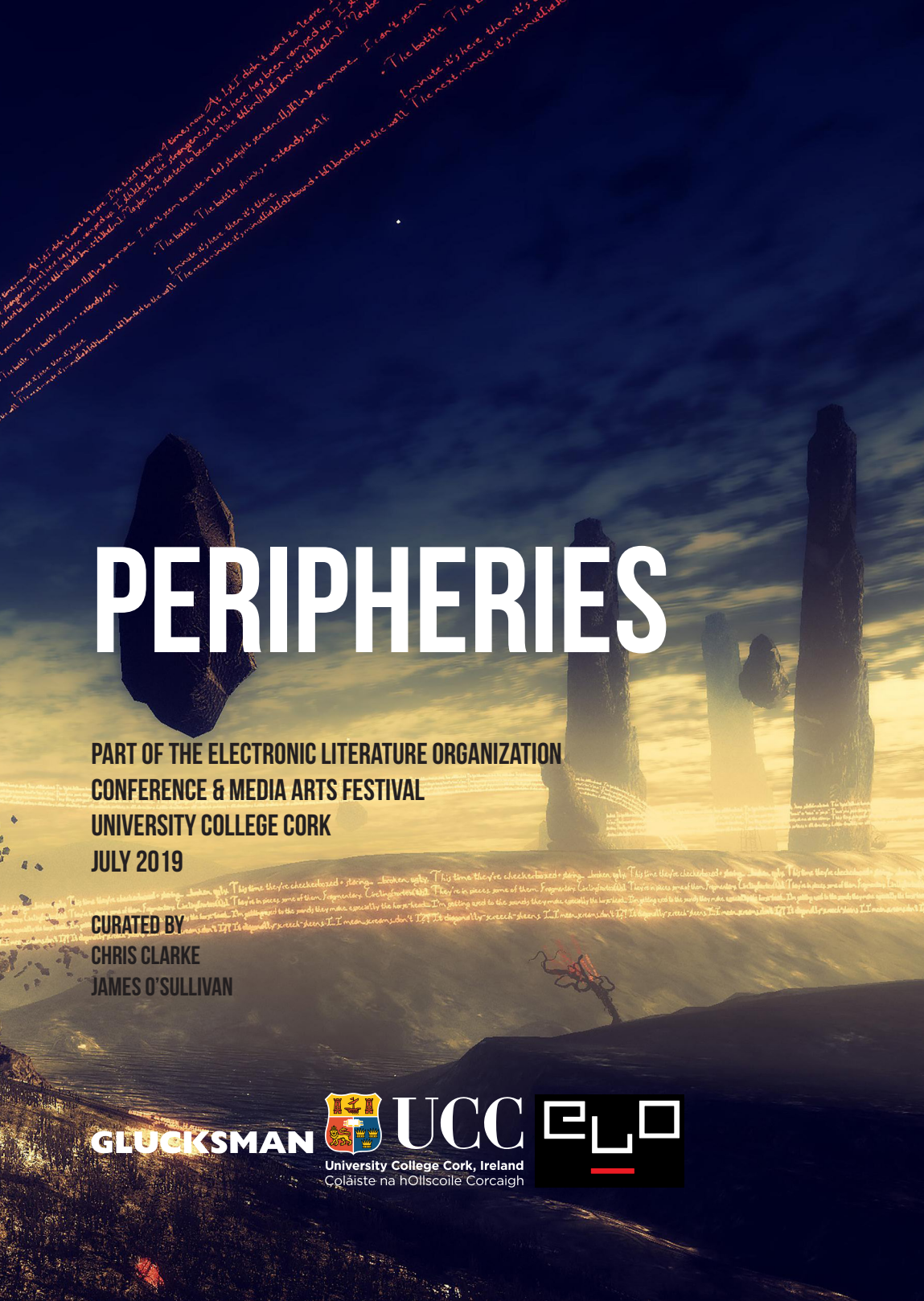
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UCC
University College Cork, Ireland
Coláiste na hOllscoile Corcaigh



PERIPHERIES

PART OF THE ELECTRONIC LITERATURE ORGANIZATION
CONFERENCE & MEDIA ARTS FESTIVAL
UNIVERSITY COLLEGE CORK
JULY 2019

CURATED BY
CHRIS CLARKE
JAMES O'SULLIVAN

GLUCKSMAN
UCC
University College Cork, Ireland
Coláiste na hOllscoile Corcaigh
ELO

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INTRODUCTION

The annual Electronic Literature Organization Conference & Media Arts Festival came to Ireland—and indeed, University College Cork—for the first time in July 2019. The event is one of the most recognised international gatherings of scholars and practitioners working across digital fiction, literary games and screen-based narrative.

But UCC's overall involvement in the first ELO conference on Irish shores is perhaps less significant than the presence of the accompanying exhibition at the Glucksman gallery. The theme of ELO2019—"peripheries"—alludes to the marginalised existence of electronic literature, which is best considered in terms of multimodal systems which privilege the expressive word,[1] or more simply, literature created on a computer that is meant to be read on a computer.[2] Such systems are all around us, drawing the attention of an increasing number of artists and audiences. Despite this shift, electronic literature remains on the periphery of those institutions responsible for establishing canons, often dismissed as something lesser than print, even as a form to be viewed with suspicion. Even further on the periphery of this movement are those works which do not sit easily with the term "literature", pieces which efface language for some other instrument. The significance of this exhibition is that it takes electronic literature—or whatever you might call digital artworks of this sort—and places them in the Glucksman, a widely-respected institution. For a brief week in the summer of 2019, these works were brought in from the periphery.

Such work may well be thriving in other national contexts, but here in Ireland electronic literature survives courtesy of a select few practitioners, figures like Michael J. Maguire and Doireann Ní Ghríofa.[3] ELO2019 and its exhibition build on the foundations of previous efforts to remedy that situation, most notably, Dene Grigar's *Moving Words* exhibition at the Illuminations gallery in Maynooth University, and Anne Karhio's NUI Galway-based *Other Codes / Cóid Eile*, one of the island's first conferences focused on digital literatures.

Peripheries is an attempt to show how authors and artists are merging the word with the screen, are merging differing modalities for the purposes of storytelling and expression. It is both unavoidable and somewhat ironic that we have, in our attempt to curate a representative sample of the practices that one might encounter at a festival of the media arts, omitted a great many forms and voices. Having engaged with this particular selection, we would encourage audiences to look further towards the edges for those vibrant works which deserve equal attention.

James O'Sullivan & Chris Clarke

Notes

[1] Davin Heckman and James O'Sullivan, "Electronic Literature: Contexts and Poetics," in Literary Studies in a Digital
Age, ed. Kenneth M. Price and Ray Siemens (New York: Modern Language Association, 2018),
https://doi.org/10.1632/lsda.2018.14.

