senior technical writer. <http://vispo.com/>



# Salette Tavares

[Américo Rodrigues]

## *Kinetofonias: Taki Taki + Ri M Ri Ri*, 1963-79 / 2016



Salette Tavares' *kinetofonias* are poems in which movement and sound are the means to explore the formal plasticity and the generative potential of language. "Taki Taki" explores the relationships between the sound and visual effects of written language through the creative use of calligraphy. Between drawing and writing, language becomes a vehicle and for the interplay between the formality of graphism and the silent suggestion of sound as expressive materials. In "Ri M Ri Ri", minimal pairs of letters are subjected to permutation and repetition, invoking language as a sound toy in which letters and syllables are combined and rearranged, highlighting the silent sounds of a playful language that escapes the rules of grammar. In his vocal interpretation of Salette Tavares' *kinetofonias*, Américo Rodrigues transposes the plasticity of written language into another me-

dium: voice. Bringing written signs to the realm of sound, Rodrigues' voice gives a new, mobile and fluid body to visual and static inscriptions, unfolding and extending the original poems.

Originally published in: António Aragão and Herberto Helder, orgs. *Poesia experimental: 1º caderno antológico*. Lisbon: A. Aragão, 1964. 30 cm; 90 p. <http://po-ex.net/taxonomia/materialidades/planograficas/salette-tavares-poesia-experimental-1> | Sound file. 00:02:44. [http://po-ex.net/leituras/web/audios/st\\_kinetofonias\\_taki.mp3](http://po-ex.net/leituras/web/audios/st_kinetofonias_taki.mp3)

Prints of *Taki Taki* and *Ri M Ri Ri*. MP3 Player with headphones.

Courtesy of Salette Brandão and Américo Rodrigues.

Salette Tavares (1922-1994) was a Portuguese artist and poet interested in the ludic aspects of language, using a variety of materials and crossing distinct semiotic practices. She was a member of the Experimental Poetry group in Portugal, having concrete and visual poems, as well as happenings and spatial poetry. <http://po-ex.net/salettetavares>

Américo Rodrigues (b. 1961, Portugal) has worked as cultural programmer, actor, stage director, and dramaturgist. His creative practice is deeply related to sound poetry. <http://po-ex.net/amerikorodrigues>

## Ana Carvalho

### *My Diamonds Are Forever Yours*, 2005



*My Diamonds Are Forever Yours* is a non-linear story made of verbal, visual and sound objects: as the reader navigates through the space where these objects are distributed, s/he stitches together a short narrative that may also be understood as a poem. The syncretic quality of this piece points to the intimate relationship between interpreting and translating, as meaning is gradually constructed and deconstructed through the movement of contamination and expansion between text, image and sound.

HTML, Flash. [http://www.virose.pt/hanta/mydiamondsareforever/my\\_diamonds.htm](http://www.virose.pt/hanta/mydiamondsareforever/my_diamonds.htm)

Raspberry Pi, screen, headphones.

Courtesy of Ana Carvalho.

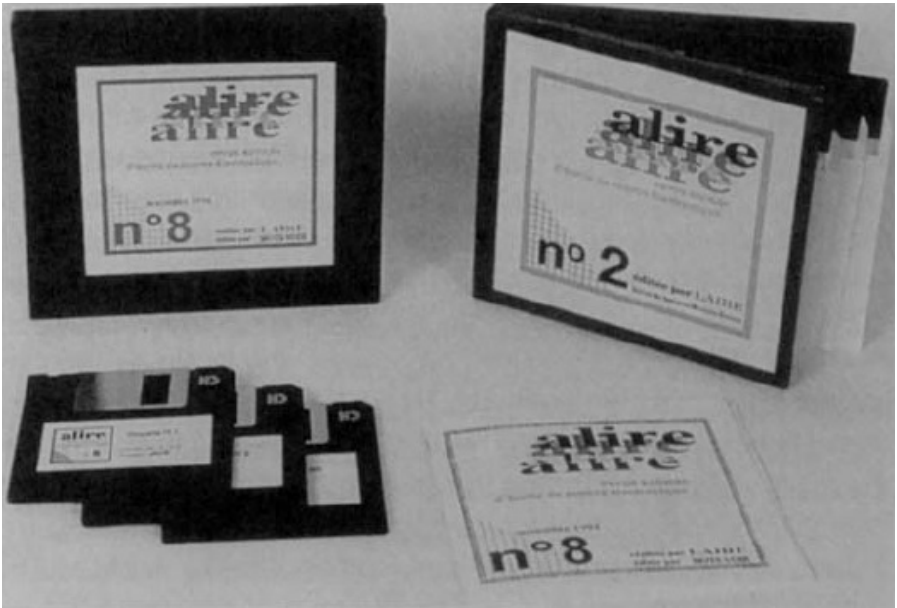
Ana Carvalho (b. 1970, Portugal) is an artist whose work focuses on visual communication, identity and memory construction. Her projects often reflect on fictional biography, social utopias, ways of knowing, and women's achievements. The

outcomes of her projects take the form of texts (books), photographs, drawings, installations, and live audiovisual performances. <http://cargocollective.com/visual-agency>

**TRANSCODING**

## Various authors

*Alire*, 1989-2009



Obsolescence is one of the most thorny subjects when it comes to maintain and preserve classic artworks of electronic literature like the ones created between 1989 and 2010 by Phillippe Bootz and Tibor Papp, in the magazine *Alire*. Just like an interlinguistic translation can be a way of preservation of classic literature and its authors, emulations of the artworks contained in *Alire*'s floppy disks allow us to think the interface as another kind of translation. Creating a mirrored structure, the originals of *Alire* and its emulations in virtual machines like VBox are also two different, yet complementary, ways of retracing the history and affiliations of electronic poetry in France, namely its significant role in the diffusion of “animated poetry”.

*Le Salon de Lecture Electronique*. CD-ROM PC. Liste des auteurs: P. Barbosa et A. Cavalheiro, Ph. Bootz, P.H. Burgaud, F. Develay, Dutey.J, P. Dutey, Cl. Maillard, T. Papp, Ch. Petchanatz. | Numéros sur disquettes (alire 1 [janvier 1989] à 9 [juin

1995]). Liste des auteurs: J.P. Balpe, P. Barbosa et A. Cavalheiro, Ph. Bootz, P.H. Burgaud, Ph. Castellin, F. Develay, J. Donguy et G. Loizillon, Dutey.J, P. Dutey, E. Kac, Cl. Maillard, T. Papp, Ch. Petchanatz. <http://motsvoir.free.fr/catalogue.htm>

