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University College Cork, Ireland
Coláiste na hOllscoile Corcaigh

ELO2019 PROGRAMME & BOOK OF ABSTRACTS v1.0

University College Cork, Ireland
July 15-17th, 2019

Chaired by James O'Sullivan



UCC
University College Cork, Ireland
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Welcome to ELO2019, Cork

ELO2019 marks the first time that the annual Electronic Literature Organization Conference & Media Arts Festival comes to Ireland. That this gathering should be hosted at University College Cork is indicative of the institution's commitment to interdisciplinarity, soon to be reified through the formation of the new School of English & Digital Humanities. While hosted at UCC, ELO2019 is not just about Cork, but a tribute to scholars and practitioners throughout the island of Ireland who have long sought to synthesise screens, computers and the literary. We recognise two such figures—Michael J. Maguire and Anne Karhio, one from Dublin, the other Galway—in two of our three keynotes. There are many other individuals—some scholars, some artists, some both—equally worthy of recognition,[1] and I do hope that they too see ELO2019 as a tribute to their efforts.

My ambition is that ELO2019 will be seen as a new beginning for electronic literature in Ireland, encouraging more scholars and canon-makers to turn attention to creative activities on this island which have been, to date, somewhat neglected. ELO2019 is also an end, in that it brings to a close Dene Grigar's tenure as President of the organisation. Professor and Director of the Creative Media & Digital Culture Program at Washington State University Vancouver, Dene's presidency has been marked by generosity and progress. She has built on the strong foundations laid down by her predecessors, working over two terms with the Board to establish the ELO as *the* major organisation for the development and promotion of electronic literature across the globe. She has considerably raised the profile of this field within the wider Digital Humanities community, and engaged with many colleagues to ensure the preservation of screen fictions which would otherwise have been lost. I do not think it an embellishment to remark that there is a generation of artistic endeavour which would have been lost had it not been for Dene Grigar. But most importantly, she has overseen the rise of a new generation of scholars and practitioners who will always see her as *their* president. Such rejuvenation is perhaps her greatest accomplishment.

However else it might be remembered, I hope that ELO2019 will be a celebration of Dene Grigar, as well as a proper welcome to her successor, Leonardo Flores, whose distinction as a scholar in this space is evidenced by the frequency with which his work is referenced throughout this programme.

The theme for this year's conference and exhibition is "peripheries", with delegates invited to explore the edges of literary and digital culture, including emerging traditions, indeterminate structures and processes, fringe communities of praxis, effaced forms and genres, marginalised bodies, and perceptual failings. When compiling this programme, the title of one paper struck me as particularly timely, Clara Chetcuti's "Electronic Literature, or Whatever It's Called Now". Electronic literature—whatever you consider that to be or whatever you might want to call it—is quite simply a myriad of practices located across a great mire of communities and cultures. Ireland, with artistic and critical communities existing on the edge of Europe, lost between the great institutional powers that can be found within Britain and North America, is the ideal place to explore the peripheral.

On a personal note, I would like to thank the ELO2019 Programme Committee—Órla Murphy, Lee Jenkins, David Murphy, Donna Alexander and Pedro Nilsson-Fernàndez—for their service and general collegiality. I would like to thank everyone in the Department of Digital Humanities—Shawn Day, Mike Cosgrave, and especially Ann Riordan—for supporting ELO2019.[2] I grew up ten minutes from the gates of UCC, in a city filled with artists, teachers and characters of all kinds—you are all very welcome to that city.

James O'Sullivan

[1] I have attempted to mention some of them in the following essay:
O'Sullivan, James. "Electronic Literature in Ireland." Electronic Book Review, 2018.
https://electronicbookreview.com/essay/electronic-literature-in-ireland/.

[2] There are too many colleagues and departments at UCC deserving of recognition to mention them all individually.