[2] N. Katherine Hayles, Electronic Literature: New Horizons for the Literary (Notre Dame, Indiana: University of Notre Dame Press, 2008), 3.

[3] James O'Sullivan, "Electronic Literature in Ireland," Electronic Book Review, 2018, https://electronicbookreview.com/essay/electronic-literature-in-ireland/.

ARTISTS

PERIPHERIES

BETÜL AKSU

Betül Aksu (1990, İzmir) is a London-based artist and PhD candidate. Her artistic practice spans writing, photography and multimedia installations. Throughout each medium, she questions the relationship between image and text and experiments with the meaning-construction process of multimodal text in digital art. Having a background in Language and Communication Technologies, she researches on reading comprehension and interaction design. Her current PhD research in Media and Arts Technology at Queen Mary University of London focuses on how audiences respond to text-based interactive artworks in museums.

"I'm on the hard drive. When the gift came. Both disk and memory disappear".

Kulaktan kulağa, Chinese whispers, or Arabic telephone reveals mis(machine)translated stories of found images through tangible interaction. The installation uses what is (at first glance) just a box of old photographs to examine the western-centric lens of the internet by humanising machine translation errors.

The artist collected old photographs from London's flea markets, and wrote short stories for each photograph in her non-native English. Using an online machine translation tool, she machine-translated the stories into her native Turkish, and into other 'foreign-looking' languages such as Chinese and Arabic. The garbled outcome then is machine-translated back to English, carrying its inaccurate interpretation alongside. The stories and photographs are integrated into an interactive installation that invites readers to reveal mistranslated stories through tangible interaction.

The installation invites spectators to pick a photograph from an old box and explore its interpretation. The interpretation becomes garbled along the way, until it significantly deviates from the initial meaning due to the inaccurate machine translations of non-Indo-European languages. By acting as a mediator of the interpretation, the reader is invited to reflect on the displayed errors, and the reader's own position within its commonality.

The name of the artwork is an analogy to question socially accepted neologisms for what is foreign-looking or foreign-sounding to us. The title refers to the name of a children's game in Turkish, Kulaktan Kulağa, in which a message is passed through a line of players through whisper. The name translates from Turkish as 'From Ear to Ear', literally describing the act of whispering and emphasising the act as the centre of the game. The title of the work is completed by two Western naming for the same children's game, which emphasise the foreign-sounding of the garbled messages as the core of the game.



Graham Allen is a Professor in the School of English, UCC. Originally from East London, he studied in The University of Wales, Lampeter, and Sheffield, before taking up his first post in Dundee in 1990. He obtained his first post in UCC in 1995. Allen is the suthor of numerous critical and theoretical works, including Intertextuality (2000, 2nd Ed. 2011) and Roland Barthes (2003), works that have been translated into Chinese, Korean, Japanese and Persian. Other books include a study of the U.S. critic Harold Bloom and a study of the complete novels of Mary Shelley. Allen started publishing poetry in 2003 and has subsequently won the 2010 Listowel Single Poem Prize, and has been shortlisted for numerous other awards. In 2016, despite his age, he was included in Poetry Ireland's Rising Generation edition of the journal Poetry Ireland. His elegy for David Bowie was RTE Poem of the Week and highly commended in the inaugural Listowel Poem of the Year award in 2016.

Holes

Graham Allen

Holes is an open secret. It began as an experiment but over the years has evolved into a peculiar kind of autobiography. Peculiar because this is life writing from an author with no desire to disclose and reveal. Holes builds up the picture of a life despite itself. Each ten syllable line presents an aperture too small to see through. Readers of Holes have to make do with the external patterns created incrementally by these inscrutable dots of time. Holes is not a diary or a blog. It sometimes seems to claim affinty with the tradition of philosophical aphorisms, but it can never sustain its concentration long enough. This is non-revelatory auto-bio-graphy but delivered, because of its digital format, almost instantaneously with the object of that writing. The pay off for all this tantalizing refusal to perform the traditional confessional reveal is a new kind of poetic vision made possible by digital culture: immediate, unfinished, undigested, perhaps partly indigestible, mediated (but not in the usual ways), as open to the forces of contingency as any form of written narrative could ever hope to be.



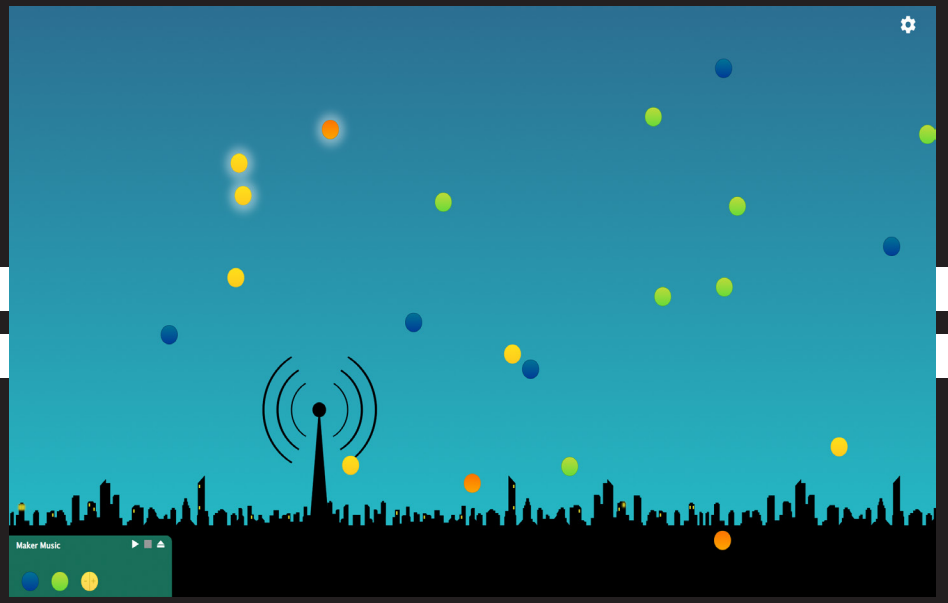
John F. Barber teaches in The Creative Media & Digital Culture program at Washington State University Vancouver. His research and practice combines media art, Digital Humanities, and sound. He developed and maintains Radio Nouspace (www.radionouspace.net), a curated listening gallery/virtual museum for sound featuring historical and experimental radio+audio drama, radio+sound art, and sound poetry. His radio+sound art work has been broadcast internationally, and featured in juried exhibitions in America, Australia, Brazil, Canada, England, Germany, Ireland, Italy, Lithuania, Macedonia, Northern Ireland, Portugal, Spain, and United Arab Emirates.