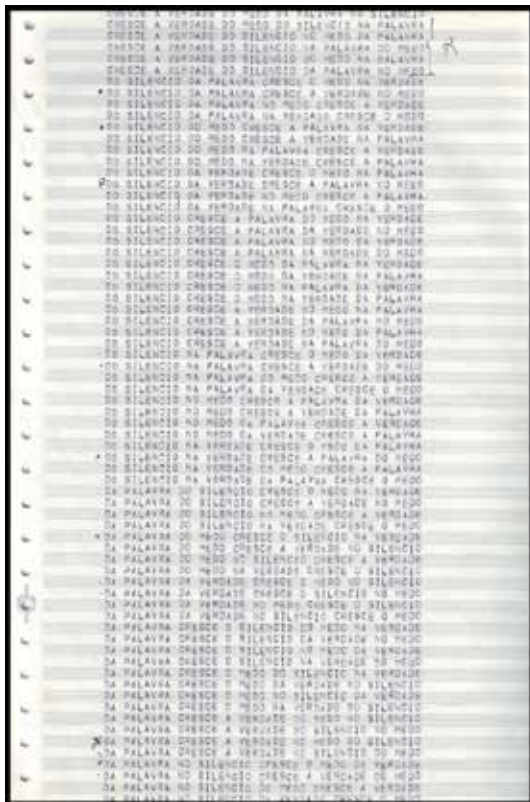
PC with VirtualBox. Floppy disks and Book with CD-ROM.

Courtesy of Philippe Bootz.

Philippe Bootz (b. 1957, France) is professor at the University Paris 8 and president of the scientific board of a the Paris8 labex ARTS-H2H. His research focuses on digital poetry and digital semiotics. He creates digital poetry since 1978, having founded the groups L.A.I.R.E. and Transitoire Observable. He was the publisher of the digital journal of digital poetry ALIRE (1989-2009). <https://elmcip.net/person/philippe-bootz/>

# Pedro Barbosa

## Sintext, 1977-1993



Sintext is a textual generator developed by Pedro Barbosa, with José Manuel Torres and Abílio Cavalheiro, published in 1996 in *Teoria do Homem Sentado*. Sintext, written in C++ (Abílio Cavalheiro, 1996), reformulated the algorithms of previous programs - Permuta and Texal, programmed in Fortran, Algol, Neat, Basic e BCPL -, which were published in 1977 in *Literatura Cibernética 1*. In 2001, Pedro Barbosa publishes a new version of his textual generator, the *Sintext-W*, programmed in Java by José Manuel Torres (2000) and compatible with online environments. Besides programming his own texts, including experiments with poetry, narrative and drama, Pedro Barbosa has also recreated works by Angel Carmona, Nanni



Balestrini, and Herberto Helder. The works by Barbosa featured on this selection include a series of his own poems and short narratives. This version was organized by Rui Torres, using «Poemario.js» by Nuno Ferreira, for publication in the Electronic Literature Collection Volume 3.

HTML, JavaScript. [http://www.po-ex.net/pedrobarbosa/PB\\_ELC3.html](http://www.po-ex.net/pedrobarbosa/PB_ELC3.html)

Android Tablet. Documentation: printed examples, codes, perforated cards, books.

Courtesy of Pedro Barbosa and Arquivo Digital da Literatura Experimental Portuguesa. Web interface by Carlos Amaral.

Pedro Barbosa (b. 1948, Portugal) has taught and conducted research at various universities in Portugal and abroad. At the University of Strasbourg, with Abraham Moles, he developed research in the field of computer-generated art. He was the founder and director of the Center for Computer-generated Texts and Cyberliterature (CETIC) at University Fernando Pessoa. His work with Cyberliterature started in 1977. <http://po-ex.net/pedrobarbosa>

## Pedro Barbosa and Luís Carlos Petry

*AlletSator*, 2006-



*AlletSator* is a hypermedia opera created in collaboration with Luis Carlos Petry. Engaging in an intertextual dialogue with Herberto Helder, Robin Shirley and Angel Carmona, and evoking myths such as the Apocalypse or Noah's Arch, *AlletSator* is a cosmic voyage in search for a new world to inhabit after the explosion of planet Earth. Its dramaturgy departed from an automatically generated text programmed by Pedro Barbosa in his textual generator Sintext-W. Being based on a generative text, the libretto (published in 2003 by edições Afrontamento) consists in one of the multiple textual variations, and it was brought to stage by the theatre company Esbofoteatro in 2001. Between generativity and multimodality, drama and game, the computer and the stage, and between reality and myth, *AlletSator's* hypermedia and theatrical versions congregate a plurality of aesthetic and discursive regimes, testing their possibilities of dialogue in a hybrid literary experiment.

PC, mouse, headphones.

Courtesy of Pedro Barbosa and Luís Carlos Petry.

Pedro Barbosa (b. 1948, Portugal) has taught and conducted research at various universities in Portugal and abroad. At the University of Strasbourg, with Abraham Moles, he developed research in the field of computer-generated art. He was the founder and director of the Center for Computer-generated Texts and Cyberliterature (CETIC) at University Fernando Pessoa. His work with Cyberliterature started in 1977. <http://po-ex.net/pedrobarbosa>

Luís Carlos Petry (b. 1958, Brazil) is a professor of digital design and games at the PUC in Sao Paulo, Brazil. He is a 3D programmer and a developer of hypermedia works. He has studied philosophy, psychoanalysis and semiotics. <http://www.topofilosofia.net/>



## THE LIBRARY OF BABEL



One cannot avoid to think of translation without having in mind the myth of The Tower of Babel as a way to explain the origin of different languages and, consequently, the constraints in language and communication among people. Jorge Luis Borges seemed to have this in mind when, in 1941, he wrote “La biblioteca de Babel”, a literary universe in the form of a library containing  $25^{1,312,000}$  or  $1.956 \times 10^{1,834,097}$  possible books. Inevitably, physical representations of Borges’s astonishing literary descriptions have been a challenge among illustrators, painters, and, last but not least, programmers. Each one of these four artworks deals with a possible digital representation of this literary universe, in the shape of recordings of one language into another.



# Jonathan Basile

*The Library of Babel, 2015*



Browse

Search

Random

About

Reference Hex

Image Archives

Forum

Theory



*By this art you may contemplate the variation of the 23 letters*

Drawn by an interest in literature and iterability, Jonathan Basile created [libraryof-babel.info](http://libraryof-babel.info), an online reconfiguration of Borges's algorithms used in the short fiction "La Biblioteca de Babel", containing the text of every possible 410-page book. It comes with the possibility of looking through the books by searching for text, viewing a random book, or browsing by hexagonal chamber. By becoming one of

the librarians charged with maintaining the place, the reader will be posed questions similar to the ones already conveyed by the original story, namely what are the differences between fiction and the real world in terms of meaning (if any).

HTML, CSS, JavaScript.

Raspberry Pi, screen, mouse.

Courtesy of Jonathan Basile.

Jonathan Basile (b. 1985, USA) is a Ph.D. student in comparative literature, a fiction writer and a librarian of babel. <https://twitter.com/JonotrainEB>



Nick Montfort

*Una página de Babel*, 2015

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Compelled by Ulises Carrión's text "The New Art of Making Books", Nick Montfort devised *Una Página de Babel*. Described by Montfort as a "rapidly-moving text piece", this work consists of a recombination in a non-interactive way of all the glyphs (15881) contained in Borges's short story "The Library of Babel". It also formally emulates the page of a book like those described by Borges (80 characters wide, 40 lines long), but without using the 23-letter alphabet sketched by Borges to populate the 80x40 grid.