Committee Members

ELO2019 Programme Committee

James O'Sullivan (Chair)
Digital Humanities, University College Cork

Órla Murphy
Digital Humanities, University College Cork

Lee Jenkins
School of English, University College Cork

David Murphy
School of Computer Science & Information Technology, University College Cork

Donna Alexander
Digital Humanities, University College Cork

Pedro Nilsson-Fernàndez
Department of Spanish, Portuguese and Latin American Studies, University College Cork

Chris Clarke (Exhibition Curator)
The Glucksman, University College Cork

ELO2019 Operations Committee

Catherine Bourne
Irena Bytyci
Anthony Durity
Aoife Hegarty
Charlotte Krause
Dwayne Mulcahy
Cecilia Kareem O'Leary
Laura Linares
Kathy O'Hare
Kate O'Riordan
Kate O'Reilly
Sasha Pineda
Xiao Shuang
Daniella Traynor
Maryna-Zholud-Py

ELO Board

Dene Grigar (President)
Washington State University Vancouver

Leonardo Flores (Vice President)
Appalachian State University

Caitlin Fisher (Vice President)
York University

Astrid Ensslin (Secretary)
University of Alberta

Anastasia Salter (Treasurer)
University of Central Florida

Serge Bouchardon
Université de technologie de Compiègne

Helen J. Burgess
North Carolina State University

Davin Heckman (CELL Managing Director)
Winona State University

Claudia Kozak
UBA / UNTREF / CONICET

Marjorie C. Luesebrink
Independent Artist

Mark C. Marino
University of Southern California

Talan Memmott
Winona State University

María Mencía
Kingston University

Stuart Moulthrop
University of Wisconsin-Milwaukee

Jason Nelson
Griffith University

Mark Sample
Davidson College

Stephanie Strickland
Independent Artist

Joe Tabbi
University of Bergen

Rui Torres
Universidade Fernando Pessoa

Sponsors

The Programme Committee would like to thank the following organisations for their generous support of ELO2019:

Fáilte Ireland
Liquid | Author
Cengage Learning
The Liberty Grill
The Franciscan Well
Cork Convention Bureau
College of Arts, Celtic Studies & Social Sciences, University College Cork

PROGRAMME

Monday July 15

9.00am REGISTRATION (Aula Maxima)
10.00am OPENING CEREMONY (Aula Maxima)

Papers: Session 1 (12 – 1.30pm)

Session 1A *Narratives* (O'Rahilly Building 255)
Chair: Dene Grigar (Washington State University Vancouver)

"A Taped Voice": *afternoon* and the Romantic Periphery of Hypertext Fiction
Timothy Wilcox (Stony Brook University)

The digital subject: from narrative identity to poetic identity?
Ariane Mayer & Serge Bouchardon (Costech Laboratory, Universite de technologie de Compiegne)

Reading as visiting the physical and tangible virtual story world. "Physical Narration Series" as peripheries of VR and place-bound narratives experience.
Agnieszka Przybyszewska (University of Lodz)

Session 1B *The Death of the Author* (O'Rahilly Building 156)
Chair: Anthony Durity (University College Cork)

The Birth of the Algorithmic Author: NLG Systems as Tools and Agents
Leah Henrickson (Loughborough University)

eLit User Experience: Audience+Purpose=Design
John Barber (Washington State University Vancouver)

Poetry in Motion: Quantified Self Data and Automated Poetry Generation
Justin Tonra (National University of Ireland, Galway), Brian Davis (Maynooth University), David Kelly (Moore Institute, National University of Ireland, Galway) & Waqas Khawaja (Insight Centre for Data Analytics, Galway)

Session 1C *#peripheries* (O'Rahilly Building 132)
Chair: Donna Alexander (University College Cork)

Speech Acts Without Speech: Hashtag Theory and Electronic Literature
Elizabeth Losh (University of California San Diego)

Anti-Social Media and Socially Engaged E-Lit
Davin Heckman (Winona State University)

Fear on your Feed: Creepypasta and the horrors of digital textuality
Joe Ondrak (Sheffield Hallam University)

Artists: Forum 1 (12 – 1.30pm)

Forum 1A Boole Lecture Theatre 3
Chair: Andrew Klobucar (New Jersey Institute of Technology)

300 and 28
Elisa Taber (The New School)

#PEAE
Annie Abrahams (Independent Artist)

Digital Fiction Curios
Andy Campbell, Judi Alston (One To One Development Trust) & Alice Bell (Sheffield Hallam University)