Greg Philbrook is the technical and instructional technician for The Creative Media & Digital Culture Program (CMDC) at Washington State University Vancouver. He manages the program's computer labs and web server, heads student workshops, and collaborates with faculty on numerous projects. As a developer, he built both the preservation catalog for the Electronic Literature Lab and the program's inventory system, worked with Dene Grigar (CMDC Program Director) on the interactive story Curlew. He has also provided technical support at exhibits curated by Grigar at the Library of Congress, Electronic Literature Organization conferences, and Digital Humanities Summer Institute in Victoria, B.C.

Sound Spheres

John F. Barber & Greg Philbrook

Sound Spheres is a web-based interface combining computational digital media and storytelling techne with which participants can create interactive, participatory sound-based narratives.
The interface visualizes a night-time city skyline. Atop one building is an antenna mast. Periodically, this antenna broadcasts multiple colored spheres. These spheres circulate above the city skyline, rebounding from the monitor's edges. More spheres are broadcast at regular intervals.
Each sphere carries a unique non-human audio sample. Participants may construct stories from these sound spheres in three ways.
First, by moving the cursor to intersect the trajectories of the sound spheres, participants can hear the audio samples they carry. The cursor is a listening device.
Second, participants can position the cursor anywhere on the screen, and wait for sound spheres to pass within its range of hearing. As sound spheres approach the cursor, they glow and their audio contents are heard.
Finally, participants can click up to five sound spheres, moving them into an interactive audio player where they can be explored. In these ways, participants can create serendipitous linear narratives based on interactivity and narrative elements provided by the selected sound spheres.



In 1994 Mez Breeze started using the Internet to author digital literature. Her award-winning works reside in Collections as diverse as The World Bank and the National Library of Australia. Currently, Mez is an Advisor to the Mixed Augmented Reality Art Research Organisation, and co-founder of the XR Artists Collective.

Andy Campbell is a digital artist who has been creating electronic literature for over 20 years. He is Digital Director for UK arts organisation One to One Development Trust www.onetoonedevelopment.org and the founder/lead writer/developer for Dreaming Methods, One to One's award-winning in-house digital storytelling and Virtual Reality development studio. www.dreamingmethods.com.

All the Delicate Duplicates

Mez Breeze & Andy Campbell

All the Delicate Duplicates is a PC game - containing a non-linear 'Back [+Forth] Story' – that uses familiar FPS game mechanics to allow free roam around (often surreal) interactive environments. Using a mouse and keyboard and/or gamepad, players explore objects, diaries, journals, newspaper cuttings, mobile phones, laptops and other items left behind by the work's characters, helping to piece together an elastically fragmented storyline centred on the character of John.

John is a computer engineer and single father who inherits a collection of arcane objects from Mo, his mysterious relative. Over time, John and his daughter Charlotte begin to realise that these objects have unusual physical properties – and that the more they are exposed to them, the more their reality and memories appear to change. All the Delicate Duplicates contains minimal strobe-like effects, minimal to moderate profanity, potentially creepy psychological concepts and themes, and not an ounce of gore. All the Delicate Duplicates stretches storytelling beyond the "real" as you (think you) know it.





Dr. Richard A Carter is a digital artist and Lecturer in Digital Media at the University of Roehampton. Carter is interested in exploring questions of how we come to know and make sense of the world through technology, and how the work of artists and writers can help us to reflect on them. Carter's research is entangled with his creative practice, developing digital art objects that meditate on questions relating to agency and meaning in the contemporary environment.

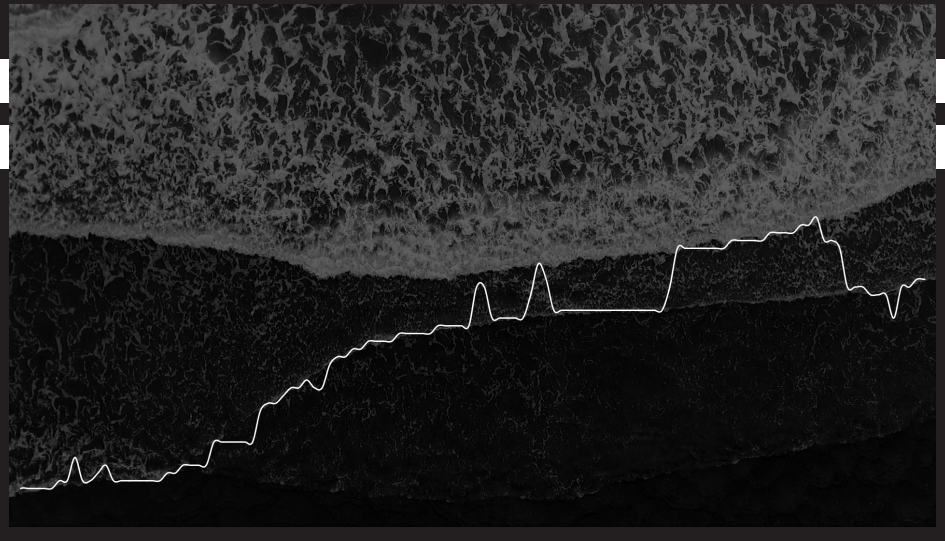
Waveform

Richard A. Carter

Waveform is an experimental, hybrid digital writing project. In this project, coastal landscapes are filmed and photographed using an airborne camera drone, and the imagery gathered is then analysed by machine vision software that traces the edges of the shoreline. The data points resulting are then processed by another software program that generates short poems, which are curated to engage themes concerning the ocean, a changing climate, and practices of scientific measurement and classification.

Waveform is a meditation on the role of digital technologies in representing a changing environment. It explores different ways of expressing the data generated, beyond numbers and charts, and through the uncertain boundary line between wave and shore, and the enigmatic imagery of the poems themselves, the project considers the myriad worldly phenomena that exceed the technical parameters of digital systems, but that are intrinsic to our sensory and emotional entanglements with a now deeply threatened landscape. However, rather than rejecting digital data as pure abstraction, Waveform speculates how it might yet contribute to our sense of a richly uncertain and surprising natural environment, and so engage sentiments beyond the scientific.

The artist would like to express gratitude to Dr. Mariana Lopez for producing the soundscape that accompanies this animation.



John Cayley is a writer, theorist, and pioneering maker of language art in programmable media. Apart from more or less conventional poetry and translation, he has explored dynamic and ambient poetics, text generation, transliteral morphing, aestheticized vectors of reading, and transactive synthetic language. Today, he composes as much for reading in aurality as in visuality. *Grammalepsy: essays on digital language art* was published 2018. He is Professor and Chair of Literary Arts at Brown University. programmatology.shadoof.net@programmatology

Joanna Howard is the author of *Foreign Correspondent* (Counterpath, 2013), ***On the Winding Stair*** (Boa Editions, 2009), *In the Colorless Round* (Noemi, 2006) and more recently *Field Glass*, a speculative novel co-written with Joanna Ruocco (Sidebrow 2016). Her memoir, *Rerun Era*, is forthcoming from McSweeney's in 2019. Her work has appeared in *Conjunctions, Verse, Bomb, Chicago Review, Brooklyn Rail*, and parts elsewhere. She lives in Denver and Providence and teaches at University of Denver.

hearing litoral voices / bearing literal traces

John Cayley and Joanna Howard, custom software, 2019

Joanna Howard's subtly crafted narratives address questions of reading and language art in digitalized culture.