HTML, JavaScript. <http://nickm.com/poems/babel.html>

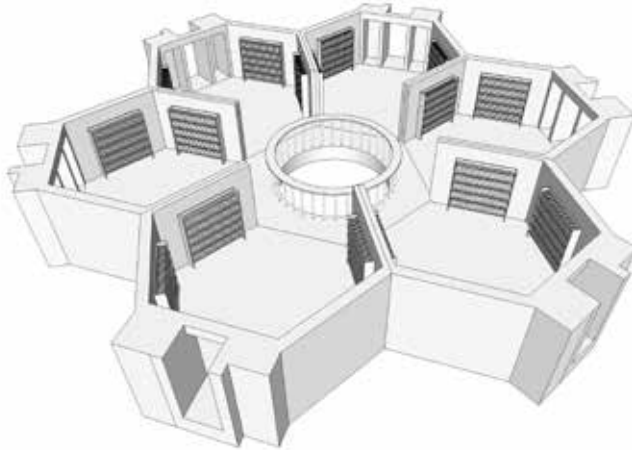
Raspberry Pi, screen, mouse.

Courtesy of Nick Montfort.

Nick Montfort (b. 1972, USA) develops computational art and poetry. He is professor of digital media at MIT. <https://nickm.com/>

**Jamie Zawinski**

*The Library of Babel*, 2016



Jamie Zawinsky's *The Library of Babel* attempts to replicate in a 3D Model Borgeian description of the hexagonal chambers, as an answer to previous endeavours that, according to Zawinski are not that accurate in their depictions. Created with 3D model software SketchUp, Zawinsky's artwork comes with the possibility of recreating the SketchUp file and print its output.

Sketchup 3D. <https://www.jwz.org/blog/2016/10/the-library-of-babel-again/>

PC, mouse. Printer.

Courtesy of Jamie Zawinski.

Jamie Zawinski (b. 1968, USA) is a programmer, one of the founders of Netscape and Mozilla.org, involved in the free software and open source community. He was the primary developer of Lucid Emacs (now XEmacs). <https://www.jwz.org/>

**André Sier**

**410, 2010**



André Sier's *410* explores the idea of the 410-page book composing Borges's "La Biblioteca de Babel" in a multisensory and performative way. As Borges's words gradually change to a single tone, and abstract visual fragments scatter in tridimensional space, there is a quest for the book of books, in which the public finds itself in the middle of a recursive maze that is to be seen as a meta-virtual space.

Video. <http://po-ex.net/taxonomia/materialidades/performativas/andre-sier-410>

Raspberry Pi, screen, headphones, mouse.

Courtesy of André Sier.

André Sier (b. 1977, Portugal) works as artist-programmer at his studio [s373.net/x](http://s373.net/x) creating interactive audio-visual experiences and generative objects. Works and exhibits with code, 3D, video, sound, electronics, drawings, sculpture, installation, videogames among other means. Teaches creative programming, as well as digital arts at Évora University. <http://andre-sier.com/>

## **PORTUGUESE EXPERIMENTAL POETRY**

In this round table, artworks by Experimental Portuguese Poets dialogue with each other and its precursors, in a plagiotropic way. They are recordings as much as they are original crafts. As with any dialogue, there is a dialectic tension behind this apparent contradiction between tradition and invention. Reinventing the past in order to rethink the future in the present moment, PO-EX authors brought to the fore an idea of continuity and intermediality in Experimental Poetry, that does not distinguish between analog and digital.



E. M. de Melo e Castro

*Mapa do deserto*, 1966



Rui Torres and Jared Tarbel

*Mapa do deserto (releitura)*, 2006



*Mapa do Deserto*, by Ernesto de Melo e Castro, was originally published in the first issue of *Revista Hidra*. The desert as a white page, a space of potentiality, the zero becoming something. The wind erodes words, sand moves across the map, changing the morphology of the territory. Impermanence. Transformation. Constellation. This work was recently reinvented in a hypermedia version by Rui Torres, using Jared Tarbel's open source code, giving the poem a new life through the processuality of computational tools.

Print. E. M. de Melo e Castro, org. *Hidra* 1. Porto: ECMA, 1966. il.; p&b.; 72, [1] p.; 35 cm. | HTML, Flash. <http://po-ex.net/taxonomia/materialidades/digitais/rui-torres-mapa-do-deserto-melocastro-releitura>. Source code of Auto.Fixing.Words by Jared Tarbel available as open source: <http://levitated.net/daily/levDropinLetters.html>

Print of *Hidra* 1. Arquivo Fernando Aguiar. Arquivo Digital da Literatura Experimental Portuguesa [<http://po-ex.net/evaluation>]. PC, screen, mouse.

Courtesy of E. M. de Melo e Castro; Arquivo Fernando Aguiar; Rui Torres.

E. M. de Melo e Castro (b. 1932, Portugal) is a textile engineer, and a professor of literature at the University of Sao Paulo, Brazil. He was one of the founders of the concrete poetry movement in Portugal, one that he has theorized extensively. His works include videopoetry, performance, concrete and visual poetry, as well as essays. <http://po-ex.net/emdemeloecastro>

Jared Tarbel (b. 1973, USA) expressly enjoys the free flow of ideas and code. He co-founded Etsy, an online marketplace to buy and sell handmade goods, and works at the Levitated Toy Factory in downtown Albuquerque, New Mexico. <http://www.complexification.net/>

Rui Torres (b. 1973, Portugal) is a digital poet and a professor of Communication Sciences at University Fernando Pessoa, Portugal. His research is concentrated in experimental and electronic literature, and digital archives. He is a digital poet and the coordinator of the Digital Archive of Portuguese Experimental Poetry. <http://www.telepoesis.net/>



# José-Alberto Marques

## *Homeóstatos*, 1965



# Rui Torres and Nuno Ferreira

## *Gerador de Homeóstatos*, 2015



*Homeóstatos* (1965) is a series of poems in which José-Alberto Marques applies the notion of homeostasis (the tendency towards a relatively stable equilibrium between interdependent elements in a system) to poetry. These poems are understood as systems in which the search for stability is the search for legibility. The combinatorial and generative nature of language becomes visible as words are shattered in space, creating a field where new meanings emerge from the tension between fragmented linguistic elements. In 2016, Rui Torres programmed his *Gerador de Homeóstatos* with poemario.js, exploring the openness and indeterminacy of J.-A. M. poems and animating them through combinatorial procedures, while also enabling the reader to generate her/his own homeostatic poems.

