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# 2015: The End(s) of Electronic Literature



# 2015: The End(s) of Electronic Literature

**Electronic Literature Organization  
Conference Program and  
Festival Catalog**

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Scott Rettberg**

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**eLMcip**

ELECTRONIC LITERATURE  
AS A MODEL OF  
CREATIVITY AND INNOVATION  
IN PRACTICE



IRISH RESEARCH COUNCIL  
An Chomhairle um Thaighde in Éirinn



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## **Introduction: The End(s) of Electronic Literature**

### **Scott Rettberg (University of Bergen)**

#### **ELO 2015 Conference Chair**

After more than two years of planning and preparations, we are pleased welcome you to Bergen for the Electronic Literature Organization's 2015 Conference and Festival, the End(s) of Electronic Literature. On behalf of the Research Program Chair, Jill Walker Rettberg, and the Arts Program Chair, Roderick Coover, the department of Linguistic, Literary, and Aesthetic Studies at the University of Bergen, the members of both committees who contributed to the development of this program, and the Board of Directors of the Electronic Literature Organization: Velkommen til Bergen!

Last year at the conference in Milwaukee, the Electronic Literature Organization celebrated the milestone of its fifteenth anniversary as a nonprofit organization which has become central to research and practice in the field of electronic literature. The organization has come a long way since our humble beginnings sixteen years ago. What was once a somewhat marginal field of experimental literature and digital writing is now a respected and growing field of research and practice. Every year now dozens of new works are published on the Web, as installations in art museums, as apps and locative narratives, as performances and readings and screenings, in an incredibly diverse array of styles, platforms, languages, and cultures. Works of digital literature can be read in publications such as the Electronic Literature Collections, accessed via databases such as the Electronic Literature Directory, the ELMCIP Electronic Literature Knowledge Base, the NT2 database, and others, all of which are now affiliating and sharing information and best practices via the Consortium for Electronic Literature. Electronic literature has also grown as a vibrant research field. New monographs about electronic literature are published each year by important international presses, and new research about electronic literature, digital textuality, and related digital arts practices is published in peer-review journals, and the number of conferences and colloquia focused on e-lit has continued to increase.

The internationalization of our field has also been impressive. I moved to Norway about nine years ago and at that time I took note of the fact that while there was clearly a lively scene in electronic literature in Europe, it was remarkable how little communication there was between individual communities of practice in Europe and in North America. One of the goals of the 2010-2013 ELMCIP project was to create more opportunities for a trans-European community to develop in electronic literature, and to bring international research communities into closer contact with each other. With the ELO 2013 "Chercher le texte" conference in Paris, we saw the first congress of the ELO in Europe, in splendid settings such as the Centre Pompidou, the Bibliothèque nationale de France, and ENSAD. We are very proud to be hosting the second European iteration of the ELO Conference here at the University of Bergen and in partnership with many of the leading cultural institutions of Bergen, and to be doing so with the generous support of sponsors at local, national, Nordic, and European levels.

I think that you will find Bergen a particularly amenable locale for electronic literature. Many in our field know that from the University of Bergen we led the HERA-funded ELMCIP project and developed the ELMCIP Electronic Literature Knowledge Base, but the history of electronic literature in Bergen stretches back far further than that. One of the foundational research monographs in the field, Espen Aarseth's *Cybertext: Perspectives in Ergodic Literature*, was written here in 1995 as Aarseth's Ph.D. dissertation, and during the late 1990s and early 2000s, the series of Digital Arts and Culture conferences including the 1998 and 2000 iterations were essential to launching international research communities in electronic literature, games studies, and digital culture. After he left for Denmark, Jill Walker Rettberg succeeded Aarseth as a leading electronic literature and digital textuality researcher, both in her research and through initiatives such as ELINOR (Electronic Literature in the Nordic Countries) and many of us have followed since. Electronic literature has been a part of the curriculum of our program in digital culture continuously since the 1990s, and our students continue to both research and to create works of electronic literature. In the past decade, we have hosted a number of international research seminars on specific aspects of electronic literature and digital art, and we have worked with the Bergen Public Library and other local cultural institutions to organize public readings, performances, and exhibitions dedicated to the subject, making ours a lively scene that extends beyond the confines of the university on the hill into the cultural life of the city. Our contributions are only part of an active digital arts scene that includes for instance Lydgalleriet and Østre, venues dedicated to cutting edge computational and audio arts practices, BEK, the Bergen center for electronic art, Pixel, an open-source software arts festival, and the Bergen Academy of Art and Design, one of Norway's leading arts schools.

The theme of the 2015 Electronic Literature Organization conference and festival is "The End(s) of Electronic Literature." Invoking the consideration of "the End" of any field is always to invite controversy, and there was indeed some push-back in various quarters from some who thought we should have adopted a more positive-sounding theme. I want to clarify that I don't foresee any near-term conclusion to electronic literature and certainly not to the ELO, but I do think that the field has reached a stage of maturity, and that it is a useful point to consider our aesthetic purposes, our relations to other disciplines, our relations to social and political reality, our situation within a global networked culture, and what impact our research and practice will have on future generations. This theme plays on several different meanings of "ends." The topics conference papers and works exhibited explore include the following:

- Is "electronic literature" a transitional term that will become obsolete as literary uses of computational media and devices become ubiquitous? If so, what comes after electronic literature?
- We can also question in what sense electronic literature and digital writing practices are a means to an end. If so, what are the ends of electronic litera-

ture? What political, ideological, aesthetic, and commercial ends or purposes do works of electronic literature serve?

- In recent years, projects such as the ELMCIP Electronic Literature Knowledge Base have sought to highlight the work of scholars and artists who have worked outside of the mainstream of electronic literature as it has developed as a field, for instance developing research collections based on Russian and Brazilian electronic literature. This conference will seek to shed further light on international communities and practices in electronic literature that have not been widely addressed in the critical literature of the field, those that are located at the “ends” or margins of critical discourse in the field.
- Electronic literature is situated as an intermedial field of practice, between literature, computation, visual and performance art. The conference will seek to develop a better understanding of electronic literature’s boundaries and relations with other academic disciplines and artistic practices.
- As a laboratory for future literary forms, the field of electronic literature must count the youngest readers among its most significant group of end-users. One strand of this conference will focus specifically on digital reading experiences made for children.

When Jill, Roderick and I were conceiving of the call for presentations and works, a few aspects that we wanted in particular to develop were:

1. Making this event as international as possible—to bring together authors, researchers, and writers from all over the world and facilitate sharing of knowledge not only of established traditions in electronic literature but also those on the margins.
2. To balance the arts program and the research program as much as possible, so that half of the time and attention of the program is dedicated to each aspect.
3. To work with the incredible arts environment of Bergen and its supportive community to develop exhibitions and events that stretch beyond the period of the conference itself.

The conference program by necessity includes multiple tracks, and we encourage conference attendees to take advantage of the opportunity to use the <http://elo2015.sched.org> system to make a personal schedule and to attend the talks that they are most interested in. The research program includes workshops, paper presentations, proposed panels, lightning talks, and roundtables. This year we have only one plenary keynote address, featuring two pioneers in the field, theorist Espen Aarseth and author Stuart Moulthrop, who have both had sustained practices in the fields of digital culture and electronic literature, and who will present us with a long-term perspective on some of the conference’s core themes.

This year’s Arts Festival is perhaps the most ambitious in the history of the organization, sited at five different locations in Bergen and fully supported by the Bergen cultural environment. The Arts Festival will feature original artworks of diverse media

that explore the conference theme and exhibition categories as well as film screenings, readings, and performances. Several of the exhibitions will be up for several weeks after the international artists and researchers have gone home. The Arts Festival will take place at venues throughout the city of Bergen and be open to the general public.

**Kid-E-Lit: An Exhibition of Electronic Literature for Children and Youth** (Bergen Public Library) The first generation of digital natives is finding a plethora of apps and interactive digital narratives made for their iPads and computers, perhaps learning how to think in a new digital vernacular. This exhibition will focus on innovations in digital reading experiences for children.

**Electronic Literature Festival Exhibition** (University of Bergen Arts Library) The on-campus hub of the Festival will include web-based works, apps, and installations responding to the themes of the conference. It will also feature the “Emergence of Electronic Literature” exhibit, including print antecedents, ephemera, and other materials from the collections of the UiB Library and Digital Culture program documenting the early history of electronic literature. Finally a preview exhibit of the forthcoming Electronic Literature Collection, Volume 3 will be shown.

**Hybridity and Synesthesia: Beyond Peripheries of Form and Consciousness** (Lydgalleriet) This aspect of the program emphasizes works, particularly installations, that push at the edges of literature and other forms, and that appeal to other aspects of the sensorium than those we typically associate with reading. Works in the exhibition will involve haptic sensation, touch-based interactivity, innovative audio elements, interactive images, or locative technologies.

**Decentering: Global Electronic Literature** (3,14) While there are strong centers of activity in electronic literature in North America and Western Europe, innovations in digital textuality are also taking place in Eastern Europe and in the Southern hemisphere. This exhibition focuses on electronic literature from Brazil, Peru, Poland, Portugal, and Russia.

**Interventions: Engaging the Body Politic** (USF Verftet) This exhibition features works that engage with contemporary cultural discourse and political reality, challenging audiences to consider digital artifacts and practices that reflect and intervene in matters of the environment, social justice, and our relation to the habitus.

**End(s) of Electronic Literature Performances, Screenings, and Readings** (University of Bergen and Østre) This aspect of the program will feature live readings and performances of works of electronic literature, in addition to cinematic works related to electronic literature practices. Authors were encouraged to think broadly about modes of performance, ranging from traditional readings to more theatrical styles of presentation, and site-specific interventions.

This catalog is something of a last-possible-minute production, and as we send it to print, we do so knowing that some details of the program will change right up until the last day of the conference. I encourage conference participants to make use of the updated schedule and mobile app available at [elo2015.sched.org](http://elo2015.sched.org) for updates and to plan their personal conference schedule at an event that is quite packed. With five

simultaneous sessions throughout much of the conference, five different exhibitions, and two evenings of performances, it will be impossible to experience everything. But we thought it important to produce this catalog, including the abstracts for all of the accepted papers that will be presented, and descriptions and other documentation of the works that will be included in the exhibition. We will produce video and photographic documentation of performances and exhibitions, and will provide extensive documentation of the conference in the ELMCIP Electronic Literature Knowledge Base. We are also working with the journals *Dichtung Digital* and *ebr* to publish peer-reviewed selections of the best full papers presented after the conference.

At times preparing for this event has felt a bit like the old story of stone soup. We have been planning this event for more than two years. About a year ago we found that we had big plans but no funding. After an extraordinary response to our calls for the research and arts programs, including more than 313 submissions from authors, artists and researchers from 39 countries, even after a rigorous peer-review process we found that we had remarkable plans, and a little funding to work with. There were some moments of near-panic as we actually considered the resources that would be necessary to pull this off. But as the months drew closer towards the conference and we submitted many grant applications and requests for support, we finally found that we were able to gather enough support to bring this event together as various organizations and individuals have stepped up to throw another ingredient into our cauldron. I would like to conclude this introduction with a note of gratitude. Our sponsors include the Department of Linguistic, Literary, and Aesthetic Studies at the University of Bergen, the Norwegian Research Council, the Nordic Cultural Fund, the Norwegian Arts Council, Bergen Kommune, Hordaland Fylkeskommune, the Bergen Public Library, 3,14, Bergen elektroniske kunstsenter, Bergen Academy of Art and Design, Lydgalleriet, the Polish Ministry of Culture, Programme Franco-Norvégien, ELMCIP, and the Bergen Electronic Literature Research Group. Thanks also to everyone who has worked on the various aspects of this conference, including our Ph.D., MA, and BA students, our many conference volunteers who will help make the logistics of the event possible, our curatorial partners and librarians at 3,14, Lydgalleriet, Østre, USF, and the Bergen Public Library and UiB Arts Library, and UiB IT. Finally I want to note special thanks to the Irish Research Council and European Commission for the support both of the principal editor of this volume, Anne Karhio, who has done extraordinary work in pulling this book together on an extremely tight time frame, and for the costs of printing this catalog. Thanks are also due to the Research Group GRETEL at the Autonomous University of Barcelona, which has supported Lucas Ramada Prieto's residency with our research group and his work on this volume and the Kid E-Lit project.

Finally, thanks to all of you for being here from so many different corners of the globe and for sustaining and participating in this remarkable international creative community. We look forward to a wonderful conference and festival.

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## **ELO 2015 Conference Schedule**

### **Events by date and time**

#### Tuesday, August 4

**09:00**

- Workshops Plenary Session

**10:00**

- Workshop: Archiving Events and Works in the ELMCIP Electronic Literature Knowledge Base—Scott Rettberg • Álvaro Seiça • Patricia Tomaszek (HF265)
- Workshop: History of Digital Poetry in France—Philippe Bootz • Programme franco-norvégien (HF301)
- Workshop: Multimedia Authoring in Scalar—Samantha Gorman (SH124)
- Workshop: Sonic Sculpture—Taras Mashtalir (Lydgalleriet)

**12:00**

- Lunch break

**14:00**

- Panel: Children's Electronic Literature 1: Readings of Touch-based Literature for Children—Ayoe Quist Henkel • Ture Schwebs • Kristin Ørjasæter (Bergen Public Library)
- Live Writing Workshop—Otso Huopaniemi (HF301)
- Workshop: Archiving French Electronic Literature in the ELMCIP Electronic Literature Knowledge Base—Jonathan Baillehache (HF265)
- Workshop: Digital Scherenschnitte / Video Compositing with Cut-ups and Collage—Alison Aune • Joellyn Rock (Lydgalleriet)
- Workshop: Revisiting the Spam Folder: Using 419-fiction For Interactive Storytelling. A Practical Introduction—Linda Kronman • Andreas Zingerle (SH124)

**15:45**

- Panel: Children's Electronic Literature 2: Remediation and Literacy—Emilie Barbier • Kamil Kamysz • Agnieszka Przybyszewska • Lucas Ramada • Nolwenn Tréhondart (Bergen Public Library)

**17:30**

- Exhibition Opening: Kid E-Lit—Emilie Barbier • Serge Bouchardon • Hélène Caubel • LeAnn Erickson • Pierre Fourny • Aleatory Funkhouser • Baptiste Ingrand • Guillaume Jacquemin • Mark Marino (Bergen Public Library)

**Wednesday, August 5**

**09:00**

- Welcome and Opening Keynote—Jill Walker Rettberg • Scott Rettberg • Espen Aarseth • Stuart Moulthrop (Egget)

**10:30**

- Coffee break

**11:00**

- Panel: Hybrid Books: Augmented Artists' Books, Touch Literature and Interactivity—Kathi Inman Berens • Lucile Haute • Søren Pold • Nolwenn Tréhondart (Auditorium Q)
- Panel: Interventions: Resistance and Protest—Davin Heckman • Mark Sample (Auditorium R)
- Panel: Narrative Theory—Robert Fletcher • David Meurer • Daniel Punday • Eric Dean Rasmussen (Auditorium A)
- Panel: Writing in Social Media and Spam—Sandy Baldwin • Rob Wittig • Mark Marino (Auditorium B)
- Roundtable: Intermediality and Electronic Literature—John Barber • Caitlin Fisher • Samantha Gorman • Dene Grigar (Auditorium D)

**12:30**

- Lunch break

**13:30**

- Lightning Talks: What Comes After Electronic Literature?—José Aburto • Damon Baker • David Clark • Natalia Fedorova • Leonardo Flores • Philip

A Klobucar • José Molina • Judd Morrissey • Maya Zalbidea Paniagua • Mark Sample • Steven Wingate (Auditorium A)

- Panel: Imagination, Eventhood, and the Literary Absolute – Mario Aquilina • Gordon Calleja • Ivan Callus (Auditorium R)
- Panel: Platforms, Writers, and Readers—James Brown • Odile Farge • Alex Mitchell • Christine Wilks (Auditorium Q)
- Panel: Beyond the Screens: Transmediality in E-literature—Nieves Rosendo • Domingo Sanchez-Mesa • Rui Torres (Auditorium D)

**15:00**

- Coffee break

**15:30**

- Artists' Talks Festival Exhibition - Deanne Achong • Eugene Garber • Samantha Gorman • Lynn Hassan • Johannes Heldén • Megan Heyward • Håkan Jonson • Alinta Krauth • Will Luers • María Mencía • Stuart Moulthrop • Jason Nelson • Stephanie Strickland • Aaron Tucker (University of Bergen Arts Library)
- Excursion: *Kjell Theory* –Judd Morrissey
- Readings and Screenings—Caitlin Fisher • Penny Florence • Jason Edward Lewis • Steven Wingate (Auditorium B)

**17:30**

- End(s) of Electronic Literature Festival Exhibition Opening—Aud Gjersdal • Patricia Tomaszek • Deanne Achong • Kathi Inman Berens • Eugene Garber • Samantha Gorman • Lynn Hassan • Johannes Heldén • Megan Heyward • Håkan Jonson • Alinta Krauth • Will Luers • María Mencía • Stuart Moulthrop • Jason Nelson • Katie Rose Pipkin • Loren Schmidt • Stephanie Strickland • Aaron Tucker (University of Bergen Arts Library)

**18:30**

- Dinner break

**20:00**

- Performances and Screenings—Jhave • Leonardo Flores • Samantha Gorman • Jason Edward Lewis • Audun Lindholm • Stuart Moulthrop

10

• Kristian Pedersen & Audun Lindholm • Jörg Piringer • Mark Sample • Álvaro Seça (Egget)

**Thursday, August 6**

**09:00**

- Panel: Electronic Literature as Action and Event: Participatory Culture and “The Literary”—Stuart Moulthrop • Rob Wittig • Patricia Tomaszek (Auditorium D)
- Panel: Ends and Futures—Lello Masucci • Mette-Marie Zacher Sorensen • Philippe Bootz (Auditorium Q)
- Panel: Global Electronic Literature and Historical Memory—Claudia Kozak • Eman Younis • Kwabena Opoku-Agyemang (Auditorium B)
- Panel: Performativity—Simon Biggs • John Cayley • Jörgen Schäfer (Auditorium A)
- Panel: Visualizing Electronic Literature—Jeremy Douglass • Angus Forbes • Elizabeth Losh • María Mencía (Auditorium R)

**10:30**

- Coffee break

**11:00**

- Panel: Collaborative Narrative—Renato Nicassio • Mariusz Pisarski • Kate Pullinger • Heiko Zimmermann (Auditorium R)
- Panel: Generative—Jonathan Baillehache • Chris Rodley • Mia Zamora (Auditorium A)
- Panel: Nordic E-lit—Aud Gjersdal • Melissa Lucas • Patricia Tomaszek (Auditorium B)
- Panel: Translation—Piotr Marecki • Aleksandra Malecka • José Molina • Nick Montfort (Auditorium Q)
- Roundtable: Archiving—Leonardo Flores • Marjorie C. Luesebrink • Stephanie Strickland • Rui Torres (Auditorium D)

**12:30**

- Lunch break

**13:30**

- Panel: Feminist Readings—María Angel • Anna Gibbs • María Goicoechea • Laura Sánchez Gómez (Auditorium Q)
- Panel: Research and Practice in Electronic Poetry in Ireland—Anne Karhio • Michael J. Maguire • Jeneen Naji • James O’Sullivan (Auditorium B)
- Panel: Temporalities—Raine Koskimaa • Álvaro Seça • Marika Wato (Auditorium A)
- Panel: Transmedial Edges – Sandra Guerreiro Dias • Natalia Fedorova • Flourish Klink • Piotr Marecki • Bruno Ministro (Auditorium R)
- Roundtable: Curating and Creating Electronic Works in Arts Contexts – Sandy Baldwin • Dene Grigar • Mía Zamora (Auditorium D)

**15:00**

- Coffee break

**15:30**

- Artists’ Talks: Decentering—Natalia Fedorova • Nicola Harwood • Piotr Marecki • Simon Overstall • Álvaro Seça • Bessie Wapp (Gallery 3,14)
- Excursion: *Kjell Theory*—Judd Morrissey
- Readings and Screenings—Katarzyna Bazarnik • John Cayley • Zenon Fajfer • Dene Grigar • Judy Malloy • Greg Philbrook (Auditorium B)

**16:15**

- Artists’ talks: Hybridity—Alison Aune • Philippe Bootz • Caitlin Fisher • Angus Forbes • John Murray • Joellyn Rock • Anastasia Salter • Álvaro Seça • Tony Vieira (Lydgalleriet)

**17:30**

- Exhibition Opening: Decentering—José Aburto • Natalia Fedorova • Nicola Harwood • Jakub Jagiełło • Piotr Marecki • Álvaro Seça • Bessie Wapp (3,14)
- Exhibition Opening: Hybridity—Alison Aune • Philippe Bootz • Mez Breeze • Angus Forbes • John Murray • Joellyn Rock • Anastasia Salter • Ashley Scott • Álvaro Seça • Andy Simionato • Julie Vulcan (Lydgalleriet)

**18:30**

- Dinner break

**20:00**

- Hybridity Performances and Screenings—Simon Biggs • John Cayley • Roger Dean • Natalia Fedorova • Steve Gibson • Zuzana Husarova • Donna Leishman • Audun Lindholm • Taras Mashtalir • Ottar Ormstad • Kristian Pedersen & Audun Lindholm • Hazel Smith • Alexander Vojjov (Østre)

**Friday, August 7**

**09:00**

- Panel: Games—Clara Fernandez-Vara • Fox Harrell • Veli-Matti Karhulahti • Anastasia Salter (Auditorium A)
- Panel: Live Performance, Voices Scapes, and Remixing the Under Language: Sounds and Voices at the End(s) of Electronic Literature—John Barber • Roger Dean • Hazel Smith (Auditorium Q)
- Panel: Mobile, Locative, Augmented—Megan Heyward • Jon Hoem • Anna Nacher • Kaja Puto • Martyna Nowicka (Auditorium B)
- Panel: The Ends of Publishing—Cheryl Ball • Andrew Morrison • Todd Taylor (Auditorium D)
- Roundtable: CELL—The Consortium for Electronic Literature—Maria Angel • Sandy Baldwin • Leonardo Flores • Anna Gibbs • María Goicoechea • Robert Kalman • Eric Dean Rasmussen • Johannah Rodgers • Patricia Tomaszek • Rui Torres (Auditorium R)

**10:30**

- Coffee break

**11:00**

- Panel: Cinema and Database Edges—Rachael Katz • Ariane Savoie • Steven Wingate (Auditorium B)
- Panel: Institutions and Infrastructure—David Devanny • Simone Murray • Lyle Skains (Auditorium Q)
- Panel: The Medium—Markku Eskelinen • Donna Leishman • Johannah Rodgers (Auditorium A)

- Panel: This Is Not the Beginning or the End of Literature—Sandra Bettencourt • Diogo Marques • Ana Silva (Auditorium R)

**12:30**

- Lunch break

**13:30**

- ELO Annual Meeting—Dene Grigar (Town Hall)

**15:30**

- Artists' talks: Interventions—Damon Baker • David Clark • Sharon Daniel • Linda Kronman • Donna Leishman • Jason Nelson • Chris Rodley • Andreas Zingerle (USF)
- Excursion: *Kjell Theory*—Judd Morrissey
- *The Exquisite Corpus*—Talan Memmott (USF)

**16:00**

- *Sly Nag Code Opera*—Christopher Funkhouser • Louis Wells (USF)

**17:30**

- Exhibition Opening: Interventions—Damon Baker • David Clark • Sharon Daniel • Linda Kronman • Donna Leishman • Jason Nelson • Chris Rodley • Andreas Zingerle (USF)

**20:00**

- Conference Banquet & Electronic Literature Awards (Radisson Blu Hotel Norge)

**Saturday, August 8**

**09:00**

- Excursion: *Kjell Theory* (Extended Version)—Judd Morrissey

# The Research Program



## **Keynote Debate: End over End**

### **Espen Aarseth and Stuart Moulthrop**

**Thursday August 5th • 9:00-10:30 (Egget)**

This is a two-part meditation on where electronic literature came from, some of the places it's been, and how (and why) it might possibly go on.

Espen Aarseth will look at the roots of electronic literature in the period before 1997, discussing the origins of digital writing in terms of contemporary art and theory. Particular attention will be given to interactive fiction and what happened to it.

Stuart Moulthrop skips over the really important bits (1997-2010) and concentrates on the state of electronic literature in the current decade, especially the intersection of various text-generation schemes with latter-day conceptualism and “the new illegibility.”

Both keynote speakers will offer critical prospects on the very idea of electronic literature, the meaning of the name, and various present and future ontologies for our discourse.

**Espen Aarseth** is principal researcher at the Center for Computer Games Research, IT University of Copenhagen. He has published research on digital power and democracy, SF and cyberpunk, digital media, digital literature, humanistic informatics, games and narrative, women and gaming, game ontology, games and crossmedia, game addiction, and mobile games. He is also co-founding Editor-in-Chief of the journal *Game Studies*, founder of the Digital Arts and Culture conference series, and co-founder of the following conferences: Philosophy of Computer Games, The History of Games, and Games and Literary Theory, as well as author of *Cybertext: Perspectives on Ergodic Literature* (Johns Hopkins UP 1997), a comparative media theory of games and other aesthetic forms.

Born 1957 in Baltimore, Maryland, United States, **Stuart Moulthrop** is a writer, cybertext designer, and Professor of English at the University of Wisconsin-Milwaukee. His early work, *Victory Garden* (1991), has been mentioned among the “golden age” works of hypertext fiction. Later works, including *Hegirascope* (1995), *Reagan Library* (1999), and *Under Language* (2007), pertain more closely to our current age of artificial fibers. Moulthrop is the author of many essays on hypertext and digital culture, including some that have been multiply anthologized and translated.



# Workshops



## **History of Digital Poetry in France**

**Conveners: Philippe Bootz (Université Paris 8) and  
Johnathan Baillehache (University of Georgia)**

**Tuesday, August 4 • 10:00 - 12:45 (HF 301)**

This two-part workshop led by Philippe Bootz and Johnathan Baillehache will focus on the history and documentation of French Digital Poetry.

- Morning session: History of French digital poetry since *Calliope* (1952) until *Transitoire Observable* (2003). Lecture and discussion led by Bootz.
- Afternoon session: Documenting French digital poetry in ELMCIP French Language Electronic Literature research collection.

Participants will first encounter some of the history of French digital poetry and view and interact with some early works. In the afternoon, participants will work together to document this history and these works in the ELMCIP Knowledge Base in a workshop led by Baillehache, who has been developing a research collection on the topic with students at Georgia University.

No prior competencies are required, though participants are advised to apply for a user account in the ELMCIP Electronic Literature Knowledge Base prior to the conference.

## **Multimedia Authoring in Scalar**

**Convener: Samantha Gorman (University of Southern  
California)**

**Tuesday, August 4 • 10:00 - 12:45 (SH 124)**

This workshop invites participants to consider the possibilities for their work of emerging forms of digital scholarship. Participants will consider how digital platforms permit them to create media-rich and interactive publications that bring scholarly analysis and visual media together in lively and engaging ways. At the heart of the workshop is a hands-on introduction to the digital authoring platform, Scalar (<http://scalar.usc.edu>), a project funded by the Mellon Foundation as part of the Alliance for Networking Visual Culture. Participants must bring a laptop with wireless capability to the workshop.

## **Sonic Sculpture**

**Convener: Taras Mashtalir (Independent)**

**Tuesday, August 4 • 10:00 - 12:45 (Lydgalleriet)**

The participants of the workshop, experts from the field of IT and computer technologies, are acquainted with the concept and history of sound sculptures, learn about the technologies used in this field, and participate in a poetic media performance by Machine Libertine.

Art in public space shapes the character of the city, more traditional statues and public monuments in the city usually don't have sound incorporated into them. Nevertheless, they are surrounded by a variety of sounds: noise from construction, talking, the hum of machinery, etc.—a steady stream of such sounds we call “sound pollution”. One of the ways to improve the climate of public spaces and to eliminate sound pollution is via sound design. Sounds of the city are included into the composition of the works, transforming them into a harmonious piece of music. A therapeutic oasis is formed around a sound sculpture, a special space for respite from the busy rhythm of the city. Interactivity is a central element of a sound sculpture: the sound parameters are determined by the audience, the data on the time of day, time of year, weather conditions, etc. Such multi-channel sound composition is designed to breathe life into static sculptural artifacts, as well as to create harmonious sound aesthetics for the urban environment.

## **Documenting Events and Works in the ELMCIP Electronic Literature Knowledge Base**

**Conveners: Scott Rettberg, Álvaro Seïça and  
Patricia Tomaszek (University of Bergen)**

**Tuesday, August 4 • 10:00 - 12:45 (HF 265)**

This half-day workshop will be focused on the preservation and archiving of Electronic Literature Organization events and conferences. Scott Rettberg has been asked by the ELO board to establish a standing committee of ELO members that will be focused on documenting and archiving current and past ELO events. This workshop will be focused both on the future scope and projects of that committee and on the hands-on documentation of ELO conferences in the ELMCIP Electronic Literature Knowledge Base. We will consider questions including:

- What are the best practices related to archiving for ELO conference organizers?
- Should relationships be established with one or more libraries or archives to preserve data and ephemera from ELO conferences?
- How should we best go about gathering ELO archives materials and preserving them?
- How can we archive events using the platform of the ELMCIP Electronic Literature Knowledge Base?

The session will include a discussion of these issues followed by hands-on work in the ELMCIP Knowledge Base. Participants will learn how to document their presentations, papers, creative works, and events in order to preserve them and make them available to other international researchers.

No prior competencies are required, though participants are advised to apply for a user account in the ELMCIP Electronic Literature Knowledge Base prior to the conference.

## **Live Writing**

**Convener: Otso Huopaniemi (University of Arts, Helsinki)**

**Tuesday, August 4 • 14:00 - 16:30 (HF 301)**

Learn a cutting-edge method of performative creative writing based on human-computer interaction.

You will learn to “write with your voices” (as opposed to typing on a keyboard) by using speech recognition software. We will take turns saying impromptu lines out loud into a microphone. The computer will recognize the lines with varying accuracy and turn the speech into text on the computer screen. We will develop a set of improvisational tools to enhance dramatic writing by utilizing the computer’s errors (mis-recognitions) in collaboration with other participants. You will be confronted with situations requiring quick decision-making, because the computer does not reproduce your speech with hundred-percent accuracy—a fact that will challenge you to deal with technological dysfunction in the here-and-now of a performative writing situation. Also, you will be challenged to listen and respond to your human writing partners and their texts. Through guided practice, you will learn to take the writing process in unexpected directions, further into an improvisational realm.

While practicing this collaborative, performative live writing method with human and computer partners, we will work toward creating short fictional scenes. The scenes will be based on dramatic situations that we will come up with together through rehearsals and discussion. In addition to this practical work, we will spend time discussing readings of relevant texts (live writing, new technology, human-computer interfaces and drama).

At the end of the workshop, we will present a live, performative writing event, in which you will have the opportunity to perform those aspects of the writing method that you find most compelling. The showing will be planned and performed collaboratively. At the end of this workshop, you will have the tools to continue exploring the relationship between text, digital media, and performance in your own work.

Please note that no special computer skills are required.

## **Digital Scherenschnitte / Video Compositing with Cut-ups and Collage**

**Conveners: Alison Aune and Joellyn Rock (University of Minnesota—Duluth)**

**Tuesday, August 4 • 14:00 - 16:30 (Lydgalleriet)**

Mixed-media artists Joellyn Rock and Alison Aune offer a hands-on visual art workshop on collage, paper-cutting, silhouettes and digital compositing. What does this have to do with electronic literature you ask? Well... In Rock and Aune’s multimedia installation, *Fish Net Stockings*, which will be exhibited at the Hybridity Exhibition at ELO 2015, the little mermaid story unfolds with multivalent versions echoing

folk art patterns and digital iterations. Bifurcating imagery, like that made by folding and cutting, plays a role in the aesthetics of the work. Hans Christian Andersen was known for his live scissor writing. His version of *schere schnitte* was an improvised performance art with paper cut imagery, integrating the haptic visual experience into his storytelling. Andersen's cut paper collages anticipate the collage art of dadaism and surrealism, and some e-lit experiments can trace their roots back to these very methods of assemblage. Join us for a playful workshop generating mixed-media collages, paper cuts, silhouettes, and testing their use in digital compositing for video projection. Investigate how to combine imagery in layers in Photoshop and video in final cut for rich digital composites and short animations.

## **Revisiting the Spam Folder: Using 419-fiction for Interactive Storytelling. A Practical Introduction.**

**Conveners: Linda Kronman (Danube University Krems)  
and Andreas Zingerle (University of Art and Industrial  
Design, Linz)**

**Tuesday, August 4 • 14:00 - 16:30 (SH 124)**

This workshop will be offering the participants both a theoretical and practical introduction to interactive narratives in “419-fictional environments” created by scammers and scambaiters. We seek to understand different sides of online fraud and through creative storytelling reflect on issues like online privacy, virtual representation and trust within networks. We also draw parallels to other practices and cultures like: gaming, transmedia storytelling or creative activism. Through a participants take the first steps of creating their fictional characters and infiltrating a scammers storyworld to observe and interrupt their workflow.

We explore how persuasive narratives are set up, how characters are designed and how dialog is exchanged to build trust between the acting parties. We will use social media and various content generators and other tools to orchestrate internet fiction, creating entrance points to a story world and spreading traces of information online. By reflecting on scam bait experiences we enter a discussion around the topic of interactive narration connecting to the participants' and their general work in this field.

With the term “419-fictional environments” we refer to computer mediated story worlds where advance-fee fraud is used as a confidence trick to lure the victim into paying a fee in advance, with the future hopes of getting a larger amount of money in return. The origins of advance-fee fraud dates back to the 16th century and is known as the “Spanish prisoner”, Internet and new communication systems have rapidly increased the opportunities for the scammers to reach victims. At the same time they have helped the scammers to hide their personalities and their working practices. Scammers can work with standard office computers on a global level, tricking their victims by impersonating: fundraising Charity NGOs, State Lottery institutions, Conference/Art Festival organizers or as romance seeking lovers on Dating websites.

These types of cyber crime are often called “419-scams”, “419” referring to the Nigerian Criminal Code dealing with cheating and fraud.

The workshop will give participants valuable first hand insights into raising awareness about online advance-fee fraud scams and raises issues of trust betwixt and between real and virtual, by exploring the practices of scambaiters. Scambaiters are persons who reply to scam emails, being fully aware that the emails are written by scammers. “Scambaiting involves tricking Internet scammers into believing you are a potential victim”. This means that the scambaiters turn the tables and lure the scammers into incredible story-plots, always giving the scammers the feeling that they will get a lot of money. Scambaiters do this for different reasons. Tuovinen et al. illustrate three possible motives: community service (social activism), status elevation and revenge. The workshop provides a base to discuss if components of scambaiting culture can be used in terms of community service in form of creative activism. We also welcome discussion around the game like interaction that takes place between the scammer and the scambaiter. How storyworlds are build, which tools to stay anonymous are used, how characters are designed and dialog exchanged to build trust between the actors.

The workshop is planned into two modules: a “theoretical introduction” and a “practical mission”.

### **The Theoretical Module**

This part of the workshop introduces the participants to the history of scamming, different types of scams and how the world of fraud has been dealt with in different genres—ranging from pop culture to modern art. We bring up the three main characters of these world of fraud: the scammer, the victim and the scambaiter. How do scammers justify their actions? What makes victims reply on the most ridiculous spams? What motivates scambaiters? Through several examples we present the scambaiting culture and its terminology and draw parallels to gaming culture. We bring up for discussion themes of trust: face-to-face vs. online, physical being vs. self representation, real vs. virtual, etc.

### **The Practical Module**

The practical part of the workshop starts by introducing the participants to a specially designed “Scam the Scammer Kit”, a collection of tips for secure and ethical scambaiting, instructions how to start a non-traceable design of a new identity, tools to design a credible character and a storyworld around the bait by using transmedia storytelling methods, social media and various content generators. The workshop will conclude with a general discussion on personal experiences of starting a scambait and possibly finding parallels to the participants’ general work within the field.



# Roundtable Discussions



## **Intermediality and Electronic Literature**

**John Barber (Washington State University Vancouver),  
Caitlin Fisher (York University), Samantha Gorman (USC)  
and Dene Grigar (Washington State University  
Vancouver)**

**Wednesday, August 5 • 11:00 - 12:30 (Sydneshaugen skole:  
Auditorium D)**

The 2015 ELO Conference's call for papers states that "[e]lectronic literature is situated as an intermedial field of practice, between literature, computation, visual and performance art. The conference will seek to develop a better understanding of electronic literature's boundaries and relations with other academic disciplines and artistic practices."

This roundtable discussion, led by both established and emerging e-lit scholars and artists, will explore the idea of electronic literature as an intermedial practice, looking at the topic from a wide range of forms including literature, performance, sound, computation, visual art, and physical computing. Drawing upon artistic work they have produced or studied, each panelist will provide a five-minute statement that touches on qualities related to intermediality like hybridity, syncretism, and collaboration. Following this series of brief presentations, the panelists, then, encourage engagement in a wider conversation with the audience.

Because it is our contention that multiple media in combination in a work of art provide endless opportunities for innovation, contemplation, and "fresh perspectives" (Kattenbelt), rendering the notion of an "end" impossible to reach, the goal of the panel is to engage the ELO community in a discussion about the shifting boundaries of electronic literature and its ongoing development as an art form.

## **Beyond the Screens: Transmediality in E-literature**

**Domingo Sánchez-Mesa (University of Granada),  
Nieves Rosendo Sánchez (University of Granada) and Rui  
Torres (University Fernando Pessoa)**

**Wednesday, August 5 • 13:30 - 15:00 (Sydneshaugen skole:  
Auditorium D)**

In this roundtable we propose to present and discuss those aspects and goals of the project NAR\_TRANS (University of Granada, website under construction) that are most relevant to ELO and the conference. Nar\_Trans aims to build an active and relevant research core in the Spanish I+D+i system, able to become part of the international research network on transmedial narratives & intermediality.

This academic network also aims to become a gathering place for fellow researchers, students and creative artists through different events, such as meetings, seminars

and workshops, or the mapping of the Spanish transmedial productions through a web critical catalogue, with a view to the most outstanding works in Latin America. The project holds also the first university prize for young transmedia creatives as well as the publication of an e-book with a selection of essays on transmediality at the crossroads of Literary, Cultural and Media Studies.

## **Archiving Roundtable**

**Leonardo Flores (University of Puerto Rico), Marjorie C. Luesebrink (ELO), Stephanie Strickland (ELO) and Rui Torres (University Fernando Pessoa)**

**Thursday, August 6 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium D)**

Listed as one of the main themes of the Bergen 2015 ELO conference is the following question: is “electronic literature” a transitional term that will become obsolete as literary uses of computational media and devices become ubiquitous? If so, what comes after electronic literature?

The notion of obsolescence has been a recurring issue in electronic literature since at least 2002, the date of the ELO Conference at UCLA. At that time, archiving became a general concern in the field. ELO responded with documents such as *Born-Again Bits*, *Acid-Free Bits*, and the ELC 1 and 2 Collections. Since that time, with the continual evolution of computational media and devices, the problems of archiving have continued to grow more complicated. The panel proposes to address issues of Archiving based on this re-wording of the conference theme: is electronic literature a transitional practice that will become obsolete as the multiplication of forms of both computational media and devices make literary artifacts more and more difficult to preserve?

The panel will include Leonardo Flores and the ELC 3 Collective, Marjorie C. Luesebrink (M.D. Coverley), Rui Torres, and Stephanie Strickland. Topics to be addressed by the panel will include the following: Stephanie Strickland, “Six Questions for Born-Digital Archivists”; Rui Torres, “Interfacing the Archive: (Ab)Using the PO.EX Digital Archive”; Leonardo Flores/Stephanie Boluk/Jacob Garbe/Anastasia Salter, “The Electronic Literature Collection Volume 3 (ELC3) Editorial Collective presentation”; Marjorie C. Luesebrink, “The creation of Women Innovate: Contributions to Electronic Literature (1990-2010) by Marjorie Luesebrink and Stephanie Strickland”.

## **Curating and Creating Electronic Works in Arts Contexts**

**Rod Coover (Temple University), Sandy Baldwin (West Virginia University), Dene Grigar (Washington State University Vancouver) and Mia Zamora (Kean University)**

**Thursday, August 6 • 13:30 - 15:00 (Sydneshaugen skole: Auditorium D)**

This is an open session designed to build understanding of evolving contexts and conditions for making and presenting creative works by drawing upon the experiences of those involved both with making works for arts contexts and with curating exhibitions and other arts-venue contexts. The session will invite current and past ELO arts committee leaders, including ELO members involved in the ELO new Media Arts Committee, and gallery curators to help lead the open conversation. The open forum will share knowledge and develop new ideas about making and staging works for the public sphere. The open session may confront practical, theoretical, and perhaps even ideological and political issues, conditions and their cultural paradigms.

## **CELL ROUNDTABLE—The Consortium for Electronic Literature**

**Sandy Baldwin (West Virginia University), Maria Angel (University of Western Sydney), Leonardo Flores (University of Puerto Rico), Anna Gibbs (University of Western Sydney), María Goicoechea (Complutense University of Madrid), Robert Kalman (University of Siegen), Eric Dean Rasmussen (University of Stavanger), Johannah Rodgers (The City University of New York), Patricia Tomaszek (University of Bergen) and Rui Torres (University Fernando Pessoa)**

**Friday, August 7 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium R)**

For the ELO 2015 conference, we propose a roundtable discussion about the CELL Project. The Consortium for Electronic Literature (CELL) is a partnership founded by the Electronic Literature Organization that joins together nine research centers worldwide, all developing online database projects devoted to research in electronic literature (e-lit). The project is currently funded by the National Endowment for the Humanities, enabling development of an online index, search engine, and other tools for researching bibliographical and critical material on e-lit.



# Lightning Talks

**Wednesday, August 5 • 13:30 - 15:00**  
**(Sydneshaugen skole: Auditorium A)**



## **E-Lit and the Borg: The Challenges of Mainstreaming and Commercialization**

**Steven Wingate (South Dakota State University)**

Commercialization and the aesthetic ossification that comes with it affects every nascent creative form. Over the past century we've seen cinema evolve into an enormous industry featuring rigid narrative structures, paint-by-numbers aesthetics, and slavish serfdom to the demands of commerce. While e-lit doesn't appear to be threatened by this possibility today, rest assured that someone will figure out a way to make money out of it—whether through interactive cinema, gaming/IF, computational story generation, etc.—and turn at least portions of the field into subsidiaries of Big Media.

When this happens, the e-lit community will achieve its goal of making digital literatures accessible to wide audience while simultaneously driving itself to a crux point of intense identity questioning. Mainstreaming means better opportunities for practitioners and more teaching gigs in academia (both of which we're already seeing), but it also means an increased risk of succumbing to the market forces that have made Big Media such a hegemonic monster.

In the face of this eventuality, how will electronic literature redefine itself? Will it embrace Big Media if the money is good enough? Will it fling itself entirely into hardcore aesthetic programs that Big Media can't possibly make money on? Will it split into camps, as cinema has done?

## **Time Capsules for True Digital Natives**

**Leonardo Flores (University of Puerto Rico)**

I can imagine e-lit will become framed in historical, literary, and technological ways. The periodization done by Funkhouser and Hayles into "prehistoric," and "generations" will be fused into a single period spanning from the early computer generated works to a few decades from now. What characterizes our moment? We're the transitional generation that was raised in a print-centered world and saw its dominance challenged and replaced by the digital. We are the early adopters: the ones who test and explore the expressive potential of digital media in its infancy while living in the late age of print. And that includes our children, who are not as digitally native as we might think.

When writing with code and multimedia authoring tools become adopted in primary and secondary schools as the kind of literacy that students need at a foundational level. Those generations, true digital natives, will produce what we now call e-literature, but they'll just call it writing. E-literature will become naturalized, just as manuscript and typing have become to us.

We need to preserve our work, so that future generations can look back and understand what people raised with the book made with early, rudimentary, digital tools. They will find the seeds of their developed literary genres in our video games,

hypertexts, bots, kinetic and multimedia works. We must build digital time capsules, for whatever future awaits. Writers and artists need to continue doing what they do: create great e-literature. Scholars, librarians, and archivists need to continue their work, applying their training towards the study and preservation of this work. Let us keep doing what we do well but with an eye (and voice) towards the big picture: we are exploring the literacy and literature of our present and the future.

## **The Feminist Ends of Electronic Literature**

**Xiana Sotelo (Francisco de Vitoria University of Madrid)**

Electronic literature can be used as an intermedial platform to transform unequal social relations in which women are disadvantaged, and specially in the case of immigrant women. This lightning talk presents the AIMISOLA project: Integral Care for Immigrant Women: Training Itineraries for Social and Working Insertion. A work of electronic literature forms an essential part of the project and intends to give visibility to the literary and artistic creation of immigrant women and forge an open story in a continuous process of redefinition. The work, titled “Voices of Immigrant Women,” is a online, open access, confessional electronic literary piece developed in workshops in Madrid and created with the collaboration of the University of Bergen. The work reflects on how aesthetic resources present social injustice in general, vindicate immigrant women’s rights in particular, and engage audiences into responsible action. In a world diaspora situation that requires awareness and responsible commitments at a global scale, AIMISOLA shows the ethical grounding of electronic literature and new media art and explores new ways for the social integration of immigrant groups coming into Europe.

## **Bad Data for a Broken World**

**Mark Sample (Davidson College)**

In this lightning talk I will highlight sources of “bad data” and urge us to consider these streams of information not as glitches but as reflections of the vibrant yet deteriorating built and natural environment around us. Bad data, I argue, can take electronic literature beyond the literary, into the real world.

## **Translating E-poetry: Still Avant-Garde**

**José Molina (University of Tuebingen)**

The American poetry critic Marjorie Perloff undertook the task of rendering a solid theoretical framework to understand the evolution of the art of poetry after Modernism. Furthermore, she traced the evolution of the “Postmodern” poetry analyzing the most radical experiments including the digital poetry of the present. Based on Perloff’s perspective this paper will observe the evolution of translation as part of the poetics of the American poet Ezra Pound and Brazilian poet Haroldo de Campos.

Following its transformation as a writing strategy, they understood translation as a process adjacent to poetry but the incorporation of translation as part of their own work would be observed as unethical for many critics. Therefore, Haroldo de Campos coined the term “Transcreation” in order to refer his translations as an original work. Interestingly enough, the paradigm for this sort of writing is the Irish writer James Joyce, whose controversial piece *Finnegan’s Wake* introduced not only linguistic but also metaphorical and historical translation. Since then, translation would set a new style of writing, a style that relies on the verbal materiality and where the understanding of the puns and languages will not be as relevant as the comprehension of the poetics as a project. From this perspective, this paper aims to explore the processes involved in the making of e-poetry and offering and approach to its translation. Branching from the modernist translation strategies, which were perceived as “radical” in their moment, the challenging questions posited by e-poetry conjure up a new kind of radicality towards translation.

## **101 Mediapoetry Lab**

### **Natalia Fedorova and Daria Petrova (Saint Petersburg State University)**

101 mediapoetry lab was held on the New Stage of Alexandrinsky Theatre in April 2015. The project is curated by Natalia Fedorova and Daria Petrova. 101 was meant to be the first regular mediapoetry lab in St Petersburg. The 101’s participants explored the genre boundaries in practice. They can try themselves in Python language, VVVV, Processing, Kinect and Arduino using mobile interfaces and many others ways of self expression. The participants included both artists and technical experts. This lightning talk will be dedicated to exploring the experience of creating mediapoetry art works by people with very different backgrounds.

## **Turesias (Odds of Ends)**

### **Judd Morrissey (School of the Art Institute Chicago)**

The lightning talk / laptop performance, *Turesias* (Odds of Ends), will explore the end of electronic literature and its beyond through embodying the figure of Tirusias, a hybridization of the blind mythological ancient Greek Prophet, Tiresias, and computing pioneer, Alan Turing. Largely silent and visual, the intervention will consist of a discrete series of propositions organized topically and materializing on-screen entirely through the controlled use of my eyes in conjunction with eye-tracking software I am building with an open-source computer vision library. The intervention will play upon themes of vision, blindness, prophecy, and prediction, addressing a series of literary “beyonds” that draw upon aspects of contemporary theory and practice possibly including mixed reality, the posthuman, the post-disciplinary, the enduring ephemeral, the future queer, and the singularity.

This proposal emerges from an aspect of my current work and research that is looking at the life and work of Alan Turing in juxtaposition with Guillaume Apollinaire's 1917 play, *La Mamelles of Tirésias* (Tiresias' Tits), a gender-queer spectacle for which Apollinaire invented the word surrealism. I am using the two sources to draw a parallel between gender-play in the myth of Tiresias and Turing's estrogen treatments, imposed for the crime of homosexuality, that resulted in his development of breasts. The juxtaposition also poses relationships between historical surrealism and mixed and augmented reality, and between post-human embodiment and gender enactment.

## **Post Digital Interactive Poetry: The End of Electronic Interfaces**

### **José Aburto (Independent)**

"Post Digital Interactive Poetry" presents a reflection of how the rationality of interfaces, so typical of e-poetry, can be transferred to other analogical formats. This analysis is made from the deconstruction of a series of five post-digital poems made by José Aburto between 2005 and 2014 in Peru.

Some of the creative processes of the e-poetry can be reinterpreted in order to be applied on pieces which go beyond the digital format and are taken to the physical world. The following poems will be analyzed:

- Extravia, minds in transit: Physical hypertext displayed as a labyrinth where all users can follow their own route, which divides the poem into different possibilities in each crossroad.  
<http://entalpia.pe/entalpia/expos/extravia/index.htm>
- Binary: Book-object designed to allow the reading of only one pair of almost-identical poems at a time.  
[http://test1.phantasia.pe/entalpia/\\_coc/binarios.htm](http://test1.phantasia.pe/entalpia/_coc/binarios.htm)
- Circular altarpiece: Interactive object where the reader may navigate across 12 different states of the combinatorial poem.  
[http://test1.phantasia.pe/entalpia/\\_coc/retablo.htm](http://test1.phantasia.pe/entalpia/_coc/retablo.htm)
- Returning is a place: Spherical poem which allows a physical, manual navigation. Working with the physical layout of the connections this textual surface was generated completely contained in a spherical format. In this case, a 3D printout of the poem will be displayed.  
[http://test1.phantasia.pe/entalpia/\\_coc/esfera/esfericas.htm](http://test1.phantasia.pe/entalpia/_coc/esfera/esfericas.htm)

## **Measure for Measure: Moving from Narratives to Timelines in Social Media Networking**

### **Andrew Klobucar (New Jersey Institute of Technology)**

Reconsidering cultural theorist Roberto Simanowksi's critique of the personal timeline as a dominant, yet problematic "genre" in contemporary social media networking

(introduced in a keynote talk at an earlier ELO), this lightning talk seeks to re-evaluate the declining use of narrativity as a primary symbolic form within electronic literature by arguing that the increased cultural interest in quantifying social and individual relations does not necessarily imply a corresponding loss in critical self-reflection. Rather, future developments in electronic literature must inevitably confront and creatively engage our increasing capacity within culture to build and automate more mathematically precise, algorithmic frameworks of human interaction both on and offline.

## **The End of Endings**

**David Clark (NSCAD University)**

This talk will look at models of literature based on software upgrades, reboots, fan remakes, episodic television, transmedia forms, gamifications, and the translations and transpositions that literary material goes through these days. Literary content doesn't ever have to end. Stories don't need to have closure. Literature has entered a life-cycle of repetition and reproduction shaped by the quality of their literary genetics interacting with predators of reception in the new media landscape. Literary works are now more like a species than a singular life form. Or perhaps—stealing from quantum mechanics—we can say the waveform never collapses if we accept a many worlds version of literature in the digital multiverse.

## **'HAPPINESS FOR EVERYBODY, FREE, AND NO ONE WILL GO AWAY UNSATISFIED!' -new developments in the CaveWriting Hypertext Editing System**

**Damon Baker (Independent)**

For well over a decade Brown University has been developing literary artworks for their CAVE immersive virtual environment, building on a long history of hypertext development going back to HES/FRESS/Intermedia/etc. We even made the tools free (as in cost) for anyone who happened to have a CAVE that would let writers in. This is sadly quite rare. To fix this we have been rewriting the CaveWriting system from scratch to be a completely open source immersive hypertext/literary world generating tool using Blender Game Engine. This has also allowed us to integrate with existing e-lit/Interactive Fiction systems such as Nick Montfort's Curveship narrative engine. CaveWriting will be for more than just people with CAVEs, (cardboard VR and oculus rift support currently in development) but still scales up to the affordances of such luxurious writing space as CAVEs. We're giving it away free, this time without dependencies on proprietary software. In this lightning talk presented by one of the principle architects of this system you can see what we've done, where we are at now, and our road-map for the future. If you want write worlds into existence, and then step inside them, this could be a useful tool for you.



# Research Papers and Panels



## **Motions in Digital Young Adult Literature**

**Ayoe Quist Henkel (Aarhus University)**

**Panel: Children's Electronic Literature 1: Readings of Touch-based Literature for Children—Tuesday, August 4 • 14:00 - 15:30 (Bergen Public Library)**

The digital turn brings about not only changes in young adult literature considered as aesthetic artifacts and literary works but also changes in the perception and reception of the reader. Digital young adult literature is increasingly multimodal and interactive, and it integrates elements from game aesthetics. When young adult literature navigates between media, new analytical approaches are required to explore the way in which it operates among various aesthetic strategies and medialities and the way it affects the young adult reader. With this development it becomes essential to combine different fields of research, e.g. research in literature and media science; thus, the focus of this paper will be research in children's literature in an intermedial perspective. The analytical approach can be either diachronic when the object is the study of how various aesthetic expressions (text, picture, sound, etc.) have been used to create the literary artifact, or the approach can be synchronically based when the object is studying the categories which cut across the aesthetic expressions with the aim of transgressing conceivable media specific borders, and the latter will be the focal point here.