The Pleasure of the Coast: A Hydro-graphic Novel
J. R. Carpenter (Independent Artist)

Twilight. An unfinished mod.
Piotr Marecki (Jagiellonian University), Tomasz Tdc Cieślewicz & Krzysztof Kaz Ziembik (Atarionline.pl)

Forum 1B DH Learning Space, Food Science Building 4.58
Chair: Johannah Rodgers (Independent Scholar)

option drag
Andrew Demirjian (Hunter College)

Arte Eletrônica Indígena // Indigenous Electronic Art
Thea Pitman (University of Leeds)

A Treatise on Vegetable Logic: Technical Edges for History's Illiterate
Erik Zepka (Independent Artist)

Non-Infinite Stories: Bastardo
David Núñez (Neotipo)

1.30 – 2.30pm ELO TOWN HALL (Boole Lecture Theatre 3)
Light lunch provided

Papers: Session 2 (2.30 – 4.00pm)

Session 2A *Literary Spaces* (O'Rahilly Building 255)
Chair: Anna Nacher (Jagiellonian University)

Space(s) within the interactive digital poetry experience
Frédérique Santune (University of Wolverhampton / Plymouth College of Art)

Poetic-Aesthetic Space
María Mencía (Kingston University)

Mapping Socio-Spatial Narrative Networks
Christiana Kazakou (University of Plymouth, i-DAT)

Session 2B *Ecologies* (O'Rahilly Building 156)
Chair: Donna Alexander

Greening the Digital Muse: An Ecocritical Examination of Contemporary Digital Art and Literature
Paulo Silva Pereira (University of Coimbra)

Interspecies and Random/Electronic-Poetry. From "Black on Sheep" (Bovine poem) to "Robot-poem@s".
Tina Escaja (University of Vermont)

Electronic Literature in the Anthropocene
Richard Carter (University of Roehampton)

Session 2C *Digital Materiality* (O'Rahilly Building 132)
Chair: Patrick Lichty (Zayed University)

From Stone to Flesh and Back Again: Digital Literature as Alchemy
Diogo Marques (University of Coimbra) and Ana Gago (CITAR – Escola das Artes/Universidade Católica Portuguesa, Porto)

Poetry After Reading: the Latent Verse Within a Digital Materiality
Andy Simionato (RMIT University) & Karen Ann Donnachie (Independent Artist)

Concrete Poetry as Vehicle for Exploring Digital Materiality
Michael Heidt (University of Kassel)

Artists: Forum 2 (2.30 – 4.00pm)

Forum 2A Boole Lecture Theatre 3
Chair: Johannah Rodgers (Independent Scholar)

Las Barricadas Misteriosas
Edouard Beau (Independent Artist)

Suspended: a small-town, zero tolerance story in survey form
Evan Harris (Independent Artist)

Tale of a Great Sham(e Text)
Claire Fitch (Queen's University Belfast)

A Little Transmediation Can Be a Dangerous Thing, or What Happened When I Made a Multimedia Poem from an Artist's Book
Richard Holeton (Stanford University)

Seed - a different digital narrative
Joanna Walsh (University of East Anglia)

StoryFace
Serge Bouchardon (Universite de technologie de Compiegne)

Forum 2B DH Learning Space, Food Science Building 4.58
Chair: Will Luers (Washington State University Vancouver)

Diamonds in Dystopia: container & tool
Vincent Cellucci, Jesse Allison & Derick Ostrenko (Louisiana State University)

Cyvers Cities & Peripheries
Susana Sulic (ALAPAE)

u$aar v3.0 <mimetic media coverage>
Sandra Araújo (Independent Artist)

Soul Mates and Wraps
Tina Lumbis (San Diego State University)

Sometimes I...
Leanne Johnson (Independent Artist), Kevin McMillan (Langara College) & My Name Is Scot (Independent Artist)

Tendar
Samantha Gorman (Tender Claws, University of Southern California)

KEYNOTE I
Chaired by Órla Murphy

Michael J. Maguire
4.30pm, Boole Lecture Theatre 3

Potential Possibilities of Peripheral Porosity: A Combinatory Creative Community Keynote

Drawing upon the experiences, opinions, views, and theories of several respected and renowned international practitioners of electronic literature, Maguire explores options and opportunities for porosity. Maguire offers the audience present the options of a keynote that itself addresses a counter concept to fixed conference circumferences. Through participatory means, this keynote challenges such complex circular theoretical boundaries, via the collective dissolution of solid, static, or secure, structures.