Print. Originally published in: E. M. de Melo e Castro, org. *Operação 1*. Lisbon, 1967. 25 p.; 51,5 cm. <http://po-ex.net/taxonomia/transtextualidades/metatextualidades-alografas/homeostatos-de-jose-alberto-marques-1965-2015-uma-homenagem-pelo-arquivo-digital-da-po-ex#homeostatos> | HTML, JavaScript. <http://po-ex.net/taxonomia/materialidades/digitais/rui-torres-nuno-ferreira-gerador-de-homeostatos>

Print of *Operação 1*. Arquivo Fernando Aguiar. | PC with screen, mouse and keyboard.

Courtesy of José-Alberto Marques; Arquivo Fernando Aguiar; Rui Torres and Nuno Ferreira.

José-Alberto Marques (b. 1939, Portugal) is a novelist and poet involved in activities of cultural and artistic interventions. He was a member of the Experimental Poetry group in Portugal. His works include poetry, fiction, theater, and performance. <http://po-ex.net/taxonomia/transtextualidades/metatextualidades-alografas/jose-alberto-marques-biografia>

Poemario.js (b. 2014, WWW) is a free software JavaScript code conceived by Rui Torres and programmed by Nuno Ferreira. Its origins date back to 2008, when Poemario was an Actionscript library prepared to integrate the combinatory poetics of telepoesis.net. <http://telepoesis.net/permanent/Poemario.js>

Raul Brandão

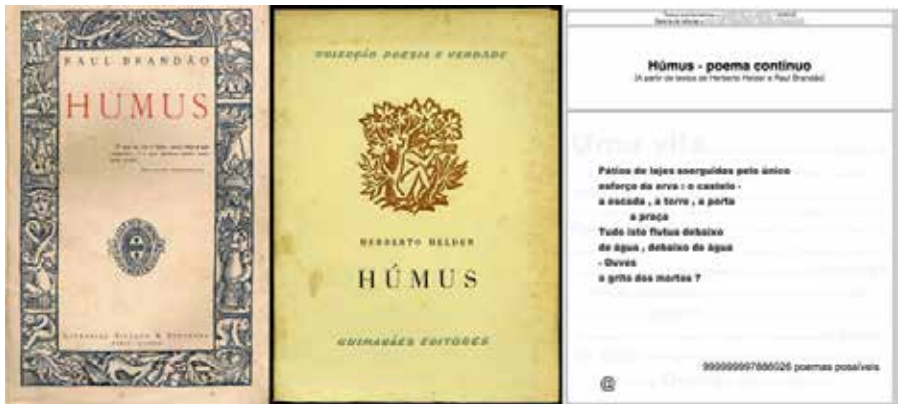
*Húmus*, 1917

Herberto Helder

*Húmus Poema-montagem*, 1967

Rui Torres and Nuno Ferreira

*Húmus poema contínuo*, 2008



*Húmus* (Raúl Brandão, 1917), *Húmus Poema-Montagem* (Herberto Helder, 1967), and *Húmus Poema Contínuo* (Rui Torres, 2008) constitute a chain of texts by three different Portuguese authors in dialogue across the span of an entire century. This chain started in 1967, when Herberto Helder (one of the most relevant voices in Portuguese poetry) published *Húmus Poema-Montagem*, a combinatorial analogic experiment using Raúl Brandão's *Húmus* as source material. In 2008, Rui Torres published his own reading of Helder's work and animated it with the whole vocabulary of Brandão's novel, using the software poemario.js (an actualization of Sintext, developed with Nuno F. Ferreira). These three texts embody a dynamic of plagiotropy, understood as critical "devourment" and dialogical dislocation of tra-

dition: texts on top of texts, in an amalgam oscillating between indifferenciation and individuation, as in complex systems.

Print. Raul Brandão, *Húmus*. 2nd ed, Lisbon, Aillaud & Bertrand, 1921; *Húmus*, 3rd ed., Lisbon, Vega, 1991.; Herberto Helder, *Húmus*. Lisbon, Guimarães, 1967; and *Húmus*, In *Poesia Toda*, Lisbon, Assírio & Alvim, 1996.; Rui Torres, *Herberto Helder leitor de Raul Brandão: uma leitura de Húmus, poema-montagem*. Porto, Ed. UFP, 2012. HTML, Flash/Actionscript. [http://www.telepoesis.net/humus/humus\\_index.html](http://www.telepoesis.net/humus/humus_index.html)

Print copies of *Húmus*. PC, mouse, keyboard.

Courtesy of Rui Torres.

Raul Brandão (1867-1930) was a Portuguese writer, journalist and military officer, notable for the realism of his literary descriptions and by the lyricism of his language. [https://en.wikipedia.org/wiki/Raul\\_Brandão](https://en.wikipedia.org/wiki/Raul_Brandão)

Herberto Helder (1930-2015) is considered one of the most important contemporary Portuguese poets. His obscure personality led him to refused prizes or interviews. [https://en.wikipedia.org/wiki/Herberto\\_Hélder](https://en.wikipedia.org/wiki/Herberto_Hélder)

Ana Hatherly

[James Joyce, *Finnegans Wake*]

*23 Variações sobre fragmentos de Finnegans Wake de Joyce, 1982*



In *23 Variations on fragments of Joyce's Finnegans Wake* (1982), Ana Hatherly uses words and sentences from James Joyce's *Finnegans Wake* (1939) as mottos for writing new poems. Hatherly explores correspondences of sound and meaning between words in different languages, in a movement of expansion and contraction: a single word can be stretched to generate an entire poem, and an entire sentence may give rise to a single sound effect. Between reading and writing, between English and Portuguese, between prose and poetry, and between the plasticity of language as a material and the evocative and performative power of words, this experience shows us how all literature is a generative machine that keeps re-inventing itself across time and different media.

Print. Ana Hatherly, E. M. de Melo e Castro, António Aragão and Alberto Pimenta, *Joyciana*. Lisbon: & Etc., 1982. 68 p.; il.; p&b; 29 cm. <http://po-ex.net/taxonomia/transtextualidades/hipertextualidades/ana-hatherly-23-variacoes-sobre-fragmentos-de-finnegans-wake-de-joyce>

Print copy of *Joyciana*.

Courtesy of Ana Marques Gastão and Rui Torres.