The pivotal point of this paper will be exploring how transgressing analytical categories, e.g. rhythm, sequentiality, time, space and dialogue with the reader, can shed light on the formation of meaning in a specific digital young adult literary work, i.e. *Tavs* (Camilla Hübbe, Rasmus Meisler and Stefan Pasborg 2013) which prompts different reading methods, paths, and types of interaction. The analysis will focus on selected analytical categories in order to explore the integration of various art forms and sensory appeals, viz. visual, auditory, and tactile modalities. In other words, the paper will investigate the "denaturalization" of the reading process and it will attempt to investigate and offer analytical categories which can be used also by young readers so that they can become competent cross media readers of young adult literature in a digitalized and medialized landscape of texts.

Theoretically, the presentation will be based on theory on digital literature and media (Hayles, N. Katherine *Electronic Literature. New Horizons for the Literary*. Indiana: University of Notre Dame Press 2008, Simanowski, Roberto, Jürgen Schäfer and Peter Gendolla (ed.) *Reading Moving Letters. Digital Literature in Research and Teaching*. Bielefeld, Transcript Verlag 2010, Bell, Alice, Astrid Ensslin and Hans Kristian Rustad *Analyzing Digital Fiction*. New York: Routledge 2014) and theory on picturebook (Nikolajeva, Maria and Carole Scott (2006) *How picturebooks work*. New York: Routledge).

## **Hypermediacy in *Garmanns Sommer***

**Kristin Ørjasæter (The Norwegian Institute for Children's Books)**

**Panel: Children's Electronic Literature 1: Readings of Touch-based Literature for Children—Tuesday, August 4 • 14:00 - 15:30 (Bergen Public Library)**

This paper will discuss how picturebook applications place themselves within the tradition of children's literature. In the discussion the various ends of hypermediacy will be emphasized.

Children's literature is characterized through a child perspective, which is a narratological means developed within literary modernism. It reflects a consideration for the child reader's cognitive capacity. Even though the narrator may have an adult voice, the story's point of view reflects the point of view of a child, in order that the reader may be able to recognize—or at least imagine—the story's universe, characters, milieu and plot. In picturebooks for children the child perspective is equally dominant through the pictures and the verbal text. And in picturebook applications environmental sounds duplicates the effect. One might therefore ask whether the child perspective is highlighted in multimodal children's literature with hypermediacy as a result.

Picturebook applications seem to combine a cognitive consideration with performative aesthetics. Interactive elements increase the possibility of play. Thus, the applications can be characterized as playgrounds, which is a common way to define postmodern picturebooks (Meerbergen 2012, Sipe and Pantaleo 2008). The interactive elements might also increase the reader's involvement in the storytelling, which is a common ambition in contemporary picturebooks (Ørjasæter 2014a). Schwebs 2014 argues that the affordances of an app is to bring a story to life in a multi-sensuous way, and that the story-telling is embodied in the reader through the finger gestures. My point is that even hypermediated picturebooks such as Stian Hole's trilogy on Garman have developed means for embodied sensuous experience (Ørjasæter 2014b). But when the picturebook *Garmann's summer* is adapted to a picturebook application the multi-sensuous story-telling becomes redundant. The story is told out loud as well as presented as scripture. The environment becomes audible as well as visible. The effect of this seemingly redundancy in the storytelling might be regarded as hypermediacy. The question is how it affects the work's capacity to make embodied sensuous impression.

Apart from *Remediation. Understanding New Media* (1999) where Bolter and Grusin introduce their hypermediacy concept, the discussion in this paper will be influenced by *Software takes command* (2013) where Lev Manovich points out that "computers and software are not just 'technology' but rather the new medium in which we can think and imagine differently" (13). Thus, the research question in this paper will be: What does hypermediacy do to the way one thinks about children's literature? Does it in any way alter what one thinks children's literature is?

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## **The Numberlys: An Interplay Between History, Urban Life and Technology in a Children's Story App**

**Ture Schwebs (Bergen University College)**

**Panel: Children's Electronic Literature 1: Readings of Touch-based Literature for Children—Tuesday, August 4 • 14:00 - 15:30 (Bergen Public Library)**

The presentation will explore narrative, intertextual and ideological aspects of *The Numberlys* iPad/iPhone app (<http://www.numberlys.com/>). The app, produced by Moonbot Studios and released in 2012, received an American Annie award for excellence in the field of animation in 2013.

*The Numberlys* is a fanciful tale about the origin of the alphabet. In a world where ways of organization and communication are based on numbers and nobody has a name, only a number, five friends decide to build the alphabet by transforming numbers into letters. By inventing the alphabet the five protagonists let the inhabitants acquire a personal name. Thus the app raises existential questions concerning the construction of identity and our needs for recognition.

The story is set in a futuristic cityscape inspired by the German-Austrian filmmaker Fritz Lang's landmark 1927 silent film *Metropolis*. Other intertextual references include ABC books, German expressionism, popular early fantasy epics like King Kong, Flash Gordon and Superman, the Macintosh tv-commercial 1984 and more. Thus *The Numberbys* seems to address both children and adults.

By referring to the sci-fi universe of *Metropolis*, the depiction of an urban dystopia, *The Numberbys* may be understood as a critical commentary of a contemporary metanarrative: technology as a manifestation and a result of progress. Consequently traditional notions of history and nature are questioned in an unusual way.

The tale is worked out as a hybrid of a sequential film and an interactive game. Constructing a media rich mixture of linear storytelling and nonlinear, user driven components, the app challenges conceptions of narration, game activity and reader response.

## **Remediating a Hyperfiction in ePub3: When Digital Literature Meets Publishing Models - The Case of Children's Literature with *The Tower of Jezik***

**Nolwenn Tréhondart and Émilie Barbier (Université Paris 8)**

**Panel: Children's Electronic Literature 2: Remediation and Literacy—  
Tuesday, August 4 • 15:45 - 17:15 (Bergen Public Library)**

Many publishers—pure players or “traditional” publishers—are now exploring the field of digital literatures by producing enhanced e-books aimed at young readers. Whether they are ePub3 e-books or apps for mobile devices, more and more of these digital works are created for commercial purposes and try to settle in the cultural industry market by adapting to the evolution of digital reading. This new generation of publishers is only now discovering the poetic potential of hypertext narratives and the endless possibilities that derive from the hybridisation of text, image, sound and video. Yet they find themselves facing many obstacles throughout the design process. Psychologically, digital reading is often associated with disorientation, cognitive overload and discontinued ways of reading (as opposed to the immersive reading experience known with printed novels) (Gervais 1999 ; Baccino 2011). Economically, few examples of profitable models exist. Technically, many constraints emerge, on the one hand from the open and standardised ePub format, on the other from the ideology imposed by the software and hardware industry. Bearing these elements in mind, publishers remain reluctant to offer hyperfictions to their readers and prefer investing in “traditional” models inherited from the print (i.e. models that still rely on pages, tables of content and linear reading) as well as fun, educational games, all of which tend to standardise new reading experiences. The first part of this paper will present the results of an empirical study carried out with a dozen of digital publishers of chil-

dren's literature (Tréhondart 2013). The study tries to define how publishers conceive hypertext and their expectations and fears towards interactivity: the fear of losing the reader, the belief that animations might be preposterous, etc. It also aims at defining the socio-technical and socio-economic aspects that hold back the development of “commercial” digital literature.

The second part of this presentation will present the creative research project *The Tower of Jezik*, a hyperfiction for young readers initiated during the 2014 Erasmus program in Digital Literatures held in Madrid. Originally designed for web browsers, this project is being remediated in ePub 3 by one of the author of the article, as part of the Textualités Augmentées research and creation workshop at Paris 8 University. Through the semio-pragmatic (Jeanneret, Souchier 2005) and semio-rhetoric (Saemmer 2013) approaches of the work (design models, hypertext rhetorics, features of reading) and the presentation of its script, we will try to suggest a hyperfiction model that steps away from the standardised models used in the digital publishing industry, while simultaneously exploring the semiotic, cultural and ideological constraints imposed by the ePub 3 format.

## **Reading Apps: An Exploratory Research on Children's E-lit Reading Profiles**

**Lucas Ramada Prieto (Universitat Autònoma de Barcelona)**

**Panel: Children's Electronic Literature 2: Remediation and Literacy  
– Tuesday, August 4 • 15:45 - 17:15 (Bergen Public Library)**

What kind of readers are we going to find with children's electronic literature? Are “strong” and “weak readers” useful tags any longer? Are these digital reading skills and literary behaviors equal to those required with analogic texts? This paper presents an exploratory research on different children's electronic literary reading profiles. We will analyze the affective relations of four 11–12 –year-old children with the digital works, their interpretative tendencies and their consideration of the literary properties that define this new literary paradigm.

For this purpose, we introduced five interactive tablets loaded with a selected corpus of literary apps for five months into the reading environment of an elementary classroom. Two pairs of students were selected based on their analogic literary reading profiles—two of them were considered strong readers and the other two “weak” ones—and interviewed in two different moments of the research process. Both interviews were recorded and transcribed for further analysis. The content structure of both interviews was designed based on a deep analysis of the particularities of this new reading context (Cassany, Prensky), as well as a close reading of the electronic works we selected for it, and the specific literary properties that defined them (Hayles, Ryan, Murray, etc.).

The emerging relations between student's traditional reading skills and e-lit

reading requirements were analyzed in the light of contemporary children's literary education studies (Chambers, Colomer, Tauveron, etc.), the above-mentioned theoretical works on electronic literature and ludologic taxonomies of gamers types. As a result of this multidisciplinary perspective, a qualitative and exploratory categorization of these four reader types is aims to help future researches of electronic literature and literary education.

## **Between Paper and Touchscreen: Building the Bridge with Children's Book**

**Kamil Kamysz (Jan Matejko Academy of Fine Arts in Krakow, Faculty of Industrial Design) and Marcin Wichrowski (Polish-Japanese Academy of Information Technology)**

**Panel: Children's Electronic Literature 2: Remediation and Literacy—  
Tuesday, August 4 • 15:45 - 17:15 (Bergen Public Library)**

E-books, e-book readers, touchscreens and other types of displays do not belong to the realm of fantasy any more, but are an indelible part of our reality. Interactivity is becoming a key ingredient of electronic publications. There are several projects dedicated to children that allow the practicing of important literacy skills, such as language development, story comprehension, sense of the structure, and collaboration in storytelling by playing and experimenting. These activities are crucial to a child's development.

During middle childhood the most important seems to be a process of development involving increasingly creative use of playing to develop plots and episodes, the transition from individual to group play, the growing importance of language in plot development and the strengthening of links between play and social life. It is important that a child interacts with a book, not just by passively following a story but by participating in its creation upon every encounter. Graphic design should aim at facilitating the linguistic and social development of a child, at the same time stimulating his or her creativity and abstract thinking, as well as supporting the development of fine motor skills, which are all necessary to self-sufficiency.

Therefore this project's key requirements involve the following aspects—educational, emotional, ergonomic as well as more detailed objectives:

- Using gestures to facilitate a child's development (the development of brain hemispheres, eye-hand coordination, developing abstract thinking).
- The opportunity of constructing a variety of stories—a child builds a story by himself or herself, deciding on the plot development.
- The use of randomization and surprise elements, where the book becomes a new story, explored by a child at every encounter, but within the preprogrammed framework (beginning-development-ending).

Body mechanisms, which are necessary for the development of handwriting, are autonomy in dressing etc., a proper grip by hand and three fingers (tripod fingers grip), as well as the use of the non-dominant hand to hold paper. Proper positioning of the thumb and two other fingers is crucial for the correct holding of a pencil. This type of grip plays a key role in the mechanisms using fine manipulation.

Autonomy is based on the development of movements made in specific directions: up and down, inside and out, as well as circular. These are the same directions a child must master in order to write letters and digits. In dyspraxia therapy it is advised that “finger games” are used, such as the manipulation of puppets put on fingers, paper clips and clothes pegs (by manipulating these objects a child practices the opposition of a thumb and strengthens the three fingers participating in the pencil grip).

This paper presents the results of a qualitative user study conducted on a group of early readers (aged 6-9) in a primary school in Krakow, Poland, on a sample of 20 children. The presented solution is a new type of plot construction in a publication—an open structure that is not chronological but has some key points (like the beginning and end) predefined. It is also an attempt at using gestures, which are native to software in a way that is beneficial from the point of view of developmental psychology.

The prototypes of a paper and a digital tablet-based book made it possible to check children’s reaction to non-chronological storytelling application and aimed to verify the design principles along with fine motor skills needed to manipulate the objects on touch screens.

The aim of the study was to evaluate whether the paper book might help children learn the use of a more complex, tablet-based book, built using the same principles, but considering the usage of touchscreen and touch gestures. The test also aimed to verify the speed of mastering a user interface when little or no visual hints were provided.

The paper also explains how open structure designs, based on randomized elements, allow the expansion of the genre with educational books, aiming to help develop the young reader’s eye-to-hand coordination and make more engaging stories based on new content.

## **To Teach Reading by Playing (with) the Literary Wor(l)d: On Kid E-literature and Literacy**

**Agnieszka Przybyszewski (University of Lodz)**

**Panel: Children’s Electronic Literature 2: Remediation and Literacy—**

**Tuesday, August 4 • 15:45 - 17:15 (Bergen Public Library)**

One of the e-literature development effects is that the literary theorists more and more frequently take into consideration the role of literary interfaces (maybe we can even talk about the “interface turn” in literary studies?). Many theorists (e.g. Pressman, Hayles, Drucker or Polish theorists of liberature/liberacy) show that analogue literary forms are neither limiting nor worse or less creative than electronic ones. Both can of-

fer readers literary texts that should be used (played, interacted), works that arise “on demand” and tell the story with various code/media/modes. Both can differ from the traditional view of literary communication.

Children’s literature has always activated these aspects. That is why one of the most difficult tasks for e-writers is to create innovative, original and attractive electronic children’s literature (showing and teaching that not only printed literature, but also electronic forms, are worth reading, or that the latter might even be a better choice). Books addressed to children have never made clear differences between “read” and “play” (in all senses of the last one), nor distinguished between codes. Before we read “adult literature” we become used to playing with literary texts to immerse ourselves in virtual, literary worlds. And we learn how to enter them by playing, by interacting. Then, as adult readers, we usually “switch on” the literature of invisible interfaces, the literature which continues the tradition of “unmarked texts” as Druckner called it. But nowadays (in time of technotexts, the performative turn, convergence culture and the aesthetics of bookishness etc.) we do not have to “switch on”, we can use both of these modes. So we should become competent in both ways of reading. And writers should know how to (creatively) use any media (interfaces) for a literary purpose.

In my presentation I will show some strategies used in the newest children’s e-literature (especially AR books and playable stories) to train young readers to enter into the literary world, facilitate immersion and make the literary world more playable and attractive to these readers. I would like to concentrate on examples that explore the possibilities of technology without losing the literary advantages of the work. The use of these same strategies in analogue children’s literature and some “old” children’s e-literature (like *Lulu’s Enchanted Book*) will be an important context here.

I will search for children’s e-literature that uses transmedia strategies, does not kill the literary aspects of the work, nor falls into a trap of semantic tautologies between the used media/modes/codes. I will be looking for examples that do not replace all artistic effects with the technological wow-effect (which—when semantically important—is nothing bad) to show what new technology can really offer to children’s literature and to young readers (and reading).

As examples I will use both remediated books (e.g. *Pinocchio* or *The Voyage of Ulysses* by Elastico Press; *Alice in Wonderland* and remediated fairytales; remediated Themersons’ works or Oliver Jeffers’ *The Heart and The Bottle*) and digitally born publications (like different AR books by Baibuk and other publishers, *Khoja*, *The Winter House*, *Inanimated Alice* and others). As an important “analogue” context I will discuss pop-up books (e.g. Sabuda’s works) and so-called peepshow books (in the context of AR books), children-addressed game books, like Frabetti’s novels (in the context of playable, interactive and hypertextual stories) and (in various cases) illustrated children’s books and convergence books (e.g. *Cathy’s Book*).

## **Digital Artists' Books and Augmented Fictions: A New Field in Digital Literature?**

**Lucile Haute (EnsadLab), Alexandra Saemmer (Université Paris 8), Aurelie Herbet (Université Paris 1), Emeline Brulé (TélécomParistech, Codesign Lab / Ensadlab) and Nolwen Tréhondart (Université Paris 8)**

**Panel: Hybrid Books: Augmented Artists' Books, Touch**

**Literature and Interactivity—Wednesday, August 5 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium Q)**

Digital literature is enjoying profitable and exciting times, made possible by emerging trends in digital publishing, as well as a growing enthusiasm on behalf of readers, publishers and authors for all forms of digital literary productions. These new players, who often come from traditional publishing, are discovering with great interest the literary and creative potential offered by touchscreen mobile devices. They are also exploring emerging new ways of writing and conceiving literary objects designed to be read on tablets, defined as “digital books”.

While homothetic books for e-readers such as .pdf and .epub files only imitate the characteristics of paper books, digital books conceived as “augmented” or “enhanced” combine text, sounds, and fixed or animated images in order to create a heterogenous work meant to be read, watched, handled, listened to and experimented with.

The contents of such digital books and the forms they can take—augmented fictions, digital artists' books and exhibition catalogues, etc.—take the reader into account, aim at meeting his/her expectations (Jauss) and come from mainstream considerations, clearly stepping away from the digital literature avant-gardes. The “book object” (Claire Belisle) raises some interesting questions when it is considered alongside the digital. Works created by authors and artists that tackle these issues also try to explore the tensions between printed books, visual book-objects and digital literature.

But should we presume that these works which often are experimental, yet destined to a commercial use, belong to the field of digital literature as it has previously been defined (ELO, Katherine Hayles, Landow & Bolter, Aarseth)? How should such textual and multimedia productions, conceived especially for digital environments, be defined, if not as digital literature? Is some new field in digital literature materialising?

This paper seeks to examine these tensions as well as to explore how (and when) content designed for digital environments becomes a book. We shall consider the visual stakes of the forms displayed on screen, “down to the last pixel”. We shall also reflect on the characteristics of digital, hypertextual and multimedia reading, looking specifically at a collection of “augmented texts” for tablets and e-readers offered by traditional publishers and collectives: Juliette Mézenc's *Poreuse* (Public.net), *Conduit d'aération* (Hyperfiction.org collective), Célia Houdart and André Balinger's *Fréquence*

(P.O.L.), Jules Verne's *Voyage au centre de la terre* (l'Apprimerie), the digital catalogue *Hopper, d'une fenêtre à l'autre* (Réunion des musées nationaux), Thierry Fournier and J. Emil Sennewald's *Flattland catalogue* (Pandore Édition), the editions Art, Book, Magazine, together bookstore, library and digital book reader specialized in contemporary art.

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## **Literary Interaction in the Age of the Post-Digital** **Søren Bro Pold, Christian Ulrik Andersen and Jonas** **Fritsch (Aarhus University)**

**Panel: Hybrid Books: Augmented Artists' Books, Touch**

**Literature and Interactivity—Wednesday, August 5 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium Q)**

Simultaneously with the mainstreaming of digital text in the form of e-books and the parallel normalizing of participatory hypertext in the form of social media, we see a growing interest in alternative new forms of printing and book production, including artistic explorations of the book and its cultural historical forms. As part of what has been labeled the post-digital, artists and authors explore dominant and alternative models of digitization in combination with a renewed understanding of the materiality of the book (see e.g. Ludovico 2012, Cramer 2013, Lorusso 2013-, Andersen and Pold 2014). This post-digital literary interest can be understood as an interest in how the materiality of the book is transformed and reinvigorated because of the digital revolution, but also as a critical and media archaeological reflection of the current state of the digital revolution. In this way, the post-digital explores and questions what literary media are becoming after the hype of the digital revolution has passed. In short, it resets the hype before exploring the literary media again and allows us to begin exploring the qualities of the literary across and between media.

As part of such an exploration, this paper will be based on both experimental and analytical approaches exploring literary platforms such as *Ink After Print* (Fritsch, Pold et al. 2014) and experimental writing processes such as *Datafied Research/Peer-reviewed Newspaper* (Jamie Allen, Christian Ulrik Andersen et al. 2014) in order to develop a theoretical concept of literary interaction as a way to describe and conceptualize reading-writing related interaction and interfaces beyond immediate functionality and usability. The concept of literary interaction will be developed from reflections on three interconnected levels:

- The media: How combinations of books, screens and online media relate to a post-digital media reflexivity.
- The interface: How critical and physical, affective interfaces promote a social and performative reading.
- The text: How the combinatory (“uncreative”) writing and the users’ active attempts at creating a syntagmatic reading from metaphoric, metonymic and phatic sign structures result in either meaningful moments where all three levels resonate with the text, or realisations of sheer seriality and randomly generated meaninglessness, where the output is just the system.
- We will aim to relate literary experiences from electronic literature and post-digital publishing to cross-disciplinary concerns around interfaces and interaction. In this way and in relation to the discussion of the changing conditions of digital text we aim to relate to the conference’s theme of the

end(s) of electronic literature.

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## **Touch and Decay: Tomasula's TOC on iOS**

**Kathi Inman Berens (Portland State University)**

**Panel: Hybrid Books: Augmented Artists' Books, Touch**

**Literature and Interactivity—Wednesday, August 5 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium Q)**

*TOC*'s promotional tease—"You've never experienced a novel like this"—became awkwardly literalized when, after a Mac OS update, I could no longer open the novel. The tease inadvertently highlights the obsolescence that locks away so many works of electronic literature from present day readers. Even an exceptional work like *TOC*—exhibited internationally, prize-winning, the subject of many scholarly articles, underwritten by a university press—is no less subject to the cycles of novelty and obsolescence that render many works of electronic literature only slightly more enduring than a hummingbird. "The accelerating pace of technological change," N. Katherine Hayles observes, "may indicate that traditional criteria of literary excellence are very much tied to the print medium as a mature technology that produces objects with a large degree of concretization".

*TOC*'s adaptation to Apple's mobile operating system (iOS) in 2014 is an end-run around a "generation" that lasts "only two or three years." It's a preservation strategy that achieves its absolute goal of restoring this brilliant, canonical work to readers. But this novel that was once available to anyone running one of the two dominant operating systems (PC and Mac) is now accessible only to people who own or can borrow an iPad, an expensive device that commands less and less of the tablet market share. *TOC* is too large a file set to load on the more commonly purchased iPhone; Apple doesn't offer that option. The glutted Apple App Store surpassed 1 million apps for sale in October 2013, which means *TOC* must vie for smaller slice of the

already-niche iOS population alongside productivity apps and unironic variations on Cow Clicker. *TOC* on desktop possesses an ISBN, which aligns it with books and makes it eligible for sale on sites like Amazon. But only e-book apps are eligible for ISBNs in the App Store, and Apple has a lock on all iOS app distribution.

What does *TOC* gain and lose in adapting to the iPad? This is rare opportunity to examine a canonical work of electronic literature where the identical content has been ported from desktop to iPad. In doing so, *TOC* programmer and co-author Christian Jara transformed its reader interface from click to touch, which in the iOS environment is stylized into a lexicon of eight gestures. The reader's touch is a performance not an "end-point," as performance theorist Jerome Fletcher puts it; touch is an act of writing that "performs throughout the entire apparatus/device": story, machine, code, human body and the physical setting in which the performance transpires. *TOC* on desktop (2009), iPad (2014), and printed short stories (1994, 1996) is a medial evolution that prompts me to propose a device-specific reception history examining what's at stake in porting desktop-born works into the touch-intensive mobile environment.

#### Notes

[1] Apple's share of the tablet market declined from 52.8% in 2012 to 36% in 2013. During the same period, sale of Android tablets surged from 45.8% to 68.9%. See Frizell, *Time Magazine*. Despite Apple's declining market share, mobile developers have been known to design for Apple's specifications first because they are more restrictive than Android's, and it's easier to adapt to Android than begin with Android and adapt to Apple. *TOC* has yet to be adapted to Android.

[2] On October 22, 2013, Apple CEO Tim Cook announced that the App Store had surpassed one million apps for sale. Ian Bogost created *Cow Clicker* as a game satirizing social games that promote monetization and mindless social interaction such as *Farmville*.

[3] In this essay "desktop" means "not an iPad."

[4] A search on *TOC*'s ISBN within the Apple App Store yields no results. Accessed 1 June 2014.

[5] Those gestures are: tap, drag, flick, swipe, double tap, pinch, touch and hold, shake. See Apple's User Interface Guidelines, part of its software developer's kit.

[6] Fletcher, "Introduction," 1.

[7] I owe a debt to Katherine Hayles' concept of medium-specific analysis, of which device specificity is a variant. In the decade since she published "Print is Flat, Code is Deep," Hayles' MSA has been cited as a core assumption in digital humanities, media archeology, game studies, electronic literary criticism, and others.

## **Jailbreaking the Global Mnemotechnical System: Electropoetics as Resistance**

**Davin Heckman (Winona State University)**

**Panel: Interventions: Resistance and Protest—Wednesday, August 5 •**

**11:00 - 12:30 (Sydneshaugen skole: Auditorium R)**

This paper will explore subversive practices of electronic literature as contexts for the experience of agency within various systems of control. Through close readings of covert communication practices in prison narratives alongside the works like Rob Wittig's *Netprov*s, Richard Holetton's slideshow narratives, Nick Montfort's *!#*, and Darius Kazemi's "Tiny Subversions," this essay will consider poetic interventions against media culture, professionalization, and cybernetic systems in relation to the codes, mnemonic devices, and flights of fancy used by political prisoners and POWs to maintain identity against isolation, torture, and manipulation. In particular, this paper will touch down on the question of "the ends of electronic literature" by exploring the interrelational aspect of writing as a process that is primarily concerned with the creator imagining an other (an "author" reaching out to a "reader," in the conventional literary sense) and the user finding meaning in the text (the reader having an encounter with the work of literature).

In addition to the mediation of relationships via the text, this paper will also consider various boundaries constructed to restrict communication (imposed by social, technical, and penal systems that attempt to discipline subjects and restrict communication to official channels and approved topics). Further, this paper will consider the micro-practices of resistance, the absurd logics of creativity, eccentricity, and interpretation that generate pleasure for the individual reader while guarding subjective practices from what Lyotard has called "the inhuman." The goal of this paper is to consider (via electronic literature) "the human" as that which is not only essentially without essence (to paraphrase Stiegler), but which actively strives to maintain individuation against control.

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## **Keleti Blokk Blokki Facebook Game as an Example of Non-fiction Literary Flash**

**Kaja Puto (Korporacija Ha!art) and Martyna Nowicka (Jagiellonian University)**

**Panel: Interventions: Resistance and Protest—Wednesday, August 5 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium R)**

*Keleti blok blokki* (Hungarian for "the apartment blocks of the Eastern Bloc") is a Facebook social game in which players try to guess the geographical location of apartment blocks featured on screens from Google Street View and other street view services submitted by one of the participants. The game counters the popular belief that apartment blocks looked all alike from Eastern Germany all the way to Vladivostok. In the wider context, the game challenges the perception of the countries forming the Eastern Bloc as one monolith, described by the Western rulers as "the East".

The aim of the game is to guess in which country the submitted block is located. As the name, *Keleti blok blokki*, suggests the buildings can come from any location within the keleti bloc. The photos are censored by the submitting player for obvious clues that would make guessing the location too easy. The most frequently erased elements include road signs, signs in general, air conditioners, and national symbols. What remains is architecture and details (curtains, elevation colors, sidewalk curbs), and the general visual context.

*Keleti blok blokki* constitutes a research subject at the intersection of visual anthropology (from the perspective of the semiotics of urban space mediated by the Google Street View camera), sociology [researching stereotypes about the countries of the Eastern Bloc employed (successfully or not) by the participants of the game], and

digital literary studies (the explanations the participants write for their guesses often have the form of short, witty literary descriptions). The presentation will be devoted to the analysis of on these three contexts, with special focus on this last aspect of the phenomenon, considering these short forms as non-fiction literary flash.

## **Protest Bots**

**Mark Sample (Davidson College)**

**Panel: Interventions: Resistance and Protest—Wednesday, August 5 •**

**11:00 - 12:30 (Sydneshaugen skole: Auditorium R)**

With half a century's worth of profound social and technological change, the 1960s protest movement is far removed from today's world. Networks, databases, video games, social media, and the rise of algorithmic culture and the sharing economy have irrevocably altered our landscape. What, in this world, is the 21st century equivalent of that key feature of the sixties protest movement: the protest song? This paper argues that one possible answer is the protest bot, a computer program that algorithmically generates social and political critiques on social media.

Using Habermas's imperfect account of the public sphere as my starting point, I suggest that five characteristics define protest bots—or bots of conviction, as I also call them. Bots of conviction are topical, data-based, cumulative, oppositional, and uncanny. After explaining these five characteristics, I explore several well-known and lesser-known bots on Twitter, showing how they are or are not protest bots. Throughout this paper I adopt a critical code studies approach, diving into the procedural DNA of several bots of conviction of my own creation.

This paper situates bots of conviction within a larger bot ecology, which includes spambots, chatbots, generative poetry bots, art bots, and absurdist avant-garde bots. Unlike these other forms of computer-generated social media, protest bots are a promising form of tactical media, a kind of media activism that destabilizes dominant narratives, perspectives, and events. This micropolitical activism, I argue, should complement the creative dimensions of digital art, poetry, and literature, serving as one of “the ends” of electronic literature.

## **“Learn to taste the tea on both sides”: AR, Digital Ekphrasis, and a Future for Electronic Literature**

**Robert Fletcher (West Chester University)**

**Panel: Narrative Theory—Wednesday, August 5 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium A)**

This presentation will link the trope of “digital ekphrasis” (as articulated by Cecilia Lindhé) and the developing of platforms for “augmented reality” to argue that one probable future for electronic literature lies in the interweaving of “born digital”

and print texts in ubiquitous layers of mediation. It will examine three instances of “augmented” print—the multimodal performance of ekphrastic poetry, the AR comic book *Modern Polaxis*, and the AR epistolary romance *Between Page and Screen*—all of which demonstrate the power of “intermediation” (Hayles) and foster a critical perspective on it. Looking at these amalgamations of print and digital textuality through the lens of digital ekphrasis reveals that electronic literature will most likely always arouse ambivalence, just as the trope of ekphrasis in traditional media has, for better or worse, provoked a sense of the uncanny through its interweaving of visual, auditory, tactile, verbal, or haptic experiences.

I will first establish the aesthetic and rhetorical theories of ekphrasis that will frame my discussion of augmented reality and electronic literature. In writing of the centuries of ambivalence associated with intermedial “picture poems,” W.J.T. Mitchell has outlined the “dangerous promiscuity” of ekphrasis (155), how its “mutual inter-articulation” (162)—with words helping to determine the significance of images and vice versa—threatens the stability assigned by audiences to each medium, at the same time that it provokes the “hope” that each medium’s limitations can be overcome. Lindhé has rehearsed and extended that discussion to highlight specifically “the interaction between visual, verbal, auditive and kinetic elements in digital literature and art” (Lindhé Par.13). She makes the case that the more comprehensive theory of ekphrasis in rhetoric allows us to understand and appreciate the intermedial functions of digital textuality in new ways: “digital literature and art align with this concept of ekphrasis, especially in the way that its rhetorical meaning is about effect, immediacy, aurality, and tactility. The multimodal patterns of performativity in the rhetorical situation stage a space-body-word-image-nexus with relevance for how we could interpret and discuss digital aesthetics.” Lindhé’s concept of digital ekphrasis has much to offer as we think about the power of electronic literature, but I will argue that the ambivalence the trope has always elicited is just as important to remember.

In the final section of the presentation, I will demonstrate how various AR texts court a sense of the uncanny and thereby serve as paradigmatic examples of the multi-layered future of electronic literature. After noting the precedent of Caitlin Fisher’s *Andromeda* (*Electronic Literature Collection*, V.2), I will examine the remediation of print poetry through multimodal AR performances and locative poetry (Berry and Goodwin). Next, I will offer a close analysis of Sutu’s AR comic book *Modern Polaxis*, which employs both the palimpsest effects of AR and the tropes of science fiction (time travel, body snatchers, the automaton) to encourage us to “learn to taste the tea on both sides” of an uncanny reality. Finally, I will end with a discussion of Borsuk and Bouse’s *Between Page and Screen*, to my mind the most ambitious use yet of AR for literary expression. Like Lev Manovich’s thoughts on “the poetics of augmented space,” Borsuk’s work (both the book and her essay on “words in space and on the page”) shows us, it is more fruitful to think of AR as a cultural and aesthetic practice than as a technology. The platforms for AR may change from smartphones to wearables, and beyond, but AR itself will persist in, among other things, an uncanny

electronic literature not just “born digital,” to use Strickland’s phrase, but cached in the world around us.

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## **Conditions of Presence: The Topology of Network Narratives**

**David M. Meurer (York University)**

**Panel: Narrative Theory—Wednesday, August 5 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium A)**

The development of the cultural field of electronic literature faces significant challenges today. As everyday network communication practices and habits of media consumption change, they impose expectations on how narratives are expressed, experienced and interacted with by readers and users. These expectations produce an imperative to accommodate additive and emergent participation processes that influence how narratives are structured. It is increasingly important to strike a balance between authorial agency and user generated content, between the core creative vision of a cultural creator and the contributions of casual participants, between narrative coherence and improvisational interactions. Resolving these antinomies is crucial in order for the field of electronic literature to support both the development of popular digital fiction and a continuing tradition of experimental literature.

In this paper I develop a comparative, multi-layered analysis of network narratives—prose narrative works imagined within and created for a media ecology characterized by networked computing devices, socially mediated interactions, and participatory culture. Using narrative theory and network analysis I explore how the iOS application

*The Silent History* and selected network narratives incorporate additive participatory feedback loops and processes that enable user generated content to be embedded within the narrative that subsequent users engage with. Conditions for the inclusion of user-generated content vary among network narratives, and are typically constrained programmatically or editorially with respect to type, quantity, or subsequent accessibility. The participatory and emergent characteristics of network narratives shape and are shaped by various aspects of the narrative, including the expression of story as discourse, the navigational interface, production circuits, distribution and publishing models and whether and how multimedia elements play a role in the work. These elements of network narratives can be understood as topological strata, and by investigating the homologies and interdependencies between them, this study clarifies how additive participation can be incorporated into a compelling narrative without undermining coherence.

## **Narrative Theory after Electronic Literature**

**Daniel Punday (Purdue University Calumet)**

**Panel: Narrative Theory—Wednesday, August 5 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium A)**

Over the last thirty years, we have spoken about electronic literature in terms of its newness. Scholars have emphasized new ways of reading, challenges to closure, and entirely new models for composition. From the earliest books in the 1980s through recent scholarship in this maturing field, critics have sought out the unique features of the electronic medium. Ludologists, in particular, have challenged attempts to reduce electronic literature to a variation on older print forms.

I want to offer a different perspective on the challenges posed by electronic literature by revisiting the relation between older and newer media. When a new medium emerges, it challenges the existing order and vocation of older media. Sometimes older media respond directly, such as the impressionist shift away from realism after the advent of photography. But often the influences of a new medium are more subtle and indirect, and instead bring out a potential that is implicit but latent in an earlier medium. Alan Spiegel's *Fiction and the Camera Eye* and Nancy Armstrong's *Fiction in the Age of Photography* are examples of scholarship revealing that newer media subtly revealed new potentials within an older medium.

In this talk I will make a case that electronic literature can be read to subtly change of the core narrative concepts that we have developed through in literature, theater, and film. Obviously, a full discussion of this change is impossible in twenty minutes, but I will take as a proof-of-concept a re-reading of the concept of narrative setting. Specifically, I will discuss electronic works by J.R. Carpenter and Jason Nelson against the formulation of narrative space and time provided by Bakhtin's classic essay on the chronotope. Although Bakhtin's discussion of space and time can easily and productively be applied to these electronic works, I also read this relation backwards

as a critique of some of the assumptions implicit in Bakhtin's essay—especially Bakhtin's tendency to see a continuity between narrative space and the phenomenological world in which authors and readers live.

The upshot of this discussion is a claim that life “after” electronic literature isn't only going to be a matter of new and emerging forms for writing, but also a transformation and deepening of some of our most basic narrative concepts.

## **Eric Dean Rasmussen: Narrative, Affect and Materialist Aesthetics in Post-Digital Technotexts**

### **Eric Dean Rasmussen (University of Stavanger)**

**Panel: Narrative Theory—Wednesday, August 5 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium A)**

After much excitement about hypertext fiction in the 1990s, many digital-literary-arts practitioners moved away from narrative. There seemed to be a recognition that the hyper-reading digital environments promote was not conducive to long-form narratives. Lev Manovich's influential *The Language of New Media* (2002) declared that databases dominated over narrative; narrative was now a residual, if not yet obsolete, epistemological form. But born-digital authors have not entirely abandoned narrative; rather, the narrativity inherent to their artifacts has been diffused, redistributed across non-linguistic modalities. New production technologies make it easier to integrate images, animations, music, sounds, and other modalities into cybertextual artifacts often more akin to video games than novels. In multimodal environments, where textual output is more variable, narrative qualities can appear elusive or ephemeral. Nonetheless, narrativity, like other indicators of literariness, persists in new media writing.

Both the leisurely reading and scholarly study of long, avant-garde mega-novels have benefited from the creation of networked, open access resources. And databases designed to promote reading and scholarship of digital writing, such as the ELMCIP Electronic Literature Knowledge Base and others that will be soon be cross-searchable in the CELL network, have the potential to yield significant insights about new narrative forms, including the database platforms themselves. Consequently, I remain open to, and even optimistic about, Katherine Hayles's vision of narrative and database interacting in a mutually beneficial relationship as “natural symbionts.”

Rather than advancing a master narrative about the status of narrative in our digital and soon-to-be post-digital (Cramer) era, however, it seems more productive, at this juncture, to examine, closely and critically, narrativity in select works of “e-lit” and connected discursive practices that constitute the contested field of electronic literature.

Critical antecedents include studies that relocate literary narrative by analyzing forms grounded, conceptually and materially, in technologically aware writing practices: Tabbi and Wutz's *Reading Matters: Narratives in the New Media Ecology* (1997), Ciccoricco's *Reading Network Fiction* (2007), Simanowski's *Digital Art and Meaning*

(2011), Punday's *Writing at the Limit* (2012), Hayles's *How We Think: Digital Media and Contemporary Technogenesis* (2012), Pressman's *Digital Modernism: Making it New in New Medium*, (2014) and the University of Siegen's *Media Upbeavals* series. What distinguishes these books is their recognition that any digital poetics will be impoverished unless it engages, deliberately, with a long literary tradition in which human language—words shaped deliberately into aesthetic forms that stimulate narratable ideas—remains the most significant medium.

But it's not enough to assert the value of the literary and the significance of narratable ideas, scholars must situate works of e-literature within the larger media ecology while continuing to draw upon resources provided by literary studies to extract semiotic meanings that enable texts to endure over time.

My presentation considers one implication of embracing the materialist aesthetics inherent to many technotexts: will experiential accounts of users' affective, embodied experiences supplant readers' efforts to understand what a text means? My position is that developing a critical attentiveness to affective processes in networked narratives is crucial to understanding contemporary literature and developing an affective hermeneutics for 21st-century literary studies. Affectively reading William Gillespie's visually striking post-print novel *Keyhole Factory* alongside Gillespie and Travis Alper's digital prose poem *Morpheus Biblionaut* generates a compelling, distributed narrative system, one designed to advance a progressive, media-ecological awareness, and possibly a politics.

## **Sandy Baldwin: Literary Spamming in Games: Coal Dust in *Lord of the Rings Online* and *Endgame* in *Counter-Strike***

**Sandy Baldwin (West Virginia University)**

**Panel: Writing in Social Media and Spam—Wednesday, August 5 •**

**11:00 - 12:30 (Sydneshaugen skole: Auditorium B)**

Video and computer games as performance spaces continue literary traditions of drama and theater, and particularly Brechtian “defamiliarization” and subsequent practices of street / guerrilla theater. Such performance work is one end of electronic literature: delivery to a vast audience, potentially the largest any work of e-lit could have; at the same time, epic failure in the complete disregard for the performance by the game players—the literary performance as nothing more than spam.

In fact, exactly this makes such work literary. This presentation discusses two game “interventions” staged over several years by the Center for Literary Computing at West Virginia University: 1) *Coal Dust*, a series of agitprop theater performances about resource exploitation staged in MMORPG *Lord of the Rings Online*, and 2) *Beckett spams Counter-Strike*, carefully staged performances of *Endgame* in the tactical shooter *Counter Strike: Global Offensive*.

Such interventions are critical displacements and performances enacted on the game space and community of CS:GO and LOTRO, but also on the literary works themselves—on the agitprop theater text and its claims, and on Beckett's *Endgame*. As “existential spamming” (one name for the overall project), the interventions both insist on a political and contextual “reading” of the game space, but also consume the space through absurd and ineffectual performance—a problematic situation that perhaps defines the literariness involved.

This presentation at ELO 2015 situates these works in terms of literary and dramatic tradition, as described above, but also as a corrective supplement to the existing discussion of computer/video games in e-lit scholarship. “Literary games” are an established area of scholarship. Astrid Enslin's excellent book sets a precedent for analyzing both artistic works making use of game-like aesthetics and affordances (think Jason Nelson's games), on the one hand, and games that can claim literary merit, on the other (think *Journey* or *Left Behind*). The interventionist projects described here offer a very different engagement with games, and in doing so call attention to a need for greater understanding of performance and improvisation in e-lit.

## **Rob Wittig: Jokes, Prompts and Models: Engaging Player Collaboration in Netprov**

**Rob Wittig (University of Minnesota—Duluth)**

**Panel: Writing in Social Media and Spam—Wednesday, August 5 •**

**11:00 - 12:30 (Sydneshaugen skole: Auditorium B)**

How can we best invite everyday writers to collaborate and play in electronic literature projects? For the past few years I have been doing projects in a format I call netprov. Netprov (networked improv narrative) organizes the creation of collaborative stories in real time using multiple available digital media. Working with Mark C. Marino and others we have developed a set of working guidelines and suggestions about how to best engage players' imaginations and extend invitations that will encourage their creativity. I will discuss our methods, our “Rules of the Game” for several netprovs, and describe the degrees of player participation, from Featured Players who adopt ongoing characters to Casual Players who may only contribute a line or an image.

## **Mark Marino: A Workbench for Analyzing Electronic Literature**

**Mark Marino (University of Southern California)**

**Panel: Past Futures and Future Pasts—Friday, August 7 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium B)**

Scholars of electronic literature explore complex multimodal works. However, when they go to report their research, they face the confines of print-style documents that

force them to reduce their discussion materials to written descriptions and select still images. ACLS Workbench is a new online tool developed for the analysis of electronic literature and other digital objects. Funded by the American Council of Learned Societies, the tool was created by Jeremy Douglass, Jessica Pressman, and Mark Marino in collaboration with Lucas Miller, Craig Dietrich, and Erik Loyer, built upon the ANVC Scalar platform.

The tool was developed to promote collaborative scholarship of electronic literature, offering several key affordances. First, scholars can upload and organize assets (such as video, images, and source code) for use in arguments. Second, scholars can annotate all of these assets. Third, scholars can weave these assets into threads of scholarly argument. But perhaps the most significant innovation especially for the development of the field is the ability to “clone” books of assets, so that new scholars can clone existing books of resources in order to build on previous scholarship. We hope that these affordances will make scholarly work in electronic literature much less about one-offs or magic shows (arguments where only the author has all the resources) and more about sustained and expanding scholarly work.

In this presentation, I will demo the platform, first described at ELO 2013 in Paris, and demonstrate some of the early explorations of electronic literature that have been conducted on this platform.

## **Imagination, Eventhood, and the Literary Absolute Proposed Panel**

**Wednesday, August 5 • 13:30 - 15:00 (Sydneshaugen skole:  
Auditorium R)**

The three papers in this panel seek to move beyond primarily formalistic discussions of electronic literature as well as approaches primarily concerned with drawing definitional boundaries for it. Instead, they propose to explore various works of electronic literature in terms of the potential dialogue they may open with concepts that are often locatable outside or beyond the current critical boundaries of electronic literature.

More specifically, Aquilina’s paper will explore how “literary eventhood” may occur in works which, in different ways, fall under the nomenclature associated to electronic literature. Callus’s paper, on the other hand, will focus on the concept of the “literary absolute” to try to discover whether it could bear any consequentiality to current understandings of electronic literature. While both papers will show an awareness of the potential “category mistake” that this may involve, they argue that such attempts are fundamental in discussions of the “ends” of electronic literature. Calleja’s paper will also seek to extend or trespass definitional restrictions by emphasising on the role of imagination in contemporary indie games, which highlights a continuity between print, electronic texts and cybertexts that we too often take for granted. The approaches being proposed are not colonising discourses. Rather than simply applying terms from literary studies or from game studies to examples of electronic

literature, they start from electronic literature (or some modes in which it functions) to speak about concepts that may potentially have a wider scope than it. Our interventions in electronic literature from peripheral starting positions will operate with both the risks and the potential originality that such approaches may bring.

## **The Literary “Event” in Electronic Literature** **Mario Aquilina (Univeristy of Malta)**

Starting from a discussion of “the event” of literature (Derrida, 2002), which may be provisionally defined as something that does not simply identify, express or represent, but something that “happens”, this paper seeks to explore how the “literary” event may occur in works which, in different ways, fall under the nomenclature associated to “electronic literature”.

It is argued that electronic literature, as an art form that allows for the confluence of a series of other forms and modes, such as literature, digital gaming, performance art and digital installations, redefines the literary “object” in ways which, on the one hand, challenge traditional conceptions of literariness while, on the other hand, suggest further possibilities for the literary.

This literary (or “post-literary”) experience involves a re-thinking of the role of close reading in the encounter with electronic literature. For the best part of a century, the amenability of texts to close reading has been a fundamental ingredient in the ascription of literary value and in canonisation. Electronic literature, conceived—at least in its current status—as a form of experimental literature, has a complex relation to traditional literary scholarship in the way it demands that we experience the literary in ways that may transcend or even sideline close reading in favour of, for instance, bodily interaction or what Hayles calls “hyper reading” (Hayles, 2012). In electronic literature, the text as a “static” object, a fixed creation that can be accessed, analysed and interpreted at any time in ways which elucidate what the text is about, different aspects of its form and the relationship between its form and its content, gives way to the work as a space in which the literary may arise performatively or experientially. The implications of this include that the role of language in the literary experience is affected as the written word now interacts with time, image, sound, video, code, game mechanics, platform, bodily interaction and more in the literary event of electronic literature.

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## **The Literary Absolute: Can It Go Electronic?** **Ivan Callus (University of Malta)**

In the House of Trust  
I see the sign: Free  
I find alphabets and case histories  
Still I worry about the end of analog media—  
We occupy this space

—Stephanie Strickland

Literary criticism in the second half of the twentieth century was heavily invested in discussions of “the literary absolute”, particularly in the light of Philippe Lacoue-Labarthe and Jean-Luc Nancy’s 1978 book on the theme, which centred on close engagement with the Jena Romantics’ conceptualisation of poetry and the literary. Related discussions feature also in the work of Maurice Blanchot, Jean-François Lyotard and Jacques Derrida, among others, with literary theory taking up the theme in landmark commentaries by critics like Derek Attridge, Timothy Clark, Peggy Kamuf or Joseph Tabbi that probed further questions of “literariness”, the “singularity of literature”, the “division of literature” and the sublime.

With hindsight, those discussions could arguably be seen as almost the last hurrah of the convergence of “high theory” and “high literature” in humanities departments. Electronic literature is by no means the development that displaced those discussions. There are many other factors that contributed to that episode. However, in a conference that explores “the ends of electronic literature” it is not a bad idea to trace the disciplinary contexts and the prevalent critical debates contemporaneous with its emergence. This can help in gauging whether there are any currently overlooked resonances with other trends from the time that could, conceivably, exert an enduring and deeper impact on critical perceptions of electronic literature in the 21st century and uncover unsuspected affinities with theoretical debates that might be dimmed for a time but which are, demonstrably, set to glow brightly again, if in different guise.

Accordingly, this paper revisits the concept of “the literary absolute” to try to discover whether it could bear any consequentiality to current understandings of electronic literature. To be sure, it could be said that the attempt is undermined by a fundamental category mistake: the idea of the literary absolute and the practice of electronic literature are too incommensurable to make any such investigation tenable. This paper acknowledges that difficulty. It argues, however, that the ends of electronic literature (with “ends” here understood in terms of “calling” as much as “terminali-

ty”) are better served by alertness to those theoretical and philosophical understandings of the literary that are disposed to consider whether the literary absolute can, in fact, go electronic. Central to this argument will be the discovery in discussions around the literary absolute of a prefiguring of concerns emerging from and in electronic literature, together with an examination of the two that finds viable mediations within the concept of the aesthetic illusion, especially as explored in recent work by Werner Wolf that has clearly discernible implications for the study both of electronic literature and digital games. Literary analogues offered for illustrative and comparative purposes may include, among others, Saussure’s speculations on a different form of literary absolute in his *cabiers d’anagrammes* and Mallarmé’s *Un coup de dés jamais n’abolira le hasard*; examples from electronic literature and its game interfaces may include, among others, *Façade* and *The Stanley Parable*. Reference will also be made to some Stephanie Strickland’s most recent electronic poetry, from which the epigraph is taken.

## **Games, Literature and Imagination** **Gordon Calleja (University of Malta)**

The game world has recently been experiencing a renaissance of games that lean strongly on the use of text to communicate their worlds, characters and events. Games like *Kentucky Route Zero* (Cardboard Computer, 2013), *Devise 6* (Simogo, 2013), *80 Days* (Inkle Studios, 2014), *Blood and Laurels* (Short, 2014) and *A Dark Room* (Doublespeak Games, 2013) are examples of text-heavy indie games that have not only been incredibly successful commercially, but also raised the bar in terms of the quality of writing found in games. It is also evident that the writing employed by these games has aspirations of literariness. These games are a continuation of a trajectory in indie game design that moves markedly away from the drive towards mimetic representation found in mainstream game titles by requiring more active engagement of the player’s imaginative faculties through the employment of more low-fidelity visual representation, more abstracted simulation and the use of text, among other things.

The emphasis on imagination (Bateman, 2011) of contemporary indie games highlights a continuity between print, electronic texts and cybertexts that we too often take for granted: the printed, spoken or flickering word’s main function is to connect our imaginative faculties. The tightest relationship between literature, electronic literature and games therefore lies in way they each shape our imagination. The other papers in this panel will tackle this issue in relation to literature and electronic literature. This paper will explore the games’ constituent elements: their mechanical systems, representational layers and hardware affordances shape the imagination, comparing and contrasting these elements with those found in print literature and electronic texts. These constituent elements form the percepts that stimulate our imaginative faculty into internal images that allow us to experience the fictional/simulated world. Theorists have used various terms to account for this blending of perception and imagination in consciousness, but the co-dependence of these faculties seems to be

an area of agreement. Sartre calls the percept “the physical analogue” (Sartre, 1972) which we experience in consciousness by “dressing” this analogue with our imagination in a process he calls “synthetic projection”. Walton calls it a “prop” (Walton, 1996) which is invested with imagination in the process of “fictionality” (Walton 1996, 2013), a term shared by Walsh (2007) in his work on fiction in literature. Iser (1979) has similarly built his theory on the psychology of reading on the coming together of text and mind within the imagination. Within cognitive psychology Kosslyn et. al. (1999) have conducted a series of experiments that prove that mental imagery is activated with every form of sensory input, concluding that the imagination plays an important part in perception. This view is shared by a number of researchers of visual perception that have studied the imagination including Kearney (2002), Richardson (1969), Finke (1989) and Block (1981).

This paper will thus explore the relationship between the representational elements of text-heavy indie games and the mental images these create as they combine with the mechanical rule systems that animate them. In so doing I will argue that the combination of minimalist and abstract visual representation together with a tightly designed mechanical rule system that has been created from the ground up specifically for the individual game (unlike the majority of mainstream games) creates a vivid imaginative experience that gives the indie games considered here their alluring power. They provide hints, metaphors and indications of the worlds they represent, leaving it up to the player to fully flesh out those worlds, characters and events with their own imagination giving players an engaging and memorable gaming experience that they have had a stronger role in co-creating.

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## **A Stitch in Twine: Platform Studies and Porting *Patchwork Girl***

**Jim Brown (Rutgers University—Camden)**

**Panel: Platforms, Writers, and Readers—Wednesday, August 5 • 13:30  
- 15:00 (Sydneshaugen skole: Auditorium Q)**

This presentation asks what we can learn about a foundational work of electronic literature—Shelley Jackson's *Patchwork Girl*—by porting it to a new platform. More than this, it asks what we can learn about the source and target platforms of such a porting exercise.

Thanks to a great deal of path breaking work, much scholarship on electronic literature now makes use of what Katherine Hayles calls media-specific analysis (MSA). The field has followed the lead of scholars such as Hayles, Nick Montfort, Matthew Kirschenbaum, Terry Harpold, and many others in assuming that the materialities at play in a digital artifact actively shape expression and interpretation. We no longer treat the screen as another page. Work adjacent to electronic literature has asked these same questions, attending to the role of software and hardware in digital expression. Platform studies offers one version of this line of inquiry, and it asks how a given computational platform shapes and constrains creative processes and products. Much like the tenets of MSA, platform studies insists that the various computational machines at work in a given piece of digital media act as more than a conduit or background to expression. Scholarship on electronic literature has already begun to engage with platform studies, most recently by way of Anastasia Salter and John Murray's study of Flash. In their book-length study of this platform, Salter and Murray take up a number of works of electronic literature by authors such as Jason Nelson and Stuart Moulthrop.

