
ELO CONFERENCE 2023

Overcoming

Divides:

Electronic literature
and social change

BOOK OF ABSTRACTS



ELO CONFERENCE 2023 BOOK OF ABSTRACTS

EDITORS

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ELECTRONIC LITERATURE ORGANIZATION
CENTER FOR PORTUGUESE LITERATURE
UNIVERSITY OF COIMBRA
2023

ELO CONFERENCE 2023
BOOK OF ABSTRACTS

**(Papers and Panels, Artworks,
Performances and Workshops)**



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About the conference

The 2023 conference, **“Overcoming Divides: Electronic Literature and Social Change,”** advocates the dismantlement of economic, political, linguistic, and cultural barriers, focusing on the relation between art and society, as well as on the subversive potential of electronic literature.

Art and literature compulsively respond to undergoing socio-political transformations. Whether overtly committed to social causes or inevitably engulfed by waves of change, writers and artists are influenced by dramatic shifts motivated by local or global issues such as climate change, economic crisis, military conflicts, and repressive or coercive government policies. The field of electronic literature, whose continuous reconfiguration is deeply intertwined with technological advancements, is no exception to this pattern. Equipped with the pervasiveness of network technology, as well as with software that can analyze and portray reality with the utmost detail, electronic literature is harnessed with adequate tools to voice environmental and social concerns and to expose oppressive and corrupt regimes. Highly experimental and focused on an introspective journey that aims to explore the creative amplitude of emerging technologies, electronic literature’s self-reflexive nature is also frequently mobilized to defy normative perspectives over literature and art, as well as to challenge deep-rooted cultural misconceptions.

During this conference, we aim to explore how electronic literature uses its critical media approach, as well as its close affinity with computation, to assume a socially engaged stance. In a time when walls are being raised once again, this conference examines electronic literature’s role in the dismantlement of new and old barriers between people.

ELO23 will be held in a national monument (Convento São Francisco), overlooking the University of Coimbra as well as Coimbra’s Uptown and Downtown areas, both designated World Heritage by UNESCO in 2013. Challenging the social asymmetry represented by the uptown/downtown divide, ELO23 will be extended from the university to the entire city center. Performances will be opened to the public, and exhibitions will take place at different locations in the city, thus integrating ELO Conference into Coimbra’s rich cultural life.

Conference website: <https://ucpages.uc.pt/en/events/overcoming-divides-electronic-literature-and-social-change/>

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Manuel Portela (University of Coimbra)

Alex Saum-Pascual (University of California, Berkeley)

Rui Torres (University Fernando Pessoa)

Kids e-Lit Exhibition: Read, Imagine, Play curated by:

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KEYNOTE SPEAKERS

► **A Network Archaeology of Othernets, Alternets, Radionets**

Lori Emerson (University of Colorado Boulder)

Lori Emerson will largely discuss the cluster of projects she's currently working on called "Other Networks"--an excavation of the rarely discussed, underlying workings of networks that preceded the internet and which were instrumental (if often glossed over) for early telecommunications art/writing experiments.

Dr. Lori Emerson is an Associate Professor in the Department of English and Director of the Intermedia Arts, Writing, and Performance Program at the University of Colorado at Boulder. She is also Founding Director of the Media Archaeology Lab. Emerson writes about media poetics as well as the history of computing, media archaeology, media theory, and digital humanities. She is currently working on a cluster of research projects she calls "Other Networks" or histories of telecommunications networks that existed before or outside of the Internet. She is co-author of *THE LAB BOOK: Situated Practices in Media Studies* (2022) with Darren Wershler and Jussi Parikka and author of *Reading Writing Interfaces: From the Digital to the Bookbound* (University of Minnesota Press, 2014). She is also co-editor of three collections: *The Johns Hopkins Guide to Digital Media*, with Marie-Laure Ryan and Benjamin Robertson (2014); *Writing Surfaces: The Selected Fiction of John Riddell*, with Derek Beaulieu (Wilfred Laurier University Press, 2013); and *The Alphabet Game: a bpNichol Reader*, with Darren Wershler (Coach House Books, 2007).

► **Ecocritique between landscape and data: the environmental audiotour**

Jussi Parikka (Aarhus University)

Imagine immersing yourself in data as you discover the intricate architectures of environmental sensing that surround us. *The Environmental Audiotour* takes us through different spaces and sites of Helsinki and Vallisaari, their past and future. Real and speculative stories unfold together with elemental forces in the extended urban environment, from water to air and from land to energy. The stories draw our attention to the ecological landscapes as we move through different 'islands' in the city.

Dr. Jussi Parikka is Professor in Digital Aesthetics and Culture at Aarhus University in Denmark. He is also visiting professor at Winchester School of Art (University of Southampton) and at FAMU at the Academy of Performing Arts in Prague where he leads the project Operational Images and Visual Culture (2019-2023, funded by the Czech Science Foundation). In 2021 he was elected as member of Academia Europaea. His books include *Insect Media* (2010), *Digital Contagions* (2007/2016), *A Geology of Media* (2015), and *A Slow, Contemporary Violence* (2016). Recently, he co-edited *Photography Off the Scale* (2021) and is the co-author of *The Lab Book: Situated Practices in Media Studies* (2022). His book *Operational Images* is out in Summer 2023. Parikka's books have been translated into 11 languages including Japanese, Korean, Chinese, Czech, Italian, French, Spanish and Portuguese. Besides his academic work, he works as curator including serving on the curatorial team of Helsinki Biennial 2023 as well as the curator (with Daphne Dragona) of *Weather Engines* exhibition and curatorial research project (with its second edition in Autumn 2023 at Laboral in Gijon, Spain).

► *Language for the Fluid, Multiple, Unified Self*

Amira Hanafi (Coastal Carolina University)

Amira Hanafi is a poet, cultural worker, and artist working with language as a material. Their work uses systems, games, performance, and publishing to bring together communities of real and fictional characters who speak, interact, and sometimes exchange identities. Amira's work has been shown widely online and in offline spaces around the world, most recently at the 5th International Biennale of Casablanca and at Les Abattoirs Musée in Toulouse, France. She is the author of the books *Forgery* (Green Lantern Press, 2011) and *Mincéd English* (2010), a number of limited edition print works, and a growing number of works of electronic literature, including as part of the transdisciplinary project *A dictionary of the revolution*, which won the Public Library Prize for Electronic Literature, the New Media Writing Prize, and the Artraker Award for Changing the Narrative. Amira is currently Writer in Residence at Coastal Carolina University, where they teach creative writing and work on projects that aim to constitute language for fluid identities and border-crossing bodies.

PAPERS AND PANELS

July 12th, 2023

► 11:35 a.m. – 12:55 a.m.
- Aeminium 2 -

Session #05 - Panel

“Being the Other in Electronic Narratives”

Pierre Gabriel Dumoulin (Université du Québec à Montréal)

Emmanuelle Lescouet (Université de Montréal)

Amélie Vallières (Université du Québec à Montréal)

BIOGRAPHICAL NOTES

Pierre Gabriel Dumoulin (they/them) is a Ph.D. student in semiotic studies at Université du Québec à Montréal. Their research focuses on translation ethics in electronic literature and video games, using an interdisciplinary semioethics approach.

A high school teacher by training, **Amélie Vallières** is a doctoral student in education at Université du Québec à Montréal where she is also a lecturer. She works as a research assistant on projects related to multimodal media and digital literacies, in and out of school. Her interests focus on digital literature, video games, digital culture, and the empowerment of youths through digital practices.

Emmanuel Lescouet is a PhD candidate and lecturer in literature at the Université de Montréal. Her project focuses on reading gestures in the digital environment, on reading for entertainment and immersion. She coordinates the Répertoire des Écritures Numériques. She is a member of several laboratories: CRCEN, LQM-Littérature Québécoise Mobile, LAB-yrinthe, Laboratoire des cultures de l'imaginaire à des stella incognita lab.

ABSTRACT

Joining various critical discourses, notably technofeminism (Wajcman 2004) and queer pedagogy (Bryson & de Castell 1993; Pinar 1998), our project is interested in the potential of digital literary works (e.g. visual novels, video games) in raising awareness towards social issues, such as equity, inclusivity, and diversity. Analysing digital literary works as text-objects, we're able to question digital works and the discourses transmitted through their procedural rhetoric (Bogost 2010). Thus, we build, and then analyze a corpus of video games presenting non-stereotypical characters dealing, consciously or not, with social issues, to further understand the digital literary works potential.

As Ibister (2016) points out, games can induce empathy in players, allowing them to feel and connect with other human beings in a way that no other medium can. This particularity lead us to choose digital literary works offering greater diversity, not only in the characters they feature, but also in the stories they tell and the ludic mechanics they employ, especially in queer games, through elements of affects and phenomenology (Ruberg 2019).

In this paper, we will present the results of our ludostylistic-inspired (Ensslin 2014) analysis of the games *If Found...* (Dreamfeel 2020), *Boyfriend Dungeon* (Kitfox Games 2021), and *Read Only Memories: NEURODIVER* (MidBoss LLC. coming 2023). Our research gives insight on how digital literary works are particularly fruitful for raising awareness among readers/players (Homo Ludens 2022). Our results gave us a better understanding on how games mobilised the reader/player's agency, and how they are pivotal in raising their own awareness through experiencing the story, rather than reading it (Freire 2021).

These works ask readers/players to progress through ludonarrative mechanics involving them in an explicit way, which then feeds the potential for awareness and consciousness-raising. The manipulation as well as the gestures associated with the works represent well the concept of manipulation patterns (Bouchardon 2011) that mobilises important technosemiotics and literary skills (Acerra 2019), making the literary experience even more revealing of the social issues evoked by this corpus.

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► 11:35 a.m. – 12:55 a.m

- Centro room –

Session #06 - Roundtable

“Interactive Narratives and Empowerment: What happens when narratives don’t do what you expect?”

Lai-Tze Fan (University of Waterloo)

Marjorie Luesebrink (Electronic Literature Organization)

Caitlin Fisher (York University)

Jon Saklofske (Acadia University)

Ken Alba (Boston University)

Korine Powers (Boston University)

BIOGRAPHICAL NOTES

Marjorie Coverley Luesebrink writes hypermedia fiction as M.D. Coverley. Her full-length interactive, electronic novel, *Califia* (2000), is available on CD-ROM from Eastgate Systems. *Egypt: The Book of Going Forth by Day* was published in 2006. Recent web fiction includes *Pacific Surfliner* (2017), *Hours of the Night* (2016) with Stephanie Strickland and *The 2015 Fukushima Pinup Calendar* (2015). She is a member of the Board of Directors of the Electronic Literature Organization and was given the Marjorie C. Luesebrink Career Achievement Award in 2016.

Lai-Tze Fan is an Assistant Professor of Technology and Social Change at the University of Waterloo, Canada. She is the Founder and Director of the Unseen-AI Lab at Waterloo, which uses research-creation methods for enhanced EDI outcomes in AI design. Her work focuses on systemic inequalities in technological design and labour, digital storytelling, research-creation, critical making, and media theory and infrastructure. Fan serves as an Editor and the Director of Communications of *electronic book review* and an Editor of *the digital review*.

Caitlin Fisher is the President of the Electronic Literature Organization. She directs both the Augmented Reality Lab and the new Immersive Storytelling Lab at York University where she held the Canada Research Chair in Digital Culture 2004-2014 and where she is currently Chair of the Department of Cinema and Media Arts. A 2013 Fulbright Chair, Fisher is the recipient of many international awards for digital storytelling including the Electronic Literature Organization Award for Fiction and the Vinaròs Prize for AR poetry. She serves on the international Board of Directors for both the Electronic Literature Organization and HASTAC, the Humanities, Arts, Science, Alliance and Collaboratory.

Jon Saklofske, a Literature Professor at Acadia University, is insatiably curious about intersections between media forms and cultural perceptions. In addition to experimenting with virtual environments and games as tools for academic research, communication and pedagogy, Jon's other research interests include environmental storytelling in theme parks, values-based game design, alternative platforms for open social scholarship, and the critical potential of feminist war games.

Korine Powers is an English PhD candidate at Boston University studying violence, masculinity, and popular culture in post-war American film and genre fiction. Her work "Peter Pan After the Blitz: Finding What Remains in Return to Never Land (2002)" recently appeared in *Neo-Disneyism: Inclusivity in the Twenty-First Century of Disney's Magic Kingdom* (Peter Lang 2022). Outside of her scholarship, Korine co-coordinates the Space Communications and Navigation internship program and education outreach efforts at NASA's Goddard Space Flight Center.

Ken Alba is a PhD candidate at Boston University working on the relationship between information technology and literary texts, with a particular focus on the drama of the latter

half of the 20th century and information theory. He is also a product manager at an educational technology company and a cofounder of electropath.io, a digital design shop.

ABSTRACT

What happens if narrative meaning is a moving target? If a reader (as user) is held accountable for story outcomes? If a user loses control of a character? What changes—including sociocultural shifts—can come from a user engaging with an interactive experience that challenges them to rethink themselves and (in the context of) others?

This panel explores interactive narratives that subvert expectations about storytelling. Rather than discuss how such perplexing narratives box users into positions in which they lack agency, each paper will explore the potential for unconventional narratives to, as panelist Caitlin Fisher describes, “map distinct points of intervention.” We locate these points within classic systems and structures—including those of traditional narratives—for how they can be re-evaluated for risks such as faulty and biased design that excludes voices and experiences. In addition, we re-image these systems and structures for benefits, including through the empowerment of users through awareness and experiential learning. We explore potential empowerment through intentional design, subjective user experiences (including through participation and performance), and efforts to mobilize social change.

Presentation I - ‘We walk in dark places no others will enter’: Evasive Narrative, Black Box Systems, and Empowerment through Literacy Jon Saklofske

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If systems enable certain story possibilities about the world based on their parameterized conditions of logic, we can say that studying and understanding the stories that are produced by a system—or, narrative literacy—helps us learn more about the parameters and logic of the system, and thus enhances systems literacy. But what if a system is closed, black boxed, obfuscated, or evasive? What kinds of narrative does an evasive system produce? Likewise, if a narrative is evasive, in that it is not easy to comprehend and does not have pragmatic ties to coherent meaning, can it still help us understand the systems from which it is produced?

This paper explores the vital connection between systems literacy and narrative literacy in participatory, interactive experiences through the concept of *evasive narrative*, expanding upon Henry Jenkins’ four types of game-based narrative architectures (embedded, evoked, enacted, and emergent) (2002). Inspired by the black box systems of machine learning AI, which reveal the ways that systems illiteracy is replacing the potential for understanding while also calling attention to the potential of systems literacy as a tool for indoctrination and the maintenance of inequitable power relations, this paper explores the politics and implications of the relationship between systems and the narratives that they produce and resist. By analyzing the evasive narratives of the games *No Man’s Sky* and *Pathologic*, the e-

literature text *Sea and Spar Between*, Saklofske will focus on ways that evasive narrative has the potential to empower players and readers in multiple ways.

Presentation 2 - “A Trace of (Inter)face”: Mechanization, Identification, and Storytelling in *Not I*

Ken Alba

Critical readings of—and interviews with actors who have performed—Samuel Beckett’s *Not I* often note how the play turns its performers into machines. Critically, this mechanization is not a disembodiment; instead, *Not I* forces its actor to “employ every cell”, in Lisa Dwan’s words, to “push the sound out [...] at the speed of thought.” The body of the ideal Beckettian actor becomes a mechanical medium, an automaton programmed to execute Beckett’s script with metronomic precision. The actor’s mechanization is paralleled by the character Mouth’s own repeated references to her own biological body as a machine; as Hannah Simpson puts it, “both Mouth and the actor are positioned as mechanical tools that exist solely to articulate another’s text.”

Using a video game adaptation of *Not I* that Alba has created, titled *Almost to the Tick*, this presentation will literalize this mechanization to consider the kind of mechanized self that performing the play gives rise to, and how that self is fundamentally an artifact of storytelling. The game’s central mechanic, whereby the player types the words of the monologue as they appear on screen and in so doing animates a video of Billie Whitelaw’s performance of the play, imbricates its player into a feedback loop that encourages direct identification with Mouth that is different from that of a reader, an actor, or an audience member. Alba will consider how that mechanic succeeds, and fails, to position the player as another “mechanical tool” to tell the story Beckett’s script, and how the subject-position of ‘player’ offers a materially novel way of allowing Beckett’s words to work on the nerves. Specifically, the performance of Mouth’s performance allows the player to explore what it means to be a mechanical tool when the human body is fragmented or even taken away; this reflexive experience for the player—arguably rooted in feminist technoscience—is in an effort toward imbuing mechanical mouthpieces with embodiment again. Alba will discuss how this mode of identification is in line with modern theories of the technologically mediated subject which have only grown more present in the age of pandemic.

Presentation 3 - Rape, Revenge, and Red Dead Redemption 2

Korine Powers

Red Dead Redemption 2 (RDR2) follows outlaw Arthur Morgan as he and the rest of the Van der Linde gang try to outrun the law, rival gangs, and looming twentieth-century industrialization in a fictionalized American West. Like its predecessor, *Red Dead Redemption* (2010), the single player campaign focuses on how men relate to other men, but with greater awareness of what it means to create an interactive depiction of a world where women's career options were "split evenly between being a teacher, a nurse or a prostitute" ("Rape a Problem in Old West; Still is Today" 2010, n.p.). While the game leaves most interactions with its non-playable characters up to the player, Arthur Morgan (and the player) is asked to consider the purpose and cost of the violence he both witnesses and commits.

Among the game's optional side-missions and side-events, *Red Dead Redemption 2* includes a brief but chilling encounter where Arthur is removed from the player's control, knocked unconscious, sexually assaulted, and left in a different part of the game map. This is no side quest; the game does not offer an explanation or resolution. Beyond Arthur's muttered "oh my lord" and a bowlegged first few steps, the game carries on. In a culture and medium where male sexual victimization is rarely discussed and rape-revenge narratives are defined by centering rape as the "core action" that motivates the main character (Projansky in Heller- Nicholas 2011, 4), the incident destabilizes our traditional relationship with gender performance, player control, and goal-oriented game design. Powers' paper will explore the effects of creating a virtual incident of rape, what it means to encode that sexual assault onto familiar totems of the "manly" Western genre, and how players respond to this open-ended encounter. In particular, Powers will examine how the incidental, playable nature of the event moves beyond the familiar trappings of the rape-revenge narrative. The player's response to Arthur's assault—their decision to seek catharsis, revenge, or redemption in its aftermath—continues to negotiate the game's thematic questions about violence, power, and control.

Presentation 4 - Experimental Poetry for Social Change

Caitlin Fisher

This paper plays with the tension between mobilizing straightforward narrative forms and data-driven storytelling in the service of social change and the potent power of experimental narrative forms that subvert expectations to effect change. The talk's arguments will be illustrated through both recent data-driven electronic literature projects co-created by Fisher that address speculative energy futures and vaccine hesitancy, as well as more experimental interventions into language and the lyric. Together, these e-lit projects move toward Fisher's explorations of the potential of AI to make the world strange again. She will discuss the intention of these projects to both map distinct points of intervention and to restate the call, perhaps especially pertinent now in the context of the rise of the digital humanities as well as technologies that allow for increasing real-world fidelity, for

practitioners of electronic literature to break and subvert expectations, and for approaches to narrative pleasure that can be powerful route to social change. Why make experimental poetry at the end of the world (Loveless 2019)? We do so to see and feel the world anew; to remake ourselves and our audiences.

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► 11:35 a.m. – 12:55 a.m.

- Mondego room -

Session #07A - Documentary Screening and Q/A

“Covid E-Lit Digital Art During the Pandemic”

Scott Rettberg (University of Bergen)

Søren Bro Pold (Aarhus University)

Anna Nacher (Jagiellonian University - Institute of Audiovisual Arts)

Ashleigh Steele (University of Bergen)

BIOGRAPHICAL NOTES

Anna Nacher is Associate Professor at the Institute for Audiovisual Arts, Jagiellonian University in Kraków, Poland and a member of the Electronic Literature Organization's Board of Directors. She is the author of three Polish-language books about television and gender, popular culture, and locative media. Her diverse research interests include vernacular digital culture, new media art, electronic literature, and environmental humanities. Her most recent publications discuss colonialization in video games; anti-racist and feminist activism in Polish-language online spaces; and a revitalization of Jenkins' notion of transmedial storytelling. She is also an improvisational musician and sound artist with the Magic Carpathians Project, among others. Since 2020, she has been collaborating with Victoria Vesna and UCLA Sci|Art Center. They are currently working on a collaborative archiving project entitled Breath Library.

Søren Bro Pold is Associate Professor of Digital Aesthetics at Aarhus University, where he leads the Humans and Information Technology research program. His latest work includes a literary analysis of users' relationships to metainterfaces; an article about the translation practices particular to pieces of electronic literature; and a co-authored book about the disruptive potential of metainterface aesthetics both on and off the Cloud. He is also a founding member of the Digital Aesthetics Research Center.

Scott Rettberg is the Director of the Center for Digital Narrative and Professor of Digital Culture at the Department of Linguistic, Literary, and Aesthetic Studies, University of Bergen, Norway. He is the author or co-author of a number of novel-length works of electronic literature (among them *The Unknown*, *Kind of Blue*, and *Implementation*); combinatory poems (such as *Frequency*); films (such as *The Catastrophe Trilogy*, *Three Rails Live*, and *Toxi•City*); and immersive digital experiences (like *Hearts and Minds: The Interrogations Project*). His book *Electronic Literature* is a comprehensive study of the history and genres of electronic literature, and was the winner of the 2019 N. Katherine Hayles Award for Criticism of Electronic Literature.

Ashleigh Steele is a Master's student at the University of Bergen's Department of Digital Culture. Before joining the documentary team, she worked as a multi-platform journalist and news producer at several international news organizations, including CNN and Al Jazeera. Her MA thesis will discuss the interrelations between post-truth, misinformation, and "free speech" apps.

ABSTRACT

The documentary entitled COVID E-LIT: Digital Art During the Pandemic follows the experiences of digital artists of the early COVID-19 pandemic throughout the United States, South America, and Europe. Through interviews with each artist, the documentary explores how measures taken to control the pandemic affected their artistic practice, ability to engage collaborators and audiences, daily life, and – most crucially – the subjects of the art they produced. It invites viewers to draw parallels between their experiences of the pandemic and those of the artists.

The interviewed artists and works were: Alex Saum: Room #3 (San Francisco), Jody Zellen: Ghost City, Avenue S (Boston, NY, Los Angeles), Ben Grosser: Endless Doomscroller (Urbana Champaign), Annie Abrahams: Pandemic Encounter (NL, Montpellier, FR), Sharon Daniel and Erik Loyer: Exposed (Santa Barbara, LA), Mark Sample: Content Moderator Sim (Davidson, North Carolina), Mark Marino and Family: Coronation (Los Angeles), Giulia Carla-Rossi: The British Library Simulator (London), Bilal Mohammed: Lost Inside: A Digital Inquiry (San Diego), Xtine Burrough: I got up (Dallas), Giselle Beiguelman: Coronario (São Paulo), Jörg Piringner: QuarantineTV + Virus genome (Vienna), Judd Morrissey, Abraham Avnisan, Mark Jeffery: The Tenders: Embrasures in the Fort's Collapse (Chicago).

► 3:20 p.m. – 4:40 p.m.
- Aeminium room I -

Session #07B

“Obsol-essence Preserved”

Moderator: **David Wright**

Erik Radio (University of Colorado Boulder)

Disrupting Library Collections through the Value of Media Obsolescence

Nina Mamikunian (University of California, San Diego)

Future Files: Archiving Born-Digital Literary Communities

Michael Hurtado (Universidad Peruana de Ciencias Aplicadas)

Pamela Medina (Universidad Peruana de Ciencias Aplicadas)

Literature in the age of technical remediation: the restoration of electronic poetry in Latin America

Erik Radio (University of Colorado Boulder)***Disrupting Library Collections through the Value of Media Obsolence*****BIOGRAPHICAL NOTE**

Erik Radio is Head of Metadata Production and Curation at the University of Colorado Boulder. His interests include metadata, critical theory, and document theory.

ABSTRACT

In 2022, the Media Archeology Lab (MAL) partnered with the University of Colorado Boulder Libraries to ingest its metadata into the library catalog. This undertaking has since introduced questions about the role of obsolete media and the purpose of collecting. Heavily oriented towards bibliographic resources, the introduction of several thousand items of varying functionality into a library catalog brings into light the discrepancy between print and digital media. But rather than replicate that tension, this inclusion can serve to reinvigorate research processes for those dedicated to the study of computational media and electronic literature through questioning the telos of such objects (Grigar). Similarly, the preservation processes, out of which schema, metadata, and documents proliferate with the purpose of maintaining these objects and sometimes replace them as surrogates, propose different ways of understanding the fixity of objects (Montfort Wardrip-Fruin, Post, Huvilo). This presentation examines the disruption that the introduction of these media into bibliographic catalogs can mean for the collecting impulse and the value of age and inutility in spurring new research processes. Ultimately, the ingestion of the MAL's metadata into the library catalog reveals that library and information science has much to learn from media archaeology and electronic literature.

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Nina Mamikunian (University of California, San Diego)

Future Files: Archiving Born-Digital Literary Communities

BIOGRAPHICAL NOTE

Nina Mamikunian is a humanities librarian and the curator for the Archive for New Poetry at the UC San Diego Library. Her research interests include print history, ephemera, and community archives.

ABSTRACT

This paper examines how institutional archives and cultural heritage organizations can interact with writers and artists in regards to the preservation and long-term access to born-digital art and literature. As technology advances, what is the role of the artist and artistic communities in preservation? With an eye towards the future, the Archive for New Poetry in Special Collections & Archives at the University of California, San Diego's Library is pursuing an initiative called "Future Files," a vehicle to speak to those working in born-digital and social media formats focused on the importance of self-archiving and preservation. Recognizing that new generations of poets and artists may no longer work in paper-based environments in either their personal or professional lives, we are exploring ways in which we can still capture the activities of these artistic communities in light of rapidly changing technological advancements and social platforms. This paper posits that the best way forward for those interested in collecting born-digital material is the early involvement of these artistic communities.

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Michael Hurtado (Universidad Peruana de Ciencias Aplicadas) and Pamela Medina (Universidad Peruana de Ciencias Aplicadas)

Literature in the age of technical remediation: the restoration of electronic poetry in Latin America

BIOGRAPHICAL NOTE

Michael Hurtado is a mathematician, technologist, new media artist, and poet. He is known for his research on Peruvian poetry and new media, which led him to construct a genealogy of electronic poetry in Peru and conduct a media archaeology project to recover works produced in Latin America. He has received numerous awards, including the VIDA16 Award for Artificial Life Projects from the Telefónica Foundation, and his works have been featured in various publications and exhibitions, including the Electronic Literature Collection and the TAPER literary journal of electronic literature. He is currently a professor at the Department of Architecture at the Universidad Peruana de Ciencias Aplicadas, co-director of Masmédulab: laboratory of poetry and new media, a FabLearn program fellow at Columbia University, and editor of volume 2 of the lit(e)lat anthology.

ABSTRACT

During the years 2020 and 2021, teams of researchers in Latin America have been outlining the map of electronic literature through monumental projects that combine humanities and digital technology. These projects are characterized by cartographies and anthologies that compile, describe, and, in some cases, restore works of Latin American electronic literature. The projects in question are the Lit(e)lat Anthology, the Digital Cartography of Electronic Literature in Latin America from Universidad Diego Portales, and the Atlas of Brazilian Digital Literature. In these three projects, researchers use a methodology that diversifies the forms of recognition and visualization of the documentation by providing navigation videos of the works, downloadable files, or links to emulations. However, when accessing a recovered piece, the original experience of the work is lost, which indirectly problematizes the relevance of the technical condition claimed by this type of literature.

Based on the review, it is evident that the recovery work on electronic literature in Latin America has focused on developing an overview of these practices from a standpoint of collection and preservation of the archives of works that are exposed to obsolescence in the current technological era. However, the preservation methodology using video or image capture, so important in this process, does not address the technological challenges involved in the recovery and remediation process. Therefore, our research not only aims to rescue but also to explore and propose technologies that allow for the recovery of the work and remediation of the experience of the original pieces.

To achieve this, our research proposes presenting a workflow and fundamental concepts, remediation and restoration, that have enabled the recovery of a total of 39 works by

authors from five Latin American countries, including Benjamin Moreno (Mexico), Clemente Padin (Uruguay), and Augusto de Campos (Brazil). This expands upon our previous work from two years ago, which focused on the creation of a genealogy of Peruvian electronic poetry and represents an unprecedented effort in the context of projects with similar intention.

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► 3:20 p.m. – 4:40 p.m.
- Aeminium room 2 -

Session #08

“Digital by Design”

Moderator: **Johannah Rodgers**

Margot Mellet (University of Montreal)

Beneath the fingers of the *petites mains*: Reconsidering the traditional model of the Humanities

Tyechia Thompson (Virginia Tech)

Place, Memory, Poetry, and the James A. Emanuel Papers at the Library of Congress

Cyrus Khalatbari (The Swiss Federal Institute of Technology - EPFL, HEAD – Genève - HES-SO)

2XTWEETSXMODEMSXTXTXTWEET: combining Media archeology and electronic literature to support societal change through design

Margot Mellet (University of Montreal)***Beneath the fingers of the petites mains: Reconsidering the traditional model of the Humanities*****BIOGRAPHICAL NOTE**

Margot Mellet is a PhD candidate and lecturer in the Department of French Literature at the University of Montreal in Research and Creation. Her project focuses on knowledge and writing factory, to understand how the medium becomes an instance of literary enunciation. She is also a student member of CRIalt (Centre de Recherches Intermédiales sur les arts, les lettres et les techniques) a the Scientific coordinator of the Canada Research Chair in Digital Textualities. In her personal website, available at: <https://blank.blue/> she presents her creative processes and the research reflections in which they are engaged.

ABSTRACT

I hereby present an ongoing personal research that is focused on the notion of petites mains that questions, beyond the phenomena of non-creditation and invisibility, the model of how knowledge is produced. The “petites mains” referred in the 19th century to a grade in sewing industry : they were those apprentice women assigned to both meticulous and repetitive tasks. Today, this formula is commonly used to describe all manual activities and its labor subordinates. For the Humanities and Social Sciences, the petites mains duties are not considered as important for the knowledge emergence and production. In the traditional model, knowledge is an abstraction that the practical and technical dimension has no influence or determination over. What the petites mains model defends is not simply the recognition of each workers (although this is of course one aspect), but rather the recognition of the collective, practical and technical dimension of the emergence of knowledge, thus challenging both its abstraction and the myth of the lone scholar. For instance, one of the main project in Digital Humanities, considered as pioneer for Digital Humanities and Digital Literature (Vitali-Rosati & Sinatra 2014, Mounier 2018), Roberto Busa’s Index Thomisticus (the indexation of Thomas Aquinas’ work by punchcards encoding [1964-2005]) does not mention, in its archives, the collective dimension of the realization : the project was indeed the project of a man (Busa) with the collaboration of a powerful company that was IBM, but the concrete achievement of it is due to the work of many “female punchcard operators” whose names have been forgotten (whose involvement was revealed by the research of Nyhan, Terras and Jones). This participation does not only affect the punchcard, yet the scientific model of the indexation of Aquinas work beyond any comprehension from the founding father himself. This example, among many others historical examples and contemporary figures of digital, witnesses the importance to rethink in Digital Humanities models and paradigms of knowledge production in terms of collaboration and collective dynamics. My research aims to reconsider our critical knowledge of Digital Humanities. The petites mains model intends to analyse conditions of knowledge

production and transmission in the Humanities to bypass a tradition model inherited by our institutions and re-imagining a new one.

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Tyechia Thompson (Virginia Tech)

Place, Memory, Poetry, and the James A. Emanuel Papers at the Library of Congress

BIOGRAPHICAL NOTE

Tyechia Thompson is assistant professor of English at Virginia Tech. Her areas of research include African American literature, digital humanities, and manuscript and archival studies. She is the creator of “Baldwin’s Paris,” a geospatial literary tool that maps over 100 references that James Baldwin made to places in Paris. She is the instructor and executive producer of the mobile application “Hip Hop Lit” in the Apple App Store. She co-creator and host of the podcast *The Inside Story*, funded by an American Council of Learned Societies Digital Justice Seed Grant for the project “Building an Institute for Empathic Immersive Narrative.” She was also awarded an NEH-Mellon Fellowship for Digital Publication supporting the project “Place, Memory, Poetry, and the James A. Emanuel Papers at the Library of Congress.” She has published in *Digital Humanities Quarterly*, *Afro-Publishing Without Walls/University of Illinois Open Publishing Network*, *Fire!!!: The Multimedia Journal of Black Studies*, and the *College Language Association Journal*.

ABSTRACT

My paper focuses on James A. Emanuel, innovator of the jazz haiku, author of over ten books of poetry, and trendsetter of African American Literature. This paper discusses my project that is funded by an NEH-Mellon Digital Publication Grant to create a digital exhibit of Emanuel's works from 1973 to 1987 and a non-linear documentary-styled analysis of thirty poems written by Emanuel in the contexts of his life, contribution to the literature of the Civil Rights and Black Arts Movements, and role as an African-American expatriate in Paris. This project is important to the electronic literature and the theme of social change because 1) of the specific affordances of this digital archive makes available materials that were left by Emanuel in the public domain yet are only accessible at the Library of Congress, 2) it exposes a cultural matrix of Emanuel’s life, creative work, creative process, and publishing in a multilinear-documentary form and 3) it adopts narrative frameworks for overcoming trauma through memory, exile, literature, and survival that are important to many African-American writers and particular to the writings of Emanuel.

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Cyrus Khalatbari (The Swiss Federal Institute of Technology – EPFL; HEAD – Genève – HES-SO)

2XTWEETSXMODEMSXTXTXTWEET: combining Media archeology and electronic literature to support societal change through design

BIOGRAPHICAL NOTE

Cyrus Khalatbari is an artist, designer and PhD candidate of the joint program between the Geneva Arts and Design University (HEAD – Genève, HES-SO) and the Swiss Federal Institute of Technology in Lausanne (EPFL). Inside his PhD, Cyrus' bridges ethnographic fieldwork, Science and Technology Studies (STS) with arts and design methodologies in order to address, at the level of the Graphical Processing Unit (GPU), the ecological implications of computing power and the digital.

ABSTRACT

Through the case study of the 2XTWEETSXMODEMSXTXTXTWEET (abbreviated 2X), this contribution will situate the potential of using Twitter's publically available data streams as inputs for the creation of media archeological (Hertz and Parikka, 2012) textual assemblages hijacking the dominant narratives of our internet "cloud" and acting as conversational pieces (Bleecker, 2009) that support social change. Moreover, revisiting this installation intertwining Twitter data with screeching dial-up modems and using text as a raw materiality in order to make tangible invisible internet processes, this contribution will explore how our ubiquitous social media platforms can be detoured and reappropriated through their Application Programming Interfaces (APIs) in order to enable critical technical practitioners (Sengers et al, 2006) to ask through design foundational questions about the political and ecological impact of our ubiquitous internet. This contribution will also contextualise the research-creation process of the 2X inside a network of arts and design projects. Moreover, it will build from works of electronic literature in order to debunk, at the level of the project, our common beliefs gravitating around the internet's illusions of immateriality, neutrality and atemporality. This will enable us to ground the field as a prominent actor of change: that materialise and offer, through its body of situated practices, key questions about the sociotechnical and eco-material conditions of our data transmission technologies.

The contribution will be divided into three parts. The first part will expand on our social media "infrastructural inversion" (Star and Bowker, 2000) and its potential for electronic literature practitioners. We will then explore how media archeology can be combined with the materiality of language for the creation of textual assemblages that support and contribute to societal change and critique. Finally, our third section will draw from the previous parts in order to revisit, in dialogue with the 2X, three projects emerging from the electronic literature's field. Expanding from these works will enable us to further claim and contextualise the role of electronic literature in asking foundational questions about climate change and the internet.

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► 3:20 p.m. – 4:40 p.m.

- Centro room -

Session #09

“Capitalism or Something Worse?”

Moderator: **Søren Bro Pold**

Michael Heidt (University of Kassel)

Weird Economies - Transversalising the Agencies of Economic and Literary Signifiers

Bruno Ministro (University of Porto)

Post-Literary Ghosts: Discomfort and Disruption on Amazon Mechanical Turk

The Digital Coy (ArtNationX)

Anonymous: To be or not to be? That is the Question

Michael Heidt (University of Kassel)***Weird Economies - Transversalising the Agencies of Economic and Literary Signifiers*****BIOGRAPHICAL NOTE**

Michael Heidt likes to situate his practice at the intersection of poietic code creation and critical-reflective theory production. He has conducted practice-based research endeavours informed by fields such as philosophy, media art, and electronic writing. Project foci range from software-based inquiry into microbiological populations to speculative inquiry into the potentials of distributed ledger technologies to foster post-scarcity economies. An ongoing focus of Michael's research is complexity, which he has applied as intellectual lens motivating research engagements with biological systems, interaction systems, and distributed systems. Michael was a visiting scholar at Simon Fraser University's School of Interactive Arts and Technology, is an alumnus of German Academic Scholarship Foundation, of DFG's research training group crossWorlds, and of Andrea von Braun Foundation. Currently, he is conducting the project CoGS at Anhalt University while being an affiliated researcher at University of Kassel's Gender/Diversity in Informatics Systems group.

ABSTRACT

We appear to be launching into an era of excess, just as our economic systems are running up against tangible material limits. Cool-headed calculation would suggest ever surging carbon emissions call for cooperation and downscaling of wasteful practices of production. We are, however, confronted with a powerful countermovement: Humanity again seems to develop a taste for war, for wasteful and senseless destruction, for gleeful disregard of its conditions of survival. The fantasy of near instant planetary destruction has re-entered the collective imaginary; defence budgets are blooming in lockstep with national debts. At the same time, our abilities of desiring or even dreaming about, alternative economic orders, appear oddly subdued. We no longer seem to envision or desire economic revolutions, the very idea of radical economic change appearing worn and tired. While war is alive again, the revolution remains dead.

This contribution inquires into the possibility of experimenting with economic desires that cross the boundaries of existing politico-economic structure. It does so in a twofold manner: First through a diffractive reading of three texts spanning the field of political-economy and literary production: Karl Marx's 'Capital', George Bataille's 'Accursed Share', and Michael Cisco's 'Animal Money': Bataille's Accursed Share provides an explicit theory of excess. By virtue of its own distinctive style it provides a curiously straightforward explanation for phenomena of war and destruction of civilisatory potential. By including solar bodies and non-human animals within its discursive framework it already embodies a proto-posthuman position.

Marx+Engels' text acts as a zero-level of the discussion, spewing concepts into the discursive arena that seem to haunt every other bit of economic imagination, while having lost its ability to act as economic theory proper. Cisco's *Animal Money* provides an absurdist model of post-human economies, destabilising economic discourse through humour and gestures of exaggerated alienation.

In a second step, a reflection on the material basis of electronic writing practices informs discussion of its potentials for crossing the boundaries of strictly human economies: Specifically, the text goes on to ask how the unique materiality of electronic texts can contribute to transversalising the boundary between economic and literary signifiers.

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Bruno Ministro (Institute for Comparative Literature - University of Porto)***Post-Literary Ghosts: Discomfort and Disruption on Amazon Mechanical Turk*****BIOGRAPHICAL NOTE**

Bruno Ministro is a Junior Researcher at the Institute for Comparative Literature, University of Porto, Portugal. He has received a PhD in Materialities of Literature from the University of Coimbra. His research sits at the intersections of literary studies, media studies and cultural studies, with an emphasis on intermediality and comparative media. In recent years he has participated in several projects and events related to modern and contemporary poetry, mainly on the subjects of experimental poetry, copy art, electronic literature, and other hybrid genres. Since March 2023, he has been the Principal Investigator for the exploratory research project *To See the Tree and the Forest. Reading the Poetry of António Ramos Rosa from a Distance*. This digital environmental humanities project has received funding from the Portuguese Research Council – FCT Fundação para a Ciência e a Tecnologia.

ABSTRACT

Some technologies work like magic. Artificial Intelligence is one of them. The truth is that there is a vast amount of hidden human labor behind every technology. These people are not only engineers, programmers, designers, and sales teams from Silicon Valley. They come specially from the global south and are what anthropologist Mary L. Gray and computer scientist Siddharth Suri call “ghost workers” (Gray and Suri 2019). These workers create training data for automated systems and perform other human-based computation tasks. Due to innovation pressure, some companies even hire people to impersonate AI systems like chatbots. In short, the “digital factory” (Altenried 2022), with its dematerialized assembly line and the massive crowd of disposable workers, is invested in making technology look like magic.

Asymmetric relations are not exclusive to today’s technology. As thoughtfully shown by recent research, computer history and discourses have always been embedded in racialized and classed social relations (Dyer-Witheford 2015; Franklin 2021; Dhaliwal 2022). In the time of automation—which did not start yesterday with AI—big tech still needs humans to perform repetitive tasks that computers cannot. Thus, the smooth functioning of services provided by companies such as Amazon, Google, Facebook, Apple, and Microsoft is only made possible by the hard work of a large and unseen workforce of human employees. One may argue that these are not even employees, as they usually do not hold any employment contract and are often paid per task done in crowdsourcing platforms. With this, these platforms confirm and perpetuate a global divide through invisibility and social inequalities. One known example of such a crowdsourcing platform is Amazon Mechanical Turk (MTurk).

Several artistic and literary works have critically engaged with MTurk to unveil the disturbing reality behind digital work conditions in global post-capitalism. In my paper, I will look at some of these projects and argue that they are both discomfoting and disruptive as they clearly show that digital labor is about exploitation, alienation, and “digital lethargy” (Hu 2022), meaning the “exhaustion, disappointment, and listlessness experienced under digital capitalism.” My point is that only discomfort can be disruptive under such circumstances.

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The Digital Coy (ArtNationX). Coauthors: Laurence Fuller (Superare), Lore Punk (Punksden_io) and Artemis Wylde (NFTmediators)

Anonymous: To be or not to be? That is the Question

BIOGRAPHICAL NOTE

TheDigitalCoy is an anonymous multimedia poet and writer living different lives: a software entrepreneur, father, life-long artist, and recently, a creative in web3. They entered web3 in 2015, first as a crypto investor, then as an NFT collector starting in 2017, and more recently as an artist and community leader starting in 2021. Their multimedia poetry is on OpenSea, Makersplace, KnownOrigin, Objkt and their work has been exhibited by Makersplace and Obsura Dao in Lisbon, Rare_Effect in Lisbon, the WHIM Gallery and Lounge in downtown New York, NY and by SearchLight.art.

ABSTRACT

In the new blockchain-driven web3 and NFT literary art scene, identity, and the choice to be anonymous (or not) can play an important role in storytelling. The ability to be anonymous vs. doxxed (legal identity known) can be a tool for storytelling, advocacy, activism, and the choices to do so vary by artist. Throughout recorded history, writers have used pen names or nom de plumes to tell stories. In the past, these secret identities were helped a creative avoid reproach for association with a particular gender, race, or creed. Today, in the digital age of NFTs and Blockchain, anonymity still can play this role but also a broader one in the art of storytelling itself. In the early internet it was much harder to remain completely anonymous and publish and get paid for your work. In Web3 it is much easier to share, get compensated, and amplify your identity (IRL or anonymous) depending on the path chosen. This panel will explore the role of identity and why an artist might or might not choose to be anonymous. It will cover concrete examples, the advantages and disadvantages each path can provide, and how the role of the nom de plume has evolved. The first panelist will discuss their choice to remain anonymous based on a sociological experiment to avoid bias, their experiences in the early internet culture of the 90s and 2000s, and how the role of anonymity has evolved in the web3 space. The second panelist will discuss how an IRL (In Real Life) identity can guide engagement in web3 and the artistic and curatorial decisions they make. The third panelist will talk about their choice to be a semi-doxxed identity and how the interplay between their IRL life and Web3 life influence their evolution as a literary artist. The final panelist will discuss the early history of how web3 enabled interdisciplinary artists to shine and has opened up the door for poetics to be a central part of the contemporary art canon.

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► 3:20 p.m. – 4:40 p.m.

- Mondego Room -

Session #10 - Panel

“Thinking Outside the Box: Disrupting Algorithmic Culture in Latin/x American Digital Literature and Art”

Claudia Kozak (Universidad de Buenos Aires)

Thea Pitman (University of Leeds)

Milton Läufer (New York University)

Wolfgang Bongers (Universidad Católica de Chile)

BIOGRAPHICAL NOTES

Claudia Kozak is senior member of the National Council for Scientific and Technological Research (CONICET) in Argentina and Full Professor at the Department of Literature and the Department of Communication Studies, University of Buenos Aires. She also teaches graduate courses on e-lit and technopoetics at Universidad Nacional de Tres de Febrero (Argentina) and has been invited speaker at numerous universities. She currently sits at the Board of Directors of the Electronic Literature Organization (ELO). From 2015 to 2023 she has coordinated Lit(e)Lat, Red de Literatura Electrónica Latinoamericana. Among other books and essays, she is co-editor of *Antología Lit(e)Lat Vol. I* and editor of *Tecnopoéticas argentinas. Archivo blando de arte y tecnología* (2012, reprinted 2015 and 2023); Website: Exploratorio Ludión

Thea Pitman is Professor of Latin American Studies at the University of Leeds, UK. Her research focuses on Latin/x American digital cultural production. In this field she has published the books *Latin American Cyberculture and Cyberliterature* (LUP, 2007) and *Latin American Identity in Online Cultural Production* (Routledge, 2013), as well as many articles. Other major publications include the books *Mexican Travel Writing* (Lang, 2009) and *Decolonising the Museum: The Curation of Indigenous Contemporary Art in Brazil* (Tamesis, 2021).

Wolfgang Bongers holds a PhD in Literature and Intermediality at University of Siegen, Germany. At present, he is Associate Professor at Facultad de Letras, Catholic University of Chile. He has directed national funded (Fondecyt) and international research projects. Currently he is co-director of the Nucleus Milenium Project “The futures of Artificial Intelligence and its sociocultural impacts in Chile and Latin America”, funded by Chilean Government. His principal work areas are the impact of audiovisual and digital media in Latin American Literature and Culture, and the relation between archives and memories in 20th and 21st centuries. He is author of numerous essays in the fields of literary and film critique, cultural studies and the theory of media. He also published the books *Interferencias del Archivo: cortes estéticos y políticos en cine y literatura. Argentina y Chile* (Peter Lang, 2016); *Prismas del cine latinoamericano* (ed., Cuarto propio, 2012); *Archivos i letrados. Escritos sobre cine en Chile: 1908-1940* (ed., Cuarto propio, 2011).

Milton Läufer is an Argentine writer, journalist and teacher based in Berlin. He has published articles and short stories in *Esquire*, *Vice*, *Guernica*, *CIA Magazine* and *Otra Parte*. Has participated in exhibitions in South America, the United States and Europe. He graduated in Philosophy at the University of Buenos Aires, where he taught for six years. He earned an MFA in Creative Writing at New York University, as well as a PhD with a focus on computational literature in Latin America. He was the 2016-2017 writer-in-residence at MIT's Trope Tank. published the novels *lagoons* (2015, partially generated by algorithms); *A Noise Such as a Man Might Make* (2018, Counterpath in his collection *Using Electricity* of computer generated books) and *Los restos humanos* (2021, Suburban Editions). He obtained an honorable mention in the 2018 Paula Benavides digital novel award with his novel *El*

pequeño Platero and was between 2020 and 2022 editor of the digital literature magazine *Taper* (<https://taper.badquar.to>). See miltonlaufer.com.ar.

ABSTRACT

In this panel we propose to examine the different ways in which some works of Latin/x American digital literature and art challenge the hegemony of the contemporary algorithmic culture of which they are inevitably an integral part. In particular, we seek to identify and explore works that evidence subtle differences in approach, ‘proposing a posthuman aesthetics beyond anthropocentric thinking’ or seeking to ‘find that which escapes algorithmic determinism’, those that ‘trigger a sort of digital and yet not-computable aesthetic experience’ and those that seek to ‘generate environmental affect’ among users. We posit that these attempts to create alternative meanings through works of Latin/x American digital literature and art may, eventually, lead to social change. The works selected span the whole region, and range from the first examples of digital writing from the early 1970s to the most recent artistic experiments with AI technologies. This panel will be held mostly in person (due to unforeseen circumstances Thea Pitman has requested to present virtually).

Presentation I - Aesthetic Experience, Computability and Politics in Latin American E-Lit

Claudia Kozak

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In 1936, Walter Benjamin published “The Work of Art in the Age of its Technological Reproducibility” and wrote “The Storyteller”, opposing storytelling as a form of true experience to information. The same year, Alan Turing published his article about an abstract machine of information computability later known as the “Turing machine”. It could be said that both authors ascribe to irreconcilable worlds. Yet when it comes to new media art, both were highly influential. In this presentation, I will briefly develop conceptual lines to think about a Benjaminian notion of experience even within contemporary algorithmic culture and life (Bucher, Striphas), which ultimately are posed in terms of computable information. This might also lead to posthuman experiences not centered in what Benjamin contested as “classic humanism”.

The challenge is to intervene the computing machine with aesthetic procedures in a disruptive way and, *at the same time*, to follow the steps that any hardware/software should go through in order to be functional. This resembles the challenge that any artwork faces within a given hegemonic sensorium, being the very politics of the arts to delink from it (Rancière). However only some e-lit works make a case for delinking from algorithmic culture while also belonging to it.

In Latin America, e-lit works by Eugenio Tisselli under the tag of “algorithmic politics”, are well-known examples of the kind of works that succeed in this task. After a brief reference

to them, I will focus instead on *Permanente Obra Negra* by Mexican writer and editor Vivian Abenshuahan et. al., an experimental project transversal to different media, and whose web platform enables to trigger a sort of digital and yet not-computable aesthetic experience.

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Presentation 2 - ‘Go Outside and Play It!’: A Scenographic Approach to Finding Aura in Sci-fi, Cli-fi, Augmented Reality Art Game, *Sin Sol / No Sun*

Thea Pitman

This paper seeks to explore the affordances of certain new media applications for generating environmental affect, and hence possibly effect, in those who use them. It specifically aims to examine the use of augmented reality (AR) and movement/space-sensitive technologies in the science-fiction, climate-fiction, mobile art game *Sin Sol / No Sun* (2018-2020), made by Latina media and performance artist and theorist micha cárdenas and her team at the Critical Realities Studio at the University of California, Santa Cruz. It starts by sidestepping arguments about the nature and degree of immersivity afforded by different media and how this may, or may not, correlate with environmental engagement. Instead it focuses on questions of embodiment and the potential for the development of ‘aura’ (as per Walter Benjamin’s original eco-poetic definition in *The Work of Art in the Age of Its Technological Reproduction* [1935]) in spaces mediated by AR, and how these may potentially help promote pro-environmental affect (cf. Bolter et al. [2006]). More specifically it argues that *Sin Sol*, with the guidance of its main protagonist, an ‘AI hologram’ called *Aura2019*, contrives to help us perceive the aura of our environment in a relational way, through a design that is purposefully open to the player’s auratic free associations (cf. Bourriaud, 2002). It also draws on cárdenas’s own call for ‘algorithmic analysis’ in digital media studies and her related theorisation of a ‘trans of color poetics’ (cárdenas, 2022) as a way of understanding the affective potential of the game. In terms of methodology, I employ a provisional, personal, scenographic (Thornett, 2020) account of my multi-sited attempts to experience the game to try to tease out the implications of this kind of eco-poetics.

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Presentation 3 – Searching for new forms of intelligibility: AI and some Latin American digital art projects

Wolf Bongers

What are digital art works doing when they are dealing with AI, as technology and as new form of production of knowledge (Pasquinelli 2021)? This work, as part of the research project “The futures of Artificial Intelligence and its socio cultural impact in Chile and Latin America” (Núcleo Milenio), will analyze some Latin American projects of digital writing and art production (Sofía Crespo, Fito Segrera, Eugenio Tisselli) that propose a posthuman esthetics beyond anthropocentric thinking. In these works, AI is not understood as extension, simulation or imitation of human thinking, but as territory of technodiversity and noodiversity (Yuk Hui 2016), creating noopolitics (Stiegler 2020) beyond platform capitalism (Srnicek 2016), which is promoted and supported by a few Tech corporations. My hypothesis is that Latin American digital art projects explore, from a situated and decolonial agenda, new forms of intelligibility to encounter the challenges of Anthropocene’s configurations of living.

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Presentation 4 - Freedom Comes from Outside: IBM and the Case of de Souza Milton Läufer

There is an obvious tension, in the use of IBM tools in the process of elaborating artistic pieces that at the same time attempt to politically dissociate themselves not only from the origins of the North American giant company as a creator of tools of social engineering, but also from its later paths that even went so far as to persistently collaborate with Hitler's National Socialism. Although there are authors, within the framework of Latin-American electronic literature, who sought to elude the tension through express political proclamations —to which I will refer briefly to frame the following movement—, the case of the Brazilian author Erthos Albino de Souza, with his work *Le tombeau de Mallarmé*, explores, in my opinion, a different aspect: that of finding, without making any explicit pronouncement, that which escapes calculation (or algorithmic determinism) in elements external to the system with respect to which one seeks to generate a process of liberation; that is: instead of basing liberation on the concept of autonomy as obedience to self-imposed law (as Rousseau or Kant wanted), the proposal is to seek this in otherness. As far as I know, this work is the first in Latin America to make such a move, and in it we find echoes of Rimbaud's dictum that determined the analysis of subjectivity in the twentieth century.

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July 13th, 2023

► 10:00 a.m. – 11:20 a.m.

- Mondego room -

Session #15 - Panel

“Historicizing / Hypothesizing Digital-literary Practice in Aotearoa”

David Ciccoricco (University of Otago)

Ursula Standing-Bellugue (University of Otago)

Caelum Greaves (University of Otago)

Jacob Cone (University of Otago)

BIOGRAPHICAL NOTES

David Ciccoricco is Associate Professor of English at the University of Otago.

Ursula Standring Bellugue is completing a Masters degree in English at the University of Otago.

Caelum Greaves studies in the English Honours programme at the University of Otago.

Jacob Cone studies in the English Honours programme at the University of Otago.

ABSTRACT

In one sense, electronic literature in Aotearoa New Zealand, as a loosely coherent entity, enters the scene relatively late. It attracts critical and scholarly attention as an entity after the so-called “third generation” (Flores 2019), post social media hemorrhage, and after what we might call a second “literary turn” of story-driven games (Ciccoricco 2008, Ensslin 2014) - with the first, circa 2005, marked by a popular awakening to story and the second, circa 2012, marked by social justice imperatives. In another sense, discrete yet divided threads of digital-literary tradition have been there all along, at least intermittently, in the form of digital-literary poetry, performance, and games.

The proposed panel explores the dual impulse to historicise and hypothesize NZ’s place amid the field of electronic literature. What is gained by a more monolithic and institutionally-inflected critical lens? What are some distinctive contributions NZ might make to a socially and culturally-conscious digital practice in light of its own cultural and geographical position?

Presentation I - “Playing with Indigeneity: Archival, Resistance, and Sovereignty in Māori Video Games

This paper will examine two Māori-made video games, *Guardian Māia* (2014-2022) and *Umurangi Generation* (2020), to explore the ways that indigeneity and Indigenous experiences are simulated in video games, and what this could mean for game worlds becoming sites of Indigenous resistance, cultural expression, and even in imagining decolonisation. Described as “sovereign games” by LaPensée et al. (2022), Indigenous-led video games are vital in the staking out of digital territory for Indigenous communities, particularly as the digital and non-digital become more and more closely intertwined. I aim to situate these games within larger conversations around tradition, such as the preservation of tradition—particularly in the wake of colonisation—as well as the desire to forge new traditions. *Guardian Māia* imagines a pre-colonial Aotearoa, while *Umurangi Generation* depicts an apocalyptic future.

I suggest that such video games could provide a potential bridge between the old and the new, with their ability to simultaneously archive history and to explore possible (potentially disastrous) futures. In looking to the past as well as the future, I wish to examine Aotearoa's present digital identity, to establish why Māori, and other Indigenous voices, are not only valuable but necessary in digital literary canon.

As a medium that is constantly evolving—often faster than we can make sense of—video games can offer unique and, indeed, subversive, channels for experiencing the world and the people who inhabit it. As game studies scholar Patrick Jagoda (2020) describes, “games, including video games, serve as a form for staging, encountering, processing, and testing experience and reality in the twenty-first century.” Video games are part of an active conversation around what divides the digital and the non-digital, reality and digital reality. Playfully negotiating these divides gives players the opportunity to experience realities that are not their own, and to connect to others in ways that might not be afforded to them in life, whether from the past, the present, the future, or another timeline altogether.

Presentation 2 - “Seeing the Forest Through the Trees: biogeography and Video Games”

When we talk about the portrayal of a country through digital literature, we almost invariably mean the human-made culture of a country, the languages and the people, cultural artifacts we leave behind as humans - architecture, art, and music. The artifacts which are focused on by game scholars seeking concrete examples in the fluid landscape of video games (Penderson, 2021). But how often do we talk about the geological places or the biodiversity which existed long before we did, and which might no longer exist?

Approaching this as a science communicator and gamer, I seek to explore the way these biogeographical impressions take shape in the digital sphere, and why they matter. This exploration will be framed through a combination of games which blend reality and fiction to create ‘weird’ ecologies (Greve, Julius, and Florian, 2019), and games which take real ecologies out of context and place them into new possibility spheres (Bogost, 2007) . We see this more often from games made outside of their target country, such as Luna's Fishing Garden (2021), a Latvian game that blends New Zealand's flora and fauna with Asian-inspired folklore and fantasy. Luan's Fishing Garden, alongside Gris (2018), Death Stranding (2019), Firewatch (2016), and New Zealand made Flutter (2013) make up the core of my discussion, as games which foreground their biogeography, either through their use of ‘weird’ ecologies, or their form as “walking-simulator” style games (Chang, 2019).

The digital footprint of a biogeographical country is often larger than that of its culture, and more nuanced in its distribution, especially when fiction and reality become merged. It is this merging of fiction and truth which adds another layer to this topic, where curiosity is sparked from not knowing what is real and what is not. Using New Zealand as a case study, I will explore the importance of biogeography in video games, and how this benefits from games that are not explicitly science communicators in nature. How does our landscape shape the digital world? What is the digital footprint of a country? Not a nation, but a biogeographical country? And why does this matter?

Presentation 3 “Saving and Preserving Digital Works: Digital Memory, Literacy, and Accessibility”

As the internet ages, and technology outstrips at times even the speed that innovators and boundary-pushers can work at, we find that in the rush to look forward, the works that have already been made are forgotten. Dependent on old modes of technology to even be viewed, many such works have already gone missing, or threaten to vanish very soon without immediate preservation and archival.

Digital memory is short and fickle, which is especially painful for works of art that have cultural, or personal, significance. Such works should be publicly accessible, regardless of a person’s technological prowess, or any other accessibility issues that they might have. My experience in saving (or attempting to preserve) the small collection of New Zealand Flash works has shown the viability and low cost of saving Flash works, as well as the importance of saving such digital artefacts for future digital artisans. Without an understanding of how digital boundaries are broken, we are doomed to misunderstand or even entirely forget entire genres of art, their cultural significance, and the people who made them. Without concerted effort now, such things can very easily be lost – but they can also very easily be saved.

Drawing on my own experiences in computer science, English, and digital archival of a variety of kinds, I will explain how a generic Flash work can be saved, and what can be done with those that can’t, as well as discuss the importance of placing a greater emphasis on digital preservation and archival work in an era where storage is more cloud-based than ever. Using Dene Grigar’s work on Ruffle and Conifer as a base, I will explore the future of Flash in a world that has left it behind, and show why the preservation of such works matters.

Presentation 4 “Escaping Digital Literary History: a view from Antipodemia”

We know we need to do history differently in the digital age. As Alan Liu (2018) suggests, it is not just history that requires renewed interrogation, but how each era creates their own peculiar relationship to it.

Historicizing digital-born works, however, presents its own distinct set of challenges, from ever-expiring hardware and software platforms to ad hoc archiving (or not) typically in unsupported informal networks online. This paper reports in progress on writing a digital literary history of Aotearoa New Zealand, or least locating landmarks amid ever-problematic claims to first-ness. It interrogates some of the cultural and geographical divides that shaped kiwiana digital culture from the start.