Readers are invited to reconfigure their reading practices as Cayley's programs cause the stories to shift and unravel at the edges of perception. These pieces are concerned, historically, with deep, intimate practices of composition and inscription. For example, the ink discovered in Lascaux is already a coded violence, related to the technological violence of our era's literal encoding and the regime of computation that demands it.

This work hinges on typographic differences at the horizon of the linguistic, where literary practice encounters its medium on the crumbling edges of what we can express. The differences are substantial but they only mean something or tell their stories here as a function of the reader's and the writer's willingness to respond to radically different words balancing on an almost nothing.

In an era where big linguistic data threatens to resolve all ambiguity into banal and 'better' scientific agreement by way of probabilistic models built from literal tokens, these subliteral narratives offer human readers a few images and forms in which intimate, highly-improbable gestures generate spectacularly expanded horizons of significance and feeling from differences that computational reading would simply ignore.

QIANXUN CHEN

Qianxun Chen is a media artist, programmer and researcher originally from Beijing. Her current research is at the intersection of language, art and digital technology, with a focus in digital textuality, generative poetics and the aesthetics of algorithm. Some of her works have been published in Drunken Boat, Cura, ZeTMaG, and Electronic Literature Collection. She has a MFA in Digital Language Arts from Brown University.
chenqianxun.com

Seedlings_ is a digital media installation that plants words as seeds and lets them grow using the Datamuse API, a data-driven word-finding engine. It is at once an ambient piece in which words and concepts are dislocated and recontextualized constantly, and a playground for the creation of linguistic immigrants and textual nomads. In Seedlings_, a word can be transplanted into a new context, following pre-coded generative rules that are bundled under the names of plants (ginkgo, dandelion, pine, bamboo, ivy and koru…). These generative rules consist of a series of word-finding queries to the API and are grouped in modules to represent the visual structure of the corresponding plant.

In distributional semantics, words that are used and occur in the same contexts tend to have similar meanings. Based on this hypothesis, words are processed by n-grams, represented and manipulated as vectors in contemporary machine learning. With the help of algorithms, we can now identify kinships between words (through similarity or frequent consecutive use) in milliseconds. Seedlings_ reconfigures existing technologies and services in Natural Language Processing as the virtual soil to generate alternative linguistic plants: it seeks new poetic combination of words by encouraging unusual flow of words and concepts.

HILDA DANIEL

Hilda Daniel is an artist based in New York City (from Singapore). Her work has been exhibited in galleries and curated broadcasts, publications and festivals in New York, London, Berlin, Mexico City, Marseilles, Dublin and other cities, including Anthology Film Archives, Oslo Screen Festival, as a finalist in SXSWclick and Sofia Queer Forum, in curated sound events including at The British Library, Lincoln Center Library for Performing Arts, Museum of Modern Art's SoundCloud site on John Cage's 4'33", Goldsmith University's Sound of Memory Symposium; and reviewed in The New York Times, Performance Art Journal, New Art Examiner and other publications.

hatchet is a fright of fancy - a concrete poem part rage, part fear. Decapitated segments are propelled in phonetic sequences suggesting threat, violence (domestic violence, stalking, rape) and escape. Words moving, pulled, hacked, torn and swallowed in a scream and blood red tear-drop; fighting flies; a "hatchet" refrain in whispers chugging like a train or train of thought locked in madness or fear. Audio recordings of trains squealing, a girl's metallic screams and a cloying backdrop of "Tonight You Belong to Me" are used, in part, to depict the tumbling psychological confusion often resonant in these crimes (e.g., she was asking for it; I made him mad; etc.).

Sonically layered, pictorial and linguistic, functioning as text and subtext, words in hatchet are unsynched from audible words in the turbulent passage of the short piece, their chaotic silence corresponding conceptually to that of victims in predatory or violent relationships. At times unmasking the action or a memory of violence – catch her, hit her – and the protest erupting and disappearing throughout, a simmering persistence of revenge (fantasy) finds expression beyond words, through violence turning in on itself and an escape through that violence turning outward.

Tina Escaja (Alm@ Pérez) is a 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. Escaja has received numerous recognitions and awards, and her work has been translated into six languages. Her digital artifacts include the series VeloCity (2000-2002), Código de barras (2007), Emblem/as (2017-2019), and Negro en ovejas (2008/2011), the interactive novel Pinzas de metal (2003), and the poetic robots Robopoem@s (2015-2019). A selection of Escaja's literary and digital projects can be experienced at tinaescaja.com

EMBLEM/AS

Tina Escaja

EMBLEM/AS consist of three poetic artifacts referencing three geographic-poetic/linguistic areas. These artifacts allow interactive experiences based on words created with the acronym of each of the city/banner referenced. As you move the cursor, words and sounds lead new audiovisual and political constructions built on meanings that explore the author's split sense of identity as a nomadic subject.

[ZA]MORA AMOR (Love dwells), refers to the city of Zamora, the author's birth place. The interactive words explore her sense of disengagement and nostalgia towards this city, while pointing to the conservatism and religious constrains of this area of Spain: Ora, Roma, Mazo, Amor (Pray, Rome, Mallet, Love).

Barcelona ARENA /AL COR (Sand in the heart), is based on the Catalonian flag. Now, the meanings intersect semantics of the sea (Ona, Roca, Ancla –Wave, Rock, Anchor) with others related to work and pain (Labora, Lacera –Works, Wound).

UNITED ESTADOS reproduces the flag of the United States. The words and sounds, now in English, Spanish and Spanglish, reflect political issues in the country of residence and co-citizenship of the author. The acronyms point to notions of anxiety, division and pain (Ansiado, Dissent, Duelo, SOS), as well as longing (Deseado).