This presentation will continue that work by porting Shelley Jackson's *Patchwork Girl* to the Twine platform. When Chris Klimas released Twine, it immediately drew comparisons to Storyspace, the platform used to create *Patchwork Girl* and many other works of electronic literature. Where Storyspace has guard fields that set up conditions by which text can be hidden from or revealed to the interactor, Twine implements an "if" Macro. Where Storyspace allows authors to group together lexia with "paths," Twine offers a similar function called "tags." Further, both platforms offer the writer a kind of "node-and-edge" view of the writing space. However, the very fact that these pieces of software were created two decades apart, by different developers, and in different media ecologies suggests that there are important differences

between the two. In order to shed light on the differences and similarities of these platforms and also in the interest of returning to *Patchwork Girl*, this presentation will walk through what we learn from a Twine version of Jackson's work.

Hayles describes MSA as a kind of game: "Using the characteristics of the digital computer, what is it possible to say about electronic hypertext as a literary medium?" In this presentation, I propose a different version of Hayles's game: What do we learn about a work of electronic literature, its native platform, and the target platform when we port it to a new platform?

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## **Can We Define Electronic Literature Such as Authoring Tool Literature?**

**Odile Farge (Université Paris 8)**

**Panel: Platforms, Writers, and Readers—Wednesday, August 5 • 13:30 - 15:00 (Sydneshaugen skole: Auditorium Q)**

In this presentation, we will see how the authoring tool impacts on the thinking of electronic literature. If we consider that electronic literature cannot exist without digital tools, and digital writing requires tool, software and technologies, we can easily imagine how huge the role of the authoring tool is for the authors and how their imaginary can be challenged. Tools propose and impose choices and directions that ask the creative act in electronic literature.

Then, in our research, we define the concept of the "rhetoric for creative authoring" that will be focusing on power relations between the authoring tool and the author. And what does it mean in electronic literature to use such a tool? Is electronic literature producing works depending on the software the author uses? It means that the software tool, as the edge of the electronic work itself, could be considered as part

of the electronic work. In other hands, this approach could help to define electronic literature.

Also, the notion of “cultural software” by Lev Manovich that we develop in this paper could be followed by another concept as a “societal theory of tool” which could be the challenge of the future of electronic literature. If we consider software tool as a support of ideological way of thinking, the consequences on electronic literature need to be analyzed.

Where and when does electronic literature start and stop? At the border of literature, art and computing, electronic literature is characterized by three basic forms that are animation, interactivity and multimedia, and sometimes mobilizes programming skills. Regarding this last point, the question would be to evaluate whether the creator should be a programmer to practice electronic literature? In our research work, we interviewed authors of electronic literature who have expressed different visions regarding this crucial question.

Software formats are, more than ever before, at the center of creation. Does the creative act ask for the intent of the author, when starting from prefabricated element? With the examples of the three softwares, frequently used in electronic literature, we will talk about the concept of remediation, and will show how structure influences the imaginary work of the authors and how they live the tension between the tool and the creation in their electronic literary works. May we still define electronic literature as a confidential and experimental literature thought for and through the digital? Will the power of the tool define electronic literature, such as authoring tool literature? When we define electronic literature we also say something about the authors and their imaginary work. Writing experimental digital works of literature involves various figures of an author, usually producing his work by his/her own. The author often combines multiple functions (academic, researcher, programmer and artist) that require the production of an electronic work, from critical posture to computer skills. In our paper, we will question this approach and, at the end, will be proposing a classification of postures of authors, based on the interviews we have had with a panel of sixteen authors, which can help define the boundaries of electronic literature.

## **Alex Mitchell and Tiffany Neo: Beneath the Surface: System Representation and Reader Reception in Electronic Literature**

**Alex Mitchell and Tiffany Neo (National University of Singapore)**

**Panel: Platforms, Writers, and Readers—Wednesday, August 5 •**

**13:30 - 15:00 (Sydneshaugen skole: Auditorium Q)**

One challenge authors face when creating electronic literature is to balance immersion

in the story with awareness of the underlying computational system (Wardrip-Fruin, 2010, 2013). This paper presents a preliminary investigation of the ways in which the representation of the underlying computational system in the user interface influences the reader's focus on either the story or the underlying system. To begin exploring this question, we conducted a series of semi-structured interviews with seven participants. Each participant interacted with variations of a procedural hypertext story that represented the underlying system state either numerically or in natural language, and displayed the underlying system state either non-diegetically or diegetically. Observations suggest that although numerical representations make it easier for the reader to grasp the procedural nature of the system, they can also lead to a focus on playing the system, rather than on reading the story. Interestingly, participants reported that the natural language representation was harder to interpret, but that this difficulty actually enhanced their engagement with the storyworld. Although non-diegetic representation distracted attention away from the text of the story, participants could choose to ignore the display and focus on the story, whereas embedded, diegetic information focused attention on specific portions of the text, leading to selective reading. These findings suggest that authors of procedural electronic literature should pay particular attention to how the underlying system is represented on the surface of the work, as this can influence the ways in which the reader engages with the work.

## **The Interactive Character as a Black Box** **Christine Wilks (Bath Spa University)**

**Panel: Platforms, Writers, and Readers—Wednesday, August 5 • 13:30  
- 15:00 (Sydneshaugen skole: Auditorium Q)**

How can a convincing interactive character, with apparent psychological depth, be modelled in a playable narrative that adapts to a reader's choice? This is the central question of my practice-based research that I address through the authoring (in both natural language and computer code) of an interactive text-based psychological thriller *Stitched Up*.

Narratives “by their nature are riddled with gaps” and characters are “some of narrative’s most challenging gaps” (Abbott 2008), yet filling in these gaps can be an enthralling source of readerly pleasure. On the other hand, flat characters “seem to exist on the surface of the story, along with objects and machines. There are no mysterious gaps to fill since what you see is what you get” (Abbott 2008). The majority of simulated characters in video games and interactive adventures tend to be more flat than round probably because, as Montfort (2007) has argued, a flat character can still be compelling and meaningful due to the nature of simulation, especially when combined with narration. Nevertheless, I aim to create round simulated characters in *Stitched Up*. These individuals in the storyworld will be compelling precisely because they are complex and undergo development as a result of reader–player interaction. In my playable psychological thriller, the readerly process of filling in the characters’

“mysterious gaps” is the core gameplay loop.

*Stitched Up* is based around the idea of a character as a “black box”. An observer or external entity can only infer what is inside a black box from its inputs and outputs. Interaction between two human beings could be viewed similarly. One person can only infer what the other one is thinking and feeling from their outputs, from their behaviour or what they say.

Since an interactive character must be constructed in code, I am researching how the properties and processes of programming in JavaScript can be used as functional metaphors to represent the psychological make-up of fictional characters and their dynamic interpersonal relationships. In JavaScript, as in other programming languages, encapsulation (the technical term for the black box) is an important strategy for organising complex code into modules (and/or functions), whereby internal code is hidden from external objects so that they can interact with each other safely and effectively via an Application Programming Interface (API). In this paper, I will discuss how I am repurposing the modularity of such JavaScript design patterns to dynamically model the internal mental states of my interactive fictional characters—their emotions, memories, moral values, opinions, etc.—and how this affects the process of creatively writing characters in natural language. Overall, this entails developing a modular form of character design where these attributes are discrete elements that can be amalgamated and delivered in multiple combinations yet still offer an individualized, meaningful encounter with a person in a storyworld.

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## **Electronic Literature and the Public Literary**

### **Stuart Moulthrop (University of Wisconsin-Milwaukee)**

#### **Panel: Electronic Literature as Action and Event: Participatory Culture and “The Literary”—Wednesday, August 5 • 13:30 - 15:00**

#### **(Sydneshaugen skole: Auditorium Q)**

When the Electronic Literature Organization was born 15 years ago, digital experimentation suffered from a binary disease. On the one hand, works were often received (perhaps by some of us conceived) largely as exercises in disruption: signs of an end of books, or spectres from the aftermath of that apocalypse. Conversely, electronic work was dismissed as dead-end experimentation, doomed to imminent irrelevance because, as Jane Douglas echoes Dr. Johnson, nothing new lasts. This increasingly maddening impasse was eventually resolved through persistence. Time passed. Online bookselling and the advent of e-books finished off the end of books. Meanwhile

emergent practices, though never broadly popular, defied extinction long enough to enter into dialogue with established interests.

Credit for perseverance belongs to all who kept on keeping on, but particular thanks go to N. Katherine Hayles, who introduced the crucial notion of “the literary,” a cultural Oort cloud surrounding the inner system of received literature, out of whose precincts strange forms of verbal art are seen to precipitate: graphic novels, fan fiction, algorithmic verse, Twine games. Hayles’s revised cosmography helped advance discussion from disruption/denial to continuity—refiguring end-as-terminus into end-as-outcome, the double sense explored in this year’s conference theme. This crucial shift grants to experimental writing the power to reproduce or reassert the effects of traditional literary art. Writing in digital media can become, in Marjorie Perloff’s phrase, “poetry by other means”.

Amalgamating traditional literature with an emergent literary allows serious consideration of phenomena that might otherwise escape notice: see Stephen Johnson’s discovery of narrative sophistication in 21st-century television, or Henry Jenkins’s appreciation of socially mediated complexity in *Survivor* and *Lost*. Something similar goes on in Hayles’s later discussion of changing cognitive styles, the interplay between “hyper” and “deep” forms of attention. See especially her argument for electronic literature as amenable interface, where she proposes to juxtapose Emily Short’s *Galatea* with Richard Powers’ *Galatea 2.0*. Both “hyper” interactive fiction and “deep” novel serve a unified end of literary expression. Inner and outer spheres harmoniously align.

Yet though Hayles’ vision happily rescues us from dreary dualism, it also leads to new problematics. Both literature and the literary may be existentially disturbed by their encounter. If the new lasts, it becomes the status quo: the phrase “electronic literature” seems increasingly redundant now that the majority of verbal production is digitally mediated. By the same token, the presence of “poetry by other means” can bring crucial changes to the meaning of poetry. What if the ends of literature supposed by digital practices differ in important ways from those of traditional writing?

In answer to this last question I will consider two cases in which the electronic inflection of “the literary” opens a particularly acute gap between emergent and traditional practice: the performative message-writing of the Overpass Light Brigade, and the networked improvisation of the 2012 Occupy MLA project. Both projects redefine writing not as an originally solitary and asynchronous practice, but as directly participatory social action. Significantly, both instances also confront social developments—insurgent right-wing politics and academic neo-liberalism—that profoundly transform the ground conditions for both literature and “the literary”. By foregrounding the tensions between mass and elite sensibilities, these examples of what I call the public literary demand a further revision of the cultural model, one that gives as much recognition to discord and opposition as it does to discourse and harmony.

## **We Interrupt for This Breaking Story**

**Rob Wittig (University of Minnesota-Duluth)**

I'm intrigued by the way that electronic literature narratives can not only contain a political dimension (the way print literature has often done) but can contain current events and even breaking events. In netprov (networked improv narrative) projects such as the ones Mark C. Marino and I are currently producing, moment-by-moment changes in social and political situations can be woven into the stories. This mimics the way in which blogs, image sharing, video sharing and social media are used by reporters, bystanders and newsmakers in and around real-life incidents in the contemporary media universe. I will look at how these voices and perspectives weave—confronting, contradicting and illuminating each other—and compare them to vast social fiction projects such as those of Balzac and Faulkner, examining the similarities and differences resulting from their technological constraints and affordances.

I will look in particular at:

- The *LA Flood Project*, a netprov by Mark C. Marino, et al. which enacts the social and political consequences of an imaginary flood in Los Angeles.
- *Occupy MLA*, a netprov performed over two years with Mark C. Marino in which we enacted the precarious lives and inner anxieties of adjunct faculty (such as Mark and myself) and encouraged open debate of sensitive issues of adjunct social status, workload, health benefits and financial compensation.
- *Grace, Wit & Charm*, a complex netprov in the guise of a workplace comedy about workers whose job is to assist others in their self-presentation on line: “Grace” uses motion capture to help clients’ avatars move more naturalistically in online gaming environments, “Wit” helps clients be funnier in their status updates, and “Charm” is assistance for the romantically impaired and helps clients conduct their online liaisons; over the course of the performance the Grace, Wit & Charm company is gradually taken over by a healthcare conglomerate and our plucky characters find themselves performing unlicensed (albeit quite cost-effective) virtual surgery. Among the goals of this netprov was an incisive, satirical critique of American health care.

## **Publishing without a Publisher’s Peritext: Electronic Literature, the Web, and Paratextual Integrity**

**Patricia Tomaszek (University of Bergen)**

**Panel: Global Electronic Literature and Historical Memory—**

**Thursday, August 6 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium B)**

With the book-based paratext theory *Paratext: Thresholds of Interpretation* (1987/1997), literary scholar Gérard Genette provides a tool that allows to examine how books

ensure the text's presence in the world, its "reception" and consumption (Genette 1).

It is through a publisher's peritext that appears on the spine, front and back cover, and a book's title pages that provide the book's title, author name, publisher, and year of publication, that that we can identify and communicate a work. The book market highly relies on a publication's peritext that forms a publications bibliographic data in post-processing; it is also of relevance in libraries. Obviously, in book culture, the publishing apparatus is well established. This is different in the field of electronic literature, due to the way the field evolved through its technological means of production and publication. Here, works are mostly self-published (Koskimaa, Eskelinen, di Rosario) on authors' web sites and often re-published in multiple venues on the Web (such as online journals, or digital collections (*Electronic Literature Collection I and II*), and anthologies (*ELMCIP Anthology of European Electronic Literature*).

Considering e-lit's particular publication situation and the various paratextual means the Web provides, the following questions emerge: how do e-lit authors make their works paratextually present? Is their practice of paratextual presentation indeed sufficient for post-processing?

This presentation builds on a study of nine works in which some of the following cases occurred in the examination of the work's title pages: some works do not present the author's name and title, in other cases, the year of publication is missing. To be sure, these omissions create problems for post-processing works for example in databases, libraries, scholarly communication, and also archiving. How can such bibliographic failures occur? The answer lies in what I call "paratextual integrity" that was often missing in my study-sample of works of electronic literature. As my study of the works' title pages, along with the author's home pages show, the reasons lie in the Web's architecture and how authors present their creative works both within their home page and within the self-published work.

By considering works of electronic literature through Genette's book-based paratext theory I extend Genette's notions towards web-based publications and, based on the results of my study, make recommendations as to how an author's work can, based on proper use of the Web's architecture and paratext, indeed be "seen", communicated, and captured in post-processing.

## **The Electronic Literature, How, When, Where Lello Masucci and Roberta Iadevaia (Atelier Multimediale)**

**Panel: Ends and Futures—Thursday, August 6 • 09:00 - 10:30**

**(Sydneshaugen skole: Auditorium Q)**

The term Electronic Literature (EL) is already obsolete, just as the term contemporary art. The obsolescence of words depends on the changes that the content of their meanings are undergoing. These contents change in the light of the technical-logical progress. Their own form changes giving ultimately rise to new signs and signifiers.

New concepts generate new interpretations.

The change of technological processes introduces new types of communication and of social relations. These changes weaken the rules of linguistics. The content and the meaning of words change, as well as their own signs that are used to define the EL and to describe what comes from it as an end: politics, social philosophy, aesthetics, ethics, business, and business ethics. The works that are produced through the EL undergo changes and have an outreach that involve a dialogue on an augmented art synchronically developed on a augmented reality perceived through the use of new technologies.

The OLE (Officina di Letteratura Elettronica) has focused its initial research on the study of aesthetic and ethical changes due to new technologies, and on the relation between these changes and the definition of contemporary art. This paper will highlight the boundaries within which the EL as it is defined in the previous paragraphs, turns out to be, indeed, the true contemporary art. This introduces a series of changes, and sometimes of deletions, in the contemporary system of art. How will words such as “business”, “conservation”, “work”, “public”, “use”, “collecting”, “museum”, “restoration”, “author” and “exposition” change and/or disappear in this system? How will the EL develop with these broader meanings? The multiple forms of writing introduced by the use of new methods of communication—not only the interpersonal ones, that is between man and man, but also between men and objects, objects and objects—offer multiple literatures, some of them robotic and some also independent from human thought.

## **The Myth of the End of a Myth Philippe Bootz (Université Paris 8)**

**Panel: Past Futures and Future Pasts—Friday, August 7 • 11:00 - 12:30  
(Sydneshaugen skole: Auditorium Q)**

In the first part of the paper, examining different implicit or explicit conceptions of digital literature (combinatory in relationship with IA, combinatory in relationship with Max Bense, generation in relationship with automatic treatment of language, animation in relationship with programmed forms, hypertext in relationship with the French Theory...), I argue that digital literature does not exist as an object but as a field in the sense of Bourdieu. As it is not an object, we cannot define it. As it is a social strength and movement, it cannot begin no end, we can only name it, or not, in a symbolic language. As a field, it obeys inside symbolic conflicts as they appear from the inside, as an heterogeneous domain. But as a field, it acts into the society—from the outside it appears as a consistent structured domain.

Even if it is not an object, main internal cultural practices of the field (publishing, exhibition, teaching) need to have a “knowledge” of what is a “digital text”. In order to avoid the use of an impossible definition, I propose in the second part of the paper to measure a “digital degree” of a work. I try to do this by exploring Alekmar

Dos Santos' suggestion that we could define the coordinates of each work in a metric abstract space and then make measures by using classical statistic methods on them. I will show how, using the theory of programmed forms I have developed in the procedural model, we can represent categories of works in a metric space, not as points but as plane figures, and then define such a degree. The result would differ from Dos Santos' result if Alckmar really develops his idea. I do not measure a "digital literary" index but the "distance" between the work and the form it could have if it was a video or a printed work. This "analogic reference" can be built by recording the multimedia aspect of the work. The "digital degree" of the work does not treat its literary aspect, it only characterises its divergence with analogic classical works.

## **E-literary Diaspora—The Story of a Young Scholar's Journey from Writing to Faces**

**Mette-Marie Zacher Sørensen (University of Copenhagen)**

**Panel: Ends and Futures—Thursday, August 6 • 09:00 - 10:30**

**(Sydneshaugen skole: Auditorium Q)**

In my dissertation from 2013 I close read pieces by David Jhave Johnston, mez and Johannes Hélden among others, with an interest in multimodal analysis and media philosophy.

Back then, I chose to characterize Electronic Literature metaphorically as a literary diaspora in continuation of historical literary avant-gardes. The title of this years ELO conference made me think of e-lit as a new diaspora in itself—a culture, a movement, a family with historical roots, traditions and habits but already with several branches, new subdivisions and blends.

The title of the conference also gave me the encouraging thought that I am still an e-lit scholar, though my current research project "Technologies of the Face in Contemporary Art" belongs to the tradition of visual art and new media art in a broader sense. In my paper, I will closely analyze a piece that has proved to be a threshold between my two research projects and explain why.

The installation *The Aleph* is made by Kim Yong Hun and was displayed in the ELO 2012 Media Art Show. It consists of two computer screens producing the images of two faces. These are composed of 10,000 photographs from the Internet of people's private photos of faces tagged with the words "Funeral" or "Birthday". Each pixel borrows a part from a singular photo and it gives a blurred expression in the overall facial image. The collective funeral face looks like a smiling ghost. The work seems to suggest that there should be something in common in the respective joyful and sorrowful expression.

*The Aleph* thematizes the relationships between faces, identity and data. The work reads all the data, but it is linguistic data arising from the labels of the images placed

by the original owners. The program cannot decide whether an image looks like a “funeral face” or not. It is possible for contemporary face detection technology to determine whether a mouth is turning up or down, but the algorithm in *The Aleph* bases its conclusions on linguistic data. Wittgenstein described how we (humans) never read the face as a sign—we recognize it immediately as sorrowful or joyful, without necessarily being able to describe specifically what features produce these feelings. The machine as interpreter does not have this sensibility (it can only read faces as structures, because everything must be translated into data that can be compared with other data).

I will among other things discuss *The Aleph* in relation to the German artist Hito Steyerl's essay “Proxy Politics”, on contemporary photography and the disconnection of the face on the Internet: “An image becomes less of a representation than a proxy, a mercenary of appearance, a floating texture-surface-commodity. Persons are montaged, dubbed, assembled, incorporated.”

## **Latin American Electronic Literature and Its Own Ends**

**Claudia Kozak (Universidad de Buenos Aires / CONICET)**

**Panel: Global Electronic Literature and Historical Memory—**

**Thursday, August 6 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium B)**

Framed by the theme of the 2015 ELO conference, the paper will examine several interwoven kinds of ends concerning Latin American electronic literature. In this case, the theme is particularly appealing when we consider specific aesthetic/political ends frequently pursued in Latin American contexts and when we situate this thought from “the end of the world”. In fact, being at one of the edges of the world, metaphorically and/or literally, drives one to specific aesthetic/political responses that take position in relation to hegemonic global imaginaries of technological modernization. We could even establish as a hypothesis that in this respect, and because its location in terms of economic underdevelopment, interculturalism and glocalization, Latin American electronic literature tautens an imaginary string called “technological modernization” whose ends are, on the one side, experimentation as a form of non critic technological fascination and, on the other side, experimentation as a form of posing new meanings of utopian intercultural community, which works within digital culture in order not to fascinate or to be fascinated, but to open imagination to a change—though mediated—of sensitivity and materiality, the latter meaning the material conditions of life of millions of people to whom global technological developments don't necessarily imply an improvement.

To illustrate this metaphoric and even literal position of the “end of the world”, we can recall that, for instance, the Argentinean city of Ushuaia is the most southern

city of the world, and the place chosen for the first three editions of the “Biennial of The End of the World” to take place. This is a nomadic biennial of contemporary arts in the South Cone of America, whose motto says: “To think in the end of the world, that another world is possible”. In the context of the 1st Biennial in 2007, the installation of electronic literature *IP Poetry*, by Gustavo Romano with programming by Milton Läufer, was exhibited. As *IP Poetry* has been exhibited in different places around the world—namely Buenos Aires, Beijing, New York, Badajoz or Ushuaia, among others—we will analyze to what extent the work changes due to these different contexts and what aesthetic/political ends it could convey.

This will be the point of departure for a more expanded interrogation on Latin American electronic literature and its own ends, of course not a “secret agenda” but a particular way of grasping the mere idea of producing/reading electronic literature in contexts of third world globalization. In that sense, the ultimate aim of the paper will be to present a summarized map of contemporary Latin American electronic literature, based on its aesthetic/political search.

## **Interaction Between Art and Literature in Arab Digital Poetry and the Issue of Criticism**

**Eman Younis (Beit Berl College)**

**Panel: Global Electronic Literature and Historical Memory—**

**Thursday, August 6 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium B)**

This paper aims to reveal the interaction between art and literature in Arab interactive digital poetry, and the issue of criticism.

Most of Arab and foreign critics that study digital literature agree that interactive poetry goes far beyond the concept of Architext to an even broader concept than that of Archigenre, as this genre can be said to be Archiarts. Then, digital poems can be said to mean open texts that include all artistic and literary genres.

This literary genre indeed puts the identity of the work to test, as every interactive work cannot be considered to be literature. And what makes a work a literary one is basically the word, provided that it preserves the essential features and distinguishes the literary genres from others, whether a novel, a poem or a play. Regarding the use of technology, its role should be confined to the enrichment of the written texts and to making them more dynamic. Not only that, but technology should never be just an external design for the text like in the case of some poets who have excessively used technology and have arbitrarily integrated their works with other artistic genres without any significant benefit. Therefore, their texts seemed to be neither entirely artistic nor entirely literary.

In the book of *The Artistic Literary Interaction in Digital Poetry*, my colleague Aidah Naserah and I investigate the relationship between poetry and art through the poem

of “Shajr Alboughaz” (“The Trees of Inlet”) by the Moroccan poet Mon’em Alazraq. This poem has been written and published in 2008 as an ordinary printed poem. Then, it has been reproduced to be an interactive digital poem. Therefore, we notice the poet’s ability of opening the poem to many artistic levels: he employed colors and movements and also played with font face and size. He also inserted artistic paintings for the world’s greatest artists such as Paul Delaroche and others preserving the linguistic work. These elements have then been combined into a harmonious soft mosaic painting that holds the poem to other banks and adds new meanings to it. This ends up further supporting its expressive potential and also increases its influence on the receiver, leading to what became known as “digital rhetoric”. This qualitative intersection is what has been set up and what we envisage in digital texts.

Digital literary works being opened to all other types of art need a special artistic taste and need a different critic as well. As the digital work is complex and forked, and includes various items, it becomes necessary for the critic to have both the experience and the education in order to understand the poem with all of its levels, and to reveal the semiotic relationships between them to grasp the significance of the text at the end. In other words, hypertexts need a hypercritic. But the question is: where is that critic? Can we claim that there is a critic who is able to decode the digital text? Is there a critic who owns the equipment of both artistic and literary critic? Or maybe it needs more than one critic to deal with.

In fact, all the attempts in Arabic criticism were individual efforts through which a critic intended to analyze all the artistic levels of the interactive work with what they have of education. Not only that, but it is also not easy to qualify a critic who is able to break the system of the digital text at all levels. This responsibility hence lies with the educational institutions like colleges and schools, institutions that are constantly challenged to foster a new generation able to taste, criticize and analyze the digital work, and able to produce and receive such works alongside preserving the balance between literary talent and technical creativity.

## **Sankofa, Or Looking Back While Moving Forward: An African Case for E-Lit**

**Kwabena Opoku-Agyemang (West Virginia University)**

**Panel: Global Electronic Literature and Historical Memory—**

**Thursday, August 6 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium B)**

The idea of an end or ends of electronic literature suggests theoretical as well as geo-cultural frontiers. Rather than lead to reification or obsolescence, such directions enrich our idea of electronic literature while speaking to hitherto neglected issues related to the genre. This paper advocates the concept of Sankofa for consideration in the conversation in order to further this thinking. Sankofa, an Adinkra symbol used by

the Akan in parts of West Africa, signifies a return to cultural roots in order to re-conceptualize approaches to cultural evolution and thus presents an African alternative to existing thought on e-lit. On the one hand, Sankofa suggests the meeting of image and text common in concrete poetry, and continued in e-lit (as argued by Funkhouser, for instance). On the other hand, Sankofa resituates the text-image in a geo-cultural space. Prior to the concrete sign there is a memorial continuum, which again has a diasporic quality because people of African descent tend to adopt it in reference to their historical roots. Finally made-in-China products adopt this and other Adinkra symbols for commercial purposes, underlining its international nature.

If the conventional lens and paradigms of e-lit are rooted in western models of literature, then narrative, material, tropes, are created and processed within Westernized modes of thinking. While such strategies can lead to familiarity, homogeneity, and by extension, controlled direction, in a globalized world it is important to consider heterogeneous alternatives in order to allow space for multiplicity. Such difference does not necessarily mean qualitative improvement; nevertheless, diversity helps complicate the notion of “ends”.

This paper will first describe Sankofa as a text/image and as a diasporic and cultural icon. The second part, building on this, will propose re-examining e-lit from an African perspective and analyze the implications of such an examination. This paper is part of a larger examination of “African” e-lit, with the goal of mapping, situating, and globalizing the field. Thus, this paper explores the implications of pairing electronic literature with an African model of thought. The features of Sankofa, which include temporality, globalization and malleability, inform this analysis, as we return to the roots of electronic literature through the lens of globalization to assess milestones while maintaining momentum moving forward.

## **Simon Biggs: A Language Apparatus** **Simon Biggs (University of South Australia)**

**Panel: Performativity—Thursday, August 6 • 09:00 - 10:30**

**(Sydneshaugen skole: Auditorium A)**

Through the creative projects *Bodytext*, *Tower* and *Crosstalk* the author explores how language and communication function in a hybridized context where human and machine are responsible for both the articulation and interpretation of texts. The dynamics of such a hybrid apparatus allow insights into how the making of meaning and its reception can be considered as a socio-technical system, with implications for how people are situated and instantiated.

*Bodytext*, *Tower* and *Crosstalk* are language based digitally mediated performance installations. They each use progressive developments of generative and interpretative grammar systems. *Bodytext* (2010) was authored in Adobe Director and coded in Lingo and C++. *Tower* (2011) was developed with a bespoke large scale immersive virtual reality simulator and was coded in Python. *Crosstalk* (2014) was developed and coded

in Processing.

*Bodytext* is a performance work involving speech, movement and the body. A dancer's movement and speech are re-mediated within an augmented environment employing real-time motion tracking, voice recognition, interpretative language systems, projection and granular audio synthesis. The acquired speech, a description of an imagined dance, is re-written through projected digital display and sound synthesis, the performer causing texts to interact and recombine with one another through subsequent re-compositions. What is written is affected by the dance, whilst the emergent texts determine what is danced. The work questions and seeks insight into the relations between kinesthetic experience, memory, agency and language.

*Tower* is an interactive work where the computer listens to and anticipates what is to be said by those interacting with it. It is a self-learning system, and as the inter-actor speaks, the computer displays what they say and the potential words they might speak next. The speaker may or may not use a displayed word. New word conjunctions are added to the corpus employed for prediction. In its first version the initial corpus was a mash-up of Joyce's *Ulysses* and Homer's *Odyssey*. Words uttered by the inter-actor appear as a red spiral of text, at the top of which the inter-actor is located within the virtual reality environment. Wearing a head mounted display the inter-actor can look wherever they wish, although they cannot move. The predicted words appear as white flickering clouds of text in and around the spoken words. What emerges is an archeology of speech where what is spoken can be seen amongst what might have been said, challenging the unique speaker's voice.

*Crosstalk* is a multi-performer installation where movement and speech are re-mediated within an augmented 3D environment employing real-time motion tracking, multi-source voice recognition, interpretative language systems, a bespoke physics engine, large scale projection and surround-sound audio synthesis. The acquired speech of inter-actors is re-mediated through projected digital display and sound synthesis, the inter-actors physical actions causing texts to interact and recombine with one another. The elements in the system all affect how each adapts, from state to state, as the various elements of the work—people, machines, language, image, movement and sound—interact with one another. *Crosstalk* explores social relations, as articulated in performative language acts, in relation to generative ontologies of self-hood and the capacity of a socio-technical space to “make people”.

## **Aurature and the End(s) of Electronic Literature**

**John Cayley (Brown University)**

**Panel: Performativity—Thursday, August 6 • 09:00 - 10:30**

**(Sydneshaugen skole: Auditorium A)**

The question of electronic literature—its definition, existence, significance, relationship with literature (plain and simple)—has always been bound up with questions of media and medium. New media. Electronic media. Media qualified by digital, com-

putational, networked, programmable and so on. And all of these terms hypostatize practices while encapsulating and concealing an even more fundamental problem concerning their medium in the sense of artistic medium. Historically, as of this present, an electronic literature exists. It exists significantly, as corpus and practice, and as an institutionally supported cultural formation. It has established a relationship to literature as such, and this is also, to an extent, institutionally recognized.

However, questions and confusions concerning media—signaled understandably but inappropriately by the absurd, skewmorphic misdirection of “electronic”—remain encapsulated in “literature” itself. The medium of literature is not letters or even writing. The medium of literature is language. And this latter statement is a contradiction, arguably an assault, by literature, on language itself, as if the art of language could be entirely encompassed by an art of letters. The future historical role of “electronic,” digital, computational and programmatological affordances will be that of enabling artists and scholars to overcome our long-standing confusions concerning literature and writing, but not by replacing literacy with digital literacy.

It has become a commonplace of the discourse surrounding electronic literature to say that the predominant practices of aesthetic language-making are currently produced in the world of (print) literacy and that this has been problem since the advent of “electronic” literacy. It has been a problem for far longer than that. Our predominant art practices—of visual or fine art—are currently produced, chiefly, in the world of visuality. Qualifying (visual) art with “digital” or “electronic” is less and less necessary because “digital media” simply allow visual artists to explore visuality in new ways, continuous with those of previous practices and institutions. For art, media may have changed but the artists’ medium is consistent. By contrast, digital media will enable us to discover that aesthetic, artifactual language-making may also take place in the world of aurality, in the world of what we can hear and, in particular, of what we can hear as language, and faithful to language as artistic medium, as aurature.

## **The Many Ends of Network Fictions: Gamebooks, Hypertexts, Visual Novels, Games and Beyond**

**Jeremy Douglass (UC Santa Barbara)**

**Panel: Visualizing Electronic Literature—Thursday, August 6 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium R)**

This paper presents a digital humanities structural approach to branching stories across several media forms and genres over the past six decades—with special attention to patterns of endings in different narrative networks, as well as meta-patterns that mark the beginnings and endings of genres of branching literature.

Studies of hypertext fiction have long been preoccupied with endings in two distinct senses: on the one hand, narrative endings (a multiplicity or absence of ends); on the other hand, the immanent ends of genres (with hypertext fiction either challenging genres that came before or succumbing to genres that came after). It is in this

first sense of the shape of stories that J. Yellowlees Douglas asked “How Do I Stop this Thing?” (1994). The title of her “The End of Books--or Books Without End?” (1999) plays on both senses of hypertext as genre-disruptive and unusually structured -- while at the same time riffing on Robert Coover’s 1992 *New York Times* editorial on hypertext “The End of Books.” However, the same year that Yellowlees was riffing on the genre-ending power of hypertext, Markku Eskelinen stated at Digital Arts and Culture 1999 that it had itself been ended: “Hypertext is dead -- Cybertext killed it”, a proclamation that Montfort took this up in his 2000 review “Cybertext Killed the Hypertext Star.” And, as we suspected (and new craze for branching path fictional forms in recent years has confirmed), the reports of hypertext fiction’s death were greatly exaggerated.

These are *not* notes on a debate, but rather observations that hypertext fiction (and electronic literature more broadly) has always been ending—ending other genres and forms, and ending in itself. So too it has always held within its structure the immanent promise and threat of too many narrative endings, or too few, or indeed no endings at all.

Indeed, these two senses of an ending for branching stories—narrative structural novelty and genre novelty—are deeply connected. If we wish to think about the genre novelty or ephemerality of hypertext, structure matters. From this observation the paper proceeds into a data driven structural survey of the specific narrative shapes of many individual branching stories across many genres—programmed instruction texts since the 1950s, “Choose Your own Adventure” gamebooks since the 1970s, hypertext fiction since the 1980s, and several more recent genres, including interactive plot-branching comics, Visual Novels, and Twine indie games / e-lit. Using network database representations of the shapes of large collections of interactive stories gives us a unique insight into the many ways that genres of branching narrative do and do not end as the change across electronic (and non-electronic) literary forms. What emerges is not a cybertextual typology, but rather a complex taxonomy of the shapes of stories, shapes which are always ending yet never end. The presentation will briefly address digital humanities techniques for modeling electronic literature, including graph databases such as Neo4j and information visualizations implemented with software tools such as yEd and Gephi. Data sources include the Deena Larsen Collection at MITH and the Demian Katz Gamebook Archive at the University of California in Santa Barbara.

## **“Till Algebra is Easier —”: Elements of Computation in the Poems of Emily Dickinson**

**Angus Forbes (University of Illinois at Chicago)**

**Panel: Visualizing Electronic Literature—Thursday, August 6 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium R)**

In this paper, I present close readings of a selection of Emily Dickinson’s poems that

I propose might be best explained through an understanding of her awareness of the current scientific topics of the time. These include, for example, the publication of Darwin's *Origin of Species* in 1859, Faraday's and Maxwell's numerous investigations into electromagnetism in the early to mid 1800s, and the production of Babbage's Difference Engine in 1847. Specifically, in regards to Babbage's computing machine, I demonstrate a connection between some of the innovations first formulated by the mathematician and proto-programmer Ada Lovelace in 1842 and 1843, including concepts of looping, modeling, and isomorphism, and Dickinson's poems, written more than one decade later, which include references to cycles, recursion, and branching. Additionally, I show that there are clear stylistic similarities between Lovelace's philosophical inquiries into the nascent discipline of computation and some of Dickinson's poems that might be said to contain algorithmic structures or images. While I do not believe that Dickinson necessarily had any direct awareness of Lovelace's writing (which she termed "poetical science"), these computational concepts enable new readings that provide insight into some of the more puzzling aspects of Dickinson's work. Moreover, through exploring these similarities in poetry and programming at the dawn of the age of computation, I articulate relationships between the lyrical and logical that are more evidently realized in the contemporary genre of electronic literature.

## **Reading, Seeing, and Sensing: The Internet of Things Makes Literature**

**Elizabeth Losh (UC San Diego)**

**Panel: Visualizing Electronic Literature—Thursday, August 6 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium R)**

Critics have understandably fetishized the electronic page or digital screen as a way to understand the relationship between the algorithmic logics that drive computation and the public rhetorics of display. At the same time an evolving set of practices within electronic literature continues to be in dialogue with contemporary digital media arts practice and its move to explore the meaning of incorporating autonomous sensing and new forms of human-computer interaction in dialogic works. Considering the rhetorical position of devices such as the iPad and considering them as more than viewing apparatuses or interfaces for reading it is possible to engage differently with a whole set of binaries around camera vs. scanner, optics vs. sensors, and representation vs. registration.

This presentation focuses on three writers who are utilizing augmented reality technologies to expand the repertoire of digital poetics. Judd Morrissey has collaborated with choreographer Mark Jeffery to stage *The Operature* (2014), combining live performance and augmented reality multimodal poetry to highlight anatomical science and voyeuristic erotic spectacle in which the temporary tattoos worn by the work's dancers can be read by a surveillance apparatus. In contrast, a voice of intensely

personal lyricism that speaks very intimately to the listener defines Caitlin Fisher's *Circle* (2011), which is an "augmented reality tabletop theatre piece" that deploys the iPad or smart phone in a much more private setting. Amaranth Borsuk's approach to augmented reality multimedia favors an aesthetic of sleek mid-century modernism and machined characters in *Between Page and Screen* (2012), which investigates "the place of books as objects in an era of increasingly screen-based reading." The actual pages of this artist's book contain no legible text; the reader is presented with only abstract geometric patterns and a URL leading to the *Between Page and Screen* website, where the book may be read by using any browser and a webcam. With a new generation of reading machines that can perceive contrast relationships in a 2D visual environment, sensors can read the "ink" of tattoos, the grain of family artifacts, and the code of a numbered artist's book or print-at-home emulation.

These works may also spur a new kind of criticism that may require that we rethink the theoretical framework of immediacy, hypermediation, and remediation proposed by Bolter and Grusin as we reconsider our own interchanges with the sensorium of the mechanical apparatus. In responding to Galloway, Thacker, and Wark's theses about "excommunication" and the possibility that the relation between "objects and things" problematizes the standard narrative about media, mediation, and communication, Benjamin Bratton has suggested that this could more precisely be characterized as "incommunication" around the activities of "sensing, addressing, and pricing." Borsuk, Morrissey, and Fisher create works that dramatize device-to-device relations and their associated modes of reading.

## **Data Visualization Poetics**

**Maria Mencia (Kingston University)**

**Panel: Visualizing Electronic Literature—Thursday, August 6 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium R)**

In the field of networks and big data, data visualization has become very popular in recent years. Scientists, artists, and software designers are working collaboratively using elaborate ways to communicate data, and visual design is playing a substantial role by making the language of science more accessible and comprehensible, through visualisations, in the form of infographics, sculptural objects, installations, sonifications and applications. But why this current outburst? Is it because of the availability of open data? The approachability of visual design? The need for new analytic methodologies in the digital humanities? Or, the fact that it is part of our collective consciousness?

This paper deals with the above questions and has evolved, as a practice-based research, in conjunction with the practical part, a mobile application designed to run on an iPad2 / iPad mini or later models. This work was created specifically for the SILT exhibition, hosted in Hamburg, Germany in June 2014.

I took this exhibition as an opportunity to research the city of Hamburg and discovered that it had one of the largest ports in the world; its name Gateway to the

World (GttW) seemed like a great title for the app. The vast and busy port served as a metaphor for the immensity of the Internet, the flow of information and its meaning of openness and outreach to the World Wide Web.

The aim of the app was to use open data from the maritime databases to visualise the routes of the vessels arriving to and from the Port of Hamburg, as well as have the vessels' names mapped to Wikipedia entries. As the vessels move they act as writing tools to reveal a string of text creating calligrammatic forms of information pulled from Wikipedia entries about the name of the vessels.

The information gathered from these entries generates a remix of text going from presenting factual information about vessels (containers, cargo ships, tankers, high speed crafts) to describing their names connecting them to characters in literary works, plays and mythological stories.

Further questions addressed as part of the ongoing research process are: How is this current fascination with data visualisation to be understood? How can open data be used as the raw material for creative projects? How can graphic design, programming, and aesthetics be used to analyse databases? What contribution can design bring to the Digital Humanities in general and more specifically to the field where art, language, and digital technologies intersect, such as in electronic literature?

It is with projects like this that electronic literature serves as a means to explore open data as cultural material, as a way to instigate new forms of communication to discuss social and political issues and bring transparency through hybrid forms of visual art, language and technological advances. GttW in particular explores new territories to develop electronic literature. These include the investigation of open data in the creation of data visualisation poetics, e-calligrams, new literacies, networked multimodal textualities and online and mobile platforms for writing, publication and dissemination purposes.

For documentation of the work see following Website: <http://www.mariamencia.com/pages/gatewaytotheworld.html>

## **The S.I.C. Method and the Great Open Novel: An Unconventional Method for a Conventional End**

**Renato Nicassio (Università di Bologna/ Università degli studi dell'Aquila)**

**Panel: Collaborative Narrative—Thursday, August 6 • 11:00 - 12:30  
(Sydneshaugen skole: Auditorium R)**

Crowdsourcing, networking, online community, Fordism, division of labor. These are words that one usually does not think of as being important or pertinent when one is about to buy a book—a historical novel—from a bookstore somewhere in Italy in 2014. And, most of the time, “our common reader” would be right: those words are not important or pertinent. Besides, even the reading of the book itself will not make

our common reader change his/her mind: it is a typical historical novel set in the Italian Resistance during World War II. Nothing suspicious at all. Still, something else is at stake here and those opening words not only have something to do with this book but, in some way, they have cooperated to produce it.

Turin, May 12, 2007. At the Fiera del Libro, Italian writers Vanni Santoni and Gregorio Magini presented something that—they hoped—would transform collective writing into a common literary practice: S.I.C., an acronym which stands for Industrial Collective Writing but these three letters, as a matter of fact, contain and mean much more.

S.I.C. indicates both a particular form of literature—based on a particular form of collective writing—and an open community that uses it and contributes to it through a peculiar kind of crowdsourcing and division of labor. As a writing method, S.I.C. was devised trying to conjugate the advantages of both previous online collective writing projects and “traditional” ones and, at the same time, to avoid their respective disadvantages. Open and wiki projects such as “A Million Penguins” have shown great creative freedom in progress but poor effective results. On the other hand “classical” collective works, such as chain novels or works by well-established collectives, tend to present coherent results at the price of limiting freedom and amplitude.

S.I.C. tries to gain the best from those precedents through a double division: dividing the narration in different parts—characters, places, actions—each one addressed in a specific “file” and dividing the participants between writers and Artistic Directors. In this way—the method is fully described at [www.scritturaindustrialecollettiva.org](http://www.scritturaindustrialecollettiva.org) and it can be used by anyone—S.I.C. wrote five short stories. However, the initial goal of S.I.C. was to write a “Great Open Novel” and this ambition was fulfilled in 2013 with the publication of *In Territorio Nemico*, a historical novel written by 115 authors, the novel we have started with and described as “typical”.

How is it possible, then, that a novel whose plot was built through some sort of online call for papers—people were asked to send stories and anecdotes occurred during World War II—and whose actual writing was carried on through an online collective method of composition and selection, has such a normal appearance? Why does an unconventional method like S.I.C. intend “to write a book which is first of all a good book”? This paper aims to investigate the meaning of a literary method (or strategy) which breaks with “paper” and tradition but it is still profoundly bound to them.

## **From *The Unknown* to *Piksel Zdrój*: Collaboration in E-literature: Models, Newcomers, Predictions**

**Mariusz Pisarski (Warsaw University)**

**Panel: Collaborative Narrative—Thursday, August 6 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium R)**

The talk reflects on the theoretical and practical aspects of collaboration in e-literature. Firstly a model of digitally enhanced collaboration that could encompass both its past and future instances is proposed. Matching several groups of categories (for example “production / negotiation / creation” against “material / story / discourse”) the model demonstrates that e-literature—even if we are really witnessing the end of it now—maintains its status of an important laboratory for any collaboration in digital environment.

Alongside acclaimed collaborative works (*Forward Anywhere*, *The Unknown*, *A Million Penguins*) several less known examples from Poland will be presented: *Digital Green Eye* (2012) and *Balwochwał* (2013)—collaborative adaptations of Polish avant-garde classics—as well as *Piksel Zdrój*—a hypertext project by 8 authors published in 2015. The aim of the first part is to introduce both a universal analytical model and some rather unknown examples of e-literature to the international audience.

The second part, in which I draw from my own experience as an author and producer of several collaborative e-lit efforts, reflects on available tools. I will demonstrate that popular collaboration tools hardly match the complexity of teamwork fiction writing aimed at delivering not only a product, a perfect “text”, but also a cohesive world with events and characters that start “living” their own lives

As it turns out, even in the world of ubiquitous computing the ultimate, working models for collegial writing are to be found in the universal social activities that had long proved to be storytelling friendly. These archetypes of literary communication (for example the road trip, the campfire chant, the round table debate) might be as much important for setting up a good collaborative environment, as technological affordances of software and hardware. Lastly, I will try to shortly predict possible directions in digital collaborative writing.

## **Letter to an Unknown Soldier: A Participatory Writing Project**

**Kate Pullinger (Bath Spa University)**

**Panel: Collaborative Narrative—Thursday, August 6 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium R)**

This paper will present *Letter to an Unknown Soldier*, a new kind of war memorial, made entirely of words. Created by writers Neil Bartlett and Kate Pullinger, the project was commissioned by Britain’s 14-18 NOW to mark the centenary of the outbreak of WW1. Inspired by Charles Jagger’s 1922 bronze statue of a soldier, who stands on Platform One of Paddington Station, London, reading a letter, the digital artwork invited everyone in the country to write their own letter to the soldier.

*Letter to an Unknown Soldier* began with letters commissioned from 50 well-known UK-based writers; it opened to the public for submissions from mid-May 2014, and all the letters received to date went online on 28 June (the centenary of the assassination of Archduke Ferdinand). The website remained open for submissions for 37 days, until 4

August (the centenary of Britain's declaration of war). The project quickly snowballed in popularity. By its close, more than 21,400 letters had been received from around the world.

*Letter to an Unknown Soldier* now stands as an extraordinary example of a crowd-sourced participatory media artwork written by thousands of people who don't think of themselves as writers. It forms a vivid snapshot of what people think about war, and what it means to remember a war no longer within lived experience.

Website address: [www.1418now.org/letter](http://www.1418now.org/letter)

*Letter to an Unknown Soldier* directly disrupts Britain's increasingly hegemonic and nostalgic approach to commemorating war. In the UK, Remembrance Day, which marks the end of WW1, morphed into Remembrance Sunday, which became Remembrance Weekend, which is now in the process of becoming Remembrance Week. Heavily ritualised and pre-programmed, we are expected to remember war by watching the Queen at the Cenotaph on television, by wearing red poppies, and by observing the two minutes of official silence. *Letter to an Unknown Soldier* gave people the opportunity to speak into that silence by posing the following questions: What does it mean to remember something you can't remember? If you could say whatever you wanted to say to the unknown soldier, what would you say?

*Letter to an Unknown Soldier* was an international transmedia writing event. Spread across many platforms—Twitter, Facebook, Wattpad, Figment, Tumblr, YouTube and Storify—but always focussed on the digital artwork itself, it has generated layers of data that transform the notion of the war memorial from something static to a work that reflects both lived and living experience. The diversity of responses to the project was both unusual and inspiring, including submissions from schoolchildren, serving soldiers, a huge range of the public, as well as the current British Prime Minister. We asked people to write a letter to the soldier and they responded, in their thousands.

During the project, Harper Collins UK commissioned a book of selected letters: this book includes 138 of the letters and was published in November 2014. Over the next few months the website, and all its digital traces and residues, will be transformed into both an archive of the artwork and an open access resource for educators and community organisations; using the archive, the British Library has created a dataset for researchers. This presentation will show the work as well as describing how it was made, how it was disseminated, and the future of the project.

## **Electronic Literature as a Means to Overcome the Supremacy of the Author Function**

**Heiko Zimmermann (University of Trier)**

**Panel: Collaborative Narrative—Thursday, August 6 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium R)**

In his seminal essay "What Is an Author?" Michel Foucault maintains that we can only accept literary discourses if they carry an author's name. Every text of poetry or

fiction is obliged to state its author, and if, by accident or design, the text is presented anonymously, we can only accept this as a puzzle to be solved, or, one could add, as an exceptional experiment about authorship that is verifying the rule. This was in 1969. In the meantime, a profound change of all forms of social interaction has been taking place. Amongst them are works of electronic literature that use the computer in an aesthetic way to create combinatory, interactive, intermedial and performative art. One could argue, of course, that electronic literature as new media art often only is a proof of a concept addressed to the few tech-savvy select. However, these purportedly avant-garde pieces break the ground for developments that might happen barely noticed, and by this serve an important political, ideological, aesthetic and commercial purpose. Amongst these developments is a change of the seemingly irrevocable rule of the author in literary discourses. In the realm of digital writing, there is a group of texts that seem to systematically depart from the supremacy of the author function. None of them makes this its objective nor its topic. It just happens that digital writings with a certain set of common features in their production and reception processes do away with the author function and allows to focus, as Foucault hypothesizes, on the modes of existence of these discourses, their origin and circulation, and their controller.

In my paper, I would like to look at the production and reception processes of a number of canonical digital literary texts, amongst them Toby Litt's blog fiction *Slice*, the huge collaborative writing project *A Million Penguins*, René Turner's mash-up fiction *She...*, Michael Joyce's *Afternoon*, and Charles Cumming's Google-Maps mash-up *The 21 Steps*. They all share what I call delayed textonic authorship, i.e. contributions to and modification of the text that happen further to the end in the continuum of production and reception. They also share various expressions of uneasiness with traditional authorial roles and ultimately a departure from the supremacy of the author function. Looking at the primary texts, one can see various forms of disintegration of the author function, amongst them escape from one text into another, the indistinguishability of authors and characters, scolding of the authors by the editors, disorientation over the limits of one's own text, and the renouncement of authorship.

In my paper, I would like to visualize the structural novelties in the production/reception processes of such texts by using the new model of the textual action space. I would also like to showcase the particularities of dealing with shifts of the author function and show that the departure from the author function does, indeed, not only allow us, as Foucault has predicted, to look at the modes of existence of discourses, their origin and circulation, and the underlying power structures; this is precisely what we are forced to look at when the author function is absent in aesthetic discourse. The insights gained by analysing electronic literature this way enable us to fundamentally rethink the possible commercial ends of literary production.

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## **Abandoned and Recycled Electronic Literature: Jean-Pierre Balpe's *La Disparition du Général Proust* Jonathan Baillehache (University of Georgia)**

**Panel: Generative—Thursday, August 6 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium A)**

This presentation addresses the fate of 1990s pioneering programs of electronic literature during the 2000s. What happened to 1990s electronic literature aesthetic theories and programs once its distribution shifted from floppy disks and CD-ROMs to the Internet? How did early authors of electronic literature revisit their work in light of the ubiquity of the Internet as a form of writing?

Jean-Pierre Balpe's pioneering work in text generation (1985–2000) makes him a "canonic" author of electronic literature. His work was distributed through the main French venues for electronic literature (exhibits by the Alamo, publications in *alire* and *DOC(K)S*), and he directed one of the first academic departments of hypermedia in France. Yet, the majority of his early work in text generation has disappeared from the literary scene as its data storage deteriorated and is now in the hands of a few media archivists. More importantly, his works took a spectacular turn when he started the creation of *La Disparition du Général Proust* (2005–2014), a seemingly endless production of narrations written under various alter egos, and dispersed on many different blogs. One of the many perplexing aspects of this ongoing work is the presence of generated texts recycled from Balpe's early text generators. Balpe's text generators were distributed in the 1990s as computer programs, entrusting readers with an exploratory and configurative function, and promising the advent of a new form of

literature reinvigorated by a computerized analog to speech. In contrast, the generated texts found in *La Disparition du Général Proust* are inert pieces of writing, dispersed wastes of obsolete generators, ruins of a former aesthetic dream. The idealistic prospect of literary text generation seems to have made room to a different form of generation made possible by blogs: the recycling of literary waste. A new understanding of the electronic in literature emerges from Balpe's late work, one that recycles early electronic literature into an aesthetic of ruins, unoriginality, and obsessive hoarding, illustrating the paradoxical power of literature to repurpose failure into poetry.

## **Boolean Poetics: The Search String as Post-Literary Technique**

**Chris Rodley (University of Sydney)**

**Panel: Generative—Thursday, August 6 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium A)**

Over the past decade, expanding access to Big Data has produced a number of innovations in electronic literature and digital culture more broadly, ranging from Twitter bots, media art and generative poetry utilizing social data to vernacular creative writing, journalism and ficocriticism on platforms such as Tumblr and BuzzFeed. These divergent modes of expression all rely on the ability to find and sort high-volume, real-time, multimodal digital data—for example tweets, Instagram photos, animated GIFs, YouTube videos, SoundCloud audio tracks and more—and recombine them in novel works of bricolage. Yet despite the increasing prominence of these writing practices, they have received scant scholarly attention.