As a case study it will reflect on what is now regarded as among the first literary games, *Escape from Woomera* (2004), and the revisionist history required to arrive at that very distinction. After initially receiving funding by the Australia Council for the Arts, *Escape from Woomera*'s prototype was met with controversy and triggered fierce debate. Only about 30 minutes of gameplay was completed. Nonetheless, it gained international attention and has been cited among the world's first "documentary games" (Poremba 2013). I first suggest that it is not only the game's function as societal critique but also the examination of subjective experience through its enacted narrative that makes it literary. I then emphasize the recuperative move made by positioning the game as an antecedent of literary games to come – games that would more commonly be met with a celebration of their social cause. I'll conclude by considering the notion of "division" - motivated by the conceptual framing of the conference - as a counter-cultural and anti-establishment mode essential for social change.

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► 11:35 a.m. –: 12:55 a.m.

- Aeminium room I -

Session #16

“Translanguaging”

Moderator: **Astrid Ensslin**

Alinta Krauth (University of Bergen)

**Overcoming Species Divides: Digital Poetry, Machine Learning and Interspecies
'Translation'**

Pierre Gabriel Dumoulin (Université du Québec à Montréal)

Translating the Other in Electronic Literature: A Semioethics Analysis

Alinta Krauth (University of Bergen)**Overcoming Species Divides: Digital Poetry, Machine Learning and Interspecies 'Translation'****BIOGRAPHICAL NOTE**

Alinta Krauth is an interaction designer and researcher of digital artefacts for more-than-human use. Her current focuses include the use of art and writing as a response to more-than-human agency and animal inclusivity. Much of her work involves ecological themes and scientific fieldwork alongside ecology experts and wildlife rescue organisations. Selected recent installations of her creative works have been seen in *ZAZI 0st Gallery* Times Square NY, *Science Gallery Detroit* Detroit USA, *The Glucksman Gallery* Cork Ireland, *HOTA* Gold Coast Australia, *Eidgenössische Technische Hochschule Zurich* Switzerland, *Gallery 3.14* Bergen Norway, *Art Laboratory Berlin* Berlin Germany, *The Powerhouse* Sydney Australia.

ABSTRACT

This paper diffracts, through creative and speculative means, several disciplinarily-disparate and possibly niche conversations within digital literature production: speculative translation, creative practice, artificial intelligence, animal studies, and animal vocalisation sciences, to consider the potential of AI-driven interspecies translation as poetic form. This involves considering how artificial intelligence and machine listening can be inclusive towards the voices of social nonhuman species, what another species' vocalisations can creatively look/read like to a human, and what it means to interpret across lines that some scholars have historically viewed as uninterpretable. I will discuss two related creative works, *The (m)Otherhood of Meep* and to a lesser extent, the *Umwelt Data Gatherers*, each authored by myself and flying foxes in rehabilitation care in Australia. These works will be reflected upon in relation to building generative poetics using some of the general criteria of combinatorial poetry as a starting place. The resultant code and artworks can translate several vocalisations of one species of endangered flying fox in real time into snippets of digital poetry via an internet and microphone enabled screen."

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Pierre Gabriel Dumoulin (Université du Québec à Montréal)

Translating the Other in Electronic Literature: A Semioethics Analysis

BIOGRAPHICAL NOTE

Pierre Gabriel Dumoulin (they/them) is a Ph.D. student in semiotic studies at Université du Québec à Montréal. Their research focuses on translation ethics in electronic literature and video games, using an interdisciplinary semioethics approach.

ABSTRACT

The rise of digital works and communication since the mid 20th century challenged the translation industry (Cronin 2013; O'Hagan and Ashworth 2002). Technologies reshaped tools and methodologies, and localization has emerged as a form of translation which combines linguistic transfer with software engineering (Mangiron and O'Hagan 2006; 11). Translating electronic literature requires both literary and technical skills, and challenges the translators' role and how they translate "cultural transferences" (Bouchardon and Meza 2021).

These cultural exchanges are marked by the concept of Other (Berman 1984; Godard 2001). To better understand and interact with the Other, semioticians Susan Petrilli and Augusto Ponzio developed a "semioethics" approach, which is "a basis for the constitution of the translator as a responsible agent of alterity" (Petrilli and Ponzio 2006: 214). This process involves an encounter with the Other (Petrilli and Ponzio 2006), a process through which the interpreter gains insights on the Other's alterity, but also its own's (Levinas 1972). A semioethic translator is "a device for listening, for hospitality towards the word of the other" (Petrilli and Ponzio 2006; 212). Translation becomes a tool to understand the Other, its identity (Cronin 2006), and takes an active role in the creation of meaning (Godard 2021).

In this presentation, I'll discuss the translation practices and challenges of electronic literature and how they can give insights on how we perceive, interact, and interpret the Other/alterity in the digital space. I argue that localization and literary translation practices expose some of the issues in translating culture in the 21st century, as translation may alter semiotic networks and transform, shape, or adapt cultural elements. Through a semiotic analysis of works selected for their translation challenges —*Spiritfarer* (Thunder Lotus Games 2020) and *Orwell: Keeping an Eye on You* (Osmotic Studios 2016)—, the issues of cultural representations, tones, and affects will be discussed.

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► 11:35 a.m. –: 12:55 a.m.
- Aeminium room 2 -

Session #17 - Panel

“Multimodal Synergies for Social Awareness”

Despoina Feleki (Aristotle University of Thessaloniki)
Paschalia Mitskidou (Aristotle University of Thessaloniki)
Evgenia Kleidona (Aristotle University of Thessaloniki)
Vasiliki Karanika (Aristotle University of Thessaloniki)

BIOGRAPHICAL NOTES

Despoina N. Feleki (dfeleki@enl.auth.gr) is Post-doctoral Researcher in the School of English, Aristotle University of Thessaloniki, Greece. She also serves as appointed School Principal and Educator. She completed her MA studies in European Literature and Culture and her PhD in Contemporary American Literature and Culture in the School of English (AUTH). Feleki is Fulbright alumna (Salzburg Global Seminar grantee). She teaches undergraduate and postgraduate courses and organizes workshops on fiction and pedagogy, focusing on the intersections between textuality and digitality and on how these affect literary and educational practices. Her other research interests include Young Adult Literature, Popular Culture, Fandom and Videogame Studies. Feleki has been a member of the Multimodal Reading and Research Group (AUTH) and involved in multiple research projects. Her monograph *Stephen King in the New Millennium: Gothic Mediations on New Writing Materialities* (2018) was out by Cambridge Scholars Publishing. She is the co-editor of the Special Issue of the online journal *Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media*, titled “Popular Culture in a New Media Age: Trends and Transitions.” Other published articles appear in peer-reviewed academic journals, such as *Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media* (AUTH), *GRAMMA: Journal of Theory and Criticism: Digital Literary Production and the Humanities* (AUTH), *Writing Technologies* (Nottingham Trent University) and *Authorship* (Ghent University).

Paschalia Mitskidou (pmytskid@enl.auth.gr) is a Ph.D. candidate in the Department of American Literature and Culture, School of English, Aristotle University of Thessaloniki (AUTH), Greece. She holds an M.A. in Creative Writing from the University of Western Macedonia and a B.A. in History from the Ionian University. Her Ph.D. project concentrates on virtual reality in contemporary American culture and the ways in which the historical past is reconstructed through virtual reality narrative practices. She has presented findings of her research in international conferences in Greece and abroad. She was a tutor in the undergraduate courses “Workshop in Critical Writing: Fiction” (2022) and “Computer Literacy and Research Skills: Literary Studies” (2021) at the School of English, AUTH. She is a member of the Hellenic Association for American Studies (HELAAS) and the Multimodal Research and Reading Group of the School of English, AUTH. Her research interests include contemporary American fiction and digital culture, interactive digital narratives, and virtuality in the context of new media technologies. She is a freelance writer and editor, and a private tutor of Greek as a foreign language.

Evgenia Kleidona (ekleidon@enl.auth.gr) is a research assistant at the Institute of Modern Greek Studies (Manolis Triandaphyllidis Foundation), Aristotle University of Thessaloniki (AUTH), and a lecturer at CITY College, University of York Europe Campus. She completed her postgraduate studies in Historical and Balkan Linguistics and her undergraduate studies in Greek Philology as well as in English Language Literature in AUTH. She is currently conducting her PhD research in the Department of American Literature and Culture, School of English, focusing specifically on Interactive Fiction. Her broader academic interests revolve around American Literature and Culture, Digital Media, Gender Studies, and Linguistics. Her

research, which focuses mostly on multimodality, digitality, and interactivity, has been presented and published in international conferences and journals. She has also delivered seminars and workshops involving the creation of interactive narratives and their use as educational tools. She is a member of the Multimodal Research and Reading Group of the School of English, ATh, as well as of the Hellenic Association for American Studies (HELAAS).

Vicky Karanika (vkaranika@enl.auth.gr) is a PhD candidate in the department of American Literature and Culture. She holds a BA in Informatics and Communications, Technological Institute of Serres, and a BA in English Language and Literature, Aristotle University of Thessaloniki. She completed her MA with the title Language, Literature and Digital Media in Education from the School of English, Aristotle University. She is currently working as an English teacher at a state school. Her interests concern electronic literature, experimental writing, art and literary movements, language teaching, digital media, and education.

ABSTRACT

“Multimodal Synergies for Social Awareness” explores the relationship between digital art, science and technology and focuses on novel multimodal investigations of fiction and reality across media and genres. Specifically, the panel aims to emphasize the ways in which these narrative texts make use of the specificities and affordances of each distinct digital medium to bring attention to important social, political and environmental issues. For this purpose, the contributors in this panel, also members of the Multimodal Research and Reading Group of the School of English, ATh, Greece, examine computer games, virtual reality, interactive fiction as well as web-based platforms and social media as different forms of writing textualities for change. The panel intends to explicate how the opportunities for interactivity and empathy building as well as the new dynamics between creators, audiences/users and the broader community, stimulate interaction/action, thus paving the path for social/civic engagement.

Presentation I - Earth, Wind and Clouds

Despoina Feleki

This paper seeks to shift our perspective towards the decisive role of new media and social media platforms in raising social awareness through the study of two hybrid artistic practices by media artist and scholar J.R. Carpenter. By employing a comparative media approach, it examines Carpenter’s primary aim of energizing the interested public, reconnecting man, animals and particles in the anthropocene as well as in rich media space in her effort to educate about climate change and develop empathy.

The Gathering Cloud (2017), available both online at luckysap.com and in print, constitutes the perfect example of the happy convergence between artistic expression, science and digitality to talk about natural clouds as the metaphor for the digital cloud and its bulging effects on the environment. Additionally, *This is a Picture of Wind* (2018) marks Carpenter’s next

experimental project to celebrate the inevitable coexistence of digital age aesthetics, meteorology and poetic expression hoping to attract global attention regarding the dramatic consequences of climate change. An ongoing project that runs on social media platforms (Twitter) and also extends to other media and print, *This is a Picture of Wind* initiates an interesting experimentation on cloud computing and the materiality of language to represent the turbulence of wind.

In these two projects, the clouds, the wind and the sky become the visual mediums to be studied through their remediated forms and expressions. They ingeniously and naturally emphasize the “continuum between humans and the environment” (Parikka, 2017 9). On the one hand, the subversive potential of the digital technologies employed to create a rich texture of layered meanings and interpretations, and on the other hand, the multimodal depiction of words, sounds and signs in poetic ways all intersect and draw attention to the urgent call for action against climate change. At the same time, the choice of certain web-based platforms and social networking sites for the production and dissemination of the projects is investigated as another way of accentuating the urgency of the issues raised.

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Presentation 2 - Raising Environmental Awareness through Virtual Reality Storytelling: Loften and Vaughan-Lee's *The Atomic Tree* and Zec and Porter's *Tree*"

Paschalia Mitskidou

In recent years, documentary makers, artists and journalists have been experimenting with virtual reality (VR) in projects that grapple with critical social issues. The present paper examines how the VR nonfiction films *The Atomic Tree* (2019) by Adam Loften and Emmanuel Vaughan-Lee and *Tree* (2017) by Milica Zec and Winslow Porter can serve as a tool to raise awareness of environmental issues and cultivate ecological consciousness. *The Atomic Tree* explores the connections between human and non-human worlds by immersing the viewer into the memories of a 400-year-old Japanese bonsai tree that survived the nuclear blast in Hiroshima. *Tree* follows the life cycle of a rainforest tree; it allows the viewer to experience the tree's growth from a seedling to its fullest form, and to witness its fate firsthand. Both films offer a direct and immersive look into how humans are interconnected with the natural environment, while also helping illustrate the abstract issue of human-induced climate change and its effects on multiple ecosystems. By exposing the audience to environments that would be otherwise inaccessible and allowing them to encounter some of their hidden aspects, these VR projects encourage an introspective journey and enable an alternative reading of the relations that shape one's understanding of the natural world. The case studies challenge traditional notions of storytelling and exemplify Marie-Laure Ryan's observation that virtual reality provides an experience both immersive and interactive which requires the presence of the interactor's body in the virtual world, "a condition easily satisfied in a VR system ... [because] [i]n VR we act within a world and experience it from the inside" (12). The analysis will highlight the distinctive affordances of the VR medium, aiming to explore its empathy-enhancing qualities and the potential paths that VR nonfiction could open up towards an increased understanding of local and global environmental issues. The texts in question afford new vantage points, thus prompting the viewers to rethink how they engage with the environment and possibly to consider new ways of actively contributing to its preservation and restoration.

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Presentation 3 - “Queering Interactivity: (Self)representation in Interactive Fiction as a Medium for Social Change”

Evgenia Kleidona

The paper explores the subversive potential of interactive fiction (IF) and its interrelation with queerness, drawing on the broader theoretical framework proposed by Bonnie Ruberg.

Although IF became particularly popular in the late 1970s and 1980s as a commercial product, the next decade summoned the decline of the IF market. What followed the end of this commercial era, however, was the rise of an online community and a growing variety of IF development systems. The so-called Revolution triggered in 2009 by the release of Twine, a free open-source tool that requires minimum technical skills, led to the revival of the medium by making the creation of IF more accessible than ever. Among other so-far excluded groups, an avant-guard of queer authors managed to find in IF the medium that would give voice to their own stories.

My examination focuses on one of those seminal works, namely Porpentine’s *With Those We Love Alive* (2014), as an example of queer IF whose subversiveness lies on multiple aspects. On the one hand, both the self-representation of queer authors and the representation that IF affords to its queer audience through the fictional characters, is a significant step towards a society that embraces diversity. Apart from the narrative level, however, queerness can also be identified in the game mechanics. As this paper attempts to show, the constant negation of player agency, in combination with the immersive and engaging experience that *With Those We Love Alive* offers, can have a powerful and empowering impact on its players and the broader player community. Thus, by promoting queer representations and subversive ways of playing, IF can become a medium for social change, as it can both enhance the sense of inclusion and help raise awareness by allowing a glimpse of the queer experience.

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Presentation 4 - “Walden Revisited: Videogaming Elements as Social Activism”

Vasiliki Karanika

The convergence of literature and video games have led to a new kind of literary genre that approaches narratives through the ludic lens of videogaming elements. Video games offer artists, authors, and creators opportunities for literary, artistic, social, and political expression. As Jones claims “videogame technologies offer a unique form of rhetoric that opens up new avenues for political and social activism” (2). This paper explores the relation between gaming technologies and activism within specific historical and sociopolitical contexts. For the purposes of the present paper analysis, Tracy Fullerton’s *Walden, a game* has been selected as point of reference. Fullerton’s first-person open-world experience is based on the classic adventure book by Henry David Thoreau. *Walden, a game* is an exploratory narrative which opens up a digital window to historical events and philosophical ideas. The game chronicles Henry D. Thoreau’s two-year adventures in living simply in nature at Walden pond in search of self-reliance and inspiration. Readers/players follow Thoreau’s footsteps in his attempt to overcome material needs and survive alone in the woods. As the readers unfold the story of Thoreau’s adventures a number of innate video gaming technologies are employed to represent and articulate Thoreau’s core beliefs, philosophical principles and historical events with significant political and social implications. This paper examines the possibilities of videogaming elements such as simulation, conflict, and interactivity in shaping audiences’ understanding of civic engagement and lead to new reading approaches that are demanding, immersive and challenging. *Walden, a game* echoes transcendental ideas such as self-reliance, conscience, solitude, personal responsibility, and spiritual reform and recontextualizes them within the spectrum of twenty first century society’s digital affordances and specificities instigated by processes enacted by readers/players. *Walden, a game* is an immersive narrative which offers opportunities for learning, reflection, imagination, introspection, inspiration and consideration of philosophical notions integral to social and political reform.

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► 11:35 a.m. –: 12:55 a.m.

- Mondego room -

Session #18 - Roundtable

“Bridging Electronic Literature & Critical Code Studies (a Digital Humanities Quarterly discussion)”

Jeremy Douglass (UC Santa Barbara)

David Berry (University of Sussex)

Jason Boyd (Toronto Metropolitan University)

John Cayley (Brown University)

Rita Raley (University of California, Santa Barbara)

Daniel Temkin (esoteric.codes)

Annette Vee

ABSTRACT

A roundtable discussion of recent research at the intersection of Electronic Literature and Critical Code Studies. Organized on the occasion of a 2023 special double-issue of the journal *Digital Humanities Quarterly* on the topic of “Critical Code Studies,” this panel features the editors and select journal article authors discussing this recent work. Critical Code Studies is a bridging discipline, bringing together the technical specificity of computer science with the hermeneutic approaches of the humanities. Led by special issue co-editor Jeremy Douglass, participants will include contributing authors David M. Berry, Jason Boyd, John Cayley, Daniel Temkin, and Rita Raley. This panel will address how critical code readings may bridge technical and social ways of knowing software. Structured together around techniques in reading the code of electronic-literary artifacts, participants will address topics in translingual understanding, digital literacy and its social impacts, the archiving, preservation, and exegesis of digital artifacts, and weird code as both performative and politically disruptive.

Presentation 1 - Tracing “Toxicity” Through Code: Towards a Method of Explainability and Interpretability in Software. DHQ 2023 (forthcoming).

David Berry

Examines how we can use concepts of explainability and interpretability drawn from computer science in critical code studies. By examining a set of code artifacts this paper looks at how following conceptual traces in concrete source code layers can contribute to understanding and explaining them.

Presentation 2 - Poetry as Code as Interactive Fiction: Engaging Multiple Text-Based Literacies in Scarlet Portrait Parlor. DHQ 2023 (forthcoming).

Jason Boyd

An examination of how various text-based literacies (procedural, poetic, ludic) can, when used together, elucidate the meanings of an Inform7-programmed interactive fiction in the form of a sonnet. This examination suggests that Critical Code Studies needs to engage in a more nuanced discussion of natural language programming languages.

Presentation 3 - “Computational art explorations of linguistic possibility spaces: comparative translingual close readings of Daniel C. Howe’s Automatype and Radical of the Vertical Heart.” DHQ 2023 (forthcoming).

John Cayley

A comparative, transculturally implicated, code-critical close reading of two related works, by Daniel C. Howe, which explore linguistic possibility spaces in English and Chinese. This reading engages distinct and code-critically significant programming strategies, and under-appreciated comparative linguistic concepts with implications for the theory of writing systems, of text, and of language as such.

Presentation 4 - “How to Do Things with Deep Learning Code.” DHQ 2023 (forthcoming).

Rita Raley

A consideration of the feasibility and critical potential of CCS as a method when the object of study is deep learning code, this presentation focuses on GPT-2 and will use the language art project, This Word Does Not Exist, as its primary example.

Presentation 5 - The Less Humble Programmer. DHQ 2023 (forthcoming).

Daniel Temkin

Builds an aesthetic theory of esolangs (esoteric programming languages) on how these languages reaffirm or critique the mathematical Platonism underlying mainstream code aesthetics.

► 2 p.m. – 3:20 p.m.
- Aeminium room I -

Session #19

“Localizing, Decolonizing”

Moderator: **Claudia Kozak**

David Thomas Henry Wright (Nagoya University)

Visibility in Electronic Literature: Telling Asian diasporic digital narratives

Tessa Oliveira (University of Michigan - Ann Arbor)

Archive and/as Montage in The City as Text: Exposing the Chilean Social Uprising

David Thomas Henry Wright (Nagoya University)

Visibility in Electronic Literature: Telling Asian diasporic digital narratives.

BIOGRAPHICAL NOTE

David Thomas Henry Wright has won multiple prizes, been published in various journals, and received various research grants and fellowships. He has a PhD from Murdoch and a Masters from The University of Edinburgh. He is currently co-editor of *The Digital Review* and Associate Professor at Nagoya University.

ABSTRACT

Using W.J.T. Mitchell's (1994) *Picture Theory*, this paper explores the use of the visual image in electronic literature. It examines three recent works that combine multiple media elements. The first, *The Boat* (2015) is an interactive graphic novel by Vietnamese-Australian visual artist Matt Huynh. It is adapted from the short story *The Boat* (2008) by Vietnamese-Australian author Nam Le. By comparing the digital adaptation with the source text, I explore contemporary notions of ekphrasis in digital literature. Secondly, I explore Leise Hook's *The Vine and the Fish* (2020), an interactive graphic narrative. Here, I examine not only the interplay between text and image, but also how the piece uses visibility as its central concept (i.e. with the images of the titular vine and fish). Finally, I examine *Reeducated: Inside Xinjiang's secret detention camps* (2021), an 'animated, ambisonic 360 V.R. film that reconstructs the experience of detention and political reëducation in Xinjiang, China, guided by the recollections of three men who were caught in what is likely the largest mass-internment drive of ethnic and religious minorities since the Second World War' (Huynh, 2022). The work is directed by Sam Wolson and contains illustrations by Matt Huynh. In discussing ekphrasis, American English and media theorist W.J.T. Mitchell (1994) describes three phases: ekphrastic indifference, ekphrastic hope, and ekphrastic despair. The first, ekphrastic indifference, stems from the 'commonsense perception that ekphrasis is impossible', that words can 'cite' but never 'sight' (152). In *Reeducated*, I am using a very liberal definition of text as image and image as text. In either case, the concept of *Reeducated* as a work of electronic literature is somewhat controversial, and is used to properly define what we talk about when we talk about visibility in electronic literature.

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Tessa Oliveira (University of Michigan - Ann Arbor, Department of Romance Languages and Literatures)

Archive and/as Montage in The City as Text: Exposing the Chilean Social Uprising

BIOGRAPHICAL NOTE

Tessa Oliveira is a doctoral student at the University of Michigan - Ann Arbor in the Department of Romance Languages and Literatures. Her research engages with contemporary Iberian and Latin American literary, visual, and digital forms and focuses on memory studies, anarchist aesthetics, and speculative fiction.

ABSTRACT

In October 2019, a government-issued increase in Santiago’s subway fares served as the spark that ignited a widespread uprising against Sebastián Piñera’s right-wing regime and, more broadly, against the brutal inequalities of the neoliberal system installed during the U.S.-backed dictatorship of Augusto Pinochet and maintained over the last three decades by institutional political parties and the ruling classes. As the voices of the uprising overtly indicated, “It’s not 30 pesos, it’s 30 years.” Following the dictatorship—among pacts of silence, proclamations of an already reconciled future, and insufficient, incomplete processes of justice and reparation—cultural production has played an important role in establishing relationships with the past that do not monumentalize or silence its anachronistic overflows. It is in this context that I read *The City as Text* (laciudadcomotexto.cl), which registers the graphic expressions of the Chilean social uprising, digitally displaying a photomontage of the graffitied walls of the Alameda on the thirty-sixth day of protests alongside thirty-six texts that were added to the montage in the form of “footnotes”. I propose that, by exposing temporalities, authorships, and media to one another, and by exposing the narrative construction and deliberate mediation at play in historical representation, *The City as Text* fulfills the critical task that Derrida entrusts to fiction: to attest to the anarchic secret of the archive in ways that allow us to think its prosthetic nature and its aporias. It is this anarchic condition—this dependence on an exterior supplement—that grants the archive its redemptive possibility, the promise it makes to the future in rendering a past event (il)legible. These supplemental technologies make events of reading possible, readings that produce the originary moment and expose the voids it leaves for the future, readings that bring the event’s possibilities and valences into appearance. I suggest that it is through the particular modality of montage that *The City as Text* proliferates events of reading, treating the archive not as “the site of a narrative but a site for denarrativization; not a region for understanding but a space for exposure,” (Moreiras 10).

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► 2 p.m. – 3:20 p.m.
- Aeminium room 2 -

Session #20 - Panel

“Re-enacting Painful and Sensitive Memories on Platforms: A Critical Approach”

Alexandra Saemmer (Université Paris 8)

Nolwenn Tréhondart (Université de Lorraine)

Emmanuelle Lescouet (Université de Montréal)

BIOGRAPHICAL NOTES

Alexandra Saemmer is a professor in Communication Studies and Semiotics at the University of Paris 8 and acting co-director of the Center of research on media, technologies and internationalization). In her books, articles and book chapters, she explores experimental narratives in social networks, and more generally, the complex relationship of submission and appropriation that structures the dialogue between the human author and industrial software tools. Alexandra Saemmer is the author or co-author of novel-length works of electronic literature such as *Nouvelles de la Colonie* (on Facebook ; a remediated version for paper and screen has been published in 2022 by the French editor publie.net), *Böhmische Dörfer* (Electronic Literature Collection vol. 3), *Tramway* (Anthology of European Electronic Literature). Her work has been exhibited both online and at art venues.

Nolwenn Tréhondart is a PHD lecturer in information and communication sciences at the University of Lorraine. She is attached to the Crem laboratory. Her research methods combine semiotic and sociological approaches, and are rooted in critical theories of the cultural and educational industries. Following a doctoral thesis on the design and reception practices of enriched digital books, she is now interested in the evolution of editorial practices in a digital context, digital literary creation on social networks, and educational platforms. She recently edited the dossier “Livre, numérique et communication” for the journal MEI.

Emmanuelle Lescouet is a PhD candidate and lecturer in literature at the Université de Montréal. Her project focuses on reading gestures in the digital environment, on reading for entertainment and immersion. She coordinates the Répertoire des Écritures Numériques. She is a member of several laboratories: CRCEN, LQM-Littérature Québécoise Mobile, LAB-yrinthe, Laboratoire des cultures de l'imaginaire à des stella incognita lab.

ABSTRACTS

The possibility of passing for someone else did not emerge with social media. However, the fact that, as the saying goes, “on the Internet, nobody knows you’re a dog,” has made building fictitious identities much easier. We will in this panel explore the hypothesis that beyond trivial experiments with pseudonyms, the option of experimenting with “versions of oneself” on social platforms has given rise to a new genre, that we term “fictional profiles”. We will consider the fictional profile as a symbiotic agent, pointer and witness to contemporary society. After a general introduction to the genre and a critical discussion of methodologies to identify its specificities, we will focus on two re-enactments of historical events and figures on Facebook and Instagram. We will discuss the problematic nature of these works in terms of valorization, preservation and archiving insofar as, on the one hand, they question the classical categories of the work, the author and the reader; and, on the other hand, they are fundamentally dependent on their publication platforms.

Presentation I - a focus on “IchbinSophieScholl”

The re-enactment of historical events in the form of sensory and affective performative practices has become a common practice. We can cite the “Eva.stories” project, which recounts the true story of a young Jewish girl during the Holocaust, or @ichbinsophiescholl, a German-language historical fictional profile featuring the German resistance fighter Sophie Scholl, who was captured by the Nazis and executed on 22 February 1943. The Instagram account offers a biographical perspective of her last ten months, like a daily diary, and fictionalizes her life, rather than a documentary containing biographical information.

We can speak here of a fictional interpretation of a historical figure, in which the life experiences narrated refer to historically documented contexts of experience, from a contemporary and subjective point of view. Two public radio stations, Südwestrundfunk (SWR) and Bayerischer Rundfunk (BR), financed the project as a large-scale production, entrusting the direction to a filmmaker specialised in “do it yourself” aesthetics. Various actors and actresses play the heroine and her entourage, filmed in close-up, giving the impression that the actors are filming themselves, even though the smartphone did not yet exist in 1942.

A team of community managers, made up of people with different backgrounds (historical, journalistic, psychological, discrimination, artistic) take turns to play the role of Eva Scholl in the interactions with the user-readers, answering their questions. Instagram users are thus invited to participate in this historical reconstruction, to perform it through their involvement.

As all writing on social networks, profiles are created and published inside a techno-structure: a structure made from algorithms, but also from “short form” editorials that compose, as Gustavo Gomez-Mejia wrote, the “tableaux of our time.” The fictional profiles fit into these tableaux, but the reflexive nature of the profile-based work, in some cases, highlights the standardised dimension of the setting.

I will show from my situated perspective as a user of the platform, researcher and personally involved reader how this fictional interpretation of a historical figure on the Instagram platform can be risky in many ways, especially in the spontaneous interaction with the numerous users, who can ask questions to “Sophie Scholl”, or advise her on matters of love through a vote. But I will also discuss how these digital memorial practices create a place where researchers and writers become producers of digital memory initiatives, and where the research community and the public at large are increasingly intertwined in debate about painful and sensitive memories.

Presentation 2 - a focus on “Profil: Sudète”

The context of “IchbinSophieScholl” resonates strongly with my own “auto-fictional” profile on Facebook, as I have spent recent months reconstructing the history of my Sudetenland ancestors during the Second World War. As part of this research and creation-project entitled “Profil: Sudète”, I have followed the accounts of a number of German and Czech soldiers, of which, I realized, there are many on Facebook; I also began an intense documentary search on Facebook memorial pages which has forged the current contours of my profile on the platform.

Fictional profiles are not just made up of a profile page filled in by the writer, but also by a circle of acquaintances (“friends”). They are made up of a personal feed; of a general feed that blends personal posts with those shared by friends; of a graphic techno-structure that hosts and formats the elements; and of an algorithmic techno-structure that determines the hierarchy of posts, and characterizes each profile using a process of automatic calculations.

These different layers constitute the symbiotic techno-skin of the profile-based work that can be said to be corrupted, and infected, but also changing, moving and touching. This skin, obviously, has capitalism stamped all over it. Nevertheless, the symbiotic, connected nature of this techno-skin, its reactivity to the upheavals of real life, open up unexplored artistic paths.

The more I focus my profile on the history of the Sudeten Germans, the more suggestions and contacts the network finds for me – it is the principle of the “filter bubble”. The posts on the pages to which I am subscribed feed my autofictional narrative, enrich my documentary work; the testimonies of readers left under my posts encourage me in my writing experience by expressions of sympathy, help me to advance in the excavation of archives, and give a universal character to the individual narrative. In the Facebook chat, in particular, I receive touching, moving testimonies that resonate with the personal family history I am reconstructing, but sometimes also more critical comments about the limits of online exposure, and about the risks of fragmentation of History on the social network medium.

Presentation 3 - How to preserve and archive fictional profiles

Fictional profiles also destabilize the category of (art)work, as it is not just made up of a profile page filled in by the writer, but also by a circle of acquaintances (“friends”).

It is made up of a personal feed; of a general feed that blends personal posts with those shared by friends; of a graphic techno-structure that hosts and formats the elements; and of an algorithmic techno-structure that determines the hierarchy of posts, and characterizes each profile using a process of automatic calculations.

The diversity of interactions, responses and intermingling of the different profiles will be at the heart of this technical approach: the co-construction of these literary universes relies on shares, comments or responses, a “silent” commitment such as “likes;” but also on direct exchanges, by messages of all types, by temporary captures for example.

Studying the technical diversity of these platforms (Facebook, Twitter, Instagram, Snapchat...) - the diversity of constraints, both in terms of text length and possible media, the possible links and interactions - and their algorithms makes it possible to identify the finesse of the editorialization to be built to inscribe their creations.

Documenting these literary works pushes the usual literary archiving methods: how to document an open, collaborative, potentially collective and anonymous work? This complexity and the heterogeneity of these works push us to invent new methodologies. In this paper, we will look at the methodologies developed for the Répertoire des Écritures numériques. We will also discuss how to capture the traces that these profiles leave. How we can preserve the memory of the construction of these works and their developments.

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► 2 p.m. – 3:20 p.m.
- Centro room -

Session #21

“Governenvironmentality”

Moderator: **Eugenio Tisselli**

Roderick Coover (Temple University)

Adam Vidiksis (Temple University)

Sound, Image and Landscapes of Catastrophe: Subverting documentary forms and nonfiction narrative through generative, combinatory and multimodal arts in *The Floods, Water On The Pier, and It Will Happen Here*

Paulo Silva Pereira (University of Coimbra)

Digital Environmental Artivism in the 21st century Brazil: Emergent and ancestral perspectives on the Amazonian region

Tymon Adamczewski (Kazimierz Wielki University)

Heavy Weather? On the (im)Materialities of Digital Literature in the works of J.R. Carpenter

Roderick Coover (Temple University) and Adam Vidiksis (Temple University)

Sound, Image and Landscapes of Catastrophe: Subverting documentary forms and nonfiction narrative through generative, combinatory and multimodal arts in The Floods, Water On The Pier, and It Will Happen Here

BIOGRAPHICAL NOTES

Roderick Coover is film director/media artist and the creator of experimental and emergent cinematic arts work exhibited in art venues and public spaces such as the Venice Biennale Hyper-Pavilions, The Nobel Peace Prize Forum, Bibliothèque Nationale de France, Documenta Madrid. His books include *The Digital Imaginary* (Bloomsbury) and *Switching Codes* (Chicago). Currently a Fulbright Research Fellow in France, he is Professor Of Film And Media Arts at Temple University, where he is also founding director of the MFA-PHD Program in Documentary Arts And Visual Research and founding co-director of Temple's MA Program in mediaXarts: Cinema For New Technologies And Environments. <https://unknownterritories.org/>

Adam Vidiksis is a drummer and composer based in Philadelphia who explores social structures, science, and the intersection of humankind with the machines we build. Vidiksis's music has won numerous awards and grants, including recognition from the Society of Composers, Incorporated, the American Composers Forum, New Music USA, National Endowment for the Arts, Chamber Music America, and ASCAP. His works are available through HoneyRock Publishing, EMPIRE, New Focus, PARMA, and SEAMUS Records. He is assistant professor of music technology at Temple University, a founding executive member of the SPLICE Institute, Academy, and Festival, and director of the Temple Composers Orchestra and the Boyer College Electroacoustic Ensemble Project (BEEP). <https://vidiksis.com/>

ABSTRACT [artist talk]

Rising waters don't only change places, they also transform senses of place, memories, and longing.

In these models, the generative system reframes questions of sea-level rise, migration, and extinction, in which familiar places — and the memories and dreams that attend them — are transformed by rising waters, and it provokes the public to put into words the unspeakable threats posed to existence, time and belonging.

Through detailed insight into the creation of the image-language-sound art works *The Floods*, *Water On The Pier*, and *It Will Happen Here*, this artist talk offers models for multimodal creation, and includes works created for large scale installation, live performance, VR and locative experiences using GPS and cellphones. The methods significantly expand ways of working documentary materials to shift interpretation in ways that bridge science, art and emotion.

Coded variously in javascript, Max MSP and C++, the examples layer generative writing over original combinatory images filmed along industrialized shores of the North Atlantic, Mediterranean and North Sea. Live data, climate data and other elements provoke changes in the works, in other cases works are triggered by user interventions in the environment. Field recordings of natural waterways are combined and transformed by data taken from hydrophone data taken in urban and industrialized waterways.

Recordings of water—flowing, streaming, lapping, crashing, and gushing—combine with synthesized electronic sounds that work to expand our perception of time, revealing the epic scale and scope of climate catastrophe. The generative text confronts the challenge of putting words to crises, constructing meaning through machine intervention from language derived from field observation, archives and scientific data. The disruptions of language, spatial disorientation and fragmented media propel users to refigure history and give utterance to current crises, offering models that reimagine documentary cinematic arts, sound and electronic writing to transform ways of conceptualizing climate conditions and their consequences. The discussion will also reflect upon multimodal collaboration and collaborative methods. The talk will conclude by suggesting next steps and questions and with an introduction to new works in progress.

Paulo Silva Pereira (University of Coimbra - Faculty of Arts and Humanities)***Digital Environmental Activism in the 21st century Brazil: Emergent and ancestral perspectives on the Amazonian region*****BIOGRAPHICAL NOTE**

Paulo Silva Pereira is an Assistant Professor of the Department of Languages, Literatures and Cultures at the School of Arts and Humanities at the University of Coimbra and a Member of the Centre for Portuguese Literature (CLP). He teaches in the areas of Portuguese Literature; Interart Studies; Literature, Memory and History; Literature, Arts and Media (PhD Program in Materialities of Literature); and Digital Humanities. He has published several works on Portuguese literature and culture from the sixteenth to the eighteenth centuries and on digital media and virtual culture. He is a member of the project 'No Problem Has a Solution: A Digital Archive of the Book of Disquiet'. In 2015 he co-edited an issue of MATLIT on "Arts, Media and Digital Culture", and has been working as thesis adviser on research projects in the fields of Digital Humanities, intermediality, and digital media. He is Director of the PhD Programme in Portuguese Language Literature and he is currently the principal investigator of the project 'Ex Machina: Inscription and Literature'. He is also General Editor of MATLIT: Materialities of Literature, an open access, peer-reviewed, online journal, published by Coimbra University Press and the CLP.

ABSTRACT

In our current socio-cultural landscape, climate crisis is one of the most pressing issues affecting communities on a global scale. The pessimistic perception of a world undergoing dramatic technoscientific transformations and exhausted by humanity's misuse of natural resources is forcing us to rethink traditional attitudes to nature. Writers and media artists are becoming more and more environmental activists, contributing not only to increase awareness of these issues, but also to suggest alternative values and ways of living. This paper is part of an ongoing research on the transverse relationships between humans, animals and the environment through the lens of electronic literature and media arts (xxx, 2020). It aims at giving a brief overview of the current research regarding the varied dimensions of Ecocriticism and Environmental Humanities (DeLoughrey & Handley, 2011; Huggan & Tiffin, 2015; DeLoughrey et al., 2015; Prádanos & Anderson, 2017), but it focuses, specifically, on forms of experiencing the multi-layered complexity of the Amazonian natural and cultural landscape. The next part of the paper will show an increasing use of new media, digital and immersive technologies within the context of Brazilian socio-ecological discourses and movements, thus raising the awareness and empathy of a larger public. I will take into account projects involving visual art, performance, VR or augmented reality and able to offer alternative ways of viewing, reading, listening, relating to others (humans and non-humans) and being in the world: visual artist Val Sampaio (Água; Mangueiras de Belém; Círculo Som); visual artist, new media and artistic director Roberta Carvalho (Symbiosis; Queimadas;

RESISTE!; Amazônia Aumentada); visual activist and curator Moara Tupinambá (Ameríndios; Amazon, a project for the future; Piracaia: Manifesto vanguardista de indígenas anti-futuristas); nonbinary artist and simbiologist Emerson Pontes/Uýra Sodoma (photo-performances Caos and Frutificar; videoperformance Manaus, Cidade na Aldeia; collaboration in Amazônia Mapping). These Brazilian contemporary artworks can provide a wide-ranging set of insights about the consequences of deforestation; ancestral indigenous epistemologies around water and forest; the struggle of Amazonian Indigenous women; environmental degradation of riverbanks; spatial politics and ecological connections. At a time of environmental change and anxiety, one that results to great degree out of forms of seeing and knowing that transform other-than-human entities into mere things, they draw deeply from cosmologies in a variety of its past and potential manifestations as a realm of meaning and as a practice of imaginative resistance to an objectifying relation with the world. In sum, what emerges from this Digital Environmental Activism (DEA) is the relevance of experiential immediacy afforded by the new media art, virtual and immersive technology, and the importance of narrative and visual resources to dislodge anthropocentric notions of human-nature separability or to rethink environmental issues as social and human questions rather than mere technical ones.

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Tymon Adamczewski (Kazimierz Wielki University)

Heavy Weather? On the (im)Materialities of Digital Literature in the works of J.R. Carpenter

BIOGRAPHICAL NOTE

Tymon Adamczewski is university professor at the Department of Anglophone Literatures of Kazimierz Wielki University in Bydgoszcz, Poland, where he teaches literary and cultural studies. He has recently edited a monograph entitled *All Along Bob Dylan: America and the World* (Routledge 2020) and is the author of *Following the Textual Revolution: The Standardization of Radical Critical Theories of the 1960s* (McFarland 2016), as well as a number of articles published in various international academic venues (e.g., JPMS, AVANT, Image [&] Narrative, NJES). His interests include critical discourses of contemporary humanities, experimental literature, ecocriticism, and music.

ABSTRACT

A writer and practice-led researcher, J.R. Carpenter is a Canadian-born artist living in the UK active across various platforms: print, performance and digital media. Many of her works, even though web-based and seemingly detached from the materiality of writing, document a lasting fascination with the forces of the more-than-human world while offering (re)considerations of the links between media history and the environment. One of her recent poetic projects, *This is a Picture of Wind* (2020), fuses personal reactions to storms and flooding of Southwest England with algorithmically generated verse. By employing live weather data compiled with a corpus of literary and scientific descriptions of meteorologic conditions, it successfully represents fleeting images and immaterial fluctuations authored by ...the wind. Her other projects, like *The Gathering Cloud* (2017), *Once Upon a Tide* (2015) or *The Pleasure of the Coast* (2019), also involve aspects of non-human agency and an interest in the interplay between supposedly immaterial phenomena which, like climate change, nonetheless exert material effects.

Drawing on some of the earlier critical responses to Carpenter's works from the perspective of dynamic poetics (Drucker 2020) or media archaeology (Parikka 2017), among others, my paper intends to focus on the (im)materiality of digital literary spaces and their possible broader (social/ political) implications. This will include explorations of the reliance on the physical dimensions of such works and the significance of their strategies, e.g. rewriting and appropriation (Marczewska 2019), as well as the role that digital projects may play in approaching such seemingly immaterial objects like the weather, wind or clouds. Viewing these phenomena as hyperobjects (Morton 2013) allows to invite elements of speculative realism and object-oriented ontology (OOO) into the discussion – strains of thinking particularly helpful in analysing the role and possible impact of such artistic digital/ literary endeavours, especially when contrasted with the problematics of signification and media materials' affinity with signs (Parikka 2012). Thus, it is interesting to investigate such

works like those of Carpenter and ask questions about the extent to which similar projects may help us represent universally important issues that otherwise resist representation (like, for instance, global warming).

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► 2 p.m. – 3:20 p.m.
- Mondego Room -

Session #22 – Panel

“AIwriting: Text to Image Generation as a Mode of Digital Narrative”

Jill Walker Rettberg (University of Bergen)

Jason Nelson (University of Bergen)

Patrick Lichty (Winona State University)

Scott Rettberg (University of Bergen)

Talan Memmott (Winona State University)

BIOGRAPHICAL NOTES

Patrick Lichty (Winona State University) is a media “reality” artist, curator, and theorist who explores how media and mediation affect our perception of our environment. He is best known for his work as a principal of the virtual reality performance art group Second Front, and the animator of the activist group, The Yes Men. He is a CalArts/Herb Alpert Fellow and Whitney Biennial exhibitor as part of the collective RTMark. His recent book, *Variant Analyses: Interrogations of New Media Culture* was released by the Institute for Networked Culture, and is included in the *Oxford Handbook of Virtuality*.

Talan Memmott (Winona State University) is a digital writer/artist/theorist. Memmott has taught and been a researcher in digital culture and media practices at University of California Santa Cruz; University of Bergen, Norway; Blekinge Institute of Technology in Karlskrona, Sweden; California State University Monterey Bay; the Georgia Institute of Technology; and, the University of Colorado Boulder. He is Associate Professor of Creative Digital Media at Winona State University. Memmott holds an MFA in Literary Arts/Electronic Writing from Brown University and a PhD in Interaction Design/Digital Rhetoric and Poetics from Malmö University. His digital art and electronic literature work has been exhibited, presented, and published internationally. He was a co-editor for the *Electronic Literature Collection, Volume 2 (ELO)*, the *ELMCIP Anthology of European Electronic Literature*, and was the recipient of the 2021 *Electronic Literature Organization Maverick Award*.

Jason Nelson (University of Bergen) is a creator of curious and wondrous interactive poems and fictions of odd lives, builder of confounding art games and all manner of curious digital creatures. He as a principal investigator at the Center for Digital Narrative. Aside from coaxing his students into breaking, playing and morphing their creativity with all manner of technologies, he exhibits/publishes widely in galleries and journals, with work featured at ARS, FILE, ACM, LEA, ISEA, SIGGRAPH, ELO and other acronyms. There are awards to list (Paris Biennale Media Poetry Prize, Digital Writing Award, New Media Writing Prize), and Fellowships he’s adventured into (Fulbright, Moore), but it's the Webby award that makes him smile. play more at: dpoetry.com

Scott Rettberg (University of Bergen) is the Director of the Center for Digital Narrative and Professor of Digital Culture. He is the author or coauthor of novel-length works of electronic literature, combinatory poetry, and films including *The Unknown*, *Kind of Blue*, *Implementation*, *Frequency*, *The Catastrophe Trilogy*, *Three Rails Live*, *Toxi*City*, *Hearts and Minds: The Interrogations Project* and others that have been exhibited widely in digital art venues around the world. He is the cofounder of the *Electronic Literature Organization*. Rettberg’s book *Electronic Literature* (Polity, 2018) was the winner of the 2019 N. Katherine Hayles Award for Criticism of Electronic Literature.

Jill Walker Rettberg is Professor of Digital Culture at the University of Bergen (UiB) in Norway, Co-Director of the Center for Digital Narrative, also at UiB, and Principal Investigator of the ERC project “MACHINE VISION: Machine Vision in Everyday Life: Playful

Interactions with Visual Technologies in Digital Art, Games, Narratives and Social Media.” Jill’s book *Machine Vision: How Algorithms are Changing the Way We See the World* is forthcoming on Polity Press in September 2023. Her previous book, *Seeing Ourselves Through Technology: How We Use Selfies, Blogs and Wearable Devices to See and Shape Ourselves*, was published as an open access monograph by Palgrave in October 2014, and can be freely downloaded. Her book *Blogging* was published in a 2nd edition by Polity Press in 2014, and she has also co-edited an anthology of critical writing on *World of Warcraft* (MIT Press 2008).

ABSTRACT

During 2022, both transformer-based AI text generation systems such as GPT-3 and AI text-to-image generation systems such as DALL•E 2 and Stable Diffusion made exponential leaps forward and are unquestionably altering the fields of digital art and electronic literature. In this panel a group of electronic literature authors and theorists consider new opportunities for human creativity presented by these systems and present new works have produced during the past year that specifically address these systems as environments for literary expressions that are translated through iterative interlocutive processes into visual representations. The premise that binds these presentations is that these systems and the works generated must be considered from a literary perspective, as they originate in human writing. In works ranging from a visual memoir of the personal experience of a health crisis, to interactive web comics, to architectures based on abstract poetic language, to political satire, four artists explore the capabilities of these writing environments for new genres of literary artist practice, while a digital culture theorist considers the origins and effects of the particular training datasets of human language and images on which these new hybrid forms are based.

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July 14th, 2023

**► 11:35 a.m. – 12:55 a.m.
- Aeminium room 1 -**

Session #27

“Chat Chat Chat”

Moderator: **Sarah Thorne**

Elizabeth Losh (William & Mary)

Regulating Electronic Literature: Labor, Credit, and the Moral Panic about ChatGPT

Zach Whalen (University of Mary Washington)

Formal Fakery from the Postmodernism Generator to ChatGPT

Nathan Jones (Lancaster University)

Texts That Could Be Otherwise: Reading the Social Effect of Contingency in Experiential Literature through GPT-3 Versions

Elizabeth Losh (William & Mary)***Regulating Electronic Literature: Labor, Credit, and the Moral Panic about ChatGPT*****BIOGRAPHICAL NOTE**

Elizabeth Losh is the Duane A. and Virginia S. Dittman Professor of American Studies and English with a specialization in New Media Ecologies. She currently directs the Equality Lab at William & Mary. Previously she directed the Culture, Art, and Technology Program at the University of California, San Diego. In the 2021-22 academic year she was a Fulbright Scholar in Estonia. She is the author of *Virtualpolitik: An Electronic History of Government Media-Making in a Time of War, Scandal, Disaster, Miscommunication, and Mistakes* (MIT Press, 2009), *The War on Learning: Gaining Ground in the Digital University* (MIT Press, 2014), *Hashtag* (Bloomsbury, 2019), and *Selfie Democracy* (MIT Press, 2022). She is the co-author with Jonathan Alexander of *Understanding Rhetoric: A Graphic Guide to Writing* (Bedford/St. Martin's, 2013; second edition, 2017; third edition, 2020). She also edited the collection *MOOCs and Their Afterlives: Experiments in Scale and Access in Higher Education* (University of Chicago, 2017) and co-edited *Bodies of Information: Intersectional Feminism and Digital Humanities* (Minnesota, 2018).

ABSTRACT

Computational interfaces that generate texts, which emulate those composed by human authors, have been around for decades. They have imitated many genres with outputs ranging from therapeutic stockphrases to lines of imagistic poetry to jargon from postmodern theory.

This presentation looks at the long history of the policing of electronic literature – very broadly defined – to examine e-lit as a potential threat to “real world” rules about labor, credit, and intellectual property. In the context of these historical legacies, the presenter also examines current moral outrage about ChatGPT3 and the more measured responses of professional associations in the academy, such as the Modern Language Association, to its perceived disruption of established norms.

Although the “honesty” and “integrity” of the liberal human subject is often the focus of restrictive rules, this presentation focuses on economies of writing in which issues about labor and credit are more salient. Moreover, following Lawrence Lessig, it assumes that legal intervention is only one of many possible regulatory forces, which also include the social norms, markets, and design architectures that constrain ChatGPT3. Yet, as Lauren Goodlad has pointed out, “while there is increasing talk of making AI ‘ethical,’ ‘democratic,’ and ‘human-centered,’ scholars in the humanities seldom shape these discussions.”

In addition to examining how probabilistic systems that use large language models are regulated, this talk also considers how composing platforms for LLMs themselves may regulate speech to constrict certain kinds of prompt engineering. For example, ChatGPT3 may refuse to perform if asked to produce recipes, dating profiles, fan fiction stories, or Wikipedia entries that might be seen as contrary to its mission as an agent for “helpful and accurate information” that is “appropriate” and “respectful.” Some conservative commentators have argued that these instances of refusal constitute a form of censorship. At the same ChatGPT3 often manifests resistance to queer narratives and linguistic play. Given the likely widespread adoption of these AI-assisted writing technologies, it is important to attend to their disciplinary dimensions.

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Joseph Weizenbaum, *Computer Power and Human Reason* (New York: WH Freeman, 1976)

Zach Whalen (University of Mary Washington)

Formal Fakery from the Postmodernism Generator to ChatGPT

BIOGRAPHICAL NOTE

Zach Whalen is an Associate Professor in Digital Studies at the University of Mary Washington. Teaching courses in digital studies, creative coding, electronic literature, comics, and video game studies, Whalen’s research explores the forms and meanings of expression made possible technology and media. He is currently working on a larger project about computational literary and artistic books.

ABSTRACT

Computationally-generated academic deceptions are a genre of urgent contemporary concern with the advent of OpenAI’s ChatGPT and parallel concerns about the scope and accessibility of its plagiarism. This is not, however, the first case when people used computers to produce passable but fraudulent prose in an academic context. Examples include Eric Mendoza’s stochastic essays in the 1960s, philosophical writing by artificial Usenet user “Mark V. Shaney,” the viral “postmodernism generator” script, and “SciGen” program created to expose predatory computer science conferences. Each of these tools operationalizes falsehood in domain-specific ways relating broader ideological, rhetorical and economic contexts, and studying these antecedents may help us respond appropriately to ChatGPT by appreciating it within that longer history of fraudulent essays. Building on Matthew Kirschenbaum’s insight regarding large language models that “neural networks are formal entities that perform formalist readings of the world,” I interpret these earlier computer programs as formalist readings of disciplinary style that anticipate the authorial-imputation of contemporary AI “entities.” This over-determined intention persists for works created by ChatGPT, and even though OpenAI’s processes are very different, lessons from the aforementioned historical examples help situate the social meaning of computational fraud today.

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Nathan Jones (Lancaster University)***Texts That Could Be Otherwise: Reading the Social Effect of Contingency in Experiential Literature through GTP-3 Versions*****BIOGRAPHICAL NOTE**

Nathan Jones is Lecturer in Fine Art (Digital Media) at Lancaster University. Exploring the relationship between media and literary practice, his work on unicode, AI, speed readers and distributed networks has appeared at transmediale, Onassis Foundation, Liverpool Biennial, and in the journals PARSE and Media-N. He is co-founder (with Sam Skinner) of Torque Editions, the publications of which include *Artists Re:Thinking the Blockchain* (2017), *The Act of Reading* (2015), and *BiblioTech* (2023).

ABSTRACT

This paper demonstrates the use of a media arts approach to literary criticism – a kind of “media art reading”, which engages with the new technology of Large Language Model (LLM) artificial intelligence. I show that despite, and perhaps because of, the shortcomings of current LLMs as literary writing tools, the boring prose they produce does offer something new to reading. This work emerges from the thinking in my book *Glitch Poetics* (2022), which shows that the contemporary writing that best reflects the real social conditions of today – that is ‘literary realism’ – is specifically not that coherent literature of unity, fluency, and symphony with which the genre is often associated, but rather a broken, faulty mode of writing; divergent from norms in ways that accumulate and correlate with our experience of the world.

One of the problems with reading for literary divergence, is the lack of some comparable ‘right’ literary norm to compare and contrast it with. Ironically, and perhaps too conveniently, LLMs offer such a thing. We can train GTP-3 on innovative literature, and it can believably ape a *style*. But it lacks the ability to torque and twist this style against the emergent realities of today; this is the quality, I claim, that turns literary stylists into literary realists for the current circumstances.

In this paper I introduce the technique of text generation for comparative reading, frame its potential through the notion of contingency from systems theory-influenced literary theorist David Wellbery (1992), and present some example comparative readings using noteworthy contemporary literature.

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► 11:35 a.m. – 12:55 a.m.
- Aeminium room 2 -

Session #28 - Panel

“Weathering Winds of Change: Writing Oceans, Islands, and AiR”

J. R. Carpenter (University of Southampton)

Gwen Le Cor (Université Paris 8)

Jules Rawlinson (University of Edinburgh)

Richard Carter (University of York)

BIOGRAPHICAL NOTES

Richard A Carter is a Lecturer in Digital Culture at the University of York.

J. R. Carpenter is an artist, writer, and researcher working on *Wind as Model, Media, and Experience* at Winchester School of Art. <https://luckysoap.com>

Gwen Le Cor is a Professor of American Literature and English for Specific Purposes at Université Paris 8 (France), and is a member of the TransCrit research lab. She co-chairs “Hydrology of Media”, a transdisciplinary research program sponsored by EUR ArTeC.

ABSTRACT

Building on *Wind as Model, Media, and Experience*, a transdisciplinary project that contributes to a better understanding of experiences of climate change through study of the medium of wind, past, present, and future, this panel asks: How is wind perceived? Taking this question as a starting point, this panel explores how wind is experienced across temporal and spatial scales, drawing on research and practice from across the Digital Literature, Environmental Humanities, Sound, and Media Studies. Wind focalises the larger epistemological and ontological problems we face in light of climate change. Like climate, wind surrounds us and is experienced continuously in varying degrees of intensity, yet wind is not an immediate, conspicuous object of perception. In order to make sense of the larger issue of climate crisis, we consider wind as something both experienced and measured, local and global. We explore the elemental media of wind through three different scales and elemental perspectives: oceanic, island, and air.

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An Island of Sound (J. R. Carpenter & Jules Rawlinson) <https://efi.ed.ac.uk/events/an-island-of-sound-j-r-carpenter-with-jules-rawlinson/>

Atmospheric Textualities (Richard Carter) <http://richardacarter.com/atmospheric-textualities/>

Hydrology Of Media (HOM) <https://hom.pubpub.org/>

Weather Reports – Wind as Model, Media, and Experience (WeRep) <https://winds.report/>

► 11:35 a.m. – 12:55 a.m.
- Mondego room -

Session #29 - Roundtable

“Print Manifestations and Materiality: On computer-generated books in Electronic Literature”

Nick Montfort (Massachusetts Institute of Technology)

Qianxun Chen (Independent Artist)

John Cayley (Brown University)

Lillian-Yvonne Bertram (Northeastern University)

Daniel Howe (City University of Hong Kong)

BIOGRAPHICAL NOTES

Lillian-Yvonne Bertram is an Associate Professor of English, Africana Studies, and Art & Design at Northeastern University. Previously they directed the MFA in Creative Writing at UMASS Boston. They have previously taught at St. Lawrence University, Ithaca College, and Williams College. They also direct the Chautauqua Institution Writers' Festival.

Nick Montfort is a poet and artist who uses computation. His computer-generated books range from *#!* to *Golem*. His digital projects include the collaborations *The Deletionist* and *Sea and Spar Between*. Montfort studies creative computing as well; MIT Press has published *The New Media Reader* (which he co-edited) and his *Twisty Little Passages*, *The Future*, and *Exploratory Programming for the Arts and Humanities*. He directs a lab/studio, *The Trope Tank*. He is professor of digital media at MIT and principal investigator in the Center for Digital Narrative at the University of Bergen. He lives in New York City.

John Cayley is a maker of language art in programmable media. Along with poetry and translation, he has explored dynamic and ambient poetics, heuristic text generation, transliteral morphing, aestheticized vectors of reading, and transactive synthetic language. Academically, he investigates the ontology of language in the context of philosophically informed practice-based research. Professor of Literary Arts at Brown University, his publications include *Grammalepsy: selected essays on digital language art*, and *Image Generation* from counterpathpress.org. His own site is programmatology.com.

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Daniel Howe is an American artist, writer and educator whose work examines the writing and reading of computer algorithms. Addressing issues such as privacy, surveillance, disinformation and representation, his outputs span a range of media, including installations, artist books, sound recordings and software interventions. He currently lives in Hong Kong where he teaches at the School of Creative Media.

Qianxun Chen is a digital media artist and researcher. She works at the intersection of art, technology and language, with a focus on generative poetics, the aesthetics of algorithm and digital textuality. Her works tend to bring up artistic and non-human perspectives of the world through alternative usage of technology. Her projects can be found on her personal website: <https://chenqianxun.com/>.

ABSTRACT

This panel turns its focus to the materiality of printed books in electronic literature, which call for new challenges and insights for the practitioners. Artists Nick Montfort, John Cayley, Daniel C. Howe, and Qianxun Chen will reflect on their computer-generated book projects including *Output: An Anthology of Computer-Generated Text*, *Travesty Generator*, *Image Generation*, *How It Is in Common Tongues*, *Seedlings_: Walk in Time*, as well as the series *Using Electricity*, which presents computer generated books and is edited by Nick Montfort. Their

presentations focus on methods for overcoming the divides between digital and print media, computational processes and aesthetic outcomes, as well as language generation and reconfiguration from diverse linguistic and cultural perspectives.

Presentation 1

Nick Montfort

Nick Montfort has been working with Denver-based nonprofit Counterpath and a wide range of authors on the the *Using Electricity* series, exploring the possibilities for presenting innovative computer-generated literary work in book form. Inclusivity and diversity has been important from the start, and the series has presented works that originate in different languages and come from a variety of perspectives and artistic practices. Montfort will highlight some of the publications most relevant to the conference themes of overcoming divides and fostering social change, including *MEXICA* (from an AI system that tells quasi-utopian stories about the prehispanic inhabitants of Mexico) and *Experiment 116* (which uses machine translation to assert that English is the property of global speakers). Montfort will also introduce the concept behind *Output: An Anthology of Computer-Generated Text*, to be published by The MIT Press in late 2024.