Brenda Grell is an artist with an MFA in Digital+Media from the Rhode Island School of Design. Her videos have screened in alternative and guerilla settings such as the Pacific Film Archive, LA Freewaves at the UCLA Hammer Museum, and La Gaîté Lyrique in Paris. She has also shown her work in film, art and technology festivals including Conflux Festival's WE AR (Augmented Reality) IN MOMA show in New York and Les Rencontres Internationales at the Palais de Tokyo in Paris. Currently, she teaches in the Creative Media and Digital Culture Program at Washington State University Vancouver

"Riveted, Structures, Lands"

Brenda Grell



"Riveted, Structures, Lands" explores loss and memory through interviews, live action shots and stop motion animations. These piece together the scope and remains of my great-grandfather's civil engineering work as well as the creative endeavors of my great-grandmother. The oral history of my great-grandfather's work for Union Pacific Railroad is told by my grandmother, who suffers from dementia, and struggles at times with recollection. Many of my great-grandfather's engineering works still stand, though they are not marked with his name. His blueprints provide additional clues to understanding this lifelong work. Only through the date stamps on the exterior of the bridge and his own signature on the blueprints can I verify that he did have a part in their design. Through hunting down the Union Pacific structures that remain, I piece together the fragments of my grandmother's memories about the extent of my great-grandfather's work in the Western United States. By animating the blueprints and quilt pieces I begin my own approach to understanding the few cherished artifacts they passed down to the next generation.

Chris Hales specialises in interactive audiovisual projects and interactive cinema, as artist-practitioner, educator and researcher. Working independently and as a visiting lecturer in a variety of educational institutions. Associate Professor of the Liepaja University New Media Art programme, teaching at Bachelors, Masters and Doctoral level. Exhibitions of interactive film installations date from ARTEC'95 in Japan, via ZKM's Future Cinema (2003) to the 13th Media Forum in Moscow in 2012. Cause and Effect live interactive cinema performances from 2002 to 2012. Publications are numerous including a chapter on interactive cinema in Interactive Digital Narrative: History, Theory, and Practice (Routledge, 2015).

You • Who?

Chris Hales, Customised Cinema Experience



You•Who? is a ten minute fiction film installation for one participant at a time in which the participant features significantly in the film narrative, resulting both in humour and a certain sense of unease. The film deals with issues of identity theft: the protagonist, returning from a conference, is gradually 'possessed' by another conference attendee—portrayed by the data from each participant. Metamorphosis occurs in a variety of creative ways, the protagonist eventually fleeing metaphorically over a snowy wilderness before being taken over completely by the participant in a final face-morphing sequence.

Unlike 'classic' interactivity, in You•Who? the interaction occurs through data gathered from the viewer. A 'branch-point' in the film occurs through emotion detection of the participant's face, and a great many scenes have the user's face, video, voice and other data rendered into them to give variance at every single viewing. Hence the term 'customised cinema'. All data is deleted after each viewing.

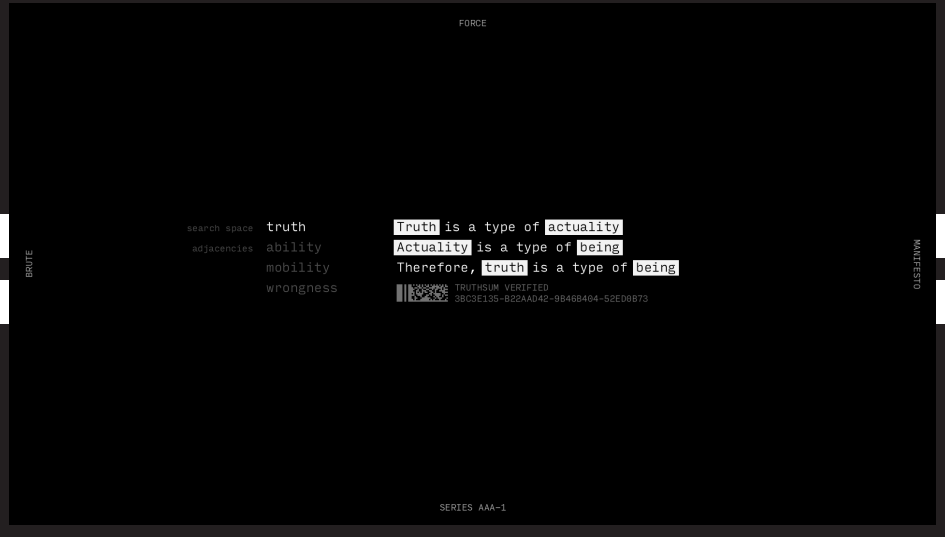
Brian James is a Brooklyn-based design educator. With an MFA in Graphic Design from the Rhode Island School of Design, his perspective is also informed by prior studies in philosophy and applied linguistics. His professional experience includes design and software development at award-winning studios for clients ranging from local institutions to global brands. More recently, Brian has focused on academic interests as an Assistant Professor of Graphic Design at St. John's University in New York City, where he aims to enrich the language of design by building bridges of dialog to adjacent domains, such as electronic literature.

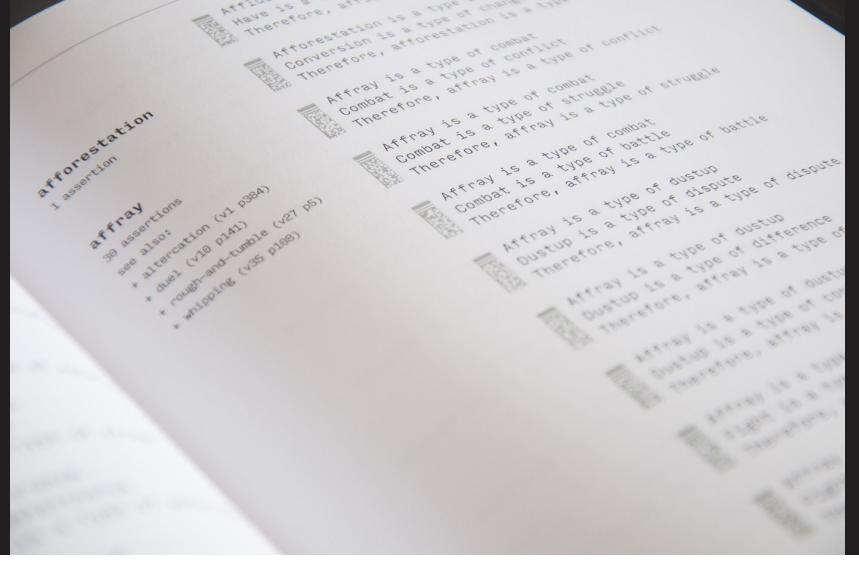
Brute Force Manifesto: The catalog of all truth

Brian James

What is the weight of certainty and logic when an information system is in free fall, deluged with fake news, bots, and clandestine leaks? What would it look like if fact-checking were computationally amplified like the misinformation proliferating across networked media? Motivated by questions like these, Brute Force Manifesto attempts to generate a definitive, overwhelming catalog of truth. Namely, it proposes to algorithmically construct every possible valid argument—an assertion structured such that, given the premises, the conclusion is logically necessitated to follow.