James Joyce (1882-1941) was an Irish novelist, short story writer, and poet. He contributed to the modernist avant-garde and is regarded as one of the most influential and important authors of the 20th century. [https://en.wikipedia.org/wiki/James\\_Joyce](https://en.wikipedia.org/wiki/James_Joyce)

Ana Hatherly (1929-2015) was a Portuguese writer and artist. Her works include poetry, fiction, essay, translation, performance, film, and fine arts. She was a member of the Experimental Poetry group in Portugal, and her academic research has contributed to the revision of baroque poetry in Portugal, as well as for the understanding of the history of visual poetry. <http://po-ex.net/anahatherly>

## E-LIT FOR KIDS

UFP

CURATORS: **MARK MARINO, ASTRID ENSSLIN, MARIA GOICOECHEA,**  
AND **LUCAS RAMADA PIETRO**



Of all genres and target audiences, children's electronic literature has perhaps one of the highest thresholds to cross: not only does it have to be able to match the boundless possibilities as imagined by our youngest readers, it also must appeal to adults and their lifetimes of print-bound expectations. While many works have been created merely to capitalize on the markets created by anxious and eager parents, the works collected here represent attempts to take children's reading experiences seriously. The results are works that like the very best children's literature are not created for children alone, or some reductive marketer's vision of them but instead are stimulating to interactors young and old. For this exhibit, we have attempted to collect a representative sampling of some of the current genres, including hypertext, games, story apps, and wordless works. We have also collected works that appeal to a range of ages and reading levels, from the pre-verbal to the fully literate, experienced readers. We hope you enjoy these works that we see as gateways into a lifetime of dreaming of new possibilities for e-lit.

# The Marino Family and Maria Goicoechea

## Switcheroo/El cambiazo, 2015-17



In "Switcheroo" ("El Cambiazo") Derik is a boy who cannot walk who wakes up as a girl who can. "Switcheroo" is the 3rd instalment of Mrs. Wobblers and the Tangerine House, a series of choice-based stories (created using Undum) about a magical foster care home run by the mysterious Mrs. Wobblers and narrated by a living book. This episode wrestles with the contradictory codes of gender as it asks what parts of our identity are we willing to give up in the pursuit of love and acceptance. Due to its subject matter, this instalment, which is meant to stand on its own, is aimed at a slightly older demographic than the others (10+ yrs old). Mark Marino has composed this story with his two children in an effort to help increase awareness about foster care and adoption while creating storygames for kids and adults to enjoy together. (Illustrated by Brian Gallagher, feat. poem by Ryka Aoki, and translated into Spanish by María Goicoechea). Switcheroo recently won the 2017 Prize for Children's Digital Fiction in the Opening Up Digital Fiction Writing Competition.

Desktop PC, keyboard, mouse.



Courtesy of The Marino Family and Maria Goicoechea. Story: The Marino Family. Translation: Maria Goicoechea. Illustrations: Brian Gallagher. System: Ian Millington. Poetry: Ryka Aoki. <http://markcmarino.com/tales/storybook4wobbles.html> | <http://markcmarino.com/tales/storybook4espanol.html>

The Marino Family write their stories collaboratively in Los Angeles. Mark C. Marino (or Papa) teaches writing at the University of Southern California.

Maria Goicoechea is a teacher of the English Department at the University Complutense of Madrid (UCM). She is a member of LEETHI Research Group (UCM), and of HERMENEIA (Universitat de Barcelona), interdisciplinary research groups dedicated to the study of literature and computers.

Simogo

*The Sailor's Dream*, 2014



This lush sea-scape interactive novel sets the reader to the task of exploring islands and memories, encountering along the way the stories of the main characters: the Woman, the Sailor, and a Girl. Set to a wistful soundtrack by Jonathan Eng, sung by Stephanie Hladowski, the tales and the gorgeous visuals are full of melancholy. The interactive experience combines active exploration with patience and waiting. On the one hand, the interactor roams the seas investigating the islands, their buildings, and the rooms within. On the other, the player waits for messages from the characters to arrive. Combining these mechanics, this story app is iconic of a meditative genre built for slow perusal and periodic experience rather than button mashing and binge watching.

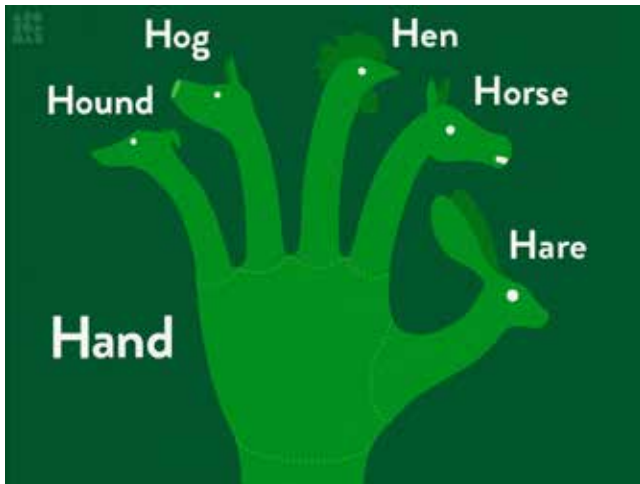
iPad. IOS 7.0+

Courtesy of Simogo: Simon Flesser and Magnus Gardebäck. Soundtrack: by Jonathan Eng, feat. Stephanie Hladowski. <http://simogo.com/work/the-sailors-dream/>

Since 2010 Simon Flesser and Magnus “Gordon” Gardebäck (Simogo) have been collaborating on game-like stories developed in their studio in Malmö, Sweden. Gordon is mostly responsible for code, papers and numbers, and Simon for art, sounds and words.

Patrick Smith / Vectorpark

*Metamorphabet*, 2015



“Metamorphabet” is a touch-based game that allows interactors to engage with animations based on each character of the Roman alphabet. Built for touch-based devices, the game makes the alphabet into tactile toys that can be poked, pulled, and squished. Built after the model of alphabet books, the game teaches the alphabet by connecting each letter to a variety of words all tied together in a playful animation. This app can be enjoyed by interactors of any age.

Android 4.2+ tablet.

Courtesy of Patrick Smith / Vectorpark. <http://metamorphabet.com/>

Patrick Smith is a Brooklyn-based artist. He creates interactive digital work through his studio, Vectorpark.

José Alfonso Ochoa Aguilar

*Árbol con patas*, 2013



A truly interactive experience, “Árbol con patas” (“Tree with legs”) is a text-generator engine that provides the reader with different sets of words to compose a text. The words appear in the form of leaves that spring from this strange tree with legs. The machine will add unexpected connectors and phrases to provide a grammatical structure to the reader’s word choice, producing a type of brief poetic prose pieces. It allows us to make a photo of the composed text. “Árbol con patas” was awarded first place in the Third International Contest of Animated Interactive Books in Spanish “Paula Benavides” (Mexico).

iPad. IOS 4.3+

Courtesy of José Alfonso Ochoa Aguilar. <https://itunes.apple.com/es/app/arbol-con-patas/id927459730?mt=8>

Alfonso Ochoa is a game maker and interactive artist in Mexico who directs the studio Proyecto Ocho Gallos. He teaches workshops on narrative, visual narrative, and creativity.

## Inkle Studios

### 80 Days, 2014



"80 Days" is a reinterpretation of Jules Verne's *Around the World in 80 Days* as a resource management, race game around, of course, the world. Playing as the able assistant Passepartout, the interactor must manage Phileas Fogg's resources in order to successfully circumnavigate the globe in time. However, in addition to beautifully rendered travel around an iridescent globe, the game offers a wide range of explorable cities and fanciful transports emerging from a steampunk aesthetic. The combination of the aesthetics, the original tale, and rendering of the interface combine to offer a thoroughly modern re-vision of Verne's tale. Its many awards include 2014 Time Game of the Year, 2014 Mashable Best Mobile Games of the Year, and the 2015 IGF for Excellence in Narrative.