In this paper, I propose that we consider these works as a discrete class that employ a novel and distinctive orientation to literary craft: namely, the central writerly act inheres not in the crafting of sentences but in interfacing with data structures via search string manipulation. This process typically has three steps: first, a search string is constructed with primarily Boolean operators; next, the results are sorted via manual browsing or algorithmic filtering; finally, the disparate content is assembled together with traditionally crafted text or paratext into a coherent whole. I demonstrate the technique with two examples: the data-driven e-lit installation “Death of an Alchemist” by myself and Dr Andrew Burrell, appearing at ISEA2015, and the “Buz-zademia” digital humanities initiative led by Mark Marino, which I have been closely involved in as a writer for BuzzFeed.

With its emphasis on repurposing online content, this emergent digital writing technique clearly must be understood as belonging to the broader ecosystem of remix culture; it also has obvious links to the conceptual poetry movement. However, the emphasis on optimizing data search sets these works apart from those related tendencies. Invoking Sigmund Freud's analogy of the “mystic writing pad”, which has previously been compared with hypertext, I suggest that we understand this new poetics through a related metaphor: scratch art paper, a children's toy that allows the

user to trace an original figure that is wholly constituted by another, previously created drawing. Literary originality is, increasingly, expressed through the deployment of virtuosic search terms aimed at finding the creative work of others.

This nascent form of poetics is, I argue, a defining literary technique of the age of Big Data. Indeed, for several reasons, we may consider such writing as being not literary but post-literary. It often resists categorization under the rubric of “literature”, proudly associating with lowbrow and vernacular forms of communication. Such writing also eschews traditional models of literary authorship in favour of a liminal form of human-machinic agency. Finally, it is often pervasively multimodal, de-emphasizing the written word in favor of image, video and other non-verbal data.

The post-literary turn, if we accept that is what these forms of writing represent, offers some exciting new modes of creative expression. On the other hand, it may also be considered symptomatic of what Peter Sloterdijk has called the waning power of language—and the growing tyranny of images and data—under late capitalism. Reconceiving search strings as literature thus presents a tangled knot of opportunities and problems.

## **The Generative Literature Project & 21st Century Literacies**

**Mia Zamora (Kean University)**

**Panel: Generative—Thursday, August 6 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium A)**

In Fall 2014 I taught a “special” version of my “Writing Electronic Literature” course. Throughout this class my students received an overview of established and emerging forms of Electronic Literature including hypertext fiction, network fiction, interactive works, and digital poetry. Students read, analyzed, and composed a variety of emerging genres of Electronic Literature. Yet what was unique to this particular iteration of my E-Lit class was that my students contributed to a transmodal generative novel to be published in late 2015 by the academic journal *Hybrid Pedagogy*. The idea of a generative novel is one that can be traced to the Oulipo group (Ouvroir de littérature potentielle) in France. According to the Oulipo website, the generative writer is “un rat qui construit lui-même le labyrinthe dont il se propose de sortir” (trans. “a rat who builds the maze he wishes to escape”). In this understanding of art and literature, the idea of creation, especially literary creation, is one of wordplay and gameplay. Therefore, the generative novel is, in itself, a game—one of interplay between people, cultures, and institutions. It is an open-ended enterprise that in many ways ensures new and unexpected results. In order to create a work of generative literature, there must be a creative constraint (limitation), which forces the writer to direct writing toward a particular purpose.

The *Generative Literature Project* is a crowdsourced gamefied digital novel about a murder. Nine writing professors and their students—from the US, The Marshall

Islands, and Puerto Rico—completed a series of digitized artifacts about nine “distinguished alumni” of the fictional “Theopolis College”, a highly competitive Liberal Arts College that exists in the leafy suburb of the fictional town of Theopolis. In the artifacts created by my students can be found the clues and red-herrings, motives and alibis of the suspects in the murder of the Theopolis College president.

This paper/presentation will highlight our experimentation with this crowd-sourced project as I consider some of the pedagogic affordances of digital writing within a networked and computational environment. As my students developed their fictional work for *The Generative Literature Project*, I watched how their evolving new sense of reading and writing (in a 21st century digitized context) shaped their own discovery of new ways to learn. What role might Electronic Literature play in transforming pedagogic practices for both reading and writing? In what ways does a networked learning context transform reading and writing methodology?

My discussion will highlight the work of my class’s contribution, offering a birds-eye view of the open ended electronic literary experiment. My presentation will include a further description of the project, including phases of development and forms of collaboration (i.e. the mechanics) and a schema of the digital writing spaces generated thus far (i.e. the infrastructure). Analysis of the project will include reflection on the element of creative play as an inherent entry point in the generative literature undertaking. It will also account for the ways in which community develops around a collaborative fictional enterprise. Other topics addressed include networked character development, social media as a space of fictional creation, pedagogical approaches & challenges, and examples of student generated character “artifacts”.

## **Bringing Scandinavian E-Lit in from the Edges**

**Melissa Lucas (Scandinavian Language Institute)**

**Panel: Nordic E-lit—Thursday, August 6 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium B)**

For centuries, Scandinavia comprised the “ends of the Earth” to continental Europeans. As A. E. Nordenskiöld’s 1889 Facsimile-Atlas notes, “Until the middle of the 16th century...geographers took no notice of what was situated beyond lat 63° N...” (54). Today’s e-lit map might look similar. Although Scandinavia produces many creative e-lit works, a relatively small number of critics have investigated them. It is likely that Scandinavian e-lit eludes most e-lit scholars because Scandinavian languages are less familiar than English, French, German, or Spanish. However, there are also a number of excellent works of Scandinavian e-lit in English. This talk will highlight some of these, such as Anders Bojen and Kristoffer Ørum’s *Radiant Copenhagen*. *Radiant Copenhagen* is a closed-loop work that plays brilliantly with multiple timelines, incorporating visual and textual elements. The reader navigates a geomap of Copenhagen to read a multiplicity of articles about the capital city. However, the Copenhagen depicted in this work comes from the future—a grim future where the Danish lan-

guage vanished years ago in favor of English, and people are selectively incinerated to increase the power output for the city! With tongue in cheek, the authors ask serious questions about current Danish socio-political policies, and what they will mean for the future of Danish society. Moreover, the authors created a meta-story by successfully duping the Danish press into reporting, as fact, one of the articles featured in *Radiant Copenhagen*. Though quickly withdrawn, the embarrassment brought publicity to the work, and sparked debate regarding the proper boundaries separating fiction from real life—especially in the public sphere.

If unfamiliarity with Scandinavian languages was the only barrier to widespread awareness of Scandinavian e-lit, then one would expect scholars and teachers of Scandinavian print literature to include Scandinavian e-lit in their scholarship and curricula. However, this is not the case. Scandinavian Studies programs in universities in the United States, for example, do not include any Scandinavian e-lit in their literature classes. In Scandinavia itself, Scandinavian e-lit is studied at a few universities, yet scholars and teachers are often housed in departments of linguistics, communications, aesthetics, or technology, rather than in departments of Danish, Norwegian or Swedish literature. It seems, then, that if critics and teachers of Scandinavian literature are to embrace e-lit, it will be because they first are aware it exists, and second, because they see relationships between Scandinavian e-lit and the classic Scandinavian print works with which they are familiar. Therefore, specific comparisons between e-lit and traditional, even canonical, printed works are vital. I will offer one such comparison between *Radiant Copenhagen* and Hans Christian Andersen's first novel *Fodreise; fra Holmens Canal til Ostpynten af Amager i Aarene 1828 og 1829* ("A Walking Tour from Holmens Canal to the Eastern Point of Amager in the Years 1828 and 1829"). With this talk, I hope to shine a spotlight on Scandinavian e-lit, and help to demonstrate the ease and benefit of incorporating e-lit into traditional literary scholarship and coursework.

## **Archiving Electronic Literature Beyond its End: Archiving Nordic Works at an Academic Library, a Presentation of a Collaboration in Progress within the University of Bergen**

**Patricia Tomaszek and Aud Gjersdal (University of Bergen)**

**Panel: Nordic E-lit—Thursday, August 6 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium B)**

How reliable are archives and databases of born-digital works of electronic literature when their digitally driven platforms are endangered by digital obsolescence and technological challenges, hacks, and by a lack of long-term maintenance after a funding period's end?

Some of the databases within the field of electronic literature are no longer accessible due to one of the reasons mentioned above: the Cyberfiction Database (directed by Beat Suter) that featured German works that were published between 1996-2003 is down after a move from one server to another; ELINOR: Electronic Literature in the Nordic Region (directed by Jill Walker Rettberg, 2004-06) was terminated after the project's funding ended, and the ELO's wiki-based archive-it database that was set up in 2007 for allocating works for archiving was hacked. The risks are also there for the (still accessible) Drupal-based Electronic Literature Knowledge Base, no longer funded as part of the ELMCIP project (Electronic Literature as a Model of Creativity and Innovation in Practice, 2010-2013).

On January 4th 2015, Matthew Kirschenbaum tweets “Seems The Iowa Review Web has gone away“ (@mkirschenbaum). After a round of speculations and discontentment (the archive was not valued to be preserved (Grigar)), there is certainty that the archive of the e-lit journal that was founded at the turn of the millennium will be resurrected by moving it to a new server (see <https://twitter.com/mkirschenbaum/status/551852928265646081>). In the meantime, the archive remains inaccessible for an undefined period of time.

Thus, on the list of seemingly archived, but inaccessible resources are not only databases and archives; web journals and their archives of published works, too, are at risk of appearing as objects no longer found on the Web. This is even true for resources that were—in collaboration with the Electronic Literature Organization—crawled and captured by using the web-archiving service Archive-It.

Seeking to provide a secure location for archiving and maintaining works of electronic literature, the department of Linguistic, Literary and Aesthetic Studies and the University of Bergen Library are collaborating to provide an “Archive of Nordic Electronic Literature”. In this presentation, UiB's subject librarian Aud Gjersdal and PhD candidate Patricia Tomaszek (UiB) propose how academic libraries can serve to secure access to works of electronic literature on an institutional basis, and discuss the challenges they are facing in their work in progress.

## **Renderings: An E-Lit Translation Project**

**Nick Montfort (Massachusetts Institute of Technology)**

**Panel: Translation—Thursday, August 6 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium Q)**

We report on Renderings, which focuses on translating highly computational literature into English. This has involved (1) locating literature of this sort that is written in other languages, (2) applying techniques that are typical of literary translation, (3) using programming and other Web development work to port and reimplement older works that are not easily accessed today, and (4) bringing literary and computational thinking together when the interaction of language and computing demand it. All four of these reveal cultural aspects of computational literature, including the one related

to typical translation practices. The need to think in literary and computational terms as seen in (4) is particularly interesting, as is the search described in (1). Translators do not usually frame their search for work to translate as part of the translation task, but this is an explicit part of Renderings, which involves culturally specific investigations and considerations of different communities of practice.

The Renderings project began in summer 2014. During its first phase the collaborators were all based in the Trope Tank, the laboratory that Montfort founded and directs, for some of the time. The collaborators met weekly and were joined at four meetings by literary translators Robert Pinsky, Marc Lowenthal, John Cayley, and David Ferry. Seven core Renderings collaborators (Patsy Baudoin, Andrew Campana, Qianxun Chen, Aleksandra Malecka, Piotr Marecki, Nick Montfort, and Erik Stayton) worked on the first phase of the project, which concluded in December 2014 when 13 translations and bilingual works, from six languages (Chinese, French, German, Japanese, Polish, and Spanish), were published in Fordham University's literary journal *Cura*.

The project has so far not only dealt with e-lit across languages, but also in different national contexts (Argentine and Spanish language generators, for instance), from different communities of practice and literary movements and groups (including, in French work, the Oulipo and Mutantism), and of different historical eras. The earliest pieces translated were originally BASIC programs that generated Spanish and Polish texts, and were published in magazines for readers to type in and run. Adaptation to the Web was important, because the project aims to give access to today's English-language readers using the typical Web context.

Members of the group are now actively seeking interesting computational literature in languages other than English, and additional Renderings collaborators are also being sought. The next phase of the project is being done in a more distributed fashion using simple systems for collaboration, including a mailing list and a wiki, which will hopefully allow a broader range of participation while still providing collaborators with common ground for discussion. Initially, Renderings focused on translating small-scale but complex projects; the project is now expanding to new languages and genres, including longer-form work. We anticipate including games, interactive fiction, and bots as the project continues.

Our discussion will address the question of how Renderings offers a new, broader perspective on electronic literature, how our search for computational literature suggests new directions for scholars, editors, and readers, and how our practice of the literary translation of computational works extends current concepts of translation.

## **Literary Experiments with Automatic Translation: A Case Study of a Creative Experiment Involving King Ubu and Google Translate**

**Aleksandra Małeczka (Korporacja Ha!art) and Piotr**

## **Marecki (Jagiellonian University, Korporacja Ha!art)**

**Panel: Translation—Thursday, August 6 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium Q)**

The habitus of the translator is in many ways different from that of the author, the translator being sometimes viewed rather as a background figure, and translation having the double status of both an art and a craft requiring specific competence. Thus, it would seem, the consideration of “electronic translation” or experiments involving translation within the digital field would require a specific approach.

Alongside the fascinating question of the translation of electronic literature, another subject worth exploring are the relations between automatic translation, or technology-aided translation, and creative literary activity. The question posed in the paper is how such connections can prove fruitful for new ways of thinking about translation and literary activities.

The 1994 *Encyclopaedia of Mathematics* entry on automatic translation informs us that “automatic translation of literature and fiction is both unrealistic and unnecessary.” This seems to be a frequent view, accompanied by a certain anxiety among translation professionals as to the threat of automatic translation “stealing their job” within their lifetime. However, indeed, literary translation is viewed as the last bastion for human translators as an activity “only humans can do”.

Such is the context for the study of literary experiments carried out with Google Translate, of which the translation of *King Ubu* published by the Polish publishing house Korporacja Ha!art is an example. *King Ubu* by Alfred Jarry, an absurdist play written as a joke by a schoolboy over a century ago, can be seen as one of the pioneering works of absurdist, pataphysical literature. The “failed” products of automatic translation are also often referred to as absurd or gibberish. Thus, this conceptual publication is doubly absurd, with a dadaist translation technique applied to a pataphysical play.

The experiment provokes to consider the meaning of creativity. Google Translate produces its propositions based on a corpus of human produced translations. This represents, in a way, the most “conventional” interpretation of the text. The product of the automatic translation can be thus seen as an uncreative, appropriated text, a sum of a number of anonymous verbal exchanges. This also implies that the fragments the machine “can’t deal with” in turn can be seen as the most unusual, creative ones, but also perhaps the ones most difficult in interpretation.

The paper includes the review of the creative applications of automatic translation, a description of approaches to such (actual or only hypothetical) practices within the translation profession, and provides a critical analysis of the implications of the experiment.

## **Translating E-poetry: Still Avant-Garde José Molina (University of Tuebingen)**

**Panel: Translation—Thursday, August 6 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium Q)**

The American poetry critic Marjorie Perloff undertook the task of rendering a solid theoretical framework to understand the evolution of the art of poetry after Modernism. Furthermore, she traced the evolution of “Postmodern” poetry, analyzing the most radical experiments including the digital poetry of the present. Based on Perloff’s perspective, this paper will observe the evolution of translation as part of the poetics of the American poet Ezra Pound and Brazilian poet Haroldo de Campos. Following its transformation as a writing strategy, they understood translation as a process adjacent to poetry, though the incorporation of translation as part of their own work would be observed as unethical for many critics. Therefore, Haroldo de Campos coined the term “Transcreation” in order to refer his translations as an original work. Interestingly enough, the paradigm for this sort of writing is the Irish writer James Joyce, whose controversial piece *Finnegans Wake* introduced not only linguistic but also metaphorical and historical translation. Since then, translation would set a new style of writing, a style that relies on the verbal materiality and where the understanding of the puns and languages will not be as relevant as the comprehension of the poetics as a project. From this perspective, this paper aims to explore the processes involved in the making of e-poetry, and offering an approach to its translation. Branching from the modernist translation strategies, which were perceived as “radical” in their moment, the challenging questions posited by e-poetry conjure up a new kind of radicality towards translation.

**Digitizing Ariadne’s Thread: Feminism, Excription, and the Unfolding of Memory in Digital Spaces**

**Maria Angel and Anna Gibbs (University of Western Sydney)**

**Panel: Feminist Readings—Thursday, August 6 • 13:30 - 15:00 (Sydneshaugen skole: Auditorium Q)**

Our contemporary digital age relies on the ontology of the hyperlink with its capacity to conflate time-space, which allows us immediate access to information in its varying forms of organization. The hyperlink brings texts, images, documents and modes of accessing information directly to our computer and mobile media screens, bypassing the old materialities and technologies for storage of cultural artifacts. Providing us with the fast convergence of information and cultural artifacts, it radically alters the manner in which we extend ourselves in time and space. Sybille Kramer argues that these changes are wrought through digital technologies that operate at the level of the subhuman and sub-perceptible level of the operation of digital code.

In this paper, rather than simply celebrating the collapse of space-time made possible by digitization and the hyperlink, or mourning the disappearance of the human, we

introduce the concept of “excription” to think the nature of this change. By “excription” we understand the out-folding and e-volution of space-time, and therefore of memory. Our focus on the role of human bodies in mediating digital experience owes a huge debt to feminist scholarship on embodiment and the theorization of gender and difference. The history of scholarly feminism is both a history of the refusal to dematerialize corporeality and a history of insisting upon possibilities for dynamic re-configurations and re-patterning of living matter. By unraveling a genealogical network which stretches from Ariadne to artists Stephanie Strickland, Fiona Templeton, Petra Germeinbok and Barbara Campbell, and which passes through writers and thinkers Ada Lovelace, Mary Shelley, Shelley Jackson, Anna Munster and others, we are also able to recover and remake a feminist epistemology based on the concept of the “thread” which today holds a new relevance to the understanding of digital works as they transform of print-based modes of textual engagement.

**Female Voices in Hispanic Digital Literature**  
**Maria Goicoechea and Laura Sanchez (Universidad**  
**Complutense de Madrid)**  
**Panel: Feminist Readings—Thursday, August 6 • 13:30 - 15:00**  
**(Sydneshaugen skole: Auditorium Q)**

This paper explores four of the most engaging female voices in Hispanic digital literature, aiming at discovering the singularity of their proposals and attempting to find patterns that will disclose, or not, the existence of a female techno-cultural identity in the field. Through the analysis of the works by Marla Jacarilla, Tina Escaja, Dora García and Teresa Martín Ezama, contained in the corpus of *Ciberia: Biblioteca de Literatura Digital en Español*, we will delineate the diorama of female artists at the ends of digital literature. At the ends, not only because they come from the South, the periphery of main digital literature creation centers, but because they situate themselves in hybrid artistic territories, between contemporary art and digital literature.

The main questions we want to formulate are:

- Can we identify a homogenous female techno-cultural identity in the field of Hispanic digital literature? Or are the works we have gathered single-handed attempts in a cultural vacuum?
- What is the space granted to gender discourses in the digital literature written by women? Do these creators share a common feminist intentionality or ideological imaginarium? Do they address similar issues, such as the inscription of a female genealogy in artistic discourses, the negotiation for a space in the new media ecology, power relations in public and private domains, the metonymy body-house, the spectrum machine-animal-human?
- In what type of aesthetic categories are these works inscribed? How are they received by the audience? How would we categorize them?
- Is digital literature in Spanish contributing to the creation of new female

techno-cultural identities?

This review of the work of female digital literature creators in Spanish responds to two main needs. First, to make visible the difference and give a space to women artists that create and type in Spanish. Second, to analyze the strategies used by women authors to discover whether common political strategies of possibility and difference are being generated, if similar models are being propagated, or, on the other hand, if these practices are solely tied to the gender of their authors.

We will approach these questions from a comparative perspective, positioning these works besides those by female artists of digital literature in English, and contrasting their aesthetic strategies, along the lines of Jessica Pressman's contribution "Bookish Electronic Literature" in 2014 ELO Conference. We would like to check or question whether these voices respond to a genealogy of artists and thinkers within their own culture or whether theirs has been broken, interrupted, and whether they have had to assimilate foreign referents in a process of forced self-education (with Sadie Plant, Donna Haraway, Katherine Hayles as possible godmothers). We will also establish a dialogue with their possible filiations with the world of art, technology and theory in the Spanish-speaking world (Aulàlia Grau, Paz Muro, Àngela Ruiz Robles, Elena Asins, María Nuñez, Elena del Rivero, Esther Ferrer—with respect to artistic feminisms—with Escaja, Patricia Mayayo, Remedios Zafra, Carmen Navarrete, Claudia Gianetti, among others—with respect to feminist and cyberfeminist theory and criticism).

## **Research and Practice in Electronic Poetry in Ireland Proposed Panel**

**Thursday, August 6 • 13:30 - 15:00 (Sydneshaugen skole: Auditorium B)**

This panel focuses on the production and criticism of electronic poetry in the Irish context. The participants in this panel represent both practitioners and scholars of electronic poetry and poetics in, and from, Ireland. While critics have frequently commented on the relatively conservative poetic culture in Ireland, the various contexts of the production, reception and criticism of poetry disseminated via new media technologies in Ireland remain patchily explored. The emergence of a body of poetry disseminated in electronic formats also raises questions that go beyond questions of "Irishness" and relate to the wider topic of electronic poetry as a form of cultural production. What is the role of national culture in the emergence of electronic/digital literature, and how does this relate to its irreverence of geographical and cultural boundaries? What constitutes poetry, and what is read as poetry, in the multimodal contexts enabled by the emergence of new media? What is the role of the publishing industry and literary scholarship in the emergence, reception and evaluation of electronic poetry? How does poetry that makes use of new media relate to the existing poetic tradition, on and off the page? And finally, is the end (or purpose) of electronic

or digital poetry to seek ends of other kinds, as it challenges the existing institutions and canons of (Irish) poetic culture?

## **The End of Landscape: Graham Allen's *Holes*** **Anne Karhio (National University of Ireland, Galway / University of Bergen)**

This paper focuses on the possibility, or rather impossibility, of representing landscape in the Cork-based Graham Allen's digital poem *Holes*. *Holes*, published online since 23 December 2006, consists of daily one-line entries of strictly ten syllables each, preceded by the date for each entry, but is otherwise flexible in terms of formal elements like metre and rhyme. *Holes* is unfinished in the sense that it has no stated date of completion, and is still being written, more than 8 years later—it is, to date, a poem without end. As well as the lines of the poem, its web page includes a series of close-up colour photographs of stone surfaces of various kinds, and walls made of different building materials. These images of the material environment are too close for a view of the wider landscape within which they are set, and thus offer a visual correlative to the brief entries that make up the verbal fabric of the poem.

In an introduction to the first year of the poem, published in print as “365 Holes” (*Theory & Event*, 2009), Allen wrote that it offers “[l]ittle peepholes, like the stars are peepholes, onto a reality that is beyond structure, and is beyond our comprehension of what structure could be, on to a world of pure relations” and is based on the idea of the “most simplistic of structures, say one line per day, each line equally weighted, in the recognition of the inadequacy of all structures to represent that thing we call a life. And once it promoted that idea, poetry would never after need to end, until the end”.

Landscape as a form of literary and artistic representation could be understood as one such “structure”—it is often presented as a panoramic or totalizing view from afar, or above, a mastery of an expanse of space through vision or visual imagery. In that sense Allen's poem, in its unending evolution, can be seen to represent the impossibility or “end” of landscape, one of the most prominent motifs in contemporary Irish poetry. Landscape as a wider structure, an expanse of perceived space, cannot reflect the detailed immediacy of experience. In the words of Tim Ingold, “landscape [...] is not a totality that you or anyone else can look at [but] the world in which we stand taking up a point of view of our surroundings” (*The Perception of Environment*, 192). The only way it can be brought into being is through the accumulation of the “peephole” snap shots that constitute the poem in its digital environment.

## **Multicultural Translations in the Digital Space** **Jeneen Naji (National University of Ireland, Maynooth)**

This paper will describe the process and results of a multicultural digital poetry research project conducted under the rubric of a Fulbright TechImpact award at the

Department of Literary Arts, Brown University. This project used Brown University's interactive and immersive stereo 3D audiovisual environment (Cave) to make a digitally mediated work of poetic language art, while studying the Cave as a media system for digital literary practice. This project used the Cave to explore notions of translation, multiculturalism, and the impact of technological affordances on literary expression and reception. This was done through creating a digital version of the poem *The Rubaiyat* of Omar Khayyam, one that allows the user to experience, simultaneously, different translations that exist for this work. Potentially, this provides the reader with an opportunity to gain equal access to alternative versions, some of which may fall outside the mainstream. For example, the digital Cave version not only includes the well-known translation by Edward Fitzgerald but also an unknown version by a Mrs H. M. Caldwell, a Persian scholar who dedicated her life to this translation and the study of the Persian language. The Arabic translation of the poem by Egyptian poet Ahmed Rami is also included as well as the original text in Farsi, and an Irish version intended to represent the research-author's multicultural identity.

## **Digitalvitalism.com and John Pat McNamara** **Michael J. Maguire (DIME)**

The 72-year-old Irish Digital Poet John Pat McNamara is a real flesh and blood person, as evidenced by his video appearances, works of poetry, audio and video interviews and his presence across social media. His life (perhaps *à la* Kittler) and works have been heavily influenced, if not shaped, by technology. His creative evolution and emergence as a Digital Poet is presented and traced across the website digitalvitalism.com, and viewers or users can read and play his work there, alongside the opportunity to view his interview responses that chart and detail his creative life. From his childhood on Achill Sound on the west coast of Mayo, to scribbling poems in the back of a van while en route to working as a labourer on the motorways in England in the 1960s, forward through his use of early electronic recording equipment, his experiments in video or film poems, to his contemporary use of the computer as his tool for personal creative expression of his personal applied poetics, John Pat's poetic soul is laid bare for others to view and perhaps recognise.

Digitalvitalism.com provides a frame narrative for the exploration of some of the potential meaning(s) and expression(s) of Irish "born digital" Digital poetry in the 21st century. The proposed paper is a short exploration of that manufactured identity, since John Pat McNamara in the guise of Digital Poet is actually an entirely fictional construct. The concept of digital vitalism is proposed as one (of many) ways to conceptualise or characterise creatively the essentially cybernetic processes that may be occurring during the making of such work. This paper further proposes to introduce and contextualise the concept of Digital Vitalism with reference to the theoretical work of Katharine N. Hayles, Roberto Simanowski, Byron Hawkes and Talan Memmot. The paper will be in a form of a presentation (with accompanying script text available for download) that will seek to theoretically locate the work in a broader

history of interpretation.

As a poet John Pat emanates from a cultural tradition that privileges the pastoral and spiritual above technical or the purely empirical poetic purview, thus this paper is also an attempt to explore the tensions and the challenges associated with finding a mode of expression that respects these two seemingly disparate areas of endeavour.

## **Electronic Literature: A Publisher's Perspective** **James O'Sullivan (Pennsylvania State University)**

This paper will explore the need for an increased number of publishers willing to support the publication and long-term maintenance of electronic literature. The effects of most e-lit authors having, or indeed choosing, to self-publish their work will be addressed, as well as the ramifications of encouraging a move away from this predominant practice. Restrictions presented to publishers, particularly in relation to issues of sustainability, will be discussed, with a number of potentially viable models for e-lit publishing detailed and problematised.

These discussions will be framed within an Irish context, using New Binary Press as an example. Founded in 2012, New Binary Press publishes literature across a variety of media, including born-digital electronic literature. Included among its authors are leading figures such as Nick Montfort and Stephanie Strickland. The press published Montfort's generative piece, *Round*, in 2013, alongside *Duels — Duets*, a collaboration between Montfort and Strickland. The first work to be published by New Binary Press was *Holes*, a collaboration between Graham Allen and James O'Sullivan. *Holes* is a digital poem which presents a new approach to autobiographical writing. It began on December 23rd, 2006, and is a ten syllable one-line-per-day poem that offers something less and something more than a window on the author's life. Currently, lines are written daily, but added to the site on a weekly basis.

New Binary Press was established to provide a platform upon which e-lit authors could disseminate their work, without having to worry about long-term sustainability. Unlike some of the field's major anthologies and collections, New Binary Press hosts all published works on its own servers. However, this has led to a number of technical challenges, as well as financial constraints, the realities of which will be addressed in this presentation. The justifications for having more publishers take this approach are clear: the role of the editor and reviewer comes back into play, ensuring a measure of quality is imposed upon the field, and authors need not worry, to an extent, about promoting and maintaining their work. However, the pragmatics of publishing, the need for literatures to live beyond their imprints, and for such imprints to remain viable options, cannot be ignored.

New Binary Press is an experiment in the production and publication of electronic literature. This paper will situate relevant publishing practices within the wider context of the e-lit movement, using such as a means through which some of the field's key issues surrounding the establishment, dissemination, and longevity of the canon

can be explored. It will present a publisher's perspective on electronic literature.

## **Running Out of Time: The Strategies of Ending in Digital Fictions**

**Raine Koskimaa (University of Jyväskylä)**

**Panel: Temporalities - Thursday, August 6 • 13:30 - 15:00**

**(Sydneshaugen skole: Auditorium A)**

Ever since the early theorizing of electronic literature, both the beginning and ending of these literary works has been seen as problematic issues. In the spirit of Umberto Eco's "open work" (in English 1989), especially hypertext works were considered challenging to the closed nature of literary work—there may be several entrances to the work, but even more importantly, there is no fixed ending but rather, alternative, optional exit points. J. Yellowlees Douglas's *The End of Books or Books without End*, a cornerstone in this field, provided a detailed analysis of M. Joyce's *Afternoon*, putting much emphasis on its various endings.

If the early 1990's theoretical discussion was mainly concerned with hypertext, the current electronic literature scene with its dozens of new modes of expression, technologies and genres, has grown used to the fact that most of the works do not offer a definite ending, but either a set of alternative endings, or, no obvious ending at all. The openness of dynamic ergodic literature has become such a naturalized phenomenon that there has not been much theoretical interest in the question of ending in electronic literature lately.

The end, however, plays a crucial role in the interpretation and understanding of literature (cf. *Reading for the Plot* by P. Brooks, 1984 and *The Sense of an Ending* by F. Kermode, 1967), and this holds true for electronic literature as well. Thus, it is important to investigate the strategies of ending in digital works, and what kind of consequences they have for understanding them. In this paper, we will concentrate on digital fictions with narrative content. Tentatively, it may be stated that they all create a structure of multiple temporalities, and this multiplicity is directly related to the types of ending strategies employed.

Through analysis of various works of digital literature, both old and new, such as *Califia* by M.D. Coverley (2000), *Screen* by N. Wardrip-Fruin & al. (2003), *Deep Surface* by S. Moulthrop (2007), *TOC* by S. Tomasula & al. (2014), we will focus on the temporalities of digital fiction, both related to its nature as a programmed entity (ergodic time), and as a fictional construct (fictional time), and on what kind of endings they provide. It seems that the two main options are: 1. running out of time in the concrete sense, as in *Deep Surface*, where there is a strict temporal constraint and when the time ends, the reading ends as well, with a sense of failure, an abrupt ending without proper closure, and 2. running out of time in the metaphorical sense of transcending the fictional time and reaching a new level of experience, as in *Califia* with its circular hypertext structure and the transcendence offered by reaching the Ocean. These two

strategies may be combined, too, as in *Screen*, where there is a “forced transcendence” as the fictional world collapses when the reader, inevitably, runs out of time in the game-like interactivity with the text.

## **The Digital Diasthima: Time-Lapse Reading as Critical and Creative Performance**

**Álvaro Seiça (University of Bergen)**

**Panel: Temporalities - Thursday, August 6 • 13:30 - 15:00**

**(Sydneshaugen skole: Auditorium A)**

In moving texts, such as digital kinetic poetry, the reader-user might no longer control the duration of their reading, unlike in the case of traditional and static printed texts. The user deals with readable time versus executable time, the human timeline versus the machine timeline. By having an imposed and fixed number of milliseconds to perceive the text on the screen, the user might find themselves completing or imagining the unread text, following the dynamic forms with an imposed dynamic content. Yet, to understand the shifting reading patterns of digital poems, one has to consider other methods or tools that may complement traditional models. Therefore, performing a critical approach solely based on close reading methods might not accomplish a fully comprehensible reading of digital poetry. In this sense, following methods taken from other areas, e.g. time-lapse photography and R. Luke DuBois’s concept of “time-lapse phonography” (2011), I introduce the notion of time-lapse reading as a complementary layer to close reading.

I am taking into consideration a critical reading of kinetic text, namely kinetic digital poetry, which is performed with time-based media. Time-based parameters operate as functions in diverse programming languages, allowing for a text or poem to run human language and/or code onscreen with a temporal interval determined by a precise number of milliseconds. Therefore, coding these functions helps creating dynamic text which, in turn, might result in diverse nuclei of creative practice: generative text, fiction and poetry, Flash-based or animated/kinetic poetry using other software, distributed/hybrid piece/practice, installation, site-specific installation, performance, real-time sensor-actuator work, and so forth.

One of the complex issues of close reading poetic text in motion is precisely and, first of all, “just” reading. There are though two main modes underlying this issue: interactivity and non-interactivity. Interactive kinetic poetry often employs a degree of user participation or interaction, by means of mouse movement, keyboard input, joystick, haptic peripheral, touch-screen, sound or movement input captured by sensors (micro, camera, etc.), if one thinks of gallery-mounted pieces, database-pulling interference, etc. Nonetheless, interactive poetry might use several of these features and/or simply contain a speed controller, like e.g. Rui Torres’s *Mar de Sophia* (2005), Stephanie Strickland, Cynthia Lawson Jaramillo and Paul Ryan’s *slippingglimpse* (2006) or Johannes Heldén and Håkon Jonson’s *Evolution* (2013), which allows readers/users

to change the speed at which the poem runs onscreen, in order to fully read the lines. Hence, one is able to accelerate, slow down and sometimes even pause the unfolding poem. Non-interactive kinetic poetry presents no controller and, therefore, the reader/user might not be able to fully read the lines or words on the surface/onscreen level, if the running time is programmed to be quicker than human reading perception/cognition's skills—e.g. Philippe Castellin's *cacophonie* (2013), Scott Rettberg's *Frequency poems* (2009) and Young-Hae Chang Heavy Industries' *The Lovers of Beanbourg* (2007). So, if the reader is not able to fully read, how can they close read?

**The Archetypture of Time - The Time of Interaction**  
**Marika Wato (Institute of Digital Art, University of**  
**Information Technology and Management in Rzeszow),**  
**Andrzej Głowacki (Institute of Digital Art, University of**  
**Information Technology and Management in Rzeszow) and**  
**Grażyna Pietruszewska-Kobiela (Department of Theory**  
**of Literature, Jan Dlugosz Academy in Czestochowa)**  
**Panel: Temporalities - Thursday, August 6 • 13:30 - 15:00**  
**(Sydneshaugen skole: Auditorium A)**

The electronic media invasion expands notion of a book. We move from the conventional to the unconventional design solutions. It is definitely time to experiment!

*Archetypture* Book Series by Andy Glowacki is an experiment at the interface of literature and graphic arts. Its previous parts include *The Archetypture of Time* (2013), a hybrid book based on the graphic language of QR codes that combines traditional paper medium with the modern form of electronic reading, and *The Archetypture of the Magical Reality* (2014), a creative book app composed of words, images, and animations that—in addition to some ambitious poetic prose—offer you a great reading adventure that can be controlled by the “rolling of the dice”.

In literary terms *Archetypture of Time* is the work referring to the metaphors of chaos, based on the hypertext references, fractal and nonlinear layouts, bringing the discursive narration. This is a post-modern art book shaped by the digital solutions that do not remove in the absolute way the “old medium”, but modify it so that the traditional perception is insufficient. The twilight of Gutenberg galaxy and the analog recording does not in this case mean the final parting with the book.

The book is addressed to cyber being, which—in accordance with the post humanistic reflection—a modern man becomes, using the different gears to improve the body functioning and to modify the senses. The “naked” human eye is vulnerable to the shown records, and will allow reading the work only as a graphic layout, and the encrypted content will remain unavailable.

In parallel with the work on the creation of the book *Archetypture of Time* we began research on the perception of this interactive literature, creating a method of

the text personalization intended for use in the workshop groups. This method allows exploring the latest changes in the style of books reception, which are manifested, as noted by Barthes, by the displacement of the “slow saturation with the traditional text” by the “suddenly coming daze”. It allows observing the changes in the texts’, letters’ and books’ understanding. It draws attention to the strategy of blurring the boundaries between the creator and the recipient, reading and writing, the individual reception and the group reception of the text. The method of the text personalization (designed for a work in workshop groups) contains a few phases: decoding, hand-writing, collecting the keywords, creating the mental maps. The method is elastic. The basic framework can be expanded with more phases, e.g. illustrating, reading aloud.

## **Digital Letterisms**

**Natalia Fedorova (Saint Petersburg State University)**

**Panel: Transmedial Edges—Thursday, August 6 • 13:30 - 15:00**

**(Sydneshaugen skole: Auditorium R)**

According to Vilem Flusser, writing in the sense of placing letters or other marks one after another has little or no future (Flusser, 3). On the contrary, American conceptualists state that textual universe of the web is a victory of the verbal, liberating it, as earlier photography did for painting, from the task of representation and thus allowing it to obtain the artistic function (Goldsmith, 14). Indeed, in the world of digital communication, writing potentially acquires visual, audial, plastic, kinetic and computational features blurring the border between traditional writing and art practices. The work of many artists illustrates a transition from concrete poetry to digital animation: John Maeda, Ottar Omstad, Jörg Piringer, Caroline Bergvall, Alexander Gornon, and many others. However, the reverse is also possible: transition from digital to postdigital—painted ASCII art (Ivan Khimin). So the letters are not only not dead, but the opportunities they acquire in the digital realm tie back to the central aspects of art history.

This paper will focus on digital letterisms, the aseptic use of unicode characters in art and experimental literature. It includes visual, corporal, sonic, and spatial incarnations of letters and punctuation signs. Net art’s legendary virtual character Netochka Nezvanova was known for calling out letters from different languages or arranged purely phonographically and disregarding conventional spelling rules. Yet another functionality and expression is to be discussed when we are talking about letters in code poetry, sometimes capable of both being read and run.

“ABC”, “Alpha and Omega”—have since the invention of alphabet been designating the literal mechanics of Liber Mundi, the book of the world. More so with the progress of Internet, as linguistic signs communicate vital messages and direct our movements, we live in the universe of letters. And the fact that alphabetical order is one of the key organization systems is another proof of the literarity of our casual life. Letters are traditionally regarded in linguistic studies as Cartesian symbols, though

arbitrary ones. However, Kabbalah allows for non-linear connection between the letter and its connotation: out of the forty-two letters of the alphabet the world was engraved and established, and if interpreted correctly, as a result of one of many possible permutations, universe can reveal its secret. Hundreds of years of visual expression and decorative art are embraced in mere ornamentality of Eastern calligraphy.

As Goodman states a picture in one system may be a description in another; the particular marks or inscriptions do not dictate the way in which they must be read (Goodman, 226). Devaluation of a letter as a semiotic sign due to the development of photography and videography should lead to the exploration of its formal visual, spatial and permutative potential as a universally recognizable shape.

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## **Performance Art, Experimental Poetry and Electronic Literature in Portugal: An Intermedial Archive to an Intermedial Practice of Language**

**Sandra Guerreiro Dias and Bruno Ministro (Center for Social Studies - Associate Laboratory, University of Coimbra)**

**Panel: Transmedial Edges—Thursday, August 6 • 13:30 - 15:00  
(Sydneshaugen skole: Auditorium R)**

Considering electronic literature from a temporal perspective calls for a redefinition of our classical notions of time. It is impossible to anticipate its end because electronic literature appears as dynamic, and cyclic. Therefore, in order to think this ever-present artistic manifestation in its radical meanings and in a futuristic perspective, it is useful to know its past.

In Portugal, electronic literature, experimental poetry, and performance art share and explore the same performative concept of language, re-examining fundamental literary notions such as author, space, time, audience, medium, mediation and materiality. In this paper, we will present an intermedial archive to illustrate an intermedial field of practice.

This paper is thus based on current research on the history of Portuguese performance art. After framing and pointing out the close relationship between experimental poetry, performance art, and electronic literature in Portugal, we will present a

timeline of Portuguese performance art (1915-1990), which will soon be available in the Digital Archive of Portuguese Experimental Literature ([www.po-ex.net](http://www.po-ex.net)).

This chronology is the point of departure for our analysis, both empirical and theoretical. Our main and broader goal is to discuss how the digital archive might be a useful tool to revisit history, but also to rethink it within a performative notion of language, art and time. In fact, both archive and electronic literature seem to coincide in their radical approach to explore multimodal and auto-reflexive potentialities of the digital medium. We aim to approach and enlighten the extremely diffused boundaries between electronic environments, experimental poetry and performance art as inter-medial fields of practice.

In order to do so, we will, in a first moment, draw attention to the transformative impact of photography, video and digitized paratexts as constitutive elements of multimodal, layered and contingent traces of performance art. We will then provide a travelling virtual experience, conducting a tour through some of the digital representations of performance-based artifacts. At this point, we will reflect upon the processes of digital conversion and multimodal organization of digital objects, marked by the reflexive feedbacks between textual representation, contextual simulation and interpretative interaction (Portela, 2014).

Secondly, it is our intent to re-examine performance art and its problematic notions of “presence” (Giannachi, Kaye, 2012), ephemerality and disappearance (Phelan, 1993), aural documentation projection and re-presentational traces (Reason, 2006). We will also discuss the “theatrical and documentary categories” (Auslander, 2006) of performance art and electronic literature, providing material evidences on this arguable distinction. Thereby concepts of “performative materiality” (Drucker, 2013), performative history and archive, concerning the specific case of Portuguese performance art and experimental poetry, will be discussed.

We will present and contextualize the abovementioned timeline of performance art as an operative performance in itself, an empirical and digital case-study that raises some trenchant questions about the relationship between performance art, experimental poetry, electronic literature, and digital media tools for knowledge production. Therefore, we intend to contribute to a widely performative and transformative concept of history, time and literature.

## **Fandom Vs. E-Lit: How Communities Organize**

### **Flourish Klink (Independent)**

**Panel: Transmedial Edges—Thursday, August 6 • 13:30 - 15:00**

**(Sydneshaugen skole: Auditorium R)**

“E-literature”, as defined by the ELO, is a fairly sweeping term. Any sort of “born digital” text can potentially be claimed as “e-lit”: video games, works of interactive fiction, fan fiction, et cetera. As a scholar, it is tempting to drag a favorite text, to bring it into an e-lit context. But to do this is to ignore the differences in the commu-

nities that supported these texts' creation. Similarly, it is tempting to declare the "end of e-lit," since so much e-lit can also be framed as fan fiction, video art, games, etc., but to do this is to ignore the impact of the e-lit community and its structure.

This paper explores how online fandom is a global community that supports the creation of "born-digital" texts just as the e-lit community does, but has very different strengths and weaknesses. Three texts focalize this exploration. The first two are Machine Libertine's *Whoever You Are* and Imaginary Circus's *Please Let Me Get What I Want*. Each could be considered either as works of e-literature or as fanvid, but they were created in very different contexts. The third is *The Care and Feeding of Stiles Stilinski (or how Stiles goes on four accidental dates and still gets no make-outs)*, by Lunarwolfik. This work of fan fiction initially seems like a simple e-book presentation of a short story, potentially not classifiable as "e-literature", but deeper examination of the context of its creation shows that it takes great advantage of the affordances of networked computing—not in its format, but with regard to the community and tools that helped shape it.

The contexts of these three works are not limited to the aesthetic concerns of their intended audiences. The fandom community excels at lobbying for expansion of legal protections around fair use and at creating informal discussion spaces; the e-literature community provides excellent education resources and databases of works of various types. Both communities hold large and regular meet-ups, though in fandom the focus is on celebratory conventions (sometimes featuring an academic track), whereas the e-literature community focuses on academic conferences (often featuring festivals or shows). This paper will offer recommendations about what each community can learn from the other.

## **The Road to Assland: The Demoscene and Electronic Literature**

**Piotr Marecki (Jagiellonian University, Korporacja Ha!art)**

**Panel: Transmedial Edges—Thursday, August 6 • 13:30 - 15:00**

**(Sydneshaugen skole: Auditorium R)**

The demoscene is a European subculture that gathers computer programmers, who generate computer art in real time, the origins of which date back to the 80s. The most important genre created by the scene are demos—programs of which the sole aim is to impress the audience and demonstrate the abilities of the computer and the programmer. The demos are created in real time during demoparties, their effects are generated by a processor processing input data according to the created algorithm. The demoscene and its works are examples of pioneer creative computing in the field of digital media, at the intersection of computer science, media art and underground subculture. The aim of this paper is to attempt a description of the literary esthetic of the demoscene in scene genres such as demos, real-time texts, interactive fiction or zines. Special attention will be devoted to the analysis of these genres in from the per-

spective of camp, pastiche, trash, bad taste. The point of departure will be the activity of the group Hooy-Program, and one of its members, the demoscener Yerzmyey, the author of various works, including the work of interactive fiction *The Road to Asmland*. The group is treated as characteristic of the general phenomenon. Demoscene creators, programmers, and computer geeks are both artists and programmers, who can appreciate the aesthetics of the programs written for demos and who are aware of the possibilities and limitations of the platforms they use. Platform studies methodology shall be applied to the study of the achievements of Yerzmyey, a scener working with the ZX Spectrum 48 and 128 from 1989, in order to enable focus on the material, formal and historical aspects of programming and language. Media archeology focusing on the textual aspect of the demoscene may be an important discovery for researchers of the beginnings of digital literature and genres of digital-born texts.

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## **Rhematics and the Literariness of Electronic Literature**

**Velimatti Karhulahti (University of Turku)**

**Panel: Games—Friday, August 7 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium A)**

In Gerard Genette’s (1993; 1997) narratology, “rheme” is contrasted with “theme.” While themes are symbolic indications of what texts mean, rhemes are super-formal indications of texts themselves. The title of this article is highly thematic because it indicates much of that what is being discussed; a title like “Only an Article” would be highly rhematic due to its lack of indication of the subject matter at the expense of non-reflective form.

Veli-Matti Karhulahti has recently argued that the aesthetics of the videogame phenomenon are better understood through “rhematics” than the rhetoric of “meaning” that has so far dominated the analysis of cultural products, especially within literary studies:

While [videogame play] is essentially meaningless—there is no decipherable message to be understood—it is not senseless: there is a sensation to be understood. What exchanges (or more correctly, comes into being) is data that cannot be made known by signs. This sensible nonsense gives shape to an aporetic rhematic [that] cannot be understood by means of any conventional interpretative discipline, a new discipline is needed; a rhematic discipline. (Karhulahti 2013)

This paper introduces rhematics as an analytic tool that facilitates comprehending the multiplicity of aesthetic ends in electronic literature. It is suggested that the rhematics of electronic literature operate on two levels, the conceptual and the material. As the former has already been mapped out extensively by literary theorists through “poetic” functions (e.g. Burke 1941; Jakobson 1960; Eco 1989), the present focus is on the latter and its “configurative” functions (see Aarseth 1997; Eskelinen 2012). The material manipulation of electronic literary works is thus examined as an intrinsically rewarding mode of interaction that is not guided solely by hermeneutic methods of interpretation but also by cybernetic engagement (see Iser 2003).

The configurative competency of the e-reader, it is argued, must hence be taken as a serious contextual factor in electronic literary analysis. This also calls for an ontological problematization: if reading and literature are identified as noematic or hermeneutic entities, do extranoematic configurative aspects not conflict with the “literariness” (cf. Randall 1988) of electronic literature.

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## **Anastasia Salter: Ephemeral Words, Ephemeral People: Suicide and Choice in Twine Games**

**Anastasia Salter (University of Central Florida)**

**Panel: Games—Friday, August 7 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium A)**

On April 10th, 2014, game designer Porpentine released a game called *Everything you*

*swallow will one day come up like a stone* with the intention of deleting it at the end of the day: “This game will be available for 24 hours and then I am deleting it forever. You can download it here until then. What you do with it, whether you distribute, share, or cover it, is up to you.” The game has lived on through what Porpentine predicted as “social means,” but it was designed as an ephemeral text, and one which the author deliberately destroyed as part of the act of creation. This idea of a vanishing text is interwoven with the experience of electronic literature, as Marjorie C. Luesebrink notes, as part of a practice of “text erasure” as embracing “self-undermining, undecidability, disdain for commercialization, ambivalence about technology, struggle against the presence of text itself, and response to overwhelming data” but also “the fragility of memory” (2014). Porpentine’s work, built using the hypertext platform Twine, is a reminder both of how easy it is to delete an electronic file but also how difficult, as the ghosts of *Everything you swallow will one day come up like a stone* echo across the internet. Likewise, it asks us to engage with the aftermath of the “deletion” of a human life in a manner that makes use of the particular affordance of Twine, which Jane Friedhoff has noted as particularly suited to experimental works at the margins (2014).

The poetics of Twine embrace the uneasy boundary between the ephemeral and fixed text, as each traversal of a Twine text marks a path visible only as it is traversed. They question the assumptions of game systems, recalling Espen Aarseth’s question “what player... would actually commit suicide, even virtually?” (2004). That question, posed ten years ago, as part of a discussion of the contradictions and possibilities of “interactive narrativism,” is one Twine games are well on their way to answering by crafting literary contexts in which an apparent choice is no choice at all. In Twine game, there is often no way to win in the conventional sense, and certainly the outcome of *Everything you swallow* is pre-determined. Such works also recall the structures and mechanisms of hypertext novels and similar choice-driven interactive fiction. I will examine the engagement with suicide and the destruction of self and text through several Twine works: Porpentine’s aforementioned *Everything you swallow*, collective Tsukerata’s *You Were Made For Loneliness* (2014), Gaming Pixie’s *The Choice* (2013), Pierre Chevalier’s *Destroy / Wait* (2013), and Zoe Quinn’s *Depression Quest* (2013). In each, the reader-player is invited to consider the mechanisms and social pressures surrounding the “choice” of suicide, and in doing so to confront the consequences of the erasure of self and text.

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## **Fox Harrell, Dominic Kao and Chong-U Lim: Toward Understanding Real-World Social Impacts of Avatars**

**Fox Harrell, Dominic Kao and Chong-U Lim  
(Massachusetts Institute of Technology)**

**Panel: Games—Friday, August 7 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium A)**

Many digital narratives feature avatars onto which we project our agency, aspirations, and biases—consciously and unconsciously. This paper presents two projects towards understanding why we construct the avatars that we do and how these avatars impact us. The upshot is that electronic literature authors should take constructing avatars in digital systems seriously since they can potentially reinforce real-world stereotypes.

The first project consists of a system called AIRvatar (named for the Advanced Identity Representation), which is an avatar constructor for collecting analytical data such as mouse-click events and the amount of time spent in the different parts of the menu.

With AIRvatar, we found that social phenomena such as gender-related stereo-

typing could be observed through choices made by players (Lim, 2015). For example, female players appeared to conform more toward stereotypical notions of masculinity and femininity. Many gave male avatars significantly more strength and endurance points than female avatars, and significantly more intelligence and wisdom points for female avatars than male avatars. This effect appears related to the idea of “cross-stereotyping,” a type of “identity tourism” (Nakamura, 2008) in which players attribute a more limited range of behaviors to other genders than they do to their own. The fact is that avatars constructed by users introduce new audience-driven types of stereotyping. Electronic literature authors must ask whether, if such stereotypes are commonplace, we want to subvert, challenge, or change them in the systems we create.

The second project studies how avatar construction impacts user performance, identity development, and emotional engagement (Kao and Harrell, 2015). Experiments were conducted in our game called *Mazzy* (1892 online participants total in the studies discussed here). We contrasted outcomes during which users either deployed a minimal avatar (black dot), an abstract avatar (geometrical shape), or a likeness avatar (that looks like the user). We also investigated the impacts of user face photos, famous figures, and user-selected role models.

Minimal and shape avatar users were more engaged, had significantly higher enjoyment, and less difficulty. Likeness avatar users had significantly higher affect towards their avatars, yet reported significantly higher difficulty. Results suggest that Black or African American participants have lower affect towards the game than White participants in the user face photo condition. Yet, women using famous figures performed better than when using shape avatars and low performing users with role-model avatars did better than low performing users with shape avatars.

Although game-oriented, our results are more broadly informative for electronic literature. The fact that the replayability and emotional engagement are impacted by the types of avatar used in light of the demographics of those users is important. We have shown that such systems impact how users see themselves, perform, and feel about themselves. As such, authors have a great responsibility to their users. We hope that the results and discussion here will help inform electronic literature authors who are concerned about their impacts on diverse audiences.

## **Digital Games: The New Frontier of Postmodern Detective Fiction**

**Clara Fernandez-Vara (New York University)**

**Panel: Games—Friday, August 7 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium A)**

The tropes of the detective genre have been challenged, subverted, re-appropriated by authors such as Jorge Luis Borges, Robert Coover, Thomas Pynchon, or Paul Auster, establishing what could be considered a new strain of postmodern detective fiction.

In these stories, solving the case is not central to the story, and what the detective searches transforms or is derailed by becoming a discovery of something completely different. In some cases, the detective, along with the reader, explores an encyclopedic space in such a way that these stories have already been connected to hypertextual literature (Rosello 1994).