Presentation 2

John Cayley

Image Generation, newly embraced by the Counterpath Press series ‘Using Electricity,’ has been augmented and reconfigured with pieces representing, chiefly, paragrammatic work composed using heuristic algorithms. This panel contribution will address the terms ‘paragrammatic’ and ‘heuristic’ in context. Paragram, the discovery or programmatically generated hosting of other elements of language – grams – in both dynamic and static relation with - “parallel to, separate from or going beyond” (OED) – surface-readable grams (including those of different ‘natural’ languages) will be explored as an under-appreciated, sometimes crucial principle of poetics. This principle – theorized by the Tel Quel group and both theorized and deployed by poet-theorists such as Emmett Williams, Jackson Mac Low and Steve McCaffery – is one that is difficult to elaborate in the material culture of the printed book, but one that can be indicated and then highlighted in a literary initiative like *Using Electricity*. The series, inherently, by evoking computation, refers, across a divide, to forms which the printed book, as such, cannot house. *Image Generation* will now also link, explicitly, to related web-accessible dynamic and transactive works, the majority of which are composed on notebook platforms. These platforms help to collapse certain other divides between code, comment(ary), and text-to-be-read. Not only do they realize time-based and transactive affordances of language art experiences, they also keep faith with a critical code studies within which other biases, agendas, and divisions are, at least, interpretable and thus, at least potentially, heuristic in their elaboration. The books of a series like ‘Using Electricity’ are like snapshots from such device-agnostic notebooks. The books frame and freeze the potential of an expanded (‘electronic’) literary or language art practice. The notebooks frame such practice without compressing their temporal affordances. This is often in a broader

context of ‘visualisation’ where experiential time is now, historically, more compositionally integrated than it is in literary culture. Computation, moreover, allows the compositional integration of time-based aural experience, crucial to evolved human language. There is more than just an ‘other media’ future in the ‘auralisation’ of language art.

Presentation 3

Qianxun Chen

The book *Seedlings_: Walk in Time* is a newly published book project, originated from its digital sibling: *Seedlings_: From Humus*, where a series of textual plants (“seedlings_”) sprout and set off on a journey for the discovery of kinships between words. Born digital, the seedlings_ migrate from the browser to the pages in a process that explores different ways of writing in collaboration involving humans and algorithms. It is an English-language book created by two humans who have migrated into it from other languages, and algorithms that are native to it but foreign to much of the human world. Moving between the humorous, the poetic, the narrative, and the visual, this book portrays an ecosystem where the bonds that tie words together come alive and speak back to us. The presentation will address some of the challenges and possibilities of communication across human and non-human beings, advancing the idea that in a world where everything is in constant change and motion, ownership and domination are extremely limiting models for relating to one another. Excerpts from both *Seedlings_: From Humus* and *Seedlings_: Walk in Time* will be shared so as to show the different types of interaction encouraged from users/readers as participants in the growth of the seedlings.

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John Cayley, *Image Generation, Breathe*. <http://counterpathpress.org/image-generation-john-cayley>

Qianxun Chen and Mariana Roa Oliva, *Seedlings_: Walk in Time*

► 2 p.m. – 3:20 p.m.
- Aeminium room I -

Session #30 - Panel

“Method, Media, Pedagogical Practices: Experimental Stances for Social Change”

Jaqueline Conte (University of Coimbra)

Ana Maria Machado (University of Coimbra)

Edgar Roberto Kirchof (Lutheran University of Brazil – ULBRA)

Joana Fonseca (University of Coimbra)

Carolina Martins (University of Coimbra)

Cecília Magalhães (University of Coimbra)

Ana Albuquerque e Aguilar (University of Coimbra)

BIOGRAPHICAL NOTES

Ana Albuquerque e Aguilár is a PhD fellow in the Materialities of Literature Programme, at the School of Arts and Humanities – University of Coimbra (Portugal), With a background in classical literature and culture, her current research focuses on electronic literature, literary education, reading, teaching, digital literature for children and young adults, and creation of digital works. She is also a teacher, teacher trainer, media coach, and author of Portuguese textbooks and didactic materials.

Cecília Magalhães is a visual designer, lecturer and PhD fellow in the Materialities of Literature Programme at the School of Arts and Humanities – University of Coimbra (Portugal). She has coordinated the project *Fragmentos em Prática*, designing workshops, seminars and collaborative activities that promote and engage the creative usage of the Book of Disquiet Archive.

Carolina Martins has degrees in Artistic and Literary Studies and is currently a doctoral candidate with a thesis centred on the influence of architecture on the composition and reading of graphic narrative installations. She self-published *like glass* (2019), with João Carola, which evolved into the installation *VAST/O* (Atelier Concorde, 2019; Banco das Artes Galeria, 2020) and which ended up as the comics-poem “My Name is Ana”, published in the Abstract comics anthology *Autofagia* (2022, Selo Risco Impresso). Her comic book *Sudden Death Huntresses* came out in May 2022 as part of “Casa da Sibila” (an event promoted by Sekoia - Artes Performativas and supported by Portuguese Arts Funding); and in December of the same year, *Kolaj Magazine* published the short graphic narrative *The City Rules* as part of the 3rd volume of its *Poetry x Collage* series. She is currently a Filmeu-RIT fellow at the Early Visual Media Lab/CICANT (U. Lusófona).

Joana Bárbara Fonseca has a degree in Portuguese and Lusophone Studies and a Master in Classical Studies from the Faculty of Arts and Humanities of the University of Coimbra and she is currently a PhD Candidate and researcher at the Centre of Portuguese Literature of the same institution. She is finishing her dissertation in *Materialidades da Literatura*, with a thesis on the aesthetics of surveillance and counter-surveillance in the contemporary expression of digital technodystopia.

Edgar Roberto Kirchof is a faculty member in the Doctorate of Education and Cultural Studies program at the Lutheran University of Brazil (ULBRA). He has a Masters in Communication Sciences from the University of Vale do Rio dos Sinos, Brazil (1997), a Ph.D. in Linguistics and Literature from the Pontifical Catholic University of Rio Grande do Sul, Brazil (2001). He completed his postdoctoral studies in semiotics at Kassel University, Germany, in 2006. His current line of research focuses on Semiotics, Cultural Studies and Digital Literature for Children.

Ana Maria Machado holds a PhD on Medieval Hagiography from the University of Coimbra, and she is Associate Professor at the same University and member of the

Portuguese Literature Centre. Her research has been focused on medieval literature (hagiography), comparative literature (imagology), teaching literature (reading comprehension abilities), and digital literature (reading). She is currently the director of the Masters in Portuguese teaching and she coordinates the project “Murals and Literature. A Digital Creation for an Educational Context”. In recent years she has devoted herself to Study in Medievalism in Portuguese literature.

Jaqueline Conte is a doctoral student at University of Coimbra (Materialities of Literature). FCT Scholarship holder. Masters Degree in Language Studies, (UTFPR). Graduated in Social Communication - Journalism (UEL); post-graduations (lato sensu) in Multiplatform Editorial Production and Management (PUC-PR); Creative and Collaborative Economics (ESPM); Marketing (ISPG) and Photography (UEL). Writer of poetry and children's literature. Nowadays, she develops research on Brazilian and Portuguese poetry for children and the processes of remediation of these productions for digital media.

ABSTRACT

This panel proposes four perspectives related to pedagogical experimentations and digital and multimodal practices as potential models to rethink and dismantle cultural barriers between the academy, classroom and community; obstacles that prevent these actors from understanding electronic literature and digital practices as educational tools for digital literacy and social transformation. The first two communications result from the course “Reading, literacy, literature and writing in the digital age: new didactical approaches” (2023, University of Coimbra). One brings the approach and outcomes of the course itself, and the other focuses on marginal literary productions, such as fanfics and comics, in the context of didactic possibilities. The two last communications concentrate on remediation processes from different points of view, proposing multimodal work which can be used in reading practices or analysing augmented and virtual reality productions. In summary, these approaches intend to contribute to education in the Portuguese native-speaking context.

Presentation I - Teacher training for educational change: a transmedia experimental course

Ana Albuquerque e Aguilar and Cecília Magalhães

Although Portuguese curricular documents point to the importance of developing the humanistic and technological profile of students and the Ministry of Education has been investing in the digital transition in education, teachers still tend to opt for more traditional pedagogical approaches in their teaching practices. Although there is a greater offer in terms of digital training for educators, teacher training (both initial and continuing) still reproduces the same established model, since it focuses mainly on the use of teaching support tools. Taking into account that, in education, teachers are the most important agent of change, and taking advantage of the context of research, teaching and creation developed in the scope of the PhD Programme in Materialities da Literature, at the University of Coimbra (Portugal), as well as the work developed through MATLIT LAB, we created the course “Reading,

literacy, literature and writing in the digital age: new didactical approaches” as a pilot project focused on engaging teachers from Portuguese primary and secondary schools to review their didactic models based on how new media artifacts as electronic literature, archives, fanfics and comics potentialize new learning narratives. In this paper, we intend to address not only the structural and conceptual characteristics of this course, but also the theoretical and practical work developed with the trainees, as well as their reception and subsequent appropriation of differentiated didactic and pedagogic strategies in the promotion of reading, literacy, and literary and artistic creation skills among their students.

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Presentation 2 - Outside the canon, within everyday life: on the didactic potential of marginal literary content

Joana Fonseca and Carolina Martins

This communication focuses on the marginal literary production and reception in the context of didactic possibilities. Looking at the field of fanfiction and related media (such as memes and comics) as means whose forms of communication predate the emergence of the internet, we observe how they establish themselves online and how their possibilities for production, dissemination, remediation and communication are enhanced. Disseminated by a series of digital platforms, it is essential to note that user-generated content (UGC) brings new ways of reading, writing and, therefore, communicating for the common user, which the curricular context should use to work towards the enabling of digital literacy. The UGC takes place on these platforms with undeniable literary and cultural character, accessible online collections, and didactic potential within what will be the interests of the student and the possibilities of the teacher. Here, both fanfiction and comics represent a turning point between what begins as an activity of receiving, rewriting and disseminating totally analogue content, based on content printed on paper and distribution by traditional mail, to the multiplication of forms of art that occurs today, essentially online, in its sharing, reception, remediation and remixing. Because of its appeal to the freedom to tinker with other's content and reshape it, it also instigates creative and critical thinking through means that make use of digital not because of technical complexity, but because of their communicative dynamics of generative and participatory capacity that can be useful for classroom purposes. Thus, this intervention aims to demonstrate the importance of this transformative journey of

marginal reading and writing to provide the teacher with tools with relevant didactic potential.

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Presentation 3 - The Poetics of Immersion: transparency and hypermediation in literary works of Virtual Reality and Augmented Reality for children

Edgar Roberto Kirchof

Although there is no consensus as to how “immersion” should be defined in the field of digital media studies (THON, 2014), the concept has been used frequently to describe the feeling of presence and of unmediated experience of the user in the representations created with digital technologies, mainly by Virtual Reality and Augmented Reality systems. In general, media capable of creating this kind of illusion or, in the most successful cases, the feeling of presence within a represented universe are named Immersive Technologies (Cf. ERMI; MÄYRÄ, 2005; RYAN, 2011). Recently, some artists/ developers have started to produce literary works for children and young people based on VR and AR. This communication analyses two works based on the theorization proposed by Bolter and Grusin (2000) on the aesthetics of new media: the VR work *Tara's Locket* (Big Motive, Ireland, 2017), shortlisted for the 2017 Digital Bologna Ragazzi Awards; and the AR work *A brief history of amazing stunts*, a narrative produced by Beth Garrod for Wonderscope (Preloaded, UK, 2018), winner of the 2019 DBR Awards. In their work, Bolter and Grusin argued that new media “present themselves as remodeled and improved versions of other media” (2000, p. 14). For them, aesthetically, “Virtual Reality operates most of the time under the logic of transparency” (2000, p. 162), while “Augmented Reality remedies not painting in perspective, but the windowed style of the desktop interface” (2000, p. 216), which brings it closer to the logic of hypermedia. In this communication, we intend to describe the main semiotic resources used in both these works to produce transparency and hypermedia effects.

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Presentation 4 - Remediation and comprehension: D. Dinis, by Fernando Pessoa, a pedagogical experience

Ana Maria Machado and Jaqueline Conte

Digital remediation can be a tool, in a pedagogical context, to bring readers closer to poetically denser texts, providing an experience of the senses that point students to the possibilities of the written verbal text, generating greater literary understanding and involvement. In this communication, we intend to reflect on the potential of remediation in the expansion of textual poetics and aesthetic experience, based on a proposal for remediation of the poem “D. Dinis”, by Fernando Pessoa, studied in schools in the 12th grade. It is one of the 44 poems in “Mensagem” (1934), an epic-lyrical work dedicated to Portuguese historical characters that displays a nationalist, mythologizing and messianic bias. The lyrical self announces the Portuguese cultural glory to come. “D. Dinis” is one of the historical *drammatis personae* that Pessoa summons to build this prophetic-utopian work. The poem mythologizes the first great Portuguese literary figure as a visionary king (1279-1325), whose action foreshadowed the expansionist destiny of the Kingdom.

The effort to remediate this work is an attempt to highlight and materialize soundly and visually the synesthetic movements informed by the poem, and the mysterious and oracular atmosphere of the text.

Theoretically, we will follow Grusin and Bolter (2000) – particularly the two-way process by which a new media or means of communication represents, remodels or renews previous media – as well as Irina Rajewsky (2005)’s concepts of medial transposition, media combination, and intermedial references. This work develops the experimental processes studied within “Tear Poético” project, in the Doctorate in Materialities of Literature (UC).

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▶ 2 p.m. – 3:20 p.m.
- Aeminium room 2 –

Session #3 I

“The Media is the Medium”

Moderator: **Andrew Klobucar**

Élika Ortega (University of Colorado Boulder)

Imagined futures of media in the work of Verónica Gerber Bicecci

Sally Morfill (Manchester School of Art, Manchester Metropolitan University)

Gestures of Writing: Letters to Anni

Roger Dean (austraLYSIS and MARCS Institute for Brain, Behaviour and Development)

Bridging divides: creating and interacting sound and image in electronic literature

Élika Ortega (University of Colorado Boulder)

Imagined futures of media in the work of Verónica Gerber Bicecci

BIOGRAPHICAL NOTE

Élika Ortega is Assistant Professor in the department of Spanish and Portuguese at the University of Colorado Boulder. Her research focuses on digital literature and media, cultural hybridity, reading practices, and book studies. Élika is currently writing a monograph tentatively titled *Binding Media. Print and Digital Hybrid Literary Manifestations in the American Continent*, where she investigates print-digital works of literature from a hemispheric perspective.

ABSTRACT

Since its beginnings, works of electronic literature have been accompanied by books and other print matter (Montfort, Gibson, Ortega). This hybrid approach underscores the material dimensions of e-lit as media objects. In this presentation, I will focus on Verónica Gerber Bicecci's *La máquina distópica* (2018, a collaboration with Canek Zapata and Carlos Bergen) and *La compañía* (Almadía, 2019) as an instance of such practice. In these complementary works, the Mexican artists expose the environmental catastrophe left by extractivist mining in the state of Zacatecas, Mexico.

Building on the work of Tisselli and Saum-Pascual on the connections between technological progress and environmental devastation, I am interested in highlighting how Gerber Bicecci's work utilizes a plethora of literary and material approaches to reveal the different scales of the catastrophe. The different scales staged by each element of the works showcase different moments in the mine's history as well as their distinct affect. Furthermore, Gerber Bicecci stages the different temporal scales of the catastrophe through distinct media. *La máquina distópica*, fragile to obsolescence as any web object, is also where the author makes us consider the uncertainty of the future; *La compañía*, as print codex, holds the documentation of what has already happened.

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Sally Morfill (Manchester School of Art, Manchester Metropolitan University)***Gestures of Writing: Letters to Anni*****BIOGRAPHICAL NOTE**

Sally Morfill is an artist and educator, working full-time in the Department of Design at Manchester School of Art, Manchester Metropolitan University (MMU). She is currently Programme Leader for the Postgraduate Design programmes and a core member of the Cultural Heritage and Materials and Making Research Group. Her educational background includes an MA(RCA) in Fine Art (Tapestry) from the Royal College of Art, London, and a PhD from MMU. Her doctoral thesis, 'One among your moments: the myrioramic potential of drawing translation' investigates the relationship between drawing and different aspects of language, as found in and between speech, movement, and writing, and describes a drawing practice in which translation functions as a primary methodology.

ABSTRACT

Handwriting varies across cultures according to the orthographic rules that apply; however, the gesture of engaging with page or screen using a writing implement or keyboard is shared across linguistic divides. This paper discusses the context surrounding a body of digital drawings—*Letters to Anni*—(Morfill, 2022-) that speak to the literary gesture of writing. In the act of inscribing words on the page, motion sensors capture finger movements as electronic data. This precipitates a translation process from the digital to the material, and the production of 'para-writing'—drawing characterised by a writing aesthetic that is read as image rather than text.

Specifically, these drawings are by-products of a letter, handwritten by Morfill, to 20th century designer and artist Anni Albers (1899-1994). By inscribing linguistic meaning something outside of language is also produced. This is a democratic form of drawing, emerging from the habitual gesture of writing as continuous line that connects discontinuous thought. In correspondence with Albers, this work attends to her interest in making processes and the visual qualities of writing referenced in her figurative weavings such as 'Coded', 'Epigraph' and 'Haiku'; it further draws upon artists such as Henri Michaux (1899-1984), and his fascination for universal languages.

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Roger Dean (austraLYSIS and MARCS Institute for Brain, Behaviour and Development)***Bridging divides: creating and interacting sound and image in electronic literature*****BIOGRAPHICAL NOTE**

Roger Dean is a composer/improviser, and since 2007 a research professor in music cognition and computation at the MARCS Institute for Brain, Behaviour and Development, Western Sydney University. His research folds into his creative work, notably through deep learning and mechanistic models. He directs the creative ensemble austraLYSIS, which has appeared in 30 countries. With Will Luers and Hazel Smith, he received the Robert Coover Prize of the Electronic Literature Organisation (2018). He has performed as bassist, pianist and computer artist in many contexts: from the Academy of Ancient Music and the Australian Chamber Orchestra to the London Sinfonietta, and from Graham Collier Music to duets with Derek Bailey and Evan Parker. About 70 commercial recordings and numerous radio and online digital intermedia pieces represent his creative work. Current research concerns improvisation, roles of timbre, rhythm generation and perception, music learning methods for older adults, and music computation. Prior to joining the MARCS Institute, he was a full professor of biochemistry in the UK. He was then an academic CEO for 18 years, first as foundation CEO/Director of the Heart Research Institute, Sydney, and then as Vice-Chancellor and President of the University of Canberra. His publication output includes 220 journal articles in biochemistry and more than 100 in music cognition and computation, together with 17 authored or edited books. His h-index is currently ≥ 81 according to Google Scholar.

ABSTRACT

Most music traditions have strongly imbued conventions that restrict usages, for example of pitches, timbres, rhythms, even of hierarchical structures. In contrast, all of the mentioned musical components are really continua, rather than a limited set of categories. Similarly, musical form is often driven by linearities, and very common short-term and fairly frequent long-term repetition. Again, as interactive intermedia have emphasised, non-linearity and almost continuous change, recombinant or otherwise, are perfectly viable alternatives. I will argue how from within any tradition these potentials of sound can be more fully developed and exploited, both in computational music and often in acoustic music, bridging the creative divides. Consequently I discuss how these features can contribute to electronic literature. In computational approaches, and particularly in electroacoustic music, one of the key facilities is to change the representation of the musical components that are used for creating new work. For example, a deep net in machine learning can be presented with a range of different representations of acoustic and spectro-temporal materials, and in turn generate its own quite different representation. Then instead of exploring a pre-chosen familiar representation space, one can explore a hidden novel one (such as with NSynth from the

Google Magenta project). With sufficient effort one can expose the nature of the novel representation for more precise exploration if required. This combination of possibilities means that even without deciding what analogies between sonic, visual and literary components one is interested in, it is possible to process them through a common system, to create new forms of what would now be a kind of ‘deep net algorithmic synaesthesia’. I will argue that these approaches offer potentially valuable new ways to overcome the divides between sound, image and text in electronic literature. Overcoming the creative divides can help to bridge physical and socio-cultural gaps.

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► 2 p.m. – 3:20 p.m.
- Centro room -

Session #32

“Pandemic Endemic”

Moderator: **María Mencía**

Tina Escaja (University of Vermont)

“This is (not) a CAPTCHA Poem@”: On Language, Algorithm and Representation in the Time of Pandemic

Joel Ong (York University)

In Silence: reframing Pandemic Silenc(ing) as Immeasurable revelation

Emanuel Santos (Universidade Federal do Mato Grosso / Universidade de Coimbra)

Under a Gesture, The Wor(I)d: Reflections on the Digital Poem RE\VERSO

Tina Escaja (University of Vermont)

“This is (not) a CAPTCHA Poem@”: On Language, Algorithm and Representation in the Time of Pandemic

BIOGRAPHICAL NOTE

Tina Escaja (aka Alm@ Pérez) is a deconstructivist/a cyber-poet@, digital artist and scholar based in Burlington, Vermont (USA). Her creative work transcends the traditional book format, leaping into digital art, robotics, augmented reality and multimedia projects exhibited in museums and galleries internationally. Escaja has received numerous recognitions and awards, and her work has been translated into multiple languages. Her digital artifacts include *VeloCity* (2000-2002), *Código de barras* (2006), *Emblem/as* (2017-2019), *Mar y virus* (2020-2023), the interactive novel *Pinzas de metal* (2003), her performance piece with sheep *Negro en ovejas* (2011), and her interactive robot-poets/poems *Robopoem@s* (2016).

ABSTRACT

Mar y virus/Virus and the Sea is a multimodal e-lit project directly responding to the impact of COVID-19 on society and the environment, providing technological and aesthetic opportunities for connection and collaboration/sharing of the collective experience. This project addresses the precarity of human agency -and its exclusionist reference to (hu)Man,- from a post-humanism ignited by the devastating crisis caused by the Anthropocene. The installation and project “Mar y virus / Virus and the Sea” reconceptualizes multiple combinatory electronic options that address, among other levels, a crisis of representation in the time of the COVID-19 pandemic. The technotexts presented in this project, such as the Poem@ CAPTCHA, request recognition and proof, a test of what subtly makes us human, based on the principles of inclusion, connection, transfeminism and cyber-poetry, a test that potentially points to a new and necessary metanarrative of collaboration and technology-based connection/ally: “Share your COVID story.” (A segment of the project will be exhibited at the conference)

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Joel Ong (York University)***In Silence: reframing Pandemic Silenc(ing) as Immeasurable revelation*****BIOGRAPHICAL NOTE**

Joel Ong (PhD, MSc. bioart) is a media artist whose works connect scientific and artistic approaches to the environment, developed from more than a decade of explorations in sound, installation and socially conscious art. His conceptual explorations revolve around metaphors of distance, connectivity, assiduously reworking this notion of the ‘environment’ - how different tools and scales of observation reveal diverse biotic and abiotic relationalities, and how these continually oscillate between natural and computational worlds. His works have been shown at internationally at the Currents New Media Festival, Nuit Blanche Toronto, Seattle Art Museum, the Gregg Museum of Art and Design, the Penny Stamps Gallery and the Ontario Science Centre etc. Joel is Associate Professor in Computational Arts and Director of Sensorium: The Centre for Digital Arts and Technology at York University, in Toronto, Canada.

ABSTRACT

In Silence . . . (2022) is a silent film and mixed media installation that reflects on the ongoing work of the artist with community partners in Jane-Finch, one of the most economically challenged and racialized areas of Toronto and the stories embodied in them and their children. In its aesthetic form, it references the artist’s previous installation “Between us a Breeze” (2016) [1] that explored the impoverished nature of communication across a visitation booth by visualizing speech as gusts of wind across a reflecting pool. In our social-distancing epoch, this interpersonal distance is especially felt through virtual conversations that deny us multisensory connection, and introduce artefacts of digital and network failure.

Instead of what Douglas Khan refers to as the “amplified threshold of their disappearance” [2][3], the work *In Silence . . .* explores silence as an amplified resonance in the body brought about by a deep and affective stasis – a slowing down and a process of silencing what may constitute distracting sounds or noises, and what may also be a heightened attentiveness to intense pain, trauma or sorrow[4]. In contrast to growing desires for ubiquitous digital archiving, this project explores alternations of concealment and revelation across multi sensory elements. In its original form [5], the silent video is supplemented by cymatic visualizations of prerecorded speech on a reflecting pool. Fragments of these stories are also accessible through a bone-conductance railing (that forces the visitor into a position reminiscent of pain or anguish), and a phone hotline. Through this project, I ask how can stories be told with and within silence, and how digital technologies may provide room for these multi-modal perspectives.

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**Emanuel Santos (Universidade Federal do Mato Grosso - UFMT /
Universidade de Coimbra)**

Under a gesture, the wor(l)d: reflections on the digital poem REVERSO

BIOGRAPHICAL NOTE

Degree and Bachelor in History (UFOP), Degree in Letters (Portuguese/English and their respective Literatures) (UNIFRAN), Master in Letters (Discursive Studies) (UNINCOR), PhD student in Letters (Literary Studies) (UFMT). He is currently studying a sandwich doctorate at the University of Coimbra (CAPES). His work deals with the uses of Tarot in Literature.

ABSTRACT

In the triple art-science-technology structure that makes up electronic literature, in which it is impossible to assume which would be more relevant in the construction of the whole, the Tarot ceases to be a theme and becomes a potential architecture. In the creative process of a poem that transits in the meanders of randomness and in the scope of digital poetry of combinatorial nature, the challenge to the *wreader* is to develop an awareness of the process involved - although the result walks towards the infinity of perceptions and possible interpretations in the time of interaction with the performative structure.

In RE\VERSO, a digital poem produced by wr3adIng dIglIt5 collective (Diogo Marques/ João Santa Cruz) in collaboration with Daniela Reis, forty cards are delivered by crossing an image taken from the work “Diários da Sanidade” and an axiom derived from the verses from “Quarantine Poem” by Diogo Marques, under numbering, like a card from a deck that opens at the first click, revealing its face. After reading the card in its entirety – frame and image, which in turn is a fragment based on randomness – the front becomes the back, and at the next click, a new card, full of potential meanings, emerges. From the combination of the previous card with the subsequent one, the perception of the pattern of the game develops. The game reveals itself in the game. The game builds the poem.

Such reflections guide the present presentation, which aims to reflect on the effect of turning over a card, an entropic movement, a mysterious moment that precedes the prediction as a construction of possible meanings in the poem REVERSO, and its thematic and contingent relationship with the experience of confinement resulting from the pandemic, which guides the recombination and hybridization of previous artistic proposals for the generation of the ongoing aesthetic effect.

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WR3ADING DIGIT5. RE\VERSO: *Poema elegíaco*. Disponível em <https://wreading-digits.com/reverso/>. Acesso em 04 mar 2023.

► 2 p.m. – 3:20 p.m.
- Mondego Room -

Session #33

“Disaccessibility”

Moderator: **María Goicoechea**

Daniele Giampà (Kingston University London)

The Tip of the Tongue The EPUB3 format as a means of inclusion

Talan Memmott (Winona State University)

Who’s the Dummy?: A Poetics of Medically Enforced Ventriloquism

Hannah Ackermans (University of Bergen)

Digital Accessibility Aesthetics: Accessibility Features as Literary Devices

Daniele Giampà (Kingston University London)**“The Tip of the Tongue” the epub3 format as a means of inclusion****BIOGRAPHICAL NOTE**

Daniele Giampà holds an MA in Italian and Spanish Literature and Linguistics from the University of Zürich. He graduated in 2013, with a thesis about electronic literature in Italy, and between 2009-2016, he has participated in various projects within this field as a journalist, translator, Social Media Manager and Project Manager. In 2018, he started a PhD research study at Kingston University London. The focus of the study is the aesthetics of enhanced e-books based on the theories about performative materiality and digital materiality. The outcomes of this practice-based research are interactive graphic novels, short stories enriched with AR images and animations, and generative poems which will be published through Giampà's publishing company EDGE DPUB LTD.

ABSTRACT

The *The Tip of the Tongue* is a series of exercises for people affected by speech impairments like aphasia, apraxia, and dysarthria. These exercises are published in EPUB3 format and designed to be read on desktop and tablet.

The EPUB3 format proves to be an appropriate medium for this type of therapy as it allows the creation of audio-visual effects which help and stimulate the fulfillment of the exercises together with the possibility of designing every exercise creatively. Usually, exercises for people with this disability are word games, gapped texts, memory games, word association and more of the kind. These are all types of interactions and text games that can be produced with web technology which is the core of the EPUB3 format. Moreover, this project touches upon another topic related to disability which is the accessibility of digital documents that will become mandatory in 2025.

I will also demonstrate with some literary works of mine how the technical features of the epub3 format can be applied to works of electronic literature. Besides being a digital native document, the epub3 format is very suitable for publication like an e-book and for reading on desktops, tablets, and smartphones.

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Talan Memmott (Winona State University Creative Digital Media)***Who's the Dummy?: A Poetics of Medically Enforced Ventriloquism*****BIOGRAPHICAL NOTE**

Talan Memmott is a digital writer/artist/theorist. Memmott has taught and been a researcher in digital culture and media practices at University of California Santa Cruz; University of Bergen, Norway; Blekinge Institute of Technology in Karlskrona, Sweden; California State University Monterey Bay; the Georgia Institute of Technology; and, the University of Colorado Boulder. He is Associate Professor of Creative Digital Media at Winona State University..His digital art and electronic literature work has been exhibited, presented, and published internationally. He was a co-editor for the Electronic Literature Collection, Volume 2 (ELO), the ELMCIP Anthology of European Electronic Literature, and was the recipient of the 2021 Electronic Literature Organization Maverick Award. Memmott holds an MFA in Electronic Literature from Brown University and a PhD in Interaction Design/ Digital Rhetoric and Poetics from Malmö University.

ABSTRACT

Who's the Dummy?: A Poetics of Medically Enforced Ventriloquism is a performance lecture that is part social critique, poetry reading, and technical discussion exploring technologies and techniques available for speech after the complete loss of voice.

Based on personal experience, after a complete laryngectomy due to laryngeal cancer, the performance/lecture will consider what it means to become a cyborg; not in some utopian sense or as a means of extension, but as a restorative process, and how the available technologies for speech replacement lack the glamour and supposed coolness of other prosthetics.

Using a combination of sign language, text to speech applications, the electrolarynx, and a TEP voice implant, the performance/lecture will reflect upon what it means, vocally, to become a cyborg.

Hannah Ackermans (University of Bergen)***Digital Accessibility Aesthetics: Accessibility Features as Literary Devices*****BIOGRAPHICAL NOTE**

Hannah Ackermans defended their dissertation *The (Inter)Faces of Electronic Literature: Scholarly Experiments that Built a DH Field in Digital Culture* from the University of Bergen (Norway) on 26 August 2022. Throughout their PhD, they have taught courses on electronic literature and digital humanities, co-organized the Digital Humanities Network at UiB, and served as co-convenor of the Digital Culture research group. Additionally, Ackermans was an editorial board member of the ELMCIP Electronic Literature Knowledge Base, co-organizer of the ELO 2021, and editor of the Platform [Post] Pandemic gathering in Electronic Book Review. Ackermans' current research focuses on disability and accessibility in digital media.

ABSTRACT

Through a series of short illustrations from both second and third-generation electronic literature, I will introduce what I call “digital accessibility aesthetics”. The topic of digital accessibility has gained traction in recent years, both in electronic literature and digital culture in general, including broader use of closed captions and alternative text on social media platforms and discussions on accessibility and disability in electronic literature journals and conferences. In addition to making online information more accessible to people with disabilities, this increased interest also influences how art is made. The term “access aesthetics”, for example, refers to the integrated use of accessibility practices specific to performance arts. In conversation with this term, I refer to “digital accessibility aesthetics” to describe the use of accessibility features and systems to achieve an artistic or literary goal. I refer to aesthetics not only as a marker of beauty but in Baumgarten’s foundational conception involving the embodied perception across senses.

In my presentation, I will analyze electronic literature experiments that use accessibility features and systems to argue that they are not only add-ons for accessibility but also literary devices throughout the creation process.

I complicate the use of digital accessibility aesthetics by highlighting that while some expressions of digital accessibility aesthetics lead to more accessible works, others mainly add value to non-disabled people and in fact decrease the accessibility for the people for whom the feature was meant.

One example is the use of the <alt> attribute to add lexia to works rather than convey the function of an image, which was creatively used in second-generation electronic literature and has become more prevalent in third-generation creative output. The subversive potential of electronic literature can, then, be a “speculative interface” (JW Rettberg) for social change as well as a cultural barrier. The lens of digital accessibility aesthetics allows for insight into the (counter)cultural use of accessibility features online in the production of creative expressions and how this has developed in electronic literature.

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▶ 3:20 p.m. – 4:40 p.m.
- Aeminium room I -

Session #34

“From Data Art to Social Media”

Moderator: **Monika Górska-Olesińska**

Judy Malloy (School of the Art Institute of Chicago)

Data and Process in Information-Centered Creative Practice

Aidan Walker (Columbia University)

Distracted Boyfriend: Close-Reading a Meme

R. Lyle Skains (Bournemouth University)

If no one clicks a link, can it do any (social) good?

Judy Malloy (School of the Art Institute of Chicago)

Data and Process in Information-Centered Creative Practice

BIOGRAPHICAL NOTE

Judy Malloy is an electronic literature pioneer. Her work, which has also included information art, artists books, installation, performance, and arts writing, has been exhibited/published Internationally including, among many others, the Library of Congress; Tisch School of the Arts, NYU; the Sao Paulo Biennial; Los Angeles Institute for Contemporary Art; Walker Art Center; Hammer Museum; Universite Paris I-Pantheon-Sorbonne; the Center of Contemporary Art in Barcelona; FILE; Ars Electronica, ISEA; Eastgate Systems; Dutton; The Iowa Review Web; shortlisted for the Biennale Internationale des poetes en Val de Marne Prix poesie-media; shortlisted for the Electronic Literature Organization's 2018 Robert Coover prize for the year's best work of electronic literature. Malloy is a lecturer in the School of the Art Institute of Chicago Art and Technology Department and has also taught at Princeton University; The Rutgers Camden Digital Studies Center; and The San Francisco Art Institute. Her books include "Women Art & Technology" and "Social Media Archeology and Poetics" (both published by MIT Press). Recent papers have been published by Bloomsbury Press, The Digital Review, and Convergence. She had been an artist in residence and consultant in the document of the future at Xerox PARC, and her work is archived at Duke University.

ABSTRACT

The ways in which artists and writers utilize data to create information art are increasingly significant. Noting that "online data are bound to be essential to our ability to fully understand twenty-first century society," Filippo Trevisan suggests that search engines be regarded not only as central objects of research, but also as tools for broader social inquiry (2014). Contingently, the enormous amount of information now available on the internet has engendered uses of information by artists, who previously did not have access to professional sources of data. As cyberfeminist Nancy Paterson observed about her data-controlled "Stock Market Skirt": "The concept of controlling the length of a woman's dress by referencing stock market quotes in real time could only be put into practice as the Internet evolved to supply data I could access"(Malloy 2017). Taking a lead from Franco Moretti and Oleg Sobchuk's review paper that explores the uses of data visualization with multiple examples of digital humanities practice (2019), but with a focus on uses of information in creative art practice, beginning with a summary of early conceptual and Fluxus information-based works, "Data and Process in Information-Centered Creative Practice" is a review paper that in four sections explores uses of information by artists and by writers of electronic literature: When Documentation is Itself the Art; The Role of Process; The Role of Research and Archives; and The Role of Data in Shaping Objects and Texts.

Works documented include: Hans Haacke: "The News"; Joseph Kosuth: "One and Three Chairs"; Robert Filliou: "Frozen Exhibition; On Kawara: "I Got Up"; Helen and Newton Harrison: "The Lagoon Cycle"; Chris Burden: "Sculpture in Three Parts"; Judy Malloy: "OK Research"; Muntadas: "The File Room"; Adrian Piper: "Calling Card (I am black)"; Qiu Zhijie: "Writing the 'Orchid Pavilion Preface' One Thousand Times"; Cecile Le Prado: "The Triangle of Uncertainty"; Tiffany Holmes: "Fishbowl"; Wendel White: "Manifest", Luc Dall'Armellina: "HD pen"; works of generative electronic literature by Nick Montfort, Allison Parrish, and Leonardo Flores; JR Carpenter: "The Gathering Cloud"; María Mencía: "Gateway to the World"; Pamela Z and Chistina McPhee: "Carbon Song Cycle"; Nathalie Miebach: "Changing Weather"; Camille Utterbach: "Vital Current"; and "The LA Flood", Mark Marino: Creative Director.

Beginning with approaches to information art in the context of mass culture (D'Agostino and Muntadas 1982), the paper concludes with issues in using commercial databases as sources of information that range from the difference between information available in pre-web computer networks hosted by Native Americans and what is available on smart phones (Ross 2016); to Safiya Umoja Noble's documentation of racial and gender issues in Google searches. The conclusion also points to the importance of research design, ethical considerations in the use of data, and opportunities for collecting and analyzing data that transcend usual sources (Salganik 2019).

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Aidan Walker (Columbia University)***Distracted Boyfriend: Close-Reading a Meme*****BIOGRAPHICAL NOTE**

Aidan Walker writes about and researches memes and internet culture. He has worked for Know Your Meme and for the Electronic Literature Lab at University of Washington at Vancouver. His focus is on understanding online textuality and the role it plays in our world.

ABSTRACT

This paper is a case study of *Distracted Boyfriend*, a three-figure object-labeling image-macro meme format which first went viral in 2017 and remains in use. *Distracted Boyfriend* is a prefabricated rhetorical structure, usually representing an agent and a morally-weighted choice between two options. Posters mobilize the meme format to carry their own messages, applying its structure to many different contexts. Taking account of a meme's status as image, text, and performance, this paper seeks to catalog what a given meme format's structure allows users to express visually, rhetorically, and performatively, as well as how it constrains them. A firmer understanding of how a meme attracts attention online and directs interpretation can help us to deal with a public sphere where ideas and identities are increasingly transacted through this kind of communicative form.

Drawing from Robert Weimann's work on locus (represented onstage space) and platea (beyond the fourth wall space, theater itself) as sites of authorization in Shakespeare, this paper hopes to reframe the meme as a practice inviting a particular kind of interactivity. The image of *Distracted Boyfriend* represents people judging other people (locus) and then the text added by memers invites us to judge those judgments, as the device and platform (platea) we find it on judges us (by recording and classifying our interactions).

By looking at an online text as a deep sediment of layers of interpretation/ interaction by different actors, we can better understand the way it acts on us when we encounter it. The meme, for me, is a fossil record of different interactions and orderings, connecting divided actors who often don't realize exactly what it is they are building together.

This approach can be applied both to memes and more traditional forms of hypertext, where several different agents (reader, author, software, machine) mediate and coordinate a traversal. Developing a kind of reading that pays attention to who does what, why, and where within an online text can help us to better pick apart what it means and does.

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R. Lyle Skains (Bournemouth University)***If no one clicks a link, can it do any (social) good?*****BIOGRAPHICAL NOTE**

Dr. Lyle Skains researches and teaches Creative Digital Writing and Science Communication, conducting practice-based research into writing, reading/playing, publishing digital and transmedia narratives, and how these can be used for health and science communication. Her recent digital fiction includes No World 4 Tomorrow for the You & CO₂ project, and Only, Always, Never for the Infectious Storytelling project; both works were designed to effect social change. She is the founder of Wonderbox Digital, a marketplace for digital fiction, aiming to explore innovations in digital and online publishing and creativity; the director of the New Media Writing Prize; and an editor on the Electronic Literature Collection, volume 4. Her digital fiction can be found at lyleskains.com; articles in *Convergence*, *Digital Creativity*, and *Computers and Composition*; and books with Cambridge UP (Digital Authorship) and Emerald (Digital Narrative for SciComm). Her latest book, Neverending Stories: The Popular Emergence of Digital Fiction (Bloomsbury), explores the many paths of evolution for digital fiction as it develops around the world. She is currently a Principal Academic in Health and Science Communication at Bournemouth University.

ABSTRACT

Electronic literature and “popular” have not often gone hand-in-hand in our discourse. Arising as we have primarily out of Western literary traditions, we have eschewed the digital works emerging in popular or mass media (such as social media, transmedia franchises, and games), we have followed the Bourdieusian (1983) notions of *avant garde* and discarded the creativity of the proletariat as lesser-than: mass produced not for art, but for profit.

Yet the popular is our culture: our daily lives, the shared experiences connecting us to one another, creating social solidarity (Asimos 2021). Viral stories, memes, fanfic, transmedia properties—these represent the process of producing, reproducing, and circulating meanings that form culture, “making do with what the system provides” (Fiske [1989] 2011, 19).

In making meaning from the mass-produced texts and objects our capitalist industries provide us, we are also resisting those hegemonic forces, albeit on a micro- rather than a macro-political level.

Adding a socio-cultural purpose to a work of elit thus calls for attention to the popular—after all, how much “social good” can a work inspire if only a small circle of fellow producers and/or activists is its only audience? The Arab Spring emerged on Twitter; Black Lives Matter gained strength through Instagram and Facebook. Marjane Sartrapi’s *Persepolis* and Art Spiegelman’s *Maus* changed perspectives on Iran’s Islamic Revolution and the Jewish Holocaust by beautifully designed through the popular medium of comics.

This presentation will briefly cover the history of the study of elit that led to its narrow focus on the avant garde, popular culture theory, and examination of works of elit for social good that have and are emerging in the popular sphere, such as *World Without Oil*, *BIC for Her pen reviews*, *Depression Quest*, and even Beyoncé’s visual album *Lemonade*.

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► 3:20 p.m. – 4:40 p.m..

- Centro room -

Session #35

“Experimentell Zeitgeist”

Moderator: **Bruno Ministro**

Thomas Ernst (University of Antwerp)

Web Literary Studies as Studies of Subversion: An Analysis of “Glaube Liebe Hoffnung” by 0x0a

Morten Søndergaard (Aalborg University)

Teknisk er det muligt / Technically, it is possible... Concrete Poetry and the Beginnings of Media Art (in Scandinavia)

Mark Wolff (Hartwick College)

Zeitgeisty Aphorisms

Thomas Ernst (University of Antwerp)

Web Literary Studies as Studies of Subversion: An Analysis of “Glaube Liebe Hoffnung” by 0x0a

BIOGRAPHICAL NOTE

Thomas Ernst is Associate Professor of Modern German Literature at the University of Antwerp. His research focuses on the construction of identities, images of Germany and Europe, multilinguality and transcultural spaces in Austrian and German literature; on experimental and subversive Austrian and German literatures in the 20th and 21st century; and on the digital transformation of media and its cultural effects (literature and social media; intellectual property rights; digital publishing). His publications include books on “Popliteratur” (2001/2005), “Literatur und Subversion” (dissertation, 2013) and on 'Web Literary Studies' (habilitation, 2019) and numerous papers that have been published in international magazines and book series with peer-review. Ernst has worked as a researcher or as a referee with institutions such as the DFG, FWO, FNR and the Alexander-von-Humboldt-foundation, he was an appointed member of the Global Young Faculty III (2013-2015) and is a liaison professor of the Hans-Böckler-foundation (sinds 2016). He is founding member of the DHD-workgroup “Digital publishing”, advisor of the library of the University of Antwerp, and associated member of the Study Centre for Experimental Literature (Brussels/Gent).

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ABSTRACT

In the 20th century, political literature was often described with the category of *littérature engagée* – this resulted often in a narrow understanding of political literature, which requires both the public engagement of the authors as intellectuals and political content in the texts. In contrast, it is worthwhile to define the concept of political literature more broadly and to use concepts of subversion for this purpose. Literature can then be placed in a relationship to historically developed discourses of subversion by archiving them, reflecting on them, problematizing them, or inscribing itself in those discourses.

Four discourses of subversion can be distinguished: the political-revolutionary discourse, the artistic-avant-garde discourse, the subcultural discourse, and the deconstructionist discourse. In 'Studies of Subversion', the strategies and contents of literary texts can be traced, whereby first the political-social as well as the technical-aesthetic conditions are the starting and reference point, then the concrete works are subjected to an analysis (style and form, contents, topoi of subversion) as well as put in a relation to the public self-staging of the author(s) (Ernst 2014). For such analyses, a variety of cultural and media theories are used, depending on the object area, a.o. from the fields of postcolonial studies, queer studies, or net criticism.

The paper will first apply the methodology of these studies of subversion to the field of electronic literature by examining the project “Glaube Liebe Hoffnung. Nachrichten aus dem christlichen Abendland” by 0x0a. In this project, Hannes Bajohr and Gregor Weichbrodt present an example of subversive electronic literature based on Facebook comments from the right-wing populist movement Pegida (0x0a 2015; Bajohr 2016). In a second step, the paper subsequently reflects on a necessary transformation of ‘Literary studies’ to ‘Web Literary Studies’ (a subfield of ‘Digital Literary Studies’) – and these conceptions do not only start from changed subject areas (from printed to electronic literature), but also from new methods (a.o. digital analyses) and a critical view on the medial social transformation (web criticism; Daub 2020; Passig 2019). The paper finally aims to conceptualise ‘Studies of Subversion’ as a central part of ‘Web Literary Studies’ (Ernst 2022).

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Morten Søndergaard (Aalborg University)

Teknisk er det muligt / Technically, it is possible... Concrete Poetry and the Beginnings of Media Art (in Scandinavia)

BIOGRAPHICAL NOTE

Morten Søndergaard is an international active, tenure-track Associate Professor of Media Art and Media Art Curator at Aalborg University. AAU MediaAC academic director and co-founder of the Erasmus master's in Media Arts Cultures program. Faculty member of the Media Art Histories master program in Krems, Austria. He holds a transdisciplinary MA in Modern Culture and Cultural Communication (University of Copenhagen) and a transdisciplinary PhD in Performance Design (University of Roskilde, Denmark). Co-founder of POM – Politics of Machines Series (w Laura Beloff, Aalto University) and ISACS – International Sound Art Curating Series (w Peter Weibel, ZKM).

ABSTRACT

In the first half of the 1960s, concrete poetry shifted towards the issue of medium, as Bishop observes was... “a way in which to make a ‘political statement without subjecting the work to explicit propaganda on the level of content.’” (Bishop, 2005, p.32). In the process of this shift, the poem as medium and media of the processes of social practices, word-world intraactivity and timespacemattering (Barad).

The Danish concrete artist and poet Vagn Steen was as part of a group of experimenting Danish and Scandinavian artists working across the boundaries of the genres and public expectations of art, towards a more social turn. In 1963 he published the collection ‘Teknisk er det muligt’, or: ‘Technically, it is Possible’, which I will argue in my paper can be seen as a statement of this shift towards a material discourse on mediation – and ultimately approaching what we might term (with some conditions) ‘media art’.

In Vagn Steen’s poem there is a tension between the technical and the time, space and materiality of ‘the possible’. A new ontology is hinted, even if it is done so in a low-key, ironic and Danish style. In Danish, ‘Teknisk er det muligt’ implies that something is almost impossible to achieve but might still be within reach. A few months later, Steen would do Poetry Machines, Word Kiosks and Coin Offer Poetry and many other experiments in-between sound sculpture, happening, automatic writing, and other iterations. What is in the center of attention, however, is a social reconfiguration of art (and its preconceptions) aimed directly towards the audience. Also in this regard, the experiments are not just a shift towards the materialities and processes of technic and its practices; it is as much a critique of ‘art’ as it is iterated by the existing ‘art world’ (Becker, Danto, Dickie). The question of what is possible is followed closely by another question which draws into question our preconceptions about the body and sensuality. New tekno-materialities seem to replace ideas of phenomena, and technically even coitus become a matter of spacetime intraactions.

In my paper, I analyze and discuss examples from Vagn Steen's practice in context of other practices, by mostly Danish concrete artists such as Per Højholt, Knud Hvidberg, Johannes L Madsen, Robert Corydon, Hans Sandman, Kirsten Lockenwitz. Collectively, they instigated some of the many beginnings of media art in Denmark. In fact, there was a whole series of beginnings of Media Art, which, as Edward Said has pointed out, is opposed to any ideas of a 'origin' ('divine, mythical and privileged') by being 'secular, humanly produced, and ceaselessly re-examined' (Said 1985, p. xiii).

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Mark Wolff (Hartwick College)***Zeitgeisty Aphorisms*****BIOGRAPHICAL NOTE**

Mark Wolff is a professor of French and Global Studies and the chair of the Modern Languages department at Hartwick College (Oneonta, New York, USA). His research explores the use of computational tools for natural language processing to generate literary texts. See markwolff.name.

ABSTRACT

Aphorisms typically express truths that transcend time and place. With the ubiquity of digital culture, is it possible to generate aphorisms based on current media trends to represent a zeitgeist? An artificial intelligence system like OpenAI's GPT cannot generate zeitgeisty aphorisms because its language models do not include current data. Natural language processing (NLP) tools such as word2vec can be used, however, to synthesize texts from news headlines and Twitter commentary (see <https://github.com/mbwolff/Zeitgeisty>). There is a history of computational techniques for generating aphorisms. For Marcel Bénabou of the Oulipo, an aphorism such as "The way that leads to hope passes through experience" contains a formula for other aphorisms. Bénabou compiled lists of formulas as well as words to be slotted into the formulas. Paul Braffort, another member of the Oulipo, wrote a program in the 1970s using the APL language to generate aphorisms following Bénabou's idea. Pedro Barbosa developed a similar program for generating aphorisms in the 1980s. According to Gary Saul Morson, an aphorism is a peculiar text voiced from a position unable to vouch for the reasoning within the aphorism. Unlike a dictum, which lays claim to an absolute truth, or a riddle, in which there is an answer to a question, an aphorism offers only a glimpse of a truth related to ethics or esthetics. A computational system that generates aphorisms does not speak truths but may, potentially, suggest truths. Whether these suggested truths align with user expectations for assuring inclusivity and avoiding toxicity is an open question. Is representing a zeitgeist even possible with current social media? This paper will consider different approaches to using NLP tools that mine digital sources for input, select appropriate aphoristic formulas, and prevent unwanted output, in order to generate aphorisms that lend themselves to "the dismantlement of new and old barriers between people."

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► 3:20 p.m. – 4:40 p.m.
- Mondego Room -

Session #36 - Panel

“Beyond Electronic Literature”

Leonardo Flores (Appalachian State University)

Samya Brata Roy (PhD Student, School of Liberal Arts, IIT Jodhpur)

Shanmugapriya T (Postdoctoral Scholar, University of Toronto Scarborough)

Zahra Rizvi (PhD Scholar, Department of English, Jamia Millia Islamia; Fulbright-Nehru
Doctoral Fellow, Yale University)

ABSTRACT

The field of electronic literature as we understand it in the ELO was formed and named in the 1990s in the United States during a time period when the e prefix was being used to name digital implementations for analog activities, such as email, ebooks, and so on. And, even though most of the works were fully digital, historical research in the field led to the discovery and claiming of non-digital electronic works, such as the video and sound poetry that was made possible by magnetic tape recording technologies. And while there have been calls to rename the field as digital literature, computational literature, digital language arts, and so on, terms like e-poetry, eliterature or elit continue to dominate the discourse. While electronic literature exemplifies advanced digital literacy, its academic focus limits its scope and doesn't have the transformative impact on society it could if it broadened its scope to other kinds of digital writing phenomena.

This panel seeks to explore the limits of electronic literature as a term and concept by testing it against several disciplinary and conceptual boundaries. Leonardo Flores will move from his previous work on 3rd Generation E-Lit to talk about the broader praxis based concept of Digital Writing. Shanmugapriya T shares experience of critical making in the classroom using the method of creative coding resulting in elit and non-elit works. Samya Brata Roy will explore the intersections of E-Lit and DH by hinting at the politics of engagement with the digital and the literary in various forms from the two epistemic perspectives. Zahra Rizvi builds on the intersection of the digital and the literary further using the case study of DiGRA India to navigate the disciplinary understandings, boundaries and blurrings between e-lit and game studies. While the first two speakers talk about praxis in different contexts, the last two speakers then use the ideas to shift it over into the realm of theory to prod the disciplinary boundaries.

Presentation I - Beyond Electronic Literature: The Importance of Digital Writing

Leonardo Flores

The field of electronic literature has thrived at the intersection of digital media technologies and literary studies, particularly in academia. Literature departments value literary experimentation and much of the work in defining the field has happened in conversation with historical and contemporary experimental artistic and literary movements. As Kirschenbaum proposed in his 2017 ELO keynote “that difficulty, seriousness, and conceptual density are all characteristics that have served to gain e-lit a firm institutional purchase in academia, where difficulty and seriousness are rewarded.” Building on Kirschenbaum’s provocation, my own formulation of the now concurrent 2nd and 3rd generations of electronic literature sought to find electronic literature beyond academic circles and the art scene (Flores 2019), establishing 3rd gen elit as the field’s popular culture. The generational model, however, is very specific to electronic literature created in the United States and its allies in the developed world, where they had early privileged access to computing, investment in computer science education to develop advanced ICT (Information

and Communication Technology) skills, and the academic and artistic communities to support the creation and cultural capital for electronic literature (Flores 2022). For example, Shanmugapriya T. and Nirmala Menon (2019) has proposed a generational model for electronic literature in India that begins with its first generation works in the mid 2000s .

But the fact remains that many of the works that I have offered as examples in my research into 3rd gen elit, such as memes, kinetic typography videos, and other social media phenomena, are not literary in intent. This is where the need for a concept such as digital writing becomes necessary, because there is plenty of writing that takes advantage of the affordances offered by digital media that is not literary, yet is operating in many of the same ways electronic literature does. Digital writing, though newer than electronic literature as a concept, is a broader concept that encompasses electronic literature and includes non-literary works that also challenge the hegemony of the page.

Presentation 2 - Critical Making of Contemporary Information through Digital-born Creative Works

Shanmugapriya T

Matto Ratto proposes the term ‘critical making’ “to bridge the gap between creative physical and conceptual exploration” and the goal is “making things—as part of an explicit practice of concept elaboration within the social study of technology” (Ratto 157). In 2022, Jason Helms and Anastasia Salter conducted ‘Critical Making as Scholarship’ workshop as part of DHSI workshops. The aim of the workshop is to explore the “potential of critical making to transform” the scholarship through “playful, experiential, public, interactive, and weird” (Helms and Salter 2023). Critical making is thus a way of drawing connections between thinking and conceptualizing contemporary critical information through digital creative construction. Such critical makings through ‘creative coding’ are applied for both literary and non-literary contexts. For example, the COVID-19 Exhibition at ELO annual conference 2021 has both literary and non-literary works. This paper also emerges from my course ‘Reading and Unreading Digital-born Creative Works: Critical Making of Contemporary Information’ in which my students and I collaboratively explored the ‘creative coding’ for both literary and non-literary contexts to discern and interrogate the conceptual change in the critical making of contemporary information practices. Both literary and non-literary works in COVID-19 Exhibition and students’ creative productions question the generational model of elit and blur the boundary between elit and digital writing as Leonardo Flores proposes in our panel. This paper will focus on the intervention of creative coding in both elit and non-elit works and how that affects the critical making of contemporary information.

Presentation 3 - Contestations of the Digital and the Literary: Dialogues from DH and elitS and India

Samya Brata Roy

The tussle between the digital and the literary has been addressed by both Digital Humanities and Electronic Literature from different epistemic perspectives. In order to understand if there is a schism or a possibility of dialogue, I looked at how *Electronic Book Review* addresses DH and how *Digital Humanities Quarterly* addresses E-Lit; i.e. to understand how one field refers to the other. EBR, predominantly feature an optimistic adoption of the creative and project-based potential of e-lit as a method for doing DH (Rettberg and Saum Pascual 2020, von Vacano et al. 2020), and vice versa (Noah Wardrip-Fruin 2020) or decolonising DH (Kozak 2021); which of course gets later expanded on by Grigar and O’Sullivan in a separate volume (Grigar 2021). Interestingly, many of the same voices highlight the politics of the same when it comes to DHQ. Other than Saum-Pascual’s adoption of DH as E-Lit pedagogy (2017), references are made to the problems of avant-gardism (Rettberg 2009, Engberg and Bolter 2011), curatorial praxis (Grigar 2014) and a good old defence about how digital methods are not replacing the old ones (Pressman and Swanstorm 2013). However, even optimisms and scepticisms cannot be uniformly true when we consider the plurality of electronic literatures (Ensslin and Roy 2023). In that vein, I intend to interrogate the aforementioned postulates of the literary and the digital by using the *DHARTI 2022* (by DHARTI) and *E-Literature Conferences* (by Jamia Millia Islamia and ELitIndia) from India as case studies to see how we can further problematize the questions.

Presentation 4 - Is it a bird? Is it a plane? Is it a Digital Game? Is it E-lit?

Zahra Rizvi

This paper offers a case study into contemporary digital media and research in India by looking at the inception and continuing presence of the Indian chapter of the Digital Games Research Association, DiGRA India, “a collective of game enthusiasts, developers and researchers from India” (DiGRA India 2020). Without any official university affiliation or support, DiGRA India began, in 2020, as a group of mostly non-faculty position holders, including students, scholars, gamers, media enthusiasts, DH-ers, and yes, e-lit practitioners and researchers. It engaged with its members by hosting online *addas* – “an important Indian tradition of discourse...the Bengali mode of ‘Adda’ is an informal symposium-like conversation with multiple speakers where everything under and beyond the Sun can be discussed” (DiGRA India 2020) – and guest talks, and has now organised two online international conferences all through the efforts of a volunteer-run collective as well as presented a panel at the international DiGRA conference 2022.

At its center, DiGRA India (whose members overlap considerably with E-lit India) is both an exercise in and a rumination on the intersection of the ‘digital’ and the ‘literary’ in and from South Asia, particularly India. There are two strands of conversation here that make DiGRA India an important part of the themes that this panel seeks to discuss and extrapolate. The first one, is a question of sustainability and accessibility. How does one do the work of the digital in the face of increasingly big budget technology when there is no institutional support or funding? Functioning fully online, during the pandemic and to this day, DiGRA India had to engage in considerable *jugaad*, “a North Indian term for reuse and innovation in the presence of constraints” (Rizvi et al 2022), which has significant intersections with minimal computing.

DiGRA India is a case study on navigating the digital in India, from experiments with communication tools and applications to trial and error appraisals with platforms, and (re)using and creating open-source technologies for recording and archiving. The second one, is more formal and thematic. It is a question that continues to crop up, from earnest emails and discussions to remarks said in jest – how does one know what is a digital game and what is a piece of e-lit? Where does this question arise and what is the motivation behind it? And what is the answer in a time when e-lit itself transcends the electronic? Especially when knowledge-makers in India are participants in the leading bodies of research on both: DiGRA India and E-Lit India. This twin question will be discussed at length through this paper to give an insight into contemporary digital media studies and practice in India.

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► 5 p.m. – 6:20 p.m.
- Aeminium room 2 -

Session #37

“Subnoises and Superglitches”

Moderator: **Paulina Chorzewska-Rubik**

Luca Messarra (Stanford University)

Subversive Aesthetics: Glitch and Noise in Contemporary Electronic Literature

Piotr Marecki (Jagiellonian University)

Experimental literature with social impact. The case of Maja Staśko's "Hejt polski" [Polish hate]

Pedro Churro (University of Coimbra)

Evgheni Polisciuc (University of Coimbra)

Sérgio M. Rebelo (University of Coimbra)

Climate Orb: Creating Climate Awareness Through Data-Driven Graphic Design And Visualization

Luca Messarra (Stanford University)***Subversive Aesthetics: Glitch and Noise in Contemporary Electronic Literature.*****BIOGRAPHICAL NOTE**

Luca Messarra is a PhD candidate in English literature at Stanford University. His scholarship investigates the effects of the digital and the internet on contemporary literary production, publication, and experimentation. Beyond academia, Luca is a bookmaker and performance artist whose work variously explores colonial afterlives, détournement, and the post-digital.

ABSTRACT

From the association of hypertext with poststructuralism, to a neoliberal, anarcho-capitalist reading of NFTs, works of electronic literature utilizing the latest technological developments have often been regarded as manifestations of burgeoning political thought. While early proponents of electronic literature extolled its utopian qualities—purportedly the death of the author and the birth of the reader—today’s digital mood, haunted by an intensified state of datafication that has led to algorithmic bias, determination, and discrimination, is not so utopian. As new technologies enable increased resolution and immersion capabilities which make the digital medium seem to disappear, thereby making the algorithmic oppression of vulnerable lives appear sourceless, it becomes all the more important for electronic literature to expose the material infrastructure underlying these seemingly immaterial technologies, lest we dangerously believe that our technologies are abstract from human bias and labor.