Desktop PC.

Courtesy of the authors. Directors: Jon Ingold and Joseph Humfrey. Lead writer: Meg Jayanth. Android edition: Iain Merrick. PC and Mac edition: Ben Nicholson. Character and transport art: Jaume Fabregat. Music: Laurence Chapman. <http://www.inklestudios.com/80days/>

Meg Jayanth is a writer and freelance digital producer in London. She makes games and interactive products and writes fiction, mostly of the speculative variety.



**Kate Pullinger, Chris Joseph, Mez Breeze (The BradField Company / Dreaming Methods)**

***Inanimate Alice Episode 6: The Last Gas Station, 2016.***



“Inanimate Alice” is an interactive narrative of progressive complexity. Written by award-winning novelist Kate Pullinger, Alice relates her story of itinerant parents, disrupted childhood and growing up all the while dreaming of one day becoming a game designer. The series begins when Alice is eight and she finds out her father is missing. In this sixth episode, Alice is nineteen and must negotiate a stream of crises. Throughout the episodes, the tales evolve in their storytelling and interaction, such that each offers a new interpretation of Alice’s tale, offering not just new affordances but a new ways of expressing her emotional growth. A forthcoming episode, “Perpetual Nomads,” takes Alice into a new digital environment with a virtual reality (VR) interface. Inanimate Alice has won numerous awards including honorary mention in the 2016 Robert Coover Award in the ELO Prize.

Desktop PC.

Courtesy of the authors. Contributors: Lorri Hopping and Mez Breeze. Producer: Ian Harper. <http://www.inanimatealice.com/>

Kate Pullinger is an award-winning Canadian born novelist and digital artist currently living in London.

Chris Joseph is a British/Canadian multimedia writer and artist who also creates work under the name 'babel'.

Andy Campbell is a digital writer/artist. He is Director of Digital Media for the UK charity One to One Development Trust/Dreaming Methods.

**Brian Main**

*Lil' Red*, 2013



This cute interactive story offers a reimagining of “Little Red Riding Hood.” Designed to appeal to literate and preliterate audiences (as young as two years old), the game offers twelve exploratory animated scene peppered with hidden mini games. The work uses touch and tilt to allow the interactor to discover the story while engaging the affordances of mobile devices. Interactors are free to explore the tale at their own pace, as the wolf stalks over to granny’s house. However, created for even the youngest of audiences, the wolf merely shoves granny into a closet, rather than eating her. Rendered in white, black, and grey (with a hint of red), this app’s aesthetic draws upon the style of Japanese anime and contemporary animation. Backed by an immersive soundtrack, the piece offers a delightfully modern retelling of this classic tale.

Android 2.3+ tablet.

Courtesy of Brian Main. <http://www.lilredapp.com/>

Brian Main is a freelance illustrator and animator in Vienna - Austria, currently living in the United States. He recently worked with Broken Rules doing animation and background paintings for the recently released game "Old Man's Journey" (<http://oldmansjourney.com>)

**Gabriel Smetzer**

*Flewn*, 2016



“Flewn” is a melancholic and surrealistic story in book app format about an old whale walking on stilts through a desert in search of a lost ocean, carrying on its back jars with sea creatures it has rescued. Beautifully executed, “Flewn” offers two reading modes: the story mode, in which the reader explores the whale’s story by scrolling through the illustrations, accompanied with music, animation, video, and text; and the game mode, which offers an interactive exploration of the story space from the perspective of a little frog whose helicopter must be kept on air by pedalling and in this way help to spot the ocean everybody is looking for.

Android 4.0+ Tablet.

Courtesy of Gabriel Smetzer. <http://flewnstory.com/>

Gabriel Smetzer was raised in the woods of Alaska, travelled the world as a young man and honed his skills in the San Francisco design industry. He is currently working on multimedia stories exploring themes of deep nature. More info: [Gabrielsmetzer.com](http://Gabrielsmetzer.com)

David Wiesner

*David Wiesner's Spot*, 2015



Things are not always what they seem in the world of “Spot.” In this exploratory app, the interactor can use the pinch-zoom input on touchscreen devices to traverse five worlds, including Lower Rüg, a tiny world beneath an armchair; Mekanikos, a world of robots; Oceana Prime, an underwater world; Kataluna, a world of cats, and an intergalactic space station. “Spot” offers Wiesner’s signature illustration style in an interactive experience that draws the interactor into worlds of various scales. “Spot” has won the Parent’s Choice Award, the American Association of School Librarians Best App Award, the Bologna Ragazzi Award, and the Children’s Technology review Editor’s Choice award.

Ipad. IOS 8.0+.

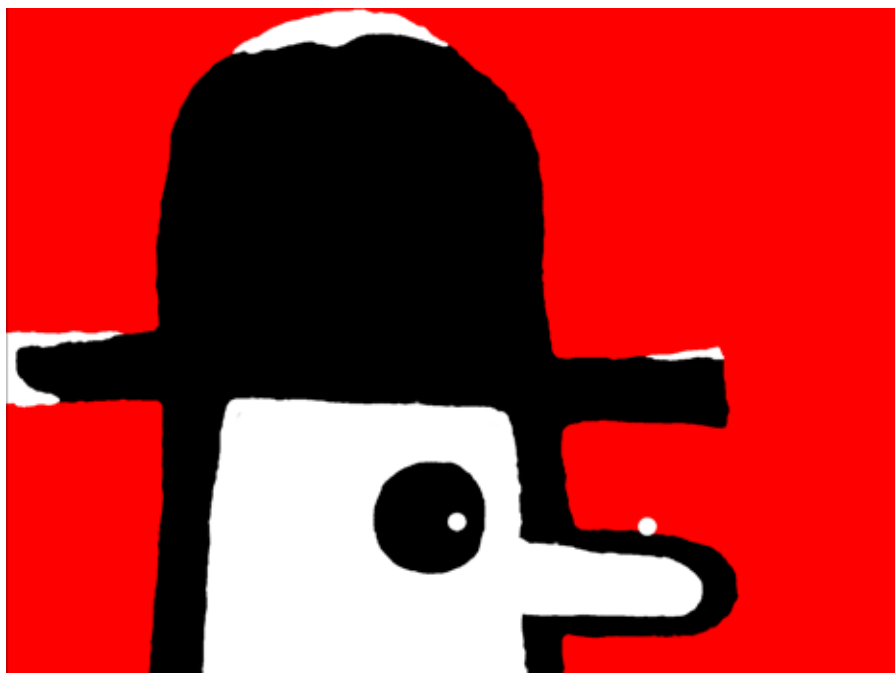
Courtesy of David Wiesner. Production: Houghton Mifflin Harcourt. <https://itunes.apple.com/us/app/david-wiesners-spot/id963746523?mt=8>

David Wiesner is a three-time Caldecott Award winner. A graduate of Rhode Island School of Design, he has committed his life to developing powerful picture books and now apps. His works have been translated into more than a dozen languages.