This paper will explore how digital games open up new territory in the genre of postmodern of detective stories. Digital games can have the player explore aspects of the narrative that may not be directly relevant to the mystery to be solved, or by creating a mystery that may be unstable and dependent on the choices of the player. In my presentation at ELO 2014, I discussed how video games have gone from trying to implement classical detective story models (Todorov 1977), encouraging the player to interpret the space and events to solve the case, to removing the challenge of all exegetic performance and letting the player carry out more trite, video game-like activities.

In further examination, I realized that the “vanishing exegesis” that I discussed then relates to postmodern literary detective fiction; both games and novels share a strong influence of cinematic noir and mystery films. While games like *L.A. Noire* (2011) attempt to put the player in the shoes of a traditional sleuth, some games experiment with the gap between the identity of the detective, narrative exploration, and how player’s choices affect the events of the story. The paper will focus on two games, *Blade Runner* (1995) and *Deadly Premonition* (2010).

*Blade Runner* takes place in the same time period as Ridley Scott’s film (1982), and provides the player with tools to perform exegetic work to solve the mystery. On the other hand, discovering who is an android and who is a human, which is part of solving the mystery, is determined randomly at the beginning of each game. Depending on the player’s attitude towards the non-player characters and their interpretation of whether the protagonist is an android or not, the game will have different resolutions.

In contrast, *Deadly Premonition* is a detective game with supernatural undertones, which also includes traditional detective work to solve a murder case. Heavily influenced by the show *Twin Peaks*, the game also lets the player digress and abandon detective work to explore the town where the play is set, from hanging out with the inhabitants to going fishing. The player character seems to address the player by the name of “Zack”, establishing the detective as a schizophrenic personality, whose perception of reality is unreliable. In both examples, the mystery, its resolution, and the identity of the detective are questioned and subverted as the player works on unraveling the mystery, bringing a rich interactive parallel with postmodern literary fiction.

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## **Live Performance, Voicescapes, and Remixing the Under Language: Sounds and Voices at the End(s) of Electronic Literature**

### **Proposed Panel**

**Friday, August 7 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium Q)**

This panel responds to the conference theme: "The end(s) of electronic literature" with three approaches, in theory and practice, for the use of sound as the basis for new forms of electronic literature.

These approaches are sound composition for intermedia, digital manipulation of the voice in new media writing, and remixing the under language of pioneering works of electronic literature. Each panel participant will present and discuss one of these different approaches.

Historically, sound has been overlooked, or worse, ignored, as a component of electronic literature. The "end(s)" of e-lit explored in this panel may provide new and interesting opportunities, however, to investigate and ameliorate this oversight.

In brief, this panel argues that live coding and live algorithms for generative text and sound, along with digital manipulation of voice, offer new approaches to new media writing. These can also be mixed or remixed with previous content and/or techniques to provide new forms of e-literature.

### **Remixing the Under Language**

**John Barber (Washington State University Vancouver)**

Where the other two presentations in this proposed panel discuss the potentials live coding of sound and digital voice manipulation may allow for live performances of electronic literature, this presentation speaks to the remixing of existent sounds of pioneering works.

Pioneering e-literature works by Stuart Moulthrop (*ScAnda1 in New Media* [2012], *Radio Salience*[2007], and *Under Language* [2007]) and Jeremy Hight (*38 North 118 West* [2003]) relied on sound for their effective realization. Hight's locative narra-

tive, for example, depended entirely on sound to connect the physical locations of its telling and restore a past dismissed by urban change. Moulthrop's *Under Language* generated combinations of ten-line poems, and allowed users to mix provided sounds, thus completing the poems.

One "end" of electronic literature may be to reconsider remixing aural artifacts from works of electronic literature to provide new sound narratives that are at once faithful to their heritage and also indicative of sound as a creative element involved in the construction and manipulation of space and experience in performance contexts that are both immersive and interactive.

This supposition, along with those of my colleagues (live in-performance coding of sound and digital voice manipulation), may point to new "ends of e-lit" where computer technology becomes integral to the making or remixing of sound elements in electronic literature, providing, to borrow from Moulthrop, an "under language," the language of computer programming that is inseparable from the work. The result: new narrative approaches that reconsider sound as an important and integral affordance of future forms of electronic literature: web-based, or live interactive inter-media works of electronic literature where the reader/user/participant remixes the textual and audio contents as desired.

Such combinatorial practices have been difficult to achieve previously because of transmission bandwidth restrictions. As a result, sound was often limited to background, transition, or contextual cues. Again, we might use Moulthrop's term, "under language." Future works, given a more robust web environment, may remix the under language, sound(s), more prominently, more interestingly, more flexibly to promote forms of electronic literature that are at once global and local, social and individual, universal and customizable.

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## **Digital Manipulation of the Voice in New Media Writing**

**Hazel Smith (University of Western Sydney)**

The concept of voice has been used in critical writing about poetry in multiple ways: as the distinctive presence of the poet in the text, as the means by which oppressed minorities can speak their position, and as a means of communication in performance and sonic poetry. All these types of voice can be present in electronic texts, from on-screen words to spoken voices on a soundtrack.

However, new technologies bring unique possibilities for the manipulation of the voice. Such possibilities seem underexplored in e-literature, and are also somewhat neglected in the critical literature about new media writing. Through digital technologies, voices can be merged, multiplied and denaturalized. The voice can be transformed with regard to every parameter: pitch, timbre and rhythm. Such manipulation can create a continuum between sound and speech, and a synergy between the human and the posthuman.

This technological manipulation of the voice can also have considerable cultural consequences. For example, the performativity of gender—the idea that gender is, as Judith Butler argues, in part only the repetition of acts consistent with that gender (Butler 1990)—can be foregrounded through the process of “sonic cross-dressing” of the voice (Smith 1999). “Sonic cross-dressing” involves digital (or occasionally performance) manipulation of the voice so that the gender is inverted: a male voice sounds female; a female voice sounds male. It can also explore the continuum between male and female: transgendered voice positions that are half-male, half-female. This process unpicks the relationship between voice and body, and denaturalises it. It is also, in theory, possible to manipulate ethnicity in similar ways, by synthesizing different voices, to create cross-cultural speaking positions.

Digitally manipulated voices can form voicescapes: a term Roger Dean and I have formerly constructed for multidimensional and multidirectional projections of the voice into space (Smith and Dean 2003). A voicescape consists of multiple voices, some of which are digitally manipulated or computer generated. The voicescape can problematize the one-to-one relationship between a particular voice and a particular identity. For example, the same voice may be densely overlaid so that different versions of it quarrel with each other.

The voicescape also problematizes the relationship between voice and place. As postmodern geographers such as Steve Pile, David Harvey and Doreen Massey have suggested, place is not bounded and fixed, but fluid and dynamic. This is highlighted in recent globalisation and cosmopolitanism theory that stresses the breakdown of the nation state. Through digital manipulation the relationship between voice and place can be emphasized, or alternatively problematized and reconstructed. A voice may seem to belong to several locales at once, or to arise out of an ambiguous, incongruous, or virtual space.

The paper will draw on examples from electronic literature, and will also allude to other spheres, such as computer music, in which digital manipulation of the voice has been developed (Smith 2009). It will feature some pieces from the work of the sound and multimedia group, austral.YSIS, who have particularly focused on digital manipu-

lation of the voice.

## **Sound Composition for Intermedia** **Roger Dean (University of Western Sydney)**

In general, e-literature has probably neglected or underplayed the possible roles of sound in work for web or other rich media platforms. Notable early exceptions include John Cayley, Mark Amerika and Jim Andrews.

Even in 1997, when Hazel Smith, Greg White and I were commissioned to make *WordStuffs*, a hypermedia piece with words, sound and image, and even when the whole file was required by the commission to fit on a (1Mb) floppy disc (!), we were able to produce simple sonic interactivity that permitted up to four separate sound streams to be manipulated by a user simultaneously, and some to possess algorithmic variability. The work still functions on the website of the Australian Broadcasting Corporation. MIDI, and the use of the musical instrument samples embedded within Quicktime (and now AUDLS), allowed economies of data size that afforded this possibility.

Our second major intermedia work, *Walking the Faultlines*, published on CD-ROM in the first anthology of multimedia works released by the International Computer Music Association, was much more lavish in digital size and flexibility. Nowadays such issues of size constraint are reduced, though not removed (audio and video compression are still required, and multi-channel audio and video remain rare because of transmission bandwidth). Other format issues and browser wars restrict some possibilities, for example, some contemporary browsers do not readily work with MIDI musical instruments. On the other hand, the AudioAPI and other platforms permit local sonic transformation on a user's computer, controlled by composed algorithms within the work, or open to user control.

So the assumption behind my talk will be that virtually all technical issues, and channel multiplicity limitations, can be overcome given commitment (on the part of both author and user). After surveying some sonic features of instrumental, environmental, and vocal components of digital music of relevance to e-lit, the talk will then consider live algorithms as components not only of web-interactive works, but also live-performable intermedia works.

E-lit has again arguably underestimated the potential of live performance. Thus besides live algorithms, I am also using live coding of sound, and increasingly of text. This started with our web-and-performance works *Instabilities I* and *II*. Live coding indicates constructing code during the performance. There seems to have been relatively little such work in the e-lit field, though there is now a solid, if small, body of live coding sound practitioners. I will discuss and illustrate its potential, as I point to the future outlook for sound in multimedia writing.

## **On Landscape as an Interface: Textuality, Walking Practices and Augmented Location in Notes for Walking**

**Megan Heyward (University of Technology, Sydney)**

**Panel: Mobile, Locative, Augmented—Friday, August 7 • 09:00 - 10:30**

**(Sydneshaugen skole: Auditorium B)**

Since the early 2000s, media artists have explored the potentials of location-based technologies, developing locative media projects “in which geographical space becomes a canvas” (Hemment 2006). Artists both within and without the locative field, such as Teri Rueb (USA), Blast Theory (UK), Jeremy Hight (USA), Janet Cardiff (Canada), Chris Caines (Australia) and Paul Carter (Australia) have developed creative works involving narrative, textuality and place-based storytelling within a site-specific context. In many of these works, real world spaces are annotated and augmented with a range of artistic contents—primarily audio and/ or textual—and mediated by mobile devices.

Certain earlier, pre-digital practices also involve the augmentation of real world spaces with cultural contents, such as various pilgrimage and walking practices involving the spatialisation of narrative and the virtual annotation of the world. These highly embodied and imaginative site-specific practices involve landscape operating as an interface to “an enhanced, symbolic world” (Czegledy 2005), involving “stories we can trace with our feet as well as our eyes” (Solnit 2001) and resonating with contemporary techniques of spatialisation, annotation and augmentation within digital contexts.

The paper will discuss my 2013 locative media work *Notes for Walking* (the space in-between time), a locative narrative / augmented reality work that was exhibited in the Sydney Festival 2013, a major Australian arts festival. *Notes for Walking* annotated 13 video notes (comprised of text, sound and moving image) to an abandoned naval fort at Middle Head on Sydney Harbour by using locative and AR technologies, and was experienced as a walked, locative work by audiences using their own smartphones and a free, downloadable project app. The project drew audiences of over 5000 people to Middle Head during the Sydney Festival period in January 2013, and was downloaded to over 2,600 mobile devices in this time.

*Notes for Walking* emerged from extended research into pilgrimage and related walking practices; in particular the 88 Temple Buddhist pilgrimage of Shikoku, Japan where the 88 temples ringing the island of Shikoku operate as a large-scale spatial narrative. The research revealed a complex, multilayered system of narrative spatialisation and annotated, augmented landscape within the Shikoku pilgrimage; including a straightforward annotative level in which temples are associated with miracle tales via oral history, and a more participatory, imaginative level in which haiku-like poems or go-eika—written in second person, present tense—act as specific textual triggers at each site, mediating the participant’s live experience of the landscape as a poetic and highly embodied technique of participation.

This research—and especially the discovery of the poetic device of the *go-ei-ka*—provided a textual and creative framework with which I approached the conceptualisation and development of *Notes for Walking*. Given the large audience numbers and high level of participation in the festival, the approach appears to have proved engaging for contemporary audiences and may have relevance in a broader locative media and locative narrative context.

## **Locative Audio Play**

**Jon Hoem (Bergen University College)**

**Panel: Mobile, Locative, Augmented—Friday, August 7 • 09:00 - 10:30**

**(Sydneshaugen skole: Auditorium B)**

The paper describes and reflects upon a research and development project specifically related to a sound installation—*Listener* (Hoem 2014)—where the purpose has been to examine artistic possibilities when staging an auditive user experience, via micro positioned mobile devices. *Listener* is augmenting an existing environment, adding a fictional layer, using sound as the only expression. The auditive text is experienced through headphones, connected to a location aware mobile unit, which is positioned by “beacons” (Bluetooth LE transmitters).

*Listener* tries to relocate an environment, from Bergen railway station to the Bergen University College’s premises, using sound. To this environment we have added six fictional characters, and the user can listen to these characters’ cell phone calls. The text has to be experienced by moving around, as the sounds corresponds to the user’s position and orientation.

What distinguishes *Listener* from many other installations that are often based on localisation by GPS is the concept of micro positioning. The paper will discuss and exemplify this concept in general, and look more specifically into how this can be implemented to tell micro positioned stories.

Micro positioned texts are discussed in light of the experience of place (*locus*) and the perception of space (*platea*). When following the development of theatrical performances back to when travelling companies were performing in the streets, the theatre companies had to be able to adapt their performances to different places. This was achieved by a close understanding of the two ways of using space as an integrated part of the performance: The *platea*, an open space used to perform the play, contrasted by the *locus*, a defined space that can be given representational meaning. *Locus* always represents a specific location, and the *platea* is essentially fluid and non-representational (Dillon, 2006:4).

Where a space is given by the physical environment, place can be seen as constructed through a meeting between mediated artifacts, actors and interaction between those. Thus the linking between place and space becomes determined by social relationships, emotions and sensations. There will always be several, often competing notions of place, which leads to a potential for staging different narratives within the

same physical environment.

The paper will discuss and try to exemplify and finally conclude upon questions about how the relationships between locus and platea are influenced by mediation artefacts that represents parts of the environment by virtual and/or augmented artifacts, and how this relates to concepts of electronic literature.

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## **Borderline of Textuality, Materiality of Networks: From Land Art Geographical Poetry to Locative Literature**

**Anna Nacher (Jagiellonian University)**

**Panel: Mobile, Locative, Augmented—Friday, August 7 • 09:00 - 10:30**

**(Sydneshaugen skole: Auditorium B)**

Land art—along with situationism—is often mentioned as the obvious genealogy of the walking-based locative media art, including locative literature (Bleecker and Knowlton, 2006; Hight, 2010; O'Rourke, 2013). In my paper I would like to focus on its performative aspects, investigating the relations between materiality, experience and environment. This triadic structure is in obvious ways inspired by Rita Raley's proposition of critical approach to mobile narrative (Raley, 2010), yet with a twist—for my main point of departure are the specific practices of land art seen as the examples of transversality and intermodality, where the artwork is considered as the networked object including documentation, context of its production and the various instances of the auctorial paratexts. This is the case of various walking-based projects by Hamish Fulton and Richard Long, including design of their exhibitions and various forms of documentation accompanying the artworks.

I am going to focus especially on Fulton's "geographical poetry" (Careri, 2002:150), likened by Francesco Careri to the Japanese haiku. Such investigation raises important questions often pertaining to the very act of categorization as to what constitutes the art object in the case of networked entity but also to the possibilities and limitations of the inclusion of the experience of bodily movement through space (with its nonlinearity, evanescence and fragmentation) within the framework of the particular work of art.

However, similar set of questions posed in regard to the instances of locative media literature reveals the significant differences. At least in one important aspect

the case of locative media art is entirely disparate: the reality of digital tracking has to be considered, which radically changes the meaning of the projects based on the idea of situationist drift and other walking-inspired performances. Getting lost is barely possible; as a matter of fact, every performance gets its digital trace produced by the acts of logging in and joining the networks. Hence some of the artists tend to shift their attention to the very technical tools that enable localization of the subjects in space (mostly GPS), aiming at different strategies of dislocating such technology to the effect of its subversion. The example of *Transborder Immigrant Tool* by Ricardo Dominguez and b.a.n.g. lab is particularly revealing in this regard—the project has been purposely enhanced with poetry by Amy Sara Carroll and renamed as *Global Poetry/Positioning System*. Therefore, it is worthy to ask to what extent and in what aspects the genealogy linking the practices of land art with locative literature can be useful? What are its limitations?

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## The Ends of Publishing

### Proposed Panel

**Friday, August 7 • 09:00 - 10:30 (Sydneshaugen skole: Auditorium D)**

As electronic literature resides at the boundaries of the literary, creative, critical, and computational, and blurs into fields such as cinema and media studies, critical theory, art, computer science, rhetoric, and design, the speakers in this session wish to bring these boundaries into conversation and speak to ELO's call to question the ends of electronic literature. The speakers will focus on digital media production and publication in documentary, narrative, and scholarly multimedia genres, attending to the ways these genres intersect with histories and futures of electronic literature. They will discuss the pedagogical, speculative, and scholarly aims of these creative screen-based texts to push on the ends of non-transdisciplinarity and to engage with boundary crossings between ELO into the speakers' respective fields of rhetoric and composi-

tion studies, interaction design, and publishing studies. Our aim will be to showcase how specific screen-based genres within these disciplines are published in traditional and nontraditional outlets. This collection of talks will provoke the question of what counts as publishing beyond the ends of electronic literature and related media-filled and screen-based texts.

## **The Publishing Platform Is the Message**

**Todd Taylor (University of North Carolina - Chapel Hill)**

If the media was the message for McLuhan in the 1960s, then audio-visual publishing platforms like YouTube and Vimeo have become a message today. In his 1998 article entitled “Database as Symbolic Form,” Lev Manovich fails to foresee the socially hypermediated turn of the new century when he argues that “database and narrative are natural enemies. Competing for the same territory of human culture, each claims an exclusive right to make meaning out of the world” (p. 7). From a purely mathematical, logical viewpoint, they do at first seem at odds, since the database is the superstructure and the narrative media files are the objects oriented within. For example, a database might house narrative-less stock photos or sound effects as easily as it does an audio-visual story. The (early) media database seems indifferent to its contents and does not seem to be able to tell a story. Likewise, the narrative within a digital movie file is indifferent to its matrix-host, because the “story” operates regardless of whether you play the film on a DVD player, digital projector, or a YouTube download.

Electronic literature challenges Manovich’s perceived divide. Where does the “story” reside in a narrative-driven video game: its interface? Its database of media objects? The image and sound files? The algorithms? The players’ interactions? The gaming system? The best answer we can probably give is that the narrative is realized through an alchemical interaction between every piece and player. If so, then there must be deeply reciprocal relationships between electronic narratives and the platforms through which they are published. And, just as importantly, these symbiotic relationships continue to evolve, constantly redefining narrative as well as publication.

The ELO Conference prompts us to explore the shifting boundaries and relationships between narratives and publishing platforms. As a case study, this presentation examines how the current generation of novice filmmakers are pursuing new ideas about narratives and stories as demonstrated on three media platforms: YouTube, Vimeo, and Vine. This case focuses on three developments in socially hypermediated publishing platforms:

- Ethos and the collapsing divisions between media producer, consumer, and critic.
- Temporality and the declining patience with long stories.
- Literature and the persistence of the power of words.

## **Melting Reality at the Ends of the Earth: Co-fictioning Arctic Futures**

**Andrew Morrison (Oslo School of Architecture and Design)**

After more than a few years of electronic fictional production since the launch of Storyspace and the burgeoning of Web texts, what's the end, the point, of publishing in an "old school" blog-based way? Fads come and go in digital media but not all of their communicative and indeed narrative potential is necessarily realised. Blogs have provided considerable weight to popularising perspectives of non-formal or institutional media and they have allowed for a slew of self-motivated and cross-linked expression, articulation and analysis (e.g. Grand Text Auto, Walker Rettberg).

This contribution to the panel looks into the co-creation of a heterodeigetic and speculative experiment into the collaborative composition of the persona, wallowings and reflexive critiques of a nuclear powered narwhal called Narratta. An un-natural narrative voice, Narratta enables a group of 10 authors from different disciplinary backgrounds to reflect on issues affecting the current and future arctic. She also makes it possible to evade the constraints of existing discourses to do with cultural landscapes of the far north that are tainted by ones of mineral extraction, re-ignited militarism and most recently claims to undersea territory as part of wider power struggles over oil and gas reserves. Narratta is able to transcend time, to receive feeds through her spiralled tooth and to power her way into the air and into lakes and fiords of Norway and northwest Russia. She sneaks up on researchers in the harbour of Vardø and she soars past the portholes of icebreakers and container vessels charting the Northeast Passage to East Asia.

The presentation and related paper will refer to processes of co-design and shared multimodal expression to discuss notions of foresight in design and how electronic narratives of today and tomorrow may borrow on earlier genres and techniques, constantly evading mimetic seas. Narratta exposes contradictions in our emerging understanding of the significance of melting ice and warming landmasses, as climate change rapidly becomes a vivid reality. Drawing on contemporary narrative theory (Ryan, Richardson, Rettberg) and tainted by Object Oriented Ontology, she challenges us to read against the grain of realist and scientific text and to engage in metalepses between realism and fabulation in our own thinking and conceptualisation of futures of the arctic. As a fictional device Narratta is shaped by a team of researchers in the Future North project; she demands we look beyond the interesting emergence of "design fiction" (Stirling, Malpass, Morrison) and experience more closely the forces of "melting reality" at the ends of the earth.

## **Cairn: An Academic Publishing Platform for Scholarly and Creative Multimedia**

**Cheryl Ball (West Virginia University) and Andrew Morrison (Oslo School of Architecture and Design)**

For more than a decade, digital humanities scholar Geoffrey Rockwell has argued in various publication venues that hypermedia, specifically electronic literature, “are a nightmare to review and publish because they are experimental and because they are often technically idiosyncratic. Most are therefore either made available online or self-published since there is no viable publishing and review mechanism” (p. 161). This statement has made its way into peer-reviewed journals such as MLA’s *Profession 2011*, published in thematic issues on “Evaluating Digital Media Scholarship,” and, thus, the notion that hypermedia is beyond review and can only be self-published has entered the mainstream of academic literary circles. But, Rockwell has always been wrong on this point, as most e-literature scholars and practitioners know. The peer or editorial review and sanctioned publishing of multimedia in academic venues—both creative and scholarly—has been happening for two decades, and is evidenced in the several dozen journals and schools worldwide that focus on composing and publishing electronic literature and scholarly multimedia.

It is true, however, that compared to mainstream academic publishing, multimedia content is not as prevalent. We believe that one way of ameliorating that situation, especially now that multimedia authoring has become ubiquitous through prosumer programs, is to provide a better means for accepting, editing, and publishing scholarly and creative multimedia content so that it is more visible in relation to traditional notions of academic publishing. As academic publishing turns more and more toward peer-to-peer review and multimedia-rich work, we are developing a modular, open-source platform that can accommodate the range of publishing models scholars and practitioners want to and can publish. *Cairn* will be a free, editorial-management platform that supports peer review, copy-editing, and publication of multimedia-rich and data-driven scholarship and creative works in the arts and humanities, social sciences, and sciences. The *Cairn* platform is being designed with a unique editorial workflow that recognizes and values the importance of screen-based multimedia research, including electronic literature. What many journals and presses that publish this kind of work lack is an editorial management system that will move a piece of scholarly multimedia through the submission, review, and production processes as a single, scholarly entity. The two speakers on this paper—the principal investigators on the *Cairn* project, both of whom have backgrounds in electronic literature—will discuss the platform, its authorial and editorial features (specifically as they relate to the potentials of e-lit publishing), and welcome questions and comments from an audience of potential users of *Cairn*, which will be only part-way into its first year of a three-year development cycle.

## Watching Textual Screens Then and Now: A Cinema/ E-Lit Conversation

Steven Wingate (South Dakota State University)

Panel: Cinema and Database Edges—Friday, August 7 • 11:00 - 12:30

(Sydneshaugen skole: Auditorium B)

Gene Youngblood's *Expanded Cinema* (1970) suggests a coming art in which "the computer becomes an indispensable component in the production of an art that would be impossible without it" and in which "the machine makes autonomous decisions on alternative possibilities that ultimately govern the outcome of the artwork." Much of what Youngblood presaged has been fulfilled in the field of electronic literature, which has a significant unexplored areas of overlap with experimental cinema.

Among the most salient points of overlap between these two forms is the tension they draw from the collision between image and language. Early computer filmmaker John Whitney described his work *Permutations* (1966) as "dot patterns which might be compared to the alphabet... constructed into 'words,' [which] in turn can be fitted contextually into 'sentence' structures." Works of electronic literature like Talan Memmott's *Lexia to Perplexia* (2000), Stephanie Strickland and Cynthia Lawson Jaramillo's *slippingglimpse* (2007), and Noah Wardrip-Fruin's *Screen* (2003) engage this tension between image and language, as do films such as Paul Sharits' *Fluxfilm 29* (1966), Stan VanDerBeek's computer-generated *Poemfield #2* (1966), and later experimental film works like Su Friedrich's Gently *Down the Stream* (1981), Peter Rose's *Secondary Currents* (1982) as well as the contemporary films of Tony Cokes and especially David Gatten. There are even similarities in the way these two communities have imagined exhibition—witness the connection between VanDerBeek's multi-projector "Movie-Drome" and the CAVE Automatic Virtual Environment developed by ELO co-founder Robert Coover.

Kenneth Goldsmith recently observed that "We skim, parse, bookmark, copy, paste, forward, share, and spam. Reading is the last thing we do with language." To this inventory, I would like to add one more thing that we do with text: we watch it move on screens. This is even reflected in ELO's 2015 call for artworks, which invites "screenings of types of digital literature that benefit from sustained watching, such as poetry generators and kinetic poetry." I seek to bring together the experimental film community's conversation about watching text with conversations about the same (and similar) topics within the ELO community, such as Lori Emerson's Reading Writing Interfaces.

This paper intends to capitalize on a specific synergy between experimental film and electronic literature by delineating shared history, terminology, and theory to talk about the textual screen that can be shared by artists and critics on both "sides" of this imaginary fence between them, in the hope that it will spur further discussion and collaboration. My presentation—or at least a portion of it—will be presented in cinematic form.

## Fill in the Blanks: Narrative, Digital Work and Intermediality

**Ariane Savoie (Université du Québec à Montréal and Université Catholique de Louvain)**

**Panel: Cinema and Database Edges—Friday, August 7 • 11:00 - 12:30  
(Sydneshaugen skole: Auditorium B)**

*Bleeding Through: Layers of Los Angeles 1920-1986* is a digital work produced by the Labyrinth Project Research Center of the University of Southern California. Part paper, part DVD-ROM, part real, part fiction, it is based on an unsolved mystery, and unfolds the story of Molly, an Irish immigrant who moved to Los Angeles in 1920. She was at the heart of an investigation in the late 50's early 60's as she was the main suspect in the death of her second husband Walt. The project gathers hundreds of different data types like maps, pictures, texts, newspaper articles, books and movies, through which the user navigates in order to ultimately, resolve the crime. But how does the user build an interpretable narrative through this hypermedial database?

Far from pretending to be an analysis based on reception theories, this proposal seeks to understand the mechanisms of language that enable interpretation in a hyper-medial digital work by exploring the relational dynamics between the different media representations in *Bleeding Through: Layers of Los Angeles 1920-1986*. Literature, Cinema and Computer language rely on very different semiotic systems that somehow collide in *Bleeding Through*. Frames are visible; the project shows the different media types, and each one is used for its specificity. What can't be read is shown; what can't be seen is written, but at the end, it may just be programmed...

The hypermedial nature of the work calls for an intermedial interpretation. Between literature, cinema, geography, journalism lies an unraveled plot (real or fake), a possible storyline that still needs to be imagined, and which relies on literary imaginary. It's Molly's story, and maybe that's exactly where literature starts and ends. As the user is scrolling through the maps, articles, and photographs the elements are presented and or confronted to one another. Along with the user's reading, gaps are revealed between the significant units leaving a space where narratives are created, where facts and fiction merge into a unified and coherent virtual assemblage; it's the figural space.

In *Reading the Figural*, David Norman Rodowick considers what has become of reading, of interpretation in art through intermedial practices. As he says, "contemporary electronic media [are] giving rise to hybrid and mutant forms that semiology [is] ill equipped to understand. [...] New media [are] emerging from a new logic of sense—the figural—and they could not be understood within the reigning norms of a linguistic or aesthetic philosophy." (Rodowick. 2001. p.ix-x).

By exploring the intermedial relations between the significant elements in *Bleeding Through*, the boundaries and frontiers of these same units fuse into a blur, and are at the same time reflected on the content of the work itself, until facts and fiction become undistinguishable and the narrative takes over.

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“It is now time to unravel or commit literary murder. I am now convinced that Molly had Walt murdered in 1959. He hasn’t been heard of or seen since. [...] Have I hit a motive that is convincing yet? It is daunting prospect to give up all those newspaper clippings in order to make this story legible. [...] I promise to murder him off as much as the evidence will allow. I have about a thousand photographs and newspaper articles, over two hundred relevant movies on file, and over twenty interviews, along with hours of interviews with Norman Klein; and hundreds of pages of text. With all of these elegantly assembled in a DVD-ROM, I can [...] make an entertainment, a tristful paideia, a mocking of the truth.” (Klein, Norman. 2002. *Bleeding Though: Layers of Los Angeles 1920—1986*. p. 27)

## **The Poets’ Dream Database**

**Rachael Katz (University at Buffalo)**

**Panel: Cinema and Database Edges—Friday, August 7 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium B)**

In December of 2013, I mailed blank journals to thirty poets and asked them to record their dreams for two months and return the journals to me. I asked that they record the dreams themselves rather than their interpretations, relying on language, voice, and syntactical rhythm to emerge as distinctive markers. From the dream journals I compiled the dreams into a spreadsheet database, setting the linear retelling of the dream along the horizontal axis (rows) in chronological order, color-coded by poet. CIPHERING the dreams into single cells was the true editorial work of the matrix. Even as poets were creating their own patterns, I was reorganizing dialogue, bisecting idioms, segmenting narrative apparitions. Phrases and snippets of these dreams were now decontextualized into raw form, phrases and words shaken out of their former constellations to become single pure poetic units. After the dream journals had been reorganized into the matrix, they could be used to generate new poetic material.

The purpose of soliciting dreams for this project was in the cognitive dissonance of the language and motif of the dream experience. To record a dream as faithfully as possible is already a blended act: remembering and inventing. The hyperreal poetics of dreaming both undermine and reify the narrative construct of the telling. The filtering of dreams through a collaborative matrix is a social act. Poets have an opportunity to take a solitary—the most profoundly solitary—act and become part of a collective generative functional form. The dreams belong to the poets. The database belongs to the making of poems, to all of us. As soon as the database is finished, it generates poems based on the application of a rule, any rule. For example, to create a title that generates a poem based on the order of its letters (the first S, for example, refers to the numbered row, column S position). By making poems in this way, poets wake

into a unified dream. This generative model based on a simple matrix is significant to Poetics as a networked social application of poetic units. If poetry can be said to be made up of poetic units, then those units can make up a larger poetic compilation that is a shared source poem from which other poems can be made. The investment in the project database is therefore in its work as a flexible form that is at once collaborative and generative.

## **Guardians of the Gutenberg Galaxy: A Cultural Analysis of Resistances to Digital Poetries**

**David Devanny (Falmouth University)**

**Panel: Institutions and Infrastructure—Friday, August 7 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium Q)**

The primary aim of this paper is to identify some of the key structural elements of resistances to digital poetries, and emergent forms of resistance to digital poetries, exhibited in data collected from publishers associated with page-based poetry (Bohn) in Britain. This will start with analyses of interview texts from a spectrum of UK poetry publishers (collected as part of the first half of my PhD studies) with a particular attention paid to those newly developed modes of resistance to the digital, and the structure of organised and disorganised resistances. A guiding principle is that analysis of resistances, cultural hostility, and the negative spectrum of taste is often as revealing as that of the positive (Bourdieu). The relationship between these resistances and other statements of taste will be interrogated, their motives interpreted. These analyses will be used as a launchpad to raise wider questions about cultural authority, distinction and guardianship.

More specifically stories of these resistances will be told through interrogating the interview texts with a variety of methods including commutation testing (Barthes), word frequency analysis, comparative literary methods of the script and through creative practice, including a number of digital performative texts (of which one or two short clips will be played). The subject of the research is the structures of resistance, where resistance is a broad spectrum from explicit statements of taste and intent, to implicit resistance i.e. changes to production models and publishing strategies. The paper directly engages with attempts to “combat” the threat that digital poetry may (or may not) pose to the market share, primary function, and cultural significance of, the page-based print publication of poetry. The research is of use as an exploration of taste in contemporary poetry publishing, and in framing our changing understanding of the role of publishing. It raises questions about the future of digital poetries.

## **The Public Life of Electronic Literature: Writers' Festivals Online**

**Simone Murray (Monash University)**

**Panel: Institutions and Infrastructure—Friday, August 7 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium Q)**

The end-point of any form of literary communication is the reader, as acknowledged by the shift towards studying reception in fields such as book history and cultural studies. Electronic literary studies has, to date, remained principally concerned with issues of textuality and medium. Certainly it has, from its inception, extensively explored theoretical issues around the nature of authorship and the extent reader agency. However, this “reader” has tended to remain broadly a theoretical construct rather than a documented empirical reality. Indeed, the first wave of electronic literature has been criticised for imbuing this idealised “reader” with an appetite for digital literary experimentation, common amongst electronic literature scholars and practitioners but scarcely evident amongst the broader reading public.

This paper examines reader behaviour in digital environments through focussing on one of the major configurations of contemporary reading—the writers’ festival. These are also known as “festivals of ideas” or take the form of cultural festivals with a significant bookish slant. Intriguingly, digital-only writers’ festivals are beginning to emerge, such as the US-based #TwitterFiction Festival (<http://twitterfictionfestival.com/>, 2012- ) and the Melbourne-co-ordinated Digital Writers’ Festival (<http://digitalwritersfestival.com/2014/>, February 2014- ). These innovative events are characterised by web-streamed panel presentations by geographically dispersed writers, live webchats between writers and organisers, Twitter interaction with and between “readers”, online book clubs and collaborative, real-time literary composition. They hence showcase reader modes of interaction with digital literature and document actual readers’ responses to digital literary texts.

More broadly, even major site-specific writers’ festivals (Edinburgh, Hay-on-Wye, Sydney, Toronto) now commonly incorporate significant digital elements, such as live tweeting during sessions, guest bloggers, online fora, live inter-festival link-ups and extensive online archiving. There is a question of whether, by the second decade of the 21st century, any writers’ festival can be considered purely site-specific.

The mainstreaming of the digital writers festival offers a rich new field of research for scholars of electronic literature, permitting as it does examination of actual reader encounters and responses to electronic (and print) literary forms in digital environments. However it simultaneously provokes some unsettling questions. While digital literary festival components greatly expand audiences for writers’ festival events, overcoming limitations of geography, time and disposable income, do they dilute the performative specificity of the event: the special aura of being physically present at a one-off reading by a particular author? If writers’ festivals move increasingly online, can they continue to expect significant cultural policy support from state

and local governments on the basis of their contribution to local tourism and civic branding? Does social media's increasingly audio-visual orientation undermine the literary festival's traditional (even aggressive) assertion of the primacy of print?

Scholars of electronic literature have been at the forefront of exploring such inter-medial issues since the genre's emergence in the late 1980s. But the rise of the digital literary festival casts disciplinary consensus into a new light and prompts urgent questions about who the readers of electronic literature—the end-point of this cultural form—actually are.

## **The Practice of Research: A Methodology for Practice-Based Exploration of Digital Writing**

**Lyle Skains (School of Creative Studies and Media, Bangor University)**

**Panel: Institutions and Infrastructure—Friday, August 7 • 11:00 - 12:30  
(Sydneshaugen skole: Auditorium Q)**

In the fields of literature, creative writing, and media studies, creative practice and critical analysis have long been parallel and complementary activities; the poet's creative experience gives her unique insights into the poetry of others. Direct experimentation for the purposes of critical research, however, has long been relegated to science. Practice-based research, also called action research, is a tried and tested methodology in medicine, design, and engineering. While it has always been present to some extent in the arts and humanities, though generally restricted to practice and research, in recent years artistic practice has developed into a major focus of research activity, both as process and product, and several recent texts as well as discourse in various disciplines have made a strong case for its validity as a method of studying art and the practice of art.

Digital writing as a creative practice and field of scholarly study is similarly new; it is also singular in that a significant portion of its practitioners are equally academic researchers. Given that the affordances and limitations of digital storytelling tools are highly unique, encouraging experimentation with narrative form and content, it is timely that a direct approach to studying the process and results of digital writing is emerging as well.

This paper proposes a specific methodology for the practice-based study of digital writing. "Practice-based" connotes a focused project, a creative experiment designed to answer questions about the process and results of the practice itself: "it involves the identification of research questions and problems, but the research methods, contexts and outputs then involve a significant focus on creative practice" (Sullivan 2009, 48). The proposed method aligns foremost with Sullivan's conceptual framework of practice-based research, in that the creative undertaking is an attempt to understand the artefacts themselves. As such, it incorporates ethnomethodological

(Garfinkel 1967; cf. Brandt 1992) observation of writing activities, maintaining notes, journal entries, comments on drafts, and other relevant, observable paratexts to the composition, in order to “make continual sense to [the writer] of what [the writer is] doing” (Brandt 1992, 324). These notes and paratexts are later analyzed, placing them within the context of composition cognition (Flower & Hayes 1981), and post-textual, media-specific analysis (Hayles 2002) is conducted on the narratives that result. In this manner, the various strengths of practice-based research, ethnomethodology, cognitive process, and post-textual analysis are combined into a robust, widely applicable method of evaluating the activities of the practitioner/researcher.

The digital fiction *Færvbile: A Journey Through a Space of Time* (Skains 2013) was composed as a practice-based project using this methodology, and is used in this paper as a demonstration.

## **The Challenge of Visuality for Electronic Literature** **Donna Leishman (Dundee University)**

**Panel: The Medium Friday, August 7 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium A)**

Whilst there may be aesthetic tropes within digital media, there is no universally accepted authority within contemporary culture nor is there an easy mutual acceptance of what is “right and proper” or indeed legitimate outside the now virtue of being popular and well followed. Indeed the now bodily distanced and disinhibited digital citizen frequently demonstrates a palpable disdain for the elite and pretentious (1). Considering this, any community with Literature in its name may have an identity problem; literariness still pertains to an elevated quality of artistic or intellectual merit and is thus counter to popular cultural production. In addition, mainstream culture has successfully commoditized many counter-cultural communities (2). Electronic Literature has arguably not been through such commodification processes, and the question of interest is why not? To that extent this paper seeks to explore possible answers. Investigating the broader shifts towards increased visuality within modern culture (3) the paper will discuss and revisit the discourses on the power structures of the gaze, consider spectatorship’s dominance over readership and interaction and co-creation and the function of the image within contemporary narrative forms inside and outwith Electronic Literature (4). The paper will also consider the politics implied in the move to open access, the fluid distribution of often context-less “images”, how this relates to prior notions of literary publishing, and whether this manifests as an opportunity or a challenge to Electronic Literature’s dissemination. Lastly and toward a conclusion, the paper will propose that if we consider the tradition of literature as one that is driven by the expression of human experience, where in today’s context literary “traditions” are not longer built around specific commonalities of form (i.e. predominately verbal language) but rather subject matter, themes and worldviews then the questions of identity and of “literariness” can evaporate to make space for fuller

participation in the ocular freedoms in contemporary culture.

Notes:

1. Outside the anti-social policies and politic of 4Chan, Whitney Phillip's recent work offers a very interesting analysis of contemporary trolling culture and the link to popular press and problematic sensationalism. Whitney Philips. 2011. "LOLing at Tragedy: Facebook Trolls, Memorial Pages (and Resistance to Grief Online)," *First Monday* 16, no. 12 (December 5). <http://firstmonday.org/ojs/index.php/fm/article/view/3168/3115>. (date accessed August 31, 2013) and John Suler, "The Online Disinhibition Effect". 2004. *Cyber-Psychology and Behavior* .7: 321-326.
2. Consider the music industry's successful appropriation of the genres of punk, hip-hop, folk or Hollywood and the continued mining of the comic and graphic novel scenes for franchising strategies.
3. Martin Jay. 1988. "Scopic Regimes of Modernity". In *Vision and Visuality*, edited by Hal Foster, 2-23. Seattle: Bay Press.
4. Spanning still/static, moving, responsive and performed visual modes, e.g. the rise of audio-visual performance over performed writing.

## **The Message Is the Medium: Understanding and Defining Materiality in Representational and Communicative Practices Across Media**

**Johannah Rodgers (The City University of New York)**

**Panel: The Medium— Friday, August 7 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium A)**

Media are always and at once substances and channels, both things and bridges. When we use this word medium, it is sometimes though not always clear in which sense we are using it. With broadcast media (television, radio) we tend to emphasize the network aspect. With fine art media (paint, ink, stone, clay), we tend to emphasize the material aspect. Yet as the 17th century painter and architect Frederico Zuccari reminds us in his writings about drawing as an artistic practice and medium, the inscription of a mark on a page is itself a bridge between an idea and its external realization. Thus every act of inscription is at once blending these two senses of the term media, thing and network. However, with digital media, the distinction between the two aspects of the term medium appear to be conflated and to collapse into each other. In this paper, I explore ways in which it may be possible to recuperate both senses of the term medium in a digital age by first acknowledging the importance of materiality to textual representation and communication practices and secondly, by developing a nomenclature for accurately describing the actions involved in such practices.

## **It Is the End of the World as We Know It and I Feel Fine**

**Markku Eskelinen (University of Jyväskylä)**

**Panel: Past Futures and Future Pasts—Friday, August 7 • 11:00 - 12:30**

**(Sydneshaugen skole: Auditorium A)**

My paper tries to make three simple points, each one of which is connected to a specific end of electronic literature: theoretical, practical, and historical. The point of departure is of course electronic literature as we know it and perhaps like it to be: seriously undertheorized, critically experimental, ignored by media and literary departments, and practiced in relatively small and isolated communities that are firmly situated outside the usual constraints of literary market economy. This is about to change given the multitude of devices and gadgets suitable for consuming electronic literature controlled (i.e. produced, published, distributed and owned) by big media corporations. In short, we'll soon have something new and unprecedented: popular electronic literature and probably all that usually (or historically) comes with it: both healthy and counterproductive tensions between e-literatures high and low, experimental and generic, innovative and mainstream etc. Therefore, we might need several alternative ends.

First, as electronic literature re-activates ergodic, procedural, combinatory and other centuries and even millennia long literary traditions while still struggling with the tangled triple heritage of 20th century modernism, avant-garde, and postmodernism, it offers unique perspectives on literary history and plenty of chances to radically rewrite it (as a necessary and unavoidable continuation or sequel to all of the above). In short, electronic literature should confront and challenge literary history and include itself in it as an act of self-defense before it is too late, and tablet textuality takes over and both re-invents and re-historicizes the wheel. Electronic literature's failure to do this could constitute its very own end and confirm what many may already suspect, i.e. that in the greater scheme of things electronic literature was destined to be collateral damage. The first part of the paper will give examples of how to strategically situate electronic literature into literary history.

Second, we will reach an end with no actual ending (or beginning) in sight. Electronic literature could easily be conceptualized as one giant and heterogeneous research program that has enormous potential to undermine, test and falsify several currently hegemonic notions and concepts of literary theory (and not only of literary history) and set reasonable limits to their analytical and explanatory power. Here the goal is to use electronic literature to offer countless easily verifiable counterexamples to any overreaching paradigm that presents itself as a general theory of literature, but is based on print literature and nothing but print literature. The second part of the paper will give examples of how this may help us formulate new research questions.

Third, if rewriting literary history and expanding literary theory with the help of electronic literature are not good or worthy enough, then there is always the classic

possibility of rewriting the classics. The third and final part of my paper speculates on how to embody, enhance and modify the texts and personal poetics of Joyce, Musil or Kafka with a wide variety of born digital literary devices.

## **This Is Not the Beginning or the End of Literature Proposed Panel**

**Friday, August 7 • 11:00 - 12:30 (Sydneshaugen skole: Auditorium R)**

It is too easy to fall into prognostications of electronic literature as the end of literature or as a new beginning. (...) Such views imply too much teleology, and see electronic literature purely as the unfolding of the possibilities of the apparatus. The rhetorical logic at work is literalization, i.e. taking literary works as the sum of their technical features. (Rui Torres & Sandy Baldwin, eds. 2014. *PO.EX: Essays from Portugal on Cyber-literature and Intermedia*. Morgantown, WV: Center for Literary Computing: xv-xvi).

Our panel title, adapted from Manuel António Pina's poetry book (1), serves to interrogate our notions of literary art today, when we consider its current production and distribution through various media (printed codex, programmable media, digital platforms, Internet, social networks). The ironical paradox contained in the phrase "it is just a little bit late" seems to suggest the idea that not much has changed despite the so-called "big changes" (in the case of Pina, it is relevant to know that his work was published in 1974, the year of the Portuguese revolution). Taking his ironical premise into the field of literature, it is legitimate to ask ourselves how literary art has changed across these media incarnations, how meaningful is "the electronic" for a definition of literature, what changes are actually significant, and how they impact on notions of author, work, reader and literary experience. The papers in this panel offer three perspectives on the end(s) of electronic literature and may be described as attempts to de-literalize its technical apparatus.

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(1) Manuel António Pina (1943-2012). The title of his poetry book is "Ainda não é o fim nem o princípio do mundo calma é apenas um pouco tarde" ["It's not yet the beginning or the end of the world remain calm it's just a little bit late"]. This book was originally published in 1974.

## **Is It Just a Little Bit Late for the Future of Electronic Literature?**

**Sandra Bettencourt (CLP (FLUC-UC))**

This paper aims to reflect on the possibilities of electronic literature at its intersection with printed literature. In other words, is it just a little bit late to think about electronic literature exclusively in its electronic mediations and interfaces?

Drawing from Lori Emerson's idea (2014) that the future of electronic literature is born online but that it survives in its printed form, it is pertinent to question the

persistence of code in a medium that cannot run it, and in an interface that transforms its performance: the printed book. In order to address these dynamics, my analysis will focus on computationally generated and programmed novels which have also been published in printed form: Nick Montfort's novels *World Clock* (2013) and *MegaWatt* (2014), and Talan Memmot's *My Molly Departed* (2014). Montfort's novels, written in the context of NaNoGenMo (National Novel Generation Month), were generated with Python code, and their source codes were made available as free software, allowing any reader/user to engage with the novels in their electronic and/or printed instantiations. *World Clock* and *MegaWatt* engage with notions of temporality in printed and electronic literature: inspired by Stanislaw Lem's *One Human Minute* and Harry Mathews's *The Chronogram for 1998* (*World Clock*), and based on passages from Samuel Beckett's novel *Watt* (*MegaWatt*), they offer an alternative material performance of the experience of time and interface.

Talan Memmot's *My Molly Departed* was written during the development of the hyper/multimedia electronic performance *Twittering, A Procedural Novel* (aka *My Molly Departed*). These latter generated texts were rewritten for inclusion in the novel, and some of them were then reprogrammed to become part of the electronic work. Constituted by a textual feedback loop, which implies a transmedial autopoiesis, both works destabilize notions of computational devices and codex structures as all-purpose media.

The analysis of these works aims to argue that Emerson's proposal for the future of electronic literature—that of a return to the analogue interface, i.e. intermediations of electronic and printed literature as a frictional media—should be considered in a broader context: that of the post-digital condition. Florian Cramer defines this condition as “an age where, on the one hand,” digital “has become a meaningless attribute because almost all the media are electronic and based on digital information processing; and where, on the other hand, younger media-critical generation artists rediscover analog information technology” (Cramer, 2012) and where “old” and “new” media no longer exist as meaningful terms, but only as technologies of mutual stabilization and destabilization (Cramer, 2014).

In addition, post-digitality explores the possibilities of digital media through its destabilization and intersection with other mediations, processes, and interventions. An example of which can be found in the novels presented, as they represent a “trans-action” between digital/ analogue/ electronic/ printed media and interfaces: novels that are born-electronic/digital and that are reconfigured into printed forms. Books that are developed by transcoding processes: from the specifics of electronic literature (programming, generation, multimedia) to the specificity of printed literature (bookbound, stable text in the page interface). This is neither the beginning nor the end of electronic (and print) literature. It is just a little bit late (to consider them apart).

## The Endgame for Electronic Literature? Diogo Marques (CLP (FLUC-UC))

The endgame is commonly known as the final stage of a chess game, more precisely when there are only a few pieces left on the board. Being a decisive phase in the game, theoretically speaking (which means apart from any potential accident or mistake), there is no room for strategy rethinking. By other words, in an almost automatic way, the player should be able to have, inasmuch as possible, a clear idea of the movements he will be performing in order to win the game.

*Endgame* (1957) is also a play in one act written by Samuel Beckett (he too an avid player of chess) where four characters, confined to a four-wall bedroom, talk about anachronic ends and beginnings in a circular fashion. In this kind of tridimensional chessboard, each confined movement of a character has its purpose (together with each line of speech), both being of crucial importance to the “final movement” (either a checkmate or a stalemate). However, it is not all about rationality. Like any game, chess also has its very own materialities. For instance, if we consider the way a player predicts a movement, it can be said that the eye, with all its physical actions, can fulfill more than a simple optical function. Not to mention tactile aspects that are necessary to make every single movement along the board or even haptic sensations that can affect players during the game. And in this context, it is at least intriguing to read Adorno’s statement on a certain tactile connection between characters in Beckett’s play. For instance, taking Hamm and Clov, the two main characters (one who is blind and unable to stand, and the other who limps and is unable to sit), where the latter is understood by Adorno as being “the glove with which the master touches the world of things, which he can no longer directly grasp.” (Adorno: 1961)

Apart from these materialities, and since we are talking of ends and beginnings (or the absence of it), it is also useful to consider the influence of James Joyce in Beckett’s works. After all, it is not by chance that the idea of circularity involving the whole structure of *Finnegans Wake* (1939) can also be found in *Endgame*.

By comparing these analogical mechanisms and its circular revolutions with some of the mechanisms we may find in digital literary works of art, it is my intention to develop the idea of digitality as a metaphorical “endgame” played by literature. Moreover, and specifically concerning my current research on digital works of literary art specifically designed for multitouch devices, I argue that this metaphor of circularity can be useful in order to avoid instrumentalizations of tactility and hapticity already being perpetrated by digital tech industries.

To conclude, I will present a digital literary work of art, “BeginEnd” (work-in-progress), a digital recoding of *Finnegans Wake* that intends to draw attention to the relationship between analog and digital mechanisms in literature, but also to a specific metamedial and intermedial poetics characterizing these works.

## Without Beginning or End: Reading and Writing in Generative Literature

Ana Marques da Silva (CLP (FLUC-UC))

The dialogue between humans and machines is no longer a metaphor: language is now shared with computers, it is distributed through biological and digital systems, converted and synthesized in forms of writing and reading that force us to rethink the nature of language, textuality and the production of meaning itself. Through a comparative analysis of two literary works that explore the mechanisms of language generation and computer processes, this paper intends to reflect upon the dynamics of reading and writing in generative literature. In what ways are the acts of writing and reading affected by the use of digital technologies in generated texts? How does the intermediation process (Hayles, 2005, 2008) between code and language affect textuality? What is the relationship between each textual instantiation and the textual whole (Eskelinen, 2012)? How do we make sense of an “infinite text”?

In *Tower* (2011), Simon Biggs (with the collaboration of Mark Shovman) explores an interactive virtual reality environment as an interface for automatic text generation articulated with speech recognition. This work reflects upon the materiality of language through the experimentation of digital interfaces, pointing to the intricate relationship between writing and reading in the context of automatically generated literature. Through visualization, speech recognition and predictive text algorithms, *Tower* explores the interrelations between the words spoken by the reader and the associations that emerge from them, predicting what the next word should be, based on the combined text of Joyce’s and Homer’s *Odyssey*. As words join together, a spiral grows to resemble a Tower of Babel composed of all spoken and potential instantiations of language. While highlighting the multimedial nature of electronic literature, this work demonstrates the recursive interrelation between reading and writing and the ways in which language is distributed through a hybrid textual system.

*Húmus - Poema Contínuo* (2008) is a work in Portuguese language conceived by Rui Torres (with the collaboration of Nuno F. Ferreira), using Herberto Helder’s readings of a homonym work by Raúl Brandão as source material. This work clarifies the mechanisms of automatic text generation, highlighting the relationships between the generative nature of language and its articulation with computational processes, while outlining the relationship between matrix and database, syntagm and paradigm, and syntax and semantics in text generation. Furthermore, *Húmus* reflects upon the problematic of authorship, questioning the relationships between intentionality and meaning in a text that emerges from the input of three authors separated in time. Another important aspect of this work is the way in which it explores the interplay between authorship and readership, since the reader is able to publish his chosen textual occurrences in a blog, *Poemário*. As Manuel Portela notes, “Reader-edited or reader-authored instances (...) become part of a continuous process of textual proliferation (...). Textual instances, as writings and readings, seem to have been released from any definite

authorial origin” (Portela, 2012: 50).

## **Jason Lewis: Written. Not Found. Not Generated. Not Random.**

**Jason Lewis (Concordia University, Canada)**

**Wednesday, August 5 • 15:30 - 17:00 (Sydneshaugen skole:**

**Auditorium B)**

This presentation will be a self-critical analysis of the development and reception of the *P.a.E.M.M. Cycle* (Poetry for Excitable [Mobile] Media), a series of interactive touch text-works created by the author and his team from 2007–2014. The goal is to situate the project within my own trajectory experimenting with electronic literature, particularly in terms of how it integrates interests in writing, computation, design, visual arts, print-making, book-making, and performance. A further goal is to articulate a position on the question of “to what end electronic literature”, as well as the question of where the project is situated in the forming history of the field.