My paper posits that this political work is done with a post-digital aesthetic of glitch and noise, which, through the injection of error into a work, estranges the reader from their technology, therefore reminding them of the medium. Using Florian Cramer’s concept of the post-digital and Rosa Menkman’s theories on glitch, my paper investigates this contemporary subversive aesthetic by closely examining two electronic works—Dan Salvato’s visual novel *Doki Doki Literature Club!* and Daniel Mullins’ ‘puzzle’ game *Pony Island*—alongside one analog postcolonial work indebted to digital experimentation and technique, M. NourbeSe Philip’s experimental poetry, *Zong!*. By reading the glitchy aesthetics of these three works as an exposure of the materiality of the medium, my paper argues that glitch can be operationalized as a hypermediated method of writing back to an ideology of digital and textual infallibility. Such a method, I argue, is of importance not just for its ability to make visible the third-world labor that builds the machines upon which electronic (and increasingly analog) literature operates, but also as a means of combating the datafication of everyday life through the refusal of a noiseless aesthetic.

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Piotr Marecki (Jagiellonian University)***Experimental literature with social impact. The case of Maja Staśko's "Hejt polski" [Polish hate]*****BIOGRAPHICAL NOTE**

Piotr Marecki is associate professor at the Jagiellonian University. Writer, digital media artist, publisher, translator and digital culture scholar. The head of Ha!art Publishing House and of UBU lab. In 2013-14 he did a postdoc at MIT at the Trope Tank lab. Based in Kraków, Poland.

ABSTRACT

In 2022, the book "Hejt polski" by Maja Staśko (Wydawnictwo Ha!art, Kraków 2022), who is considered one of the most expressive and iconic feminists and influencers in Poland, was published. The publisher's description on the cover reads as follows: "Maja Staśko experiences hate every day. Every morning when she opens her inbox, someone writes to her: "Stupid c*nt. Slut. Bitch. Give me a blowjob. I will rape you. Kill yourself". Similar messages flow towards her also in the evening. And at noon. Maja Staśko documents this process in the book "Hejt Polski". She prints hate, thousands of authentic comments, insults, messages she receives every day. This coffee-table book is a big brick of hate. The most you can do with it is put it on your table and flip through it, because - you have been warned - it is impossible to assimilate it in its entirety." Usually, the experimental form of a book does not contribute to its great publicity, but this was not the case. "Hejt Polski" collected many reviews, but there were also massive attacks by haters, fueled by influencers openly attacking the book. "Hejt Polski" also provoked such extreme emotions that one of the most expressive patoinfluencers of the Polish scene tore the book during his show, and also encouraged his viewers to burn it. The aim of the paper will be to retrace the process of the book's reception, to analyze the arguments against the experiment, and to evaluate the effectiveness of the experiment.

Pedro Churro (University of Coimbra). Co-authors: Evgheni Polisciuc (University of Coimbra), Sérgio M. Rebelo (University of Coimbra)

Climate Orb: Creating Climate Awareness Through Data-Driven Graphic Design And Visualization

BIOGRAPHICAL NOTE

Pedro Churro holds a Bachelor's Degree and a Master's Degree in Design and Multimedia from the University of Coimbra. His works mostly consist of graphic design, web development, branding, and creative coding, with special interests in data visualization, computational design, and artificial intelligence. Currently, he works as a Creative Coder for Estúdio Tipo—Grafia.

Sérgio M. Rebelo is a Portuguese graphic designer, researcher, coder, and artist. His work focuses on exploring procedural and simulation approaches to create audiovisuals. He has presented his research and commercial work at various events and venues, including the Aesthetica Art Prize, Portuguese National Museum of Contemporary Art (MNAC), Convento São Francisco, Círculo de Artes Plásticas de Coimbra (CAPC), Golden Bee Biennale, Porto Design Biennale, and the Cultural Week of the University of Coimbra. Sérgio is currently a PhD candidate at the Cognitive and Media Systems group of the Centre for Informatics and Systems at the University of Coimbra. Since 2017, he has also been an invited teaching assistant in the Design and Multimedia bachelor's and master's degree programs at the University of Coimbra. <https://sergiorebelo.work>

Evgheni Polisciuc is a data visualization researcher and a cross-media designer at the Computational Design and Visualization Lab, which is part of the Centre for Informatics and Systems of the University of Coimbra (CISUC). Also, he is assistant professor at the Department of Informatics Engineering of the University of Coimbra. His research interests range from visual design to visual analytics, including visualization of spatio-temporal data, visual interaction, graphical perception, and dynamic and adaptive visualization. Particularly, he is interested in the application of design strategies and visualization techniques to the study of spatio-temporal information. He is author of multiple conference publications and book chapters.

ABSTRACT

The urgency of climate change requires a global collaborative effort, yet not everyone understands its gravity, causes and consequences. Technical and visually oversaturated communication artifacts often fail to grab the attention of viewers, necessitating mass communication artifacts that promote climate awareness. Data Aesthetics may create a connection to the Arts that will provoke a more emotional reaction to the presented data. In this paper, *The Climate Orb* project is presented as a solution to fight climate change. The project consists of an awareness campaign based on aesthetically appealing data artifacts. The

system developed utilizes data related to the causes or consequences of climate change on a selected country and year to generate a data artifact. The system was implemented into a web platform and exhibition, allowing users to explore and analyze the data artifacts. The project also explored the conceptual application of the data artifact and the web platform into an awareness campaign. This solution aims to create a stronger attachment to the general audience, who do not have the scientific background to fully understand climate change problems.

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► 5 p.m. – 6:20 p.m.
- Centro room -

Session #38

“Story Tailing”

Moderator: **Élika Ortega**

Natasa Thoudam (Indian Institute of Technology-Jodhpur)

The Facebook Series “Library of Manipur” by Monica Ingudam (under the Account Name of Monicalngudam’s Findingthevoices): A Contemporary Rendition of the Meitei Wari Leeba (Oral Storytelling) Tradition as E-Lit

Maria Engberg (Malmö University)

Birgitte Stougaard Pedersen (Aarhus University)

The Digital Reading Condition: Studying Multisensory Reading Practices

Rebecca Roach (University of Birmingham)

Breastreading, Electronic Paratexts and Social Change

Natasa Thoudam (Indian Institute of Technology Jodhpur)

The Facebook Series “Library of Manipur” by Monica Ingudam (under the Account Name of Monicalngudam’s Findingthevoices): A Contemporary Rendition of the Meitei Wari Leeba (Oral Storytelling) Tradition as E-Lit

BIOGRAPHICAL NOTE

Natasa Thoudam is an Assistant Professor of English in the School of Liberal Arts at the Indian Institute of Technology Jodhpur, India. Her highly specialized interdisciplinary research interests are: Literary Studies, Gender Studies, Religious Studies, Comics Studies, Performance Studies, Digital Humanities, and their intersections focussing on Manipur (India’s Northeast). She also aspires to be a graphic artist. Her first contribution in this role was an e-essay in the form of a graphic narrative, which was an output of a project with Zubaan Publishers, India, and Sasakawa Peace Foundation, Japan. She has also organized a creative and pedagogical workshop on literary, visual, and performative arts funded by the Indian Council for Social Science Research, India. She is currently working on her second graphic narrative that makes use of born-digital creative and artistic practices. She also won the best paper award in the Indian Association for Commonwealth Literature and Language Studies Annual Conference that focussed on India’s Northeast.

ABSTRACT

This paper picks up interrogative threads from Souvik Mukherjee’s “‘No Country for E-Lit?’ – India and Electronic Literature” and Justy Joseph and Nirmala Menon’s “Electronic Literature in India: Where Is It? Does It Even Exist?” Mukherjee, Joseph, and Menon admit that in India E-lit means “not ‘born digital’ but are ‘digital versions’ of texts.” Furthermore, Mukherjee contends that “[t]he early forms of oral storytelling in India could possibly, therefore, be seen as predecessors of the electronic literature” as “the inherent nonlinearity in the narrative traditions of India” finds itself translating into the digital literary space as hypertexted or networked narratives. He also emphasized on the need to decolonize the “Humanities education system” to support “the introduction of the digital” as well as E-lit. In support of his argument is Debashree Dattaray’s “Archiving ‘Community’s Voice’ in Karbi Anglong: Collective Memory and Digital Apprehensions,” wherein she focuses on “recent articulations of digital assertion and resistance by Indigenous communities with particular reference to the Karbi community.” Dattaray “aims to describe and evaluate the significant interdisciplinary work done to textualize and preserve oral traditions by the Centre for Karbi Studies and the Karbi Lammet Anei in Karbi Anglong, Assam.”

To explore these concerns of E-lit further in India’s Northeast, this paper looks at the “Library of Manipur,” which is an initiative started by Monica Ingudam, a Meitei woman based in Maryland in the United States, on Facebook under the account name Monicalngudam’s Findingthevoices. Under this initiative, Ingudam invites Saroj Nalini Khomdram, a Meitei literary scholar, to engage in an oral reading session of literary texts by “Great Writers of

Manipur.” As these texts were written in Meiteilon but with the Bangla script, a concern of this initiative was the diminishing readership of these texts as a consequence of the state-imposed adoption of Meitei Mayek (Meitei script). This furthers an already complicated language debate in Manipur that dates back to the eighteenth-century when Meitei Mayek/script was first replaced by the Bangla script and later reinstated by introducing it as school textbooks following the revivalist movement of Sanamahism of 1940s and the All Manipur Students’ Union–led language protest of the 1990s.

Moreover, the paper also attempts to explore the Meitei Wari Leeba, an oral religious storytelling tradition of the Meitei community in India’s Northeast (see Sukla Singha) that entails, as Ahanthem Homen Singh observes, “an ongoing dialogue between the written Ramayana of Manipur and the oral recitation of the Ramayana by the Wari Leeba performers.” Consequently, this paper further shows how Ingudam’s initiative that makes use of this tradition in a non-religious context but on a digital platform not only complicates the dynamics of orality and writing in India’s Northeast but also contributes to decolonial concerns of E-lit in India while simultaneously blurring the clear line between ‘born digital’ and ‘digital version.’

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Maria Engberg (Malmö University) and Birgitte Stougaard Pedersen (Aarhus University)

The Digital Reading Condition: Studying Multisensory Reading Practices

BIOGRAPHICAL NOTE

Maria Engberg is an Associate Professor (docent) in Media Technology at Malmö University, Department of Computer Science and Media Technology, and an Affiliate Researcher at the Augmented Environments Lab at Georgia Institute of Technology (US). She is the Director of the research program Data Society (2019-2023), devoted to the study of datafication and digitalisation as change agents in contemporary society. Her research interests include digital humanities, digital aesthetics, digital media studies, and processes of digitalisation and datafication and their impact on culture, organisation and media forms.

ABSTRACT

Despite several decades of profound digitalization of almost every aspect of media production and consumption, notions of what constitutes literary reading are still marred by simplified or reductive statements, in research as well as more broadly in cultural debates. Lamentations over the lack of reading particularly among young people fail to recognize the polymediated nature of how experiences of stories happen, which today includes a multitude of genres and media forms as well as social media platforms (Baron, 2015, Bolter 2019). This multitude correlates with media that call upon a plenitude of senses, which leads to an expansion of the concept of reading, i.e., through commonplace tactile app-formats or mobile audio reading.

This presentation is based on the results from a 4-year project focused on “reading between media,” which multisensory reading, theoretically and empirically exploring the activity and concept of reading and, developed multisensory reading strategies and tools for school children in order to heighten their digital competencies.

During the project we gathered empirical data on how young people engage with and experience the reading of multimodal forms in print, on the web, in e-books, and audio. Conceptually, we argue that in order to fully understand what we call the digital reading condition, —building on Jerome McGann’s concept of the textual condition—we need to expand the reading concept. A truly expanded understanding of what constitutes reading which includes a broad range of reading practices in a multitude of media forms and literary genres helps towards dismantling the cultural and socioeconomic bias for traditional “serious” literature and long-form texts in printed form, or digitized versions that mimic established print traditions.

This bias is still prevalent in research on reading and in pedagogical research as well as in cultural debates. Our research shows how digital literacies need to be further understood as part of addressing the cultural bias towards unsubstantiated claims about the superiority of particular media supports for reading. Our paper will address how this extended notion of digital reading practices may qualitatively change the notions of everyday reading practices.

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Rebecca Roach (University of Birmingham)

Breastreading, Electronic Paratexts and Social Change

BIOGRAPHICAL NOTE

I am Associate Professor of Contemporary Literature at the University of Birmingham. My teaching and research focuses on 20th and 21st century literature and culture across the Anglophone world, with a particular emphasis on the relationship between literature, media and book history. I am currently working on two book projects, one that examines the shared history of literature and computing and another on the social life of literature today.

ABSTRACT

This paper thinks about social change not through attention to collective political action but too often side-lined readerly experiences and forms. To do so I discuss Substack and a blog/mailout ‘Crib Notes’. Described as ‘Succinct book reviews for new & busy mothers’, the newsletter by former publicist Elizabeth Morris targets readers who are united in their experience of reading while childrearing.

Morris’s newsletter acknowledges that the act of reading can be socially constrained, in this case by caring responsibilities. She structures her reviews according to recommended modes of engagement: this volume makes for an excellent audiobook experience; this volume is easily consumed in short sessions in the middle of the night; this volume won’t fit into a diaper-bag easily. Morris also tailors her advice to the experiences of the reading parents she envisions as her audience: there are warnings about difficult subject matter related to conception, birth and childrearing and acknowledgements that some prose is difficult to read when sleep deprived. This is an electronic paratext—easily adapted for reading on a phone—that overtly acknowledges that readers experience books (emotionally, habitually, cognitively) within a social and medial context. This is not life writing, but life reading—breastreading.

We all know the generic reader is a fiction but what does it mean to think about the reader not in the context of large-scale political upheaval but personal social change that is also routine at a societal level? What does it mean to combine seemingly dull points about readerly access, attention and habit with more familiar questions of literary form and content? What might we learn from examining, not just experimental e-lit, but technologically mundane electronic paratexts? In our leaky media ecology, what might attending to breastreading newsletters tell us?

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► 5 p.m. – 6:20 p.m.
- Mondego Room -

Session #39 – Roundtable / Co-Creation Workshop

“Electronic Literature and Biocultural Diversity” [artist talk]

Serge Bouchardon (Université de technologie de Compiègne)

Isabelle Cros (Université d'Aix Marseille)

Erika Fülöp (Université Toulouse 2 Jean Jaurès)

Simon Renaud (Université de technologie de Compiègne)

BIOGRAPHICAL NOTES

Serge Bouchardon (<http://www.utc.fr/~bouchard/>) is Professor at the Université de technologie de Compiègne (Alliance Sorbonne Université, France), where he teaches interactive writing. His research focuses on digital literature. As an author (<http://www.sergebouchardon.com/>), he is particularly interested in the way the gestures specific to the Digital contribute to the construction of meaning.

Isabelle Cros is a lecturer in the didactics of languages and cultures at Aix-Marseille University (Inspé & CNRS, LPL), where she trains future trainers in French as a first and foreign language, as well as digital educational engineers. Her research focuses on creative writing in a plurilingual context and on integrating digital technology into language teaching and learning through digital writing. With Anne Godard (2022) she coordinated *Écrire entre les langues. Literature, translation and teaching*. Founder of the Concours Inalco de la nouvelle plurilingue (competition for heterolingue short stories), which includes a special prize for digital creation, she is a publisher on Éditions Tangentielles, which publish the winning texts and works across languages and cultures.

Erika Fülöp is Professor of Twenty-first-century Literature, Digital Humanities and Creative Writing at the Université de Toulouse 2 Jean Jaurès (France). Her research focuses on creative digital and multimedia writing practices. Her latest book, a monograph co-authored with Gilles Bonnet and Gaëlle Théval on French literary experimentation on YouTube (*Qu'est-ce que la LittéraTube?*) was published in May 2023.

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Simon Renaud is a graphic designer and type designer based in Montreuil. He is interested in writing systems, automation and new technologies. He teaches at the École supérieure d'art et de design in Amiens (ÉSAD Amiens, France). Since 2018, he co-organized the international type symposium – Fonts and Faces – at the Campus Fonderie de l'Image (France). In 2020, he is PhD researcher at the COSTECH laboratory (UTC) co-directed by Serge Bouchardon and Alexandra Saemmer.

ABSTRACT

“According to the latest United Nations report on biodiversity, the world will lose one million species in the upcoming years. In parallel, it has been demonstrated that the degradation of biological diversity has a negative effect on cultural and linguistic diversity, as declared by UNESCO.” (Manifesto on Biocultural Diversity, 2019). Indeed biodiversity and cultural diversity are closely interconnected, as languages themselves are to be understood as constantly moving and evolving systems in a living environment, in constant evolution (Bulot and Blanchet, 2013).

In order to preserve and revitalize linguistic and biocultural diversity and to overcome the language barriers, literature is obviously a privileged place of action. Electronic literature can also play a key role in this mediation and promotion. We propose to show this, on the one

hand, through the analysis of a series of multilingual and translingual digital literary works (J.R. Carpenter, Annie Abrahams, Tibor Papp). On the other hand, we are currently in the process of developing an “ecopoetic” (Buekens, 2019) digital literary work titled “BVBEL Révoluθion” in a research-creation perspective. The aim of this work is to raise awareness of the dangers which threaten both the environment and languages and to offer a digital space of linguistic and cultural revival. “BVBEL Révoluθion” will invite Internet users to contribute by drawing both on their country's language policy and on their personal “language biography” (Molinié, 2006), i.e. the way they have learned different languages and the way they mobilize them. Our paper will present the process of co-creation of this online contributive work, which involves a transdisciplinary team of researchers and students in literature, didactics, linguistics, design and computer science. The piece will promote dialogue between languages in a variety of ways, ranging from translation to “translanguaging” (a linguistic phenomenon whereby “rather than possessing two or more autonomous language systems [...] bilinguals, multilinguals, and indeed all language users, select and deploy particular features from a unitary language repertoire to produce meaning and negotiate communicative contexts” (Vogel & García, 2017)), and the invention of new words, alphabets, or even languages. The multimodality offered by digital technology will furthermore allow us to push beyond textuality, highlighting the visual and auditive dimensions of language. This work about “language barriers and linguistic diversity” (cf. CFP ELO 2023 Coimbra) will be presented at the ELO Art Exhibition.

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July 15th, 2023

► **11:35 a.m. – 12:55 a.m.**

- Aeminium room 1 -

Session #42 - Panel

“Mourning, memory, and immersive empathy in “Memory eternal” Вічна Пам'ять: Book of Mourning”

Jolene Armstrong (Athabasca University)

Angela Joosse (University of Toronto)

Kari Maaren (Toronto Metropolitan University)

Siobhan O'Flynn (University of Toronto)

Izabella Pruska-Oldenhof (Toronto Metropolitan University)

Monique Tschofen (Toronto Metropolitan University)

BIOGRAPHICAL NOTES

Jolene Armstrong is an Associate Professor of Comparative Literature and English, artist, photographer, poet, film maker, writer, and translator. She is particularly interested in the intersection of art and visual media and the potential that immersive environments present as storytelling mediums. Jolene also curates the digital Museum of Ephemera (<https://museumofephemera.omeka.net/>) a virtual museum in which the public can contribute ephemeral items, search for information and resources on various ephemera.

Angela Joose makes films, videos, and site-specific projection works, in addition to VR worlds. Screenings of Joose's films and videos include venues such as the Korean Cinematheque, Edinburgh International Film Festival, Dawson City International Film Festival and Toronto's Nuit Blanche. Angela Joose also contributes her curatorial and administrative skills in the fields of cinema and intermedia arts.

Kari Maaren won the Copper Cylinder Award for her first novel, *Weave a Circle Round* (2017). She was nominated for the Andre Norton Award (the YA Nebula) and the Sunburst Award for the same work. She has won multiple Aurora Awards both for her fantasy-themed music and for her webcomic *It Never Rains*. She is a Medievalist by training and works as a sessional instructor at TMU.

Siobhan O'Flynn is Assistant Professor, Teaching Stream, in the Canadian Studies Program, UofT, and researches, mentors, and consults on digital media, video games, interactive and experiential storytelling experiences, AI and data privacy. Her current interactive works explore the expressive and unruly potential of AI image and text generators for elegy, memory, and recursive storytelling. This is her second VR work.

Izabella Pruska-Oldenhof is a Toronto-based media artist and scholar. Her research interests are interdisciplinary and often probe the intersections of art, body and technology. Izabella's contributions as a filmmaker to experimental cinema have been recognized with awards, commissions, and public grants, and have been included in over 150 public presentations at major international film festivals, art museums, and centres in Canada and abroad. This is her first VR work.

Monique Tschofen is an Associate Professor of English at Toronto Metropolitan University in Toronto, and the York-Toronto Metropolitan University's Joint Graduate Programme in Communications and Culture. She is a poet, a theorist of electronic literature and digital installation art and research creation methodologies, and has co-created over 15 works with other members of the Decameron Collective.

ABSTRACT

Our paper discusses a VR piece designed for Quest 2, *Memory Eternal: Book of Mourning*, that is concurrently on exhibition in the ELO Media Arts Festival. Our work, named after the Ukrainian Orthodox prayer for the dead, immerses viewers in a space of remembrance. The piece reflects on grief at two scales – personal and collective – touching on topics like war, pandemic, and family. The paper and the work submitted for exhibition are aligned with the ELO 2023 themes of the role of literature in social change asking, in the wake of overlapping global crises, what do we want to remember and how? We short tour of the project with its dream-like landscape of medieval ruins populated with ten distinct electronic literature pieces that meditate on mourning, grief, and awakening to new futures. We will discuss the collaborative methods we use to create this work that are grounded in care ethics and explain how they become part of the broader meaning of the work. We then draw from memory studies to elaborate on how the form and themes of *Memory Eternal* serve as a response to crisis, a salvo for loss, and a promise to keep memory alive.

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► 11:35 a.m. – 12:55 a.m.

- Aeminium room 2 -

Session #43 - Panel

“Digital Fiction in secondary education: an opportunity for expanding reading responses and interpretative skills in the academic context”

Ana María Margallo (Universitat Autònoma de Barcelona)

Cristina Aliagas (Universitat Autònoma de Barcelona)

Mireia Manresa (Universitat Autònoma de Barcelona)

Cristina Corro (Universitat Autònoma de Barcelona/Université de Nantes)

Martina Fittipaldi (Universitat Autònoma de Barcelona)

Karla Fernández-de-Gamboa-Vázquez (Universidad del País Vasco - UPV/EHU)

Loreto Espallargas (Universitat Autònoma de Barcelona)

BIOGRAPHICAL NOTES

Ana M. Margallo is a Senior Lecturer at Universitat Autònoma de Barcelona. B.A. in Hispanic Literature and PhD in Language and Literature Didactics by the Universitat Autònoma de Barcelona (2005). Her dissertation, “Teaching Literature through Classroom Projects”, advised by Dr. Teresa Colomer, was the starting point for numerous publications on literacy teaching and learning through research-action projects. She was a secondary school teacher for more than twenty years and is currently a professor at the Department of Language and Literature Didactics at the Universitat Autònoma de Barcelona. At the present she coordinates the Master on Teachers Training of this university. She has taught numerous courses and has lectured in different contexts for on-going training for teachers, both in Spain and Latin America. In her research she focuses on literacy teaching and learning. Her publications follow several lines of inquiry: how school project can allow children and young people to become competent readers, how to choose literary works for didactic purposes, the application of literature readings in classrooms for new-coming immigrant students, and how young readers can be initiated in texts for adults. More recently she has been interested in media literacy and social practices and school practices in digital environments.

Cristina Aliagas is a Senior Lecturer at The Faculty of Educational Sciences at Universitat Autònoma de Barcelona. B.A in Humanities (2005) and PhD in Applied Linguistics by Universitat Pompeu Fabra (2011). She has led several funded research projects in the area of literary education funded by institutions like The Spanish Ministry and the Arts and Humanities Research Council. She currently coordinates the MA on School Librarianship and Reading Promotion and the local Erasmus Mundus on Children’s Literature, Media and Culture. Her research focuses on the role of literacy in everyday life, including family literacy and children's and youth reading practices in leisure time, and how these practices interact with learning in formal contexts. This anthropological-driven research seeks to inform classroom-based studies through collaboration with teachers, in order to explore the complex interface between vernacular, digital reading, the arts and the curriculum. Her recent studies focus on the didactic integration of particular literary genres (i.e. digital literature, graphic novels, booktubing, drawn poetry) for expanding the in-class literary learning opportunities in an artistic, digital paradigm turn in literary education.

Mireia Manresa is an associate lecturer at Universitat Autònoma de Barcelona. B.A. in Catalan Philology from Universitat de Lleida and PhD in Language and literature didactics at Universitat Autònoma de Barcelona. Her doctoral thesis “Els hàbits lectors dels adolescents. Efectes de les actuacions escolars en les pràctiques de lectura”, directed by Dr. Teresa Colomer won the Extraordinary PhD award and the Telémaco Prize, granted by the language and literature didactics department from Universidad Complutense de Madrid and SM publishing foundation. She has been associate lecturer of the Language and Literature Didactics Department at UAB since 2005 teaching language and literature education and early literacy both in undergraduate and postgraduate courses. She’s keen on the study of how school reading habits are constructed, on Literary Education and ICT uses in literature teaching and her research is focused on these topics.

Cristina Correro is an associate lecturer at Universitat Autònoma de Barcelona. PhD in Education (International Distinction), B.A. In Catalan philology from Universitat de Barcelona and in International Law and Finance from Fachhochschule Frankfurt am Main (Germany). After being part of the first M.A. graduates in secondary school teaching at Universitat Autònoma de Barcelona she coursed another Master Degree on Language and Literature didactics’ research from the same university, finishing it with distinction. She combines her research duties with her position as adjunct professor at the UAB coordinating the Erasmus Mundus Master on Children’s Literature, Media and Culture. She’s also teaching at the Université de Nantes (France) and she is a member of IBBY Section in Catalonia and a member of the governing board in Nantes Livres Jeunes and in Rosa Sensat’s Teacher’s Association. Her research interests include early age’s literature and digital children’s literature.

Martina Fittipaldi is an associate lecturer at The Faculty of Educational Sciences at Universitat Autònoma de Barcelona. B.A. in Literature by Universidad Nacional de Salta (Argentina), M.A. in Language and Literature Didactics at Universitat Autònoma de Barcelona (UAB), M.A. on GRETEL’s “Children’s and Young Adult Literature” and P.h.D in Language and Literature Didactics at Universitat Autònoma de Barcelona (UAB). Her thesis, *¿Qué han de saber los niños sobre literatura? Conocimientos literarios y tipos de actuaciones que permiten progresar en la competencia literaria* (<http://www.tesisenred.net/handle/10803/131306>), tries to answer the questions: what should students know about literature by the end of primary school?, and what teaching and learning practices do, in fact, encourage children to enjoy literary texts in and beyond the classroom? She has worked as secondary school teacher and higher education lecturer. She has delivered courses, workshops, and seminars as mediator for the National Reading Plan of Argentina (in Salta). She has also published articles about reading promotion, digital fiction and literary education.

Karla Fernández-de-Gamboa-Vázquez is a lecturer at the University of the Basque Country (UPV/EHU) from 2019. She worked as Predoctoral Fellow in GRETEL, a Research Group from the Universitat Autònoma de Barcelona (UAB), from 2013 to 2017, where she completed an international PhD in Education with her doctoral thesis entitled “Through the new millennium and what the literary reader found there: Children’s narrative for readers aged 8 to 10” (2018). She is member of LAIDA (Literature & Identity) Research Group, of the Thematic Research Network ‘Iberian and Latin American Children’s and Young Adult Literature’ (LIJMI), of the Editorial Board of *Ikastorratza* e-journal on Didactics, of the *Journal of Literary Education* and of *Behinola*, journal on Basque Children’s Literature. She combines her work as researcher and teacher with children’s literature outreach on magazines and newspapers in the Basque Country and Spain.

Loreto Espallargas is an Early Childhood Educator from the Pontificia Universidad Católica de Chile (PUC), Master in Children’s Literature, Culture and Media from the University of Glasgow/University of Aarhus and Universidad Autónoma de Barcelona and is currently a PhD student in the Department of Educational Sciences at the Universidad Autónoma de Barcelona. Since 2015 she has been involved in educational research in different areas, mainly working on projects on oral language development, reading enjoyment and shared reading with toddlers. She was an Erasmus+ scholarship holder for the development of her master’s degree in which she explored the impact of the personalisation of books on family perceptions of the reading enjoyment of low-SES toddlers. Currently, she is a scholarship holder of the Chilean Government for the development of the thesis she is carrying out with the GRETEL research group to study the incorporation of digital literature in high school.

ABSTRACTS

Aligned with the need of understanding what Digital Fiction brings to the field of Didactics of Literature, we ask: in what ways digital fiction enhance the literary competence of secondary school students? And what are the challenges that these interactive texts pose in terms of didactic thinking/innovation? This panel collects preliminary results from the research project “Formando a los lectores del s.XXI: literatura digital y nuevos dispositivos didácticos para ampliar la respuesta lectora en context escolar” (Ref. PID2019-109799RB-I00) funded by Programa Estatal de Investigación, Desarrollo e Innovación orientada a los Retos de la Sociedad, del Ministerio de Ciencia e Innovación. The research project has sought to answer the aforementioned research questions through a collaborative project with novel teachers that has foregrounded didactic understanding and emphasised the need to adopt collaborative/participatory models when seeking education innovation. On this line, Paper 1 presents the formative model proposed for integrating digital literary texts in secondary education. Paper 2 characterises the teacher’s viewpoints about digital fiction since their positioning and understandings are key aspects in the process of didactic integration. Paper 3 presents the analysis of a case study where 14-year old students read *The Empty Kingdom* digital fiction. Last but not least, Paper 4 presents the conclusions of a literature review on digital fiction focusing on the trends and gaps of this emerging field of practice and research.

The overall papers gives a broad view to the challenge of integrating digital fiction in secondary education.

Presentation 1 - Description and analysis of a formative model for the integration of digital literary reading in teaching mediation practices

Mireia Manresa and Ana M. Margallo

The research project (Ref. PID2019-109799RB-I00)) on which this panel is based is part of the challenge of expanding the school literacy function so that it attends to the interpretative needs posed by digital literary texts. To respond to this challenge, our research project investigates the two agents involved in literary training in classrooms: teacher-mediators and secondary school students. Accordingly, the project pursues two interrelated study goals: i. To implement and to analyze a collaborative model of teacher training based on the co-design of guided reading proposals of digital works; ii. To analyze the effects of the implementation of those guided reading proposals in the reading experience of high school teenagers. This paper will focus on the first goal on teacher training. The training proposal aims to accompany teachers in the process of integrating digital literature in their mediation practices and is based on the lines of innovation in current teacher training based on reflection on one's own action and not solely on the transmission of the theory (Imbernón, 2017; Korthagen, 2005). The proposal takes the form of collaborative seminars in which new high school teachers and university teachers design, implement and evaluate guided reading proposals of works of digital fiction, in line with the idea that “The most productive models of continuing education are those that they are developed over extended periods and include accompanying homework in the classroom” (Lerner, 2009). In the study have participated 10 language and literature teachers (seven novel secondary education teachers and three university teachers) in the Barcelona area. The data corresponding to two sessions of the training seminar are analyzed through a narrative content analysis method based on emergent categories linked to the evolution of the work carried out in the seminar. The results obtained give an account of the impact that the joint construction of didactic proposals on digital fiction texts for secondary school classrooms has on teachers.

Presentation 2 - Secondary-school teachers positioning, understandings and beliefs about digital fiction as a resource for Literary Education

Cristina Aliagas-Marin, Cristina Corroero

The field of Literary Education is nowadays opening to new forms of multimodal literary texts like those included under the umbrella term of “digital fiction”. Digital fiction has media specific properties like multimodality, interactivity, and non-linear narratives (Corroero & Real, 2017; Ramada-Prieto et al., 2021), and pose new interpretative and didactic needs and challenges to teachers. In this regard, it is of special interest to document what teachers think about digital fiction as a resource for fostering literary competence in the area of Literary Education and what are the challenges, fears and beliefs that they envision. In this paper we contribute to the aforementioned endeavour with data from a collaborative project with 6 teachers that have accepted to be interviewed about their viewpoints of

digital fiction in secondary education. The teachers are novel (meaning that have less than 2 years of teaching experience) and currently working in a high school in Catalonia. The data was gathered within the funded research project called “Formando a los lectores del s.XXI: literatura digital y nuevos dispositivos didácticos para ampliar la respuesta lectora en context escolar” (Ref. PID2019-109799RB-I00, Ministerio de Ciencia e Innovación).

In this paper we focus on the analysis of a corpus of 12 interviews (30-40 minutes each) to the participant secondary school teachers. The analysis is oriented to gain insights into the teachers’ viewpoints regarding digital fiction as a resource for literary learning and what conceptual and didactic challenges are associated. The preliminary data analysis shows that one main challenge has to do with grasping the value of multimodality as a key dimension of digital fiction and to reflect on which ways it contributes to build a complex literary competence. Other challenges concern establishing selection criteria of quality texts, its suitability to the student/reader, envisioning didactic strategies, the metalanguage on multimodality and tactility and also overcoming institutional barriers. Our study also highlights the contributions that digital fiction brings to reinforcing the interpretative, literary skills of secondary school students.

Presentation 3 - Multiliteracies in Secondary School: Engaging with Hypercomics as Multimodal Texts

Martina Fittipaldi, Karla Fernández-de-Gamboa-Vázquez

The social changes associated with the digitization of culture represent a challenge for the educational system, since it is essential to meet the demands of digital literacy to achieve an inclusive society. In this context, digital fiction has great potential for the multiliteracies of emerging readers (Mangen, 2008; Moody, 2010). The characteristics of this fiction—multimodality, discontinuity and interactivity (Turrión, 2014; Ramada-Prieto, 2017)—contribute to the development of specific understanding and interpretive skills that help readers to function in digital environments. This paper presents an ongoing investigation within the framework of the FOR21 research project. Its main objective is to identify how guided reading models (Cairney, 1990) favour the identification and reception of constructive resources of electronic literature, like multimodality, by secondary schools’ students. For this purpose, secondary school teachers who participate in an ICE training seminar (UAB) co-constructed a guided reading device of *The Empty Kingdom* (Goodbrey, 2014). This game comic “is a type of hypercomic that exhibits some of the key characteristics of a game and uses some of the key characteristics of the form of comics as the basis for its gameplay” (Goodbrey, 2020: 45). The guided reading device of this hypercomic was implemented in a third grade high school classroom (14 years old) by one of the teachers who attended the seminar. To evaluate the incidence of this didactic action on students’ reading responses, we collected several types of data, such as written evidence (researchers’ field observation diary, questionnaires and fictional diary entries written by the students as exercises during the sessions) and audio recordings of both the shared reading sessions and literary conversations carried out by the teacher with all the students in class, and group work sessions carried out by the students. The data obtained is being analysed qualitatively, paying special attention to

the multimodal resources that readers recognize from the beginning and to those that require more mediation. This analysis will enable us to determine how guided reading can contribute to the understanding of these resources and in the construction of the global interpretation of hypercomics as electronic literature.

Presentation 4 - Digital fiction across contexts: a critical literature review

Loreto Espallargas

Digital fiction is an emergent field that deserves scholar's attention as, nowadays, literary practices connected with technology are moving faster than research (Dore *et al.*, 2019). The digital turn of reading is challenging established concepts, making it less clear what it means to be a reader, which skills are required for reading and how social relations evolve when people read together (Lima, 2015; Kucirkova, 2018). Previous systematic reviews and meta-analysis in the field has been centred in understanding effects of digital fiction in reading outcomes, such as comprehension and vocabulary acquisition of preschool and primary school children (Zucker *et al.*, 2009; Fuernes *et al.*, 2021). The aim of this systematic review was to extend the gaze of previous research and critically reconstruct what has been studied in the last 10 years about children from 0 to 18 years reading digital fiction, considering different research methods, contexts, devices, interactions and outcomes. To reach this goal, 791 studies were retrieved from systematic search and invisible college approach in Scopus and Web of Science. 38 publications were selected to conduct a thematic analysis. Results showed that there are three main themes that predominate in the research landscape: shared reading (56%); meaning making (51%); and literacy outcomes (49%). A critical navigation through each theme revealed a clear predominance of questions that tried to recreate the stable ground of literacy outcomes when children read in paper, but now, under digital literature conceived as an indeterminate and unstable field for academic prediction. Gaps revealed that studies were centred in academic outcomes of preschool children from 4 to 6 years-old. Studies with adolescents and toddlers were very scarce, as seems less interesting for prediction and standardised measurement. Finally, most children of the 38 studies were middle to upper socioeconomic status and only one study included special educational needs. This is worrying since after COVID-19 lockdown, technological access is also an educational issue (Negueruela & Torres, 2020). It is discussed how urgent it is to include innovative approaches, new viewpoints, and participants in this area of research, to go beyond the pure scholarly and predictive perspective.

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► 11:35 a.m. – 12:55 a.m.

- Centro room -

Session #44 - Panel

“Reading digital literature from/in Brazil”

Andréa Catrópa (Universidade Anhembi-Morumbi)

Vinícius C. Pereira (Universidade Federal do Mato Grosso - UFMT)

Manaíra A. Athayde (University of California, Santa Barbara)

Rejane Rocha (Universidade Federal de São Carlos)

BIOGRAPHICAL NOTES

Vinícius Carvalho Pereira holds a Phd and Master degrees in Literary Studies - Federal University of Rio de Janeiro (UFRJ). He is also a bachelor in Portuguese and English and in Portuguese and English Education - Federal University of Rio de Janeiro (UFRJ). Professor at the Modern Languages Department and at the Graduate Program in Language Studies of the Federal University of Mato Grosso (UFMT). Former post-doctoral internship at the University of Nottingham (UoN), in the UK. Leader of the research group SEMIC - Semióticas Contemporâneas, coordinator of the group Semiotic Engineering and Digital Arts Extension of SERG.PUC-Rio/Ideias, and member of the research group Observatório da Literatura Digital Brasileira. Currently Coordinator of Postgraduate Studies at UFMT. Main research interests: Latin-American digital poetry in Flash, Latin-American poetry on social media, archival and preservation of Latin-American digital literature.

Andréa Catrópa da Silva is a Professor at PPG-Design at Universidade Anhembi Morumbi, Andrea Catrópa conducted her postdoctoral research on digital literature and its interfaces with design, art, and technology. She holds a Ph.D. and a Master's in Literary Theory (FFLCH-USP). She maintains a personal page with unpublished books, as well as critical texts, visual poetry, and digital literature works: www.andreacatropea.com

Rejane Rocha is a professor at the Federal University of São Carlos (UFSCar, Brazil), where she teaches Brazilian literature and narrative theory. As a researcher of the National Council for Scientific and Technological Development (CNPq), she leads the research group Brazilian Digital Literature Observatory. She coordinated a research project that led to the creation of the Atlas of Brazilian Digital Literature, funded by CNPq. She also coordinates the Interdisciplinary Center for Literature and Society (NILS), associated with the Education and Human Sciences Center at UFSCar.

Manáira Aires Athayde is Executive Director of the Orfalea Center for Global & International Studies at the University of California, Santa Barbara (UCSB). She was a lecturer in the Latin American and Iberian Studies Program at the same institution, where she received the Outstanding LAIS Lecturer Award 2023. Prior to this position, she was a visiting scholar at Stanford University, as well as a visiting professor at the University of Salamanca (Spain) and the Federal University of São Carlos (Brazil). She holds a PhD in Materialities of Literature from the University of Coimbra (Portugal). Her PhD thesis was distinguished with the Mário Quartin Graça Scientific Award 2018 by the House of Latin America in Portugal. She edited *Literatura Explicativa: Ensaio sobre Ruy Belo* (Assírio & Alvim, 2015) and was part of the production team of the documentary *Ruy Belo, era uma vez* (RTP, 2014). Her research and teaching interests include literature and media studies, comparative literature, cultural studies, archives and archival research, and digital humanities.

ABSTRACTS

This panel proposes to discuss Brazilian digital literature from two distinct approaches: the reflection about poetic experimentalism at the intersection with technology and the analysis of how digital technology is both a means of expression and the object of reflection of digital literature. The guiding line of the four reflections is a historicized and situated approach to Brazilian digital literature, which allows i) to understand it in its socio-technical specificity and then establish its similarities and differences from the digital literature of other countries; ii) to question its conditions of production, visibility and legitimation in a world context of technological inequality and in a local context of devaluation of research in the Humanities; iii) to discuss how, by creatively appropriating digital technologies and media, it becomes a metatechnological and metamedia reflection, with the potential to criticize and subvert its uses contrary to democratic and socially progressive agendas.

Presentation I - Notes On “Contrapoemas” and “Anfipoemas”: Wladimir Dias-Pino’s and Regina Pouchain’s Serial Digital Poetry

Vinícius Carvalho Pereira

Wladimir Dias-Pino (1927-2018), an avant-garde writer and intermedia artist who deeply marked the history of visual poetry in Brazil with his concrete and intensivist works, as well as with those from the Poem/Process movement, should be a fundamental name for the history of Brazilian digital literature. His printed verbal poems about “new” technologies, like “A máquina que ri” (1941), and “A máquina ou a coisa em si” (1955), have been significantly written about by scholars, especially in the state of Mato Grosso, where the poet created most of his works. In turn, A AVE (1956) and “Solida” (1956), his famous conceptual poems that experiment with printed materialities by means of unusual machine operations of cutting, folding, binding, superimposing and perforating, are taken by some Brazilian researchers as antecedents of our national digital literature. However, there is a lack of more in-depth studies on the few poetic works the author made in digital technologies for consumption also mediated by computational devices; that is, on his works of de facto “digital literature”. Given this gap, this paper aims to analyze “Contrapoemas” and “Anfipoemas”, two poetic series developed by Dias-Pino in collaboration with Regina Pouchain, also a poet and intermedia artist. Together, both series add up to 5,000 visual poems elaborated with Adobe Photoshop, and intended to be read on luminous projections on walls. To analyze such material, we will do the close reading of some of its images, paying attention to meaning effects internal to the poems (by crossing their verbal and non-verbal semiotics) and to meaning effects that arise from the seriation of the poems in luminous projections. Furthermore, we will discuss how such texts fit in the many intersections between literature and technology of Dias Pino's work, and how they dialogue with other experiments of Brazilian digital poetry from the early twenty-first century.

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Presentation 2 - Instaromance - How to Narrate in The Instantaneity of Networks?

Andréa Catrópa da Silva

This paper proposes a reflection on a work in progress, *Instaromance*, an experiment in digital literature that seeks to base authorial construction on the formal potential and intrinsic characteristics of the Instagram platform.

Idealized from the second half of 2022 and started in January 2023, the experiment will have 49 posts that are going to be published over 49 weeks. Structurally, the work is anchored in nine characters: randomness, avatar, fantasy, hater, memory, narrator, oracle, selfie, and time. Each of these characters correspond to its point of view without necessarily constituting narrative voices. Regarding its form, therefore, *Instaromance* is not primarily anchored in the written text. Photos, print screens, audios, videos, and words will weave links between the posts whose themes are the obsolete present, randomness and constructed self-exposure.

The three thematic axes and the nine characters will operate as a skeleton that supports the articulation of the *Instaromance*, whose basic requests do not depart from the previously prepared content. One of the central expedients of printed narrative is thus avoided, which is prior planning and absolute control, amplified by editorial filters and textual revision of everything that will be published. The challenge, in this case, is to “improvise” each post weekly based on the constraints already projected in the draft architecture of the work. It is not by chance that randomness appears in duplicate, as a character and as a theme.

The elaboration of this paper will start from two perspectives that are intertwined: the creator and the researcher. In the first position, I will articulate previous experiences as a writer and, also, as a professional designer. In the second, I will look for resources in Literary Theory, in the History of Culture, in Design and in Communication to reflect on the creative processes and on the status of the author in social networks.

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Presentation 3 - Political Activism and Deprogramming of the Technique in Three Works of Brazilian Digital Literature

Rejane Rocha

Arlindo Machado (2007) teaches us that the artistic appropriation of technique and technology does not happen based on technicist-capitalist productivity but on a deviation of that. By proposing the idea of deprogramming technique, the scholar underlines the critical-reflexive role of art regarding the technological apparatus with which we deal in our daily lives. In the present context of the digitalization of life, in which only a few sectors of human activity are not yet subject to the mediation of devices, software, algorithms, etc., we must question how digital literature has converted, through creative impulse, the omnipresence of digital technology into critical reflection about the contemporary reality. More importantly, a reflection of how digital media are far from being simply neutral channels of communication. In this paper, I will examine three works of Brazilian digital literature, quite distinct from each other, in terms of technical-formal realization, but that have in common the fact that, while dealing with sensitive issues of the contemporary national reality, bring up a discussion on the ways we use digital technology. *InMemoriam* (2021) was collectively created by Grupo Realidades and consists of a data visualization project with a specific interface. It addresses the health emergency of COVID-19 in Brazil, questioning the lack of action from the government, the dissemination of fake news, and the concealment of information about the escalation of the disease. *Odiolândia* (2017), by Giselle Beiguelman, thematizes intolerance by putting in evidence the hate speech disseminated through digital networks concerning a specific event in the city of São Paulo. *Não compre este conto...* (2021), by Flávio Komatsu, proposes itself as an intervention that uses Amazon's digital book store to reflect on the functioning of the literary system in times of digital consumption.

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Presentation 4 - Reimagined Rooms: Electronic Literature Collection and Decolonial Thinking

Manaíra Aires Athayde

I would like to start with a question: how has decolonial thinking contributed to (re)shaping the configurations of Electronic Literature Collection (ELC) anthologies? First of all, it is important to say that the publication of the four ELC volumes (between 2006 and 2022) occurs in parallel with the development and strengthening of the ideas of Latin American authors such as Aníbal Quijano and Walter Dignolo. In addition, if history has produced silences and absences—according to them—, we can say that digital media have helped to increase the plurality of voices in the current public debate as never before.

In this presentation, I am going to show how a decolonial approach has been progressively incorporated into the design of the ELC anthologies, especially regarding taxonomies. If in the first volume (2006) we find keywords like “Authors from outside North America” and “Women Authors,” in the last volume (2022) there is a set of “Keyword Filters” that decisively change the vocabulary of this collection. One of these innovative sections is “Content,” in which the themes with the largest number of works call our attention: “identity” (16), “memory” (9), “Black feminism” (8), “archive/s” (7), “body” (6), “environment” (6). In line with the proposal of this fourth volume, I will analyze the work *Quarto do Esquecimento* (2018), created by Brazilian researcher Vinícius Rutes Henning. This work is a “re-reading” and “remediation” of the famous book *Quarto de Despejo: Diário de uma Favelada* (1960) by Carolina Maria de Jesus. Based on the ELC anthologies, my idea is to show the impact of decolonial thinking on the ways of thinking, producing, and anthologizing E-Lit. It is very likely that these new terms in the ELC volumes—especially in the last two—are in part a response to the way in which the Digital Humanities have reproduced and reconfigured economic inequalities and technological asymmetries. For this reason, it is important to claim methodological models that escape the hegemony of Anglo-American and North European knowledge productions and affirm alternative modes and practices of knowledge.

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► 11:35 a.m. – 12:55 a.m.
- Mondego room -

Session #45 – Roundtable

“Netprov as socially engaged electronic literature”

Anna Nacher (Jagiellonian University - Institute of Audiovisual Arts)

Andrew Klobucar (New Jersey Institute of Technology)

Joellyn Rock (University of Minnesota-Duluth)

Johannah Rodgers (independent scholar)

Rob Wittig (Meanwhile Productions)

BIOGRAPHICAL NOTES

Anna Nacher [moderator] is an Associate Professor at Jagiellonian University, a 2020 Fulbright alumna, and a member of the Board of Directors of the Electronic Literature Organization. Her research primarily centers around contemporary art, digital aesthetics and media, with a focus on new media art, electronic literature, and sound art. She also ventures into ecological humanities and postcolonial theory. She has published articles in journals (European Journal of Women’s Studies, Hyperrhiz, Electronic Book Review, Acoustic Space, Communications + I) and contributed chapters to various edited volumes. In 2021, together with Scott Rettberg (University of Bergen) and Soren Brø Pold (Aarhus University) she co-curated an online exhibition of electronic literature and digital art produced during the COVID19 pandemic: <https://eliterature.org/elo2021/covid/> In addition to her academic pursuits, Anna Nacher is also a musician and sound artist with a particular emphasis on voice and field recordings. Since 2021 she has been collaborating with Victoria Vesna on various projects, such as Alien Star Dust Online Meditation, Noise Aquarium Meditation, and Breath Library. Beyond her professional accomplishments, she is an active member of permaculture community, which she has been building in the Carpathian mountains since 2014. More information and a full list of publications: <http://breathlibrary.org>

Andrew Klobucar, Associate Professor of English at New Jersey Institute of Technology in New Jersey is a literary theorist and teacher, specializing in digital literacy, media theory, and new forms of electronic literature and art. His criticism and pedagogy look specifically at how digital interactive storytelling and gaming, using a variety of different programmable devices and platforms, help readers and players create and engage in new forms of digital artforms and community network building.

Joellyn Rock is an Associate Professor of Art and Design at University of Minnesota Duluth. Her creative work includes digital print, interactive narrative, and experimental multimedia in a range of hybrid text/image/video projects. Interested in how emerging media is reshaping the ways that stories can be told, Rock helped establish the Motion and Media Across Disciplines Lab at UMD. Collaborating with writers, coders, dancers, actors, and other visual artists, Rock has contributed to many experiments with networked improvised literature or Netprov.

<https://joellynrock.com/portfolio>

Johannah Rodgers is a writer, artist, and educator whose work engages creatively and critically with the histories and presents of print and digital technologies to explore their connections with and their roles in the sociologies and economies of literacies in the U.S. She is the author of *Technology: A Reader for Writers* (Oxford University Press, 2014), the Founding Director of the First Year Writing Program at the New York City College of Technology, where she was Associate Professor in Communications and Media Studies. A participant in the 2020/2021 University of Cambridge Mellon Sawyer Seminar on the Histories of Artificial Intelligence, her “Not A Book” project was part of the “Post-Human” exhibit at the 2021 SLSA/ELO Conference and her Word Drawings were included in the

2020 “Practice Sharing“ collection of Language-Based Artistic Research. Her projects, essays, fictions, and book reviews have been published in *Interfaces*, *Nat.Brut*, *Fence*, *Bookforum*, and *The Brooklyn Rail*. Her multimedia projects include the digital fiction project *DNA* (mimeograph/*The Brooklyn Rail*), *At, Or To Take Regret: Some Reflections on Grammars, What My Computer “Sees”*, and the *Excel Drawing Series*. The editor of the open access educational web site www.digitalcomposition.org, she thinks, teaches, and writes about the social and economic histories of inscription practices.

Rob Wittig plays at the crossroads of literature, graphic design and digital culture. He co-founded the legendary, pre-web IN.S.OMNIA electronic bulletin board with the Surrealist-style literary and art group Invisible Seattle. From this came a Fulbright grant to study the writing and graphic design of electronic literature with philosopher Jacques Derrida in Paris. Rob's book based on that work, *Invisible Rendezvous*, was published by Wesleyan University Press. He then embarked on a series of illustrated and designed email and web fictions. Alongside his creative projects, Rob has worked in major publishing and graphic design firms in Chicago, leading R&D teams. In 2011 Rob earned a Master's in Digital Culture at the University of Bergen, Norway. He is currently developing high-design, collaborative fiction in a form called netprov, networked improv narrative. Rob just retired from decades as Assistant professor in the Art & Design and Writing Studies departments of the University of Minnesota Duluth to do creative work full time. His new book, *Netprov, Networked Improvised Literature for the Classroom and Beyond*, appeared in December 2021 from Amherst College Press and is available via Open Access: <https://doi.org/10.3998/mpub.12387128>

ABSTRACT

Suzanne Lacy in her foreword to a very insightful volume on art as social practice, aptly remarks that “overcoming division, powerlessness, and ‘othering’ through conversation is (...) the fundamental methodology of social practice.” (Lacy 2022, 7). Following the recent wave of research (Wittig 2022, Nacher et al. 2022), in our panel we want to emphasize netprov's potential as socially engaged art, in how it allows for overcoming ideological divisions and opening up a space for understanding - mostly due to its playful and seemingly preposterous nature. We will not shy away from less comfortable questions. With its inevitable narrativization of reality, does netprov contribute to blurring the lines between imagination and reality? Could we see conspiracy theories as a form of netprov? Is netprov a way to interrogate the powerful internet platforms or, on the contrary, is it a form of complacency to corporate takeover?

Presentation I - Playing the Reader: Netprov, Performance, and the Politics of Chance in Digital Literature

Andrew Klobucar

Reading as playing revives several important literary concepts concerning narrative voice and agency in fiction that have remained consistent since the emergence of the *novel* as

a relatively fresh, untried literature genre in the 18th century. The literary device of agency in contemporary, digital forms like “slow walk-throughs” as used in the well-known video game *Gone Home* or the experimental interactive storytelling “games” of Mark Marino and Rob Wittig’s “Netprov” series reconceptualise how literary strategies centred around reading as playing have produced an array of highly significant, politically savvy social tools. My paper aims to explore and build discussion around how these works may be considered modes of collective social engagement centring around performance, play, and interactive storytelling that result in new community formations. I propose that these new modalities, however, currently need to be properly theorised in terms of methodology and analysis, especially regarding how they may render narrative structure as secondary to roleplay, chance, and political sortation.

Presentation 2 - The Visual Playground of Netprov

Joellyn Rock

As networked improvised literature, **Netprov** offers a flexible playground, a backyard castle cobbled together from junk meant for one thing and repurposed for another. Netprov as an artistic practice may subvert traditional formats and prescribed rules for narrative structure. In this non-hierarchical artform, the writing doesn’t need to lead and the visual artist may engage with more agency. Liberation of the visual storyteller can be both subtle and radical. Romping in this unbridled space, we bricolage story. This visual essay shares experiments with diverse media for Netprovs over the past decade, from comical props, costumes, and digital projections for “Grace Wit and Charm” to remixed agitprop posters for digital workers rising up in the #IWFw Twitter fiction “I Work for the Web”. In other multimedia projects, like “Sophronia” and “Fishnetstockings”, experimental video provides an illuminated space, inviting creative storytellers to play within and write upon its surfaces.

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Presentation 3 - NetProv As An Enactment of Collectivity, As Pathfinding, and As a Way To Know I am Not Going Totally Crazy

Johannah Rodgers

Documenting my involvement in two 2021 NetProv projects, “Grace, Wit, & Charm” and “Dwindle,” I describe the ways in which responding to the improvised networked writings of other NetProv participants opens up a space for creative and critical engagement with a range of networked digital tools and technologies, including automated text processing tools such as GPT2, in unexpected and generative ways. The talk will also explore the import and interconnections amongst constructions of multiple audiences and writing identities in NetProv engagements.

Presentation 4 - Netprovs, Play, and Happiness

Rob Wittig

I will look at three netprovs and their relationship to mental tendencies that lead away from, or toward, happiness. “#fixurl8tationship” is a netprov in which players are invited to create

two characters: someone seeking relationship advice, and a superficial social media influencer whose advice is directed entirely toward staging images in which the subject “appears” happy. Through satire, players are invited to meditate on the splendors and miseries of social media self-presentation. “One Step Forward, Two Steps Back” is a netprov parody of fitness apps. The app and surrounding community champions #bakstepping (walking backwards) as the healthiest exercise, while the sisyphian app keeps users tantalizingly close, but never able to achieve their goals. With a sense of silly playfulness, netprov writers have a gentle lens through which to view, if they choose, their own ideas about body image and subtle social scorekeeping. “One Star Reviews” is a community of fictional characters who find value in things that have been given one star ratings. Simple and funny, yet profound and poetic, this netprov suggests that, through imagination, we can overcome our own judgmental habits to find delight where we think we can’t.

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► 2 p.m. – 3:20 p.m.
- Aeminium room I -

Session #46A

“Performances from Outer Space”

Moderator: **John Cayley**

Léa Martin (Université du Québec à Chicoutimi)

Performance Différée : Artistic Action’s Renewed Temporalities

Daniela de Paulis (SETI Institute, USA)

Irene Fabbri (Design of Science – DOS, University of Ferrara)

A Sign in Space: an interdisciplinary exploration of the potential reception of an extraterrestrial signal

Léa Martin (Université du Québec à Chicoutimi)***Performance Différée : Artistic Action's Renewed Temporalities*****BIOGRAPHICAL NOTE**

Léa Martin (she/her) lives and works in Montreal. Enrolled in a masters degree in digital design at the NAD-UQAC school, she is currently interested in the renewal of the practice of video-performance in the context of digital arts. Guided by her bachelors degree in art history at UQAM, she co-founded and curated the ETC Festival (Expérimentations et Théories Contemporaines). Her poetic and academic writings can be found in several student lead academic journals, including Lieu Commun, Ylara, Artichaut Magazine and ExSitu, linked to various universities in Québec. Her works have been presented in several festivals, including the 6 th and 7 th Grande Rencontre des Arts Médiatiques de Gaspésie as well as the Post-Invisibles festival. She participated in the interactive fiction ExPhrasis, launched as part of the ELO 2022 conference. She presented a communication as part of the Croisements multiples : enjeux théoriques et pratiques en art et design numérique conference, at NAD-UQAC in october 2022. With the Collectif Obèle, she presented two communications about research-creation in 2023. Her current practice is based on the deconstruction of our relationship to the reception of artworks through a citational practice exploiting anachronism, the diversion of archives and a conceptual approach between the use of linguistic play in a performative perspective. Fascinated by the unspeakable, she attempts, through her works, to generate meaning and initiate actions. In an era marked by post-truth, how can artistic micro-actions, self-deprecating actions or repetitions of banal gestures marked by humor, offer a real alternative vision to the current media sphere?

ABSTRACT

Through the analysis of the interactive installation *Open-Source Actions*, I study the creative and theoretical possibilities generated by the mediation of artistic action using digital means. The installation proposes randomized performance suggestions, inspired by Fluxus' prescriptive poetry. Rooted in broader research on the influence of the document as artwork in a research-creation practice, this paper suggests the concept of performance différée as an analytical tool for a work of electronic literature. Several scholars, such as Philip Auslander or Anne Bénichou, question the relevance of the presence criterion in artistic performance. Following their research, I postulate that the co-presence of the artist and the public isn't a prescriptive factor of good performance art.

The mediation of the performance itself, notably through its archives, can result in meaningful artwork. Therefore, I inquire: how does the perception of the document as artwork, here interpreted as the practice of performance différée, influence the art-making process? Open-Source Actions, falling within the broad field of electronic literature, being a "computer art [installation], which [asks] viewers to read [it]" (Rettberg, 2019, p. 5), allows us to investigate the creative potentialities of the archive within a disciplinary overlap between digital arts, performance, and literature.