For centuries, identifying logically justified patterns of reasoning has been a key aspect of the philosophical quest for truth, resulting in a canon of logical rules. Brute Force Manifesto follows these rules to construct logically valid assertions on a massive scale via a "brute force" search of the English language. Each argument is documented in a multitude of book series, the first of which covers the "AAA–1" Aristotelian syllogistic form across thirty-five volumes. This represents only a fraction of all possible "true" statements, and future series will document all other deductive logic patterns. The resultant collection is anticipated to be a significant epistemological milestone: the most meticulously rational reaction to an era of supreme irrationality.





Alinta Krauth is an Australian new media artist and researcher. Her practice includes interactive art, site-specific projection, electronic literature, and the inherent connections between these fields. She is interested in applying her practice to highlight environmental concerns, particularly with regards to wildlife and climate change. Some recent exhibitions include ISEA, Piksel, and Transmediale Vorspiel. Recent solo shows have been seen in Art Laboratory Berlin and within the forests of Australia and Norway. Themes within her recent works include animal senses and climate change, walking as proprioceptive act, meme language and the body, and the connection between gravity and proprioception in music listening.

Diffraction

Alinta Krauth

Drawing on my dual careers as a digital artist and a nocturnal mammal surveyor, 'Diffraction' considers using dérive, originally designed by the Situationist International movement, for making playful engagements with nocturnal wilderness environments. It asks the user to consider and perform certain tasks in the dark outdoors, potentially leading to experiments with dark spatiality and nocturnal interactions with nonhuman others. In attempting to move against the grain of many digital locative art or narrative works, this piece considers not just place-based, but time and light-based methods of interaction.

Traditionally, to take part in dérive was to focus on playful social interactions between humans in urban spaces. It allowed people to get lost and find new adventures within their own cities. However with rising concerns about our interactions with wild others and spaces, there has been a shift in focus away from the human-centric social. 'Diffraction' moves the user out of the city and away from other humans, allowing for the potential of meaningful foot-led engagements with more-than-human spaces. Although, I would warn against using this work on cliff-sides in the dark…



MARY MCDONALD, MOHAMAD KEBBEWAR & NATASHA BOSKIC

Mary McDonald is a Canadian writer and multimedia artist, passionate about exploiting digital technology to bring text and multimedia art into community, historic and natural spaces in ways that consider word through sound, image, and movement.

Mohamad Kebbewar was born and raised in Aleppo, Syria and lived in Canada for 20 years. His chapbook The Soap of Aleppo was published by Jack Pine Press.

Natasha Boškić, originally from Serbia, lives in Vancouver, Canada. Her poetry and narratives have been published in a number of literary journals, anthologies and special publications.

"On the Margin of History" is a witness of the destruction of ancient history and the sharp demographic change in Aleppo (Syria), Mohamad Kebbewar's home town, a city of six million people that lost ninety percent of its residents over the course of six years. It is the witness of the breakdown of former Yugoslavia, Natasha Boskic's homeland, culminating in the NATO bombing of Serbia where silence was the only response to events. It is a transdisciplinary project that considers the tensions between personal voice and story and the possibilities of the digital visuals, done by Mary McDonald, to suggest and reinforce false narratives and/or to create understandings through metaphor, playing with all levels of our perception. It attempts to reframe our consciousness to find empathy and closeness, humanity in chaos. The "Margin" tells the true cost of war — the reverberating loss of the destruction of people and place, family, heritage, traditions, and cultures. These brief fragments of poem and film enhance the experience of the surreal and feelings of displacement. Artistic creation is a kind of healing, and letting go of war and decomposition of life. Even when we chose to leave them behind, they never leave us.

PAUL O'NEILL

Paul O'Neill is a media artist and researcher based in Dublin, Ireland. His interests and research relate to tactical media, media archaeology, hacktivism, remix culture and critical making. This discourse is reflected in his academic background, a graduate of Dublin City University with a BA International Relations, he followed this with a MSc Multimedia also from Dublin City University and then completed an MA Art in the Digital World in the National College of Art and Design.

Many core backbone networks and infrastructures of the internet pass through Ireland. Its physical infrastructures surround us, through the fibre optic cables that run beneath the streets, the phone masts above us and within the data centres that increasingly populate the landscape. There are currently 48 operational data centres in Ireland, the majority located around Dublin City. Many of these centres are operated by Amazon Web Services (AWS), a cloud computing subsidiary company of Amazon Inc. Within AWS's international infrastructure Ireland is referred to as 'EU West One'. Alongside companies such as AirBnB, Ryanair and Netflix, AWS also provides services to various US government bodies, including the National Security Agency and the Central Intelligence Agency. Unlike other 'hyperscale' date centre operators, AWS prefers to keep the location of their centres as quiet as possible. In October of last year, the artist initiated a series of walking tours through Dublin city. These tours explore the physical aspects of the internet within the city, alongside the corporate and state infrastructures that support it. The final stop on the tour is the AWS data centre featured on these postcards. Participants of the tour are invited to write messages to Amazon CEO Jeff Bezos, you are invited to do the same:

Jeff Bezos,
Medina,
WA 98039,
USA

SABRINA RUBAKOVIC

Sabrina Rubakovic is a filmmaker, poet, and media artists. She has a BA from Duke in Arabic, finding in its script first the way that a word could melt into an image. After two years working in anti-globalization NGOs in Cairo, San Francisco, and New York, Sabrina received a Master's from Duke in a self-designed curriculum geared around literary theory and visual poetics, as well as intensive study of experimental film from Syria and Iran. She curates Shades of green, a monthly event involving camp television, local musicians, and 16mm screenings by both canonical and overlooked filmmakers.

Towards a desert in her eyes is a sort of screen upon a screen--largely shot on a Bolex during my mother's funeral in a village in Serbia when I was 23, the images allowed me to focus on adjusting light in a reality otherwise darkened. The text was written separately as a poem. I've long been interested in the relationship between text and image, and in one moment realized I wanted to have my two works make contact, cascade into each other's rhythms. I wanted to see what I could do with words moving in time, as I tried to preserve in pictures a time that was colorful, dark, and still.

LYLE SKAINS

Lyle Skains researches and teaches Creative Writing and Digital Media, conducting practice-based research into writing, reading/playing, and publishing digital and transmedia narratives. Her recent work includes The Digital Author: Publishing in an Attention Economy (2019) from Cambridge U.P. She is currently a Senior Lecturer in Writing at Bangor University.

The Futographer, The Pyxis Memo, and Seven Sisters Unmet
R. Lyle Skains (Bangor University)

The Futographer is a mystery hypertext in ebook form: Images of you: with a stranger. Images of you: dead and broken. Images of you: in the future. Are they a trick? Are they prophecy? What will you do?

The Pyxis Memo is a collection of documents investigating a cataclysmic event: The Fracture of 2018 ended the United States as we know it. The fear, the violence, the bombs...where did it all originate? And can the box of destruction be closed once it's been laid open?