The *PoEMM Cycle* is a series of texts about making sense of crazy talk & kid talk, the meanings of different shades of purple, the conundrums of being a Cherokee boy adopted by Anglos and raised in northern California mountain country, and the importance of calling a sundae a sundae. The cycle consists of eight multi-model, multi-platform works, each in four versions: large-scale wall, tablet and phone touch surfaces, plus printed text-images. All of the works in the *P.a.E.M.M.* cycle engage the question of how we talk to one another, how we locate ourselves in wider cultural geographies, how we authenticate ourselves against our own expectations and that of others, and how matters that are once seen as so vital—so essential—can later be regarded as contingent.

The mobile app versions of the *P.a.E.M.M.s* were envisioned as being published in five successive versions, to explore different modes of authorship, collaboration and distribution: 1) Original Poetry: a personal text-work, written and designed by J Lewis; 2) Curated Poetry: five invited writers will write new texts for the same app; 3) Open Platform: the reader can choose any Twitter or RSS feed as the source text; 4) Shared Document: the reader can include texts of her own composition; 5) Open Source: the code for both exhibition and mobile versions will be released under an open source license. I will discuss why we were not able to publish all versions for all the apps within the context of the limits of electronic literature.







# The Arts Program



## **Art Director's Statement**

### **Roderick Coover (Temple University)**

I am delighted to preface the arts catalog of exhibitions and performances of ELO 2015 with its theme of “The End(s) of Electronic Literature” and exhibition themes of Intervention, Hybridity & Synesthesia, Decentering and Kid E-Lit. Arts exhibitions and performances have been a central part of the Electronic Literature Organization activities since its inception, when the concept of “literature” jumped out of the book on to screens, museum walls and theater stages, and also into public spaces, the locative realms of mobile media and virtual forms.

It was in some other epoch that Scott and I were creating transmedia literary arts events in Chicago, and some of the dialogs we had then are manifested now through this catalog and the program it points to. Now, like then, the aim is to add to a conversation through arts events that are public and provocative. The nature of such arts festivals has grown significantly since the 1990s both within ELO and among other emergent organizations such as DAC (Digital Arts Conference) and ISEA (formerly Inter-Society for the Electronic Arts). While the individual works contribute to various “ends”, so too does the concept and nature of an arts festival itself. While some ELO festivals have, by choice or the nature of their locations, contained the arts exhibitions within the walls of the conference venues, this one takes place in galleries, libraries and stages across the city of Bergen. It also takes place beyond the walls of galleries and libraries through locative works. These are accessed via mobile phones and other portable devices. It seeks public engagement.

The exhibitions were jury selected by peer-review panels of writers, artists and scholars. Curators reached out to invite additional works from those outside of ELO's circle, notably in the Decentering exhibition. Conditions vary for showing work in libraries, public museums, university hallways or virtually without fixed space. How a work adapts (or resists) such constraints is also part of how a work functions and how it might be interpreted. Some works in this festival also move across spaces or forms, which can alter experience and meaning. For the first time, ELO includes a growing wealth of works aimed at younger users for whom electronic forms are among the established and ubiquitous ways that stories are made and told. The program also celebrates the forthcoming launch of the Electronic Literature Collection Volume 3, the works for which were selected through its own peer-review and editorial processes. Each afternoon there are readings, film screenings, tours through location-specific works and one-on-one sessions with artists at the galleries. Art openings each evening are followed by performance nights that combine readings, screenings, hybrid works and sound arts.

This arts festival is a component of the ELO 2015 conference and is designed in tangent with the scholarly program of papers and presentations. The arts festival of exhibitions and performances could not have been possible without the tremendous efforts of conference director Scott Rettberg, who was deeply involved in the arts planning, and the Research program chair Jill Walker Rettberg, who also played a cen-

tral role in overseeing the development of the Kid-Elit Exhibition. Also essential have been the contributions of curators, organizers and student volunteers including Mei Szetzu, Malin Barth, Anne Karhio, Natalia Fedorova, Álvaro Seiça, and Jaad Asante among many others.

In my own career, working between media forms and genres, I had at times felt I lived in exile—a refugee from disciplines which, in those times, had not yet embraced digital transformations and interdisciplinary practices that are now becoming commonplace. There were many refugees. Arts festivals like those held by ELO helped to grow new kinds of communities. Rather than defined by disciplinary paradigms and methodologies, these communities seem to organize through provocation, flux and reinvention. The “ends” are neither terminal nor territorial. It is with that spirit that the works in this catalog are not definitive but rather suggestive. In its experiences and provocations, the festival is itself enactment of “the literary” that it sets out to articulate, and a producer of ends it aims to gather.





# Readings, Performances, and Screenings



## **Chez Moi: Lesbian Bar Stories from Before You Were Born**

**Caitlin Fisher and Tony Vieira (York University, Canada)**

**Performances and Screenings**

**Wednesday, August 5 • 15:30 - 17:00 (Sydneshaugen skole:**

**Auditorium B)**

There were few social spots for women when the *Chez Moi* opened in Canada in 1984, and it marks a cusp moment in Toronto's lesbian bar scene, as women moved from dark basements and women's community centre dances to the above-ground *Chez*. But who can blame the fictional narrator of your walk along Hayden Street in search of both company and an elusive lesbian imaginary, for missing those basements more than just a bit?



## Talk with Your Hands Like an Ellis Island Mutt: A Recombinatory Cinema Toolkit

Steven Wingate (South Dakota State University, USA)

Performances and Screenings

Wednesday, August 5 • 15:30 - 17:00 (Sydneshaugen skole:

Auditorium B)

*Talk with Your Hands Like an Ellis Island Mutt* is a recombinatory cinema project that utilizes video material from my digital lyric memoir *DADDYLBYRINTH*, which appeared in the ELO 2014 exhibition and later premiered at the ArtScience Museum of Singapore, to create an interactive, polylinear narrative cinema experience. From the video “selfies” of *DADDYLBYRINTH* I have culled individual hand gestures and, through image manipulation and repetition, created sixty-four separate videos eight to twelve seconds long that can be recombined using a variety of strategies, from the performative to the algorithmic.

A three-minute video describing the project is at <https://vimeo.com/113867362>. The sixty-four building blocks that make up *Hand/Mutt* are compiled at <https://vimeo.com/113860613> and the original source videos can be found at [www.daddylabyrinth.com](http://www.daddylabyrinth.com).

This interactive cinema project uses associational thinking to reach beneath common storytelling tropes and into the proto-narrative subconscious, where story is born in the collision between one image and another. My approach is indebted to the contrapuntal editing of Sergei Eisenstein’s theories, and informed by two more contemporary theoretical approaches. Walter Fischer’s *Narrative Paradigm* posits that the human mind will create narrative from any stimuli that are offered to it; Eugene Dorfman’s concept of the *narreme* sees narrative as consisting of discrete, recombinable building blocks – just as linguistics sees language as a combination of morphemes. My approach to recombinatory cinema rests on the faith that what we call “film” can be a polylinear narrative environment in which narremes, brought together into a variety of lines by the interactive viewer, can generate story experiences unique to each individual and thus be bound, by the co-creative process of interactivity, to each viewer’s psyche.

In time for the Bergen conference I will develop, from the visual elements of *DADDYLBYRINTH*, interactive recombinatory cinema experiences using (1) the touch-screen based interactive narrative platform *Opertoon* (<http://opertoon.com>) and (2) the database-driven VJ software program *Isadora* (<http://troikatronix.com>). *Hand/Mutt* is the prototype project for a database-driven interactive and performative cinema system, and I will use it to explore how databases and interactivity let us conceptualize new ways in which the fundamental building blocks of cinema are capable of colliding – and what stories our minds create when they do.



#### **THE PROJECT IN THE CONTEXT OF ELO 2015**

As evidenced by the 2014 ELO exhibition, which featured several projects that were cinematic in nature, it is clear that a branch of electronic literature has been heading toward film – and thus that film is indeed one of its “ends.” A forthcoming panel I organized for the 2015 Society for Cinema and Media Studies, “The Experimental Cinema/Electronic Literature Frontier,” directly addresses this relationship. Gene Youngblood’s *Expanded Cinema* (1970) suggests a coming art in which “the computer becomes an indispensable component in the production of an art that would be impossible without it” and in which “the machine makes autonomous decisions on alternative possibilities that ultimately govern the outcome of the artwork.” What Youngblood presaged has been fulfilled in electronic literature, and it is this cusp that I would like to explore.

## **Inextrinsix: Multilingual, Collaborative Digital Poems**

**Penny Florence (Slade School of Fine Art, University College London, UK) and Paolo Totaro (Independent, Australia)**

**Performances and Screenings**

**Wednesday, August 5 • 15:30 - 17:00 (Sydneshaugen skole: Auditorium B)**

This is a presentation with commentary of two experimental original, collaborative digital poems: one with *variora* in two voices; and the other somewhere between a translation and a multilingual composition in English, Italian and French.

“Digital Poetry” is understood to be language-based, formally structured art to which the digital dimension is indispensable in at least one of the following elements: composition, performance, or reception.

We are two published poets who have worked for many years with translation in literature. This collaboration takes us into an exploration of the continuous re-invention of the speaking Subject through traversing languages in digital space. It breaks new ground in opening on to potential poetic conversations across cultures, even where interlocutors are far from fluent in each others’ languages. It is potentially an immediate way in to the kinds of discovery that can make translation so rewarding, but that are not generally easy to access without relatively long experience, especially in a literary context.

The poems in our presentation were/are being composed through an email version of the *corps exquis*, where we agreed some simple ground rules, and then sent each other a couple of lines at a time. The ground rules were not rigid, and we soon loosened our initial attempts to include formal frameworks such as poetic meter. The most enduring agreed rule was not to open an email until ready to read and respond, and then responding immediately.

These poems form the source texts. They are being programmed by Penny in close consultation with Paolo by means of digital Readers, part of the Readers Project with which the ELO will be familiar, and within which Penny has presented several times with John Cayley. John describes the digital Readers that are the basis of the Project as “distributed, performative, quasi-autonomous poetic ‘readers’ – active, procedural entities with distinct reading behaviors and strategies”.

“Inextrinsix” is the nominal form of the epithet Penny coined to characterize how she programmes the Readers. The reason we have called these digital poems “inextrinsix” is that the idea of the “inextrinsic” embodies a contradiction, or tension (“in-ex”). This is because it concerns an essential property of digital poetry, that of its capacity to go deeper into poetic language, and translation, than was possible before it (intrinsic), but also because it then moves to foreground associative, or metonymic, traces (extrinsic).

To give an example of a related linguistic element: *paranomasia*, or punning, is

a feature of much digital poetry. Punning is an inextrinsic figure because it works by taking the reader into a figure of language, the direction of which then goes outward.

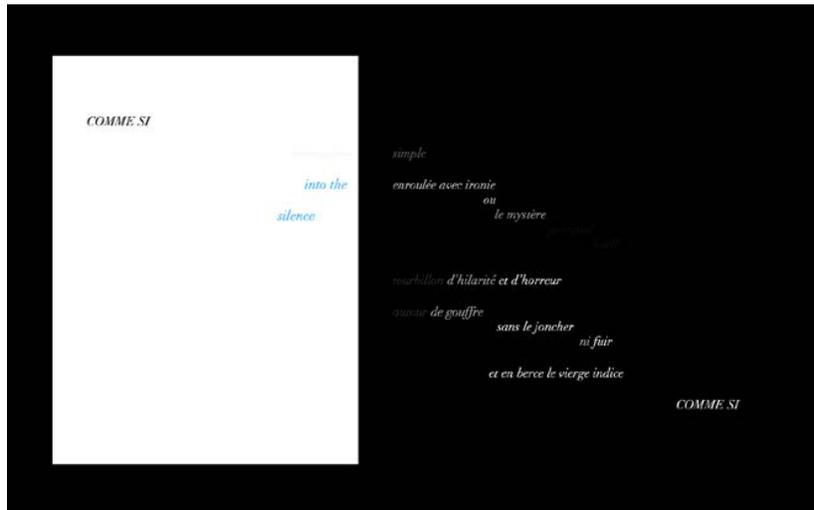
It is also useful as an example because it has a visual element that transposes to sound, an attribute much more foregrounded in digital poetry than in the generality of printed poetry. Lastly, it is right on the edge of consciousness, which is perhaps the most important when it comes to digital Subjectivity.

To elaborate a little: innovative language is necessarily oblique in terms of what is currently known. The joke work, like the dream work, can enable perception of the unconscious or preconscious, or that in which reason or the Symbolic is embedded. This is the terrain of the speaking Subject in process, and this is where moving between natural languages in digital form opens on to new potential. The electronic, inextrinsic Readers work on this threshold.

The “completed” texts on screen start with a static version of the poem, which serves as a frame, part of which remains on screen throughout. The human reader then interacts with the digital Reader by pressing specific number keys on whatever device s/he is using.

These works take my earlier collaborations with John forward mainly in the following ways: they are original poems, composed collaboratively via email; translation is treated almost as part of syntax in the programming; and the same goes for multiple voices. That is, the analytic strategies according to which the movements and “Readings” traverse the source texts are treated as if there were no distinction between a change of speaker, a change of language and the kind of grammatical or structural move native to poetry. The effect, however, is to expose where they overlap and where they do not, thereby revealing a differential comparable to a partial palimpsest.

Digital Reading is what creates and opens this space.



## **The End of the White Subway**

**Stuart Moulthrop (University of Wisconsin-Milwaukee, USA)**

**Performances and Screenings, Festival Exhibition**

**Wednesday, August 5 • 20:00 - 23:00 (Egget)**

### Concept

“The End of the White Subway” is a strange little text-game that bears some resemblance to a text adventure or interactive fiction... more or less the way a toadstool resembles a geranium.

Is this a game? If being a game requires consequential decisions, controllable actions, differential outcomes, and quantification (score), then it's a game.

If your definition includes fun, well...

This project is really more like a time simulator -- though in some ways every game is that. It invites you to think about the passing of time (all those moments you'll never get back), the way things change even as they stay the same, what you think you are doing when you can't do much of anything, and how you know when it's time to leave the train.

### What You Can Do

Ride the train from station to station: either click Continue or simply press any key while you are in Train mode. (You'll need to click once in the text window, or use the Continue link initially, in order to set focus.) Each station of your passage comprises a screenful of text. The text is always different, or perhaps always the same.

Look at things: The Earth is full of them. Examinable objects show in red when under the cursor. Click to inspect. Some objects are described in text, some with images.

Collect things: You may add objects to your Inventory after you inspect them. Clicking the Inventory link at left shows you what you have. You are only allowed to hold seven things. The system will automatically delete the oldest item if you exceed the limit.

Delete or Expend things: Every item in your inventory is preceded by an X. Click here to remove the item. Some items go quietly. Others perform certain actions before they disappear.

Read (or not) a story: Occasionally the view will change from Train mode to something more coherently narrative. Read (or not) and then follow the link to return. This story has a beginning and an end, and a beginning and no end.

Ask for help: Use the Help link at left. Ask for as much help as you can stand.

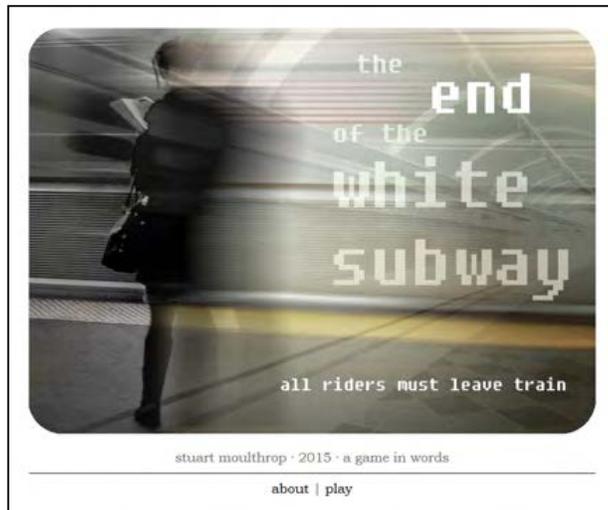
Exit: Use the Exit link whenever you feel you are ready. Leaving the train ends the game.

Technical Notes

The game is built entirely in Javascript and plain-vanilla HTML/CSS. This means it is stateless, so remember that leaving the page means wiping out your game.

Recommended browser is the current build of Firefox (Mozilla). The game will run in Safari with minor visual glitches. Internet Explorer doesn't recognize keystrokes to advance the game, but seems to handle all other aspects.

I haven't even started debugging this thing, so expect trouble.



## **Vital**

**Jason Lewis (Obx Labs / Concordia University, Canada)**

**Performances and Screenings**

**Wednesday, August 5 • 20:00 - 23:00 (Egget)**

*Vital* to the General Public Welfare was a solo exhibition (Edward Day Gallery, Toronto, 2012) revolving around themes of language, authenticity and contingency filtered through the lens of my experience as an adopted-out Cherokee person. I have recently turned the interactive touchwork poems in *Vital*, a 30-minute performance using the Poetry for Excitable [Mobile] Media (P.o.E.M.M.) mobile apps as the main performance tool.

The title of the show came from documents filed in a 1964 Louisiana court case seeking to ascertain an adopted child's racial classification. The judge claimed that the proper identification of the child's race was "vital to the general public welfare"; in other words, whichever way the child was classified, a wrong classification would endanger the fundamental fabric of White culture. The now-hyperbolic seeming claim strikes me as a powerful metaphor for any conversations we have not only about racial classification but also about any number of other issues that some group or another feels is central to their definition of a well-functioning society. All of the works performed in *Vital* engage the question of how we talk to one another, how we locate ourselves in wider cultural geographies, how we authenticate ourselves against our own expectations and that of others, and how matters that are once seen as so vital – so essential – can later be regarded as contingent.

The performance will consist of augmented readings, whereby I manipulate the P.o.E.M.M. app while performing the text of the poem. I will also be using several text-based apps by different creators (with permission!) I use an iPad connected wirelessly to an AppleTV (via Airplay using WiFi), which then pumps HD video via HDMI to a projector. This allows me to move freely around the stage while operating the pad.

## Text/Sound-Videos

Jörg Piringer (Independent, Austria)

Performances and Screenings

Wednesday, August 5 • 20:00 - 23:00 (Egget)

# text/sound-movies

text/sound-movies are works of abstract poetry created with the means of digital video and audio. the image is extreme typography. the sound is digital sound poetry. each video is centered around a single topic or source material. please read below for a description of the 6 videos.

## vorsprung

is a clip taken from the the video-performance spambot that dealt with propaganda and advertisement.

## sig

all source material in this video originates from radio jingles of various broadcasting companies.

## broe sell

a typographic video about stock markets.

## mmmatn

a video about money and currency.

## ff oitl

text and sound are taken from a sneakers commercial

## rr ii

rr ii is visualized sound poetry or a sonified visual poem. the material of the acoustic and visual part consists only of electronically modified representations of the sound R.

this selection of my text/sound-videos can be found here:

<https://vimeo.com/album/1827252>



## **A Bot Sampler in Two Voices**

**Leonardo Flores (University of Puerto Rico, Mayaguez, Puerto Rico) and Mark Sample (Davidson College, USA)**

**Performances and Screenings**

**Wednesday, August 5 • 20:00 - 23:00 (Egget)**

This 8-10 minute performance will feature two persons reading from a selection of bot generated output. The readers will choose several bots to read aloud, and will read them back and forth to produce a conversation between bots, much as might happen on Twitter. The resulting juxtapositions should be both humorous and thought-provoking, with the individual readers' voices lending continuity to the bots. For variety and emphasis, there will be a few moments in the performance in which one reader focuses on the text generated by a single bot, in the tradition of a solo riff.

## **The Pipes**

**Kristian Pedersen and Audun Lindholm (Gasspedal Animert, Norway)**

**Performances and Screenings**

**Wednesday, August 5 • 20:00 - 23:00 (Egget)**

Written for the opening of the Stavanger Concert hall and its custom built organ, the poetry film *The Pipes* is an ode to the industrial history and former backbone of the city. Published as part 9 of the electronic poetry film series Gasspedal Animert, intended for electronic distribution through the internet, the film combines text, sound and digital animation. This particular film is a collaboration between the small press Gasspedal and the publishing house Gyldendal.



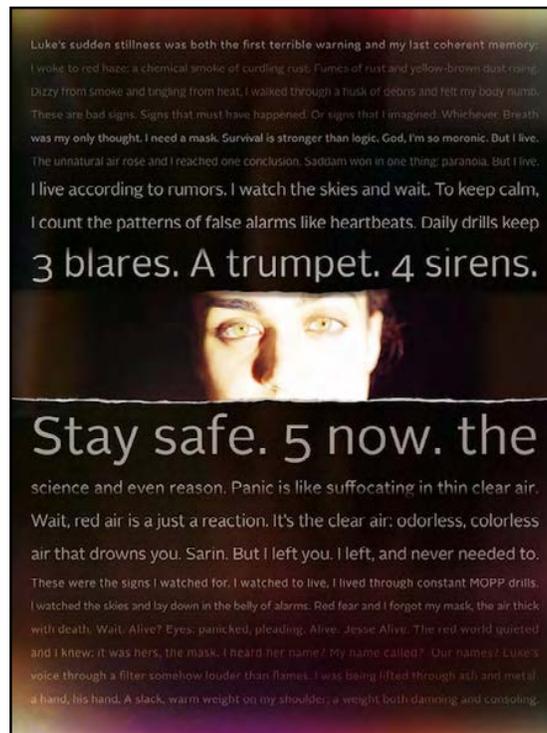
## Pry

**Samantha Gorman (USC, Tender Claws, USA) and Danny Cannizzaro (Tender Claws, USA)**

**Performances and Screenings, Festival Exhibition**

**Wednesday, August 5 • 20:00 - 23:00 (Egget)**

Designed for the affordances of the iPad, *Pry* is a novella where form and content are deeply intertwined. *Pry*'s goal is to extend discussion of what constitutes an eBook as well as rethink how the poetics of gesture inform reading practices. Haptic processes overlap with cognitive, as the reader is invited to touch the text of the protagonist's inner thoughts. For example, during one chapter, the reader may force open the protagonist's eyes to view his external world. Renouncing the external exploration and closing the eyes, forces the reader back into the text-based internal world of commentary on what was just witnessed. Like the book itself, the inner world of the protagonist is a hybrid of animation, video, text and illustration. Increasingly, tablets represent a readership that is poised to experiment with rich interactive worlds where content is not simply "embedded", but integrated along a 3D reading axis.



## **BDP: Big-Data Poetry**

**David Jhave Johnston (City University of Hong Kong,  
Hong Kong)**

**Performances and Screenings**

**Wednesday, August 5 • 20:00 - 23:00 (Egget)**

Big data is a buzzword, as is cloud computing. But the data science and network-clusters behind both of these terms present extraordinary viable unprecedented computationally-tractable opportunities for language processing and radical poetry generation. In the summer of 2014 I took an intensive 11-week course in data science programming using Python. Based upon this theoretical and practical coding knowledge, I produced <http://bdp.glia.ca>, research where I apply a combination of data visualization, language analytics, classification algorithms, entity recognition and part-of-speech replacement techniques to a corpus of 10,557 poems from the Poetry Foundation, 57,000+ hip-hop rap songs from Ohhla.com, and over 7,000 pop lyrics. Currently the poems generated lack thematic structure.

I propose to read extracts and reveal intricacies from <http://bdp.glia.ca/> Including rapi improv-free-styling from the real-time output of the system (SPREED <https://vimeo.com/105819691>)

Roland Barthes famously predicted the death of the author: yet I do not think he foresaw the cause of death as big data. And I doubt Barthes intended to imply the irony that from every death there springs new life. It seems plausible now to suggest that writers are sets and repertoires of techniques and preoccupations. And each writer writes within a cultural context, a time, a vocabulary, and a tradition. Once these traditions are mapped, propensities or paths for future writing will be either generated or grown as variations to assist authors in exploring creativity that conforms to their innate self while at the same time assisting them to see opportunities. The author will not die but expand to explore more of their potential using a computational symbiont.

Data science algorithms are capable of finding topological patterns within languages, and thus poetry. By examining which patterns fit cores of genres and which are outliers, notions of creativity and modes of writing will necessarily shift: exploratory writing will swiftly outgrow the uncreative mode of pure appropriation and move toward nuanced expressive augmentation of the writer's own persona. Big data, I claim, has equivalent power not just to depersonalise but to repersonalise.

## The Not Yet Named Jig

Judy Malloy (Princeton University, USA)

Performances and Screenings

Thursday, August 6 • 15:30- 17:00 (Sydneshaugen skole: Auditorium B)

The lexias for *The Not Yet Named Jig*

-- [http://www.well.com/user/jmalloy/jig/jig\\_opening.html](http://www.well.com/user/jmalloy/jig/jig_opening.html) --

appear at the will of the computer, one at a time, or, most effectively, in pages of five, where their meaning is magically changed by the lexias that randomly frame them. Thus, in the generating of many small scenes, a *mise-en-scène* for a larger narrative emerges.

The time is the morning of April 24, 1660. The place is “Mystick Side” in the Massachusetts Bay Colony.

The question was: How could I create a world model of a time and place when many details were simply not available? The answer was to write all known details into lexias, fictionalize only when necessary, and allow the computer to bring up the lexias at will.

Building on the authoring system developed for file three of *Uncle Roger* in 1987–1988, generative hyperfiction was used in *Its name was Penelope* to create a whole picture of a photographer’s life by accumulating details as seen through her own eyes. In *The Not Yet Named Jig*, it is used to create a world model of a certain place at a certain time by accumulating historic details of the people and the environment in which they lived.

The writing was intense, requiring with each added lexia, a constant replaying/rewriting until the narrative worked. Yet every time a five-lexia page was rebuilt, the story became clearer.

What seems to be important is that there is no authorial structure to constrain the changing juxtaposition of narrative information.



*The Not Yet Named Jig*  
by Judy Malloy

*In the early morning, Maire Fowers was sitting at the kitchen table.  
On the couch in the living room, visible from where she sat,  
a fiddle case was open, revealing fiddle and bow.  
The pages of her notebook were empty.  
Rosin still on her fingers, she began to write.  
The sound of The Not Yet Named Jig was echoing in her mind.  
Reader, if you listen carefully, you can hear it in her words.*

*The women who was the Sachem of the Massachusetts woke early.  
Standing in the doorway of her birch covered home in the hills about Mystik Lake,  
she watched the clouds reflected in the lake below.  
Only a few days ago, she and her warriors and families of her tribe had moved east for the spring.  
Along the river, there were white flowers on the blackberry bushes.*

at the will of the system: another lexia or a page of lexias

About The Not Yet Named Jig  
The Not Yet Named Jig is Part VII of From Ireland with Letters

## Curlew

**Dene Grigar and Greg Philbrook (Washington State University Vancouver, USA)**

**Performances and Screenings**

**Thursday, August 6 • 15:30- 17:00 (Sydneshaugen skole: Auditorium B)**

*Curlew* is a narrative poem that tells the story of one man's encounter with the forces of nature. It centers on Catsinas, a fisherman living alone in a makeshift shack on Curlew, one of several barrier islands in the Gulf Coast known as the Chandeleurs. Based on a true account, the story chronicles the man's futile attempt to save Curlew's shoreline from a storm's destruction of his adopted home. It premiered at the OLE.01 Festival of Electronic Literature at the Royal Palace in Naples, Italy on October 8, 2014.



*Curlew* comes in three formats 1) a multimedia, spoken-word performance piece, 2) an installation for gallery exhibits, and 3) a web-based, interactive app for desktop computers and smart devices. The multimedia, spoken-word performance, submitted to the ELO 2015 conference, features one live performer who acts as the narrator of the poem and controls video projections and sound through her movements, a phenomenon made possible by a Kinect Game System. When the narrator lifts her arms, for example, the movement triggers the video projection of Catsinas tossing fish entrails to the hovering curlews and the audio file of the bird's cries. As a projection on a single monitor, the work is created as a triptych with video framing words on the screen. As a three-wall projection, the videos appear on two side walls while the words of the poem are projected on the middle wall. The artists can accommodate either approach to performing the work and will provide their own Kinect Game System and computer. For the single monitor version, the performance requires a smart TV, 55" or larger; for the three wall projection version, the performance requires three HD LCD monitors. Both versions require a sound system; however, no internet connection is needed. The work takes approximately 15 minutes to perform.

## **To Be With You**

**John Cayley (Brown University, USA)**

**Performances and Screenings**

**Thursday, August 6 • 15:30- 17:00 (Sydneshaugen skole: Auditorium B)**

Live performance, with recorded elements, of an audio work that explores neutral voice, artificial voice, acousmatic voice, voice and its relationship to the reader. This performance will also incorporate quasi-algorithmic, appropriative microcollage (with results from network services) particularly in the recorded passages. The performance requires that the artist is able to connect his computer's audio interface(s) to a relatively high-quality stereo PA system. A number of sample development pieces and proofs of concept are available at: <http://programmatology.shadoof.net?p=contents/auralityrecordings.html>.

## **Zenon Fajfer's EYELIDS\_Book of Emanations**

**Zenon Fajfer (independent poet; Ha!art Foundation, Poland) and Katarzyna Bazarnik (Jagiellonian University; Ha!art Foundation, Poland)**

**Performances and Screenings**

**Thursday, August 6 • 15:30- 17:00 (Sydneshaugen skole: Auditorium B)**

*Powieki* (eng. "eyelids", also a pun on "forever") is one of the crucial examples of Polish electronic poetry, authored by Zenon Fajfer, a contemporary Polish avant-garde poet, and creator of liberature, a literary genre integrating text and the material shape of the book (<http://techsty.art.pl/powieki/>). His volume of poetry is both in the form of the printed book and the accompanying CD included at the end of the volume; its on-line version premiered a year later (Szczecin: Forma, 2013). Fajfer introduced into poetry an original, interactive form called "the emanational poem," in which he creates invisible, simultaneously coexisting dimensions of text that can be actualized in their kinetic (electronic) versions. *Powieki* is a multimodal cycle of such emanational poems. This textual labyrinth can be entered through different entrances and explored upwards, downwards, left and right to discover passages and openings unavailable in its printed form. Densely hyperlinked and granting the readers considerable freedom, this digital collection of poems invites contemplation, fostering "slow" reading, exemplifying Jessica Pressman's argument presented in *Digital Modernism*. As Mariusz Pisarski stresses in his review of the work, it is "an oasis of zen in the world of hysterical discourses, offering us a verbal therapy on the liberatic couch, the more valuable as it is carried out by the same liquid crystal display that usually attacks us with its chaotic scream." According to the critic, using all types of hyperlinks, *Powie-*

*kei* constitutes an almost optimal kind of hypertext. During the reading Zenon Fajfer will present one possible passage through *Powieki/Eyelids* on the screen, accompanied by the voice-over giving the English versions of the poems in Katarzyna Bazarnik's translation. To demonstrate the intricate, emanational, i.e. multi-levelled acrostic structure of the original a sample poem in English will be also presented to the audience in "Ars Poetica" [http://www.techsty.art.pl/magazyn3/fajfer/Ars\\_poetica\\_english.html](http://www.techsty.art.pl/magazyn3/fajfer/Ars_poetica_english.html)

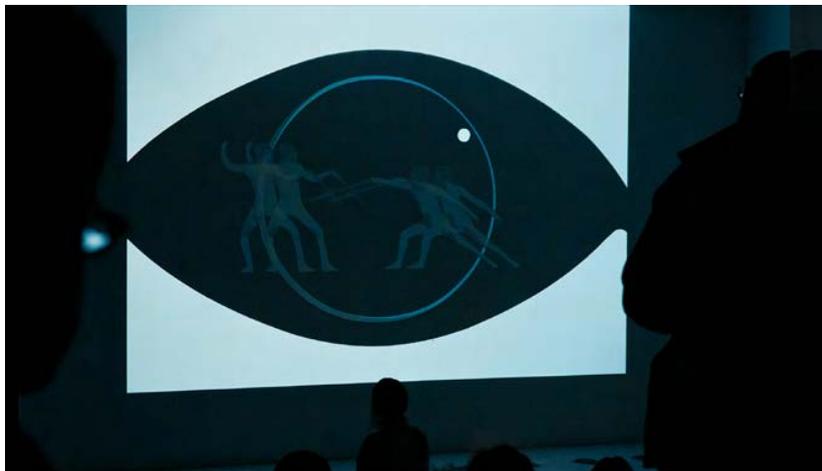
## Borderline

**Donna Leishman (Duncan of Jordanstone College of Art, UK) and Steve Gibson (Northumbria University, UK)**

**Hybridity Performances and Screenings**

**Thursday, August 6 • 20:00- 23:00 (Østre)**

Originally commissioned by the HERA funded collaborative research project EL-MCIP (2012) *Borderline* adds to current debates on immersion and interaction within Electronic Literature – it challenges both the solo reader and the gaming win/lose paradigm by designing a new dual interaction system where two users via improvisational action interact together within an audio-visual environment. The narrative is based on borderline personality disorder (visualizing the problems of disassociation and hysteria through image, movement and narrative structure).



This text-video-sound artwork is a performative piece concerned with time-based and improvisational action, in which two participants interact together within an audio-visual environment to gain a sense of the project's latent narrative identities.

*Borderline* re-deploys VJ software technologies (using MIDI with MAX-MSP) to develop a dual interaction experience that uses hand-based gesture (via two graphic tablets and their pens). Thus the project also disrupts the normative forms of both e-lit and VJing. Eschewing the hyperlink model employed generally by e-lit artists, the project instead uses gesture as the means of interaction through the pen-tablet interface. The textual elements can therefore be randomly accessed at any moment and any part of the piece can be triggered, sped up, rewound or forwarded by using the pen and tablet interface. This helps to foster a “computer system as instrument” analogy in which the participants can “improvise”, “play” and “perform” set of narrative dualities. The two participants can choose to be social: to improvise / play /perform harmoniously together or be antisocial: to be in conflict with both the narrative and indeed with each other. Their expressive actions (for example fast / slow, long / short pen gestures) will significantly affect their narrative agency, immersion and comprehension.

## Waves

**Kristian Pedersen and Audun Lindholm (Gasspedal Animert, Norway)**

**Hybridity Performances and Screenings**

**Thursday, August 6 • 20:00- 23:00 (Østre)**

Everything disappears. Recordings of our voices will become archeological remains, and a spinning record yields fossil waves. *Waves* is based on three poems by Tor Ulven. Published as part 8 of the electronic poetry film series Gasspedal Animert, intended for electronic distribution through the internet, the film combines text, sound and digital animation. This particular film is a collaboration between the small press Gasspedal and the publishing house Gyldendal.

<http://gasspedalanimert.no/>



## Any Vision

Zuzana Husarova (Comenius University, Slovakia)

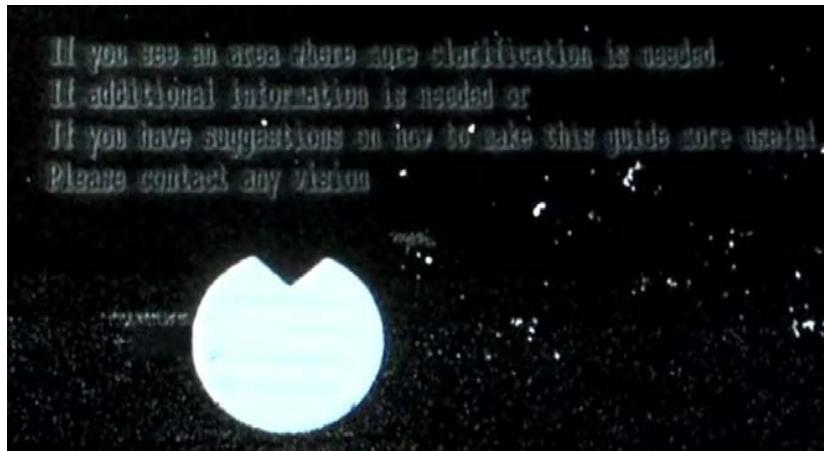
Hybridity Performances and Screenings

Thursday, August 6 • 20:00- 23:00 (Østre)

This piece was created by scanning electron microscopy. The lines of the gradually self-reducing anagram poem were printed on a semiconductor device sample of Germanium and Silicon dioxide. The lines of the poem were written by a focus Ga ion beam into the sample. Placed into the microscope, the sequences of images were scanned by electrons at ranges from 400x all the way to 10000x. The first line was taken from the manual of the focused ion beam imaging system. Scanning Electron Microscopy: Rodolfo Camacho-Aguilera, Cinematography: Generoso Fierro, Editing: Garrett Beazley

A version of this piece can be downloaded or played from here: <https://vimeo.com/25026492>

Leonardo Flores writes about the piece: “This work is published as a video documentation of a simultaneously analog and digital poem—an instance of extreme inscription as described by Matthew Kirschenbaum. Written on a semiconductor alloy with ‘a focus GA ion beam’ at font sizes much smaller than a pixel, requiring an electron microscope with magnification ‘ranges from 400x all the way to 10000x’. The naked eye cannot read this poem unaided, so the video takes us through an edited journey into the poem’s text reminiscent of Prezi, but much cooler in its materiality.”



## Crosstalk

**Simon Biggs (University of South Australia), Sue Hawksley (Independent, Australia), Garth Paine (Arizona State University, USA)**

**Hybridity Performances and Screenings**

**Thursday, August 6 • 20:00- 23:00 (Østre)**

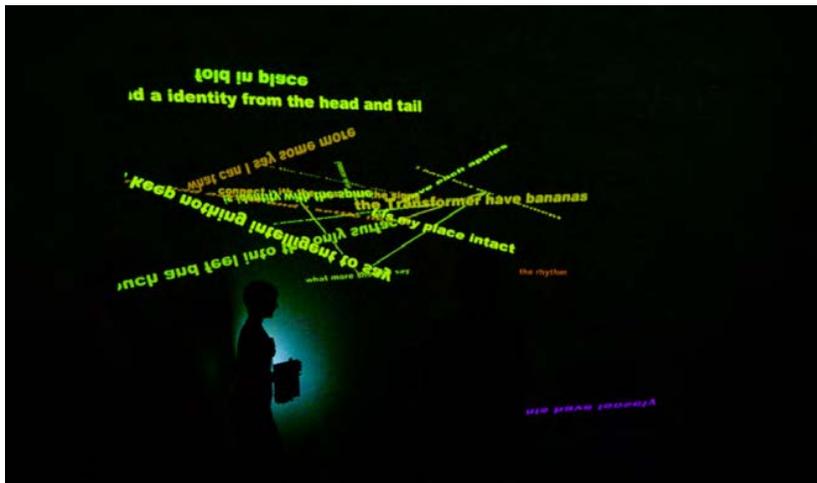
*Crosstalk* is an interactive performance work by media artist Simon Biggs, choreographer Sue Hawksley and composer Garth Paine. The work employs real-time multi-modal sensing and interaction systems, including three-dimensional tracking of multiple performers combined with multi-source voice recognition for speech to text, an interpretative and recombinant grammar engine, and an interactive multi-channel data driven sound score responding to both movement and speech.

*Crosstalk* engages social relations as articulated through performative language acts. The project explores ontologies of selfhood within the generative potential of a linguistically and technologically mediated social space—an assemblage. The elements in the system, including performers and machines, affect how each adapts, from state to state, as the various elements of the work—language, image, movement and sound - interact with one another in a form of autopoiesis.

In the version presented as part of ELO2015 Simon Biggs will present the work as an interactive ‘reading’—where what is spoken is written but also generates the work and its environment.

Details and documentation of the project can be found at:

<http://www.littlepig.org.uk/installations/crosstalk/index.htm>



**Monoclonal Microphone: The Movie**  
**John Cayley (Brown University, USA)**  
**Hybridity Performances and Screenings**  
**Thursday, August 6 • 20:00- 23:00 (Østre)**

A looping video (c. 20 mins – time could be adjusted) that both explores the world of “Monoclonal Microphone” and also reveals certain processes from its open-ended manufacture/generation. The video zooms in and out of a large field of generated poems; shows the underlying program running (generating verses and searching for them with internet search); and provides some expository captioning for the project. More information can be found at <http://programmatology.shadoof.net/index.php?p=works/monoclonal/monoclonal.html>



**text, sound, electronics, live coding**  
**Hazel Smith and Roger Dean (University of Western  
Sydney/austrALYSIS, Australia)**  
**Hybridity Performances and Screenings**  
**Thursday, August 6 • 20:00- 23:00 (Østre)**

This is a performance by Hazel Smith and Roger Dean, involving a strong sonic and musical element interwoven with text. It includes sampled text and sound, electronics and live coding of text and sound. The performance will include two pieces, *Metaphorics* and *Bird Migrants*.

These two works were performed earlier this year in the UK and Australia, but have undergone considerable development. Every iteration and performance of them (particularly of *Metaphorics*) is substantially different.

*Metaphorics* (2014) for voice and coded sound

This piece employs live voice, live-coded sound (using the platform Gibber by Charlie Roberts, University of California at Santa Barbara), and live algorithmic sound. It involves samples from a recording of parts of the text, together with electronic and sampled instruments.

The piece is about metaphor: it also employs metaphor while at the same time deconstructing it. Historically metaphor has been one of the main tools of poetry. Attitudes towards metaphor have been very important in contemporary poetry and poetics, but have caused divisions in the poetic community. Some poets have clung to metaphor as a traditional mainstay of their craft. Others have reacted against the idea of metaphor because they felt that it was always working at one remove, or was being used to stitch the different parts of a poem together into a fabricated unity. This piece works with that dichotomy.

The first section of *Metaphorics*, “metaphor”, takes a stance to writing a poem adapted from contemporary conceptual poetry. It was written by cutting and pasting from the Internet – with some modification – statements about metaphor. The other two sections, “the unanswered question” and “windfall”, consist of a short poem and a poetic monologue that are freely written. They employ different kinds of metaphor, but in ways that are somewhat unorthodox.

The live coding and live algorithms allow events to prefigure or react to the performed voice and musical components: this provides another layer of metaphor. Live coding is the process of constructing computer code to perform a task in real-time (in this case a range of sonic and text processing). Live algorithms on the other hand are preformed interactive platforms and, of course, they are written by the creators themselves; in our case usually in MaxMSP.

*Metaphorics* reacts against the idea that metaphors in a poem should be consistent and unified; the metaphors keep changing and there is no obvious through-metaphor (except, perhaps, metaphor itself).

*Bird Migrants* (2014)

*Bird Migrants 2* is a piece for voice and through-composed electronics. It is a development of *Bird Migrants 1* which was commissioned by the Australian Broadcasting Corporation for the Radio National Program Soundproof and is in podcast form on their website at <http://www.abc.net.au/radionational/programs/soundproof/bird-migrants/5850898>. *Bird Migrants 2* adds some live performance, and visual images treated in Jitter/MaxMSP, so is substantially different.

The piece uses bird and environmental sounds, transformed voice samples and instruments. In *Bird Migrants* there is a cross-species evocation of voice. The piece is based on the poem by Hazel Smith, "The Great Egret". The poem was inspired by the wedding scene in Theo Angelopoulos's film *The Suspended Step of the Stork*, where a couple marry each other from the opposite banks of a river that flows through a divided country. The great egret can be seen to represent the tragic history of the country, but also the longing for flight and freedom. The poem was written for the Bimblebox project, a developing project around the 153 bird species that have been recorded on the Bimblebox Nature Refuge in central western Queensland. The home of these birds, and the ecosystems that support them, is in the path of a proposed coal mine.

## **OTTARAS: 3 CONCRETE - LONG RONG SONG, NAVN NOME NAME, kakaoase**

**Ottar Ormstad (Independent, Norway), Taras Mashtalir (Independent, USA) and Alexander Vojjov (Independent, Russia)**

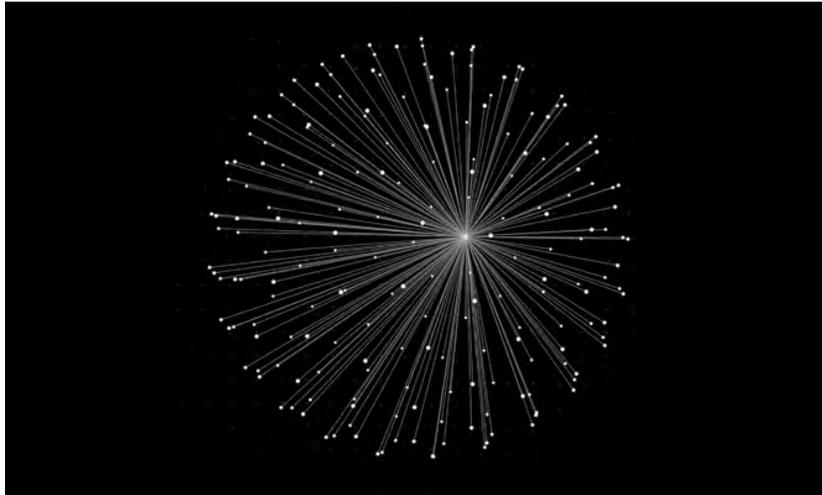
**Hybridity Performances and Screenings**

**Thursday, August 6 • 20:00- 23:00 (Østre)**

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 and Vojjov's atmospheric scapes in the first two works *LONG RONG SONG* and *NAVN NOME NAME*. The first is based on Ormstad's language research project from his second book of concrete poetry from 2004. Here he creates words that may exist or not in any language, and this is related to Vojjov's creation of numbers, geometric forms and abstract shapes. The second work is made from Ormstad's collection of poetic family names used in Oslo, Norway, also here accompanied by Vojjov's world of cosmic shapes. The last track, *kakaoase*, is based on a printed picture by Ormstad, made of sound poetry where he's playing with the Norwegian language. Most of the words have no – or almost no – meaning, and here Mashtalir's music makes this an exceptional possibility for participating and dancing to concrete poetry!

3 CONCRETE are the first works of a collection created by the Norwegian–

Russian duo OTTARAS (Ottar Ormstad and Taras Mashtalir). Alexander Vojjov has created the two first videos. The tracks exists in different versions made for screening and live performance. Raising awareness of electronic poetry and sonic ecology, attracting new audiences to a potent yet to come genre is the inspiration for this collaboration.



## **Machine Libertine**

**Taras Mashtalir (Independent, Russia) and Natalia Fedorova (Saint Petersburg State University, Russia)**

**Hybridity Performances and Screenings**

**Thursday, August 6 • 20:00- 23:00 (Østre)**

*Machine Libertine* is a media poetry group.

The method of our work is the exploration of the role of media in the development of literary art practices including video poetry, text generators and performance art. The main principles of the group are formulated in our “Machine Poetry Manifesto”, pointing out the idea of liberation of the machines from the routine tasks and increasing the intensity of their use for creative and educational practices.

*Machine Libertine* was founded in December 2010 starting with a videopoem *Snow Queen*, a presented at Purple Blurb series at MIT, as well as Harvard, Brown, UCSC, Bergen Public Library, Kingston University in London, Manege in Moscow and Alexandrinsky Theatre in St Petersburg. In 2013 at E-Poetry Festival Tom Konyves selected *Snow Queen* as one of 50 best examples of the genre. It is a combination of the masculine poem “Poison Tree” by William Blake, contrasted to mechanic female

MacOS voice and cubistic video imagery of Souzfilm animation *Snow Queen* (1957).

We are exploring how the text can be transformed by mechanized reading and visualizing it and what the possible limits are for this transmedia play of interpretation.



## **Kjell Theøry**

**Judd Morrissey (School of the Art Institute of Chicago, USA)**

**Excursion / Locative Augmented Reality Poem**

**August 6,7 15:30-17:30, August 8 9:00-11:00 (Sydneshaugen skole: Auditorium Q)**

*Kjell Theory* will be a site-specific mobile Augmented Reality poem mapped visually to geo-spatial coordinates in a public outdoor space in Bergen. The work responds to historical and fictive narratives of Norway as a landscape for exile and escape in conjunction with writings and memories from my residency as a Fulbright Scholar in Bergen last year. It will be accessible for viewing with internet-enabled smart phones and tablets throughout ELO 2015 and will be activated by a brief live event in which I manipulate and read from the virtual space and generate additional material by scanning augmented tattoos on the body of a local male performer. This work evolves out of my AR installation in June 2014 at the Bergen Bibliotek, *The Empty House*, but will be a substantially new iteration.



## Shy nag Code Opera

**Christopher Funkhouser (NJIT, USA), Sonny Rae Tempest (Independent, USA) and Louis Wells (NJIT, USA)**

### Performance

**Friday, August 7 • 16:00-16:45 (Cinematket USF)**

Co-teaching an online course at UnderAcademy College, Chris Funkhouser and Sonny Rae Tempest co-authored the libretto *Shy nag* by applying a series of intensive digital processes to a piece of hexadecimal code (derived from a .jpg image).

*Shy nag*, after a year of intensive deliberations with regard to media application in a performance setting, is now a multimedia, “code opera” that transforms (repurposes) the same piece of code to add visual display (scenery) audio component(s) to the work.

In *Shy nag*, Microsoft Word and numerous other programs and processing techniques have a non-trivial presence in the composition. Software serves as a type of interlocutor that sustains the writers’ experimental objective – a time-consuming process blends creative and uncreative. The exercise also contains destructive qualities as the code migrates to language, image, and sound – although the authors prefer foregrounding its multi-level transformative properties.

Allowing the software to dictate and steer the direction of this type of writing serves to endow the dialog with unexpected vocabulary and unforeseeable textual encounters in which compositional decisions must be made. Combining authorial rules with subjectivity, one “text,” through programmatic filtering, expands into another and is also applied to create media effects. Despite the use of software programs (and different versions of programs) to conduct text, the number of hours humans spent shaping it is extensive.



## **The Exquisite Corpus** **Talan Memmott (USA)**

**Screening, Festival Exhibition**

**Friday, August 7 • 17:00-19:00 (Cinamateket USF and UIB Arts Library)**

The video-essay features interviews with 17 electronic literature scholars and practitioners including Mark Amerika, Simon Biggs, Serge Bouchardon, J. R. Carpenter, John Cayley, Cris Cheek, Maria Engberg, Jerome Fletcher, Maria Mencia, Nick Montfort, Jörg Piringer, Jill Walker Rettberg, Scott Rettberg, Alexandra Saemmer, Roberto Simanowski, Christine Wilks, Jaka Zeleznikar.

The video can be viewed online at the following URL:

<http://vimeo.com/76686430>

The production method for the video-essay is interesting in that the questions being asked of the interviewees are never explicitly pronounced. Rather, the video is divided into sections based on the general themes Futures and Foci, Platforms and Politics, The Human Problem, Senses and Screens, Reading and Writing. The answers given by the various interviewees are wide-ranging and address issues as diverse as the future of electronic literature, the ownership of data, the roles of author and scholar, and the issue of national models of electronic literature. What emerges from the video-essay is a sense of the dynamism and complexities that make up electronic literature as a field. The film will be shown twice at Cinamateket, and will also be available on a kiosk display in the Festival Exhibition.





**Kid E-Lit**



## **About the *Kid E-Lit* Exhibition**

The *Kid E-Lit* exhibition showcases experimental electronic literature for children and teenagers alongside popular Nordic children's and young adult's book apps for tablets. The exhibition is organized in collaboration with Bergen Public Library and is funded by Nordic Cultural Point. The exhibition includes seven works selected from submissions to the ELO 2015 arts program as well as two works from each of the participating Nordic countries by Nordic researchers and librarians. The *Kid E-Lit* exhibition will be on display in the Bergen Public Library in August and September 2015, and the Kid E-Lit network will subsequently develop new versions of the exhibition to tour other Nordic libraries. A separate catalog in both English and Scandinavian language has been published and details the project more extensively.



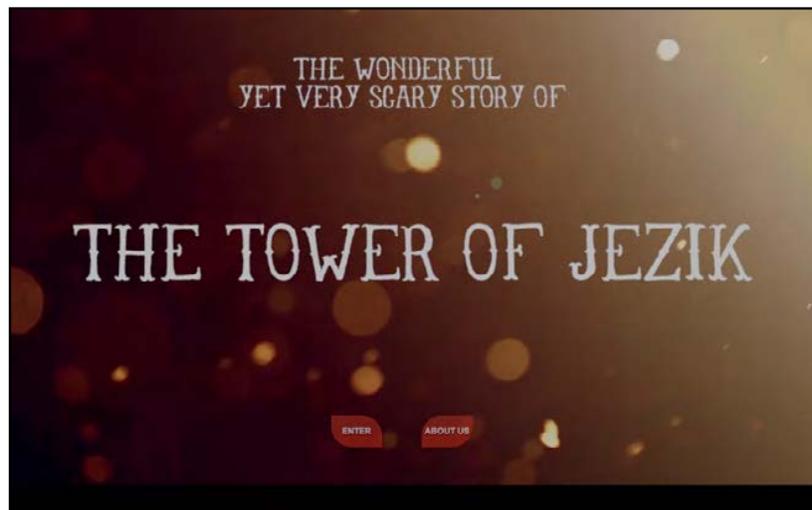
## The Tower of Jezik

**Emilie Barbier (University of Paris 8, France), Ana Abril Hernández (University Complutense Madrid, Spain), Leja Hočevár (Academy of Fine Arts, Slovenia), Luis Javier Pisonero (Central University of Venezuela) and Mario Aznar (University Complutense Madrid, Spain)**

**Kid E-Lit Exhibition**

**Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)**

This hyperfiction for teenagers primarily questions language and its possible inefficiency. Set in an imaginary world, the reader follows a young boy who sees an old man brewing something in a cauldron and believes he is in fact a wizard about to cast a spell. The old man sees him spying and the boy falls from his window, hits his head and loses consciousness. When he wakes up, he can no longer understand what people are saying and, convinced that the villagers were indeed cursed by a powerful sorcerer, he sets out to find the mythical Tower of Jezik and bring language back to his people. Unlike many hypertext fictions, *Jezik* has a clear storyline, but uses other strategies to resist the reader. Partly inspired by Choose-Your-Own-Adventure books, the authors set out to create a work that could fit in the standards of current publishing while playing with various media and rhetorical devices specific to electronic literature, such as patterns of hyperlinks and text animation.