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Daniela de Paulis (SETI Institute, USA) and Irene Fabbri (Design of Science – DOS, University of Ferrara)

A Sign in Space: an interdisciplinary exploration of the potential reception of an extraterrestrial signal

BIOGRAPHICAL NOTES

Daniela de Paulis is a former contemporary dancer and a media artist exhibiting internationally. She is also a member of the IAA SETI (Search for Extraterrestrial Intelligence) Permanent Committee and a licensed radio operator. Her artistic practice is informed by Space in its widest meaning. Since 2009 she has been implementing radio technologies and philosophies in her art projects. She is currently Artist in Residence at the SETI Institute and Artist in Residence at the Green Bank Observatory in West Virginia, with the support of the Baruch Blumberg Fellowship in Astrobiology. In 2009 she developed the Visual Moonbounce technology, in collaboration with international radio operators, and over the past fourteen years she has been creating a series of innovative projects combining radio technologies with live performance art and neuroscience. In addition to her artistic practice, she has published her work with the *Leonardo* MIT Journal, Routledge, Springer, Cambridge University Press and RIXC. More information: www.danieladepaulis.com

Irene Fabbri is a developer, designer and digital artist. She graduated in Physics at the University of Milano Bicocca in 2016, then she obtained a Master's in Science Communication and Journalism at the University of Ferrara. Her master's thesis "Narrative experiments around Fermat's principle. The spread of scientific content through different genres and literary languages" focused on writing literary stories to promulgate scientific concepts and explore the relationship between science and literature. Irene has done an Erasmus Traineeship at the Bergen Electronic Literature Research Group and she took part in the ELO2021 PostHuman Exhibition. Currently, she collaborates with the Research Laboratory of science history and communication "Design of Science – DOS" of the University of Ferrara (Italy). More information: [linkedin.com/in/irene-fabbri](https://www.linkedin.com/in/irene-fabbri)

ABSTRACT

A Sign in Space (<https://asignin.space/>) is an interdisciplinary project by media artist Daniela de Paulis, in collaboration with INAF, the Italian National Institute for Astrophysics, the SETI Institute, the Green Bank Observatory and the European Space Agency. The project consists in transmitting a simulated extraterrestrial message as part of a live performance, using an ESA spacecraft as celestial source. The signal reception is scheduled for May 2023, and a decoding and interpretation process will take place until the message is fully revealed.

A Sign in Space plans to engage the worldwide scientific, academic and artistic communities together with the broader public in a collaborative, cross-disciplinary and interactive debate. Although the scope of the programme is primarily artistic, the project presents a tangible

scenario of global cooperation that might provide relevant knowledge for a potential situation in which an extraterrestrial sign is received on Earth. By focusing on the interpretation of the signal from space, the goal is to underline the societal and philosophical aspects of the SETI search and the process leading to the formation of meaning within a complex society.

In this talk, Daniela de Paulis and Irene Fabbri (website's designer and developer) will present the project's first results: what impact does the reception of this signal have on society? What are some of its interpretations by the public? What type of collaboration has been established among the various communities?

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SETI Institute, Protocols for an ETI Signal Detection <https://www.seti.org/protocols-eti-signal-detection>

► 2 p.m. – 3:20 p.m.
- Aeminium room 2 -

Session #46B

“Feminist Machines”

Moderator: **R. Lyle Skains**

Kathi Inman Berens (Portland State University)

Resisting Context Collapse: the Mexicana Feminists of BrokenEnglish.lol in ELC4

Reham Hosny (University of Cambridge/Minia University)

Al-Barrah: AI Literature and Horizons of Digital Postcolonial Feminism

Anastasia Salter (University of Central Florida)

Code Before Content Generation? ChatGPT and the Challenge of Feminist AI

Kathi Inman Berens (Portland State University)***Resisting Context Collapse: the Mexicana Feminists of BrokenEnglish.lol in ELC4*****BIOGRAPHICAL NOTE**

Kathi Inman Berens is co-editor of the Electronic Literature Collection Volume 4. Her articles and talks have appeared in many scholarly and popular venues; see <https://works.bepress.com/kathi-berens/>. She is associate professor of digital humanities and book publishing in the English department of Portland State University (USA).

ABSTRACT

My talk will closely read the aesthetics of four poems from Mexican literary online magazine Broken English LOL (<https://brokenenglish.lol/>), featured in the Electronic Literature Collection Volume 4. Building upon two of my 2019 essays “Is Instagram Poetry E-Literature’s #1 Hit?” and “Third Generation Electronic Literature and Artisanal Interfaces: Resistance in the Materials,” this talk delves into how the four hand-made poems recast “difficulty” from aesthetic to emotional and temporal. Looking specifically to the history of AI-generated works published in Electronic Literature Collections 1-4 and e-literature’s scholarly treatment of AI and literary hermeneutics, this talk will explore the relevance of hand-made, artisanal works of elit in the context of AI disruptions to the book publishing industry and self-publishing in particular. These four poems by millennial and GenZ Mexicana feminists, gathered in Electronic Literature Collection Volume 4, insist upon specificity, slowness, and poetry as a site of resistance against the social media’s “context collapse” (Marwick & boyd, 2011; Odell 2019). I will examine how these poems operate individually and as a social network comprised of small nodes unleashed from the logics of surveillance capitalism, even as they also meditate on the ways surveillance capitalism facilitate and foreclose upon expressive thought.

Featured Poetry. All are gathered in one entry here:

<https://collection.eliterature.org/4/brokenenglish-dot-lol> “Für Ciello” by Camila Gb; “Parasita” by Mónica Nepote; “When I Realized I Wasn’t White” by Maria Cristina Hall; [three rose emojis] by Silvia Castlán

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Reham Hosny (University of Cambridge/Minia University)

Al-Barrah: AI Literature and Horizons of Digital Postcolonial Feminism

BIOGRAPHICAL NOTE

Reham Hosny is an award-winning digital creative writer and a British Academy Visiting Fellow at the University of Cambridge. She is an Assistant Professor of digital literary studies and critical theory at Minia University and previously, she was a Lecturer at the University of Leeds, UK. Her interdisciplinary research focuses on investigating the cultural, social, and political contexts of Arabic and Anglo-American electronic literature and digital culture. Her work appears in peer-reviewed journals such as the *Journal of Postcolonial Writing* and her forthcoming book *@ArabicELit: Electronic Literature in the Arab World* (Bloomsbury) highlights new aesthetics and perspectives of electronic literature outside the Western electronic literature community. She is an editorial board member of academic journals such as the *Journal of Digital Islamic Research* by Brill, and a member of various international research networks such as the Intersections, Feminism, Technology & Digital Humanities network (IFTe) and the Global AI Narrative (GAIN) network in the MENA region. Her co-authored novel, *Al-Barrah* [The Announcer] (2019, 2021), the first Arabic artificial intelligence novel, won the 2022 Robert Coover Award's Honorable Mention, and her short story collection *Amma Ba'd* [and thereafter] (2012) won the Ihsan Abdel Quddous Literary Prize for short story writing. Dr. Hosny is the first Arab and African to be elected as a director at the international Electronic Literature Organization (ELO). She is directing [arabicelit](#), the first initiative focusing on globalizing Arabic electronic literature in English. Dr. Hosny is an invited speaker at many international conferences, workshops, and symposiums in different places around the world.

ABSTRACT

This presentation is a reflection on the poetics and aesthetics of the artistic project *Al-Barrah* [The Announcer] (2019, 2021), the first Arabic artificial intelligence novel. *Al-Barrah* consists of a paper book and an AR application that links the paper-based narration with digital content and hologram shapes through AI technology. Employed AI tactics include layering of reality with AR, the multiplicity of meanings, non-semantic meanings, and symbols - haptics, visual images, effects, and sounds instead of words.

The artistic and conceptual process of developing *Al-Barrah* will be explored in light of the new theoretical and conceptual framework of *Digital Postcolonial Feminism* (Hosny 2023) to explore literary activism by women of the Global South enabled by digital media in the colonial, neo-colonial, and/or postcolonial contexts. *Digital Postcolonial Feminism* is premised on the idea that in order to create a counter-narrative to the patriarchal and neo/colonial narratives, activist writers—Arab female writers an example—leverage the significant potentialities of digital media and AI to resist all attempts to keep them out and to take part in the fight against all forms of colonization. Against this conceptual backdrop, this study will

highlight how *Al-Barrah* uses AI technology to defy patriarchal constraints and voice the unvoiced individuals living under authoritarian regimes.

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Anastasia Salter (University of Central Florida)***Code Before Content Generation? ChatGPT and the Challenge of Feminist AI*****BIOGRAPHICAL NOTE**

Anastasia Salter is an associate professor of English at the University of Central Florida, and author most recently of *Playful Pedagogy in the Pandemic: Pivoting to Games-Based Learning* (with Emily Johnson, Routledge 2022); *Twining: Critical and Creative Approaches to Hypertext Narratives* (with Stuart Moulthrop, Amherst College 2021); *Adventure Games: Playing the Outsider* (Bloomsbury 2020, with Aaron Reed and John Murray) and *A Portrait of the Auteur as Fanboy* (U. Press of Mississippi 2020, with Mel Stanfill).

ABSTRACT

In “Code Before Content?,” I previously argued that electronic literature’s dependency on computer science models risked the reproduction of “gendered rhetoric and socialization surrounding code” (2017). This essay was written during a time when third generation electronic literature (as defined by Leonardo Flores) was on the rise as a means for creative digital expression not centering “code” (2019). However, such alternatives are still reliant upon technologies and platforms centered in traditional STEM cultural production even as they hold potential for feminist intervention (see Kathi Inman Berens, 2019). Several years later, we see another rising technology shaping experiments in electronic literature and code: ChatGPT (and similar machine learning powered AI assistants) are increasingly becoming co-authors for the generation of both code and content. This trends holds risks of creating further dependence on black box cultural software (to riff on Lev Manovich, 2013), as the underlying datasets powering these models contain both the best and worst of the Internet, including a critical legacy of racist and misogynist speech: while this material is being offset through moderation, the labor practices behind this moderation rise additional questions (as the work of Sarah Roberts, 2014, reminds us). Given this foundation, is feminist generative electronic literature, and indeed feminist AI, possible? What does it mean for electronic literature practice to embrace and critique this process of generation—and indeed, to potentially witness a fourth “generation” of electronic literature as these methods expand well beyond our existing communities of practice, which historically have been driven by procedural and code-dependent methods?

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► 2 p.m. – 3:20 p.m.
- Centro room -

Session #47

“Virtual, Hybrid, Extended”

Moderator: **John T. Murray**

Astrid Ensslin (University of Regensburg)

Refiguring Empathy: Empirical Perspectives on Allofictional Storytelling in VR

Monika Górska-Olesińska (University of Łódź)

Experiencing the transformative power of one-to-one conversation through Virtual Reality. The case of Joanna Popinska's activist VR documentary “The Choice”

María Goicoechea (Complutense University of Madrid)

María Mencía (Kingston University London)

Dismantling Old and New Barriers: Hybrid Theater, Social Engagement and Identity via Emergent Artistic and E-Literary Genres

Astrid Ensslin (University of Regensburg)***Refiguring Empathy: Empirical Perspectives on Allofactual Storytelling in VR*****BIOGRAPHICAL NOTE**

Astrid Ensslin is Professor of Digital Cultures and Communication at the University of Regensburg, where she teaches and supervises students in Media, Communication, Literary, Cultural and Area Studies. She is also a Research Affiliate in Digital Culture and Narrative at the University of Bergen and an Adjunct Professor of Digital Humanities and Game Studies at the University of Alberta (CA).

ABSTRACT

In this in-person talk I offer new, empirically grounded perspectives on the qualitative experience and personalized meanings of empathy in VR storytelling (e.g. Piazola et al. 2019; Cummings et al. 2021). I critically engage with empathy as a fraught and multidimensional concept (Ruberg 2020) and develop a theory of medium-specific reading in VR as an environment that is known for its immersive, experiential qualities yet less for its affordances for literary fiction and verbal art. I consider what participants' discursive responses to reading Randall Okita's allofactual VR memoir, *The Book of Distance*, reveal about the experiential and cognitive qualities of state empathy as well as the mediality of reading in VR (Bell and Ensslin forthcoming). *The Book of Distance* is an open-access Canadian VR fictionalised documentary by Japanese Canadian artist and filmmaker Randall Okita (2020) that dramatizes historical racism, displacement, torture and compulsory expropriation in unique, medium-specific ways. The data from my empirical study suggests that, in the context of VR fiction, the empathy spectrum concept needs to be expanded by adding a key reflexive, metacognitive and metafictional component. I further demonstrate that existing theories of character empathy across media need to be refined with respect to the choice of target character(s) and the qualitative difference between cognitive and affective salience (memory and care). In this context, I examine the implications of spatial design in VR for various narrative roles and the ways in which readers orient themselves as intradiegetic or diegetic entities in-world, as shifting between ontological roles and spaces, or indeed as "present in absence". I introduce the concept of medium-specific spatial double deixis to explain these partly paradoxical effects and how they are evoked.

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Monika Górska-Olesińska (University of Łódź)

Experiencing the transformative power of one-to-one conversation through Virtual Reality. The case of Joanna Popinska's activist VR documentary “The Choice”

BIOGRAPHICAL NOTE

Monika Górska-Olesińska is Assistant Professor at the Department of Electronic Media, University of Łódź, Poland. Her current research focuses on media arts and aesthetics, cyberculture, and electronic literature. Her book *”Słowo w sieci. Elektroniczne dyskursy”* [“Words on the Web: Electronic Discourse”] appeared in 2009, and she edited the multi-author work *”Liberatura, e-literatura i... Remiksy, remediacje, redefinicje”* [“Liberature, E-Literature and ...Remixes, Remediation, Redefinitions”], which was published in 2012.

ABSTRACT

This paper is a study of Joanna Popinska's “The Choice” (<https://www.thechoice-vr.com/>), an award-winning immersive activist VR documentary that sensitively addresses women's reproductive rights and uses electronic conversation as the primary method of interaction with the audience. I will analyse the rhetorical devices Joanna Popinska uses to create the experience of encountering another, based on the ideal of the face-to-face as the basis of inter-corporeal understanding, as well as the artist's aesthetic choices in creating minimalist, poetic animations, which function as figurations of the memories of the speaking protagonists, and allow to immerse oneself much more deeply in the abortion stories being told (in doing so, I will try to capture the specificity of “The Choice” project against the background of other/mediated forms of abortion storytelling). In my analysis of “The Choice”, I will draw on Kate Nash's taxonomy of the ways in which the viewer can be differently positioned in relation to factual VR experiences [Nash 2022: 102-120], placing my case study in a comparative perspective with reference to other projects representing the emerging genre of VR documentary that encourage the enactment of attentiveness, such as Zohar Kfir's “Testimony” (2018). Based on my analysis, I will critically engage with the ongoing debate on empathy in virtual reality non-fiction and attempt to offer a more media-oriented perspective on the subject.

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Joanna Popinska, <https://www.thechoice-vr.com/>

María Goicoechea (Complutense University of Madrid) and María Mencia (Kingston University, School of Art, London, UK)

Dismantling Old and New Barriers: Hybrid Theater, Social Engagement and Identity via Emergent Artistic and E-Literary Genres

BIOGRAPHICAL NOTES

María Goicoechea is a lecturer in the English Department at the University Complutense of Madrid (UCM) and a member of the LEETHI research group. She has published extensively on cyberculture from the double perspective of science-fiction and electronic literature. Her research interests focus on literary and artistic reception in the field of cyberculture. She has co-curated several electronic literature exhibitions and, together with Laura Sánchez, is the co-founder of Ciberia Project, a web dedicated to the promotion of electronic literature. She is the author of *Mi robot lunático* (2019), an interactive story for children, and editor of the *Interactive Calleja Project* (2021), a collection of digitally enriched short stories based on Edith Nesbit's tales.

María Mencia is an Associate Professor in Media Arts and Digital Poetics at Kingston School of Art, London, UK. Her creative research practice has been exhibited worldwide, and it is published in the Electronic Literature Collections ELCI, ELC4, the ELMCIP Anthology of European Electronic Literature and Anthology of Electronic Latino American Literature Lit(e)Lat. She has been the recipient of The Robert Coover Award of Electronic Literature for her work "The Winnipeg: The Poem that Crossed the Atlantic" and The N. K Hayles Award for Criticism of Electronic Literature for her publication "#WomenTechLit". URL: <https://mariamencia.com>

Perla Sassón-Henry is Associate Professor at the United States Naval Academy, where she teaches Spanish language, literature and culture. She holds a doctorate in Humanistic Studies from the State University of New York at Albany. Her research interests include the works of Jorge Luis Borges and Latin American digital literature from the perspective of comparative studies, science, electronic literature, video games and net-art. She is the author of *Borges 2.0: From Text to Virtual Worlds* (Peter Lang, 2007) which was featured in the New York Times in January 2008. Her essays have been published in the journals *Comparative Literature and Culture*, *Latin American Essays*, *The Rocky Mountain Review of Language and Literature*, *Hyperrhiz*, *Texto Digital* and in a volume entitled *Literatures in the Digital Era: Theory and Praxis* (Cambridge Scholar Press, 2007). Her publications have also focused on the regional as well as the transnational aspects of some iconic e-lit works in Spanish such as *El primer vuelo de los hermanos Wright* by Juan B. Gutierrez, *Gabriella infinita* and *Golpe de Gracia* by Jaime Alejandro Rodríguez Ruiz, *Tierra de extracción* and *Hotel Minotauro* by Doménico Chiappe, and on twitterature in Spanish.

She is a member of the International Research group Hermeneia Studies (University of Jyväskylä, Finland).

ABSTRACT

This presentation proposes to engage in a discussion of hybrid formats, in the fields of performance, language-based media arts and electronic literature, which present sustainable uses of technology and offer critical approaches to issues such as authoritarianism, political change, migration, exile, and gender. Through the comparative analysis of immersive theater pieces, the discussion of language-based media art projects with a focus on community engagement, and the presentation of e-lit pieces that explore hybrid formats of human-technological collaboration and social change, we would like to underscore the relevance of e-lit to generate political activism and criticism regarding the direction of technological progress. In short, we will discuss the extent to which emergent artistic and e-literary genres contribute to the evolution of established literary traditions as well as to the creation of communities that promote awareness of current social and political issues.

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► 2 p.m. – 3:20 p.m.
- Mondego Room -

Session #48

“Artificial Intelligence Re-boted”

Moderator: **Jill Walker Rettberg**

Lulu Liu (Independent artist)

Remarkable Outcomes are Nothing without the Work: On the Significance of Artistic Processes and Contexts in the face of AI Generated Art

Sarah Thorne (Memorial University of Newfoundland and Labrador)

Designing for Critical Reflection: Writing with/against AI for a Better World

Lulu Liu (Independent artist)***Remarkable Outcomes are Nothing without the Work: On the Significance of Artistic Processes and Contexts in the face of AI Generated Art*****BIOGRAPHICAL NOTE**

Lulu Liu is an artist and engineer whose work disseminates technology's coalescence with art, and how one stays grounded through this metamorphosis. As recent Systems design Engineering graduate, her professional work focuses on the use of data in healthcare and research. Currently, she is working with The Asian Canadian Living Archive on creating critical writings on the work of Asian American filmmakers. When not tending to her diverting disciplines, she can be found in the forest or by the pottery wheel.

ABSTRACT

Amidst the recent growing popularity of generative art AI such as DALL-E and Midjourney lie questions and concerns around the value of human artistic practice. When it comes to generated art, “in-out” closed-source systems obfuscate creative origins and streamline processes—including the training of datasets and algorithms in part due to the complexities of its black-box design, and distributed production processes from the collaboration between human and non-human agents (Bender, Gebru, et al. 2021; Zeilinger 2021; Tromble 2020). The obfuscation of such processes thus limits the opportunity for meaningful spectator engagement and critique in the matters of its cultural significance, its individual meaning, and its singularity (Loveless 2019) – qualities inherent to human-made works. This paper identifies *process* and *context* (among other potential) attributes in artistic production that are in line with traditional theories of art (Dickie 1974; Danto 1997), which are *vital* to the artistic practice and which argue for their importance and transparency.

We define the terms as follows:

- 1. Artistic processes:** the linear and multilinear steps that are taken to produce a work of art, which may also include the experience and documentation of the production process. Such steps may include brainstorming, early sketching, collaboration, editing, drafting, feedback/revision, etc. (e.g., Jackson Pollock's work is made interesting through the process of dynamic movement).
- 2. Artistic contexts:** the background, history, and other relevant details about an artist/ artists that provide information about their methods, modes, styles, practices, and processes (e.g., Vincent Van Gogh's work can be interpreted differently upon learning about his depression and poverty).

While aesthetic reproduction is possible through AI generative art software, when process and context are obfuscated from artworks, what is also lost includes: the credit and labour

involved in production, the capacity for critical analysis and the motivation for the public to engage the work in greater depth. As further demonstrated by the nonconsensual use of artists' artwork in AI training data, the lack of transparency raises important concerns around misrepresentation and unseen contributions in artistic production.

In response, our paper explores how artists can reconsider the value of process and context to create completeness in the narrative around their body of work through its complexities, nuances, and layers of production that are invaluable for criticism, documentation and interpretation— factors that render the work meaningful and interesting. We look at works from Caitlin Fisher, Édouard Manet, Felix Gonzalez-Torres, and Gabriel Pereira, Sarah Schorr, and Carlos De Oliveira that deliberately attempt to make these elements more transparent. These case studies demonstrate new methods of representing art, including by answering: what happened? What didn't work? Who helped? What's crucial to know but isn't obvious? Our conclusion is simple: remarkable outcomes are nothing without the work.

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Sarah Thorne (Memorial University of Newfoundland and Labrador)
Designing for Critical Reflection: Writing with/against AI for a Better World

BIOGRAPHICAL NOTE

Sarah Thorne is an Assistant Professor of Communication Studies at Memorial University of Newfoundland and Labrador where she teaches courses on video games, AI, and critical theory. Her research investigates the intersections of critical media studies, narrative, and new media.

ABSTRACT

This talk explores the use of digital literature for social change by drawing on scholarship in critical game studies that examines the affordances of digital media to evoke critical reflection. I define critical games as those that, like critical theory, reveal, critique, and challenge power structures. Critical games are a crucial site of experimentation for understanding the relationship between games and players, both in how such games are designed for critical reflection and how players engage in critical and antagonistic play practices. Such works often share much in common with works of digital literature and are sometimes even made using the same tools (e.g., Twine). This talk offers an overview of a number of approaches, including critical and reflective design strategies (Flanagan; Khaled; Sicart) and Mitchell et al.'s "poetic gameplay" to explore the merging of digital affordances and narrative to facilitate critical reflection. These critical theories will be contextualized within my own critical creative practice through a discussion of the development of an adaptation of Kafka's *The Trial* (1925), which draws parallels to Kafka's critique of bureaucracy and justice to incite critical reflection about current implementations of AI in society. This work contrasts the more popular discussions of AI in art and cultural production with its more subtle and nefarious uses in criminal justice, as seen, for example, in the use of facial recognition technologies in surveillance or prediction of recidivism rates for the purpose of probation and parole.

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► 3:20 p.m. – 4:40 p.m.
- Aeminium room I -

Session #49

“Rewriting the Archive”

Moderator: **Manáira Athayde**

Luciana Lima (Interactive Technologies Institute, LARSyS)

Camila Pinto (Independent researcher)

Amnesiac narratives: the missing history of digital games in Portugal

Reda Alouache (University of Quebec at Chicoutimi)

Yan Breuleux (University of Quebec at Chicoutimi)

Purgamondo: a 3D interface-environment of Dante's Divine Comedy poem

Zahra Rizvi (Jamia Millia Islamia)

Samya Brata Roy (IIT Jodhpur)

A Dream within a Screen: Techniques of and in Sultana's Reality

Luciana Lima (Interactive Technologies Institute, LARSyS) and Camila Pinto (Independent researcher)

Amnesiac narratives: the missing history of digital games in Portugal

BIOGRAPHICAL NOTES

Luciana Lima is a psychologist and an integrated researcher at ITI (Interactive Technologies Institute/LARSyS). Her academic background includes Arts, Social Psychology, and Educational Sciences. She is the co-creator of the research project entitled Game Art and Gender Equity (GAGE), which aims to map the evolution of female participation and integration in the Portuguese digital games industry. In 2023, she published a book about the results of her post-doctoral research in Multimedia Art at the Faculty of Fine Arts of the University of Lisbon.

Camila Pinto is a sociologist. She has been researching game developer identity for five years. Her main interests are the establishment and strengthening of a bridge between sociological theories and the videogame industry, contributing to a deeper knowledge of the reality of this industry, its characteristics as well as the identities of its workers and audiences.

ABSTRACT

Some authors suggest that digital games reflect the society and culture that created them (Lima, 2023; Lima, Pinto & Gouveia, 2022; O'Donnell, 2011; Shaw, 2014). In addition, the gaming industry reflects the social and economic contexts that drive its development. These social, cultural, and economic aspects also contribute to shaping the narratives on the history of digital games. Some of these narratives then result in either the inclusion or exclusion of some groups of people (such as women, transgender and disabled people) in the gaming industry, the games market, and the gamer communities. An important factor to consider in the micro-processes of exclusion in this sector is how the digital games' history is told. Hegemonic narratives are retold globally by the industry that produces and markets these narratives. These are notably homogeneous narratives, with only minor differences between them, which boil down to examples of country-specific game productions or game-related events. In this paper, we will address the implications of this dominant narrative told by hobbyists and historians who have forgotten to mention video games and playable artworks produced by women and artists in the 1980s and 1990s in Portugal. Through interviews with artists and content analysis of some Portuguese newspapers and magazines, we recover some narratives that mention digital games and playable artistic works forgotten in games' "legitimate" history. Finally, we will present examples of exclusion patterns created through dominant narratives in the Portuguese digital games industry, in which women and artists were invisibilized.

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Reda Alouache (NAD-UQAC) and Yan Breuleux (NAD-UQAC)***Purgamondo: a 3D interface-environment of the storyworld of Dante's Divine Comedy poem*****BIOGRAPHICAL NOTES**

Yan Breuleux (M.A.Sc. D.Mus.) is an associate professor at École NAD-UQAC (École des arts numériques, de l'animation et du design), a member of the Hexagram network and a practitioner-researcher in the field of visual music for immersive devices. He is known for his immersive digital art A/V performances to create sensory experiences. Breuleux has collaborated with musicians and composers to create immersive audiovisual performances that combine live music with real-time digital video processing and interactive technologies. His work often explores the relationship between music and visual, as well as the intersection of art and science.

Reda Alouache (MA in Digital Design) is a 3D generalist artist who has worn many professional hats in his 19 years of experience in the animation industry. He has a strong interest in computer generated art and coding practices. He also has an academic research interest focused on remediation of archives in the field of user experience practices approach (UX) and user interface design (UI) to digital media environments.

ABSTRACT

This paper is based on the digital humanities paradigm in the context of interface-environment design for immersive experiences. We are particularly interested in the influence of the third dimension on the design of a user experience (UX) prototype for accessing archived audio, visual and textual documents [1, 2] from the world of Dante. Based on an interactive Storyworld [3] in virtual reality (VR), we present a recording path function called “the train of thought”. According to Burdick and Al. [4], it is possible to retain two main axes of the study of archives: the curation of digital content [5] and the visualization of cultural patterns [6]. The “train of thought” consists in the possibility of recording, within a virtual space constituted by a mass of archives, a digital journey. It allows the creation of a spatial story resulting from the crossing of different sources. Thus, the functionality allows a curation of specific information from archives made visually tangible by the automated creation of the digital path. A third party can then see the search trajectory and understand the links between the different queries. The intersection of the different navigation paths can offer a form of visualization of search's patterns. The non-linearity of the paths offers two new possibilities: new forms of memorization by using the space and the possibility of sharing paths of research experiences. Our results led us to formulate a new concept in relation with storyworld. We are proposing the concept of “Archive-world” which would break the linearity and the flatness of web-based interfaces by adding a 3rd dimension opening to more possibilities while harmonizing the archival digital experience. It is also the possibility for

everyone, from a discursive space constituted by existing masses of archives combined in various formats, to create their own particular and specific world.

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Zahra Rizvi (Jamia Millia Islamia) and Samya Brata Roy (PhD Candidate, IIT Jodhpur)

A Dream within a Screen: Techniques of and in Sultana's Reality

BIOGRAPHICAL NOTE

Zahra Rizvi is a PhD scholar and Senior Research Fellow in the Department of English, Jamia Millia Islamia, and works in the fields of cultural studies, utopia/dystopia studies, digital humanities, and game studies. She is co-founder of the Indian chapter of the Digital Games Research Association (DiGRA) and is a Fulbright-Nehru Doctoral Fellow at Yale University. She was Ministry of Education-SPARC Fellow (2020) in Digital Humanities at Michigan State University, and Electronic Literature Organization Fellow 2022. She has delivered lectures at Michigan State University, Jamia Millia Islamia, and Zakir Husain Delhi College, University of Delhi. Her work has been published in several online and print journals.

ABSTRACT

Sultana's Dream was written in 1905 by Bengali-Muslim feminist writer and social reformer, Begum Rokeya Sakhawat Hossain. It finds itself transformed and remediated into a playable piece of e-lit in the montage-esque encyclopedic story of women as they navigate life and literature titled *Sultana's Reality* by Afrah Shafiq. The reader, on the other hand, navigates the story through five chapters that retell stories about women's relationship with literature, media and text in India, with selections from the visual archive at the Centre for Studies in Social Sciences, Calcutta.

This paper discusses the thematics and the form of *Sultana's Reality* as a piece of e-lit in and about the dystopia, which has its own complex relationship with technics (Stiegler 1998). This critique is supplanted by the understanding of dystopian e-lit as having potent narratorial gamified worldbuilding which is immensely concerned with being and technology in contemporary times (Rizvi 2022).

In this vein, the first section seeks to raise questions about the ways in which the culture industry (Adorno 2001) can and is reworked from the margins. Both *Sultana's Dream* and *Sultana's Reality* are created by Muslim women from India and to then read and analyze them as an Indian Muslim woman is to facilitate a dialogue that is otherwise overlooked in e-lit scholarship.

The second section seeks to question the infrastructural underpinnings of the text and understand if and how it works within various data conditions and various devices. The purpose of this is to understand whether the makers had taken this form of accessibility into mind while narrativizing about another intersectional experience. This paper will, thus, engage with both adaptation and representation politics while also considering the infrastructural condition of e-lit in contemporary India.

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► 3:20 p.m. – 4:40 p.m.
- Aeminium room 2 -

Session #50

“Playing the Game”

Moderator: **Anastasia Salter**

Alex Mitchell (National University of Singapore)

Stanley Wijaya (National University of Singapore)

“Why are we still here?”: The Elimination of Play in Long Playthroughs of Replay Stories

Ana Catarina Monteiro (Universidade do Porto)

Narratives that Play the Readers: how action helps to build an aesthetic of behavior

Alex Mitchell (National University of Singapore). Co-author: Stanley Wijaya (National University of Singapore)

“Why are we still here?”: The Elimination of Play in Long Playthroughs of Replay Stories

BIOGRAPHICAL NOTES

Alex Mitchell is a senior lecturer in the Department of Communications and New Media, National University of Singapore. His research investigates the role of defamiliarization in gameplay, motivations for replaying story-focused games, and collaborative online storytelling. He co-edited *The Authoring Problem: Challenges in Supporting Authoring of Interactive Digital Narratives*, part of the Springer Human-Computer Interaction Series. His co-authored book *Videogame Formalism: On form, aesthetic experience, and methodology* is due to be published in mid-2023 by Amsterdam University Press. He is a founding member of the executive board of the Association for Research in Interactive Digital Narratives (ARDIN).

Stanley Wijaya is a recently graduated Masters student in the Department of Communications and New Media, National University of Singapore. His research focuses on transcultural media products and their intersections with fandom and fan culture. His master’s thesis examines the emergence of Visual Novel from a culturally specific Japanese medium to its current international form, utilizing both cultural studies and platform studies approaches to uncover this history, as well as studying the issue of authenticity and fan influence on the genre.

ABSTRACT

Replay stories (Murray 2013) are a form of electronic literature that encourages or even requires players to replay many times before achieving some sense of completion (Mitchell and Kway 2020). Some replay stories, such as the Zero Escape Series (Kotaro Uchikoshi 2009), *Hatoful Boyfriend* (PigeoNation Inc. 2011), and *Elsinore* (Golden Glitch Studios 2019), focus on replaying to uncover new aspects of a larger story, leading to a “true” ending. We propose that this type of replay traces its roots not to the desire for mastery that drives replay of goal-focused videogames (Hanson 2014) but rather to the rereading practices of literature, the practice of identifying foreshadowing, uncovering subtext and examining overlapping symbolism and overarching themes (Calinescu 1993). It is the desire to know, to figure out, to understand, that largely drives this type of replay. To support this requires careful consideration of the many paths that players can take through the game. This can lead to the process of replay unwinding into a longer, continuous play session for players to traverse (Mitchell 2018), what we refer to as a “long playthrough”. Mechanics such as skipping, saving, and visualizations of the story structure are often employed to aid the player in the creation of a larger coherent narrative from multiple, shorter playthroughs. In this

paper, we map out the features of the long playthrough and detail the mechanics that encourage and support this type of replay. We argue that the exhaustive replay demanded by these games eventually removes any sense of agency (Murray 1998), nullifying any space for free movement within the game system (Salen and Zimmerman 2004), and thereby effectively eliminating play. As a result, we propose that the long playthrough limits the player's ability to engage in interpretive play (Upton 2015), due to the need to focus on mechanical completion of every path. It is only by disengaging from the mechanics that the player can explore narrative connections beyond the specific structures encoded into the playable system. In other words, the only way for players to engage in playful exploration of the story is to stop playing the game.

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Ana Catarina Monteiro (i2ads - FBAUP/FEUP/Universidade do Porto). Co-author: Miguel Carvalhais

Narratives that Play the Readers: how action helps to build an aesthetic of behavior.

BIOGRAPHICAL NOTES

Ana Catarina Monteiro is a PhD student in the Doctoral Program in Digital Media at the Faculty of Engineering of the University of Porto with a grant from the Foundation for Science and Technology. She is a researcher at the Research Institute in Art, Design and Society. She graduated in Journalism and completed her Master's degree in Multimedia at the same institution in 2016, with the dissertation *Os desafios estéticos da imersividade no documentário interativo*. Her areas of interest are computational systems, aesthetics, and the construction of meaning in interactive digital narratives, and she is currently working on articulating these areas in her doctoral thesis.

Miguel Carvalhais is an Associate Professor at the Design Department of the Faculty of Fine Arts, University of Porto. His research explores computational art, design and aesthetics, topics to which he dedicated two books: “Art and Computation” (2022) and “Artificial Aesthetics” (2016). His artistic practice spans computer music, sound art, live performance, audiovisuals, and sound installations. He runs the Crónica label for experimental music and sound art, and the xCoAx conference (on computation, communication, aesthetics and x).

ABSTRACT

Interactive Digital Narratives are an expressive narrative form realized in systems that affect the perceptions, thoughts, and actions of readers, leading them to model a new reality. Establishing new configurations and parameters of perception and agency, Interactive Digital Narratives have the potential to communicate via most semiotic modes and place readers in an exceptional relation to what they perceive. Readers and Interactive Digital Narratives constitute a systemic relationship, establishing a dual channel of information formed by interdependent actors that interact with each other, becoming indeterminate, open, variable, and situated.

This paper will discuss the productive apparatuses and processes that take place in the narrative system and that enable the procedures that readers can take to relate to the artifact. The system and the reader become an active part of a new body integrated into an emerging entity, defined by the dynamic actions the readers take in response to the system rules and the system's mechanics in response to readers' actions.

Considering that when we *read* Interactive Digital Narratives, we see them as capable of performing complex acts of interpretation and representation, we develop an aesthetics of

behavior focused on the relation between the mechanics, the narrative, and the meaningful actions that are discernable for the reader. Looking at the interactive trilogy *Immortality* (2022), we seek to analyze how the materiality of the medium in which the work is instantiated shapes the experience of the reader, understanding the mechanics and the different perspectives on how meaning is constructed during *play*. This will cover the understanding of the operative procedures that result in new processes of reading, allowing us to expand from behind the conventional narratives.

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► 3:20 p.m. – 4:40 p.m.
- Centro room -

Session #5 I

“Cross-Quoting & Multi-Pasting”

Moderator: **Erika Fülöp**

Alaner Imamoglu (Eskisehir Osmangazi University)

Contemporary Worldliness in its Translational and Multilayered Embodiment

Nohelia Meza (Benemérita Universidad Autónoma de Puebla)

Electronic Literature as Cross-Cultural Practice: A Multilingual Comparative Study

Maria Shahid (Aligarh Muslim University, India)

Bushra Ahmad (Aligarh Muslim University, India)

S Anas Ahmad (Aligarh Muslim University, India)

M Rizwan Khan (Aligarh Muslim University, India)

Electronic Literature and Digital Humanities in Indian Higher Education: Perceptions, Prospects and Challenges

Alaner Imamoglu (Eskisehir Osmangazi University)***Contemporary Worldliness in its Translational and Multilayered Embodiment*****BIOGRAPHICAL NOTE**

Alaner Imamoglu is Assistant Professor at the Department of Comparative Literature in Eskisehir Osmangazi University, Turkey. He received his PhD degree, in 2017, on General and Comparative Literature, from École Normale Supérieure de Lyon, France. His research activities mainly focus on contemporary prose and especially on the following areas and subjects: comparative literature, comparative poetics, travel literature, conception of space, diversity, identity and alterity.

ABSTRACT

World literature or comparative literature are denominations that are often supposed to describe the development of the literary expression in relation with the circulation of works. As a result of new experimental and technological possibilities, the circulation of the artistic expression is able to create today manifold manners of continuity or discontinuity by changing forms. Contemporary art museums represent, in this respect, spaces where the artistic expression finds a safe physical atmosphere for virtual expansion, interpretation and evolvment. That same particular atmosphere designates a literary cosmopolitan worldliness that occurs in the concentrated space of the museum where are displayed international aspects, related to languages translated to other languages; or to the works of artists of various nationalities gathered around a theme; or again to media contents shared via transnational digital platforms. Generating such kinds of emancipating situations for progressive and critical purpose illustrates the visibility and plausibility of the Other despite the domination of the conventional space which tends to isolate itself from such dynamic progress in order to keep its static formalization. Again, the progressive narrative embodying words, images, sounds and installations is likely to produce an affective condition while promoting awareness of current actualities concerning, for instance, gender or sexuality, and challenging societal norms through incessantly renewed, sophisticated and updated instruments. Hence, social and cultural components such as body, identity or diversity embrace more fluid definitions after inventive configurations rather than being reduced to prevailing limits. By arguing the transformative and performative ability of the literary and artistic expression in the contexts of comparative literature and cultural studies, this paper will therefore discuss, by virtue of the contemporary state of museum, the translation of world as a multilayered, divergent and reproducible reality beyond social divides and acceptations.

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Nohelia Meza (Benemérita Universidad Autónoma de Puebla)

Electronic Literature as Cross-Cultural Practice: A Multilingual Comparative Study

BIOGRAPHICAL NOTE

Nohelia Meza is a research fellow in Latin American Digital Literature and Culture at Benemérita Universidad Autónoma de Puebla, Mexico where she develops her postdoctoral project: “Electronic Literature as Transcultural Practice: A Multilingual Comparative Study” (CONACyT, 2022-2024). Her research interests encompass digital rhetoric, discourse analysis, comparative literature, and Latin American cultural studies. Nohelia is a collaborator of the Observatório da Literatura Digital Brasileira (UFSCar, Brazil), El Laboratorio Digital (UDP, Chile), and the e-literature publishing group at the Centro de Cultura Digital in Mexico City.

ABSTRACT

This paper analyzes electronic literature as a transcultural practice from the interdisciplinary perspective of cultural studies and literary studies. Its main objective is to investigate how technological, textual, linguistic, generic, and cultural intersections are produced in 4 e-Lit works created between 2018 and 2022. The e-Lit works are written in Spanish, English, and German (Milton Läufer and Nick Montfort’s *The Bug*, 2021), Portuguese and Spanish (Andréa Catrópa’s *Oneirografia*, 2020), English and French (J.R. Carpenter’s *The Pleasure of the Coast*, 2019), and French and English (Serge Bouchardon’s *Déprise*, 2018 [2012]). The methodology of analysis is based on theoretical proposals of comparative e-literature (Pressman, 2017), comparative literary and cultural studies (Tötösy de Zepetnek, 2017), and transcultural comparativism (Dagnino, 2012, 2013). In my talk, I will analyze the following: 1) how transcultural expressivity is constructed in the digital literary space (via hybrid literary genres and translation), and 2) how multicultural and multilingual imaginaries are created in the works due to transcultural comparativism (e.g., territorial nostalgia, (un)broken identities, lost geographies, metamorphosis, and dreams). The results show how such intersections constrain or facilitate the construction of transcultural expressivity in the different imaginaries of the works where language barriers, translation and linguistic diversity play a key role.

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Maria Shahid (Aligarh Muslim University, India), Bushra Ahmad (Aligarh Muslim University, India), S Anas Ahmad (Aligarh Muslim University, India) and M Rizwan Khan (Aligarh Muslim University, India)

Electronic Literature and Digital Humanities in Indian Higher Education: Perceptions, Prospects and Challenges

BIOGRAPHICAL NOTES

Maria Shahid is a Junior Research Fellow at the Department of English, Aligarh Muslim University (AMU), India. She has completed Masters in English Language Teaching from AMU, and is currently a doctoral candidate working on Incorporating Electronic Literature in Educational Pedagogy. Her areas of interest include Technology in Language Education, Electronic Literature, Digital Storytelling, Innovative Pedagogy, Translation Studies, among others. She can be reached at shahidmaria399@gmail.com

Bushra Ahmad is a Senior Research Fellow at the Department of English, Aligarh Muslim University (AMU), India. She has a Masters degree in English Language Teaching from AMU, and is currently pursuing PhD on the applications of Artificial Intelligence in Language Education. Her areas of interest include Intelligent Computer Assisted Language Learning, Electronic Literature, Language Assessments, and Translation Studies among others. She can be reached at bushra.jed@gmail.com.

S Anas Ahmad is a Research Scholar in the Dept. of English at Aligarh Muslim University, India. He holds a Masters in English Literature from Aligarh Muslim University. His doctoral research work re-assesses the Absurd Theatre in light of the 21st Century. His research interests include Theatre and Cultural Studies, Digital Humanities, and Electronic Literature. He can be reached at anas.in994@gmail.com.

M. Rizwan Khan is a Professor in the Department of English at Aligarh Muslim University, India, with an experience in teaching and research of more than three decades. His areas of interest are Linguistic Imperialism, Curriculum Planning and Syllabus Designing, Material Production, Evaluation of Courses and Materials, Teacher Education, Literary Theory, Digital Humanities, Translation Studies, and Film Studies. He can be reached at khanriz65@gmail.com.

ABSTRACT

Electronic Literature (e-lit), also known as born-digital literature, concerns itself with multimodal and computational experimentations in literature and falls within the realm of creative Digital Humanities (DH) practices. Although DH and its subsuming fields like e-lit are relatively new entrants in established academia, they have steadily gained traction the world over.

In India, e-lit and Digital Humanities still do not occupy a significant status in terms of practice and scholarship. The draft of the National Education Policy (NEP) 2020 addresses this lacuna by acknowledging the importance of emerging fields like DH and laying emphasis on promoting digital literacy skills in higher education. In recent years, publication patterns, the development of autonomous groups like DHARTI and the Indian chapter of DiGRA, and the introduction of courses on e-lit and DH in various Indian Higher Education Institutions (HEIs) indicate growing interest and acceptance of e-lit and Digital Humanities.

This study draws on the emerging pedagogical practices in e-lit and DH in Indian HEIs in light of existing technological divides within the country and also in contrast with the Euro - American academia. We also explore the frictions that exist between practitioners of traditional literary humanism and emerging digital humanism that inhibit wider acceptance of DH and e-lit in India.

To substantiate our arguments, the study uses insights from participants enrolled in a Global Initiative of Academic Networks (GIAN) course on e-lit and AI, sponsored by the Government of India. Our findings lead to a conceptualization of the existing status of DH and e-lit in Indian higher education. The overarching objective of the study is to align these findings with the Digital India Initiative of the Government of India, which focuses on building a 'knowledge economy'.

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► 5 p.m. – 6:20 p.m.
- Aeminium room I -

Session #52

“I contain platforms”

Moderator: **Anna Nacher**

Paulina Chorzewska-Rubik (Uniwersytet Warszawski)
How interfaces matter in Polish politically engaged poetry

Yantao Sun (University of Leeds)
**Revolution Plus Love: The Grassroots Imagination on Self-Community
Relationship in Chinese Yanqing (romance) Web Fiction**

Anna Murashova (University of Tartu)
**Russian Internet and the Russian-Ukrainian war in 2022: the case study of self-
publishing literary platform litnet.com**

Paulina Chorzewska-Rubik (Uniwersytet Warszawski)***How interfaces matter in Polish politically engaged poetry*****BIOGRAPHICAL NOTE**

Paulina Chorzewska-Rubik is a Ph.D. student at the University of Warsaw in Literary Studies and editor of „Mały Format” [Small Format] literary criticism magazine. Her research interests include digital philology, genetic criticism, born-digital archives, and contemporary Polish poetry. She published papers concerning political aspects of internet aesthetics, screenshot poetics, and philological reading of cybernetic poetry. She is the PI of the research project „A Poem on the Web. Website Philology on the Example of Tomasz Pułka’s Works (2005–2012)”. ORCID - 0000-0002-9524-1944.

ABSTRACT

In the proposed paper, I would like to examine the technological conditions of left-wing, politically engaged poetry published in the literary portal Nieszuflada. Polish critics single out this phenomenon as crucial to the poetry of recent decades, while, in the case of texts that have appeared in print, their original function in the digital space is largely overlooked. Nieszuflada, which will be analyzed as an archive and historical source, is the place of the first publication of many works representing this movement. The main thesis of the presented research is that Polish left-wing politically engaged poetry was developed in tension with the used platform, depending on its limitations and capabilities. The analysis will cover the website's interface, understood as a graphic layout, and more profound operating rules. I will use the methods of digital history to reconstruct historical interface options.

I will be particularly interested in materials posted around 2008. The peak date of the Great Recession appears to Polish critics as a turning point in local literary history caused by the increased discussion of the politics of literature. The portal, established in 2002, is based on a simple text forum structure, but most interesting for the Nieszuflada poetics are the specific shortcomings, paradoxes, or controversial options—such as the inability to edit and delete texts and comments and the reverse logic behind the ability to freely and continuously change nicknames. Through the years, it has functioned unchanged, without major technological updates. Thus, Nieszuflada can be described as a relic of the early Polish Web.

In addition to the fact that Nieszuflada as a platform shapes the poetics of texts, the meaning of the variants published online also consists of a comments section. Users correct and rewrite the poems posted by others, but most interestingly, they move beyond discursive (political or literary) disquisition toward responding to the text as if it were a scenario for a role-playing game in which one can participate. I propose reading the comment section within the framework of the netprov genre and strategies. This conceptualization provokes

the question: what is the political potential of this active and creative interaction with the poetic text?

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Yantao Sun (University of Leeds)

Revolution Plus Love: The Grassroots Imagination on Self-Community Relationship in Chinese Yanqing (romance) Web Fiction

BIOGRAPHICAL NOTE

Yantao Sun Graduated from the National University of Singapore. PhD candidate in East Asian studies, University of Leeds. Postgraduate Researcher in The Leeds Centre for New Chinese Writing (<https://writingchinese.leeds.ac.uk/>). Interested in Chinese web fiction, popular culture, and feminism studies.

ABSTRACT

As part of a larger project, this paper serves as an overview of the appropriation of the narrative formula, namely ‘revolution plus love’ in contemporary Chinese web romance (romance fiction on the Chinese web). As a form of electronic literature, Chinese Internet Literature (Chinese web fiction, Chinese online fiction) is the ‘by grassroots for grassroots’ literature that stands for populism taste and perception, revealing the grassroots literary imaginations rather than intellectual ones.

The term ‘revolution plus love’ is introduced by Jianmei Liu as a common-seen narrative formula in late 1920s Chinese fiction (Liu, 2003). It started from the combination of the sentimental discourse of romantic love and revolution-related plots in early 1910s love narratives before it gained popularity in the mid-ninetieth century by illustrating stories of husband-and-wife comrade teams, in which the love relationship becomes a supplement for their heroic adventure in ‘revolutions’ against colonialism and authority. In this trope, private feelings are appropriated to concerns of the public sphere. It features political and masculine expressions that undercut the sentimental discourse, revealing the hierarchical dichotomy of collective interests and personal experience. While the revolutionary era is over, the trope lingers in contemporary Chinese web romance, collaborating with different themes in various subgenres such as martial art, sci-fi, eastern fantasy, and cross-genre works.

Theoretically informed by Haiyan Lee, I conceive love and its narratives as ‘articulatory practices that participate in (re)producing forms of self and sociality mapping the relationship between the modern subject and the modern political community.

To observe the appropriation of ‘revolution plus love’ in Chinese web romance, I shall explore how CIL is the epitome of discourse empowerment to grassroots, the connotation of ‘revolution plus love’, and several representative Chinese web romances. I suggest that grassroots culture and mass participation in cyberspace reviewed and redefined the conception of political community and the hierarchical dichotomy between the individual and community. In addition, self-expression animates the ‘ideal of worldliness’ rather than the political agenda.

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Anna Murashova (University of Tartu)***Russian Internet and the Russian-Ukrainian war in 2022: the case study of self-publishing literary platform litnet.com*****BIOGRAPHICAL NOTE**

Anna Murashova is a Junior research fellow and PhD student of the Russian and Slavonic Philology department at University of Tartu, Estonia. Her research interests include Contemporary literature and culture, Literature on the Internet and Sociology and Anthropology of Literature.

ABSTRACT

The aim of this paper is to reveal how the Russian-Ukrainian war that started in February 2022 influenced the field of Russian self-publishing literary platforms and how it influenced the notion of what Runet (Russian Internet) as a specific cultural space is.

Literature has always been a key element of Runet from the earliest stage of its development. Firstly there were online libraries such as Moshkow's Library lib.ru (founded in 1994) and Reading Room (Zhurnal'nyi zal, founded in 1995-1996). Later self-publishing platforms proza.ru and stih.ru were established, and then, after Litres.ru started forming legal electronic book trading in 2007, commercial self-publishing platforms such as author.today, litnet.com, feisovet.ru began to grow.

Initially, Runet was regarded as a community of Russian-speaking people, a place without geographical borders where users from different countries can communicate (see Mjor, Gorny, Schmidt). This notion has been passed down for years. Each registered user on a self-publishing platform can publish their literary works regardless of citizenship, native language, or geographical region. And the situation has changed since Russia's invasion of Ukraine.

Based on the data collected in March–May 2022 (field dairy, social network analysis, semi-structured interviews), I will explore how the idea of the state border and the geographical border is realized in cyberspace, particularly in the Runet. It is a case study of litnet.com, Russia's former largest self-publishing literary platform. I will analyze an impact on website users' actions of economic sanctions imposed on Russia, new regulatory acts issued by the Russian government and actions of Sergey Grushko, founder of Litnet, citizen of Ukraine.

For users who use self-publishing platforms, Runet again becomes a tool of identification, but the boundaries are no longer based on language but on legal entities, domain zones, citizenship. Some Ukrainian authors who have previously published their stories on Litnet and other platforms have stopped publishing there. Russian authors pay special attention to legal entities before choosing where to put their stories. Those who live abroad and do not have Russian bank accounts cannot sell and buy books on platforms. The idea of Runet as a Russian-language community has been broken.

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► 5 p.m. – 6:20 p.m.
- Aeminium room 2 -

Session #53

“Trans-Media, Trans-Genre”

Moderator: **Maria Engberg**

Kavi Duvvori (University of Waterloo)

**Anti Turing Test Poetics: Human/Machine Ambiguity as a Digital Language
Tactic**

Amy Spencer (Bath Spa University)

Literary Liveness: Dismantling barriers to a digital theatrical experience

Melissa Kagen (Worcester Polytechnic Institute)

Jennifer Minnen (Tufts University)

Strangeness and Subversion in Strange Horticulture

Kavi Duvvoori (University of Waterloo)

Anti-Turing Test Poetics: Human/Machine Ambiguity as a Digital Language Tactic

BIOGRAPHICAL NOTE

Kavi Duvvoori is a writer and graduate student/instructor in Kitchener, on the promised Haldimand Tract, Ontario. They have studied math, literary arts, digital arts and new media, and english and are researching how algorithmically synthesized language is and may be situated in rhetorical and social worlds. What do these forms of institutional speech do, say in implication, let slip through?

ABSTRACT

Algorithmic interlocutors, including the latest transformer Large Language Models (LLMs), aren't minds or people; how is it then that we do, and how could we, converse with and among "their" strangely savvy textual collages? Several recent Digital Language Arts / Electronic Literature (DLA/EL) works, including Lilian-Yvonne Bertram's *Travesty Generator*, David Jhave Johnston's *Rerites*, and Marco Arellano's *El Grito Que No Puede Escuchar*, suggest strategically and actively utilizing the human/machine ambiguities in digital rhetoric (often bots pretend to be people; yet sometimes people pretend to be bots) alongside holistic attention to language ecologies with human, non-human, and synthetic elements. With awareness of the major threats and anxieties surrounding synthetic language, I search in DLA/EL for alternatives to the Turing test trope of robotic replacement paranoia central in contemporary discourse around NLG/U (AI anxieties paradoxically often invoked to insist on expanding or militarizing NLG/U research).

Bertram and Johnston, showing their rewriting of synthetic language, practice writing and coding instead as processes of hybrid poetic inquiry into archives, and simultaneously into the algorithmic processes traversing and altering them, processes and entanglements Arellano's text confronts readers with thematically in the algorithmically-mediated form of the visual novel. These practices embrace porous channels of exchange between different settings and sources of networked language(s) but not the elimination of the gaps, islands, and boundaries that sometimes offer safety and plurality. Attentive mishearing, found also in Leonara Carrington's *Hearing Trumpet* and Stanislaw Lem's *His Master's Voice*, helps approach the uncanny asociality yet resonance of partially synthesized texts.

DLA/EL authors including Bertram, Johnston, and Arellano practice hybrid and ambiguous engagement with synthesized language directed towards repair, joy, and critical intervention in contrast to dominant rhetorics of inevitability, accumulation, and replacement. While these works only sometimes explicitly confront the threats of corporate control, surveillance, labor alienation, and cultural or democratic disruption identified by scholars in the current path of development and control of NLG/U, they subvert the AI hype cycle's

obsessions with universal scale and threats of obsolescence, enacting alternatives centering the potentials of situated voices and histories around synthetic language.

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Amy Spencer (Bath Spa University)***Literary Liveness: Dismantling barriers to a digital theatrical experience*****BIOGRAPHICAL NOTE**

Amy Spencer is a postdoctoral researcher based in the Centre for Cultural and Creative Industries at Bath Spa University where she works as part of MyWorld, which supports the development of the creative technology industry in the West of England. Previously, she worked at UWE Bristol as a Postdoctoral Research Fellow on the Ambient Literature project, exploring how place-based writing and location responsive technologies produce new kinds of literary experiences. Amy is a writer of both fiction and non-fiction and is the author of *DIY: The Rise of Lo-Fi Culture*. She has an edited collection of essays on ambient literature forthcoming with Bloomsbury Publishers.

ABSTRACT

The recent surge in remote theatre experiences has challenged theatres and theatre practitioners to think more than ever about remote audiences, their behaviours, their needs, the way they engage with and access work and the role they play in shaping a virtual performance. This paper seeks to understand how a remote theatrical experience can dismantle barriers to accessing live performance in person and applies emerging findings around liveness, hybridity, embodiment and access to the field of electronic literature.

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To do so, the paper presents a recent case study developed as part of MyWorld, a project supporting the development of the creative technology industry in the West of England. This case study follows the development of a remote performance of Nobel Prize winning author Olga Tokarczuk's novel *Drive Your Plow Over the Bones of the Dead*, involving collaboration between the international touring company Complicité, Bristol Old Vic and several universities in the UK.

This paper presents key findings from this case study. It reflects on how we can seek to understand the experiences of remote live and non live audiences through the use of technology, examines the concepts of liveness and immersion, explores their impact on the accessibility of remote experiences and applies these to the field of electronic literature.

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Melissa Kagen (Worcester Polytechnic Institute) and Jennifer Minnen (Tufts University)

Strangeness and Subversion in Strange Horticulture

BIOGRAPHICAL NOTES

Melissa Kagen is an Assistant Teaching Professor at Worcester Polytechnic Institute's Interactive Media & Game Development program. She holds a PhD from Stanford and recently published her first book, *Wandering Games* (MIT Press, 2022). Her writing appears in peer-reviewed journals (*Game Studies*, *Convergence*, *Gamevironments*) and popular outlets (*The Guardian*, *Tor.com*). She co-edits the *Journal of Gaming & Virtual Worlds*.

Jennifer Minnen is a Lecturer of English at Tufts University, where she teaches writing through the lens of the environmental humanities. She earned her PhD in Victorian Literature and Culture from Princeton University in 2021. Her current project, *Plant Love: Botanizing Women in Nineteenth-Century British Literature*, explores botanical collecting and exchange networks in relationship to gender and narrative.

ABSTRACT

The point-and-click interactive story *Strange Horticulture* not only displays neo-Victorian aesthetics, but also draws from that era with mechanics that echo Victorian knowledge exchange and colonialist enthusiasm for control and categorization of all things “strange.” The game’s two primary mechanics—acquiring and identifying plants—recall and replicate, in videogame form, the workings of Victorian botany, in which unlikely (and often female) colleagues shared and gifted knowledge to form unexpected networks of community. Victorian botanical practices also lend the game its neo-colonialist enthusiasm for control and categorization. To solve the mystery, we collect, identify, categorize, and organize both objects and other people. The lurking danger of the Servant—a hybrid plant monster called from the netherworld, and the only truly strange and uncategorizable element in the text—reveals the game’s neo-Victorian desire to domesticate and subjugate the strange. By juxtaposing archival research on Victorian botany with scholarship on ecological games, our analysis at the expanding intersection of plant and games studies explores the ethical stakes of player-plant interactions and the neo-Victorian principles that e-literature like *Strange Horticulture* inherits and complicates.

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► 5 p.m. – 6:20 p.m.
- Mondego Room -

Session #54 - Panel

“The Power of Verse in the Metaverse: What @theVERSEverse Can Do for You!”

Christian Bök (Independent Scholar)

Sasha Stiles (Independent Scholar)

Ana María Caballero (University of Miami)

Lillian-Yvonne Bertram (Northeastern University)

BIOGRAPHICAL NOTES

Christian Bök is the author of *Eunoia* (2001), a bestselling work of experimental literature, which has gone on to win the Griffin Poetry Prize (now worth \$130,000 CAD). Bök is a Fellow of the Royal Society of Canada, and he currently works, as an artist, in Melbourne.

Sasha Stiles is the author of 'Technelegy' (published in 2022), and she is the first of all poets to have had a poem digitally auctioned at Christie's, while receiving praise for her work from the futurist Ray Kurzweil. Early in her poetic career, Stiles has interacted with the robot woman Bina48, and this experience has inspired her subsequent engagement with machines. Stiles has become a worldwide sensation (exhibiting her artworks, as NFTs, at venerated galleries, both American and European), doing so in part because she has trained a bespoke version of GPT-3 to become her 'alter ego' (named Technelegy), with whom she collaborates in the creation of poetry, popularizing such work by making it accessible to the broadest audience possible. Stiles has argued that 'poetry is the original blockchain,' providing a secure system for storing information against the depredations of time. She proposes to discuss the role that both artificial intellects and generative algorithms have now played in the augmentation of female voices, giving women greater freedom to express themselves in the decentralized architectures of the 'blockchain' — and she implies that such technologies might, in fact, help to preserve the legacy of women for all time (just as the Sumerian tableaux of alabaster have preserved the writing of Enheduanna: the woman who now constitutes the oldest of all authors ever to be named). Stiles plans to describe her own techniques for training GPT-3 to write a kind of futurist, feminist poetry — and her talk plans to showcase the role that @theVERSEverse has so far played in the empowerment of women who address the historical patriarchy of the artworld.

Ana María Caballero is the author of five books of literature, including most recently 'Tryst' (one of the first books ever sold as an NFT). Her poetry bridges the divide between Spanish and English, addressing topics pertinent to the cultures of America and Colombia (connecting these countries across distant borders). Caballero has argued with passion that 'poetry is a work of art,' warranting attention from collectors in galleries, and she has ensured that the artworld has paid attention to poets on the 'blockchain.' Caballero has collaborated with the programmer Hieroglyphica22 to create works of digitalized, algorithmic poetry — and she has mobilized the resources of @theVERSEverse on behalf of an exhibition entitled 'Poesía de Protesta,' which features Spanish poems written by Hispanic women, all in a spirit of social unrest, each composed in collaboration with an artist chosen by Gladys Garrote for Miami Art Week in 2022. Caballero proposes to discuss the role that the computerized technologies of Web 3.0 have played in giving writers from the global South access to venues for exhibition of their work in the global North, all the while providing tools for creating works of both social comment and social protest, through the use of both artificial intellects and generative algorithms. Caballero plans to introduce the audience to the 'computer-assisted' works from the exhibition of 'Poesía de Protesta' (explaining how she has helped these women to gain access to the affordances of the 'blockchain'). Her talk plans to showcase the role that @theVERSEverse has played in the

empowerment of women who address the colonial heritage of the artworld.