Dr. Michael J. Maguire is a writer, educator, entrepreneur, technologist, pioneering digital media artist and theorist. He created, produced, and toured, live multimedia stage shows in the early 90s. He founded Ireland's first SCEE licensed game developer for PS2 in 1996, worked on Xbox launch and flagship PC titles for Microsoft in the noughties. Michael currently holds the position of 'Course Director for Marketing Programs' in Dublin Business School. He has academic responsibility for all of the Marketing Programs, including all digital marketing programs offered by that institution. He began his career there as a full time Senior lecturer teaching multiple modules across MSc, MBA , BSc and BA, he is also course director for 'Creative Writing in a Digital Age'.

Michael also works as a business consultant and commercial adviser. With a firm commercial background in electronics, engineering, theatre, technology enterprise, and creative technology, his creative media and digital literature work has been presented and exhibited in various venues across Ireland including UCD, Maynooth, and NUIG, and internationally at Rutgers University USA, and elsewhere across Europe including the UK, Norway, France, and Spain. He has a long list of stage, screen, and video game credits. He wrote his first computer game in 1983 has been the digital artist 'clevercelt' on the internet since establishing a web presence in 1996. You can find him on various social media and elsewhere under that same name. He is current president of the Irish Electronic Literature Community, a member of a number of other organizations: DDDL, IMIRT (Irish Game Professionals Network) the Irish Writers Guild.

Excursion to Jameson distillery, Midleton
Tour will be leaving from the Aula Maxima at 5.45pm (sharp!)
Ticketholders only

Tuesday July 16

Papers: Session 3 (9 – 10.30am)

Session 3A *Subversion & Intersectionality* (O'Rahilly Building 255)
Chair: Caleb Andrew Milligan (University of Florida)

Queer Wordplay: The Queer Subversion of Language in Locked-In and Blackbar
Jason Boyd (Ryerson University)

Sound and queer affirmative space in augmented reality
Maud Ceuterick (University of Bergen)

Intersectional Feminism and Bodies in Electronic Literature
Maya Zalbidea Paniagua (Universidad Complutense de Madrid)

Session 3B *Creative Confluences* (O'Rahilly Building 156)
Chair: John Barber (Washington State University Vancouver)

Convergent and divergent forces in spanish digital literature: contours of the network
Laura Sánchez Gómez (Universidad Complutense de Madrid)

Mixing Realities: Adapting and Transcending Screen-based Media to Understand Head-Mounted Mixed Reality
John Murray (University of Central Florida)

Murals and Literature: A Digital Creation for an Educational Context
Ana Machado (University of Coimbra), Rui Torres (Universidade Fernando Pessoa), Ana Aguilar, Luís Pereira, Thales Estefani & Júlia Andrade (University of Coimbra)

"Turn Back from this Cave:" A Beginner's Guide to Critical Expansion
Stuart Moulthrop (University of Wisconsin-Milwaukee)

Session 3C *Women on the Verge* (O'Rahilly Building 132)
Chair: Anna Nacher (Jagiellonian University)

Perceptual Fail: Female Power, Mobile Technologies and Images of Self
Donna Leishman (The Glasgow School of Art)

Next Generation: On the Verge of Electronic Poetry but not quite. The Case of Women Poets in Spain.
María Goicoechea (Universidad Complutense de Madrid)

Three Women, Three Voices: French Female-Made Adventure Games in the 1980s
Filip Jankowski (Jagiellonian University)

Session 3D *Postcolonial, Transnational & Global Perspectives*
Kane Building G02
Chair: Pedro Nilsson-Fernàndez (University College Cork)

From the cafè to tweet: digital Literature as global literature.
Positioning of digital literature in Spanish.
Ana Lucía Cuquerella Jiménez-Díaz (Villanueva Centro Universitario)

Postcolonial Play in "Around the World in 80 Days" games
Melissa Kagen (Bangor University)