## Les inéditeurs

### *Boum!*, 2015



"Boum!" is a wordless narrative which uses a very simple horizontal scroll to present the linear story of a man whose routine stroll to work is altered by a snowfall that makes him lose his way and transforms his day into a surreal journey. The story is beautifully rendered in a series of scenes in which the graphic design and the soundtrack become the true protagonists of the tale: an ode to the universal need for friendship and fantasy. "Boum!" combines music, paintings, and interaction to create a delightful experience for all ages. It received a special mention of the Bologna Children's Book Fair (fiction) in 2016 and was the Editor's Choice of the Children's Technology Review supported by CNL, Salon du Livre de Jeunesse de Montreuil.

Courtesy of the authors. <http://www.lesinediteurs.com/realisations/boum/>

Les inéditeurs, a team of 4 seasoned people in digital creation, notably for young audience, who crafts multimedia since the very beginnings, and who creates and spread unpublished quality works, out of the mainstream shapes.

## Stella-Charles Fisher

*Ten*, 2017



“Ten” is an electronic literature piece emerges organically from my very digital life as a ten-year-old. Every day I make a lot digital art and interventions - from simple selfies to more complicated stories and most are about presenting myself as a girl who is ten or imagining who I want to be. some are about conforming to how others think i should be... or how I hope they see me. My friends and I exchange and circulate our representations every day... like a networked memoir. For the ELO, “ten” will be a carefully curated collection 365 small digital moments from among thousands, set up on a computer using a simple calendar interface. You can select a date and you’ll see a photo or short video, a musical.ly, snapchat photo, an Ins-

tagram picture or a storify. To me it's like a time capsule digital memoir and on my 11th birthday I will do a one minute video about all the things I learned being ten and making these things and sharing them and about this being my world. And advice I would give a ten year old.

Desktop PC

Stella-Charles Fisher's bio: Hi, I'm Stella. I'm eleven years old and I go to Elmwood school in Canada. I've always love storytelling and expressing myself in many different ways and that is why I started to create "10".

Harriet Fisher

*Snapchat elit*, 2017



Can a snapchat story also be electronic literature? I'm fourteen years old and I think so. Micro-video sharing apps constitute new ways to share our lives and new ways to circulate fiction, documentary works and poetry. The storytelling itself may be linear, but these are born-digital, aphoristic, networked and experimental. A snapchat story can selectively document a day, but it can also force a fictional piece into a highly constrained form. Finally, Snapchat is built on the idea of ephemerality—a Snapchat story is designed to vanish in 24 hours. For the Festival I propose one of two things—either a snapchat story captured on video that can be shared via computer or phone or, a true Snapchat story, available only for a 24 hour period during the Festival.

Desktop PC.

Harriet Fisher is 14/Canadian/Grade 9/Professional Selfie Taker/3000 Instagram Followers/Published Author/Competitive Cheerleader

## Wallace Edwards

### *Augmented beasts: AR pop-up book, 2017*



Augmented beasts builds on some of my experiences and preoccupations in the book world – my books on circus, optical illusion (*Painted Circus*), visual experiences that weave together unusually coupled animals (*Mixed Beasts*) and animals who live, for example, in strange Victorian Houses (*Alphabeasts*). It is also indebted to my fascination with magic and, of course, by the possibilities I see in the emerging medium of augmented reality itself for children: being able to ‘touch’ a virtual object and make it disappear... being able to use an iPad as a looking glass to encounter hidden illustrations, stories and music. This piece was coded in Vuforia for iPad during an artist residency at the Augmented reality lab at York University. <https://vimeo.com/120389613>

iPad.

Wallace Edwards was born in Ottawa, Canada, and graduated from the Ontario College Of Art in 1980. After twenty years working as a painter and freelance illustrator, he authored and illustrated his first book *Alphabeasts*, published in 2002,

which won the Governor General's Award (GG) for Children's Book Illustration. Since then he has written and illustrated nine more books, winning many national and international awards. Paintings by Wallace Edwards can be found in private and public collections throughout the world. His latest book is "What is Peace?" is published by Scholastic. The work on display here at ELO was created as part of a New Media Residency held at the Augmented Reality Lab at York University, sponsored by the Canada Council for the Arts.



Álvaro Andrade Garcia

*Poemas de Brinquedo (Toy Poems), 2016*



The Ciclope atelier of art and digital publishing (Álvaro Andrade Garcia and Lucas Santos Junqueira) developed in 2011 the free software of digital publishing cross platform Managana ([www.managana.org](http://www.managana.org)). *Poemas de Brinquedo (Toy Poems)* by Álvaro Andrade Garcia, sound design by Ricardo Aleixo, visual design by Márcio Koprovisk. Managana is a free cross-platform software for digital publication. Created by the Ciclope atelier, based on imagination as interface, it allows the creation and maintenance of communities that share interactive content on the web, tablets, smartphones and exhibits. Each community has interactive streams composed of clusters of audiovisual, photos, text and external feeds. Managana mixes and sequences playlists that can be created, displayed, and animated in the software itself.

Desktop PC, headphones. | <http://www.managana.org/editor/?community=pb>

Álvaro Andrade Garcia is a writer and director of audiovisual and multimedia projects. He has published 12 books of poetry and 3 of prose. Between 1987 and 1991 he worked in a literary group pioneer in the creation of computer-made videopo-

ems in Brazil. In 1992 he created the Ciclope atelier of art and digital publishing, where he produced countless websites, documentaries, animations, interactive audiovisuals and apps. At [www.ciclope.art.br](http://www.ciclope.art.br) his works and essays on literature and new media are available. He was twice in Paris representing Brazil at the Prix Möbius International Des Multimédias, in 1997 with the cultural magazine Zapp and in 2000 with the interactive video Discovering Brazil, focused on education. In 2011, together with Lucas Junqueira created the free digital publishing software [managana.org](http://managana.org), used to create his works since then. His cross platform poem Grain was released in 2012 and exhibited in the E-Poetry Festival in Buenos Aires in 2015. His last work, the transmídia (printed book and app) Toy Poems was released in 2016.