Lillian-Yvonne Bertram is the author of ‘Negative Money’ (forthcoming in 2023) and ‘Travesty Generator’ (published in 2019) — both of which address issues of social justice and racial concern, incorporating computation into their procedures of composition. Bertram has worked for years, writing poetry that collaborates with both artificial intellects and generative algorithms, all derived from large-scale models of language, including both GPT-2 and GPT3. Bertram proposes to address some of the imaginative limitations that have begun to arise from such neural models, which have undergone training on data whose content includes discourse deemed too sensitive, if not too offensive, for consideration (especially because of its casual racism); and consequently, Bertram has offered alternatives that might address racial idioms of Blackness within these paradigms of computation. Bertram plans to introduce the audience to a project, entitled ‘Warpland 3.0’ (a bespoke version of GPT-3), trained only on the work of Black authors (‘training in’ such a bias so as to highlight the salient variety of racialized discourses, which might, otherwise, underpin the creation of models for AI). The project foregrounds the differences in approach to the narration of digital stories, foregrounding the ‘voice’ of the Black community within the modern milieu of Web 3.0, where both artificial intellects and generative algorithms have begun to subsume some of the ‘labour’ of creativity, perhaps liberating novel features of our aesthetic expressiveness, while inhibiting other features of our political responsiveness. Her talk plans to show the role that @theVERSEverse has played in these conversations about race.

ABSTRACT

This panel discusses the political potential, inherent to the aesthetic activities of @theVERSEverse — a collective of poets, founded in 2021 by Sasha Stiles, Ana María Caballero, and Kalen Iwamoto (with a membership that includes poets like Christian Bök and Lillian-Yvonne Bertram, among others). Bök is one of the founders of Conceptualism (the literary movement that explores the ‘limit-cases’ of writing after the advent of the Internet) — and for this panel, he plans to moderate presentations by three women, all of whom are going to discuss the affordances of Web 3.0 for poetry in the wake of Web 2.0. Bök argues that @theVERSEverse constitutes the most novel group of innovative versifiers since Conceptualism (in part because these poets have so staunchly advocated on behalf of poetry that they have now gained access to the galleries of the artworld, selling their ‘computer-assisted’ writing to collectors, while providing a newer venue for expression, especially for women, whose work has historically received less attention in such marketplaces). The collective has argued that both artificial intellects and generative algorithms can now play a role in both the democratization of art and the diversification of art (giving, otherwise marginal, if not silenced, poets more social agency in the distribution of their work, making it more ‘collectible’ to a wider group of readers). The panel consists of three presentations (10-12 min. in length, followed by 20 min. of moderated questions), with each participant discussing the role that @theVERSEverse has so far played in social change, ‘overcoming divides’ between people at the dawn of Web 3.0.

PERFORMANCES, SCREENINGS,
ARTIST TALKS

Ottar Ormstad (independent artist)***Social change in a global perspective*****BIOGRAPHICAL NOTE**

Ottar Ormstad is an artist and poet based in Oslo, Norway. His works ranges from print-based concrete poetry to animated poetry films, and includes electronic music, graphic visuals, live video footage and sound poetry. He published his first concrete poetry in 1968, and from 2003 he's published a number of poetry books in Norway and abroad. He's represented in ELC 3 & 4.

Ormstad's films have been screened at film festivals like Zebra Poetry Film Festival, and in conferences/festivals arranged by ELO and E-poetry, among others, around the world. He's been invited to lecture in the Museum of Contemporary Art in Taiwan, the University of Lancaster and Université Paris 8. His works have been displayed at venues such as Oslo Poesifilm Festival, the Deichman Library in Oslo, and the Nordic Poetry Festival in Hamar, Norway. Ormstad is also part of the duo OTTARAS, together with the Russian composer Taras Mashtalir.

ABSTRACT

The English language has a dominant position in the world. Everybody speaking one language seems very practical, but has a lot of cultural and political consequences. Educated as a sociologist, I have learned about the importance of language limits, and in my work I have come across language barriers, translation problems and language diversity.

Through fifteen years of e-poetry film-making I've tried to handle these conditions in my own way. I try to see the difference in languages more as a resource than an insoluble problem. As a poet I have been interested in showing the beauty of sounds and words. For instance I've used words from different languages together without translation. I have used Norwegian family names based on the landscape hoping to show the poetry of the sounds in the names.

The performance will be a mix of how I play with letters, sounds and words in different languages trying to overcome linguistic barriers in a world where walls are being raised once again. I want to give some ideas of how the potentials of e-lit may contribute to tearing down new and old barriers between people. Parts of the performance will include improvised music.

Terhi Marttila (eGames Lab / ITI/LARSyS / IST-ID)***Gray Hairs*****BIOGRAPHICAL NOTE**

Terhi Marttila is an artist-researcher and a postdoctoral fellow at the eGames Lab (ITI/LARSyS). Terhi creates playful interactive works that orbit notions of digital literature, often working with recordings of her own voice or with the voices of others, including machines. In her practice-based research, she explores topics such as attitudes towards refugees, migration inequality, her own relationship to place and migration, gendered beauty ideals, our relationship to technology and lately, our relationship with the natural environment and speculation on the effects of climate change. Her works have been published in *The New River Journal*, *raum.pt*, *nokturno.fi*, in the *Electronic Literature Collection 4* and shared at various conferences, including ELO, ACM SIGGRAPH SPARKS, *Consciousness Reframed*, *Videojogos*, *Art of Research*, among others. Visit her website at: <https://terhimarttila.com>

ABSTRACT

The woman across from me on the bus had dark, black hair. I was mesmerised. But suddenly I realised that her hair was dyed. Startled, I began to survey the rest of the passengers, and realised that the vast majority of women had dyed their hair. Young women, old women, I thought: *why only the women?*

Gray hairs is an interactive poem or series of fragments about the gendered practice of dyeing one's hair. Reading progresses through "plucking" gray hairs on screen, which causes them to turn back to black. For a moment, that is. Ultimately, ageing prevails and leaves us with a blank, white screen.

Through its computational form, the work thus underscores the linear and inevitable nature of the process of greying and of ageing. We can choose to pluck or to dye, or to do neither, but in either case, we will die. Between youth and death, there is a space in which ageing looms and disquiets a woman living the first signs of this slow transition.

In this performance, Terhi Marttila does a live reading of her work *Gray hairs*. Terhi taps through the poem, pacing the reading out loud of these fragments in front of the live audience.

Gray hairs was published in the Spring 2023 issue of *The New River Journal*, available at: <https://thenewriver.us/s23note/>

J. R. Carpenter (University of Southampton) and Jules Rawlinson (University of Edinburgh)

An Island of Sound

BIOGRAPHICAL NOTE

J. R. Carpenter is an artist, writer, and researcher best known for her hybrid critical creative work exploring questions of place, displacement, migration and climate change across performance, print, and digital media. Her digital poem *The Gathering Cloud* won the New Media Writing Prize 2016. A print book by the same name was published by Uniformbooks in 2017. Her print collection *An Ocean of Static* was highly commended for the Forward Prizes 2018. Her recent collection, *This is a Picture of Wind*, based on a web-app by the same name, was listed in The Guardian's best poetry books of 2020. Carpenter is currently a Research Fellow at Winchester School of Art, University of Southampton, working on *Weather Reports - WInd as Model, Media, and Experience*. For more information visit <https://luckyssoap.com>

Jules Rawlinson is composer and improviser that works with electronic sounds and digital visuals, and he is currently Senior Lecturer at the Reid School of Music at The University of Edinburgh. Jules' work explores sound character, space and narrative in and through material across different forms of work from live performance, installations and interactive applications. Prior work includes *Interval and Instance* (2018-22), *Lie Still My Sleepy Fortunes* (2018-19) with Raymond MacDonald and *Requiem for Edward Snowden* (2014-16) with Matthew Collings. Recent outputs make innovative use of machine learning and AI design in corpus-based aesthetics of transformation, such as in *w[i]nd* (2020), a rich and immersive audiovisual experience in a first-person virtual environment. For more information visit <http://www.pixelmechanics.com>

ABSTRACT

From the classical period through the early modern, tales abounded of distant islands inhabited by demons, devils, evil spirits, and all manner of winged creatures. The Sirens lured sailors to shipwreck with singing voices. The sprite Ariel conjures up a storm. These are stories we tell ourselves to make sense of wind. How can the affordances of variable text with digital literature and the spatiality of sound combine through live performance to harness the emotive, psychological, and elemental force of these ancient stories to address the current climate crisis? *An Island of Sound* is a new browser-based work exploring the notion that the phantom islands that appeared on maps of the North Atlantic at the moment of intersection between Imperialism and Little Ice Age are, in part, weather phenomenon. It does this through an assemblage of found images, algorithmically generated texts, live performance, and sound. Sound offers ways to represent, experience and negotiate written, spoken and visual material that may be speculative, fictitious or factual, emotive, informative, and rhetorical. The sound-world created for the proposed live performance of this work responds to, supports, and transforms the visual and textual imagery. The sound-world is

informed by the kinetic, emergent and systemic character of wind motion across different scales, speeds, layers and dynamics. Field recordings, wind synthesis, generative sample streams and data-driven sound processing are collaged and combined with spoken word to create ambiguous and shifting sonic narratives and spectral resonances.

LINKS:

An Island of Sound (browser-based work) <https://luckysoap.com/anislandofsound>

An Island of Sound (documentation of a live performance of the work)

<https://efi.ed.ac.uk/events/an-island-of-sound-j-r-carpenter-with-jules-rawlinson/>

Yan St-Onge (Artist / Independent researcher)***Overflow*****BIOGRAPHICAL NOTE**

Yan St-Onge is an artist, poet and performer. He obtained a PhD in semiotics under the direction of Professor Bertrand Gervais at the Université du Québec à Montréal (UQAM). His thesis was about the semiotics and aesthetics of hybrid practices in contemporary performance poetry. He has taught arts and literature at UQAM, the Université de Montréal, and the University of Ottawa. He's also teaching sound poetry and performance poetry. His creative work has been disseminated in various contexts in Canada, France and on the web in the form of exhibitions, images, videos, performances, texts, and sound works. His practice in recent years has been primarily centred on performance art, while being influenced by conceptual practices and digital culture.

ABSTRACT

Overflow is a performance which aim is to create the feeling of a catastrophic event. The flooding of a river is a metaphor for the world transforming because of the Anthropocene's climate crisis. During the performance, the language itself is affected, transformed in sound poetry and visual poetry, losing its semantic capabilities gradually. The act of writing and drawing are intertwined.

Using live digital visual poetry and speaking, the whole process shows the vulnerability of a performance, where the possibility of making mistakes is intrinsic to the approach. Unlike traditional literature, writing and drawing in this digital set-up are ephemeral actions, they do not produce artifacts. Digital writing, being done live in a WYSIWYG mode, acquires the same transience as speech.

The reading in French and English evolves into experimental sound poetry. With the projection on the wall, people can see what I do on my iPad: visual poetry appears and disappears, text evolves into scribbles and abstract drawings. The parallel evolution of the visual and sound rhythm reminds us of the waves of the overflowing water and its progressive invasion of the territory. The audience's attention will be drawn alternately to the projection screen and to me speaking into the microphone or writing and drawing on my tablet.

The biodiversity, including humans, is endangered. The climate crisis and the natural disaster evoked in the work represent a call to action to curb the environmental crisis. In fact, the climate crisis is one of the most important social and political issues of our time because the survival of humans and living beings is at stake.

Christian Bök (Independent Scholar), Sasha Stiles (Independent Scholar), Ana María Caballero (University of Miami) and Lillian-Yvonne Bertram (Northeastern University)

Versifying Engagement in the Metaverse: A Performance of Work by @theVERSEverse

BIOGRAPHICAL NOTES

Christian Bök is the author of *Eunoia* (2001), a bestselling work of experimental literature, which has gone on to win the Griffin Poetry Prize (now worth \$130,000 CAD). Bök is a Fellow of the Royal Society of Canada, and he currently works, as an artist, in Melbourne.

Sasha Stiles is the author of *Technelegy* (2022), and she has sold NFTs of her poetry at galleries around the world. Stiles is the first of all poets to have had a poem digitally auctioned at Christie's, while receiving praise for her work from the futurist Ray Kurzweil.

Ana María Caballero is the author of five books of literature, including most recently *Tryst* (one of the first books ever sold as an NFT). Caballero has collaborated with the programmer Hieroglyphica22 to create works of digitalized, algorithmic poetry for sale online.

Lillian-Yvonne Bertram is the author of *Negative Money* (2023), which addresses issues of social justice and racial concern, incorporating computation into its procedures of composition. Bertram has trained GPT3 on the work of Black authors (exploring biases in artificial intellects).

ABSTRACT

This performance showcases the multimedia renditions of poetry by members of @theVERSEverse — a collective of poets, founded in 2021 by Sasha Stiles, Ana María Caballero, and Kalen Iwamoto (with a membership that includes poets like Christian Bök and Lillian-Yvonne Bertram, among others). Bök is one of the founders of Conceptualism (the literary movement that explores the 'limit-cases' of writing after the advent of the Internet) — and for this event, he is introducing performances by three women, all of whom are going to display the affordances of Web 3.0 for poetry in the wake of Web 2.0. The collective has argued that both artificial intellects and generative algorithms can now play a role in both the democratization of art and the diversification of art (giving, otherwise marginal, if not silenced, poets more social agency in the distribution of their work, 'overcoming divides' between cultures). The event serves to complement the panel entitled 'The Power of Verse in the Metaverse' — where the poets discuss the implication of these technologies upon poetics.

Carolina López Jiménez (independiente)

The Living-book of Living Portraits of Mom

BIOGRAPHICAL NOTE

carolina lópez jiménez (anfibia) is a feminist Colombian writer/artist dedicated to transdisciplinary creation. Since 2009, she explores and researches expanded forms of writing that have led her to carry out electronic and transmedia literature projects, video poetry, performance, and installation in which her body is a center element. Since 2019, with the *Veladas* Collective, she has been developing embodied reading actions in public spaces to “liberate” texts written by women. This 2023, she decides to expand the narrative universe of www.retratosvivosdemama.co (included in ELC4) through the performance **Living book**. The **Living book** was born as part of *La Bibliothèque de Fanny de Chaillé* (French choreographer and director), developed in Bogota, Colombia in September 2015.

ABSTRACT

The *Living book of Living portraits of mom* is a performance art derived from www.retratosvivosdemama.co[1]. The *Living book* was born thanks to a family story that called on to incarnate in a body and a concrete voice: the daughter-narrator-character who took out of the basement the secret that, in life, suffocated her mother. The *Living book* has been the daughter's way of repairing the silence that asphyxiated her mother and that almost drowned her too. The daughter has decided to tell this story in the hope that someday in every corner of the world, women will be guaranteed the freedom and autonomy to choose about their bodies and life projects without being judged or besieged.

The performance artwork consisting of oral writing in situ, constructed from testimonies and materials from the family archive. The daughter-narrator-author becomes a *Living book* (sentient body), thus processing her grief in front of an audience that listens (and feels as well) in order to give room to and shine a light on a misty story that occurred in 1976 in a distant village in Colombia. A story that opens the reflection on the conditions that, even today, many women must go through when they make decisions about their bodies and their life projects. What would we find if we were to dig deep into whom our mothers were before becoming mothers? What things have been hidden or silenced, and what do they reveal about the present or ourselves? Real social change will not be possible if we do not heal the wounds patriarchy has left in our ancestors and ourselves.

[1] Transmedia electronic literature project of free circulation (online since 2015) that is part of ELC4

Aidan Walker (Columbia University) and Jacob Hall (Independent Researcher)***An Apartment Building In July*****BIOGRAPHICAL NOTE**

Aidan Walker writes about and researches memes and internet culture. He has worked for Know Your Meme and for the Electronic Literature Lab at University of Washington at Vancouver. His focus is on understanding online textuality and the role it plays in our world.

ABSTRACT

This hypertext poem describes three people living in one apartment building in July of 2021 in the United States, and the ways in which inanimate objects and processes connect them to each other. While each of the three people believes that they are entirely alone, their stories are actually connected by natural processes, media events, and inanimate objects which also double as the links that stitch the hypertext together.

My intention in this piece is to make the links not just a means of conveying a reader through a traversal, but an integral piece of the content itself. To connect my three protagonist neighbors (a retired and depressed conservative man, an isolated doctoral student, a young Uber delivery driver) I picture them hearing the same highway, looking at the same website or watching the same bird, and then these connections become a link taking a reader from the world of one person to the world of their neighbor. Each of the three lives in their own media and political bubble, but I want to demonstrate the ways in which these bubbles are porous, although we often aren't aware of it. By centering infrastructures, media, and the environment, I want to use hypertext to tell a story about my three people which neither transcends nor reinforces difference, but illustrates how it exists embedded in an ecosystem. The hypertext consists of 36 nodes. Each character has 12 nodes devoted to them, and in each node there are two links leading to the two other characters. It is coded in HTML and Javascript, with CSS elements. It is posted online at a website, click this link to view:

<https://wordways.us/apartment/>.

Roderick Coover (Temple University), Adam Vidiksis (Temple University) and Nick Montfort (MIT)

THE FLOODS: A generative and combinatory sound-image-text performance

BIOGRAPHICAL NOTES

Roderick Coover is film director/media artist and the creator of experimental and emergent cinematic arts work exhibited in art venues and public spaces such as the Venice Biennale Hyper-Pavilions, The Nobel Peace Prize Forum, Bibliothèque Nationale de France, Documenta Madrid. His books include *The Digital Imaginary* (Bloomsbury) and *Switching Codes* (Chicago). Currently a Fulbright Research Fellow in France, he is Professor Of Film And Media Arts at Temple University, where he is also founding director of the MFA-PHD Program in Documentary Arts And Visual Research and founding co-director of Temple's MA Program in mediaXarts: Cinema For New Technologies And Environments. <https://unknownterritories.org/>

Adam Vidiksis is a drummer and composer based in Philadelphia who explores social structures, science, and the intersection of humankind with the machines we build. Vidiksis's music has won numerous awards and grants, including recognition from the Society of Composers, Incorporated, the American Composers Forum, New Music USA, National Endowment for the Arts, Chamber Music America, and ASCAP. His works are available through HoneyRock Publishing, EMPIRE, New Focus, PARMA, and SEAMUS Records. He is assistant professor of music technology at Temple University, a founding executive member of the SPLICE Institute, Academy, and Festival, and director of the Temple Composers Orchestra and the Boyer College Electroacoustic Ensemble Project (BEEP). <https://vidiksis.com/>

Nick Montfort is a poet and artist who uses computation. His computer-generated books range from *#! To Golem*. His digital projects include the collaborations *The Deletionist* and *Sea and Spar Between*. Montfort studies creative computing as well; MIT Press has published *The New Media Reader* (which he co-edited) and his *Twisty Little Passages*, *The Future*, and *Exploratory Programming for the Arts and Humanities*. He directs a lab/studio, *The Trope Tank*. He is professor of digital media at MIT and principal investigator in the Center for Digital Narrative at the University of Bergen. He lives in New York City. <https://nickm.com/>

ABSTRACT

THE FLOODS submerges viewers into a kaleidoscope of climate futures, blending creative nonfiction, computational writing and sound. The code-driven visual experience is filmed by Roderick Coover. It features live musical performance and electronic sound by composer-drummer Adam Vidiksis. The generative text by computational poet Nick Montfort.

Images filmed above and below the water on the Atlantic Coast, the Mediterranean Coast, the North Sea and the English Channel depict human and non-human land transformations,

movements, infrastructures, floods and beacons that are transformed through layering, collage, montage and code-based operations. The live music and sound design by Adam Vidiksis accentuates the collision of natural and industrial rhythms and the power of irrational forces, evoking imagined futures through dream-like sequences and by moving between surface and submerged realities and sentience. A generative text attempts to describe conditions that are fundamentally inchoate – loss, longing, extinction. The experience unfolds in ever-changing movements to suggest choices, narratives and meanings. Structural arcs in the code carry viewers across experiences of observation, transformation, longing, loss and possibility. As seemingly familiar places become transfigured, the work suggests that rising waters don't only change places, they also impact memories, desires, dreams and language.

<https://itwillhappenhere.net/>

Credits. This presentation of *The Floods* is made possible with awards from the Center For Performing And Cinematic Arts, Temple University.

Daria Petrova (The 101 Mediapoetry Festival, the ITMO University, the State Hermitage Museum)

The Sync. Chat-poetry project in two parts: telegram channel and walk

BIOGRAPHICAL NOTE

Daria Petrova is a media poet and the 101.Mediapoetry Festival co-founder and curator (101.ru.com). As an artist Petrova is interested in art walks, digital performances and non-digital media. Daria lectures at ITMO University and at Vaganova Ballet Academy. Also she works at the media department of the Hermitage museum. Author of courses on digital literature, media poetry and creative technologies.

ABSTRACT

Part one. Telegram channel (*for displaying at the exhibition*)

I work as an editor at the State Hermitage. It is a government agency, which implies agreement with official government policy. I don't have it.

In my project made in the form of a chat I capture the reality in which I live. This is an absurd split and a maddening incompatibility. Mixing Hermitage and military news.

Part two. Mediapoetry Walk (*live performance*)

Walks along the bottom. A check-list for amateur aqualungers

We will explore the personal experience of walking along the very bottom over the past year.

How will it go? Participants gather at the meeting point, join a telegram chat. The author of the walk is a moderator. She gives some creative tasks and an indication of the response media. The tasks are aimed at the study of sensory experience, de-automation of the perception of reality, the search for inner light and outer magic.

Passing through the internal logic and dramaturgy of the chat-poem, the participants fill its lines with the fixation of fragile impressions and bestowed miracles.

Duration of the walk – 1–1.5 hours. Time of day – day or dusk.

You need to take a charged smartphone with installed Telegram and mobile Internet.

Mark Marino (University of Southern California) and Ryan Veeder (Unaffiliated)

Super Birthday, Dad: an escape zoom

BIOGRAPHICAL NOTES

Trisha Arnold is a writer and comedian working in Los Angeles. She has been performing improv with the Groundlings and the Upright Citizens Brigade since 2013. You may have seen her on Jimmy Kimmel Live, or in Video Game High School.

Ryan Veeder is a game designer specializing in parser-based interactive fiction. His other work includes trivia nights, treasure hunts, and puzzles for the MIT Mystery Hunt. His primary passion is distracting people from their problems.

Mark C. Marino (<http://markcmarino.com>) is a writer and scholar of electronic literature. His works include “a show of hands” (ELC2), “Salt Immortal Sea” with Joellyn Rock, John Murray, and Ken Joseph, “The Ballad of Workstudy Seth,” and Mrs. Wobbles and the Tangerine House (<http://markcmarino.com/mrsw/>). He also teaches writing at the University of Southern California where he Directs the Humanities and Critical Code Studies Lab (<http://haccslab.com>). Mark is the Director of Communication of the Electronic Literature Organization.

David Nunez is a writer, actor, and educator living in Los Angeles where he is definitely not the frustrated performer that is depicted in this escape zoom -- although, if anyone does need an entertainer for a birthday party, bah mitzvah, or quinceñera, he can easily be found online on most social media platforms.

Sky Patterson attended the University of Southern California where he studied Theatre and Chinese language while captaining both the Tae Kwon Do and Wushu martial arts teams. He is an actor and writer living in Los Angeles, where he also does improv with Improv for the People and occasionally uses Zoom.

Rob Wittig plays at the crossroads of literature, graphic design and digital culture. A Silicon Valley native, he co-founded the early, legendary IN.S.OMNIA electronic bulletin board with the Surrealist-style literary and art group Invisible Seattle. Rob's book based on that work, Invisible Rendezvous was published by Wesleyan University Press, and his latest book Netprov: Networked Improvised Literature for the Classroom and Beyond is just out from Amherst Press. Many of his projects are now taught in Electronic Literature curricula around the world.. Rob is a proud Master of Digital Kultur from the University of Bergen, Norway and recently retired from teaching Art & Design and English, Linguistics and Writing Studies departments of the University of Minnesota Duluth.

ABSTRACT

Suzie is turning nine, and it's her dad's turn to host the birthday party—but he's working on the other side of the country. So Suzie's party is on Zoom this year! Yay?

Dad has arranged for his favorite superhero, The Protractor, to appear at this long-distance get-together. (Well, it's not really The Protractor. He's an aspiring actor who'd rather be getting real gigs.) But when wires get crossed in the teleconferencing servers, the Protractor's nemesis appears in the videoconference world — BUT THIS is the REAL SUPERVILLAIN. Suzie and her friends (all played by audience participants) will need to team up with a fake superhero to save the actual day.

The Escape Zoom is a 50-60 minute online immersive theater performance that strives to offer an experience of collaborative connection through the platform that represented so much disconnection. The virtual meeting space where all the action takes place serves as hero and villain, medium and message, escape room and means of escape. The Escape Zoom fits several of the conference themes, including collaborative platforms and hybridity as an aesthetic of subversion, as the performance leans into a technology so associated with the pandemic, lockdown, and social isolation. Through their creative input, taking on the roles of Zoomer children, audience participants must find a way to harness the technology of Zoom to overcome the fictional villain and the bigger bosses of loneliness and isolation. As such, the Escape Zoom is a vehicle for building community through networked play, with a nod to netprov.

Structurally, the experience involves: a game master to oversee and coordinate play; actors playing the father, mother, party emcee, superhero, and supervillain; and of course participants, who must work together to overcome the cybervillain.

Caitlin Fisher (Immersive Storytelling Lab, York University)***Diamonds: performance submission*****BIOGRAPHICAL NOTE**

Caitlin Fisher directs the Immersive Storytelling Lab and the Augmented Reality Lab at York University in Toronto where she is also a Professor of Cinema and Media Arts. A co-founder of York's Future Cinema Lab and former Fulbright and Canada Research Chair, Caitlin is an award-winning digital storyteller. Caitlin is completing a three-year SSHRC-funded project on AI storytelling, an indigenous-led project on co-creation between settler and indigenous artists in VR spaces and is beginning a new project, bringing the power of storytelling to the global health crisis of antimicrobial resistance. She serves as President of the Electronic Literature Organization.

ABSTRACT

'Diamonds' is a computationally-generated poem, a fractal piece built with a Markov chain* from fragments of the author's poetry created over the past decade dealing with issues resonant with this year's conference theme: social issues more broadly, but specifically sexual and gender identity, generational building of community and its loss, desire and difference. The result is both a long-form poem and the reimagining of an archive of lesbian poetry as electronic literature.

For the performance, I will read the work (approx. 6 minutes) against a video background that documents the actual making of the poem in real time as the open-source software generates text and the audience can see how the author copies, selects and edits to achieve the final piece. In this way, the trace of process is embedded in the work itself, and the born-digital nature of the work is made explicit. It might be possible to have a volumetric capture of the author reading either instead of the live author or in addition. The volumetric capture could be accessed by the audience either via smartphones or as a projection connected to an iPad I can supply.

* Created as part of the Banff computational writing residency, 2022.

Hugely indebted to Zach Whalen who made his Markov generator freely available and to Lillian-Yvonne Bertram who showed me how to use it.

I'm including a link to a low-quality video suggestive of the interplay between process video and audio overlay that also will allow you to hear the poem:

<https://vimeo.com/manage/videos/794739078/>

WORKSHOPS

Deena Larsen (Electronic Literature Addict Anonymous)

Wikipedia Hackathon--workshop

BIOGRAPHICAL NOTE

Deena Larsen has been to many conferences, listened to many a great idea, collaborated on and celebrated many a volume of forgotten lore in this field for over three decades. She confesses to knowing many of these culprits personally.

ABSTRACT

Wikipedia articles are usually the first to appear in a Google search. However, electronic literature articles are woefully underrepresented and not well developed. Wikipedia lists electronic literature as a level-5 (lowest importance) and rated as C-Cass (lower than A or B) with missing gaps and needed information. We truly need to up our game as a community! Further, only 20% of wikipedia editors are women, and this implicit bias has prevented women electronic literature writers from being recognized.

This Hackathon is in a series of research and hackathon and grindathons sponsored by Wikipedia Project:Women electronic literature writers (WP:WELW in Wikipedia). We compile research and draft articles on a draft google doc (<https://tinyurl.com/welwwrite>). (See this for an ever-expanding bibliography). These articles focus on women electronic literature writer bios, but men's bios, particular works, journals, etc. (If you come across a Wikipedia worthy bit of info on elit, put it here!) We then do an internal review to ensure adherence to the Wikipedia guidance for notability and standards for biographies. Then we submit these drafts for Wikipedia review and potential acceptance.

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AGENDA

In this two-hour hackathon, we will spend 10 minutes on an introduction to Wikipedia and our process, 10 minutes on participant introductions and stated To-Do- list interests (research, writing, identifying gaps). Then we will break out into groups based on these interests and edit for 80 minutes. Then we will regroup, ask for feedback, and plan further editing actions.

REQUIREMENTS

We hope to have this both online and in person. These two events do not have to be synchronous. The in-person group will use the internet provided in the room and people will use their own computers, phones, etc. We will also have paper books and pens and paper for people to do hard copy research that we can transfer later.

The online group will use an zoom connection or the conference connection (whichever works best for conference organizers). The zoom group would use zoom breakout groups to work within small groups.

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Craig Saper (UMBC) and Lynn Tomlinson (Towson University)

ELO-Dome: exploring immersive electronic literature for digital fulldome projection

BIOGRAPHICAL NOTE

Craig J. Saper, a Professor at UMBC in Baltimore, USA, has published *Artificial Mythologies: A Guide to Cultural Invention*; *Networked Art*; *The Amazing Adventures of Bob Brown*; and, with his pseudonym dj Readies, *Intimate Bureaucracies: a manifesto*. He has co-edited scholarly collections on: *Electracy*; *Imaging Place*; *Drifts*; *Mapping Culture Multimodally*; and edited and introduced six critical editions, including five with Roving Eye Press: *The Readies*; *Words*; *Gems*; *1450-1950*; and *Houdini* (<http://rovingeyepress.umbc.edu/>). In 2020 Saper co-edited, introduced, and annotated the contributors' section of the 1931 Readies for *Bob Brown's Machine: A Critical Facsimile Edition* with Edinburgh University Press. He has published chapters and articles on digital culture and built readies.org. He co-curated *TypeBound* (on typewriter and sculptural poetry), and was the co-founder of <http://folkvine.umbc.edu/>. In July 2023, he was awarded an Erasmus+ visiting scholar appointment at the University of Porto, and he is presenting and discussing dome poetic projections at the Electronic Literature Organization in Coimbra, Portugal.

Lynn Tomlinson is an award-winning director and animator, and Associate Professor at Towson University in Maryland, USA. Her research interests include tactility and expanded animation, including fulldome immersive media, and performance and animation. Known for her unique clay on glass technique, she animates moving clay paintings full of fluid transformations, exploring environmental themes, and often imagining how non-humans might view humanity's social and environmental impact. Her short films have screened at MoMA, The National Gallery, The Pompidou Center, and at international film and animation festivals including Annecy, Ann Arbor, and Ottawa. For her body of work, she received the 2022 Baker Art Award for Film/Video, and the 2021 Edison Innovation Award from the Thomas Edison (Black Maria) Film Festival. She has received Independent Artist Awards from the state arts councils of Maryland, Florida, and Pennsylvania. Earlier in her career she created animated spots for MTV and Sesame Street.

ABSTRACT

At Coimbra Exploratorio's Hemispherium, our 45 minute fulldome screening and discussion will explore the future of immersive electronic literature. Fulldome shows can be seen as an engaging communal and public way to experience immersive media without donning VR headsets. We plan to screen fulldome films that explore issues of climate change as well as language, interactivity, narrative, and dome projection as a form of electronic literature. Our screening includes an international selection of fulldome films including "Climate Crimes," by British artist Michaela French, and collaborative projects produced by Lynn Tomlinson and

her students at the full-dome production research group at Towson University in Baltimore, Maryland.

Nick Montfort (Massachusetts Institute of Technology)***Free (Libre) Software: Practices and Politics*****BIOGRAPHICAL NOTE**

Nick Montfort is a poet and artist who uses computation. His computer-generated books range from *#!* to *Golem*. His digital projects include the collaborations *The Deletionist* and *Sea and Spar Between*. Montfort studies creative computing as well; MIT Press has published *The New Media Reader* (which he co-edited) and his *Twisty Little Passages*, *The Future*, and *Exploratory Programming for the Arts and Humanities*. He directs a lab/studio, The Trope Tank. He is professor of digital media at MIT and principal investigator in the Center for Digital Narrative at the University of Bergen. He lives in New York City.

ABSTRACT

Free software is “libre” in the sense of freedom, not price. It’s used on servers (providing essential computing infrastructure) and for creative production. Free software, as a political movement, originated among the technically adept in the United States, but has become global. Michael Kwet argues “the development and dispersion of the Free Software philosophy across the world resembles the development of socialism within Europe as a reaction to land enclosure and industrial exploitation ... Software is a central component of freedom in the twenty-first century.” Participants will learn about the movement and its principles, including the “four freedoms” that free software preserves. After a survey of the philosophy and politics that motivates free software, we will turn to more practical and immediate questions. Participants will discuss how to adopt free software incrementally to improve their computing practices. We will identify cases where we workshop participants — e-lit authors, media artists, and scholars — are subject to proprietary lock-in, which can prevent us from accessing and preserving our own work. We will analyze our everyday software use and identify ways to begin substituting free software for proprietary software in the cases where it matters most. The workshop will not require laptops. Software installation and trying out particular pieces software is easily done later after we have each identified where we wish to start. Ideally, outcomes of the workshop will include adoption of free software, understanding the basics of the free software philosophy, and a willingness to promote of free software in order to advance social justice worldwide.

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<https://www.eliterature.org/pad/afb.html>

Eugenio Tisselli (ojoVoz)***Tags and maps: fragmented mirrors*****BIOGRAPHICAL NOTE**

Eugenio Tisselli is an independent programmer, artist and researcher. As a programmer-artist he has explored ways in which code influences our understanding of the world, and has attempted to write against meaning by focusing on the materiality of language. As a programmer-researcher he has engaged with diverse social and environmental issues, which have led him to develop digital platforms for the collaborative creation of community memories. He has presented his work in multiple conferences, festivals and exhibitions. His writing-related work can be read at <http://motorhueso.net>, and his platform-based research may be accessed at <http://ojovoz.net>.

ABSTRACT

How can collaborative writing and mapping help to amplify the voices and disseminate the stories of marginalized communities? What kinds of ethical principles may be designed and applied as guidelines for these processes? Throughout this in-person workshop we will explore these questions from both theoretical and practical perspectives, by examining relevant concepts such as disappropriation, translation or trans-epistemic dialogues, reflecting on the lessons learned during past case studies, and also by trying out digital tools for collaborative writing and mapping. The workshop will be divided into two sessions, a formal and an informal one. In the first session I will propose a set of concepts, ideas and examples as starting points for a group discussion, and will initiate a collective writing and mapping exercise with ojoVoz, a mobile and web-based tool I have developed and used to create community memories since 2011. In the second session, which will be held as an informal meeting so as not to disrupt the ELO 2023 conference schedule, we will reflect on the outcomes of the practical exercise, and will debate the ethical issues that need to be considered when working with groups at risk of social exclusion and potentially damaging technologies. The aim of this final discussion will be to explore how the potential risks that such collaborative projects may present, such as extractivism or other indirect and harmful outcomes, may be balanced with their possible benefits, such as fostering a wider empathy or positively affecting the public standing of a marginalized community. A first glimpse of these different issues will hopefully take shape in a tangible form, thanks to the experience of the hands-on exercise, which will take place throughout the city of Coimbra.

This workshop is aimed at artists, writers and the public in general. No previous technical skills are required, but participants will need to bring an Android smartphone in order to take part in the collective exercise. Ideally, the first session of the workshop should take place in a classroom with Internet access, computer, projector and loudspeakers. The writing and mapping exercise will take place outside the classroom, and will be carried out independently by the participants during their free time. The second session will be optional, and will be held at a time and place agreed by the participants.

The workshop will be in English.

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Celeste Pedro (Instituto de Filosofia, University of Porto) and Terhi Marttila (Independent artist-researcher)

Hacking João de Barros' 16th century Dialogo [...] em modo de jogo, a combinatorial game about moral vices and virtues

BIOGRAPHICAL NOTES

Celeste Pedro is a communication designer graduated from the Fine Arts Faculty in Porto, Portugal. Her main focuses have since been typography and editorial design. She holds a master's in Design and Intermedia from the University of Barcelona. In recent years, she specialised in early printed books and palaeography while conducting her PhD research on the History of Portuguese Print Culture in the Sixteenth Century, funded by FCT. Recently he was a post-doc researcher for the project "From Data to Wisdom - Philosophizing Data Visualizations in the Middle Ages and Early Modernity (13th-17th c.)" at the Institute of Philosophy of the University of Porto, where she now continues her research on medieval and early modern authors and diagrams.

Terhi Marttila is an artist-researcher and a postdoctoral fellow at the eGames Lab (ITI/LARSyS). Terhi creates playful interactive works that orbit notions of digital literature, often working with recordings of her own voice or with the voices of others, including machines. In her practice-based research, she explores topics such as attitudes towards refugees, migration inequality, her own relationship to place and migration, gendered beauty ideals, our relationship to technology and lately, our relationship with the natural environment and speculation on the effects of climate change. Her works have been published in The New River Journal, raum.pt, nokturno.fi, in the Electronic Literature Collection 4 and shared at various conferences, including ELO, ACM SIGGRAPH SPARKS, Consciousness Reframed, Videojogos, Art of Research, among others. Visit her website at: <https://terhimarttila.com>

ABSTRACT

In this workshop, led by Celeste Pedro and assisted by Terhi Marttila, we'll take a hands-on approach to a sixteenth-century board game that teaches Aristotle's Ethics. This workshop aims to introduce the electronic literature community to a historical game and its diagrammatic visual tradition while also challenging participants to get acquainted with a simple computational platform and to adapt it to address contemporary social and moral issues.

The *Dialogo [...] em modo de jogo* (1540), by João de Barros, is a book and a game created as a tool to teach moral theory to the youth of the Portuguese court. The game is of interest because it takes an algorithmic and game-based approach to philosophy and education, striving to translate theory into practice. Furthermore, Barros' game concept is part of a broader lineage of medieval diagrams, known as *volvelles*, in which concentric rotating circles are used to engage with complex concepts and multifactor data, such as astronomical

motions, calendrical calculations or prognostics. We challenge participants to compose their own digital literary works for the rotating *volvelles* interface specially developed for ELO2023. Moreover, we will provide participants with access to the yet unpublished, first-ever English translation of Barros' book. More information available at: <https://historicaltype.eu/hacking>

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David R. Lincoln (Independent Artist) and Sara Wallace (New York University)

GEODES, A Workshop for creatives in Locative Media

BIOGRAPHICAL NOTES

David R. Lincoln is a novelist, poet, and coder who developed the app for StoryCorps, an audio interview format with over 500,000 interviews in the (U.S.) Library of Congress. He also recently ran the website for The New Republic, the legendary magazine of culture and politics; and started what has evolved into GEODES in 2011 by placing “strokes” around Brooklyn and New York City. He has published a novel, *Mobility Lounge*, two poetry chapbooks, *The Interloper* and *By The Way*, and won the Christopher Isherwood Fellowship, among other writing awards. While publishing short fiction, non-fiction and poetry in a variety of journals and newspapers, and occasionally performing at festivals and conferences in the U.S. and Europe, he received a number of writing fellowships, including from Virginia Center for The Arts, The Vermont Studio Center, Breadloaf, and Moulin a Nef in France. He currently resides in Queens, New York, with his wife, son, and a Cat.

Sara Wallace is the author of *The Rival* (selected for the Agha Shahid Ali Poetry Prize) and the chapbook *Edge* (selected for The Center for Book Arts Poetry Chapbook Competition). Her poetry has appeared in such publications as *Agni*, *Hanging Loose*, *Michigan Quarterly Review*, *Poetry Daily*, *Yale Review* and others. A recent participant in the *Festival Internacional de Poesia*, (Santiago, Chile) and a finalist for a Rona Jaffe Foundation Writers’ Award, she is a recipient of a grant from the Sustainable Arts Foundation and fellowships from the Virginia Center of the Creative Arts and the Millay Colony for the Arts. She currently teaches at New York University and lives in Queens.

ABSTRACT

Where does Locative Media take you?

With the widespread adoption of interactive maps, psycho-geographies and spatial storytelling are now an important vehicle for the individual to express themselves in diegetic space.

Whether the need to tell stories, advocate for social change, assert alternative identities, or simply to experiment and play, mapping your thoughts provides for a generative experience, and a dance along the liminal edge of reality. Designed for the imaginative person, this workshop introduces GEODES, a web app that makes creating and sharing text, images, sound-scapes, ambient textures, and iframe-enabled content a snap.

With a special focus on the here and now, GEODES preserves where and when inspirations happen, automatically creating an archival version of the moment, and provides the means for disseminating and sharing at the level that you find comfortable.

Artists, writers, poets, archivists, or anyone who happens to see what is in front of them as noteworthy and deserving of a future beyond the curve of technological acceleration and environmental change, will find GEODES easy to use and a helpful resource for mapping lived experiences, or imagined spaces in a neurologically inspired network of transmissions that can scale up to the global level.

In this workshop you will create your own locative experiences directly at the Convento São Francisco. After registering on the platform and learning the ins (adding and editing) and the outs (privatizing, collectivizing and sharing) from the app creators, there are options to geo-fence, share publicly or in stealth mode, to manage your profile and to gather your inner thoughts in collections or themes – the geode structure. You will be exposed to examples of geodes that have been created across various media to date. This is a new web app but the workshop organizers have been working with earlier versions for 10+ years, and are excited to see what you will make with the platform!

While too many commercial interests already exploit and compromise the persistence of individual memory and co-opt the precious objects with which we define our consciousness and our lives, GEODES is a social-media adjacent platform that is committed to free expression and the non-exploitation of all people. We will never data mine or otherwise exploit content – you are in control, you own what you do, and you decide who sees what. GEODES is free to use.

REQUIREMENTS

Participants will need an internet-enabled device, a smartphone or tablet or laptop, running a recent browser (no old versions of IE).

You will be asked to enable Access to your location in the workshop.

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The Geodes site - <https://geodes.io>

Rob Wittig (Meanwhile Netprov Studio)***Netprov for Personal Processing and Social Healing, a Playshop*****BIOGRAPHICAL NOTE**

Rob Wittig plays at the crossroads of literature, graphic design and digital culture. He co-founded the legendary, pre-web IN.S.OMNIA electronic bulletin board with the Surrealist-style literary and art group Invisible Seattle. From this came a Fulbright grant to study the writing and graphic design of electronic literature with philosopher Jacques Derrida in Paris. Rob's book based on that work, *Invisible Rendezvous*, was published by Wesleyan University Press. He then embarked on a series of illustrated and designed email and web fictions. Alongside his creative projects, Rob has worked in major publishing and graphic design firms in Chicago, leading R&D teams. In 2011 Rob earned a Master's in Digital Culture at the University of Bergen, Norway. He is currently developing high-design, collaborative fiction in a form called netprov, networked improv narrative. Rob just retired from decades as Assistant professor in the Art & Design and Writing Studies departments of the University of Minnesota Duluth to do creative work full time. His new book, *Netprov, Networked Improvised Literature for the Classroom and Beyond*, appeared in December 2021 from Amherst College Press and is available via Open Access: <https://doi.org/10.3998/mpub.12387128>

ABSTRACT

What is netprov?

Netprov is networked improv: networked, improvised literature. Netprov is collaborative fiction-making in available media, usually the social media of the moment. Netprov is role-playing in writing and images. Netprov is storytelling in real time. Netprov is a great game for students and friends. Netprov is an emerging art form of the digital age. And netprov is fun!

This workshop session, led by an experienced netprov player, creator, and scholar, will provide hands-on experiences of collaborative digital storytelling. For the past ten years, Rob Wittig has been helping develop the netprov form for use in everyday life via Meanwhile Netprov Studio, and in the classroom during his decades at the University of Minnesota, Duluth.

Netprov offers an opportunity for synchronous or asynchronous writing and critical thinking by small or large groups of authors in digital media. The principles discussed in this workshop apply across many social media platforms and can be used for narratives that are variously: comic, dramatic, or activist. Topics will include successful character creation, playing multiple characters, narrative development, and successful collaborative authorship. Specific techniques covered include how to support other netprov players: by quoting, by voting, by using emojis, stage directions and other phatic communication, by imitating, and by

extending. The workshop also offers advice and support for those who wish to stage netprov of their own. Bring a digital device and come build characters and stories with us!

Netprov for Personal Processing and Social Healing

Because they are improvised and written in real time, netprov are always shaped by current events — both events of the world and the inner, psychological states of the netprov players. Using methods developed by my writing partner Mark Marino and myself for our students during the COVID lockdown, I will share some ways playful, fictional premises and netprov play can help players process psychological struggle, insight and growth. I will also discuss strategies to use Netprov to nourish dialogue between and within divided communities.

David Thomas Henry Wright (Nagoya University), Karen Lowry (Curtin University) and Chris Arnold (University of Western Australia)

Digital Literary Adaptation Workshop: Curatorial, Recombinant, and AR Reimagining. (i.e. VR --> AR)

BIOGRAPHICAL NOTES

David Thomas Henry Wright has won multiple prizes, been published in various journals, and received various research grants and fellowships. He has a PhD from Murdoch and a Masters from The University of Edinburgh. He is currently co-editor of *The Digital Review* and Associate Professor at Nagoya University.

Karen Lowry received her PhD in electronic literature from Curtin University. She is a speculative fiction writer, currently working on her first novel. She works as a sessional academic at Curtin University and Murdoch University. Karen is currently writing and researching around the influences of governmentality on world building in speculative fiction. Her research focuses on how trauma defines both physical and political spaces. Karen has been published extensively; her latest short story appears in *Growing up in Country Australia* published by Black Inc, and her digital essay on fake news appeared in the inaugural edition of *The Digital Review*. Her non-fiction articles and reviews have been published in *The Guardian*, *Fringefeed*, *ArtsHub*, *X-Press Magazine*, and *The Conversation*.

Chris Arnold is a software engineer and poet working in Boorloo (Perth, Western Australia) on Whadjuk Noongar country, where he earned a PhD in Creative Writing from The University of Western Australia. Chris was the joint recipient of a Queensland Literary Award in 2018 for *Little Emperor Syndrome*, a collaboration with David Thomas Henry Wright, and he was shortlisted for *Australian Book Review's* Peter Porter Poetry Prize in 2022 and 2023.

ABSTRACT

This workshop seeks to explore digital literary adaptation by interrogating the creative process utilised in the creative process used in the collaborative creative project *A Recombinant History of Australian Camels*. It will explore this in a number of modes: chronological, recombinant and via AR. First, it will address the notion of digital literary adaptation, as proposed by the adaptation of print to digital in the print work by David Wright. Second, it will explore Neatline, a software that allows scholars, students, and curators to tell stories with maps, images and timelines. As a suite of add-on tools for Omeka, this software opens new possibilities for hand-crafted, interactive spatial and temporal interpretation. This aspect of the workshop, led by Karen Lowry, will explore the adaptation of print text to a chronological mode via Neatline. Next, this chronological adaptation will be 'shattered' through recombinant adaptation, a process that uses randomness to reimagine historical circumstance, as proposed by digital poet Chris Arnold. Finally, it will hint at AR adaptation by exploring the processes in development by digital 3D

artist Louis Pratt. This work is regarded as an example of practice-led research as defined Smith and Dean (2009) as an activity which can appear in a variety of guises across the spectrum of practice and research. It can be basic research carried out independent of creative work (though it may be subsequently applied to it); research conducted in the process of shaping an artwork; or research which is the documentation, theorisation and contextualisation of an artwork – and the process of making it – by its creator. (3)

This work is an example of practice-led research as it attempts to shape an artwork using multiple forms of reimagination. Through this workshop, we hope to emulate this practice-led process so that other cans apply it to their own processes and look at adapting print to digital works in multiple ways. Some technical knowledge and a device (e.g. laptop) would be preferred but not requisite. Workshop will be in person.

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Kathi Inman Berens (Portland State University), R. Lyle Skains (Bournemouth U.), John Murray (U. Central Florida) and Mia Zamora (Kean University)

Gathering Teaching Materials for ELC4

BIOGRAPHICAL NOTES

Kathi Inman Berens is co-editor of the Electronic Literature Collection Volume 4. Her articles and talks have appeared in many scholarly and popular venues; see <https://works.bepress.com/kathi-berens/>. She is associate professor of digital humanities and book publishing in the English department of Portland State University (USA).

John T. Murray, PhD, (jtm.io) is an Assistant Professor of Games and Interactive Media at the University of Central Florida, USA. He is co-author of *Flash: Building the Interactive Web* (MIT Press, 2014) and *Adventure Games: Playing the Outsider* (Bloomsbury, 2020). He is co-editor of the Electronic Literature Collection, Volume 4 and author of “Salt Immortal Sea” with Mark Marino, Joellyn Rock, and Ken Joseph. His research focuses on interactive digital narratives and reality media (augmented, virtual and mixed reality), with a focus on computational media platforms, authoring tools and studying interactions using machine learning and physiological signals

Mia Zamora is Professor of English, the Director of the MA in Writing Studies, the Director of the Kean University Writing Project, and the former Coordinator of the World Literature Program at Kean University in Union, NJ. She received the Kean University “Professor of the Year” Award in June 2019.

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ABSTRACT

The Electronic Literature Collection Volume 4 [ELC4] consists of 132 literary works from 42 author nationalities in 31 languages. The five ELC4 editors centered Equity, Diversity and Inclusion (EDI), sharing a conviction to revise the tradition of Electronic Literature Collections, unbinding expectations of modernist difficulty and rethinking authorship to include writing in participatory cultures where there’s no one “author.”

We propose a workshop to build an open access teaching resource about the ELC4. The workshop’s goals:

- 1) Design co-learning experiences that make the Collection come alive, and lead us to a deeper sense of humanistic inquiry;
- 2) Build a repository of teaching materials from workshop participants that also includes their questions and barriers to teaching elit;
- 3) Harness the Conference’s built-in audience to collect international approaches to pedagogy.

We propose a 2-hour online workshop Gathering Teaching Materials for ELC4. Main activities during the two hours include:

- Discuss pedagogical strategies for sharing the ELC4 with different student populations;
- Listen to participants, and identify barriers to teaching eliterature at their universities (such as difficulty getting courses through curriculum committees) and possible solutions;
- Build sub-collections using ELC4's custom filtering tool;
- Connect ELC4 featured works to university strategic goals, including:
 - Digital literacy
 - EDI
 - Migration
 - Climate change
 - COVID, mental health and trauma
 - AI and the growing role of automation

This workshop will make a Miro Board (collaborative whiteboard) to document the workshop's discussion and build a collection of ELC4-specific teaching materials such as syllabi, assignments, essay prompts, group activities, exhibitions, and classroom exercises. All workshop participants will be empowered to add materials to the Miro Board. ELC4 editors are well versed in Miro, having used it as a key repository during our three-year review process.

The Gathering Teaching Materials for ELC4 Miro Board will be a persistent resource for the Teaching Electronic Literature page hosted by ELO. A Miro Board fulfills ELO's EDI goals by being non-hierarchical, horizontal, accessible through browser and quick to skim.

Vasileios Delioglanis (National and Kapodistrian University of Athens)

Locative Treasure Hunts and Urban Walks as Storytelling, Gaming, and Educational Tools: The Cases of Locatify and ActionBound

BIOGRAPHICAL NOTE

Vasileios (Vassilis) N. Delioglanis has taught as an adjunct lecturer in Greek universities, while also teaching English at Primary State School Education in Greece. He holds a Ph.D. in Locative Media and North American Literature and Culture (from the School of English, Aristotle University of Thessaloniki), funded by the Board of Greek State Scholarships Foundation (I.K.Y.). He also holds an M.A. in American Literature and Culture, and a B.A. in English from the School of English, AUTH, Greece. He is the webmaster of the European Association for American Studies (EAAS), a Board Member of the Hellenic Association for American Studies (HELAAS), and a member of the Multimodal Research and Reading Group of the School of English, AUTH. His research focuses on contemporary American literature and culture, locative media and games, and the fusion of literary practice with new media technologies. His monograph, entitled *Narrating Locative Media*, is going to be out in 2023 by Palgrave Macmillan. Some of his published articles appear in *Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media* (HELAAS), and *GRAMMA: Journal of Theory and Criticism: The Cultural Politics of Space* (AUTH).

ABSTRACT

This online workshop will concentrate on the ways in which locative media can change our perception of the urban space through the creation of storytelling and gaming experiences that are both digital and physical. In the first part, a survey of specific locative media works of literary, educational, and touristic significance will be provided, and participants will be acquainted with the function and role of locative and mobile media in contemporary social life. The popularization of the GPS in the early 2000s triggered a number of socio-cultural and technological changes, as it marked the introduction of locative media, a term that refers to location-aware and mobile technologies, and more specifically “to mobile media works which attach themselves to real located places and communities and their geographical coordinates” (Ladly 80). GPS technology has played a significant role in the production of locative media projects and led to new modes of understanding space, since the main principle lying behind such projects is that the physical (urban) space is digitally augmented through the use of GPS technology.

In the second part, attention will be paid to the relationship between locative media and storytelling / gaming practices. Participants will be familiarized with the computer-based platforms *Locatify* and *ActionBound*, which are open-source locative gaming and storytelling tools granting users the opportunity to create their own treasure hunts and urban walks by attaching multimodal content (text, videos, images) to specific locations on the map. Participants will use computers to create their own locative experiences, which they will be

able to test afterwards through certain mobile applications □ *TurfHunt* and *ActionBound* □ that are connected with the aforementioned platforms.

The workshop aims to underline the ways in which locative media promote social change by exposing their literary, educational and touristic impact. In fact, these technologies shed light on lesser-known aspects of specific locations and acquaint the public with the cultural diversity of urban communities as well as foster civic engagement through their collaborative and participatory dimension. The locative apps / platforms to be explored are accessible to a wider audience and function as authoring and educational tools that can be adapted to different situations and localities.

No previous knowledge and technical expertise is required.

Equipment needed: Participants are advised to bring their Internet-enabled and GPS-enabled laptops and mobile devices (phones/tablets).

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Michaela Pnacekova (York University), Sharon Musa (York University) and Hyjunju Park (York University)

A Collective AI Co-creation Workshop of a Site-Specific Immersive Experience

BIOGRAPHICAL NOTE

Michaela Pnacekova is a PhD candidate and ELIA scholar at Cinema and Media Arts at York University, Toronto. Graduate assistant and a creative technologist at the Immersive Storytelling Lab headed by Dr. Caitlin Fisher (experienced in 3D modeling software, game engines, webXR platforms (8th Wall, MozillaHubs) and different AI processes (GANs, NLP). She is the co-producer of the VR piece Chomsky vs. Chomsky: First Encounter (Sundance Film Festival 2020) and co-creator of Pre-Crime Calculator App (Hamburg Film Festival 2017). Her piece Symphony of Noise VR has been exhibited worldwide (IDFA Doc Lab Competition), LEV Madrid, International Film Festival Geneva, Reeperbahn Music Festival, VRHham!, with exhibitions in Berlin and Bratislava). FIVARS Award for Excellence in Sound Design 2020, VRNow Awards 2021 Nominee and participant of the R&D Program between IDFA and MIT. Forbes Magazine listed the VR experience among the best XR installations of 2019.

Sharon Musa is a Computer Engineering student at the Lassonde School of Engineering at York University with an avid interest in XR. She currently works at the Immersive Storytelling Lab creating immersive virtual and augmented reality projects and is passionate about the intersection of art and technology.

Joo Park is a current Digital Media Arts student who is very passionate about human-centered design systems and emerging XR technologies. She currently works at the Social and Technological Systems lab where she creates accessible XR experiences, as well as the immersive Storytelling lab where she provides technical and creative support for on-going XR storytelling projects.

ABSTRACT

This is a hands-on participatory workshop with the outcome of a public, site-specific WebXR experience in the city of Coimbra. During the first hour of the workshop, the participants will be split into three groups. The first group will co-create visuals with an image-based AI (e.g. Stable Diffusion, Dall-E, Midjourney), the second group will work with an NLP-based AI (e.g. GPT, CharacterAI, CharismaAI, FakeYou), and the third group will focus on sound-generation AI system (e.g. AmadeusCode, MuseNet, Amper Music). The only common denominator is: Coimbra. The mission is to co-create an image, a (multi-lingual) text and a sound that relates to a specific place (historically, in the future or in the present) and which has to have both, human and artificial co-creative input.

In the second hour of the workshop, participants will go through each others' pieces (artifacts) and decide how to place them on the city map (using Miro board as a collaborative tool) to create an experience and a certain narrative. The goal of the workshop is to co-

create with AI in an agentive and critical manner. How do artificial systems depict a place? How much human (creative) intervention is needed? The workshop interrogates the question of creativity as a “solely human” and “individual” experience, as well as the question of collective co-creation and agency. The approach to interactive storytelling and immersive media stems from Pnacek's positioning in the field of technology studies (Haraway 1990, Crawford 2021), new materialism (Barad 2007), and co-creation (Cizek & Uricchio 2022).

REQUIREMENTS

No previous knowledge is needed. Licences for AI generation software, the webXR platform (e.g. XRplus, 8thWall) are required, plus 3 x PC/Mac for the participants to work on during the workshop (with a 3D modelling software if possible, e.g. Blender or Maya). The leads will support the participants in storytelling techniques and export and launch of experience on a webXR platform.

Jeremy Douglass (UC Santa Barbara)***Workshop on Mapping Branching Narrative*****ABSTRACT**

In this workshop participants will have a hands-on experience learning how to quickly map works of hypertext fiction and branching narrative using freely available online tools, producing both data and images showing the structure of an interactive narrative, including annotation of map elements and exploratory layout design. In the second half, participants will be able to select a work of their own choosing for mapping and engage with the full process. The workshop will use freely available web-based tools, and share its pedagogical materials for reuse by participants. While there will be some material addressing interactive cinema and visual novels, the main focus will be on hypertext fiction and Twine, with primary tools being EdgeToGraph (about.jeremydouglass.com/edgetograph/), Twine, and yEd.

REQUIREMENTS

All workshop tools are web-based, and require no plugins or software installation -- just a personal computer (Mac/PC/Linux) with web browser. Tablets (chromebook, iOS) may work with some restrictions. Workshop participants will work with three freely available web-based tools: the EdgeToGraph mapping tool (about.jeremydouglass.com/edgetograph/), Twine online (twinery.org), and yEd Live (www.yworks.com/yed-live/). To get the most out of the workshop, participants should be familiar with reading works of hypertext fiction and/or works in Twine, however no special technical skills are required or expected.

Participants will:

- Produce a map of their own.
- Become familiar with common creative and scholarly use cases for mapping complex interactive works
- Learn to quickly map works “from the interface” in the EdgeToGraph tool, then export to image or data
- Encounter common problems in mapping and explore ways to overcome them
- Learn to automatically analyze a complex work (example in Twine) then edit the resulting map in EdgeToGraph
- Learn to export EdgeToGraph data to yEd for layout exploration or professional formatting of a finished map
- Experience pedagogical techniques the mapping of electronic literary works and take away methods for incorporating similar mapping exercises into creative writing or critical analysis workshop and classrooms.

Special Considerations:

Electronic literature is an international community, and works written in Twine in particular are freely available in many languages. While the workshop will be conducted in English, during the second half of the workshop participants will be encouraged to work with a personally selected Twine work of their choice in any language.

EXHIBITIONS

“Arborescent || Resistance” Exhibition

“Arborescent || Resistance” comprises a two-folded rhizomatic exhibition that grows pervasively through the cracks in the system, the void of deep-rooted preconceptions and the interstices of barriers erected between people. Addressing social and environmental issues, this exhibition mirrors the themes discussed in “ELO Conference 2023: Overcoming Divides: Electronic Literature and Social Change” by exploring them creatively in a diverse number of formats, from VR to print-based artworks.