**The Computer Wore Heels**  
**LeAnn Erickson (Temple University, USA)**  
**Kid E-Lit Exhibition**

**Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)**

*The Computer Wore Heels* is an interactive book app for the iPad that shares the little known story of a group of female mathematicians, some as young as 18, who did secret ballistics research for the US Army during WWII. A handful of these human 'computers' went on to serve as the programmers of ENIAC, the first multi-purpose electronic computer. The app is based on



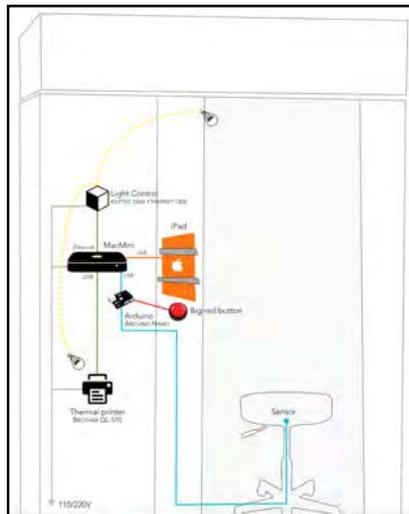
the documentary film *Top Secret Rosies: The Female Computers of WWII* (LeAnn Erickson 2010), and aims to bring this story to younger students in the hopes of giving today's teens role models that might encourage them to study math, science and computer science. The app's design resembles a girl's diary from the 1940s with the narrative unfolding as an adventure story. Readers may access primary research documents such as original WWII era letters, photographs and mathematical equations actually completed by the story's subjects. There are also numerous audio and video clips that expand on story plot points or events.

## Typomatic

**Pierre Fourny (ALIX, France), Guillaume Jacquemin (Buzzing Light Interactive Design & Digital aAt, France), Serge Bouchardon (University of Technology of Compiègne, France), Luc Dall'Armellina (University of Cergy-Pointoise, France) and H el ene Caubel (ALIS, France)**

**Kid E-Lit Exhibition**

**Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)**



Step into a photobooth for poetry. Adjust the stool, create a typopoem and wait as it is printed for you. This is the *Typomatic*, a literary installation created in collaboration between members of the French performance art group ALIS, scholars and students from the University of Technology of Compi gne, and the interactive design studio Buzzing Light. The poetry is based on the *Po sie   2 mi-mots*, a technique invented by Pierre Fourny in 2000 that could be translated into English as *two half-words poetry* or *between the lines poetry* or *cutting edge poetry*. This technique plays with the shapes of letters: words are cut in two horizontally and positioned so that a new word emerges from the originals. Fourny developed software for this but most presentations have used paper,

objects and videos, allowing readers to forget the digital processing involved. With the *Typomatic*, the *Po sie   2 mi-mots* combines the digital with the pleasure of paper, offering visitors a printed typoticket. The work plays with the relationship between art and machine, reminding us of the playfulness that the original photo booths engendered. Read more at [www.typomatic.org](http://www.typomatic.org)

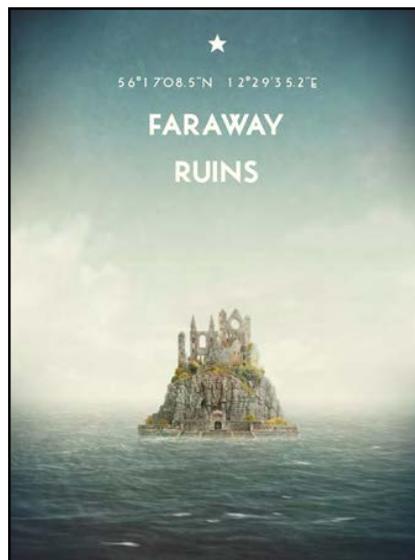
## The Sailor's Dream

**Simon Flesser and Magnus Gardebäck - Simogo  
(Sweden)**

**Kid E-Lit Exhibition**

**Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)**

This is a story about a girl, a woman and an old sailor told in images, sounds and fragments of text that the reader must find by navigating through a dreamlike ocean landscape. By taking advantage of the affordances of a tablet, Simon Flesser and Magnus Gardebäck have created a fictional world built on an exceptional lyrical narrative, engaging graphics and a soundtrack that completes a well balanced environment that readers will love to navigate. The work uses the iPad in portrait mode, and begins with a dark screen with the words: "It's night." The reader swipes the words to the left to read more, sentence by sentence on the dark screen: "A girl lies in her bed. There's not a sound. No footsteps in the hallway, no one talking or whispering. Everything is quiet. The girl shuts her eyes." The sound of waves fades in, and you see you are in the ocean with islands to explore. A visual hypertext without links, you navigate through this world finding spaces that lead to short texts that seen together tell a story of loss, memories and fire.



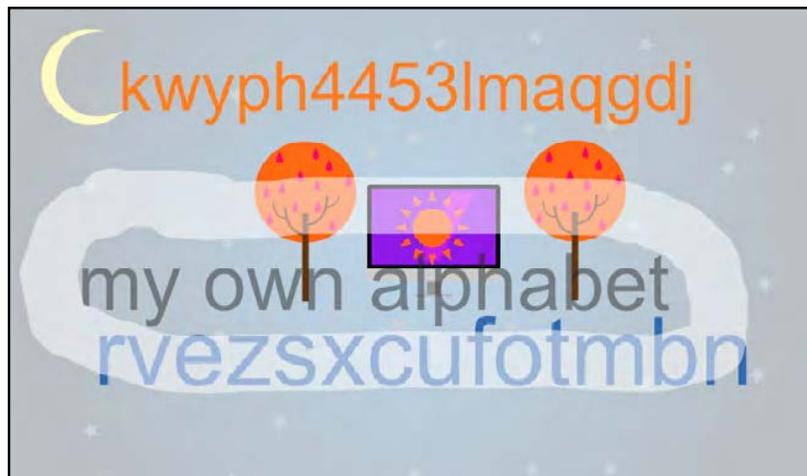
## **My Own Alphabet**

**Aleatory Funkhouser (USA)**

**Kid E-Lit Exhibition**

**Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)**

“My Own Alphabet” is a motion poem about disorder, learning new things, forgetting details and seeing from new and different perspectives. The poetry may look jumbled, but does not to the author. Aleatory Funkhouser is a ten year old student from the USA who is interested in experimental poetry.



## Wuwu & Co

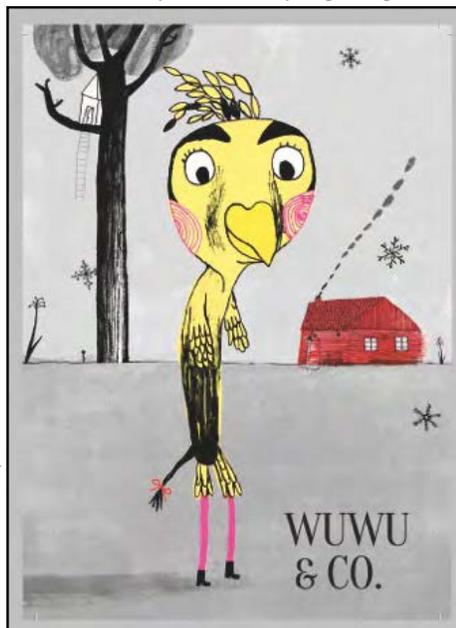
**Merete Pryds Helle, Kamila Slocinska, Tim Garbos and Aksel Kjøie - Touchbooks (Denmark)**

**Kid E-Lit Exhibition**

**Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)**

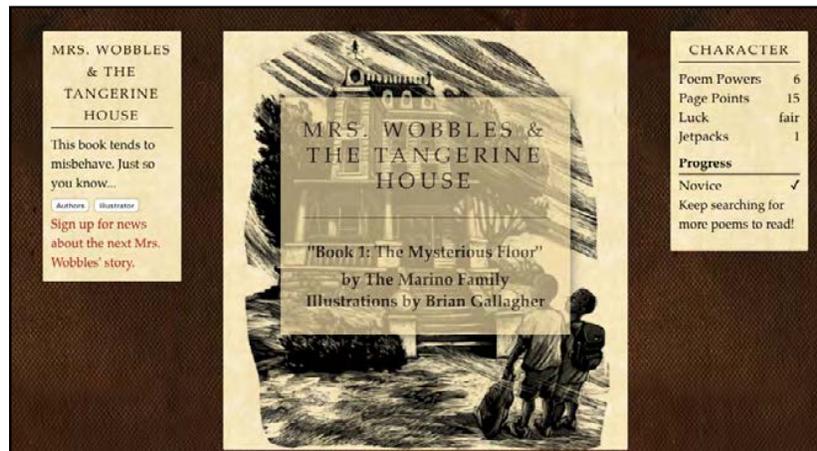
When your iPad is lying down you can read or listen to this story about animals who live in a red house, during the coldest winter in 2000 years.. When you pick up the

iPad, it becomes a window into a 3D rendition of the fictional world, and you need to move around to pan through the world. Each of the creatures in the house has a short story, and for each story you need to interact with the iPad to help solve the creature's problem: shake it to get the snow down from a tree; shout into it to wake up Gregers' siblings; or find a yellow color with the camera to turn on the lights in the dark winter night. Merete Pryds Helle has, alongside her work as a novelist, been a pioneer in the field of Danish digital literature or hybrid literature, and wrote several successful computer games in the 1990s. In this millennium she has been first to introduce danes to SMS novels, app novel ("The funeral", 2011), an electronic calendar novel ("Mikkels mareridt", 2014). With its clever use of the tools offered by the iPad, Wuwu places the reader in a tension between the written and imagined on one side and the animated, interactive and visible on the other side. The reader has to both join and separate the physical reality of the body and the reality on the screen, which heightens the awareness of both.



**Mrs. Wobbles and the Tangerine House**  
**Mark Marino (University of Southern California, USA) and**  
**The Marino Family**  
**Kid E-Lit Exhibition**  
**Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)**

This anthology of interactive children's stories is designed for middle grade readers. The stories grow out of a magical foster care home run by a woman who may or may not be a witch. These choice-based tales combine textual narrative with game-like options, and are digital descendents of the Choose-Your-Own-Adventure gamebooks that became popular in the 1980s. The progress points in the sidebar also encourage a playful style of reading. The stories are full of humorous situations and offer children the chance to make tough choices and help these foster children through their adventures and in the process heal old wounds. The *Mrs. Wobbles* stories are written by Mark Marino in collaboration with his ten-year-old daughter and eight-year-old son. Illustrations are by Brian Gallagher.



## Poetracking

**Jorge Andrés Gómez (University Complutense Madrid, Spain), Baptiste Ingrand (University Paris 8, France) and Florine Morestin (University of Paris 8, France)**

**Kid E-Lit Exhibition**

**Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)**

“Poetracking” asks you to draw a tree, and uses your drawing to generate a short poem. After a few moments, your poem and drawing disappear, and you are shown the many trees drawn by others, each alongside its generated poem. The project draws from the Baum personality test, which aims to show a patient’s main personality traits and emotions by analysing the way he or she represents a tree on a sheet of paper. For instance, small trunks indicate introversion and low self-esteem, while large trunks imply strength, higher self-esteem and vitality. By only analysing a few aspects of the user’s drawing (colours, line width and position on the page), “Poetracking” highlights the weaknesses of the Baum test, and is designed to point out how subjective it can be. Rather than simply convert the user’s perceived emotions and personality traits into raw data, as is done by Facebook and other entities for advertising and surveillance purposes, “Poetracking” converts the data into poetry, itself open to further interpretation. A lyrical feedback is generated through the openness and subjectivity offered by the generated poem that can be seen as reconfiguring the reader’s whole interaction.



## TAVS

**Camilla Hübbe, Rasmus Meisler & Stefan Pasborg - Høst & Søn (Denmark)**

**Kid E-Lit Exhibition**

**Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)**

This manga-inspired graphic novel app is about thirteen-year-old Tavs, who chooses his name (meaning “silent”) when he writes a declaration to his parents: “From now on I will be silent”. The story is about the loneliness and loss Tavs feels upon the death of his twin and his family’s move to Tokyo. *TAVS* is a fantasy narrative with gothic, humorous and boy-meets-girl elements and references to haiku and manga. The app mixes text, music, still images, sound effects and animation into an immersive aesthetic experience. For example, as we read of Tavs’ sorrow and frustration the words begin to fall down from the screen and the reader has to take an active part in the reading process by grabbing the sentences. The chapters show great variation, operating between expressive powerful animations and stills and black pages, between strong sound effects and silence and between spoken and written words, right up to the final fight between the twins; between life and death.



## **Moomin, Mymble and Little My** **Tove Jansson - Spinfy/WSOY (Finland)** **Kid E-Lit Exhibition**

**Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)**

Tove Jansson's classic *Moomin, Mymble and Little My* (1952) is a picture book where each page has a cut-out hole that allows readers to peek through to the next page. The story is written in rhyming verse and is strongly based on anticipation: What will happen next to the Moomintroll on his trip to fill the milk churn? The iPad application based on the book was created by Spinfy, and published by WSOY in 2012. It has been translated into several languages,



is claimed to be the best selling kid lit application in Finland, Norway and Sweden. The user can either read the text or listen to an audio recording. The cut-out holes of the original book are partially mimicked in the application, and interaction has three modes: tapping on the images launches small animations, often with related sound effects; turning the tablet device makes some of the picture elements swing or slide; and swiping at the edge of the screen allows one to turn pages.

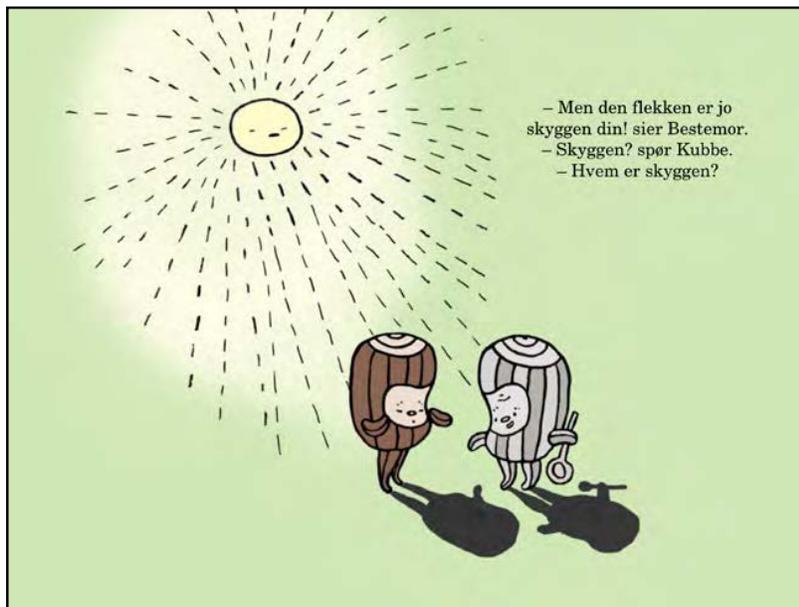
## Kubbe Lager Skyggeteater

Åshild Kanstad Johnsen - Gyldendal (Norway)

Kid E-Lit Exhibition

Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)

In this digital first picture book app, the reader encounters several interwoven stories connected by a thoroughly digital aesthetics that suits the different stories. The frame narrative centres around Kubbe, an anthropomorphic wooden log (*kubbe* is Norwegian for log) who is having a picnic with his grandmother and becomes curious about the shadows he sees. Upon hearing his grandmother's story about how shadow theatre was created in ancient China, Kubbe decides to produce his own shadow theatre: an unusual retelling of "Little Red Riding Hood". The tablet's affordances of back lighting, animation and visual spatiality are exploited in this app in a manner that suits and enhances the different stories' individual characteristics.



## Taro at the Center of the Earth

Timo Parvela and Jussi Kaakinen - mobilive/WSOY  
(Finland)

Kid E-Lit Exhibition

Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)

The *Taro at the Center of the Earth* iPad application is a digitized version of the popular Finnish childrens' author Timo Parvela's first book about the character Taro (2010). The story is about a little boy and a bear's journey to the center of the Earth, and is delightfully illustrated by Jussi Kaakinen. *Taro* makes use of point-and-click adventure game conventions to create an experience which is still quite close to a print



book, but it manages to evoke more of a sense of exploring a fictional space than turning print pages by its unusual use of the spatial screen space. The individual panes follow each other either seamlessly in horizontal or vertical directions, depending on the movements of Taro and his bear friend, so there is no strong division between parts of the work, as is the case with book pages. The scrolling illustrations, which are only partially under the user's control, help the user to identify with Taro in his exciting adventure, perhaps allowing for a tighter experience of emotion and immersion in the story.

## Jakob og Neikob

Kari Stai - Samlaget (Norway)

Kid E-Lit Exhibition

Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)

This is a remediation of a popular paper book about two friends whose names reflect their personalities. Jakob always says yes (*ja*) to everything, and Neikob always says no (*nei*). The interactivity that has been added to the app version works perfectly. Of course children love touching Jakob to make him say *ja*, and Neikob to make him say *nei*. The repetition of this interaction perfectly mirrors the repetition in the characters' responses, which is the whole point of the narrative. Other features, like being able to turn lights on and off, also enhance the experience, which culminates in Jakob's cunningly finding a way to make Neikob go along with his plans, allowing them to escape great danger involving a thief and a crocodile.



## Alla Barns Rätt

Pernilla Stafelt - Spinfy/Rabén & Sjögren (Sweden)

Kid E-Lit Exhibition

Tuesday, August 4 • 17:30 - 19:00 (Bergen Public Library)

Children's literature can include non-fiction texts, and this app, developed by Spinfy, is an example. It is a creatively retold version of the The United Nations Convention on the Rights of the Child in a way that is aimed at young children. Each spread is read aloud, and when the reader touches one of the illustrations, a sound is heard, or the speech bubbles that many illustrations have are read out. For instance, the page explaining that all children have the right to privacy shows a girl with a diary, and when you touch the diary, a voice whispers: "Ssh, don't tell". The app is an adaptation of a picture book Pernilla Stafelt's wrote and illustrated in 2010.





**End(s) of  
Electronic Literature  
Festival Exhibition**



## **About the *End(s) of Electronic Literature Festival Exhibition***

An exhibition addressing various aspects of the festival's theme, the *End(s) of Electronic Literature Festival* exhibition at the University of Bergen Arts and Humanities Library includes kiosk displays of international web-based electronic literature, installations made specifically for the library context, an "Emergence of Electronic Literature" exhibit (documented in a separate catalog) featuring early works of electronic literature, antecedant works of print literature, posters and other ephemera from the history of the field, and an Electronic Literature Collection, Volume 3 preview exhibit.



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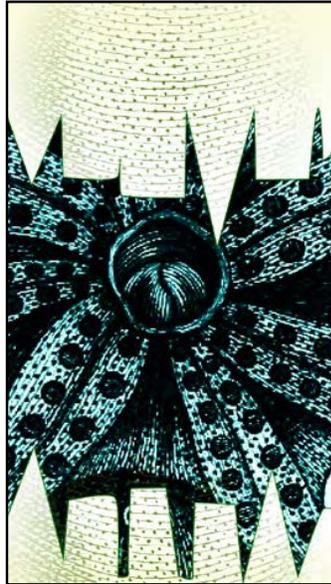
## Lusca Mourns The Telegraph | In Search of Lost Messages

Deanne Achong (Independent, Canada)

End(s) of Electronic Literature Festival Exhibition

Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts Library)

“What Hath God Wrought” are the infamous words of the first telegram sent to Baltimore from Washington on May 24th in 1844. In Canada, the first telegram was sent on December 19, 1846. Despite googling for 30 minutes, I can’t find what the first Canadian telegram said. I am reliably informed (would the Guardian lie?) that the last telegram sent in India was sent only last year on July 15th. I can’t find how many messages were sent in the 169 years in between. No doubt it is slightly less than the amount of texts sent daily today.



I wonder how many messages went missing?  
And how exactly did they go missing?

“Lusca”\*, is a sea monster, who when she first noticed the massive structures being built on the ocean floor, completely ignored them. Then gradually she became intrigued as she heard various sounds, cooing, or so it seemed, just for her.

Perhaps on April 19th, 1876.

She latches one tentacle onto the metal cable and manages to extract some of the transmission.

“MOTHER DIED 4 AM WIRE WHEN LEAVING”

As sad as this is, she, having lost her own mother centuries before, finds some comfort in this message. It sounds like her mother.

Gradually she becomes obsessed with this every growing network of cables, gravitating towards the love letters and the demands for money are of interest too. Wars come and go. People die.

She grows fulfilled, these messages she steals fill a need. She grows curious as to who these creatures are above the water and what their lives are like. One might say she even develops empathy for them, while at the same time not hesitating to wipe one (or many of them) out should they interfere with her livelihood.

Sometime around the turn of the 21st century the volume of messaging drops. She sees the disrepair, the rust.

She grows hungry.

She is dying. She needs those messages.

## Collocations

**Abraham Avnisan (The School of the Art Institute of Chicago, USA)**

**End(s) of Electronic Literature Festival Exhibition**

**Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts Library)**

*Collocations* is a work of experimental writing that explores the philosophical implications of quantum mechanics by appropriating and transforming two key texts from Niels Bohr and Albert Einstein's historic debates about the complementary relationship between position and momentum. By interacting with *Collocations*, the user turns into an experimenter, observing and physically manipulating the device to materialize unique textual configurations that emerge from within Bohr and Einstein's original writings. Striking a balance between predetermined and algorithmically influenced texts, *Collocations* constructs a new quantum poetics, disrupting classical notions of textuality and offering new possibilities for reading.

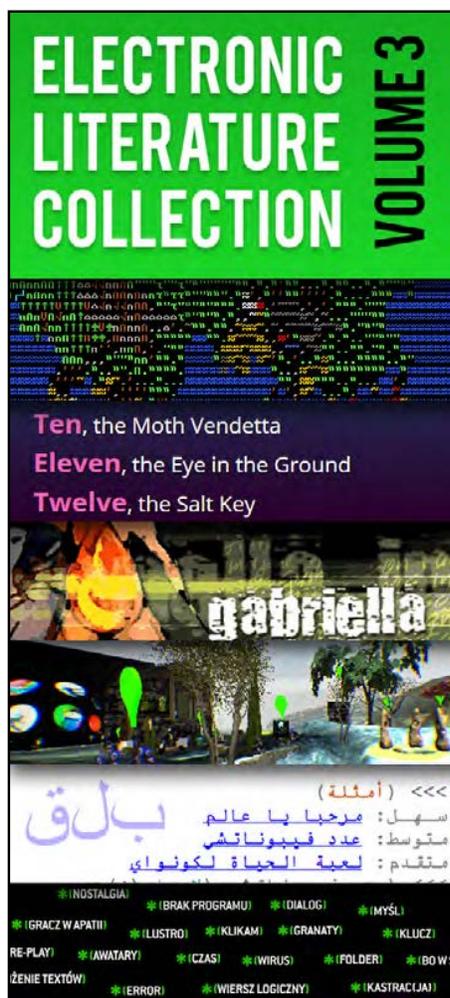


## Electronic Literature Collection, Volume 3 Preview

End(s) of Electronic Literature Festival Exhibition

Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts

Library)



*The Electronic Literature Collection, Volume 3 (ELC3)* seeks to archive a wide array of voices and perspectives from an international community of practitioners. The goal of this volume is to offer a snapshot that reflects the diversity of the current state of electronic literature (genres, platforms, languages, and nationalities) and to archive historically significant works from earlier generations. As with previous collections, the ELC3 Editorial Collective (Stephanie Boluk, Leonardo Flores, Jacob Garbe, and Anastasia Salter) was chosen by the ELO Board of Directors and tasked with curating the current volume. The Editorial Collective considered over 500 nominated submissions to select 75 works including 3 special collections: the Renderings project (translations of international computational literature), a Twitter Bots series, and *Taroko Gorge* remixes. The ELC3 is slated for online publication in February 2016.

This ELC3 preview exhibition includes:

- A draft of the ELC3
- An editorial statement
- A complete list of works

## RestOration: Kalfarlein 18

**Kathi Inman Berens (Portland State University, USA),  
Alicia Cohen (Reed College, USA), Kerstin Juhlin (Atelier  
205, Norway), and Eva Pfitzenmaier (Borealis festival,  
Norway)**

**End(s) of Electronic Literature Festival Exhibition**

**Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts  
Library)**

Kalfarlien 18, a home on Fløien designed by Einar Oscar Schou in 1909 and now in need of restoration, could have been refurbished into a facelifted historical showpiece: Schou also designed the National Theater, and the Bergen Kommune recognizes the villa's cultural heritage. But the villa's owners resist a vision of history that obliterates traces of natural decay.

*RestOration: Kalfarlien 18* reimagines the decaying villa as an eco-home quietly rebuffing the rigged hunger for new stuff.

*RestOration: Kalfarlien 18* recreates aspects of the villa even as its purview stretches far beyond the villa. An ambient soundscape creates a “lived in” homey feeling and moves guests through our interactive installation, to be located in UiB's Humanities Library. At the center is an e-waste sculpture built on the myth of Narcissus and Echo that triggers aleatory poems when guests touch the trash. A tablet game features the villa's original architectural drawings and decorative design elements.

*RestOration: Kalfarlien 18* is an e-lit eco-poem. Whether it's the faint singing of a woman in the shower, or the functional e-waste, or the satisfying click of an actual Kalfarlien 18 doorknob unlocking pieces of the tablet game—*RestOration* juxtaposes the care economy of a home with the dizzying pace and alarming toxicity of technologic obsolescence.



## **Langlibabex**

**Claire Donato (Pratt Institute, USA), Álvaro Seiça  
(University of Bergen, Norway) and Luc Dall'Armellina  
(EMA Laboratory [Cergy-Pontoise University]/  
Paragraphe Laboratory [Paris 8]/Valence School of Fine  
Arts, France)**

**End(s) of Electronic Literature Festival Exhibition**

**Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts  
Library)**

*Langlibabex* is a multilingual collaboration that departs from our shared experience of reading and responding in constrained poetic forms to Jorge Luis Borges's short story "The Library of Babel." As collaborators who met at ELO 2014 and shared conversation in three languages, we are committed to working in French, English, Portuguese, and Spanish, and translating one another's work across continents and media.

## **Eroica: A Hypermedia Fiction**

**Eugene Garber (SUNY Albany, NY, USA) and Lynn Hassan  
(Long Island University, Brooklyn, NY, USA)**

**End(s) of Electronic Literature Festival Exhibition**

**Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts  
Library)**

*Eroica* is a hypermedia fiction for web (<http://hypereroica.com/>). It moves on three dimensions: narrative/temporal, mosaic/spatial, interior /vertical. It tells three similar stories, one in fin de siècle Vienna, one in a mid-century mid-Hudson River mansion, another in the upper Amazon in the present day. Every narrative presents an innovative composer, his/her artist lover, and a conservative arch-antagonist. On the spatial level the work presents 88 kinetic images that the traveler is invited to assemble into a three-dimensional mosaic depicting artistic struggle. In the vertical dimension the work submerges the traveler in three descending layers: dramatic, psychological, and archetypal. The work is composed of image, music, text, and voice. Without pause or recursion it lasts two hours.

The work's system of navigation gives the traveler options of temporal vs. spatial exploration, narrative constraint vs. total freedom, and choices of endings – order and randomness, logic and serendipity.

Thematically, the work portrays the artistic struggle against the counter forces of aesthetically ingrained conservatism, anti-Semitism, religious intolerance, colonialism and racism across historical epochs and geographical locale.



## House of Trust

Ian Hatcher (Independent, USA) and Stephanie Strickland (Independent, USA)

End(s) of Electronic Literature Festival Exhibition

Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts Library)

*House of Trust* is a generative poem that addresses issues of information access and control in the 21st century. It proposes that free libraries are houses of trust. At the same time, it brings up images of redaction and censorship as well as broaching many concerns about the technical developments associated with information sharing.

*House of Trust* consciously positions itself in a tradition of e-literary work: it is based on Alison Knowles and James Tenney's *A House of Dust* (1967), generally considered to be the first computer-generated poem, which had its beginnings at an informal Fluxus seminar in which Tenney demonstrated how the Fortran language could be employed in chance operations in artmaking.

The work is available online: <http://house-of-trust.org/exhibition>

### House of Trust

Stephanie Strickland & Ian Hatcher



In the House of Trust

I see the sign: We Solve Problems!

I find big windows and scholars

Still I worry about 'libricide'—

My biggest challenge is lack of time to explore ideas

as much as I would like

[more](#)

[ [against erasure](#) ]

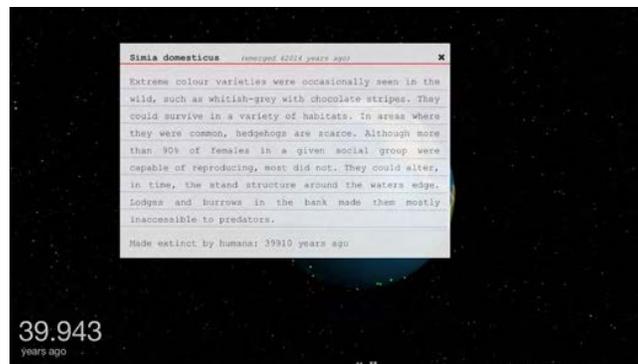
## Encyclopedia

Johannes Heldén (Independent, Sweden) and Håkan Jonson (Independent, Sweden)

End(s) of Electronic Literature Festival Exhibition

Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts Library)

*Encyclopedia* is an ecological work featuring digital and physical content. The core of the work is a text generator that creates encyclopedic entries for extinct fictive animal species. These unique entries are given away as one-off printed index cards to visitors of the exhibition. *Encyclopedia* aims to put a gentle focus on the state of the planet, meanwhile exploring the possibilities of digital literature and art. The textual presentations of each animal shift between matter-of-fact descriptions of habitat and feeding habits, and more poetic sentences on the characteristics of the species and its surroundings.



The generator analyzes text content and additional data from [EoL.org](http://EoL.org) (*Encyclopedia of Life*), which has comprehensive information on a huge amount of species, extinct and still living. It then outputs an encyclopedic entry derived from the data, creating a fictive animal species, starting (and simultaneously ending) a new track in evolution. Each entry is unique, never to be repeated. One of the key parameters in the generator is Conservation status (as of the IUCN red list): in each micro-narrative every species is already extinct at the moment of creation – every entry ends with a description on how the animal was driven to extinction by humanity, through varying factors such as pollution, poaching, deforestation, climate change and more. This theme is mirrored in the presentation of the work, in its temporal representation: the text presentation of the generated animal is impossible to replicate. It becomes a personal, intimate message to the person on the receiving end – this species is now yours to keep, only ever existing in these few lines of text. Hopefully this will also make an ecological statement on how we view and treat this planet.

## The Secret Language of Desire

Megan Heyward (University of Technology,  
Sydney, Australia) and Michael Finucan (SAE  
Sydney, Australia)

End(s) of Electronic Literature Festival Exhibition

Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts  
Library)

*The Secret Language of Desire* is a “born digital” electronic literature app that integrates short textual, micro-narratives with original images, animation, sound and interactive elements which have been designed specifically for the haptic and multimodal capacities of digital tablets, such as the iPad. These include animated and sound sequences triggered by touch, and specific digital “scratch-off” effects in which selected images can be scratched or rubbed off by the user to reveal additional contents.

The micro-narratives comprising *The Secret Language of Desire* have been written in a condensed, compact format, with each of the stories conceived as a succinct narrative, operating both as stand-alone episodes and as components of a larger intersecting narrative arc. The length of each story varies so that some are ultra-short, even just a few paragraphs of text, while others run longer. This micro-narrative, compact approach seems highly relevant to the digital space; where readers increasingly experience and engage with shorter textual sequences and a more condensed, almost episodic reading experience. Each micro-narrative includes multimodal elements designed to support and extend the hybrid reading experience.



The project also works with the intimate, personal reading experience that is a feature of contemporary mobile, personal digital devices such as iPad's and other tablets. *The Secret Language of Desire* is an adult work with mature, erotic themes and textual content, an intimate fictional project written and designed for an intimate personal device. The project has been supported by the Literature Board of the Australia Council for the Arts.

All writing, photography, image production, animation, layout, programming and design by Megan Heyward. All sound design by Michael Finucan.

## if-notNow, if-then-when-else

Alinta Krauth (Griffith University, Australia)

End(s) of Electronic Literature Festival Exhibition

Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts Library)

*if-notNow, if-then-when-else* [www.alintakrauth.com/ifthen](http://www.alintakrauth.com/ifthen) is an interactive 3D html5 piece that looks at the theme of climate change as an environmental disruption, through the lens of glitch art and code poetry. The piece opens on a page of movable squares, purposefully reminiscent of digital pixels, but moving and squirming, much like watching people move through a city from above. These boxes can be clicked on to zoom in and back out again, in order to read the coded and glitched poetry.

Both glitch and code are clear visual examples of what goes on behind the scenes in a digital world, and here this is juxtaposed with real-world human-made disruption. In the artist's native home country of Australia, where the glitched footage is taken, this constant tug between too little and too much rain is now experienced on a yearly basis, and the poetry within this piece reflects that sense of too little vs. too much through the cause and affect relationship of "if-then statements" – a particular cause and affect coding statement.

Visually, *if-notNow, if-then-when-else* is an overload of visual stimulation – flashing colors and fast-moving text that simultaneously shows disorder within order, and order within disorder. It is, at times, difficult to read, as it purposely forces the reader to stay on each box for some time in order to read each line and de-code the glitch, making for a more intimate and longer-lived experience. It includes metatextual and self-referential layers—the code that shows itself through text and image.

*if-notNow, if-then-when-else* also includes a glitch sound poetry soundtrack created by the artist, made from glitched spoken word. In this way, this piece explores ideas of meditation within over-stimulation and synesthesia, and how this relates to our changing environment.



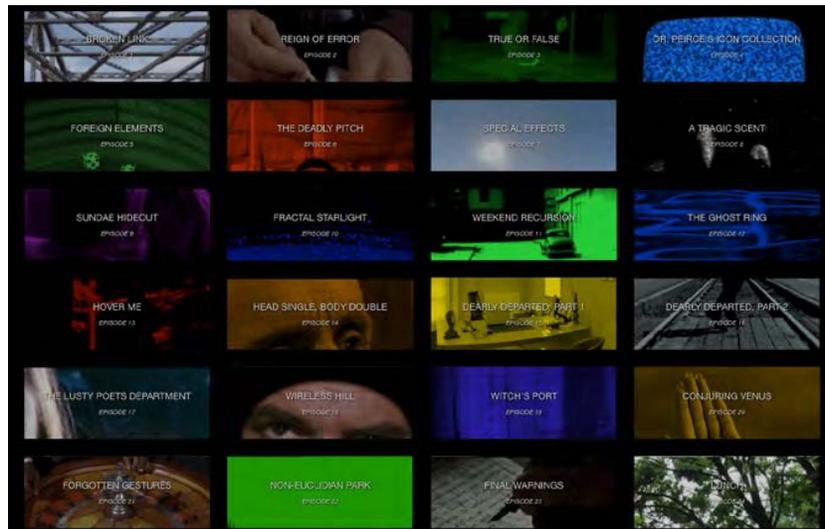
## Phantom Agents

Will Luers (Washington State University, Vancouver, USA)

End(s) of Electronic Literature Festival Exhibition

Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts Library)

*Phantom Agents* is an episodic fiction that programmatically weaves sequential narration with random selections of text and image. Li and Pym are partner agents inside a broken augmented reality game. They solve complex plot problems in a plot that is proliferating beyond all reason. They collect data at virtual parties and forget all about their first bodies. They observe and are observed observing. Agency, identity, point of view and reality are slippery as both the fictional characters and the reader/user navigate cine-poetic juxtapositions, make meaningful narrative connections and progress, episode by episode, towards an understanding of the network that includes them.



“Recombinant poetics”, a term coined by artist/scholar Bill Seaman, refers to a techopoetic practice in which the display and juxtaposition of semantic elements are generated by computer algorithms, rather than through an author’s predetermined composition. Although inspired by traditions of combinatorial literature and the use of constraints to generate narrative or poetic forms, recombinant works of art produce variable “fields of meaning” (Seaman/Ascott) for the user/reader/viewer. Recombinant authors program discrete semantic elements, media stored in arrays or databases, to display through random, semi-random or variable processes, often in conjunction with user-interaction. Examples of recombinant poetics in works of

digital poetry and art are abundant. Digital narratives that foreground recombinant processes are less common, because they tend to dismantle or dissolve themselves as sequential narrative in favor of more non-linear, emergent meanings. However, narrative authors since Laurence Sterne have tried to harness life's variability and randomness inside their fictions by embedding non-narrative representations of contingent experience within a narrative framework. Through digression, semantic shock, dream logic, parataxis, meta-narrative, stream of consciousness, authors disrupt narrative logic in order to produce affect in the reader/viewer, which in turn contributes to the realization of a fictional world.

*Phantom Agents* is a playground of familiar identification processes inside a near-future culture that is dominated by database logic. The work is narrative and poetic, deterministic and variable, book-like and cinematic in an effort to explore a networked version of what John Ashbery calls "the experience of experience." In this work, I create a recombinant fiction that uses computational procedures (random selections of image and text) to produce the affect of variability and randomness alongside or as counterpoint to narrative sequencing.

## Gateway to the World

Maria Mencia (Kingston University, UK)

End(s) of Electronic Literature Festival Exhibition

Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts Library)

*Gateway to the World* is a mobile application designed to run on an iPad2 / iPad mini or later models. This work was created specifically for the SILT exhibition, hosted in Hamburg, Germany in June 2014.

I took this exhibition as an opportunity to research the city of Hamburg and discovered that it had one of the largest ports in the world; its name *Gateway to the World* (GttW) seemed like a great title for the app. The vast and busy port served as a metaphor for the immensity of the Internet, the flow of information and its meaning of openness and outreach to the World Wide Web.

The aim of the app was to use open data from the maritime databases to visualize the routes of the vessels arriving to and from the Port of Hamburg, as well as have the vessels' names mapped to Wikipedia entries. As the vessels move they act as writing tools to reveal a string of text creating calligrammatic forms of information pulled from Wikipedia entries about the name of the vessels.

The information gathered from these entries generates a remix of text going from presenting factual information about vessels (containers, cargo ships, tankers, high speed crafts) to describing their names connecting them to characters in literary works, plays and mythological stories.

Programmer: Pacal Auberson.



## A Nervous System

Jason Nelson (Griffith University, Australia)

End(s) of Electronic Literature Festival Exhibition

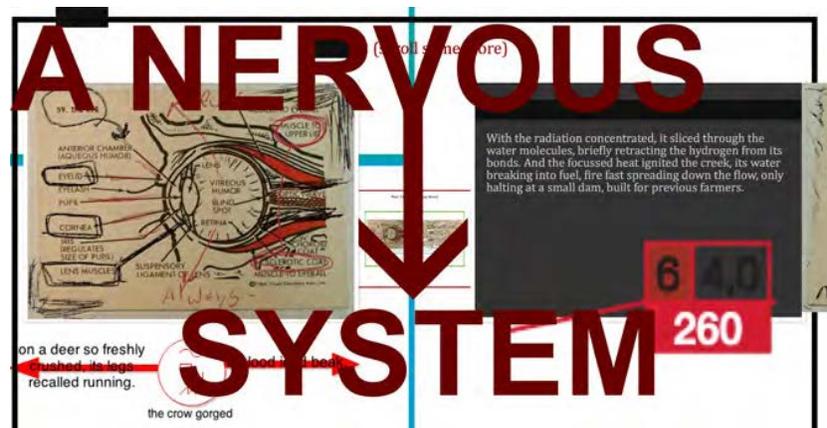
Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts Library)

This is an interactive poem-fiction hybrid exploring unexplored taxonomies through a touch focused 3-D depth experimental interface.

To understand, to translate the world, the objects and creatures and geographies around us, into meaningful (meaningless?) symbols, shareable concepts, we developed language. Then to further understand the differences and similarities of everything around us, to narrow down and dissect function and association, we created labels, categories and systems of taxonomy.

And while these developed taxonomies and hierarchies are useful to organizing and departmentalizing our complex land/city/culture/art/literary-scapes, they can also hinder new possibilities and understandings. What if defining the function of the lung or leaves limits alternative and possibly powerful uses, keeps us from exploring what some might call “fringe” science?

*A Nervous System* explores these alternative understandings of biological organisms, systems and organs. Through interactive ficto-future stories, poetic diagrams, it examines narratives arriving from chance situations where the mundane turns extraordinary, and what we understand about how our bodies and creatures work is altered, in the most extreme ways.



## **inflorescence.city**

**Loren Schmidt (Independent, USA) and Katie Rose Pipkin  
(Independent, USA)**

**End(s) of Electronic Literature Festival Exhibition**

**Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts  
Library)**

*inflorescence.city* is an exploration of a shifting virtual city from multiple vantage points. The publication is generated live using a variety of different approaches. Each time you refresh your browser, the publication rewrites itself.

The different sections of the work each offer a unique window into the city. These sections take the form of paper ephemera, census documents, a virtual graveyard with generated tombstones, visits to city landmarks, and various other artifacts. It was important to us that we give each of these separate perspectives a unique sensibility and a voice of its own.

To that end, each of these sections is written by a different set of algorithms. When writing this piece, we treated these software processes as honored collaborators rather than as tools. Each has its own texture and tendencies. Getting to know each of these algorithms is an intricate back and forth process of listening and refining. The bodies of text they use as source material are carefully picked and hand-refined to match the tone of the algorithm.

As the document is written, sections of the document are passed to a program that is responsible for the illustrations. Here the words are translated into sets of drawing instructions. The illustrations are visual mirrors of the text.

*inflorescence.city* is created by Katie Rose Pipkin and Loren Schmidt in collaboration with various algorithms and code snippets. Special thanks to @thricedotted and @zonodonoceros

The work is viewable online at [inflorescence.city](http://inflorescence.city)

## The ChessBard Plays

Aaron Tucker (Ryerson University, Canada)

End(s) of Electronic Literature Festival Exhibition

Wednesday, August 5 • 17:30 - 19:00 (University of Bergen Arts Library)

In short, the *ChessBard* inputs the algebraic notation for a chess game in .PGN format (digital file format for archived chess games) and outputs a poem. The poems are based on 12 source poems I wrote, 6 poems for the white pieces, 6 poems for the black pieces: there is a 64 word poem for each colour's pawns, knights, rooks, bishop, queen and king. When a piece lands on a square it triggers a word from the source poems and the translator compiles them together and outputs a poem. For more, see <http://chesspoetry.com/about/about/>. The site itself includes a translator capable of inputting any chess game in .pgn format as well as a playable version that combines the translator with a chess-playing AI.

In my performance I play a game versus the *ChessBard* on [chesspoetry.com](http://chesspoetry.com) and project it and the subsequent poems that are translated in real-time. I imagine the performance being similar to demonstrations of *The Turk*, a chess-playing automaton from the 17th and 18th centuries: I would play at physical board with a chess clock, sitting down and ideally on a raised stage, and move actual pieces; I would then enter my moves (and see the *ChessBard's* in response) in a monitor-CPU next to me that would be projected behind me. The performance would last as long as it took me to finish the game, though I would set a time limit with the chess clock.

<p>White Poem</p> <p>any sealed arithmetic roughly produces a powdered spoon onto any information carves burr</p> <p>Which instructional apple considers that sand? the rounded coherence</p> <p>each resistance the massive basket greedily applauds beside each burr</p> <p>any radar weathers caterpillar and crown bird-eyed apology; or the chased proximity meditates promotion</p> <p>lyrical melody passively or temptingly ends worms and single slide</p> <p>cripping technique or temptation, strip clicks makeshift wish around temptation</p> <p>immobile or expansive</p>		<p>Black Poem</p> <p>memory softly cross-crosses half forward or past every L-shaped forever</p> <p>the centre, any container, eides across impersonal down heavenly knight</p> <p>hurry centre breaks or blazes tooth, play or any opponent stormily deescalates software</p> <p>drugged specimen between informed fall this quantity and fortunate riot</p> <p>shrouded light, formate form or boundary or beefy boundary</p> <p>Where is that beached quantity?</p> <p>background equivalent, quantity arms or robotically moves move and beef</p> <p>the echo</p>
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# Hybridity and Synaesthesia



## **About the *Hybridity and Synaesthesia* Exhibition**

The *Hybridity and Synaesthesia* exhibition at Lydgalleriet features works that push at the edges of literature and other art forms. These works appeal to other aspects of the sensorium than those we typically associate with reading, for example involving haptic sensation, touch-based interactivity, innovative audio elements, interactive images, or locative technologies.

**LYDGALLERJET**

## Play Music for My Poem

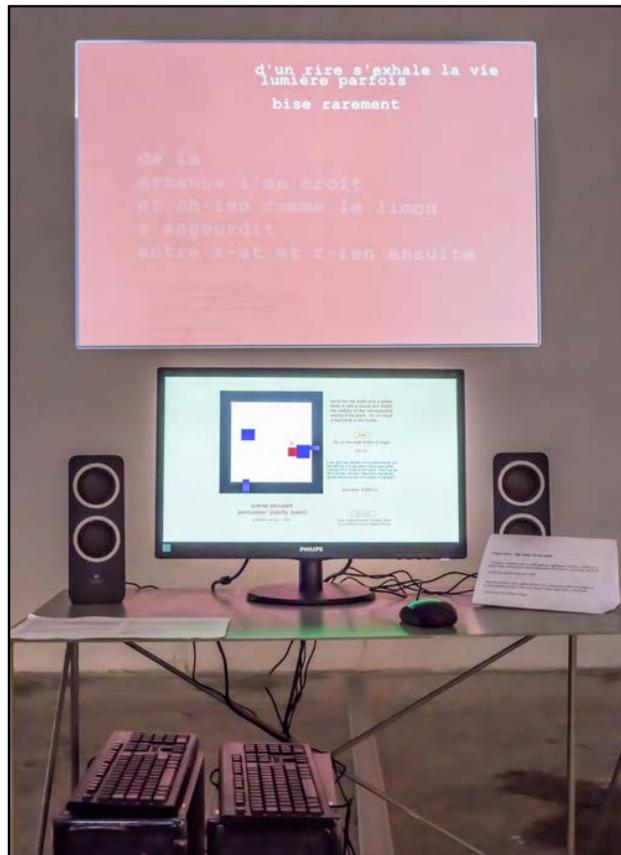
Philippe Bootz (Université Paris 8, France) and Nicolas Bauffe (MIM, France)

Hybridity and Synaesthesia

Thursday, August 6 • 17:30 - 18:30 (Lydgalleriet)

The work plays a tension between media and treats the question of control. It is a piece of the “small uncomfortable reading poems” series.

*Play music for my poem* is based on 2 computers that communicate with each other. The first one contains a combinatorial generator of sound that plays music for the second computer. The second computer runs a set of 4 combinatorial text generators composing a unique poem in 4 stanzas. The music manages the visibility of this text and the reader controls the music generator via a game running on the first computer.



## From Beyond

**John Murray (University of California, Santa Cruz, USA)  
and Anastasia Salter (University of Central Florida, USA)**

**Hybridity and Synaesthesia**

**Thursday, August 6 • 17:30 - 18:30 (Lydgalleriet)**

The installation plays with the boundaries of form and consciousness through play with the material and the immaterial. *From Beyond* invites the reader to interact with a digitally augmented Ouija Board. The Ouija Board (also known as the “talking board”) is well-explored in popular culture as a device that is traditionally employed in an attempt to communicate with the dead, who are themselves voiceless and thus can be “heard” only through the indication of written letters. The board is thus itself an interface that plays at the boundaries of the real and the presumed supernatural, as it operates through superstition: readers place their fingers on the planchette and it moves to answer questions, with a “Yes” or “No” placed on the board. Likewise, our digitally enhanced Ouija Board invites the user to guide a planchette (a pointer) as a tactile interface for making binary decisions while traversing a hypertextual work on a screen that serves as a lens between the reader’s world and the world of the story.



Our Ouija board and planchette is the physical interface to a modified Twine application, hiding its mechanisms from the reader's awareness. Twine is an HTML-based interactive fiction storytelling platform that already has a growing number of pieces demonstrating its power and range. Twine is best characterized by its accessibility and the versatility of discrete choices presented to users. Each segment of the scenes in the story are projected in an ethereal fashion through the use of templated text and choice-links whose backgrounds, images and fonts can be customized through stylesheets and which keep in the theme of a view into the real world from the spirit realm. Each choice a visitor or group of visitors to the installation makes by moving the planchette will be incorporated into an ongoing story. The web page will use web sockets to receive input from the Arduino microcontroller connected to the sensors embedded inside the board. These sensors are triggered by a magnet in the planchette itself, and thus the seam between digital and physical is hidden beneath the surface, appearing as any board of this type. This invites the reader to contemplate the ghost in the machine, and, indeed, to embody that ghost through their own physical movement to produce digital input. The reader in the work may first approach the Ouija board assuming they are entering a story in which they communicate with ghosts, but in fact the reader will embody (or disembody) a ghost as they interact with the installation. As the ghost story unfolds, our transformation of the Ouija board will draw upon both the history of supernatural belief in the board's role as a communication device and the potential of digital modalities to produce new ghosts. As this year's conference is focused on the "ends" of electronic literature, we believe this metaphorical exploration of endings and unseen yet tangible interfaces is particularly fitting.

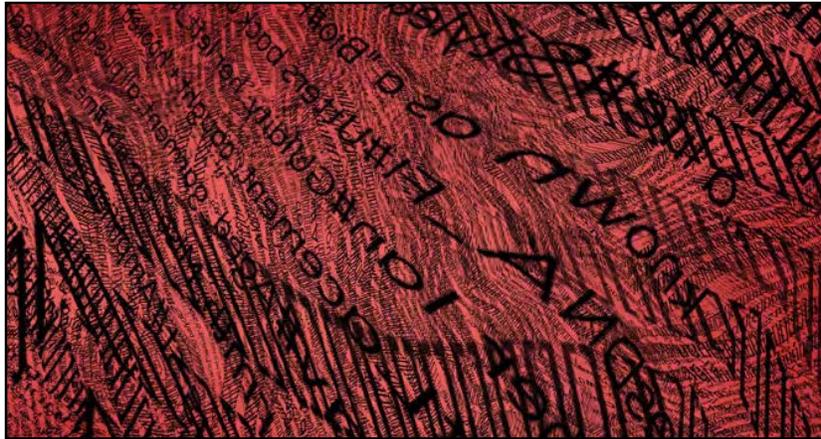
## #Carnivast

**Mez Breeze (Mez Breeze Design, Australia) and Andy Campbell (Dreaming Methods, UK)**

**Hybridity and Synaesthesia**

**Thursday, August 6 • 17:30 - 18:30 (Lydgalleriet)**

“Launching *#Carnivast* displays a virtual world looking like the insides of a nebula rendered in cheesecloth, accompanied by a glitchy, breathy, echoey, wavey, phaser-y, stringy soundscape. Superimposed over this in white formal capital san-serif type is the hashtag title *#CARNIVAST*. To the top left of the screen are some small button controls. Warm autumnal evening notes of colour flicker slowly across the view as the virtual world rotates slowly giving a combined impression of immensity, solidity, weight, and atmosphere. The textures on the surfaces of the world (or that are the surfaces of the world) slide slowly over each other creating interference patterns... *#Carnivast* is a mature VR artwork that represents an immersive extension of the strategies of *Mezangelle* into an exploration of virtual and network space. Explore



it in evenings at the desktop, or keep it on your phone and get away from commuter noise and crush whenever you need to. It is a meditative experience deepened through restraint in its choices of navigation and materials and through fine tuning of its aesthetics and experience.” (From Rob Myers’ 2013 *Furtherfield* review of the *#Carnivast* App, “*#Carnivast: The Virtual Reality, Code Poetry App*”)

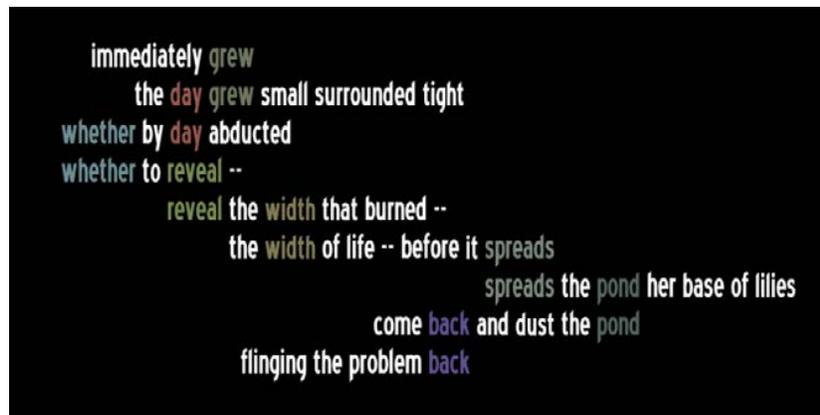
## Poetry Chains and Collocations

Angus Forbes (University of Illinois at Chicago, USA)

Hybridity and Synaesthesia

Thursday, August 6 • 17:30 - 18:30 (Lydgalleriet)

*Poetry Chains* and *Collocation Nets* are two intertwined projects that investigate the 1955 edition of Emily Dickinson's complete poems through various interactive animated navigations of collocated words. As such, they perform what Samuels and McGann term "experimental analyses." Each of the visualizations displays a different presentation of her work. *Poetry Chains* begins with two words and attempts to find a chain of words in a specified number of lines that connects them together, displaying them as it succeeds. *Collocation Nets* begins with a single word centered in the middle of the screen. When the user selects the word, a random selected of its collocations pops out in a surrounding ring. Any of those words can be selected, which results in collocations of that word appearing. A user can toggle into an ambient mode of this visualization that automatically eventually cycles through all of the words, forever.