## **CURATORS' BIOGRAPHIES**

## Affiliations - Remix and Intervene: Computing Sound and Visual Poetry @ Palacete dos Viscondes de Balsemão

**Álvaro Seiça** is a writer and researcher. He is a PhD fellow at the University of Bergen, where he is teaching and editing the literary database ELMCIP ([elmcip.net](http://elmcip.net)), and writing a thesis on digital poetry. Seiça's most recent poetry works are *mathx (metadata-eye)*, in collaboration with André Sier (2016), *aimisola.net/hymiwo.po*, in collaboration with Sindre Sørensen (2015), *langlibabex*, in collaboration with Claire Donato and Luc Dall'Armellina (2015), *Ö* (2014), *aktra* (2014), and *permafrost: 20+1 zeptopoemas sms* (2012). He holds a MA in Contemporary American Literature, with the thesis "Transduction: Transfer Processes in Digital Literature and Art" (University of Évora, 2011), winner of the Moser Prize 2013, forthcoming at Edições Húmus. In 2007, he co-founded Bypass, a nomadic editorial and curatorial project, and later Bypass Editions. He currently lives in Bergen, Norway, where he researches electronic literature and digital art at the Bergen Electronic Literature Research Group. @AlvaroSeica. [alvaroseica.net](http://alvaroseica.net)

**Daniela Côrtes Maduro** holds a MA degree in Anglo-American Studies and a PhD in Materialities of Literature from the University of Coimbra, Portugal. She has taught at the elementary, high school and university level. As a researcher, she has been collaborating with several digital archives and projects focused on the study of narrative, digital media, multimodality, experimental and electronic literature. She currently works at the Universität Bremen (Germany), where her project, "Shapeshifting Texts: keeping track of electronic literature," (<https://shapeshiftingtexts.wordpress.com/>) is being developed with the support of the University of Bremen and the Marie Skłodowska-Curie Actions - Research Fellowship Programme.

## Communities - Signs, Actions, Codes @ Mosteiro de São Bento da Vitória

**Bruno Ministro** is PhD fellow in the Doctoral Program in Materialities of Literature at University of Coimbra, Portugal. His thesis, titled "All copies are original," is focused on the expressive use of copy machines in the production of experimental artifacts. Other current research interests include media theory, electronic literature, experimental literature and digital literary studies. He is member of the Center for Portuguese Literature and collaborator of the Digital Archive of Portuguese Experimental Literature (hosted by UFP) and the Consortium on Electronic Literature (hosted by ELO). He is also a poet, performer, and digital artist who believes in a practice-based research model for knowledge production. Some of his recent scientific and artistic production can be found at [hackingthetext.net](http://hackingthetext.net).

**Sandra Guerreiro Dias** is PhD in Language and Social Practices (School of Arts and Humanities/Center for Social Studies, University of Coimbra). She is Assistant Professor (Polytechnic Institute of Beja) and Researcher in the Center of Portuguese Literature (CLP). She is specialist on performance art, experimental literature and the Portuguese eighties. Her current research areas are: performativity, intermediality, performance and the archive, experimental literature and contemporary Portuguese literature and history. She is also a poet and performer.

## Translations - Translating, Transducing, Transcoding @ Mosteiro de São Bento da Vitória

**Ana Marques da Silva** has a degree in Modern Languages and Literatures – Portuguese and French Studies – with a specialization in translation. She completed her Masters in Teaching Portuguese and French in Secondary Education at the School of Social and Human Sciences at the New University of Lisbon, with the dissertation “Poetry in the Teaching of Languages.” She dedicated herself to the theater and the visual arts, and has worked as a journalist, cultural programmer and teacher. She holds a doctoral scholarship from FCT and is currently a student in the FCT PhD Program in Advanced Studies in the Materialities of Literature at the School of Arts and Humanities at the University of Coimbra, where she is writing a thesis on generative poetics. Her research interests are focused on literary theory and digital culture.

**Diogo Marques** is a research fellow holding a doctoral grant awarded by FCT (Portuguese Foundation for Science and Technology). He is a PhD student in the Doctoral Program Materialities of Literature (University of Coimbra, Portugal). His current research focuses on how tactile/haptic perception influence the experiencing of digital literary artworks. He holds a degree in Modern Languages and Literatures, specialization in Portuguese and English Studies (New University of Lisbon), and a postgraduate degree in Contemporary Literary Creations (University of Évora). He was a curator (along with Daniela Côrtes Maduro and Ana M. Silva) in an exhibition of Electronic Literature (“Language and the Interface,” University of Coimbra, May 2015). He is a trainee member of the Centre for Portuguese Literature (University of Coimbra). Diogo Marques is also a digital/experimental poet and performer under the pseudonym Mário Lisboa Duarte. [palavroclastia.blogspot.com](http://palavroclastia.blogspot.com); [wreading-digits.com](http://wreading-digits.com)

## E-lit for Kids Exhibit @ UFP

**Mark C. Marino** (<http://markcmarino.com>) is a writer and scholar of electronic literature living in Los Angeles. His most recently taught How to Write and Read Fake News for UnderAcademy College (<https://medium.com/the-fake-news-reader/>). He also teaches writing at the University of Southern California where he Directs the Humanities and Critical Code Studies Lab (<http://hacccslab.com>). His recent work includes Mrs. Wobbles and the Tangerine House (<http://markcmarino.com/mrsw/>), a collection of interactive stories he is writing with his children. Mark is the Director of Communication of the Electronic Literature Organization.

**Astrid Ensslin** is Professor of Media and Digital Communication at the University of Alberta, having previously held faculty, research and teaching positions at the Universities of Leeds, Manchester, and Bangor (Wales). Her main publications include *Literary Gaming* (MIT Press, 2014), *Analyzing Digital Fiction* (Routledge, 2013), *The Language of Gaming* (Palgrave, 2011), *Creating Second Lives: Community, Identity and Spatiality as Constructions of the Virtual* (Routledge, 2011), *Canonizing Hypertext: Explorations and Constructions* (Bloomsbury, 2007), and *Language in the Media: Representations, Identity, Ideology* (Bloomsbury, 2007). She is Principal Editor of *Journal of Gaming and Virtual Worlds*, and has led externally funded research projects on videogames across cultures, reading and analyzing digital fiction, and specialized language corpora.

**María Goicoechea** is Associate Professor and Associate Department Head of the English Department at the University Complutense of Madrid (UCM). Prof. Goicoechea is a member of LEETHI Research Group (UCM), and of HERMENEIA (Universitat de Barcelona), two interdisciplinary research groups dedicated to the study of literature and computers. She is also the Principal Investigator of the project eLITE-CM (<https://www.ucm.es/edicionliterariaelectronica>) in Electronic Literary Edition, where she coordinates two collections of children literature: a collection of enriched digitalized children stories called Interactive Calleja, for the National Library of Spain, and the Ciberia collection of Digital Literature for Children and Teens (<http://www.ciberiaproject.com/coleccion-lij-digital/>).

**Lucas Ramada Prieto** holds a BA in Spanish Literature from the University of Oviedo (Spain) and an MA in Research in Language and Literature Education from the Universitat Autònoma de Barcelona (UAB, Spain). He is currently finishing his doctoral thesis on Children and Young Adults' electronic literature and literary education as a member of the GRETEL research group at the UAB. There, he also teaches literature for the Children and YA Master Program and for teacher training programs for public institutions (Biblioteques de Barcelona, Rosa Sensat, and others). He coordinates GRETEL's Digital Literature for children's site. <http://www.gretel.cat/recomanacions-lij-digital/>



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