“Arborescent” decries the impact of negligent behaviour towards nature, which endangers species and disaggregates entire communities. “Resistance” exposes the corrosive effects of human relationships grounded on predatory profit, inequality, hate, and repression. Following the trail of ELO Conference 2023, both exhibitions take a stand against sources of division among people.

Located at the Convento São Francisco (more precisely at Aeminium room CIA2 and Dona Inês room CIE), the two exhibitions will also permeate the WWW with a gallery online that will amplify the voice of authors featured at the “Arborescent || Resistance” exhibition. This online gallery is not yet available but it will be announced during the conference.

“Arborescent || Resistance” displays a selection of over 60 works curated by Daniela Côrtes Maduro, Alex Saum-Pascual, Rui Torres and Manuel Portela. All artworks were carefully evaluated and selected by a Scientific Committee before reaching the hands of the curatorial team. We would like to thank the Scientific Committee and all the artists that have accepted to share their works with us.

The “Arborescent || Resistance” exhibition will open on the 12th of July 2023, at 14:00, and it will remain available to conference participants and the general public until the 15th of July 2023. If you also wish to attend the conference talks, please register at the [conference website](#).

Artists whose work is featured at this exhibition: Beat Suter and René Bauer; Jason Nelson; Will Luers, Hazel Smith and Roger Dean; Amira Hanafi; Serge Bouchardon, Isabelle Cros, Erika Fülöp and Simon Renaud; Anna Tolkacheva and Andrey Nosov; Alinta Krauth; Matti Kangaskoski; Deena Larsen; Natalia Fedorova; Jose Aburto; Oriana Confente; David Ciccoricco; Sasha Stiles; Terhi Marttila; Faith Basse and Deena Larsen; Javeria Kausar; Maria Mencia; Bjørn Magnhildøen, Isabel Brison, Joana Chicau and Renick Bell, Cyborg Art Collective, Antonela Debiasi, Andy Deck, Benna Gaeen Maris, Bob Georgeson, Nicole Kouts, Tatjana Macic, Ilias Marmaras, Konstantina Mavridou, Daniel Melendez, Zsolt Mesterhazy, Edward Picot, A. A. Sesma, Alan Sondheim, Elle Thorkveld, A. P. Vague, Nick Montfort and Annie Abrahams; Kavi Duvvori; Eyal Gruss; Owen Roberts; Alan Bigelow; Christine Chong; Liat Berdugo and Emily Martinez; Alan Sondheim; Karen Araceli Palacio Pastor; Damon Pham; Caitlin Fisher; Nick Montfort; Léa Martin; Joel Ong; Jolene Armstrong, Angela Joosse, Kari Maaren, Siobhan O’Flynn, Izabella Pruska-Oldenhof and Monique Tschofen; Sharon Musa and Joo Park; Tina Escaja; John T. Murray, Mark C. Marino, Maria Cecilia Reyes and Mikaeyla Gensler; Ian Hatcher, Anna Nacher, Søren Bro Pold, Scott Rettberg and Ashleigh Steele; Christine Wilks; Luca Messarra; Fabian Mosele; Piotr Marecki; Alejandro Romero-Hernández, Tina Escaja, Lara Marin and Maria Vega; Mez Breeze; Chris Arnold; Scott Rettberg; Jose Aburto, Natalija Boljsakov and Ferran Gisbert; Reham Hosny and Mohamed A. Nasef ; Anne Sullivan and Anastasia Salter; Maria de Los Angeles Martinez Estevez, Marcos De La Fuente and Ismael Faro; Sally Morfill; Luis Lucas Pereira.

More info at <https://eloconference2023exhibitions.wordpress.com/>

– Arborescent Exhibition –



Deena Larsen (Electronic Literature Addict Anonymous)***Self Care and World Care in Uncertain Times: Applying Decisionmaking Under Deep Uncertainty (DMDU) and Climate Change Planning Concepts to Your Life and Your Community*****BIOGRAPHICAL NOTE**

As a technical writer for the Bureau of Reclamation for over three decades, **Deena Larsen** worked with a wide range of planning efforts that use Decisionmaking Under Deep Uncertainty (DMDU) planning principles.

ABSTRACT

Decisionmaking under deep uncertainty (DMDU) and other efforts that address wicked problems encompass a complex modeling and planning scholarly bailiwick including project managers, environmental scientists, and modelers. I have developed a system to help non-planners and lay people understand these vital concepts and apply them to their lives (Self Care in Uncertain Times) as well as use them in community advocacy on local, national, and global levels (World Care in Uncertain Times).

The work consists of a paper book to apply these planning concepts to personal lives and communities. The paperback uses AI-generated art to spark journaling and reflections on paper. The work's second part reframes these concepts using electronic literature rhetorical devices (e.g., linking) to showcase complex connections and interactions. The accompanying electronic resource thus provides more stories, references, and other "spillover" to further elucidate each DMDU concept. The electronic version provides links to other resources and serves as a jumping off/home space for exploring climate change realities and responses. People interact with this work in private, on the printed pages, and in public, on the wiki site.

The intertwined paper and electronic works thus provide an opportunity to determine :

- What happens then, if the same material is presented in a wiki format as well as a paper linear format?
- How do people engage differently with a work in private and in public?

Will Luers (Washington State University Vancouver), Hazel Smith (Western Sydney University) and Roger Dean (Western Sydney University)

Dolphins in the Reservoir

BIOGRAPHICAL NOTES

Will Luers is digital artist, writer and media arts teacher. In the Creative Media & Digital Culture program at Washington State University Vancouver, he teaches multimedia authoring, creative programming, digital storytelling and digital cinema. As an artist-researcher in academic and experimental digital publishing, he created the international online journal *The Digital Review* and is the current Managing Editor of its sister journal, *electronic book review*.

Hazel Smith is a poet, performer, new media artist and academic. She has published five volumes of poetry and short prose including *The Erotics of Geography* (with CD Rom), Tinfish Press, Kaneohe, Hawaii, 2008, *Word Migrants*, Giramondo, 2016 and *Ecliptical*, ES-Press, Spineless Wonders, Sydney, 2022. Hazel has published two CDs of poetry and numerous performance and multimedia works; she has also performed and broadcast her work extensively nationally and internationally. In 2017, her multimedia collaboration with Will Luers and Roger Dean, *novelling*, was shortlisted for the Turn on Literature Prize, an initiative of the Creative Europe Program of the European Union. In 2018 *novelling* was awarded First Prize in the international Electronic Literature Organisation's Robert Coover Award. In 2023 another collaboration with Will Luers and Roger Dean, *Dolphins in the Reservoir*, was shortlisted for the UK New Media Writing Prize. Hazel is Emeritus Professor in the Writing and Society Research Centre, Western Sydney University. She has authored several academic books including *The Contemporary Literature-Music Relationship*, Routledge, 2016. She is a founding member of the sound and multimedia ensemble *austraLYSIS* and her website is at www.australysis.com.

Roger Dean is a composer/improviser/performer and researcher. He has created, presented and published several hundred compositions, and sound works for intermedia art collaborations, and made numerous recordings. He is a represented composer of the Australian Music Centre, of which he has also been chair. His creative work appears on sixty LP/CD releases. Dean's output ranges from acoustic to electroacoustic composition both for performers and for real-time algorithmic generation, as well as acousmatic (completely pre-composed and digitally recorded) music for live projection in concert. His music is often computer-interactive, and much involves improvisation. Many of his compositions are intermedia works for radio, DVD, and the Internet.

ABSTRACT

Dolphins in the Reservoir is an interactive recombinant work of moving images, text and sound. It confronts the many social challenges we face through the subjective, contradictory and often uncanny experiences of individuals. Thematically it passes through challenges to health, the environment, and fast-eroding democracy; our attempts to educate order out of chaos; philosophical and scientific ways of thinking about consciousness; and possible futures, including the rise of AI. Its recurrent dolphin theme transmutes many of these ideas. Saturated with media, the individual experiences a multimodal montage of the imaginal and mundane, the institutional and vernacular, the dystopian and utopian. Juxtaposed and multilayered, the text, images and sound employ polysemy and synaesthesia while the interface evokes a murky, liminal realm. *Dolphins* is structured in six distinct cycles, which repeat with variation. A single cycle of the work grows from isolated media fragments towards a dense plurality and diversity. V/users can drive the piece with clicks, and they can drag to rearrange elements. Three preformed musical sources juxtapose acoustic and digitally transformed sound, including sonified Covid-19 wave statistics. *Dolphins* features trumpet by internationally renowned soloist John Wallace, our collaborator in (austra)LYSIS, the creative ensemble of which all three authors are part.

David Ciccoricco (University of Otago)

dtour (literary anecdote app).

BIOGRAPHICAL NOTE

David Ciccoricco is Associate Professor of English at the University of Otago.

ABSTRACT

dtour attaches stories to places using a mobile app and allows users to explore the literary landscapes of Dunedin, New Zealand. Its sites are underpinned by anecdotes that form the understory that generates and regenerates a literary ecosystem. In partnership with UNESCO Cities of Literature, production spanned from 2018 to 2021. It features bilingual material with a number of entries translated into te reo Māori. *dtour* is an example of geonarrative, locative narrative media, and digital-literary cartography. Its main point of difference is its original writing in the form of anecdotal biographical entries, and its use of digital devices to engage with natural environments. The intention: a genuinely community-oriented project that not only celebrates local heritage but also overcomes the divide between academic humanities research and the wider public.

dtour's status as electronic literature per se is vexed. On the one hand, if we assume that electronic literature implies creative fiction or poetry, *dtour* would be excluded. On the other hand, if electronic literature includes both creative fiction and creative non-fiction (as print literature does) then *dtour* cannot *not* be considered a work of electronic literature, given that it features original creative (non-fiction) writing in the form of digital media.

Beat Suter (University of the Arts Zurich // AND-OR) and René Bauer (University of the Arts Zürich // and-or.ch)

BrainfuckConsole 74

BIOGRAPHICAL NOTES

The artgroup **AND-OR** has been doing e-lit and artgames since 2001 and has been taking part in many international exhibitions. AND-OR is René Bauer and Beat Suter.

René Bauer is founding member of the artgroup AND-OR. He has an M.A. degree in German philology and literary studies, biology and computer linguistics from the University of Zurich. Presently, he works at the Zurich University of the Arts (ZHdK) as a lecturer, researcher and head of Master's education in the subject area of Game Design where he also manages the GameLab together with Beat Suter. His interests encompass coding, game mechanics, game studies, art in/with games (<https://www.and-or.ch/>) and social media/knowledge systems (<https://vintagecomputing.ch>).

Beat Suter is founding member of the artgroup AND-OR. He holds a doctorate in literature from the University of Zurich, with a focus on digital literature. He is senior lecturer for Game Design at Zurich University of the Arts (ZHdK), Switzerland, specializing in concepts, storytelling, mechanics and the history of games. He manages the GameLab together with René Bauer. Suter also works as an independent scholar and curator, and as editor and author with special interest in narrative mechanics of games (www.cybersuter.ch).

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ABSTRACT

Brainfuckingconsole 74 is a 'brainfucking' game about game design. A COLD WAR bootleg shows you how information about climate change, environmental disasters and political action was suppressed since the Shell study in the 1970s. Locations on the world map indicate defining 'early' events for climate change.

The *BrainfuckConsole 74* can be used to develop games, e-lit, art, music. It has a paint program, a text program and a sound interpreter. More apps may be developed by users in the browser-based fantasy console.

Computer games today are complex software constructs. They compute diverse layers into plausible, optionally interactive worlds. One thing has remained the same: games are created within a technical framework, within the bounds of what is possible.

Brainconsole74 shows what a game engine could have looked like in the 1970s. It is a fantasy console (like Pico8, Tic80), a video console that did not exist in 1974. It is a small extension of the (existing) language 'brainfuck' developed by Urban Müller in 1993.

Brainfuck is able to compute any program with just 8 characters: with input and output (+ - < > [] ; .) in one of the smallest compilers ever. *BrainfuckConsole74* extends the language in the core only by one command for sound (#), one for displaying the memory on the screen (!) and one for interactive reading (;) of input like keyboard or mouse. That's it.

This minimalistic video console/computer is in a certain sense the smallest possible video console and thus becomes a meta-game: what can be done with it, how can these limitations be used? What are its conditions for game design? The consequences of these limitations are serious. Almost everything has to be rethought and as always, the old emerges in a creative new way. It is a world that players never see. It is the world of constructions and tricks behind the games. And yet it is one of the hardest games ever.

A 'brainfuck' game in the truest sense of the word.

Sasha Stiles (Sasha Stiles)***ANALOG BINARY CODE: Plant intelligence series*****BIOGRAPHICAL NOTE**

Sasha Stiles is the author of ‘Technelegy’ (published in 2022), and she is the first of all poets to have had a poem digitally auctioned at Christie’s, while receiving praise for her work from the futurist Ray Kurzweil. Early in her poetic career, Stiles has interacted with the robot woman Bina48, and this experience has inspired her subsequent engagement with machines. Stiles has become a worldwide sensation (exhibiting her artworks, as NFTs, at venerated galleries, both American and European), doing so in part because she has trained a bespoke version of GPT-3 to become her ‘alter ego’ (named Technelegy), with whom she collaborates in the creation of poetry, popularizing such work by making it accessible to the broadest audience possible. Stiles has argued that ‘poetry is the original blockchain,’ providing a secure system for storing information against the depredations of time. She proposes to discuss the role that both artificial intellects and generative algorithms have now played in the augmentation of female voices, giving women greater freedom to express themselves in the decentralized architectures of the ‘blockchain’ — and she implies that such technologies might, in fact, help to preserve the legacy of women for all time (just as the Sumerian tableaux of alabaster have preserved the writing of Enheduanna: the woman who now constitutes the oldest of all authors ever to be named). Stiles plans to describe her own techniques for training GPT-3 to write a kind of futurist, feminist poetry — and her talk plans to showcase the role that @theVERSEverse has so far played in the empowerment of women who address the historical patriarchy of the artworld.

ABSTRACT

In the “Analog Binary Code” series (2019-ongoing), poet/artist/AI researcher Sasha Stiles uses physical elements to encode messages between human and nonhuman entities, and as a commentary on the false binary of analog-virtual in a world where digital technologies have a heavy footprint.

For ELO 2023, I would like to propose a small presentation of 2-4 new works from this series in which natural elements (plums, black walnuts, leaves, berries) are used to encrypt binary code statements on themes relevant to this year’s conference and exhibition. These can be presented as photographic documentation; however, I am also interested in creating a physical installation on-site if I am able to attend the conference in person. Most recently, I created such an install at the L’Avant Galerie Vossen in Paris, using local fruits; and works from this series are on view from Feb-April 2023 at the Krasl Art Center in Michigan.

Alinta Krauth (University of Bergen)

The (m)Otherhood of Meep (The Bat Translator)

BIOGRAPHICAL NOTE

Alinta Krauth is an interaction designer and researcher of digital artefacts for more-than-human use. Her current focuses include the use of art and writing as a response to more-than-human agency and animal inclusivity. Much of her work involves ecological themes and scientific fieldwork alongside ecology experts and wildlife rescue organisations. Selected recent installations of her creative works have been seen in ZAZI0st Gallery Times Square NY, Science Gallery Detroit Detroit USA, The Glucksman Gallery Cork Ireland, HOTA Gold Coast Australia, Eidgenössische Technische Hochschule Zurich Switzerland, Gallery 3.14 Bergen Norway, Art Laboratory Berlin Berlin Germany, The Powerhouse Sydney Australia.

ABSTRACT

This work of digital poetry uses artificial intelligence and machine listening to translate the vocalisations of one species of endangered flying fox in real-time into a multimedia display. It does so based on scientific scholarship into the vocalisations of these species and the meanings that their vocalisations represent. I use a diffracted methodology of rehabilitating flying foxes, where I aim to *stay with the trouble* of human/wildlife social coexistence, as a venue in which to record and gather a corpus of vocalisations for machine learning while simultaneously performing care. While there are many interesting technological challenges that this project went through, it also aims to offer insight into questions of human/wildlife social boundaries, nonhuman inclusivity in AI research, and the ethics of including other species in our digital cultural practices, inspired by the ethical and philosophical standpoints of Haraway, Despret and Puig de la Bellacasa.

Natalia Fedorova (Paris 8)***To be the wind for the tree, portable device*****BIOGRAPHICAL NOTE**

Natalia Fedorova is an artist, curator, researcher and educator in the field of contemporary art and literature. Her work is centred around mediation between the languages of humans, technology and ecosystems.

ABSTRACT

“To be the wind for the tree” is a poetic generator that translates the physiological parameters of a tree into words. This project is based on the idea of the Internet of Trees (IoT), and is implemented in partnership with the Smart Urban Nature Lab (University of Tuscany, Italy). The SUN Lab has developed the Tree Talker sensor to monitor individual trees within clusters in the city, specifically to measure the quality of green infrastructure and ecosystem services that trees provide to the city.

The text generator will generate four lines of 20 characters each based on real-time data from the TT+ (Tree Talker) device. The Tree Talker measures sap flow rate, trunk moisture related to air and soil moisture, trunk position along three axes, and 12 light spectra.

Measurements typically occur every half hour, so the lines will change every half hour as well. Viewers will be able to monitor the condition of trees from one or more clusters in the center of Moscow. These devices are usually a set of parameters that show the state of the tree using indirect data, which largely depends on recalculation and interpretation. It is possible, for example, using spectrometer data, to understand that a tree suffers from a parasite because its leaf coloration is dominated by yellow in mid-July, for example. By temperature and humidity data, as well as the rate of sap flow, you can understand whether it has enough moisture. In addition, data on the temperature and humidity of the trunk allow us to analyze the ecosystem services that the tree provides to the city, such as creating cool shade and increasing air humidity.

Amira Hanafi (Coastal Carolina University)***CreaTures Glossary*****BIOGRAPHICAL NOTE**

Amira Hanafi is a poet, cultural worker, teacher, and artist working with language as a material. Their work uses systems, games, performance, and publishing to bring together communities of real and fictional characters who speak, interact, and sometimes exchange identities. Amira's work has been shown widely online and in offline spaces around the world. She is the author of the books *Forgery* (2011) and *Minced English* (2010), a number of limited edition print works, and a growing number of works of electronic literature.

ABSTRACT

The CreaTures Glossary is a set of tools for giving meaning to a lexicon of terms to describe aspects of transformational change. The project includes games, a website built with p5.js (<https://glossary.languagin.gs>), workshops, and other interactions that facilitate language as a social practice. The tools are also metaphors, which enact some of the processes of change that the lexicon is meant to describe.

The glossary website includes open-source, real-time text editors and games that request input from users. Data is recorded on a realtime database that feeds into the interconnected parts of the site, creating a web of linguistic interaction that resembles real life language acts. The website makes these interactions visible, which under other conditions might remain hidden.

I designed the project to understand more about language as a site where displays of power are continuously produced and contested. I tried to build an app that distributes power to define language throughout the community or collective that interacts with it. The platform is fluid and changeable, both in its definitions and in the set of terms that it defines.

The CreaTures Glossary was commissioned by the CreaTures project (<https://creatures-eu.org/>). URL of the work: <https://glossary.languagin.gs>

Jason Nelson (University of Bergen)***The many occasions of moving*****BIOGRAPHICAL NOTE**

Jason Nelson (University of Bergen) is a creator of curious and wondrous interactive poems and fictions of odd lives, builder of confounding art games and all manner of curious digital creatures. He as a principal investigator at the Center for Digital Narrative. Aside from coaxing his students into breaking, playing and morphing their creativity with all manner of technologies, he exhibits/publishes widely in galleries and journals, with work featured at ARS, FILE, ACM, LEA, ISEA, SIGGRAPH, ELO and other acronyms. There are awards to list (Paris Biennale Media Poetry Prize, Digital Writing Award, New Media Writing Prize), and Fellowships he's adventured into (Fulbright, Moore), but it's the Webby award that makes him smile. play more at: dpoetry.com

ABSTRACT

The Many Occasions of Moving investigates the intersection of video game engines/interfaces and the creation of digital narrative and poetry. Using the implications of the 2020 global pandemic on delayed immigration, and the experience of living between spaces as a lens, this interactive work of digital writing explores the author's digital movements between Australia and Norway and the environmental tendrils extending from these divergent worlds. URL: <https://www.dpoetry.com/moving2/>

The work collides the subtropical and the subarctic, the heat and flood and fires of Australia with the cold and snow and lost wilds of Norway. And it intersects with the conference exhibition theme focused on environmental divides, as well as social/cultural through the bifurcated and hemispheric nature of this poetry/narrative game.

From the work:

“ During windstorms, air pressure changes forcing energy to collision, the roads, all gravel and pressed soil, collect bits of the surrounding shade, create wooden barriers, kindling beneath car wheels.

This machine is a forest, is a wild field, are mushrooms in the damp decay, are birds swimming between branches for protein and adoration of air. It gathers what makes our voice and rethinks those chemical sounds as oxygen. We need oxygen. We need oxygen. We need oxygen.

The second machine is us, our being(s) extended as gadgetry, as extraction as the movement between tall grasses and the sharp barb of fences.

We've become inventive insanity.

The second machine, all metallic and petroleum, all sharp angles and misunderstood chemistry, tries to know what the first machine has always known.”

This research further expands our understandings of how game engines can be used to create interactive visual art, sound experience and digital writing. And it uses such technologies as AI image adjustment and rethinking, JavaScript, audio processing and generative coding to create digital poetry and narrative through a game engine.

Technical: Arrow keys and mouse to click and move. Reach the end of each level to advance to the next. URL: <https://www.dpoetry.com/moving2/>

Matti Kangaskoski (Independent artist)***Business as Usual -- a Motion Picture Book*****BIOGRAPHICAL NOTE**

Matti Kangaskoski is a poet, scholar, and musician. He has published three books of poetry and a novel. Kangaskoski's current work on a cosmotechnical novel is funded by a three-year artist grant from the Arts Promotion Centre of Finland. Kangaskoski received his PhD from the University of Helsinki and Justus-Liebig University Giessen. His research interests include the question of reading and interpreting digital literature and the influence of everyday digital interfaces on cultural and social artefacts.

ABSTRACT

The refrain “It is war, it is Sunday, it is business as usual” frames this work that deals with the kind of friction that is born when an uncomfortable truth is revealed, be it in the context of war, the destruction of the biosphere, or everyday life. An uncomfortable truth demands a change to the status quo, but, as we know, change is difficult. It is difficult to change one's actions, understanding, way of life, however strongly they may go against the truth that has been revealed. “Business as usual” means to stay with established patterns in the hopes of things not being as they so evidently are. The performance that this work is based on was captured on a Sunday in the spring of 2022, a few months after Russia's full-scale attack against Ukraine had begun. At this time there was constant worry that “business as usual” would win at the expense of Ukrainian lives and Ukraine's sovereignty.

Formally, the work touches on overcoming generic divides, as it explores the possibilities of what I call a “motion picture book” or “elokirja” in Finnish, by which I mean the hybrid of a print book, audio book, and film. “Elokirja” is a *live* or *living* book in the same sense that “elokuva”, film in Finnish, is a living picture, or in the context of this conference and media arts show, an ELO-BOOK.

Electronic literature has been and still is often described in contrast to print literature – as something that cannot be done in print. The concept of the motion picture book, instead, takes the traditional book form as one of its starting points. This form is then mixed with film and music, brushing sides with the audio book. The result is a kind of filmic book performance, one particular exploration on the motion picture book.

The piece is composed of a soundtrack captured in a live performance by myself and Tuomas Timonen, and mixed into pro audio. The text also is captured in live takes playing a digital poetry instrument created specifically for this piece by Teemu Tuovinen. The digital tool allowed the author to play the poem along with the soundtrack. The Finnish text of the video is composed of those live takes. In the background lives a video loop of Kim-Peter Waltzer's bronze sculpture, filmed by the author in darkness at Valamo Monastery, Finland.

For this version, English movie-style subtitles have been added, creating a third stream of media alongside the Finnish text and Finnish audio. In this version, the reader has to make a choice which streams to follow at a given moment.

Jose Aburto (freelance)

QUÉNATI, The cry for help from the forest

BIOGRAPHICAL NOTE

José Aburto Zolezzi is a poet defined by his continuous experimentation in different formats, supports and writing methods which reinterpret the poetic work from his own perspective: interactive, technological, and personal. Whether as a professor, cultural promoter or a communications professional, his works have been dedicated to exploring the possibilities of the digital realm and their impact on different forms of expression. He has participated in exhibitions in Mexico (2020), Portugal (2017), Bolivia (2016), Canada (2016), USA (2016), Norway (2015) and Peru (2003-2014). His work has been incorporated into the ELO collection, NEXT archive and LitELat Anthology, he was recognized with the Adobe National Poetry Award (1999), as well as the Fullbright AIG scholarship (2002). His research on poetry can be found at <http://www.joseAZ.pe>

ABSTRACT

Illegal logging affects thousands of hectares of forest each year in Peru, the country with the second largest Amazonian Forest in the world. **Quénati** is a project that seeks to give voice to its direct victims: Trees. This voice, how could it be otherwise, will be a poem in Spanish and Shipibo (the original language of the area) asking for help and revealing the exact location of the attack. Through a messaging system, sound sensors and solar panels; **Quénati** will be able to send a message every time you hear a chainsaw near a tree in a protected forest area.

Anna Tolkacheva (Artist) and Andrey Nosov (Artist)***Arctic Recall*****BIOGRAPHICAL NOTE**

Anna Tolkacheva is Russian media-artist, researcher and poet. She explores new ways for creating text and accessing it through the new media, non-standard interfaces and controllers. Anna creates art-works which can be attributed to the emerging field of the mediapoetry. She works in experimental video, interactive installations and text technics. Anna was born at 1985 in Gorky, USSR. She has got a master degree in Computer Science and worked as a senior programmer and researcher in computational linguistic field. In 2017 Anna obtained a diploma in New Media Art in Rodchenko Art School, Moscow. She is a co-organizer of publishing house “Red Swallow.” Anna’s works participated in a big number of exhibitions, screenings and festivals inside and outside of Russia. She got Grand Prix in International Extra Short Film Festival 2014, VideoPoetry Film Festival “The Fifth Leg” (2012, 2016). At 2013-2014 she got Google Award for research on the project “Revolutionary events prediction by social media.”

ABSTRACT

This work is a large-scale poetic fantasy on the topic of the distant future, awakening its past. This is an exploration of the VR medium and the workings of memory through the understanding of a new genre, the young heir to documentary photography — documentary scanning. This work is also a document that has collected fragments of the present in its tension: the Russian north — a beautiful, frightening, strange and complex modern Arctic.

The space of the Arctic is formed as a volumetric collage of the intersection of visual documentary evidence of the people’s life in a modern Arctic city, indigenous people in the tundra, and the consequences of the life of both in natural landscapes. The emphasis is on visuality, volume and strangeness of synthesis. Empty at the beginning, space is discovered and fulfilled step by step with the help of the viewer who can break ice letters frozen in a snow desert and reveal short 360 videos and volumetric scans from them. This is how the Arctic, gradually thawing out under the gaze of the observer, remembers itself.

Interacting with the work, the viewer is in fact constantly carrying out an unpacking operation — common to new media and old fairy tales (the archive is in the archive, and the needle is in the egg, the egg is in the duck, and the duck is in the hare ...). Memory here is represented in Bergson's concept — a common collective metaphysical field, access to which is carried out in the form of a projection of a cone with a point at the moment of memory — in our case, expressed by an abstract symbol — a letter. Frozen words — on the one hand, an homage to Rabelais, where thawing in the northern sea at the approach of sailors, words give rise to whole phrases, on the other hand, the most compact packaging of the image. Language makes a person a person, and it is not surprising that initially we see the Arctic frozen and remembering itself for us precisely in our sign system and only then in images.

What kind of Arctic is this, where the viewer finds himself — the world after global cooling or the imaginary space of sleep, is omitted in the narrative and left to the mercy of fantasy. Intentional tension is created on the one hand between the dynamism of video visions and the static nature of documentary scans. On the other hand, all the agency in the video is transferred to nature, there is not a single person on it, only wind, water and animals set the dynamics. All people are left only in dock-scans, monuments to themselves.

Synopsis

The viewer in a VR helmet is transferred to the endless nothingness. All around is a snow-covered empty space, where a blizzard howls. White sky, blue sun, snow mist in the distance. He / She is a spirit, instead of a body - plasma waves. There is almost nothing around, you can go in any direction, the only objects present in this world are pieces of ice floating in the air with barely distinguishable letters frozen in them. Any can be touched and the ice will break, the letter will thaw and build its word. D - dwellers, F - fusion, T - tenderness, S - sensitiveness, again S - subtlety ... The word will sound and disappear, dragging the viewer with it.

For a brief moment, the viewer will find themselves in a new environment presented by an immersive video: in the middle of a dead Soviet city covered in snow, or the iron ruins of a factory overgrown with tundra moss, or by a northern river with huge blocks of floating ice, or inside of a breathing herd of wild deers, or in a dried-up dead tundra forest or in the midst of bright mountain stream in plato. Where they will be transferred depends only on the frozen word.

The dream will last for a period of time sufficient to look around, but not enough to get comfortable, exactly such as to have time to feel something, to peep someone's memory, but not to think it through. So we remember a bright moment in life. Too bad we can't look around in it too. When the vision disappears and the viewer returns to the snowy desert, he/she will see that the space is no longer empty - each time, with each new thawed vision word, new objects appear in it.

Nganasan woman in bright national clothes is self-absorbed and gloomy, a miner in a baggy robe is staying in front of a freshly butchered deer carcass, a tourist in felt boots with a camera, and a woman in a mink coat, frozen in anticipation, by a broken car. Space becomes a place. A fragment of a Stalinist house stretching for 50 meters, together with a bright concrete wall of a late soviet building and a huge graphic bunker, frames the square, on the outskirts of which there is a tipi and a team with sleds, and in the center there is reared asphalt and the same five-meter snow dump, amazing in size.

All these are 3D scans of real people and spaces, voluminous and detailed, but at the same time fragmentary and incomplete. After each vision, a new fragment appears - a figure or a building, forming together a collage space. There are also new sounds - every object sounds, whether it's city noise, random dialogue, a repeated call at the airport, or a quiet story and native speaker song. The viewer can walk between those objects, examine, and listen to them. Each involves them in its imitation of reality. The viewer is immersed in a snowy dream, revealing new and new details. He\she can break all of the frozen letters and reveal an eclectic space of documentary scans placed together showing contemporary Russian arctic.

Authors Statement

The authors have spent several years in the circumpolar territories of Taymir and Norilsk city working on art projects with native people (Nenets, Nganasan, Evenky, Dolgany) who still live here. The Russian arctic is quite problematic currently: urban and factory pollution, misusing nature, colonial way of thinking, conflicts of the Russian governments with the native people, global warming consequences. Authors would like to draw attention to this zone as soon as possible in order to keep it alive. At the same time they are fascinated by its outstanding beauty and eager to show it to the people who have never been there.

Arctic territory is controversial. It has severe living conditions most of the time in the year but those moments when arctic shows itself are incredible rememberable: fast growing flowers, moss completely covered with berries and mushrooms, fast wind with snow fusion 30 m/s, ice mist, buildings completely covered with icicles, northern light... People living there still use reindeers for moving but they can use drones to look for their herds. They live in tipis but have laptops with thousands of movies from all over the world. When you see the city here you think it shouldn't exist, but it does.

Authors hope these unique territories will continue existing and all their inhabitants, including people, animals, plants and dead nature, will survive.

Oriana Confente (Independent artist/scholar)

Gardening with Ephemeral Technology

BIOGRAPHICAL NOTE

Oriana Confente is an artist, writer, and maker-of-things based in Tiohti:áke / Mooniyang / Montréal, Canada. They completed a Master of Arts in Rhetoric and Communication Design at the University of Waterloo, where they began developing research-creation projects through experimental media. Their multidisciplinary practice continues to be research-based and explores concepts connected to ecology and sustainability, with particular interest in nonhuman animacy.

ABSTRACT

Inorganic entities, like electronic devices, experience the beginning and end of life cycles just as organic entities, like plants, do. *Gardening with Ephemeral Technology* questions philosophical distinctions between living and non-living things in two phases.

The first phase is an augmented reality (AR) installation, a space where houseplants have been digitized through photogrammetry and now “live” online. These plants don’t feed directly from the sun anymore, but they do synthesize light energy through electric currents and networks. When the technology needed to sustain this garden “dies” because it breaks or becomes obsolete, what happens to it? The second phase is a physical installation that revives electronic waste (e-waste) by using “dead” devices as a bed for growing microgreens. Instead of becoming suspended in time as technofossils, these devices continue to be attached to plants through another form of sympoiesis (“making-with”).

Combined, these works are an exercise in harmonizing (in)animate matter and building a mindful awareness of vital materialism: recognizing the capacity for life in all matter, even objects that otherwise appear lifeless. Electronics have been imbued with their lifeforce under an unsustainable consumer-centric design. They are born through extraction and mass manufacturing, live with us after being purchased, and are believed dead when rendered obsolete. By considering the vitality of consumer goods and bending the circuits of disposal, we might reconsider our attitude towards expendability. Why do we believe some matter is more expendable than others? What or who else is treated as expendable under capitalist arrangements? This artwork also features multispecies, more-than-human relations.

According to Mel Y. Chen in *Animacies* (2012), when defining animacy, linguistics tend to privilege a human-centric interpretation, erroneously establishing hierarchies of matter based on proximity to humanlike aliveness. However, as Anna Lowenhaupt Tsing tells us in *The Mushroom at the End of the World* (2015), prioritizing the “anthropo-” in Anthropocene “blocks attention to patchy landscapes, multiple temporalities, and shifting assemblages of humans and nonhumans: the very stuff of collaborative survival.” To make it through the ecological crisis, we have to do it together: human, vegetable, mineral, and machine.

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– Resistance Exhibition –



Caitlin Fisher (Immersive Storytelling Lab, York University)***Diamonds: poetry installation for exhibition*****BIOGRAPHICAL NOTE**

Caitlin Fisher directs the Immersive Storytelling Lab and the Augmented Reality Lab at York University in Toronto where she is also a Professor of Cinema and Media Arts. A co-founder of York's Future Cinema Lab and former Fulbright and Canada Research Chair, Caitlin is an award-winning digital storyteller. Caitlin is completing a three-year SSHRC-funded project on AI storytelling, an indigenous-led project on co-creation between settler and indigenous artists in VR spaces and is beginning a new project, bringing the power of storytelling to the global health crisis of antimicrobial resistance. She serves as President of the Electronic Literature Organization.

ABSTRACT

'Diamonds' is a computationally-generated poem, a fractal piece built with a Markov chain* from fragments of the author's poetry created over the past decade dealing with issues resonant with this year's conference theme: social issues more broadly, but specifically sexual and gender identity, generational building of community and its loss, desire and difference. The result is both a long-form poem and the reimagining of an archive of lesbian poetry as electronic literature.

Chris Arnold (University of Western Australia)***Zero Day*****BIOGRAPHICAL NOTE**

Chris Arnold is a software engineer and poet working in Boorloo (Perth, Western Australia) on Whadjuk Noongar country. He submitted his PhD in Creative Writing at The University of Western Australia in early 2023. Chris was the joint recipient of a Queensland Literary Award in 2018 for *Little Emperor Syndrome*, a collaboration with David Thomas Henry Wright, and he was shortlisted for *Australian Book Review's* Peter Porter Poetry Prize in 2022 and 2023.

ABSTRACT

'Zero Day' is a hybrid print/electronic installation work: a handmade book containing a computer and touchscreen. A verse novel in three parts, it follows a mother and son as they recover from, and learn to live with, the son's brain injury and hemiplegia. Each part of 'Zero Day' is presented in a different form: printed text, a maps-like touch interface; and wireless broadcast for display on readers' devices. 'Zero Day' uses its media to relate three points of view on the story. These narrations interrogate their Australian context for cultural and institutional responses to disadvantage and inequality.

Recognising that local political contexts are important when considering disadvantage, each part is designed to engage with place and space: through the story's writing, through modelling the story's local context as a planet, and through intervention in the ubiquitous internet's invisible overlay at the site of reading.

This project began as an inquiry into the role that information security practice might play in electronic literature—to expand on 'hactivist' modes of writing. The wireless network is created with a 'testing' toolkit to trick readers' phones into connecting automatically. At the time of writing, an outdated and defanged 'KARMA attack' is used for this intervention.

Damon Pham***Promise Burden Prompt Origin Defense Palette Call*****BIOGRAPHICAL NOTE**

Damon Pham works with sound, digital media, and language. He's informed by experience working as a statistician; he's guided by a respect for interiority, aesthetic pleasure, and just trying to do good in the world. Nowadays you can find him at damondpham.github.io, on Bandcamp as Especially, on Instagram at [@damondpham](https://www.instagram.com/damondpham), or somewhere around Hồ Chí Minh city.

ABSTRACT

Promise [...] is a video poem-performance-record-podcast. I made it to work through a few of my mental knots. Around three years ago toward the end of my university studies, I stepped off the STEM track (for now...) after becoming disheartened by its positivist tendencies. I couldn't not try something else that aims to more directly mitigate the accumulating sociopolitical disasters of the world; I saw with Trump and COVID that knowledge alone does not drive effective action. It was not a triumphant experience; I continued to harbor doubts about my decision, and I wanted to iron these out. I also needed to articulate my goal of being deliberate about digging the entryways into understanding, with `art`. I want to invest in people outside of museum-going circles, and beyond other existing money/incentive structures too.

In the video, I honestly articulate doubts—and counter-doubts—about the efficacy of artistic activism. I raise concerns about identity, privilege, and audience that other queer people or people of color might be able to relate to. I wrestle with thoughts about colonialism and capitalism, but by avoiding naming them or using other preloaded words, I provoke new thinking about their effects.

Bjørn Magnhildøen (Noemata), Andy Deck (University of Michigan) and Zsolt Mesterhazy (Gerrit Rietveld Academie, Amsterdam)

The Unmoving Show

BIOGRAPHICAL NOTES

Bjørn Magnhildøen. Cand.scient./Master of Science (incomplete). University of Oslo, Norway, Institute for informatics, 1996-. Philosophy; Language, logic, information (SLI); Mathematics; Linguistics. I've been involved with networked art for some decades, from mail art in the 80's to internet art from the 90's and on. MY field of interest has become the phenomenology of the digital, netbased, and virtual, and its place inside or outside the art discourse. Special interest: object, production and existence; technology and precarity; hybrid platforms virtual/physical; the formless, cryptographical, vestigial; drunken trolling, psychogeography, spam. I run the artist-driven production site Noemata assisted by art historian Ana Buigues Durá and others, organising exhibitions, festivals and biennales, often in collaboration with international partners. My work has been exhibited and performed at Tate Modern (London), Transmediale (Berlin), Venice Biennale (Venice), Høstutstillingen (Oslo), Píksel (Bergen), The Centre Pompidou (Paris), and others.

Andy Deck makes media art. On the Internet his public address system is called Artcontext.net. It sounds a critical tone at a time when media mergers are portrayed as the emergence of progress. Deck interrupts regular network programming to announce a general sociocultural emergency in progress. His aesthetic program seeks a cultural break from the modernization of passive consumerism. Applying techniques of détournement, parody, and defamiliarization, he engages both the politics and semantics of interactivity. Combining code, text, and image, he demonstrates new patterns of participation and control that distinguish online presence and representation from previous artistic practices. He has taught at Sarah Lawrence College and New York University, and in the graduate program at the School of Visual Arts.

Zsolt Mesterhazy. Based in Amsterdam, while I lay cuddling the splinternet I adapt, engage in or initiate platforms on- and offline. I write code and texts, make internet(-ish) objects and installations, exhibit locally and internationally, at times co-curating, from Amsterdam to Athens, from Budapest to Brussels in private and (semi-)public spaces as well as on the world wide web. I also teach visual communication and internet studies at the Gerrit Rietveld Academy and co-organize the Browserbased Group.

ABSTRACT

The artwork “The Unmoving Show - a psychogeographical drift in the matrix” is a critique of attention hacking and self-consumption. Psychogeography is redefined through brain research as non-intentional navigation in space and among objects. The exhibition is shaped as a continuous, unpredictable and erratic stream of orientation/awareness based on the

works and their metadata/surroundings. The art expression is e-lit, web art. A sort of immanent psycho-navigation made explicit, of what goes on while we do nothing. A framework of unmoving. Since we put ourselves at the center of attention, everything else revolves around us in constant motion in a network of social constructs. The work is interactive as users can write into the responsive stream. It can also function as a non-interactive stand-alone installation.

Participating artists of *The Unmoving Show*: Isabel Brison, Joana Chicau and Renick Bell, Cyborg Art Collective, Antonela Debiasi, Andy Deck, Benna Gaeen Maris, Bob Georgeson, Nicole Kouts, Tatjana Macic, Ilias Marmaras, Konstantina Mavridou, Daniel Melendez, Zsolt Mesterhazy, Edward Picot, A. A. Sesma, Alan Sondheim, Elle Thorkveld, A. P. Vague, Nick Montfort, Annie Abrahams.

Tina Escaja (University of Vermont)

Mar y Virus / Virus and the Sea: “Share your COVID Story”

BIOGRAPHICAL NOTE

Tina Escaja (aka Alm@ Pérez) is a deconstructivist/a cyber-poet@, digital artist and scholar based in Burlington, Vermont (USA). Her creative work transcends the traditional book format, leaping into digital art, robotics, augmented reality and multimedia projects exhibited in museums and galleries internationally. Escaja has received numerous recognitions and awards, and her work has been translated into multiple languages. Her digital artifacts include *VeloCity* (2000-2002), *Código de barras* (2006), *Emblem/as* (2017-2019), *Mar y virus* (2020-2023), the interactive novel *Pinzas de metal* (2003), her performance piece with sheep *Negro en ovejas* (2011), and her interactive robot-poets/poems *Robopoem@s* (2016).

ABSTRACT

Mar y Virus / Virus and the Sea is an e-project addressing the impact of the COVID-19 pandemic. “Share your COVID Story” is part of this project and is based on a QR code that acted as interface during the pandemic, inviting people in both English and Spanish (“Cuenta tu historia COVID”) to share their testimonials in a time of trauma and isolation. These testimonials are collected in an interface created for this purpose, which the visitor can access at the exhibition. Along with this opportunity to share testimonials, a VR experience allows gallery visitors to virtually enter the QR code and find within its walls information regarding the epidemic, visual art, video-poems, etc. Immersion in the QR, like a giant virtual labyrinth, creates opportunities for reflection and personal *immersion* in our existential moment of collective trauma. The maze is set inside a human bloodstream populated by COVID-19 viruses, ultimately allowing for the intersection of humans and technology through coding (algorithmic; genetic; etc). Technology served, particularly in this time of crisis, as ally and intermediary, establishing the network of a collective while reframing the *posthuman* condition.

Léa Martin (Université du Québec à Chicoutimi)

Open-Source Actions

BIOGRAPHICAL NOTE

Léa Martin (she/her) lives and works in Montreal. Enrolled in a master's degree in digital design at the NAD-UQAC school, she is currently interested in the renewal of the practice of video-performance in the context of digital arts. Guided by her bachelor's degree in art history at UQAM, she co-founded and curated the ETC Festival (*Expérimentations et Théories Contemporaines*). Her poetic and academic writings can be found in several student lead academic journals, including *Lieu Commun*, *Yiara*, *Artichaut Magazine* and *ExSitu*, linked to various universities in Québec. Her works have been presented in several festivals, including the 6th and 7th *Grande Rencontre des Arts Médiatiques de Gaspésie* as well as the *Post-Invisibles* festival. She participated in the interactive fiction *ExPhrasis*, launched as part of the ELO 2022 conference. She presented a communication as part of the *Croisements multiples : enjeux théoriques et pratiques en art et design numérique* conference, at NAD-UQAC in October 2022. With the Collectif Obèle, she presented two communications about research-creation in 2023. Her current practice is based on the deconstruction of our relationship to the reception of artworks through a citational practice exploiting anachronism, the diversion of archives and a conceptual approach between the use of linguistic play in a performative perspective. Fascinated by the unspeakable, she attempts, through her works, to generate meaning and initiate actions. In an era marked by post-truth, how can artistic micro-actions, self-deprecating actions or repetitions of banal gestures marked by humor, offer a real alternative vision to the current media sphere?

ABSTRACT

This interactive installation generates micro-poems through the application of a performative language. Consisting of a vertical screen and a button which the public is invited to push, the installation offers a new proposition of performative gesture each time it is interacted with. Upon pressing a button, sentence fragments progressively appear, recalling the workings of a slot machine. You can read proposals like “shouting – a Trump speech – with your mouth full – at the gym” or “writing – an erotic novel – passionately – on Instagram”. The sentences generated by the work, often wacky, sometimes political, invite the audience to action. Through its playful device, *Open-Source Actions* leads its audience in a reflection on the potential consequences, on a conceptual level, of their actions. The project questions the very notion of performance art. Can the type of actions proposed by the generator be considered works of art? Is the performance complete in its textual form or does it need to be put into action to achieve the status of an art piece? Its title playfully questions the relationship between art, computers, and intellectual property. Through a humorous process, *Open-Source Actions* aims to provoke questions rather than provide answers. It is up to the public to exercise their artistic judgment.

The work blurs the boundaries between the practice of literature, the production of performance and the creation of artworks. *Open-Source Actions* is based on the use of language as a transdisciplinary category. Digital arts, performance and literature are in symbiosis in this work, offering new stories through its specific unprecedented hybridizations.

The current context of the climate crisis, perpendicular to the growing social crises, forces us to acknowledge the failure of the current economic growth paradigms and our relationship with the environment. These thought models are insufficient to answer the complex questions that our era is forced to face.

In this context, transdisciplinarity is a radical commitment. Constructing knowledge in ways that diverge from the traditional methods used to describe the world creates an abundance of new possibilities, ideas, and solutions. A fresh perspective on seemingly hopeless issues emerges by proposing a situated reflection on the symbiosis between disciplines. The artwork's interesting take on randomized combinatorial directives is particularly engaging because of its interaction-centred aesthetics. *Open-Source Action* offers a compelling outlook on the language systems inherent in the creation and reception of any work of art. Digital arts, performance and literature are in symbiosis in this work that proposes new narratives through its original hybridizations. Ultimately, the project asks the following question: what drives us to action and how can we make sense of it?

Fabian Mosele***Digital Folktales*****BIOGRAPHICAL NOTE**

Based in Bremen, **Fabian Mosele** uses generative machine learning and animation to remix and parody internet phenomenas.

ABSTRACT

Digital Folktales is a collection of AI and human tales from internet culture. The book presents fifty-seven tales from the web, generated by two algorithmic companions and one human. Each story is uniquely representing the internet of the early 20's, from dank stories to more political ones.

The post-modern folktales are written by GPT-3 through my human guidance. I prompted the titles and curated which stories get featured, while I did not interfere with the story itself. For the illustrations, VQGAN+CLIP was in charge with my help of direction through my prompts and initial images. As we enter an era of AI-assisted creative works, Digital Folktales proposes one where every entity is a contributor to the work. To foster a transparent work process in a otherwise “black box” situation, all the prompts and the process is shared inside of the book.

The framing of the book, which seems to come from a pre-digital era, adds value to the digital native spawning of generated text and imagery. While the stories are fun and sometimes off-putting, they create food for discussion as they reflect what the AI “thinks” of a certain topic. The output of such stories are a reflection of the western web-centric human of the XXI century, as the machine learning models were fed enormous amount of data from the internet. While human-centric, the stories keep the weirdness and absurdity of large language models, revealing the true nature of such AI, something that is kept under the hood with releases like ChatGPT. By fully embracing the dadaist influence of generative text models, the stories come off as charming, humorous and unpredictable. The book is related to the social issue aspect of the conference because many stories are of political nature, in which it is reflected what the AI's opinions are, since its trained on all the internet's data. It can be emerged that GPT3 can frame its stories both liberal and conservative, innocuous and extremist, and keeping them all in one book makes the contrast between them highlight even more.

Alan Bigelow (webyarns.com)**love****BIOGRAPHICAL NOTE**

Alan Bigelow has received the Robert Coover Award for Electronic Literature (2017); the Judge's Prize, Opening Up Digital Fiction Writing Competition (2017); First Runner Up, Digital Humanities Awards (2016); and the Lauréat du Prix (First Prize), BIPVAL international Prix de Poésie Média (2011). His work, installations, and conversations concerning digital fiction and poetry have appeared many places worldwide.

ABSTRACT

In case #23, the Method Detective is asked by a client to find love for all humankind, a love that will bind us all together despite our social and political schisms. Channeling one of his favorite movie heroes, Wonder Woman, he searches the internet and then the city streets to crack the case. Will he find love, the abstract thing with no shape or form, the unknowable in every way? And if he doesn't, will he still get paid?

By searching for a universal love, the Method Detective attempts to solve one of humanity's inherent social problems: how do we bridge the extreme gaps created by inequality, repression, segregation, and other problems in our society? Is love an answer, or at least the beginning of one that can help to address these problems? The Method Detective would like to think so.

Christine Chong (Tusitala Books)***Crossroads: An Interactive Story about Mental Health at Work - Empathy, agency and multilinearity*****BIOGRAPHICAL NOTE**

The head of Tusitala, a digital storytelling studio that reimagines the future of reading, **Christine Chong** previously worked in academic publishing and arts management. She has a MA in English Literature from the National University of Singapore, and a certificate in Editing from the Graham School at the University of Chicago and attended the Summer Publishing Institute at New York University. She's currently serving in the executive committee of the Singapore Book Publishers Association.

ABSTRACT

Crossroads is an interactive fiction game that explores mental health challenges within the workplace. It aims to educate players on the complexity of dealing with mental health issues in the workplace, while emphasizing the immeasurable power of personal agency.

The game is structured around three colleagues at different stages of their careers: a fresh graduate, her mentor, and their newly promoted boss. Each character faces unique mental health challenges and transitional stresses that we all go through: how to foster friendships in the workplace, whether or not to take up the promotion, how to manage the burdens of leading a team, etc. The first-person perspective encourages empathy for all characters in different stages of their career, and the multilinearity challenges players to consider the same incident from different perspectives.

Crossroads provides a series of narrative choices that do not guarantee a “win” or “loss”, but encourages players to consider the power of personal agency. As a game, it is an accessible and safe way for individuals and organizations to engage with dilemmas related to workplace mental health. It is based on government-funded research, real-life anecdotes, and the writers' personal experiences within a Singaporean context.

The nonprofit organisation that produced *Crossroads* offers in-person or online workshops or webinars, making it an excellent tool for student or corporate groups to facilitate learning and discussion.

Mental health is an increasingly urgent social issue, especially in the wake of COVID-19, economic uncertainty, and differing generational attitudes toward work and wellness. Interactive fiction is an effective way to engage with a larger and less defensive audience, change the conversation, and bring awareness to mental health issues.

Alejandro Romero-Hernández (Complutense University of Madrid), Tina Escaja (University of Vermont), Lara Marin (ESNE) and Maria Vega (Independent)

“Realidad Mitigada” (Mitigated Reality): An AR/Extended Reality App

BIOGRAPHICAL NOTES

Alejandro Romero, Creative technologist and Developer: Computer Scientist; freelance developer, researcher, teacher of augmented and virtual reality. Passionate about extended realities and their applications, especially in the arts.

Tina Escaja, Director, Poet: *Destructivist/a* cyber-poet@, digital artist and scholar based in Burlington, Vermont (USA). Her creative work transcends the traditional book format, leaping into digital art, robotics, augmented reality, and multimedia projects exhibited in museums and galleries internationally.

Lara Marín Cerrato, Technical Production and 3D Artist: A teacher since 2018, her professional career covers a variety of fields, including videogame animation, 3D modeling, product advertising, motion graphics, mobile apps and motion capture, among other disciplines.

María Vega Marín, Artistic Director and illustration: Multimedia and Graphic Designer.

ABSTRACT

Realidad Mitigada (Mitigated Reality) is an AR/Extended Reality App created for the project and hybrid book *Realidad Mitigada*, a book that collects poems and digital artefacts by Tina Escaja (aka Alm@ Pérez). Many of Escaja’s poems and digital works in this “artefact” reflect upon issues of social justice, such as domestic violence (Luna Morada/Black Moon) and informatic control (Bar Codes), which makes this book particularly relevant given its potential subversion of traditional technologies that have served to legitimate oppression. *Realidad mitigada / Mitigated Reality* is an innovative work created by four professionals in the digital arts. The AR app for the project allows the reader to have an “extended reality” experience that provides a unique and groundbreaking involvement. The series of stickers located at the end of the book expands the “Virus and the Sea” segment of the book to the community by inviting the reader to place them in random locations, in the way that the QR codes for Escaja’s COVID-19 project have already been posted in cities around the world to collect testimonials about our experiences during the pandemic.

Link to the app: <https://apps.apple.com/us/app/realidad-mitigada/id1620785154>

María Mencía (Kingston University London.)***Invisible Voices: Women Victims of the Colombian Conflict*****BIOGRAPHICAL NOTE**

María Mencía is an Associate Professor in Media Arts and Digital Poetics at Kingston School of Art, London, UK. Her creative research practice has been exhibited worldwide, and it is published in the Electronic Literature Collections ELCI, ELC4, the ELMCIP Anthology of European Electronic Literature and Anthology of Electronic Latino American Literature Lit(e)Lat. She has been the recipient of The Robert Coover Award of Electronic Literature for her work “The Winnipeg: The Poem that Crossed the Atlantic” and The N. K Hayles Award for Criticism of Electronic Literature for her publication “#WomenTechLit”. URL: <https://mariamencia.com>

ABSTRACT

“Invisible Voices” is one of the outcomes from the project ‘Memory, Victims, and Representation of the Colombian Conflict’. As creative director I lead the research team to run co-creation workshops on social justice storytelling with members of the Ruta Pacifica de las Mujeres (RPM) a group of 300 organisations of women from across Colombia, and the grassroots activist group of the Corporation of Zoscua in Boyacá.

“Invisible Voices” consists of a documentary website comprising information about the research project, co-creative workshops and a digital artwork. It is a space of open design and co-creation which uses storytelling and creative approaches to give voice to the women victims of the Colombian armed conflict and allow them to document it from their perspective.

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Javeria Kausar (Newcastle University)

(con)TEXT

BIOGRAPHICAL NOTE

Javeria Kausar is a Muslim writer who is currently pursuing a PhD in Creative Writing at Newcastle University, UK. Through her creative and academic pursuits, she is aiming for social good. Her writing's themes include Islamophobia, discrimination, disinformation, hate speech, and mental-health related stigma. Javeria was among the winners in 3 Writer's Games events (2018-19) and 2 Wordweavers India contests (2018). She won the Damodarshree National Award (2017), the Sweek international microfiction contest (2017), and placed third in The Great Indian Poetry Contest (2018). Her microfiction on OCD was named a 'Most Powerful' story by Sweek (2018), and her novelette on forced child marriage was among the best-selling paperbacks by Story Shares (2022), which aims to promote global literacy through easy-to-read, hard-to-put-down stories. In 2023, her poem *Welcome*, which responds to the theme of anti-slavery and the role of lawyers, was shortlisted (top 2) in the Newcastle Law School's poetry contest. Her interactive poem (con)TEXT was longlisted in the 'Opening Up' category of the New Media Writing Prize (2022). Javeria's PhD project entails developing an innovative and accessible form of interactive fiction to address oppression.

ABSTRACT

(con)TEXT is an interactive poem that addresses how news is exploited to spread Islamophobia. Decontextualisation—taking things out of context and deliberately hiding the contexts surrounding an issue—is a hallmark and driver of Islamophobia, anti-Muslim rhetoric, and therefore destructive misconceptions about Islam and its followers.

(con)TEXT presents one small headline inspired by some Indian newspapers. Clickable elements allow readers to unearth some of the concealed contexts behind the headline, thereby calling its credibility into question. Thus, (con)TEXT introduces readers to critical media literacy, encouraging reflection on mindless media consumption. Biased reporting is widespread, so mining for the truth urgently needs to be seen as an individual responsibility. It can help in shattering barriers and developing the understanding and connections that can bridge cultural, social, and religious rifts created by fake and decontextualised information. (con)TEXT ends on the title page, but some readers have failed to reach it. Not finding all the contexts will leave readers stuck, with half-knowledge. Further, when an element is clicked, the context is revealed near the bottom. No “jump to content” button exists for ease of navigation. Readers will need to go deep down to find all the contexts—just as they need to dig deep to find the contexts in reality.

Graphics and animation are minimal; colours aid in distinguishing the contexts. Along with the interactive elements, written words are the main carrier of this piece. Just as written

words in headlines are enough to damage, so do written words have the potential to be a medium of repair.

News is often monologic. *(con)TEXT* subverts this, allowing readers to tinker with and go beyond the words presented, to find and make meaning for themselves, meanings based on various facets of truth, not a manhandled and mauled version of it. *(con)TEXT* is relevant to all societies experiencing racism. Islamophobia racialises markers of Muslimness (APPG). Tackling it is crucial to anti-racism efforts (“Tangled in Terror”). I hope that engaging with *(con)TEXT* will help readers be discerning about caustic media content that racialises and targets oppressed and marginalised groups, be they Muslim or not.

Anne Sullivan (Georgia Institute of Technology) and Anastasia Salter (University of Central Florida)

Spinning Yarns: Speculative Pasts of Electronic Literature

BIOGRAPHICAL NOTES

Anne Sullivan is an Assistant Professor in the School of Literature, Media, and Communication at Georgia Tech University and Director of the StoryCraft Research Lab. Dr. Sullivan’s award-winning writing in feminist analysis of games and game design, educational interactive experiences, and AI-assisted tools for craft and narratives has appeared in over 35 conferences and journals. Her creative work has been featured in 8 international exhibits, including her loom-controlled game Loominary, which was exhibited at the Smithsonian American Art Museum.

Anastasia Salter is the Director of Graduate Programs and Texts & Technology for the College of Arts and Humanities at the University of Central Florida, and author most recently of *Twining: Critical and Creative Approaches to Hypertext Narratives* (Amherst College Press, with Stuart Moulthrop, 2021) and *Playful Pedagogy in the Pandemic: Pivoting to Game-Based Learning* (Routledge, with Emily K. Johnson, 2022). Currently, Dr. Salter serves on the Electronic Literature Organization Board of Directors as Vice President.

ABSTRACT

“Spinning Yarns” is an imagined collective of text, technology, and textile authors active from 1991-1998, combining digital and material artifacts (created in part with assistance by ChatGPT and Stable Diffusion), and inspired by the missing and vanishing histories of feminist electronic literature. This project is a tribute to that imaginary remembrance: a speculative design of the past, envisioning potential early experiments in spinning electronic literature. This speculative history is inspired by the real works of Deena Larsen (Larsen, 1996), Judy Malloy (Malloy, 1991), and Shelley Jackson (Jackson, 1997), but imagines stories that could have intersected with their works and traditions. Through this act of imagining and memorializing, we seek to draw attention to the histories and futures we have lost, and the lines we draw when we envision histories of electronic literature through a predominantly computational lens. Our methods combine the computational and generative with the feminist and material, and envision an extension of early, often overlooked, experiments with textiles and technology, such as the computerized loom and Nintendo’s knitting machine. The results are filled with gaps and glitches and present an incomplete portrait of a collective that could have been, telling a story through fragments, patterns, and impossible code.