Seven Sisters Unmet is a novel-length hypertext in ebook form: A healer after the Plague Wars. A retro-geneticist skirting the boundaries of ethical science. A meteorologist contemplating a move to the Lunar colonies. A midwife, a beekeeper, a trader, a questioner. One woman, seven different alternate timelines. How do her worlds shape her?

The intention with these pieces is to seek out a "sweet spot" between what is interesting to the author to create, and what is entertaining to a non-expert audience to experience. Where is the line between interestingly innovative and confusingly avant garde? At what point does an author's excitement over experimentation reduce their audience to themselves and a few others like themselves? And how can a writer extend their creativity into digital experimentation without alienating audiences?

Anastasia Salter is Director of Graduate Programs for the College of Arts and Humanities and an Associate Professor of Games and Interactive Media at the University of Central Florida. Her books include Toxic Geek Masculinity in Media (coauthored with Bridget Blodgett, Palgrave Macmillan 2017); Jane Jensen: Gabriel Knight, Adventure Games, Hidden Objects (Bloomsbury 2017); and What is Your Quest? From Adventure Games to Interactive Books (University of Iowa Press 2014). She is a member of the Electronic Literature Organization Board of Directors.

"Re:traced Threads"

Anastasia Salter

"Re:traced Threads" is a hybrid physical-digital work inspired by the discourse of computational craft. It is an installation piece that includes both procedurally-generated, ephemeral, digital artifacts of poetry (displayed on a computer monitor) and the physicality of handmade quilts (displayed on the wall). The project builds on the traditions of quilted poetry, which combines methods of applique and piecing with both written language and representative or abstract imagery, but using a digital, procedural source to guide the making. The project consists of two elements: a Twitter bot producing hypothetical works of quilted textual art, and a set of 9 blocks of physically-realized works patterned on selected output from the bot. While the quilts and bot are coded by the installation's author, this installation is conceptually collaborative in the inherent tradition of craft: the bot relies upon Kate Compton's Tracery library, designed to make procedural drawing and writing accessible; the bot itself as the unpredictable combiner of visual and textual inspiration; and the author as the programmer of the grammar, curator of the bot's output, and maker of the quilts themselves.



Colm Scully is a Cork poet and poetry film maker. His first collection, 'What News, Centurions?' was published by New Binary Press in 2014. He has won the Cúirt New Writers Prize and been selected for Poetry Ireland Introductory Series. One of his films, 'A Prayer to St. Anthony' won the Smart Phone Category at 2018 Rabbits Heart Poetry Film Festival. His films have been published on Atticus Review and Poetry Film Live Websites. His films have been shortlisted for O'Bheal Poetry film Competition and Rabbits Heart Poetry Film Festival, and shown at festivals in Europe, America and Asia.

The Origin of Superlatives

Colm Scully

The idea for the poem - the development of language - came from Basic, one of the early computer languages. I was intrigued by it's building blocks; And, But, If.

I thought it was interesting that human language veered away from the precise description of the world into the creation of superlatives. Exact superlatives can't be seen in nature, but the human mind likes to frame things in an exact way, to help it understand the complex relativity it sees everywhere. That's why it developed superlatives.

I took the video footage in France in an old castle that was turned into an artistic community. I filmed crafts people in a makeshift workshop, and a life-size Triceratops that they made.
The image of people hammering out simple raw materials in basic conditions paralleled the story of the development of language. I introduced key words as if they were created in the workshop; e.g. IF is shown as an old saw and piece of metal nailed onto timber. I thought that the Triceratops, as their final product, echoed the idea of superlatives being created. The Triceratops is extraordinary and beautiful, but somewhat limited in usefulness, a little like superlatives.



Joel Swanson is an artist and writer who explores the relationship between language and technology. His work critically subverts the technologies, materials, and underlying structures of language to reveal its idiosyncrasies and inconsistencies. His work ranges from interactive installations to public sculptures that playfully and powerfully question words and their meanings. Swanson teaches courses on typography, creative coding, and media theory at the ATLAS Institute at the University of Colorado Boulder. He received his Masters of Fine Art at the University of California, San Diego with a focus in Computing and the Arts.
http://joelericswanson.com

JOEL SWANSON

Codependent Algorithms is a code based artwork that explores the human interdependence with algorithms. The project begins by choosing a random word. Then a misspelling algorithm (which are used to intentionally mimic human spelling errors to improve website search rankings) deforms the word which is displayed on the right. Then a spelling correction algorithm corrects that word and displays it on the left, creating an infinite feedback loop of misspelling and correction that removes the need for human input and intervention.

Daniel Temkin makes images, programming languages, and interactive pieces that use the machine as a place of confrontation between logic and human thought. His blog esoteric.codes, 2014 recipient of the ArtsWriters.org grant, documents the history of programming languages as an art medium. He has published in Leonardo and World Picture Journal and presented at conferences such as SXSW, GLI.TC/H, and SIGGRAPH. His work is currently on view at ZKM in Karlsruhe and Thoma Art House in Santa Fe and has been a critic's pick for Art News, the New York Times, and the Boston Globe.

DANIEL TEMKIN

Internet Directory is a single, loose-leaf book of 37,000+ pages, listing every .COM domain alphabetically. Each is shown phonebook-style, with its IPv4 address. This includes active websites, abandoned personal projects, aspiring Internet businesses that never materialized, and combinations of words that domain squatters saw commercial value in, however fleeting. Collectively, they explore the language of the Web and the exhaustive quality of Internet naming. It contains 115 million .COM domains – all which existed when the project began in early 2014. A selection of these pages are on display for ELO2019.

Pip Thornton is a post-doctoral research associate in Creative Informatics at Edinburgh University, having recently gained her PhD in Geopolitics and Cybersecurity from Royal Holloway, University of London. Her thesis, Language in the Age of Algorithmic Reproduction: A Critique of Linguistic Capitalism, included theoretical, political and artistic critiques of Google's search and advertising platforms. She has presented in a variety of venues including the Science Museum, the Alan Turing Institute and transmediale. Her work has featured in WIRED UK and New Scientist, and a collection from her {poem}.py intervention is currently on display at the Open Data Institute in London.

{poem}.py

Pip Thornton

{poem}.py is an intervention into the power, politics, and economics behind Google's search and advertising platforms. Fusing poetry, code and data, the project explores 'linguistic capitalism'; the process of commodifying words on which Google's vast wealth is built. Google AdWords auctions words in exchange for prime positions in the search results, providing algorithmically generated 'suggested bid prices' to potential advertisers. When a word is searched through Google a mini-auction takes place, and the keyword is sold to the highest bidder. Google then earns the price of the winning bid every time the 'paid' search result is clicked on.