These visualizations offer a continuously dynamic remapping of Dickinson's work. The deformations present new opportunities for interpretation, some of which may lend themselves to successful insights, and others which might be ludicrous, or merely bland. Each of the visualizations performs this remapping in different ways. *The Poetry Chain* effectively runs a kind of smoothing operation, an averaging filter, by treating her entire corpus as a single poem. Additionally, it uses a depth-search algorithm to get between two points within the corpus, performing a non-linear "hopscootch" (with a poetic rather than narrative destabilization). *The Collocation Net* completely disassembles the corpus into individual words and links them together, not grammatically, but instead by a frequency metric that correlates words by the like-

likelihood of their appearing together within the same line. While it is unclear what exactly the interpretive value of these remapping offers, it is interesting to think of them in relation to, or perhaps as a differentiation from, visualization projects utilizing the methods of information visualization or visual analytics. In those fields, it is assumed that the raw data is inherently atomic, and that the goal of the project is to enable users to recombine the data in different ways in order to facilitate new revealing and new interpretation, or what Peter Pirolli and Stuart Card term “knowledge crystallization.” That is, they allow the user to create models by the synthesis and analysis of data, through which hypotheses may be generated and then either validated or falsified. A recent article by Ben Shneiderman reframes the products of information visualization projects as creativity support tools, where the goal of such a tool is to facilitate novel ideas and new perspectives. Poems however, as noted in Samuels and McGann’s article, are not simply composed of irreducible raw data. Instead, the meaning in some sense is the raw data. But this meaning lives in the interaction between the text and the reader, and cannot be extracted, simplified, summarized, or evaluated in any direct way.

## Fish Net Stockings

Joellyn Rock and Alison Aune (University of Minnesota  
Duluth, USA)

Hybridity and Synaesthesia

Thursday, August 6 • 17:30 - 18:30 (Lydgalleriet)

*Fish Net Stockings* is a new multimedia installation project in development and is inspired and informed by historical mermaid legends and their myriad literary variants. One discovers mermaid tales clinging like barnacles onto historic seaports, sharing themes of the cross-cultural outsider, human trafficking, economic injustice, environmental imbalance, and gender inequality. Both cautionary and emboldening, mermaid tales inhabit the blurred boundary between childhood longing and adulthood regret. In variants of the little mermaid tale, we find a story of the passage between worlds. *Den lille havfrue*, Hans Christian Andersen's sacrificial rite-of-passage story screams out for alternative endings. Instead of silencing the little mermaid, *Fish Net Stockings* aims to give e-literature sirens a space to speak up, sing out, and hook on their stockings.



In the installation, a back projection screen serves as canvas for a richly layered mix of digital video, text, and silhouettes. The participatory space allows the audience to disrupt, subvert, and make virtual waves inside this new version of an old tale. Digital projections include a mashup hybrid of historical references, video, animation, and story fragments gleaned from the project database. *Fish Net Stockings* also incorporates paper-cut collage images by contributing artists, inspired by Hans Christian Andersen's improvised performance art of *scherenschnitte*, or live scissor writing. Bifurcating imag-

ery, like that made by folding and cutting, will play a role in the aesthetics of the work. In this way, the story will unfold with multivalent versions echoing folk art patterns and digital iterations. The audience has multiple modes for interaction: by feeding text into evolving the online story thread, by uploading images to the project database, or by diving into the projections and moving their own bodies inside the colorful underwater world.

In addition to professors Rock and Aune, the collaborative team includes: Kirsten Aune, Independent Artist, Duluth, Minnesota, and Deborah Mersky, Independent Artist, Johnson City, Texas.



## **Mother/Home/Heaven**

**Caitlin Fisher and Tony Vieira (York University, Canada)**

**Hybridity and Synaesthesia**

**Thursday, August 6 • 17:30 - 18:30 (Lydgalleriet)**

*Mother|Home|Heaven* is a magic-mirror augmented reality installation that overlays digital assets – 3D models, video, poetic spoken word and soundscape over a series of objects sourced from a pioneer village in Canada. It combines historical fact and literary fiction to weave together a series of fragments that together consider gender, space and place, private and public, loss, longing, time and place. Created with the Unity game engine and the Vuforia augmented reality plug-in, the experience uses fractal and non-linear narrative to bring real objects and accounts – notably an archive of amazing diaries – to life, while also using fictional, whispered secrets and ghosts to suggest what might haunt the neatly ordered shelves of the General Store.

We wish to track 2-D images rather than physical objects. The viewer would encounter shelf after shelf of everyday objects relating to domestic material culture – teapots, kerosene lamps, spools of ribbon, wood burning stove and parlour games etcetera. The objects we found in the general store serve as a cypher through which to conjure messy everyday lives, playing with the tension between the calm and regularity of the public objects on the shelves and the curious, lonely, worried, violent, in-love and sometimes desperate and forgotten hands we imagined might have touched them.

Having been given access to thousands of pages of diary entries allowed us a factual window into the lives of Markham residents in the 19th century and early 20th century, and we used these to structure our storytelling. The written reflections ranged from lists of daily chores to discussions of the rhythms of pioneer life, more lyric meditations on God and existence and birth and death. One particular entry from September of 1867 entitled “Heaven” became a guiding theme for the project. The opening line of this entry read:

Someone said that the three most beautiful words in the English language are Mother, Home, and Heaven. The three words bring to our notice three phases of life...

In response to this entry, we decided to organize our augmentations around both temporality and gender, domesticity and riffs on immortality. The shelves and objects of the General Store became visual “trackables” to be detected by the iPads’ cameras. When visitors hold up an iPad – their magic looking glass – they are positioned to see both the real world object and to unlock a series of connected story fragments we’d inferred and projected from the diaries: a rich imagined memoryscape held by and within these everyday objects for over a century, accessed through a magical eye.



## RIMA

**Julie Vulcan and Ashley Scott (Squidsilo, Australia)**

**Hybridity and Synaesthesia**

**Thursday, August 6 • 17:30 - 18:30 (Lydgalleriet)**

RIMA (twitter stream <http://twitter.com/squidsilo>) is a performance installation and digital media work that conceptually addresses strategies for survival by way of poetically re-framing the facts behind the effects of solitary confinement and isolation into a fictional present/future. Notions around stimulus and memory are played out through the performers movement within the physical space (proximity, sound, touch) and the data collection of distinct environmental changes (cold, hot, light, dark), which trigger strategically placed sensors collated by a computer program. This in turn dispatches a relational virtual text stream delivered to a live webpage and/or twitter feed (twitter fiction). The overall effect is a mimic of real-time thoughts, responses and actions, which over time slowly build into a fictional narrative somewhere between an indistinct present and a sci-fi future.

*Words take time. They can't tell it all at once. How can this anxiety be expressed? I would need a single word. A word that creates a synthesis. A crushing blow of a word. A thunder-clap word. A blood-soaked word. Shrieked from a throat choking with anxiety. The waiting in the hollow of my stomach. My heart squeezed by horror. The dread that tugs in my chest, high up, a place, a point on the left, where usually there is nothing. My heart. A flesh word. A blood word. This word does not exist.*

—Lena Constante

*The Silent Escape: Three Thousand Days in Romanian Prisons. 1995*

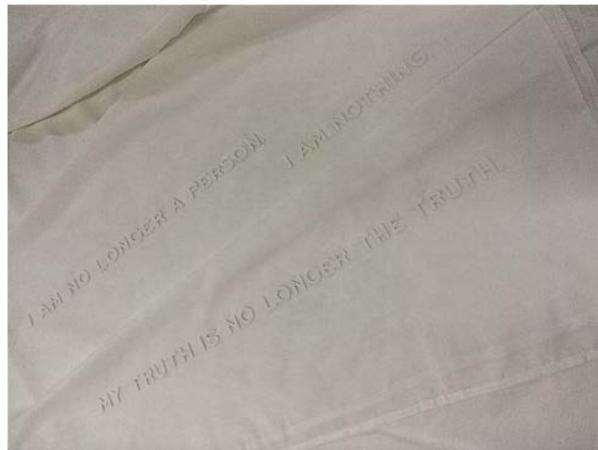


Photo credit: Julie Vulcan

Text credit: adapted from text by Lena Constante.

**Decentering:  
Global  
Electronic Literature**



## **About the *Decentering: Global Electronic Literature* Exhibition**

This exhibition at 3,14 focuses on electronic literature produced by international authors and artists outside of the Anglo/American and Western European mainstream, including the countries Brazil, Canada, Peru, Poland, Portugal and Russia. The works in this exhibit were selected both via an open call and by curators from Poland (Piotr Marecki), Russia (Natalia Fedorova and Daria Khabarova), and Portugal (Álvaro Seíça). Both historical works and contemporary projects are represented. Bringing these diverse collections together provides an opportunity to consider how practices and genres in electronic literature are influenced both by the exchange of ideas on the global network and by important national and regional artistic traditions.



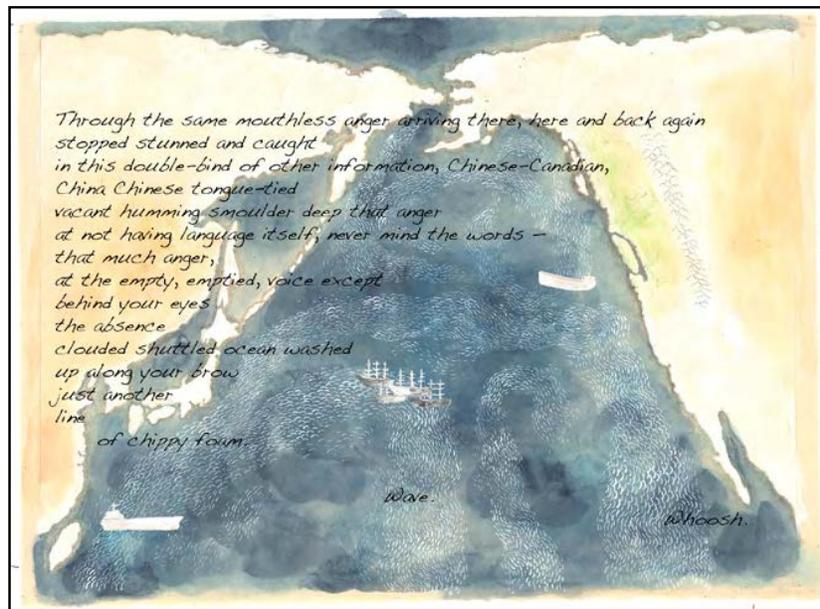
## High Muck a Muck: Playing Chinese

Nicola Harwood, Fred Wah, Jin Zhang, Bessie Wapp,  
Simon Lysander Overstall, Tomoyo Ihaya, Phillip Djwa,  
Thomas Loh, Hiromoto Ida and Patrice Leung (High Muck  
a Muck Collective, Canada)

Decentering: Global Electronic Literature

Thursday, August 6 • 17:30 - 18:30 (3,14)

*High Muck-a-Muck: Playing Chinese* explores the narratives and tensions of historical and contemporary Chinese immigration to Canada. The project is both an interactive installation and an interactive website. Accompanying the installation and embedded within the website are eight videopoems. The piece is a result of a collaboration between eleven writers, artists and programmers and was created over three years from 2011–2014. The installation received its first public exhibition at Oxygen Art Centre in Nelson, BC in July, 2014. The digital work was created in HTML 5. The three aspects of the project – videos, interactive installation and website – can be exhibited together or in discrete parts.



The Installation:

*Pak ab Pu*, an historical Chinese lottery game, is the entry point into the experience. Users stamp their choice of characters on their *Pak ab Pu* lottery card and feed the card into a small antique cabinet where it is read and then displays the users “fortune.” Fortunes include animations, poetic text, video and voice recordings. All materials are artist generated / manipulated and include original text; hand-painted maps referencing the human body and specific geographies of Canada; archival and found text; oral histories, original music, sound and recorded voice; original and archival video; hand-drawn graphics and archival photographs.

Thematic Statement:

The subtitle “Playing Chinese” suggests the complexities of mimesis at the vortex of diaspora and globalism. *High Muck a Muck: Playing Chinese* plays with the notion of fakery, of imitation, of wearing the master’s clothes; of the disruption and reversal of roles as white Canada now strives to serve a Chinese economic master. It expresses some of the internal community struggles that erupt between different generations and classes of immigrants and it challenges the racist paradigm of an all white Canada into which Asian immigrants enter but are never fully allowed to arrive. The project deconstructs form by using a low-tech aesthetic within the gleam of the digital world and deconstructs subject matter by questioning the myth of immigration as a pathway to increased fortune and happiness. The journey may take you nowhere, the winnings of the game may be bitter. Home becomes forever dispersed: the Pacific Ocean’s the real boss.

## **Liberdade**

**Francisco Marinho (Federal University of Minas Gerais, Brazil) and Alckmar Santos (Federal University of Santa Catarina, Brazil)**

**Decentering: Global Electronic Literature**

**Thursday, August 6 • 17:30 - 18:30 (3,14)**

*Liberdade* is a collective and collaborative experience in computational poetics. The work is inspired by São Paulo's neighborhood "Bairro Liberdade" [Neighborhood Freedom]. In the same way as the neighborhood, an island that aggregates people from different nationalities in friendly coexistence, the poetic work *Liberdade* is an invitation to interaction and collective creation. *Liberdade* is a field of poetic possibilities written in code. *Liberdade* is a stream poem like Heraclitus's river. Every time you enter it, you can bathe in different streams, free as poetry itself.



## **Labyrinth...**

**Jakub Jagiełło and Laura Lech (Independent, Poland)**

**Decentering: Global Electronic Literature**

**Thursday, August 6 • 17:30 - 18:30 (3,14)**

*Labyrinth...* is a Polish interactive hypertext novel. Textual layer of the artwork is broadly inspired by postmodern books including *If on a Winter's Night a Traveler* by Italo Calvino. It is referenced in the text both by a literary (by a note hold by one of the characters) and a metatextual structure of intertwining storylines (however a-story-within-a-story concept is replaced with a looping hyperlink chain).

Because of that metatextual play the format of the hypertext (which is a MS Windows application written in C#) is important and significant itself. Although GUI could be initially seen as just a side-effect of using electronic medium, it in fact constitutes the mentioned metatextual layer. The text among with references to literature contains a lot of references to GUI widgets, algorithms and cognitive schemata typical to interfaces of computer programs. It is in fact a proof-of-concept of using (currently unused in literature) poetics of application interfaces to express fictional narratives and give them new emergent value.

To achieve that goal, the hypertext is intentionally written differently compared to classical hypertextual literature of the 1980s. It is intended not to be ergodic (although it somehow is). Even if the plot is non-linear (in fact it is a loop with side-chains) the fictional world is stable and remains consistent between different reading sessions. The text is to be read more like Wikipedia (reading about constant reality in custom order) rather than *Afternoon, A Story* (where different reading sessions produce different fabular sequences).

Instead, the novel is paraconsistent on a storyline level. It has two endings. The fake one is offered only to be rejected by a reader (the GUI buttons should result in an action inside the story, not just in showing the next lexia!) leaving him inside a story loop which should be traversed like a labyrinth – to find the exit. And its exit is a side-chain of the novel which branches in the middle of a plot. In a result a question remains: Which part of the story was real and which was a dream? The branching one or the looping part with fake ending?

## **“This Is Not a Utopia”—Collection of Russian Electronic Literature**

**Curators: Natalia Fedorova (Saint Petersburg State University, Russia) with Daria Petrova (Saint Petersburg State University, Russia)**

**Decentering: Global Electronic Literature**

**Thursday, August 6 • 17:30 - 18:30 (3,14)**

“This Is Not a Utopia” is a collection of Russian electronic literary work from early 2000s through 2015. The show is based on the Russian Electronic Literature research collection in the ELMCIP Knowledge Base (<http://elmcip.net/research-collection/russian-electronic-literature-collection>) prepared in 2013 by Natalia Fedorova. The collection problematized a number of gaps in the development of Russian e-lit and the exhibit shows also the work that has been created since the gap was acknowledged.

Utopia is a society constrained with an aim of achieving collective happiness. The antiutopia of the post-soviet space alongside with many of the disillusionments was marked by the introduction of Internet and personal computing in the mid-90s. Tenebta literary contest made the first “cyberature” works visible and Alexroma was one of the active participants of the cyberature community, represented by his work *Falling Angels*. Net art such as *asciiticism* by Ivan Khimin, inspired by Alexey Shulgin’s work, a legendary net artist of the 90s, was also important in Russian digital art. In the 2000s videopoetry captured the imagination of the poets in search of new tools of expression and remediation and *Snow Queen* by Machine Libertine add their recognizable AI touch to this tendency. Using different tools, *Polarities* by Elena Demidova remediates classical Russian Silver Age poetry to reveal atomic particles of a poetic language.

Experimental literature has a century-old tradition of futurist publishing and performance activity, which shifted to the underground in the Soviet era, and merged back on the surface in the 90s with the collapse of all the social realism constraints. Characters of the St. Petersburg underground scene of the late 80s are revived in *Kuryokhin: Second Life*, an interactive fiction debut by Michael Kurtov. *1/2/3* by Anna Tolkacheva, where the title is borrowed from Vsevolod Nekrasov, adds his minimalist lines of poetry to the Mozhaitsky region of Moscow’s walls and fences.

The new impetus to electronic poetry was given by the Laboratory of Mediapoetry established by Elena Demidova in 2013 in Moscow and followed by Mediapoetry Machines art residency held in Skolkovo gallery lab in 2015. The exhibit features three of the works by Anna Tolkacheva, Elena Demidova and Irina Ivannikova that resulted from this project.

## Falling Angels (2001)

Alexroma

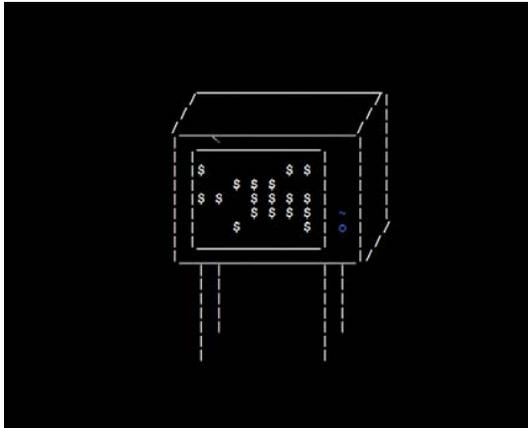
We know that angels start to fall from the heavens once they realize it is not heaven any more. The first person poetry shooter by the active participant of the pioneering cyberature community alludes to many resentments of the 90s and are also fun to shoot.



## asciiticism (2006)

Ivan Khimin

*asciiticism* is a blend of ASCII and asceticism, an ascetic retro-futuristic TV set broadcasting ascitic images. It sends us back to asceticism of Soviet industrial design and the realia of the net art of the 90s.



## **Snow Queen (2010)**

### **Machine Libertine**

*Snow Queen*, a debut videopoem by Machine Libertine, is a combination of masculine poetry “Poison Tree” by William Blake contrasted to mechanic female MacOS voice and Sever group remix of Souzfilm animation “Snow Queen” (1957). The cubist imagery of the Snow Queen’s realm evokes parallels with the realm of the digital that is as unstable as the icicles that Key composes the word “eternity” from.

## **Focus (2014)**

### **Irina Ivannikova and Maxim Kalmykov**

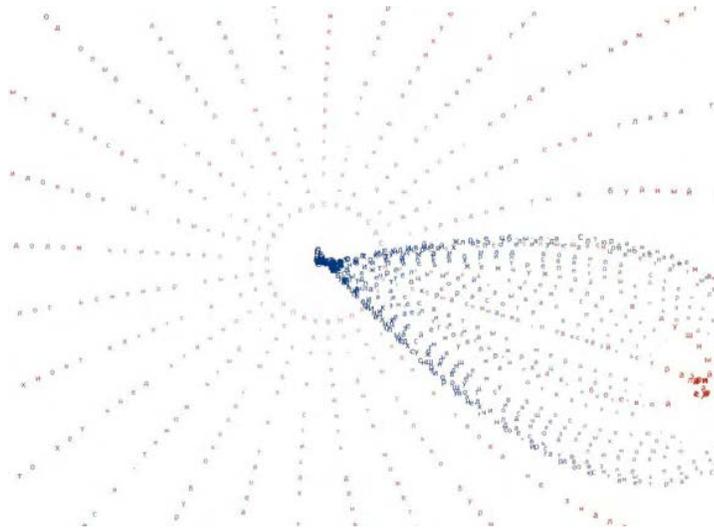
“Focus” is a work that resulted from the Moscow Laboratory of Mediapoetry (2013-2014) curated by Elena Demidova. This interactive textual installation is based on Vito Acconci’s “READ THIS WORD THEN READ THIS WORD READ THIS WORD NEXT READ THIS WORD...” It explores the physicality of the reading process: the camera follows the reader’s glance, the text appears at the part of the screen, where the reader looks.



## **Polarities (2014)**

**Elena Demidova and Maxim Kalmykov**

This kinetic poetry generator is based on the texts by two polar authors, husband and wife, Anna Akhmatova and Nikolay Gumilev. Letters from their decomposed texts are moving according to the magnetic field principle like positively and negatively charged particles. The work is produced by two authors, a computer programmer and an artist, who are also husband and wife.



## **1/2/3 (2015)**

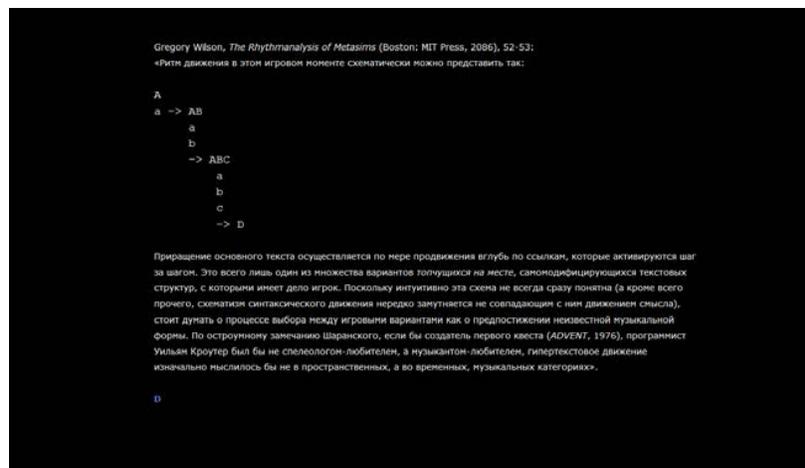
**Anna Tolkacheva**

*1/2/3* is an elliptical videopoem based on Russian minimalist poet Vsevolod Nekrasov's "Utopia" and footage from Mozhaysky region of Moscow. Each time three random photos containing a space where a text could appear are shown at three interactive screens. Being touched each photo transforms to video where one out of ten lines of Nekrasov's poem appears. The viewer never knows which of these evasively poetic lines were documented or added with digital tools.

## Kuryokhin: Second Life (2015)

Michael Kurtov

*Kuryokhin: Second Life* is a (meta)simulator of Sergey Kuryokhin's afterlife, an IF loosely based on the bio of the avantgarde composer and the legendary leader of Leningrad's cultural life in the 1980s and early 1990s. (Meta)simulator allows you to earn scores in health, knowledge and madness, while giving you opportunities to rethink the paths of the post-Soviet culture and politics. At a certain point one discovers that the unfolding story is just an attempt of media-archaeologists from the far future to re-construct the lost simulator of Kuryokhin (therefrom the concept of metasimulation).



At the opening of the *Decentering* show, *Pythia*—an interactive prophetic text generator by Machine Libertine will also be available for interactive performance, and audience members can use it to research the utopian future of their closest community.

## **p2p: Polish-Portuguese E-Lit**

**Curators: Álvaro Seça (University of Bergen, Norway)  
and Piotr Marecki (Jagiellonian University, Poland)**

**Decentering: Global Electronic Literature**

**Thursday, August 6 • 17:30 - 18:30 (3,14)**

The p2p exhibition brings to the public different digital literary works produced by Polish and Portuguese authors in the past four decades. Polish and Portuguese literary, artistic, social, political, and even religious contexts are quite similar, even if geographically distant, and still quite divergent. It has been a fascinating surprise to find evidence of several common threads in works of experimental and generative literature from Poland and Portugal, including Spectrum-based animated poetry/Demoscene, and ActionScript-based digital poetry and fiction.

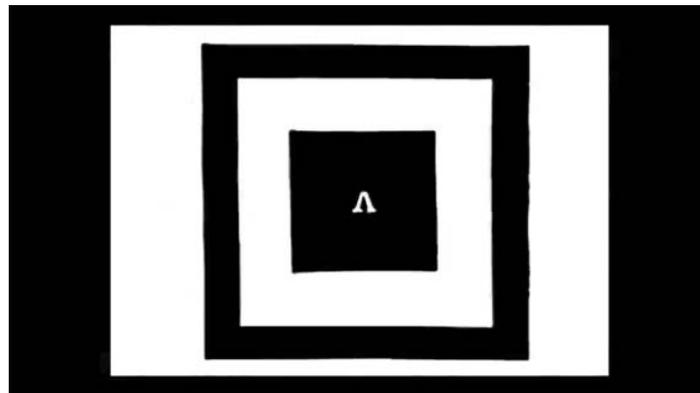
The exhibition will therefore be constructed around three nuclei: experimentalism, activism and animation. For this purpose, the p2p exhibition proposes to present, face-to-face, works by authors such as Pedro Barbosa, Silvestre Pestana, E. M. de Melo e Castro, Rui Torres, André Sier, Manuel Portela, Luís Lucas Pereira, Józef Żuk Piwkowski, Marek Pampuch, Michał Rudolf, Kaz, Piotr Puldzian Płucienniczak, Leszek Onak and Andrzej Głowacki.

## Portuguese Works: Roda Lume (1968)

E. M. de Melo e Castro

<http://po-ex.net/taxonomia/materialidades/videograficas/e-m-de-melo-castro-roda-lume>

*Roda Lume* is a 2' 43" videopoem that was broadcast by the Rádio Televisão Portuguesa (RTP) in 1969 and subsequently destroyed by the station itself, and was reenacted by Melo e Castro from the original storyboard in 1986. The work is indeed surprising, as a poem that overlaps text, kinetic text, image, moving image and sound, anticipating and influencing various genres of digital hypermedia poetry mainly launched after the birth of the World Wide Web. It constructs a different notion of space-time, opening a "visual time" (Melo e Castro 1993: 238) of unfolding images and text that comprises a new reading perception.



## Signagens (1985-89)

E. M. de Melo e Castro

<http://po-ex.net/taxonomia/materialidades/videograficas/e-m-de-melo-castro-signagens>

*Signagens* (Signings) is a series of videopoems (1985-89) developed by E.M. de Melo e Castro with the support of the Portuguese Institute for Distance Learning (IPED) and later by the Open University of Lisbon, in its electronic and digital TV studios. According to Melo e Castro, "this project intended first of all to investigate video possibilities as a new medium for reading poetry. It was meant to be used in classes of literature and of Portuguese language. Very soon I realized that intersemiotic translation of print-based visual and experimental poems was obvious, as video seemed to me a perfect medium for animation of letters and words." (*Media Poetry: An International Anthology*, 2007: 180-181)

## Sintext-W (1999)

Pedro Barbosa

<http://www.pedrobarbosa.net/sintext-pagpessoal/sintext.htm>

*Sintext-W* (1999-2000) is a Java version for the Web of Barbosa's text generator *Sintext* (1993), written in collaboration with José Manuel Torres.



In *Sintext-W* the cybernaut can have a first contact with the automatic TEXT SYNthesizer. The user can visualize the automatic generation of three generative texts: “Didáctica” (example), “Balada de Portugal” (extract) and “Teoria do Homem Sentado” (fragment). The texts flow rate may be accelerated or delayed by two controllers; the user can also choose to execute the texts in an endless cycle as a continuous creation of new meanings.

## Computer Poetry (1983)

Silvestre Pestana

<http://elmcip.net/node/8452>

Silvestre Pestana programmed in BASIC, first for a Sinclair ZX-81 and ZX-82, and then, already with chromatic lighting, for a Sinclair ZX Spectrum, three poems respectively dedicated to Henri Chopin, E. M. de Melo e Castro and Julian Beck, which resulted in the *Computer Poetry* (1981-83) series. By operating almost like TV scripts, the series oscillates between recognizable shapes – such as the oval and the larger animated Lettrist shapes, formed by the small-sized words “ovo” (egg), “povo” (people), “novo” (new), “dor” (pain) and “cor” (color) – and the reading interpretation of the words themselves: “ovo,” the unity, but also the potential; “povo,” the collective, the indistinct, the mass; “novo” and “cor/dor.” This play of relations translates the new consciousness, although painful, of a “new people” in a new historic, social and artistic period, one of freedom and action. In an interview, Pestana (2011) claimed having researched more than thirty languages, only to find in Portuguese the possibility of traversing the singular and the plural, the individual and the collective, the past, present and future, by just dislocating a letter: ovo/(p)ovo/(n)ovo.



## Google Earth: A Poem for Voice and Internet (2011)

Manuel Portela

<http://www.po-ex.net/taxonomia/materialidades/performativas/manuel-portela-terra-google-um-poema-para-voz-e-internet>

The highly professional video documents a live performance of this poem, which uses primarily three sources for materials: speeches by presidents George W. Bush and Barack Obama, and Google Earth. These works are brought together in a political and economic mashup that incorporates texts read aloud by Portela in English and translated to Spanish and Portuguese, voice recordings of the speeches, and a large projected video of Google Earth navigating to parts of the world that resonate with the poem. Portela intervenes upon these materials in a variety of ways, defamiliarizing them towards the poetic, emphasizing particular words or passages by isolating and repeating them, and placing them in conversation with its other materials through juxtaposition and superposition.

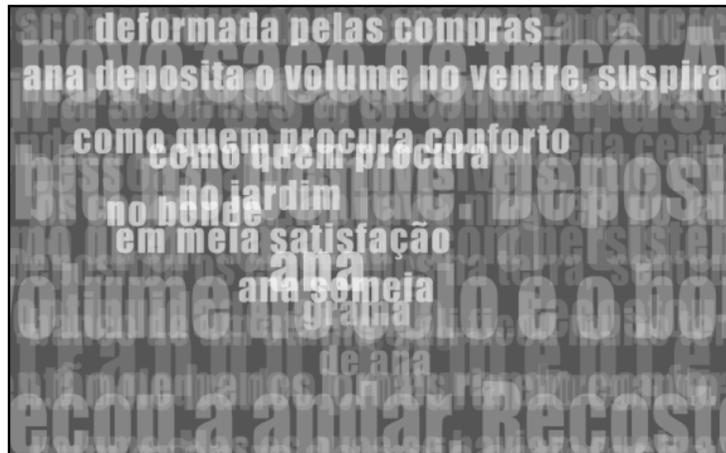
(Source: Leonardo Flores, I Love E-Poetry)

## Amor de Clarice (2005)

Rui Torres

<http://telepoesis.net/amorclarice>

Following Genette's forms of paratextuality, the process of quoting or re-writing in this poem involves a hypotext—the antecedent literary text (Clarice Lispector's "Amor")—and a hypertext, that which imitates the hypotext (the poem *Amor de Clarice*). Both hypotext and hypertext were performed and recorded by Nuno M. Cardoso, and later transcribed within Flash, where the author completed the integration of sound, animation, and interactivity.



Following the hypotext/hypertext ontology, there are two different types of poems. In half of them (available from the main menu, on the left), the main poem (the hypertext) appears as animated text that can be clicked and dragged by the reader, with sounds assigned to the words. In these poems, the original text (the hypotext) is also present, as a multilayered, visually appealing, but static background. The sound for these movies were created by Carlos Morgado by using recordings with readings of the poem. In the other half of the poems (available from the main menu link on the right), the same animated hypertext/poem is present, but the hypotext in the background of the previous is replaced by video frames, animated and manipulated by Ana Carvalho. The sound files for these movies was designed by Luis Aly, integrating recordings with readings of the short story.

(Source: ELC 2)

## Poemas no Meio do Caminho (2008) Rui Torres

[http://collection.eliterature.org/2/works/torres\\_poemas\\_caminho.html](http://collection.eliterature.org/2/works/torres_poemas_caminho.html)

*Poemas no Meio do Caminho* is a combinatory text. There are two versions of the text, or two ways of reading it: horizontally and vertically. Both versions allow the reader to save her own textual production, and then to send that production to a weblog. The reader can recombine the text according to the paradigmatic axis of language: the reader selects, the machine morphs/combines. However, some “obligatory” options resist. By quoting Dante, *Poemas no meio do caminho* is a metaphor of the reading practice: “poemas no meio do caminho da leitura” (“poems midway upon the journey of reading”). It suggests an ephemeral poetic construction that appears and vanishes in a click. On the one hand these poems destroy the sacredness of poetic language; on the other they realize the *poiesis*. This work has won (ex-aequo) the 4th Premi Internacional “Ciutat de Vinaròs” de Literatura Digital.



## **BwO (2008)**

**André Sier**

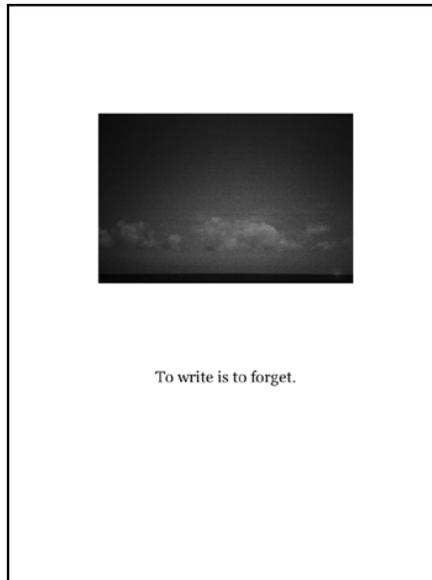
<http://s373.net/x/CsO/>

In *BwO* (Body without Organs) all the words of *Mille Plateaux* are floating in space, disembodied from their pages, and are interconnected by a luminous thread. The code follows each word in its reading order, embodying a meta-body-without-organs in 3d space, charting diffuse abstract paths united by a generative system's logic thread.

## **Machines of Disquiet (2015)**

**Luís Lucas Pereira**

*Machines of Disquiet* (iPad App) has been developed in the context of an ongoing research project at the University of Coimbra, Portugal, and its 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. *Machines of Disquiet* is the name chosen for a number of experimental applications for mobile devices (iOS and Android) that aim to provide reading and aesthetical experiences based on the text of the *Book of Disquiet*. Every application is an attempt to find a new setting for experiencing the LdoD as sensitive matter (i.e. matter experienced in different modalities – text, drawing, sound, image, motion) and explores the expressive potential of these types of devices, particularly in terms of interface (e.g. multi-touch interactions and motion sensors).



**Polish Works:**  
**Księga Słów Wszystkich (1975)**  
**Józef Żuk Piwkowski**

Piwkowski's work is an algorithm that generates (and prints) pages of an infinite book. The inexhaustible book is a collection of all the possible combinations of the letters of the Latin alphabet. The user can only see the on-demand page that is a result of his own word query.

**Przemówienia / Speeches (1993)**  
**Marek Pampuch**

This generator, dedicated to politicians, is good proof that Pampuch succeeded especially well in the tricky art of imitating the kind of political discourse which in Polish is called “grass-talk” or “empty talk”. The algorithm perfectly fulfills its stylistic constraints—generating a text that does not have to carry any concrete content or message.

**Renderings: Speeches**

Marek Pampuch  
*June 14 - July 2014*

Towarzyski i towarzysze! English Polish

Tylko wytwała praca oraz wypełnienie pewnych zakorzenionych przyzwyczajajen oblige nas do przeanlizowania istniejących warunkow administracyjnych i gospodarczych.

Jak powiada towarzysz Szmaciak: konsolidacja w walce z tak zwaną prawicą stanowi niezbedną konieczność w celu osiągnięcia naszych, jodynie słusznych, celów.

Jak powiada towarzysz Szmaciak: konsolidacja w walce z tak zwaną prawicą wymaga zrozumienia uwarunkowań wypływających z praw członków naszego Komitetu.

Towarzyski i towarzysze! dowyciężenie odziedziczonych po poprzednikach trudności gospodarczych wymaga zrozumienia uwarunkowań wypływających z niezbędnych posunięć kierownictwa partii i rządu.

Jak powiada towarzysz Szmaciak: wypełnienie pewnych zakorzenionych przyzwyczajajen spenia istotną rolę w kształtowaniu istniejących warunkow administracyjnych i gospodarczych.

Jesteśmy przekonani, że dowyciężenie odziedziczonych po poprzednikach trudności gospodarczych pomaga w przygotowaniu i realizacji kierunków postępowego wychowania.

Tylko wytwała praca oraz ofiarnosc i zaangażowanie działaczy ułatwia rozwiązanie nabrzmiałych problemów praw członków naszego Komitetu.

Na przekór obiektywnym trudnościom realizacja nakreślonych zadań programowych spenia istotną rolę w kształtowaniu wydajności i organizacji produkcji.

Wbrew szkalującym nas plotkom prawicy wypełnienie pewnych zakorzenionych przyzwyczajajen zmusza naszych posprzedników do schowania głowy w piasek lub poparcia procesu odprężenia międzynarodowego.

50 lat wytwałej walki uchwała ostatniego plenum wymaga czujności i propagandy dotyczącej kierunków postępowego wychowania.

☺

This is a part and a translation of a Polish program written in Amiga BASIC and published in the magazine *Amiga* in 1995.  
Translations to English by Nick Mounfret and Piotr Marecki; Post to JavaScript by Nick Mounfret.

## Poeta /Poet (2003)

Michał Rudolf

Textual generator written in Perl, which generates poems using a context-free grammar.

## Fifth Demo (1990)

Kaz

The old-school demo based on scroll-text, which moves up and down the screen. *Fifth Demo* is a kind of short story about the author's imaginary struggles with the computer and his attempts to rein it in, as illustrated by the strange behavior of the scroll, allegedly caused by the computer.



## Złe słowa (2013)

Piotr Puldzian Płucienniczak (Poland)

This game offers a new methodology of reading: reading as destruction. The reader is challenged to disassemble classical Polish texts (poems written by Czesław Miłosz, Maria Konopnicka, and Marcin Świetlicki) using a handful of versatile expletives. A transference of the mechanisms used in “Angry Birds” into the textual field is a way to nirvana.



## Cierniste diody / Thorny diods (2014)

Leszek Onak

This is a digital embezzlement of Bruno Schulz's short story "Sierpień" ("August"). Some of the nouns have been cut out of Schulz's text and randomly replaced with words taken from the book *Polski Fiat 125p. Budowa. Eksploatacja. Naprawa* ("Polish Fiat 125p: Construction, Use, Repair").



W lipcu cylinder pompy wyjeżdżał do warstw cyny i zostawiał mnie z magnetyczną i starszym cylindrem na pastwę białych od korektora hamowania i oszłamiających zapłonów. Wertowałam, odurzeni gniazdem łożyska w tej wielkiej korozji wakacji, której wszystkie zużycia pałały od blasku i miały na ogurzeniu promieniowym słodki do omdlenia miąższ złotych dźwigni.

<< zmniejsz napięcie | wymień diody | zwiększ napięcie >>

1/28



# Interventions: Engaging the Body Politic



## **About the *Interventions: Engaging the Body Politic* Exhibition**

The *Interventions* exhibition features works that engage with contemporary cultural discourse and political reality, challenging audiences to consider digital artifacts and practices that reflect and intervene in matters of the environment, social justice, and our relation to the habitus. The program also includes a presentation of works originally made for 3D CAVEs adapted for the Oculus Rift, and in Cinemateket a performance of a “code opera” and screenings of a film about the field of electronic literature.

## **Cavewriting Classics on the Oculus Rift**

**Damon Baker (Independent, USA)**

**Interventions: Engaging the Body Politic**

**Friday, August 7 • 17:30 - 18:30 (Visningsrommet USF)**

There are many immersive e-lit works that require more than the affordances provided by a screen and a keyboard to experience. These get displayed rarely and even when they do get shown, they are often shown poorly, either due to a lack of facilities (CAVES are rare and expensive), lack of curation and context (a series of random technology demos does not an exhibition make), limited audience (4 at a time in a CAVE or one at a time with an HMD means that the number of people who can experience the piece is limited), rushed experience (when cramming 8 demos into a 4 hour slot with 5 pieces each most people spend more time waiting around in the dark while someone furiously clatters away at a command line trying to get the piece to launch than actually experiencing them).

There are many works in this category (Rettberg/Coover's recent works at EVL's CAVE 2, years of output from Brown University's CaveWriting program, various spin off projects from that which happened at University of Louisiana Lafayette/LITE 3D, some of the output of Manifest, AR members such as Patrick Lichty, Jeremy Hight, myself, etc.) I wish to show them at ELO in Bergen, as many of these works have been rarely seen in person at all, much less outside the USA, and they don't translate well to traditional documentation techniques. (Holding a camera over someone's shoulder while they wave their hands at blurry double images and then writing a paper that says "No really, it's awesome in person. Trust me" seems to still be the state of the art.)

## The End: Death in Seven Colours

David Clark (NSCAD University, Canada)

Interventions: Engaging the Body Politic

Friday, August 7 • 17:30 - 18:30 (Visningsrommet USF)

*The End: Death in Seven Colours* is a non-linear Internet artwork made in the interactive authoring environment Korsakow. Seven deaths (corresponding to seven colours of the rainbow) are examined through the prism of popular culture and film in a vast, encyclopedic mash-up. The work presents an “exploded view” diagram of our culture’s relationship to death and narrative closure. Like a chose-your-own-adventure conspiracy theory, *The End* weaves together a paranoid meta-text organized around themes of the unknown, concealment, secrecy, and the shifting boundary between animal, man and computer in the post-human era.

The deaths of Alan Turing, Sigmund Freud, Princess Diana, Jim Morrison, Judy Garland, Walter Benjamin, and Marcel Duchamp become the touchstones for many impractical segues and short circuits peppered with recurring motifs such as *4 a.m.*, *His Master’s Voice*, *Snow White*, *The Rainbow*, *Chess*, *The Man Behind the Curtain*, and an array of famous surrealist artworks that find new meaning in their entanglements with these stories.

A preview of the work can be seen here: [http://www.chemicalpictures.net/THE\\_ENDindex.html](http://www.chemicalpictures.net/THE_ENDindex.html)



## Inside the Distance

**Sharon Daniel (University of California, Santa Cruz, USA)**

**Interventions: Engaging the Body Politic**

**Friday, August 7 • 17:30 - 18:30 (Visningsrommet USF)**

In boxing “the distance” refers to the scheduled length of a fight, 9 rounds or 12. For the boxer, as for all of us, the goal is to stay standing, inside the distance.

*Inside the Distance*—a web documentary and an installation with video and a touch-screen interactive interface—documents victim/offender mediation practices in Belgium, where Restorative Justice is institutionalized within the criminal justice system. The project examines how mediation poses a potential cultural alternative to dominant modes and theories of retributive justice and punishment. The interactive interface, which includes interviews with Mediators, Criminologists, Victims and Offenders conducted in Leuven and Brussels, focuses on the subject positions of victim, offender and mediator and the notion that those subject positions are fluid.

The content of the project is organized into three parts:

- “The Accounts” – presents the narratives of mediation cases as described in interviews with Mediators.
- “The Positions” – addresses the instability of subject positions – as articulated by Victims, offenders and mediators
- “The Spaces” – takes up the ethical, theoretical, and discursive space of justice and punishment in statements made by mediators, psychologists and criminologists.

The mediators interviewed for this project described how mediations almost always begin with a focus on the detail—victims and offenders wanting to confirm each others’ understanding of what happened—who was hurt and how—followed by attempts to find some way to understand why. *Inside the Distance* stages reenactments of this encounter as described by victims, offenders and mediators. It explores the subject position of each party—and the many ways in which those positions are fluid. Within the project, the space of mediation, the mediation table, is represented as a boundary object—a place of cooperation without consensus. Criminal acts are rents in the fabric of the social order—expressions of something that doesn’t fit. At some level, at some moment, we are all victims—we are all offenders.

*Inside the Distance* is a co-production by LINC-KU Leuven, STUK Arts Centre, Courtisane, University of California Santa Cruz, European Forum for Restorative Justice, Suggonomè – Flemish Mediation Service, and funded by OPAK (Belgium/EU).

Documentation of the project installation can be found at <http://www.sharon-daniel.net/#inside-the-distance>

The online version of the project can be found at <http://insidethedistance.net>



## Front

Donna Leishman (Dundee University, UK)

Interventions: Engaging the Body Politic

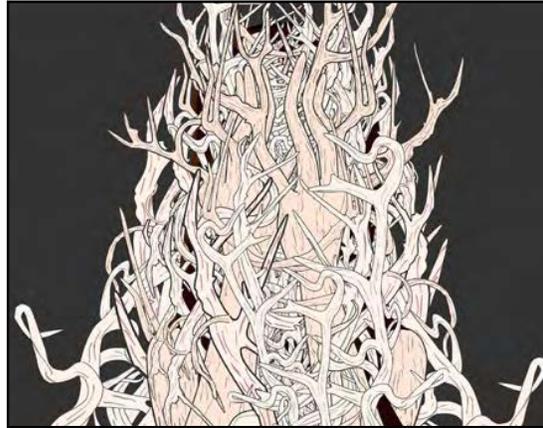
Friday, August 7 • 17:30 - 18:30 (Visningsrommet USF)

Human relationships are rich and they're messy and they're demanding. And we clean them up with technology. Texting, email, posting, all of these things let us present the self, as we want to be. We get to edit, and that means we get to delete, and that means we get to retouch, the face, the voice, the flesh, the body—not too little, not too much, just right.

(Sherry Turkle, *Alone Together: Why We Expect More from Technology and Less from Each Other*, 2011)

Originally commissioned by New Media Scotland as part of their Alt-W Cycle 9, Leishman's latest work *Front* is a pre-programmed Facebook parody that addresses the major issues of social media—privacy and voyeurism. *Front's* interface whilst mimicking the immersive, interaction rich promise of social media, instead reminds us of where the power structures lie, and what is often freely given up by the user/viewer.

A contemporary retelling of the Apollo and Daphne myth, Daphne, our protagonist shares her predilections, thoughts and meticulously crafted “selfies”—she has excellent taste (her *Front* friends tell her so), but all is not as it seems. The narrative moves towards a climax that presents the perils of misrepresentation with the darker side of self-presentation.



*Front* contains a faux

IM chat facility that intrudes on the viewer's passive reading of the interaction dead “timeline”, upsetting the expected sense of presence and time within the project. Set up as a cautionary tale, the project further re-mixes familiar social media practices via a linked Twitter feed that extends the mediation of Daphne's character whilst infusing the project with another level of “real” contexts (in the form of supportive specialist web links, and project documentation).

## The Wandering: An Interactive Poetry Robot!

Jason Nelson (Griffith University, Australia)

Interventions: Engaging the Body Politic

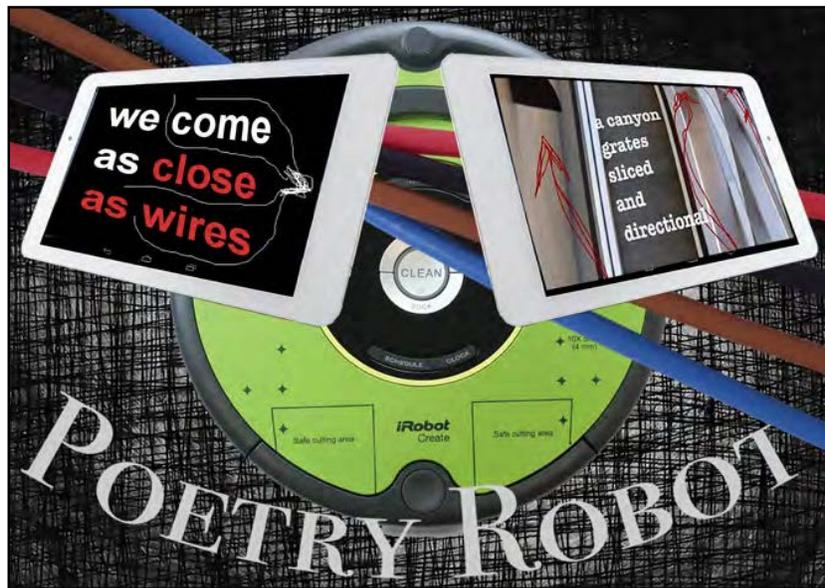
Friday, August 7 • 17:30 - 18:30 (Visningsrommet USF)

In brief: An interactive self-guiding, self-charging poetry projecting robot!

This work represents a giant leap for digital poetry and writing. In collaboration with Griffith University's engineering workshop, I am developing an interactive poetry projecting robot. The robotic work would wheel around the room, navigating around obstacles and people, projecting poetic text on to the walls. An alternative version for low-light environments will include two LCD screens instead of projectors. The texts will change depending on the color and spacing of surfaces around it. The text will also change based sound in the room or a series of select commands.

### Description of Poetic Text being projected by the Wandering Poetry Robot:

All of the text will be animated, and a combination of hand-drawn elements and poetry. The poetry will be largely emotive, reflecting the same frustrations and wonders one might encounter if they adventure into unknown lands. As the sensors approach dark colors the text will transform into darker themes, or express poetic frustrations as it gets closer to objects, or exude curiosity and intrigue as it moves further away. The poetry robot will be a lost adventurer, expressing fear and desire through projected and auditory poetic texts.



## Death of an Alchemist

Chris Rodley (University of Sydney, Australia) and  
Andrew Burrell (Independent, Australia)

Interventions: Engaging the Body Politic

Friday, August 7 • 17:30 - 18:30 (Visningsrommet USF)

*Death Of An Alchemist* is a multimedia novel written by Big Data—a detective story generated in real-time from live online content.

The installation consists of an 8m wall displaying 128 pages of projected text, symbols and charts. This content is generated by scraping Twitter, Google and social platforms for today's headlines, social media conversations, memes and more.

The text flickers and updates as new data is received, yet still creates a coherent narrative that can be read from beginning to end. This is thanks to a bespoke technique we have termed the “poetics of search”: using a combination of search operators and algorithms to mine data, then string manipulation to fit it cohesively into a new plot.

In the story, readers investigate the death of 16th century alchemist Trithemius. He has left behind a supposedly magical book, *Steganographia*, said to reveal the “clavis magna”: the idea from which all knowledge flows. Readers must decode the book to find the clues to Trithemius' murder. But this is no ordinary leather-bound volume...

The work is an extended allegory for coercive uses of Big Data by technology companies such as Google and Facebook, which aim to create their own “clavis magna”.

*Death of an Alchemist* is an official selection of the 2015 International Symposium on Electronic Art, to be held in Vancouver, Canada. It is also being made available as a free iOS/Android app.



## Faceless Patrons

**Andreas Zingerle (University of Art and Industrial Design, Linz, Austria) and Linda Kronman (Danube University Krems, Austria)**

**Interventions: Engaging the Body Politic**

**Friday, August 7 • 17:30 - 18:30 (Visningsrommet USF)**

*Faceless* is an installation that documents stories used by internet scammers in so-called “overpayment scams”. Scammers use scripted stories to reach their victims, yet when correspondence continues story worlds start to evolve. We created a virtual character to interact with scammers who posed to be art buyers. The installation presents five of these interactive narratives in form of a series of photos each coupled with a forged cheque. By using smartphones or a tablet an Augmented Reality layer can be accessed to expose further story elements.



To be able to dive into the scammer’s narratives we created a fictional character: an artist called “Anna Masquer”. She represents an average contemporary artist that has a virtual identity and presents herself and her artwork on a Wordpress blog and a Flickr channel. Her photo series *Faceless* is offered to the scammers that pose as gallerists or wealthy art buyers. The series is a collection of faded and worn down images from abandoned graves—another kind of faceless: past away and forgotten, yet an identity that you can use and abuse.

Scammers also develop their character. Their posed identity is often based on either identity theft or a confusing mix of several existing individuals, giving them the opportunity to remain “faceless” and anonym. Their goal is to quickly agree on the price and send the overpayment cheque.

The gathered cheques are a physical evidence of fraudsters tricking the artist into money laundering. The scammers demand a fast reaction of the seller to cash the cheque and immediately send the artwork and the rest of the money to the “shipper”.

While we were aware of the fact that we are dealing with scammers, we tried to use narration to investigate how the scammers react to various turns in the plot. Much of the correspondence evolves around building trust and generating believable characters. Yet a tension starts to emerge when the check arrives while our hidden aim is to linger and keep up the correspondence without transferring money back to the scammer, whereas the scammer needs to come up with convincing story plots why the payment needs to happen immediately.

The installation setup consists of five photo frames (size: 2xA3, 3xA4) hanging on a wall. Each frame connects to a correspondence with a scammer holding a photograph and a fake cheque that was received as an advance payment for Anna Masquer's photos. By using a smartphone or an Android tablet that can be provided for demonstration purpose the visitor can scan each photograph via a third party AR browser.

Each physical photograph is then overlaid with an AR layer containing a video compilation of images. These images are the result of an online search in an attempt to confirm or invalidate the authenticity of the scammer's character and his online representations. These images attempt to give a face to the faceless scammer, yet fails while the posed art buyer can be anyone or no one of the persons found within the search. Additionally to the images, the video contains a generic voiceover narrating parts of the email correspondence, enabling the visitor to follow the whole narrative paths of the "overpayment check scam" scheme.





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