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Terhi Marttila (eGames Lab / ITI/LARSyS / IST-ID)***Gray Hairs* [artwork]****BIOGRAPHICAL NOTE**

Terhi Marttila is an artist-researcher and a postdoctoral fellow at the eGames Lab (ITI/LARSyS). Terhi creates playful interactive works that orbit notions of digital literature, often working with recordings of her own voice or with the voices of others, including machines. In her practice-based research, she explores topics such as attitudes towards refugees, migration inequality, her own relationship to place and migration, gendered beauty ideals, our relationship to technology and lately, our relationship with the natural environment and speculation on the effects of climate change. Her works have been published in *The New River Journal*, *raum.pt*, *nokturno.fi*, in the *Electronic Literature Collection 4* and shared at various conferences, including ELO, ACM SIGGRAPH SPARKS, *Consciousness Reframed*, *Videojogos*, *Art of Research*, among others. Visit her website at: <https://terhimarttila.com>

ABSTRACT

The woman across from me on the bus had dark, black hair. I was mesmerised. But suddenly I realised that her hair was dyed. Startled, I began to survey the rest of the passengers, and realised that the vast majority of women had dyed their hair. Young women, old women, I thought: *why only the women?*

Gray hairs is an interactive poem or series of fragments about the gendered practice of dyeing one's hair. Reading progresses through "plucking" gray hairs on screen, which causes them to turn back to black. For a moment, that is. Ultimately, ageing prevails and leaves us with a blank, white screen.

Through its computational form, the work thus underscores the linear and inevitable nature of the process of greying and of ageing. We can choose to pluck or to dye, or to do neither, but in either case, we will die. Between youth and death, there is a space in which ageing looms and disquiets a woman living the first signs of this slow transition.

Alan Sondheim (independent scholar)***Embrace*****BIOGRAPHICAL NOTE**

Alan Sondheim is a new media artist, theorist and writer concerned with the phenomenology of the world and body. He has collaborated with motion capture and virtual environment labs. He has had residencies at Eyebeam and the Experimental Television Center, among other venues. Recent work examines virtual and real bodies in relation to mixed realities and codework; and with “states of mind” under extreme conditions.

ABSTRACT

This video represents a conversation between a revised chatbot and an avatar in a performance platform in the virtual world Second Life. The avatar responds "according to input" but at one point anatomizes the discussion with a discursion that is neither scripted nor expected nor documented. It appears to come from nowhere, as does war in a very real sense: unadmitted, inadmissible.

This has to do with Elit directly: Elit almost always works through an administrative function: in other words a fixed structure (even if randomized) with accouterments: input from AI for example, various sorts of call-ups with randomized or determined output etc. The true-real Elit is, I believe, a conversation in which 2 or more people in the real world talk, referencing each other, interacting in complex and most often unpredictable ways, leading to new input and output in real time. War itself is like that as well, inordinately dangerous, with constantly changing conditions of interaction.

I argue for a free and open Elit without the determinate or random subterranean apparatus running things out of view in an "If / THEN < pgm >"format. I argue for an Elit of emergency, responsive to the imminence of real and perhaps dangerous, genocidal events in the real world. My video is a pale reflection of this, and it's already entombed by existing here as a document only.

It's not a question of "Free the pixels" but "Freedom from the administrative: The world reaches NOW within us, culture, war, and peace at the ready."

**Faith Bassey (Akwa Ibom State College of Education, Afaha Nsit) and
Deena Larsen (Independent Artist)**

The Water Seller (Meg Ruwa)

BIOGRAPHICAL NOTES

Faith Bassey is a College Lecturer and is pursuing her doctorate degree in African Literature in French at the University of Uyo, Nigeria. She has passion for immersive storytelling and electronic literature because it provides more possibilities for reader engagement and storytelling. *The Water Seller* is her first adventure into the electronic literature world. She is also looking forward to more possibilities in digital literature.

Deena Larsen has been a hypertext/electronic addict for over three decades, with works ranging from Marble Springs to her current project, *Self Care and World Care in Uncertain Times*. She looks forward to garnering more electronic literature addicts.

ABSTRACT

HTML work portraying a woman's determination to succeed, learn, and heal--even through the death of her husband and disapproval of her village. This work first shows a woman balancing a baby on her back and a curved water pot on her head. Each portion of the image is labelled: The water she carries, The strength she understands, The questions she asks, etc. Each portion of the image brings up a lexia with that corresponding title. The story takes place in 1988, a time of great change in Nigeria. The work showcases Aiwa's life as she sneaks an education, meets and marries the king's son for true love and a mutual thirst for knowledge, suffers through her father-in-law's treachery, and triumphs as she rebuilds her life for herself and her infant son.

This work provides a unique storytelling experience for Nigeria's youth. It is a new type of framework to explore the conflicts between traditional beliefs such as caste and the ritual humiliations widows undergo, and modern ideas for women's equality and access to education.

This is one of the first “digitally borne” works for African Electronic Literature. We hope to use the new experiences of immersive storytelling and the possibilities within electronic literature to convey our message about the inequalities associated with this traditional belief and to explore possible ways to keep our culture alive and thriving in this modern world.

Scott Rettberg (University of Bergen)***Republicans in Love*****BIOGRAPHICAL NOTE**

Scott Rettberg is the Director of the Center for Digital Narrative, a Norwegian Center for Research Excellence. He is professor of digital culture in the department of linguistic, literary, and aesthetic studies at the University of Bergen, Norway. Rettberg was the project leader of ELMCIP (Electronic Literature as a Model of Creativity and Innovation in Practice) from 2010-2013. Rettberg is leader of the Bergen Electronic Literature Research Group and director of the ELMCIP Electronic Literature Knowledge Base. Rettberg is the author or coauthor of novel-length works of electronic literature, combinatory poetry, and films including *The Unknown*, *Kind of Blue*, *Implementation*, *Frequency*, *The Catastrophe Trilogy*, *Three Rails Live*, *Toxi*City*, *Hearts and Minds: The Interrogations Project* and others. His creative work has been exhibited online and at art venues including the Venice Biennale, Santa Monica Museum in Barcelona, the Inova Gallery, Rom 8, the Chemical Heritage Foundation Museum, Palazzo dell'Arti Napoli, Beall Center, the Slought Foundation, The Krannert Art Museum, and elsewhere. Rettberg is the cofounder and served as the first executive director of the nonprofit Electronic Literature Organization. Rettberg's book *Electronic Literature* (Polity, 2018) is a foundational study of the history and genres of electronic literature and was the winner of the N. Katherine Hayles Award for Criticism of Electronic Literature.

ABSTRACT

“Republicans in Love” is an AI text-to-image project produced during the month following the November 2022 United States Congressional election that explores the extent to which platforms such as DALL•E 2 can be used for satirical literary purposes. The project brings together elements of art history, politics, and social media discourse while also serving as a case study in the capabilities and limitations of the platform. “Republicans in Love” is a series of about text-image pairs based on one-line prompts that revisit historical incidents, ironies, and dangers of contemporary Trumpian populism. The project also traverses the history of European and American visual art through the manifestation of the styles of artists specified in the prompts. The collection of approximately 100 text and image pairs of “Republicans in Love” serves an experiment in using contemporary AI environments of human and machine cognition to produce a sustained and recognizably literary work.

Luca Messarra (Stanford University)***Poetry of America*****BIOGRAPHICAL NOTE**

Luca Messarra is a PhD candidate in English literature at Stanford University. His scholarship investigates the effects of the digital and the internet on contemporary literary production, publication, and experimentation. Beyond academia, Luca is a bookmaker and performance artist whose work variously explores colonial afterlives, détournement, and the post-digital.

ABSTRACT

Poetry of America (2018) is a glitched print edition of William Linton's 1878 American poetry anthology, *Poetry of America: Selections from One Hundred American Poets from 1776 to 1876: With an Introductory Review of Colonial Poetry, and Some Specimens of Negro Melody*. Linton anthologized primarily white male poets, and his "specimens" of black poetry are unattributed and placed at the very end of the text, specifically after the index of white authors. Under a series of computational transformations, I transformed the text into a postcolonial critique of anglocentric images of America.

In order to expose the latent linguistic and encoded noise within both the content and medium, a PDF of Linton's anthology (obtained through Google Books) was run through Google Translate through the major languages involved in the colonization of the New World, from the original English to Spanish, then Portuguese, French, Dutch, and finally back into English. The result is a polylinguistic, glitchy document that embodies the trauma of the translation process and represents the polyphonic space that is the American hemisphere, while also critiquing Google scanning and translation software. For example, Philip Freneau's first line of "The Wild Honeysuckle," (1786) "Fair flower, that dost so comely grow," is rerendered as "Feria de las Flores, who Dost grow as deployment" (1).

Using Lulu print on demand, the first printing was made as an imitation of a casebound library book at UCLA. I affixed a call number, due date page, and sensitized strip to the book, then inserted it into UCLA's Young Research Library. Additional copies have been seeded into libraries across California. The copies exhibited at the conference contain these paratextual elements.

As an analog work, its presence at this conference reminds us that nearly all books are born-digital today, and that the poetics and tools developed within electronic literature can, and indeed should, move offline to effect widespread social change. Additionally, *Poetry of America* showcases print on demand, a tool only made possible through digital technologies, as a barrier-breaking service that the public may use to write back to power through the publication and dissemination of counter-discourse.

Jolene Armstrong (Athabasca University), Angela Joose (University of Toronto), Kari Maaren (Toronto Metropolitan University), Siobhan O'Flynn (University of Toronto), Izabella Pruska-Oldenhof (Toronto Metropolitan University) and Monique Tschofen (Toronto Metropolitan University)

“Memory eternal” Вічна Пам'ять : Book of Mourning

BIOGRAPHICAL NOTES

Jolene Armstrong is an Associate Professor of Comparative Literature and English, artist, photographer, poet, film maker, writer, and translator. She is particularly interested in the intersection of art and visual media and the potential that immersive environments present as storytelling mediums. Jolene also curates the digital Museum of Ephemera (<https://museumofephemera.omeka.net/>) a virtual museum in which the public can contribute ephemeral items, search for information and resources on various ephemera.

Lai-Tze Fan is an Assistant Professor at the University of Waterloo who takes a critical and creative approach to storytelling across media. She is an Editor and the Director of Communications of *electronic book review*, a Co-Editor of the digital review, and the Editor of Media and Digital Culture of Reviews in Cultural Theory. She is Co-Editor of the collection *Post-Digital: Dialogues and Debates from electronic book review* (Bloomsbury 2020), and the Editor of special journal issues on “Canadian Digital Poetics” (February 2021) and “Critical Making, Critical Design” (Fall 2021). Fan serves on the executive of the Electronic Literature Organization.

Kelly Egan is a Canadian filmmaker, animated sound composer, film archivist and scholar who teaches at Trent University. Her filmwork explores issues of materiality, intermediality, and media obsolescence. Her films have been screened at major festivals across Canada and internationally, including the Toronto International Film Festival, the Images Festival, the New York International Film Festival, the Rotterdam, International Film Festival and EXiS Experimental Film and Video Festival. Her film-based installations have been exhibited at the York Quays Gallery/Harbourfront Centre in Toronto, and L'espace virtuel in Chicoutimi, PQ.

Caitlin Fisher directs the Immersive Storytelling Lab @Cinespace Studios and the Augmented Reality Lab at York University in Toronto. She is a former Fulbright and Canada Research Chair, international award-winning digital storyteller and President of the ELO.

Angela Joose makes films, videos, and site-specific projection works, in addition to VR worlds. Screenings of Joose's films and videos include venues such as the Korean Cinematheque, Edinburgh International Film Festival, Dawson City International Film Festival and Toronto's Nuit Blanche. Angela Joose also contributes her curatorial and administrative skills in the fields cinema and intermedia arts.

Kari Maaren won the Copper Cylinder Award for her first novel, *Weave a Circle Round* (2017). She was nominated for the Andre Norton Award (the YA Nebula) and the Sunburst Award for the same work. She has won multiple Aurora Awards both for her fantasy-themed music and for her webcomic *It Never Rains*. She is a Medievalist by training and works as a sessional instructor at TMU.

Siobhan O’Flynn is Assistant Professor, Teaching Stream, in the Canadian Studies Program, UofT, and researches, mentors, and consults on digital media, video games, interactive and experiential storytelling experiences, AI and data privacy. Her current interactive works explore the expressive and unruly potential of AI image and text generators for elegy, memory, and recursive storytelling. This is her second VR work.

Izabella Pruska-Oldenhof is a Toronto-based media artist and scholar. Her research interests are interdisciplinary and often probe the intersections of art, body and technology. Izabella’s contributions as a filmmaker to experimental cinema have been recognized with awards, commissions, and public grants, and have been included in over 150 public presentations at major international film festivals, art museums, and centres in Canada and abroad. This is her first VR work.

Monique Tschofen is an Associate Professor of English at Toronto Metropolitan University in Toronto, and the York-Toronto Metropolitan University’s Joint Graduate Programme in Communications and Culture. She is a poet whose works have been published in *People Say: Journal of Literature and Culture*, the *Whitewall Review*, *The Fiddlehead*, the *Danforth Review*, *Contemporary Verse 2*, and the *New Delta Review*, a theorist of electronic literature and digital installation art and research creation methodologies, and has co-created over 15 works with other members of the Decameron Collective.

ABSTRACT

In the wake of crises, what do we want to remember and how? In the Ukrainian Orthodox prayer for the dead, the words *vichnaya pamyiat*—memory eternal—are offered instead of condolences or expressions of regret (sorry for your loss). The words offer salvo for the loss, and a promise to help in keeping the memory alive, as the act of remembering falls on the community, and not only the individual. A collaboratively-authored VR work by the Canadian feminist group the Decameron Collective designed for *Quest 2, Memory Eternal: The Book of Mourning* creates an immersive and emotional experience to hold open a space-time of care for the many losses that were swept by unremarked in the disorientation imprinted by the pandemic alongside other losses at planetary, societal, and personal scales. Its dream-like landscape of medieval ruins is populated with ten distinct electronic literature pieces that meditate on mourning, grief, and awakening to new futures. Working with constructions of uncanny scale and subtle perceptual disorientation afforded through the medium of Virtual

Reality, Memory Eternal offers viewers durational pause and immersion in a space of remembrance as users interact with sound works, 3D objects, music, images, and videos.

Christine Wilks (independent artist-researcher)

Voices: an interactive digital fiction for body image bibliotherapy

BIOGRAPHICAL NOTE

Christine Wilks is a writer, artist, developer of interactive digital narratives, and practice-based researcher with a PhD in digital writing from Bath Spa University. She is the digital narrative creator for the SSHRC-funded 'Writing New Body Worlds' research project and also for 'The intimate technology shaping millions of lives', a Marsden Fund project exploring menstrual tracking apps. She specialises in character-driven interactive narratives that adapt to reader choice. Her digital fiction, 'Underbelly', won the New Media Writing Prize 2010 and the MaMSIE Digital Media Competition 2011. Her creative work is published in online journals, exhibitions and anthologies, including the 'Electronic Literature Collection, Volume 2' and the 'ELMCIP Anthology of European Electronic Literature', and has been presented internationally at festivals, exhibitions and conferences.

ABSTRACT

Voices is an interactive digital fiction for body image bibliotherapy, which is the practice of reading for mental health and well-being. Body dissatisfaction is becoming increasingly common in the Western world, so much so that it has become the norm among women and girls. This creative work is an outcome of an interdisciplinary research project, Writing New Body Worlds (led by Astrid Ensslin), that collaborated with a group of research participants to co-design the digital fiction. The participants were representative of our target audience: 18-25 year-old women and non-binary individuals from diverse backgrounds.

The main character of the digital fiction, Hayley, has body image issues relating to her size and shape. This becomes evident from her negative self-talk; she describes herself as fat, flabby and repulsive. And yet, in our interactive text-based fiction, where the reader-player makes choices on Hayley's behalf that can affect her body image, there is no narratorial voice to authoritatively describe her body and none of the characters are ever depicted in mimetic visual form. Therefore Hayley's body is open to interpretation, open to (re)construction. This openness is a deliberate strategy to make the therapeutic benefits and socio-political commitments of the work as fluid and widely accessible as possible. Interactions between the diverse cast of characters enables the work to critically address how the wider cultural context contributes to body dissatisfaction and suggest potential strategies for resilience.

We propose that the specific affordances of a choice-based interactive narrative that situates the reader-player in the mind of the protagonist, may lead to enhanced empathic identification and agency and, therefore, a more profoundly immersive and potentially transformative experience. The narrative encourages the reader-player to reflect upon, and perhaps subtly alter, their own body image and its branching nature allows them to explore multiple routes to more body acceptance.

In creating the digital fiction, Wilks has taken accessibility best practices into account and has built the work on and for the open web platform, using a mobile-first, responsive web design approach for the greatest reach.

Ian Hatcher (independent), Anna Nacher (Jagiellonian University (Institute of Audiovisual Arts)), Søren Bro Pold (Aarhus University), Scott Rettberg (University of Bergen) and Ashleigh Steele (University of Bergen)

Pandemic Reflection Machine

BIOGRAPHICAL NOTES

Ian Hatcher is an interdisciplinary artist, writer, voice actor, coder, and educator. He currently teaches at MassArt and is a PhD student in Intermedia Art, Writing, and Performance at the University of Colorado Boulder.

Anna Nacher is Associate Professor at the Jagiellonian University, 2020 Fulbright alumna, and a member of the Board of Directors of the Electronic Literature Organization. Her research interests are located mostly in digital aesthetics, including new media art, electronic literature and sound art.

Søren Bro Pold is Associate Professor at Aarhus University, Denmark. Besides research on digital art, interface criticism and electronic literature, he has been part of several artistic projects, including The Poetry Machine, which was chosen for the Electronic Literature Collection anthology, vol. 4.

Scott Rettberg is the author or coauthor of novel-length works of electronic literature, and he is the author and co-producer of a number of films that have been exhibited widely at festivals and in gallery contexts. Rettberg is Professor of digital culture in the department of linguistic, literary, and aesthetic studies at the University of Bergen, Norway.

Ashleigh Steele has worked as a multi-platform journalist and news producer at several international news organizations, including CNN and Al Jazeera. She is currently a Master's student at the University of Bergen's Department of Digital Culture.

ABSTRACT

The Covid 19 pandemic brought a moment of reflection on the many seemingly unsolvable contemporary crises, including the climate crisis, gender and social inequality, racism, colonialism, as well as social and economic harms inflicted by the platform capitalism. The experience of the hyperobject of the pandemic crisis allowed us to relate to other major crises, thus opening up the space for empathy and a hope for change. This reflective moment was dimmed in 2022, with the war in Ukraine urgently requiring a swift response. However, the new crises did not extinguish the old ones. We believe there is a need to revisit the reflections inspired by the pandemic lockdown to prompt the potential of change, even if filled with loss.

Pandemic Reflection Machine is a generative, combinatorial video installation that allows for revisiting reflections on relations between art making and everyday reality during Covid lockdown, as expressed by 16 international digital artists. The artists commented on their artworks, the use of platforms, the collaborative nature of digital art, the pandemic situation and all the social issues tied with it in thirteen Zoom interviews. The artists were chosen based on their contribution to the online exhibition Covid E-lit at ELO 21 (<https://eliterature.org/elo2021/covid/>) with a focus on diversity. From the interviews we have produced the 45-minute documentary *COVID E-LIT: Digital Art During the Pandemic*, which we hope to present at the conference. However, the documentary used only a small part of the rich material gathered in the interviews, and much reflection on how the pandemic applies to current social crises and other hyperobjects had to be left out.

Pandemic Reflection Machine will allow audiences to dive deeper into the interviews through a recombinatory process collecting sentences from all interviews via interactively selected tags. Our project is designed as a Zoom-like reflection machine prompting the audience to virtually 'meet', revisit and reflect on their own pandemic experiences, networks of relations and collaborations and the platforms they experienced it through as well as the future imaginaries that were generated in the process.

Maria de Los Angeles Martinez Estevez (Poetry+AI=Art), Marcos De La Fuente (Poetry+AI=Art) and Ismael Faro (Poetry+AI=Art)

AI- Poetry voice chain, interactive sculpture

BIOGRAPHICAL NOTES

Marcos de la Fuente (Vigo, Spain, 1976) He is a poet, performer and art activist. In addition to many poetry shows and open mics, he organizes Kerouac Festival of poetry and performance, in Vigo since 2010, in New York since 2016 and in Mexico City since 2019. He has published *Las Partículas Brillantes* (2015), book designed by visual artist Vanesa Álvarez. In 2017 he released the album “Isla Futura” with the music band Pólvora, and in 2018 he presented the project “Lorca 2018” at La Nacional Space, an updated review of “Poeta en Nueva York”. In 2018 he published “La Nueva Sensibilidad”, a poetic manifesto about the meaning of poetry in our days, and in 2019 he was included in “Luna and Panorama sobre los rascacielos”, the anthology of Spaniard poets in New York. In May 2020 he went to the NFTs and Blockchain world with his poems in Galician language. Currently, he is working with Artificial Intelligence, Virtual Reality and poetry performance at the project “The Poet vs. The Machine” with Ismael Faro, Mariel Martinez, Alec Ekvall, that he presented in Vigo, Spain in October 2020 and in Chelsea, New York in December 2020.

Ismael Faro is technical lead and Distinguished Engineer in IBM Research where helped to create the cutting edge software for Quantum Cloud platform. He is one of the pioneers in developing human developer interfaces in the quantum computing field, from graphical interactive web interfaces, to open source programmatic language solutions like Qiskit. He continues to collaborate in Artificial Intelligence projects, focusing on exploring the last technologies. One of the examples was the IBM Project Debater, where Ismael helped to make accessible this technology to explore and demonstrate how an AI model can understand and discuss with arguments. Ismael has collaborated for a while with developer, entrepreneur and artistic communities. Like entrepreneur Ismael co-founded several startups where he tried to combine all his technical passions looking to create real solutions to real problems. From the artistic part, he founded in 2001 the 3D forum, and was well known for the Cinema4D where he was speaker in several conferences and published C4Des Magazine. Also he collaborated in several short/music films and he was 3D/CGI supervisor in projects for companies like Sony Television or Inditex.

Maria de los Angeles Martinez, (Mariel Martinez) computer engineer and interactive visual artist based in New York, has a remarkable career in technology. Throughout her working life, she has been the co-founder of two successful startups. The first one was dedicated to delivering innovative technological solutions in the field of software development, while the second one focused on developing video games. In addition to her entrepreneurial endeavors, Ms. Martinez is also an advocate for promoting the visibility of women in the technology industry. She actively participates in various initiatives aimed at promoting the participation and representation of women in technology. Currently, Ms.

Martinez is a freelance technologist consultant, offering her expertise to various organizations and businesses.

ABSTRACT

Overcoming language barriers is a challenging problem for both humans and AI, but using the AI there are several strategies that can help. The AI- Poetry voice chain is an interactive art installation that uses artificial intelligence to generate poetry through voice recognition and response.

One of the approaches to the sculpture is multilingual Poetry, the AI responds to voice inputs in multiple languages, allowing visitors to engage with the installation in their native language. This creates inclusivity and accessibility for people who may not speak the same language as the installation's creator or visitors.

Another approach is Collaborative Poetry, which invites visitors to input their own phrases or words, enabling the AI to generate poetry that bridges language barriers and creates new opportunities for connection and expression.

How does it work? The user is required to whisper a phrase to any of the heads, the head that receives the user's input will generate a phrase, which will be spoken out loud. This spoken phrase will then serve as the input data for the next head, which will subsequently generate its own phrase, repeating the process iteratively will create the poem.

Reham Hosny (University of Cambridge/Minia University) and Mohamed A. Nasef (Mina University)***Al-Barrah*****BIOGRAPHICAL NOTES**

Reham Hosny is an award-winning digital creative writer and a British Academy Visiting Fellow at the University of Cambridge. She is an Assistant Professor of digital literary studies and critical theory at Minia University and previously, she was a Lecturer at the University of Leeds, UK. Her interdisciplinary research focuses on investigating the cultural, social, and political contexts of Arabic and Anglo-American electronic literature and digital culture. Her work appears in peer-reviewed journals such as the *Journal of Postcolonial Writing* and her forthcoming book *@ArabicELit: Electronic Literature in the Arab World* (Bloomsbury) highlights new aesthetics and perspectives of electronic literature outside the Western electronic literature community. She is an editorial board member of academic journals such as the *Journal of Digital Islamicate Research* by Brill, and a member of various international research networks such as the Intersections, Feminism, Technology & Digital Humanities network (IFTe) and the Global AI Narrative (GAIN) network in the MENA region. Her co-authored novel, *Al-Barrah* [The Announcer] (2019, 2021), the first Arabic artificial intelligence novel, won the 2022 Robert Coover Award's Honorable Mention, and her short story collection *Amma Ba'd* [and thereafter] (2012) won the Ihsan Abdel Quddous Literary Prize for short story writing. Dr. Hosny is the first Arab and African to be elected as a director at the international Electronic Literature Organization (ELO). She is directing [arabicelit](http://arabicelit.com), the first initiative focusing on globalizing Arabic electronic literature in English. Dr. Hosny is an invited speaker at many international conferences, workshops, and symposiums in different places around the world.

Mohamed A. Nasef is an award-winning programmer and an Assistant Professor of Geographical Information Science (GIS) at Minia University, Egypt. He earned a Ph.D. in GIScience from the University of Leeds, UK, in 2020 and a MSc degree in GIScience and Systems from Salzburg University, Austria, in 2011. He is the co-author of the first Arabic artificial intelligence novel, *Al-Barrah* [The Announcer] (2019, 2021), the winner of the 2022 Robert Coover Award's Honorable Mention. Dr. Nasef teaches geospatial technologies courses at Minia University and he is a web and mobile applications developer. He has developed a number of digital applications in different fields.

ABSTRACT

Al-Barrah [The Announcer] (2019-2021) by Reham Hosny and Mohamed A. Nasef is the first Arabic artificial intelligence novel. *Al-Barrah* narrates two stories, where the first one reflects on the Arab World after the Arab Spring and the second story imagines how the lost continent of Atlantis was destroyed in a day and night. Each story can be read in the opposite direction of the other story so, the reader will flip the book upside down in order to read the other story, thus the novel can be read from both sides and in a reverse way. The two stories converge in the middle of the book, and the reader will be able to create links between the two stories and understand their connotations. This work consists of a plastic pyramid, a website, a paper book, and an AR application that links the paper-based narration with digital content and hologram shapes through AI technology.

Significance and Intentions

The world of today became an open-air prison for those living under the control of dictatorships, where there is no place for literary activism or to peacefully express your views. However, we (the two authors of *Al-Barrah*), decided to find a way to write an activist e-lit to speak up against injustice and give voice to those who have been deprived of their freedom just for practicing their right of freedom of speech. We embedded/hid the critical parts of *Al-Barrah* in an augmented reality application to complement the verbal narration available in a book format to evade surveillance and censorship. This technique is perceived as a disguise technique, which is fully developed and explored in “AI Poetics of Disguise,” an ongoing research project conducted by Reham Hosny at the University of Cambridge and funded by the 2023 British Academy Visiting Fellowship (Award Number G I 20020).

Sally Morfill (Manchester School of Art, Manchester Metropolitan University)

Letters to Anni

BIOGRAPHICAL NOTE

Sally Morfill is an internationally exhibiting artist from the UK, and a Senior Lecturer in the Department of Design at Manchester School of Art, MMU. Working with drawing across multiple media as well as performance and installation, she employs movement and language to reflect on the dynamics and spaces created in our attempts to communicate.

ABSTRACT

Letters to Anni (2022-), is a body of digital drawings created from motion capture data recorded whilst handwriting a personal letter. The letter is addressed to designer and artist, Anni Albers (1899-1984), whose own writings suggest a resistance to the privileging of writing over making, which she understands as ‘almost a superior kind of thought’ (Mitchell, 2012:8); the drawings respond to this position.

Handwriting takes different forms in different cultures according to the orthographic rules that apply. However, the gesture of engaging with the page or screen using a writing implement or keyboard is shared. Writing is often an intimate and solitary activity, and these scale drawings speak to the universal qualities of this gesture. Unlike the increasingly familiar category of asemic writing (Schwenger, 2016), a new kind of electronic ‘para-writing’ is formed through the mediation of motion capture technology; the lines of movement, displaced from the point of the pencil, are an additional consequence of the intention to communicate meaning through writing. They are not legible, but refer to the action of writing, its form, and its temporal dimension. Presented as drawings, the lines of movement exist beside the lines of writing, archiving a moment in time and preserving the action of writing beyond language.

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Piotr Marecki (Jagiellonian University)***“Polish hate on Polish hate”*****BIOGRAPHICAL NOTE**

Piotr Marecki is associate professor at the Jagiellonian University. Writer, digital media artist, publisher, translator and digital culture scholar. The head of Ha!art Publishing House and of UBU lab. In 2013-14 he did a postdoc at MIT at the Trope Tank lab. Based in Kraków, Poland.

ABSTRACT

The book contains hate from social media that appeared after the premiere of the book "Hejt polski" by Maja Staśko, as a reaction to posts promoting the publication and news about it. In 2022, Maja Staśko, one of the most recognizable Polish feminists, published a book containing hate directed against her. The nearly 400-page long book contained nothing but threats of arson, rape, death, as well as cyberflashing and every possible form of online hate. Despite the fact that the book was experimental, it was published in a regular print run and was professionally distributed, arousing great interest. The book was attacked by haters and influencers, it was physically destroyed on Youtube and viewers were encouraged to burn it. Undoubtedly, it became the most hated book of that year in Poland. My goal is to publish the hate on "Hejt polski" in the form of a book. The author Maja Staśko managed to document pure hate, I will try to document the process of hateful reception.

REFERENCES

Maja Staśko - journalist, screenwriter, activist. Author of "Gwałt to przecież komplement. Czym jest kultura gwałtu?" ["Rape is a compliment. What is rape culture?"] (2017), "Gwałt polski" ["Polish Rape"] (2021), "Hejt polski" ["Polish Hate"] (2022).

Jose Aburto (freelance), Natalija Boljsakov (freelance) and Ferran Gisbert (freelance)

LIWU GPT - Spatial Hyperstory Generator

BIOGRAPHICAL NOTES

José Aburto Zolezzi is a poet defined by his continuous experimentation in different formats, supports and writing methods which reinterpret the poetic work from his own perspective: interactive, technological, and personal. Whether as a professor, cultural promoter or a communications professional, his works have been dedicated to exploring the possibilities of the digital realm and their impact on different forms of expression. There is a brief of the works by José Aburto in poetry and art available at: <http://www.joseAZ.pe>

Natalija Boljsakov. Architect specialized in the use of digital tools with a master's degree from the Institute of Advanced Architecture of Catalonia and diploma studies in Somatic Education from PUCP University, Lima and Somatics Applied to Architecture and Landscape from LSAAP. Co-director of NUBT, a studio with an experimental approach that integrates architecture, art and design projects. She is currently doing a PhD research focused on the intersection of somatics, design and digital technologies.

Ferran Gisbert. Spain (1982). In 2017 he obtained a Master's Degree in Cultural Management from the UOC. Trained in Fine Arts at the UPV (2006) and at the ENSBA Paris (2005) and winner of various visual arts awards. His latest works include Som un paisatge (2021), an award-winning work in Llançadora, Spain; Vera Project (2019) at the Museum of Contemporary Art of Lima MAC. “Tan alto como tú” (2015) at The Ryder Projects, London. Additionally, Ferran transfers his artistic interests to the pedagogical field, taking part in different educational projects.

ABSTRACT

Liwu GPT is a tangible interaction artifact (or tangible interface?) for generation of hyperstories, where electronically interconnected plywood elements act at same time as building blocks for creation of cloud-like organic shapes, and keyword holders for story generation. Through a specially designed electronic circuit it will be possible to recognize which blocks are connected to each other, and build a virtual model of paths of possible stories to be generated using ChatGPT, based on the words assigned to each block. When a block has more than one neighbor, the algorithm will generate forkings in the story where readers can explore each new possibility. Changing the position of the blocks thus will not only affect the shape of the artifact but will also automatically change the possible paths of the story.

Luís Lucas Pereira (Department of Informatics Engineering, University of Coimbra)***Compositions of Disquiet*****BIOGRAPHICAL NOTE**

Luís Lucas Pereira holds a PhD in Information Science and Technology. He is a researcher at Centre for Informatics and Systems of the University of Coimbra (CISUC) and his main research fields are Game Design, Gameplay Experience Evaluation and Human-Computer Interaction. He is also a digital media author who explores computation for aesthetic experience. As a member of the *LdoD Archive* research team since 2014, he has been involved in the implementation of several processing and interface design tasks, including most recently for the Critical Reading Module.

ABSTRACT

Compositions of Disquiet are a series of visual compositions computationally created from the Machines of Disquiet. Machines of Disquiet are a series of experiments about the manipulation of media materialities and textual forms that explore the free play of signifiers. They use the Book of Disquiet as a modular textual database for a series of applications that engage digital modalities and interactions through programmed permutations at different scales (from letter to word to sentence). These printed visual compositions are created by automatically combining and mixing elements from the interface of the Machines of Disquiet through scripting. As with these interfaces, we are interested in testing the generation of new perceptual spaces, such as when a visual composition is situated between an abstraction and a letter, or when a textual operation highlights the cognitive nature of reading. By choosing and fixing particular visual compositions, this work aims to highlight the role of the digital interface as a performance context in the experimentation and creation of textual landscapes.

Eyal Gruss (Holon Institute of Technology)

Constrained Hebrew Writing

BIOGRAPHICAL NOTE

Eyal Gruss is a media artist, coder, poet, machine learning researcher and teacher. Eyal is a Talpiyot graduate and holds a physics PhD. He teaches computational creativity for design students in colleges in Israel. Eyal is dedicated to making deep learning and generative AI readily accessible to a wide audience, in the form of hundreds of public talks and tutorials, hosting three mini-residencies for artists, and creating a variety of accessible web interfaces. Eyal creates algorithmic poetry, interactive installations, computer generated art (and poetry), audio-visual performances, AI art, generated poetry, online interventions, constrained poetry, cryptographic poetry, on-chain poetry, and also regular poetry, but most of these works are about lost love. Website: <https://eyalgruss.com>

ABSTRACT

The Hebrew language provides unique opportunities for constrained writing, where the language is subjected to mathematical constraints. The flexibility of Hebrew allows for applying more complex constraints (compared to European languages) on the one hand, and writing content of higher quality under the more common constraints, on the other hand. We present a collection of original works and innovations of constrained Hebrew writing, showcasing new records, new constrained writing techniques and combinations of constraints, poetry, ciphers, self-referring discourse under constraints, as well as live interactive experiments. The collections include: the longest palindromic Hebrew word, the largest magic squares in Hebrew, doubly-frozen palindromes, All known repeating palindromic words, cograms and codromes which are new forms of arithmetic constraints, autological palindromes on palindromes, a constrained discourse on Hebrew cheater, autological perfect pangrams on perfect pangrams, an undercover perfect pangram, minimal perfect pangrams and a new form of compositional pangrams, a “that's what she said” perfect pangram, snowball pyramid which is a tautogram based the author's name, a Hebrew Haiku translated to toki pona while preserving the meaning and the constraint, a suggestion for a combinatorial crown of sonnets, pirated poetry concealed by constraints, a live statistical Hebrew poetry-style classifier, a mesostic form and practice for magic-spells, a letter-based cyclic cellular automata with a live playground, on-chain Hebrew leet poetry, an analysis of letter frequencies in Hebrew literature, a steganographic technique using diacritics, a homomorphic poetry-glitcher based on a masked language model, a new form of autograms using Hebrew numerals and the first Hebrew autograms and pangrammatic autograms, Hebrew versions of Aronson self-constructing sequence, a realization of Nachmanides suggestion of alternate divisions of the bible verses, introducing novel traversal mechanism of the potential readings with a live interactive playground, an analysis of bible

verse popularity, and a suggestion for a new game combining backgammon and scrabble. The collection is presented as an online website, using a lightweight open-source frontend framework developed for it, and includes accompanying English texts and a specialized categorization system. The works explore a variety of social topics as activism by means of cryptography, digital media preservation, low-resource language modelling, language translation and linguistic diversity. Website: <https://eyalgruss.com/constrained>

Nick Montfort (Massachusetts Institute of Technology)***Tech Section*****BIOGRAPHICAL NOTE**

Nick Montfort is a poet and artist who uses computation. His computer-generated books range from *#!* to *Golem*. His digital projects include the collaborations *The Deletionist* and *Sea and Spar Between*. Montfort studies creative computing as well; MIT Press has published *The New Media Reader* (which he co-edited) and his *Twisty Little Passages*, *The Future*, and *Exploratory Programming for the Arts and Humanities*. He directs a lab/studio, The Trope Tank. He is professor of digital media at MIT and principal investigator in the Center for Digital Narrative at the University of Bergen. He lives in New York City.

ABSTRACT

A flat panel presents an ever-scrolling ticker of very short, computer-generated news items. We unquestionably benefit from automation, yet, to put it mildly, mishaps do occur. Imagine a world in which such automated technologies are ubiquitous — but such incidents were routinely cataloged, and only briefly mentioned, as if in a police blotter. In *Tech Section*, we see all the news that is barely fit to print. Félix Fénéon’s “filler” news items are one inspiration, giving a sense of early 20th Century life in France and written in an oddly engaging style, and including indications of social unrest alongside technological advance. Franz Kafka’s formulaic clerical reports on industrial accidents are another basis. There are also connections to computational projects such as MEXICA by Rafael Pérez y Pérez, a story generator that produces plots in a sophisticated way but also uses simple templates. Perhaps ironically, here the news items that suggest the dangers of computer technology are produced by computer. As visitors learn about incidents that transpired in an imagined world, they may also be prompted to consider how journalists frame and present such events and decide what is newsworthy.

Owen Roberts (Borough of Manhattan Community College)***The Moon*****BIOGRAPHICAL NOTE**

Owen Roberts, born 1985, Burlington, Vermont, USA, is an artist and educator based in Brooklyn, New York. His work consists of animation, interactive games and websites, installations and other multi-media works. His work considers themes like the relationship between morality and the decisions of everyday life, belief and ritual, anthropomorphism, and absurd narratives. Owen is a faculty member in the Media Arts and Technology Department at the Borough of Manhattan Community College. His website is <https://owen.cool>.

ABSTRACT

“The Moon” is an endless interactive animation using *The Symbolism of the Tarot* by P. D. Ouspensky as a source text. Like the work’s symbols that have lost their context, the words of its story are given new valances by the system that creates the text of “The Moon.” This generative system uses a context-free grammar drawn from the book’s language, along with some variations that create sequences between dialogues. “The Moon” was created for the second issue of the Ayin Press Journal, “The Holy Fool,” on the theme of the fool in literature and art. “The Moon” uses procedurally generated text to emphasize recombination and hybridity as a way of interrogating meaning and exploring the way language can be used to imagine new spaces and ways of being in the world.

Sharon Musa (Immersive Storytelling Lab - York University) and Joo Park (Immersive Storytelling Lab - York University)

Stories from my Family Album

BIOGRAPHICAL NOTE

This project is an on-going collaboration between **Joo Park** and **Sharon Musa** who are both students at the Lassonde School of Engineering at York University. It is supported and mentored by Dr. Caitlin Fisher who leads the Immersive Storytelling Lab at York University. Joo is a current Digital Media Arts student who is very passionate about human-centered design systems and emerging XR technologies. She currently works at the Social and Technological Systems lab where she creates accessible XR experiences, as well as the immersive Storytelling lab where she provides technical and creative support for on-going XR storytelling projects. Sharon is a Computer Engineering student with an avid interest in XR and emerging technologies. She currently works at the Immersive Storytelling lab creating immersive virtual and augmented reality projects and is passionate about the intersection of art and technology.

ABSTRACT

Stories from my Family Album (2023) is an immersive storytelling experience which takes place in a virtual reality world. We invite participants to immerse themselves in an intimate space where they can listen to crowd-sourced ancestral stories that were once experienced by parents, grandparents, and ancestors beyond.

In every family household, key stories are passed down through generations. A story is also a memory, holding the potential to shape one's identity, preserve tradition and cultural celebrations, strengthen relationships, and ultimately shape future generations. Family stories are often passed down from grandparents, to parents, to their children and onwards through time, acting as a connection to both the past, present, and future.

This experience aims to address various open questions: "How can digital tools preserve stories, sustain memories and build legacies? After our grandparents pass on, why is it significant to preserve our stories? Individually? Collectively? How do these stories from the past inform the present, and ultimately change the future?" The stories themselves are spoken word - multilingual audio clips crowdsourced from participants in Toronto, one of the most diverse cities in the world, in response to open-ended prompts.

The resulting storyscape is both personal and universal: funny and embarrassing moments on family camping trips, a father's story immigrating to Canada alone as a teen, a grandma cooking magic soup for her grandchildren when they were sad. Critically, having the opportunity to encounter the private family stories of others, finding points of connection as well as difference, making the private public and centering bipoc voices, puts electronic literature at the service of social justice, building a more empathetic world.

John T. Murray (University of Central Florida), Mark C. Marino (ELO), Maria Cecilia Reyes (Universidad del Norte) and Mikaeyla Gensler (University of Central Florida)

Shields Down: *Emotional Space Exploration in VR*

BIOGRAPHICAL NOTES

John T. Murray, PhD, (jtm.io) is an Assistant Professor of Games and Interactive Media at the University of Central Florida, USA. He is co-author of *Flash: Building the Interactive Web* (MIT Press, 2014) and *Adventure Games: Playing the Outsider* (Bloomsbury, 2020). He is co-editor of the Electronic Literature Collection, Volume 4 and author of “Salt Immortal Sea” with Mark Marino, Joellyn Rock, and Ken Joseph. His research focuses on interactive digital narratives and reality media (augmented, virtual and mixed reality), with a focus on computational media platforms, authoring tools and studying interactions using machine learning and physiological signals.

Mark C. Marino (<http://markcmarino.com>) is a writer and scholar of electronic literature. His works include “a show of hands” (ELC2), “Salt Immortal Sea” with Joellyn Rock, John Murray, and Ken Joseph, “The Ballad of Workstudy Seth,” and *Mrs. Wobbles and the Tangerine House* (<http://markcmarino.com/mrsw/>). He also teaches writing at the University of Southern California where he directs the Humanities and Critical Code Studies Lab (<http://haccslab.com>). Mark is the Director of Communication of the Electronic Literature Organization.

María Cecilia Reyes, PhD, is an Assistant Professor in Media Production and Communication Theory at the Social Communication Department at Universidad del Norte in Colombia. Her research and artistic practice focus on interactive digital narratives design, immersive technologies and filmmaking. Postdoctoral researcher at the Institute of Educational Technologies at the Italian Research Council (CNR-ITD). Artist-in-residence 2021 at Schloss Solitude Akademie and at Future Media Theaters Lab 2022.

www.xehreyes.net

Mikaeyla K. Gensler is a MA Graduate Student in Digital Media at the University of Central Florida in Orlando, FL. Her intended research focuses on how people with disabilities (whether that be physical or mental) perceive current video games, and what can be done to make those people feel more included and comfortable with gaming. Her portfolio can be found at mikaeylagensler.wixsite.com/portfolio

ABSTRACT

Can a virtual simulation that knows everything about you change how you see yourself? *Shields Down* is a VR interactive narrative about trauma and the allure of techno-utopian solutions. In this 10-15 minute VR storygame, you are Dex, receiving therapy from a

specialized psycho-technical VR system, *The Reach*. Dex recently suffered a traumatic injury resulting in losing their arms and has struggled. “*The Reach*” incorporates Dex's dreams, memories, and relationships into scenarios where possibilities can be safely explored with the help of the patent-pending voice emotion recognition technology. In one scenario, Dex plays a heroic captain of a starship. In another, Dex remembers their meeting with their significant other is transformed into a “meet cute” from a romance. *The Reach* promotes recovery by integrating body and mind with physical challenges and emotional interactions, allowing participants to choose how to respond emotionally. However, the system is not working as expected. After removing the glitching headset, Dex finds themselves in a big box consumer store with its lone employee offering assistance. They must return to the simulations multiple times to confront their own memories and the emotional trauma hiding beyond the physical reality. The piece questions overreliance on technological solutions to fundamental human problems while exploring the potential for interactive narrative in VR that incorporates emotion and voice. *Shields Down* addresses the conference issue of “mental health, trauma, and cognitive diversity” and depicts the potential and limits of automation in human-centered areas such as therapy. This experience is a new, expanded version of “*The Hollow Reach*.” Players interact using both their unreliable limbs and through the emotions detected in spoken scripted lines classified in real-time. This piece offers an experiential meditation on the challenges of confronting the dilemmas inherent in human emotion.

Kavi Duvvoori (University of Waterloo)

Prefigurative Operations

BIOGRAPHICAL NOTE

Kavi Duvvoori is a writer and graduate student/instructor (and other things) currently based in Kitchener-Waterloo, in the promised Haldimand Tract, Canada. Their interests include experimental and algorithmically-mediated writing, borders and migration, birds, speculative fiction, lists, linguistics, the limits of language, worldbuilding, infrastructure, the search for ways of living that reject hierarchy and domination, sauteing, maps, and evasiveness. They have published a couple small pieces in online publications.

ABSTRACT

Prefigurative Operations exhibits a participatory dismantling and refiguring of text within the adversarial constraints of colonial racial capitalist language, using critical counter-narratives, exploring digital language art's ability to facilitate reading and use of radical texts. It consists of a website with a cascading generated text, alongside selections of a text that legally enacted colonial power and violence, with a counter-text resisting it. An NLP library extracts nouns, adjectives, and verbs from the colonial text and counter-text. The cascading poem at the center of the piece draws initially from the vocabulary of the colonial text and follows a rigid syntax, but is transformed by readers' interventions and by the counter text, compounding across different readers brief or longer interaction with the texts in the exhibition setting, periodically cycling between texts. Readers may pick new phrases to introduce to the generator, select words to remove from the inherited vocabulary, or introduce new syntactical patterns, focusing attention on the contrast of form and register between the authoritative and counter-texts.

While lexical additions are limited to those within the counter text for moderation reasons, openness and contingency exist in readers' ability to introduce arbitrary syntactic patterns into the discourse of the generator. The allegory is of socially performing critically utopian transformations, starting by understanding and dismantling the racial capitalist colonial regimes that capture the present, encoded and reinforced in law economics and cultural power, in order to make more desirable social forms: the critical alternative opens up a space of possibilities the readers work from.

Focused on participatory critique, *Prefigurative Operations* seeks engagement with forms and processes of struggles in language, against the institutions and paradigms reinforcing colonial orders: finding counter-texts from a range of situations, mostly not directly the author's or ones they have expert or situated understanding of, but which call clearly for international pluralistic solidarity and engagement. The texts, with counter-texts by the Ejército Zapatista de Liberación Nacional, Angela Davis, the First Nations National Constitutional Convention

of Australia, and Aimé Césaire, center on the structures of settler colonialism and racial capitalism, especially in the Americas.

Mez Breeze (Mez Breeze Design)

'[Por]TrAlts: AI Characters + Their Microstories'

BIOGRAPHICAL NOTE

Mez Breeze, a digital artist and writer, began creating interactive digital works while studying for a degree in Applied Social Science in the early 1990s. Over the years, Mez has published over 300 works spanning print books to award-winning electronic writing, virtual reality literature, XR sculptures, AI artworks, games, and other genre-defying output. Along with creating her own work and collaborations, Mez also teaches, mentors, archives, and supports digital art and electronic literature. Mez's projects include creating the code poetry language *Mezangelle*, exploring the rise of augmented reality at The Next Web, exhibiting with the Third Faction Collective for the *World of Warcraft: Emergent Media Phenomenon* exhibition, creating the *Inanimate Alice* VR Adventure *Perpetual Nomads*, and authoring *Por]TrAlts: AI Characters + Their Microstories* - an AI project that placed second in The Loom Art Prize in January 2023 and became a top seller on the publishing platform Itchio in September 2022. Over her three-decade career, Mez has received numerous awards and recognition for her work, including the 2019 Marjorie C. Luesebrink Career Achievement Award which honours a visionary artist and/or scholar who has brought excellence to the field of electronic literature and has inspired others to help create and build the field. Mez's work is taught worldwide, and her pieces can be found in collections at institutions such as The World Bank, Cornell's Rose Goldsen Archive, and the National Library of Australia.

ABSTRACT

This exhibited project is an extract from *[Por]TrAlts: AI Characters + Their Microstories*, a book comprised of a fusion of AI generated portraits with microstories written in the signature English/code-hybrid language called *Mezangelle*. This fusion of AI and text has its conceptual roots in an interactive fiction written back in 1996 called *The MALFI Trials* [with the term MALFI unpacking to 'Multi-Artificial Life Form Interface']. This MALFI project centred squarely on the concept of Artificial Intelligence and its implications for humankind, where MALFI was a fictionalised version of a more-human-than-human form of artificial intelligence who struggles with its emotional programming and relationships with humans. The Introduction of the story-based version of *The MALFI Trials* begins with a reference to the corporation that is running the trials, INFODOM INC, and although this was a fictional corporation designed to create a human-esque AI, this idea [conceived close to 3 decades ago] seems right at home in our current AI realitätscape - as does the idea of harnessing AI technology to create dataset-moulded representations of human[kin]s such as those in *[Por]TrAlts: AI Characters + Their Microstories*. *[Por]TrAlts* pairs microstories with AI portraits to showcase the experience of living beyond the mainstream, between cultural and sanctioned lines; the characters portray, embody and socially-solidify 'the [marginalised] other' as opposed to 'the accepted'.

**Liat Berdugo (University of San Francisco) and Emily Martinez
(independent artist)**

Unthinking the Sharing Economy

BIOGRAPHICAL NOTES

Anxious to Make is the collaborative practice of **Liat Berdugo** and **Emily Martinez**, two commissioning bodies. Our focus is on economic concepts, such as cryptocurrencies and the so-called “sharing economy”, and the accelerationist, neoliberal landscapes associated with them. Our work examines how these economic concepts intersect with colonialism, technology, wealth culture, race, altruism, utopianism, and exploitation. While Anxious to Make’s physical existence takes many shifting forms, it often manifests as series of video commissions, downloads, online generators, workshops, net art interventions, books, and sweepstakes. Anxious to Make believes in absurdist extremes as way to examine contemporary realities. Our work has appeared recently in Drugo More (Rijeka, Croatia), EMMEDIA (Calgary, CA), Transmediale (Berlin, DE), Yerba Buena Center for the Arts (San Francisco), MoMA PS1 (New York), V2_Lab for the Unstable Media (Rotterdam, NL), The Luminary (St. Louis), The Institute of Network Cultures (Amsterdam, NL), The Wrong Biennale, and Telematic (San Francisco).

Liat Berdugo is an artist, writer, and curator based in Oakland, CA. Her work strives to create an expanded, thoughtful consideration for digital culture. Berdugo has been exhibited in galleries and festivals internationally, and collaborates widely with individuals and archives. She is an Associate Professor of Art and Architecture at the University of San Francisco. More at <http://liatberdugo.com>.

Emily Martinez is an artist working with digital and networked media. Her recent practice and research interests examine the relationship between media, memory, and catastrophe; post-representational forms of subjectivity, emancipatory practices, and the digital archive. Currently lives and works in Los Angeles, California. More at <http://somethingnothing.me>.

ABSTRACT

What will work look like in the post-carbon, post-capitalist future? As more and more workers get automated out of jobs, what will happen to the common person when their labor becomes superfluous? How will the climate crisis impact how we produce, allocate and share resources? *Unthinking the Sharing Economy* is an algorithm that uses combinatorial logic to randomly generate over 4000 different future design challenges, ranging from the emancipatory and pragmatic to the terrifying and absurd. Coded to easily print out on paper as a drawing design challenge, this work implores that we don’t need to wait for full automation to learn about what happens when productive bodies are no longer needed for their labor power. Instead, we can imagine what might happen, and use the power of imagination to shape the future economic and social models that will shape our society. This

work is inspired by Peter Frase's, *Four Futures: Life After Capitalism*, a cautionary tale of “social science fiction” in which Frase imagines four idealized, hyperbolic futures that emerge as the forces of technological automation and climate change usher us into the unknown unknown. While most of the media hype about automation these days usually ignores politics and class struggle, Frase's project focuses on how class power will influence who benefits from automation and who loses. The details of how it all plays out are explored in four future scenarios, within which the spectrum of winners and losers ranges from utopic egalitarian dream to dystopic feudal nightmare. This work relates to Exhibition 2, as it relates to social issues that emerge from inequality and resource scarcity.

URLs:

Algorithm website: <https://anxioustomake.ga/futuregenerator>

Documentation: <https://emilyknowsht.ml/case-studies/unthinking-the-sharing-economy/>

Joel Ong (York University)***In Silence . . . (2022)*****BIOGRAPHICAL NOTE**

Joel Ong (PhD, MSc. bioart) is a media artist whose works connect scientific and artistic approaches to the environment, developed from more than a decade of explorations in sound, installation and socially conscious art. His conceptual explorations revolve around metaphors of distance, connectivity, assiduously reworking this notion of the ‘environment’ - how different tools and scales of observation reveal diverse biotic and abiotic relationalities, and how these continually oscillate between natural and computational worlds. His works have been shown at internationally at the Currents New Media Festival, Nuit Blanche Toronto, Seattle Art Museum, the Gregg Museum of Art and Design, the Penny Stamps Gallery and the Ontario Science Centre etc. Joel is Associate Professor in Computational Arts and Director of Sensorium: The Centre for Digital Arts and Technology at York University, in Toronto, Canada.

ABSTRACT

In Silence . . . (2022) is a silent film and mixed media installation that reflects on the ongoing work of the artist with community partners in Jane-Finch, one of the most economically challenged and racialized areas of Toronto and the stories embodied in them and their children. In its aesthetic form, it references the artist’s previous installation “Between us a Breeze” (2016) [1] that explored the impoverished nature of communication across a visitation booth by visualizing speech as gusts of wind across a reflecting pool. In our social-distancing epoch, this interpersonal distance is especially felt through virtual conversations that deny us multisensory connection, and introduce artefacts of digital and network failure.

Instead of what Douglas Khan refers to as the “amplified threshold of their disappearance” [2][3], the work *In Silence . . .* explores silence as an amplified resonance in the body brought about by a deep and affective stasis – a slowing down and a process of silencing what may constitute distracting sounds or noises, and what may also be a heightened attentiveness to intense pain, trauma or sorrow[4]. In contrast to growing desires for ubiquitous digital archiving, this project explores alternations of concealment and revelation across multisensory elements. In its original form [5], the silent video is supplemented by cymatic visualizations of prerecorded speech on a reflecting pool. Fragments of these stories are also accessible through a bone-conductance railing (that forces the visitor into a position reminiscent of pain or anguish), and a phone hotline. Through this project, I ask how can stories be told with and within silence, and how digital technologies may provide room for these multi-modal perspectives.

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Ong, Joel “Windward|Windword: Elemental Metaphors for Data Art”. *Proceedings of ISEA 2019.*

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Serge Bouchardon (Université de technologie de Compiègne), Isabelle Cros (Université d'Aix Marseille), Erika Fülöp (Université Toulouse 2 Jean Jaurès) and Simon Renaud (Université de technologie de Compiègne)

“BVBEL Rëvoluθion”, a collaborative digital literary work in favor of linguistic and cultural biodiversity

BIOGRAPHICAL NOTES

Serge Bouchardon (<http://www.utc.fr/~bouchard/>) is Professor at the Université de technologie de Compiègne (Alliance Sorbonne Université, France), where he teaches interactive writing. His research focuses on digital literature. As an author (<http://www.sergebouchardon.com/>), he is particularly interested in the way the gestures specific to the Digital contribute to the construction of meaning.

Erika Fülöp is Professor of Twenty-first-century Literature, Digital Humanities and Creative Writing at the Université de Toulouse 2 Jean Jaurès (France). Her research focuses on creative digital and multimedia writing practices. Her latest book, a monograph co-authored with Gilles Bonnet and Gaëlle Théval on French literary experimentation on YouTube (*Qu'est-ce que la LittéraTube?*) was published in May 2023.

Isabelle Cros (language didactics), **Serge Bouchardon** (interactive and multimedia writinG), **Erika Fülöp** (literature), **Simon Renaud** (design and typography), **Adrien Charannat** (transmedia storytelling) and students from the University of Technology of Compiègne (Alliance Sorbonne University).

ABSTRACT

“According to the latest United Nations report on biodiversity, the world will lose one million species in the upcoming years. In parallel, it has been demonstrated that the degradation of biological diversity has a negative effect on cultural and linguistic diversity, as declared by UNESCO” (Manifesto on Biocultural Diversity, 2019). Indeed biodiversity and cultural diversity are closely interconnected, as languages themselves are to be understood as constantly moving and evolving systems in a living environment, in constant evolution (Bulot and Blanchet, 2013).

In order to preserve and revitalize this linguistic and biocultural diversity, electronic literature has a key and challenging role to play. For the ELO exhibition, we propose “BVBEL Rëvoluθion”, an “ecopoetic” (Buekens, 2019) and contributive digital work, whose objective is to raise awareness of the dangers which threaten both the environment and languages and to offer a digital space of linguistic and cultural revival.

“BABEL Révolution” will invite Internet users to contribute by drawing both on their country's language policy as well as on their personal “language biography” (Molinié, 2006), i.e. the way they have learned different languages and the way they mobilize them.

The storyline, which provides a narrative framework to the contributions, will present a dystopian world inspired by Orwell's *1984* and Damasio's *Hauts® Parleurs®*. In this scenario, rebels seek to overthrow a dictatorship in which profit has prevailed over ecology, and in which a single way of thinking and speaking imprisons citizens more than jails, since “the limits of my language mean the limits of my world” (Wittgenstein, 1922). The piece will promote dialogue between languages in a variety of ways, ranging from translation to “translanguaging” (Vogel & García, 2017), to maybe the invention of new words, alphabets, or even languages. The multimodality offered by digital technology will furthermore allow us to push beyond the textual medium, working on the visual and auditive dimensions of language. This work, aiming to overcome “linguistic barriers” in favor of “linguistic diversity” (cf. CFP ELO 2023 Coimbra), will be online by June 2023.

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Kids e-Lit Exhibition: Read, Imagine, Play

Kids e-Lit Exhibition: Read, Imagine, Play

As part of the program of the Electronic Literature Organization 2023 Conference, the “Kids e-Lit Exhibition: Read, Imagine, Play” will be on show from July 13 to July 15, at the Exploratório - Centro Ciência Viva (Rotunda das Lages, Parque Verde do Mondego), Coimbra. The opening takes place on July 13th, 2023, at 4 p.m.

The exhibition, aimed mainly at children and young people and at reading mediators, presents some digital literary productions that allow for multimodal and interactive reading.

Curated by Ana Maria Machado, Ana Albuquerque e Aguilar and Jaqueline Conte, professor and researchers at the Doctoral Program in Materialities of Literature, at the University of Coimbra, this show presents ten literary works that can be explored on computers or mobile devices. Five are specifically designed for children and five for young people. The online gallery is available here: <https://kidsreadimagineplay.wordpress.com/>

According to the curators, the works present different resources and genres: poetic text, novella, narratives in the form of simulation of conversations by apps, combinatorial texts, animations, simple and complex interactions; including both works already translated into several languages to experimental projects still under development.

Within the general topic of ELO 2023 – “Overcoming divides: Electronic Literature and Social Change” – the exhibition also features two literary applications that reflect on the migratory crisis.

Some works that have versions in printed books are also included. The comparison between the different materialities enriches the reading experience and makes it possible to understand the extent to which electronic literature can add layers of meaning.

For the little ones, we offer a creative activity: they can put together an articulated paper animal based on one of the exhibited works.

Location: Exploratório Centro Ciência Viva de Coimbra (Rotunda das Lages, Parque Verde do Mondego, 3041-901 Coimbra) / Red Room, First Floor

Schedule

July 13 – Thursday – From 4 pm to 6 pm (there will be an official opening with the presence of ELO 2023 participants)

July 14 and July 15 – Friday and Saturday – From 10:30 am to 12:20 am / From 2:30 pm to 4:30 pm

Curatorship

Ana Maria Machado / Ana Albuquerque e Aguilár / Jaqueline Conte

Target Audience: Children and young people; reading mediators; participants of ELO Coimbra 2023

Artists whose work is featured at this exhibition: Serge Bloch & Davide Cali; Manoel de Barros & Márcio de Camillo; Xavier Deneux; Philipp Stollenmayer; Pierre Corbinais; Carolina Montenegro & Renato Moriconi; Ian Harper, Kate Pullinger, Chris Joseph & Andy Campbell; Ana Maria Machado, Ana Albuquerque e Aguilár, Júlia Andrade, Thales Estefani & Luís Lucas Pereira.

More info at: <https://kidsreadimagineplay.wordpress.com/>

ELO CONFERENCE 2023

**Overcoming
Divides:
Electronic literature
and social change**