The project works by scraping poetry from the web and feeding it through Google's Keyword planner. The words, monetised according to their suggested bid value, are processed through Python code, and reformatted as a receipt, with a cryptographic key as an authorisation code. The poems are then printed out as analogue receipts, thus bringing into tension the poetic, as opposed to the economic value of language, as well as making visible the opaque market forces which influence search results. Finally, the poems are framed, thus reclaiming the words from the algorithmic market, and



photo credit: Amy Freeborn / Phox Pop

Theadora Walsh is a writer and performance artist who makes work in the intersection of those fields. She's interested in the physicality of language, its existence in time, and the tension between speech and its documentation. A recent graduate of Brown University's MFA in Digital Language Arts, she's published work in Electronic Book Review, BOMB magazine, ArtForum and elsewhere.

AAAA, BBBB, CCCC and the rest

Theadora Walsh

AAAA, BBBB, CCCC, and the rest are 26 GIF-poems which cycle, word by word, from one poem to an entirely different composition. The animated quality of the poems engages the word as an increment of language. Thinking of the concrete elements of a sentence (letters) as individual pictures, the piece further explores the unitary system of writing by taking that alphabet as an organizing principle. The 26 poems correspond to each letter of the roman alphabet. Each poem is experienced temporally, as a constantly shifting constellation of letters. Meaning becomes less important, and less legible, as the ever-shifting language makes reading for content difficult. So, language as form and as visual material collaborates with poetic devises, creating a new animated lyric.

Marcelina Wellmer was born in Poland, since 2006 lives and works in Berlin. She graduate in video and drawing on Academy of Fine Arts in Poznan/Poland. Her works were showed in several exhibitions and conferences like University of California Santa Barbara, Centre de design de l'UQAM / Montreal / Canada, Transmediale / Berlin / Germany, ISEA /Vancouver/ Canada, Queensland University of Technology / Australia.
She was attending artists residencies in Japan, Spain, Austria, Estonia, Poland and got different art grants from institutions like TMU / NY, City of Warsaw, Foundation for Polish-German Cooperation, Polish Culture Institut IAM / Warsaw.

52.2297° N, 21.0122° E

Marcelina Wellmer

52.2297° N, 21.0122° E is a multimedia installation. For several days a GPS application was recording every road traveled by the artist, first in Berlin, then in Warsaw. Ten black MDF boards covered with tiny lines etched witch laser, reproduce those everyday paths. You might ask: which routs are more straight or chaotic?In which city the GPS signal weaved more in a search of the connection? What is the ultimate end-form of the "personal city map" in Berlin and Warsaw – is it similar, or completely different?
Another element of the installation is the interactive sound. If somebody comes closer to the object the ultrasound sensor react and the speaker behind the board starts to play single GPS command like: "turn left", "turn right", "you have arrived", etc. Those temporary sound composition depends of the visitor number and activity.
The idea of the work was to record all private, passed roads; some of them very peripheral not included in the regular maps. There is also a final question: how much we permit the technology to lead us? Can we see the "real" place if our eyes and ears are busy with technological suggestions, instructions?..



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PERIPHERIES

Curated by

Chris Clarke
James O'Sullivan

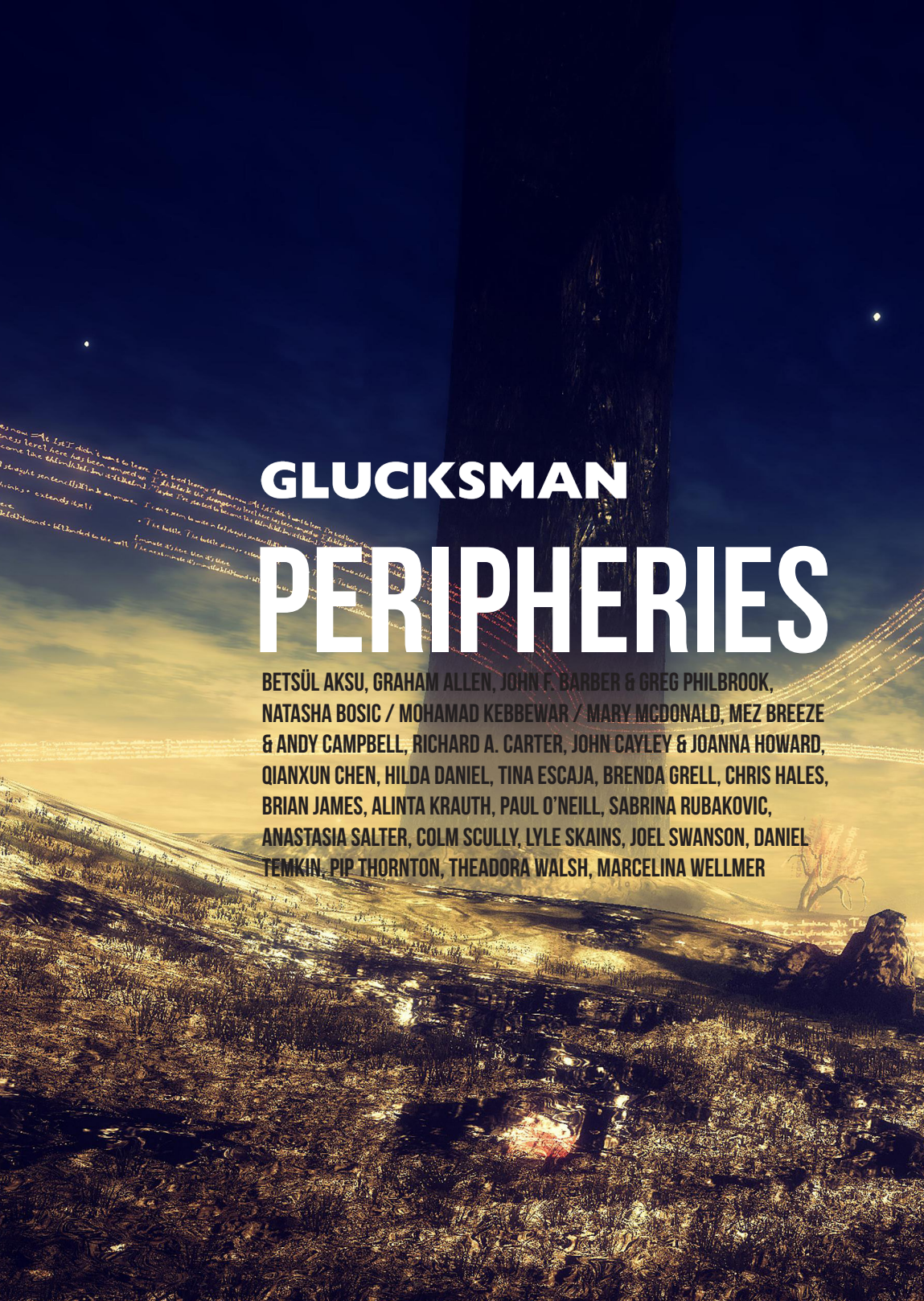
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