Urdu Poetry on the Internet
A. Sean Pue (Michigan State University)

Artists: Forum 3 (9 – 10.30am)
Boole Lecture Theatre 3
Chair: Nicholas Schiller (Washington State University Vancouver)

as it correlates to virtuality
Kevin Day (University of British Columbia)

Distant Affinities
Will Luers (Washington State University Vancouver)

Ishmael
Jordan Magnuson (University of California Santa Cruz)

Eververse: Poetry in Motion
Justin Tonra (National University of Ireland, Galway), Brian Davis (Maynooth University), David Kelly (Moore Institute, National University of Ireland, Galway) & Waqas Khawaja (Insight Centre for Data Analytics, Galway)

9 – 10.30am CELL Project Meeting
DH Learning Space, Food Science Building 4.58
Chaired by Davin Heckman

Papers: Session 4 (11.00am – 12.30pm)

Session 4A *On the Edges of Creation* (O'Rahilly Building 255)
Chair: Dene Grigar (Washington State University Vancouver)

The Crisis of Representation: Glitch Art and the Rise of Technological Abstraction
Laurence Counihan (University College Cork)

Gerhard Stickels *Autopoems*: newly found material from a classic
Claus-Michael Schlesinger (University of Stuttgart)

Eccentric Peninsular: The Cornish Coast as a site for Deconstruction in Intermedia Poetry
David Devanny (Falmouth University)

Session 4B *Languages and Linguistics* (O'Rahilly Building 156)
Chair: Anna Nacher (Jagiellonian University)

(Re)Mediating Alphabetic Language: Alexander Melville Bell's Visible Speech and the Conception and Use of Humans as Writing Instruments in 19th c. Britain and the U.S.
Johannah Rodgers (Independent Scholar)

Vagueness Machines: Linguistic Indeterminacies, Digital Objects, and the 'Qubit' Poem
Andrew Klobucar (New Jersey Institute of Technology)

DIALOGIC: a Scripting Language for Interactive Literary Dialog
Daniel Howe (School of Creative Media, Hong Kong)

Session 4C *Edges, Borders, Infinities* (O'Rahilly Building 132)
Chair: Nicholas Schiller (WSU Vancouver)

Infinite Verse
Nick Montfort (Massachusetts Institute of Technology)

MARGENTO, "US" Poets Foreign Poets: A Computationally Assembled Anthology Transgressing the Borders between Mainstream and Periphery in American and World Poetry
Chris Tanasescu (Margento University of Ottawa) & Raluca Tanasescu (University of Groningen)

The Edges of the Ambient Reading Experience
Amy Spencer (Bath Spa University)

Session 4D *Emerging Trends* (Kane Building G02)
Chair: Shawn Day (University College Cork)

The Window of Visibility and its Inevitable Periphery – Or, the Logic of Digital Cultural Interfaces and Literary Production
Matti Kangaskoski (University of Helsinki)

NaNoGenMoCat: A Database of Computer Generated Novels
Zach Whalen (University of Mary Washington)

Neverending Stories: Popular Emergence of Digital Fiction
R. Lyle Skains (Bangor University)

Artists: Forum 4 (11.00am – 12.30pm)
Boole Lecture Theatre 3
Chair: Will Luers (Washington State University Vancouver)

Textual Automata
Joel Swanson (University of Colorado Boulder)

pm: press mouse [for] private message
Liliana Vasques (Independent Artist)

The Deserters
Laura Okkema (University of Central Florida)

Letters for Negin
Patrick Lichty (Zayed University)

Midst
Annelyse Gelman (Independent Artist)

12.30 – 1.30pm Exhibition gathering at The Glucksman
Light lunch provided

Emblem/as
Tina Escaja (University of Vermont)

Sound Spheres
John Barber and Greg Philbrook (Washington State University Vancouver)

The Origin of Superlatives
Colm Scully (Independent Artist)

You•Who? Customised Cinema Installation
Chris Hales (Liepaja University / National College of Arts & Design, Dublin)

Waveform
Richard Carter (University of Roehampton)

Holes
Graham Allen (University College Cork)

Re:traced Threads
Anastasia Salter (University of Central Florida)

52.2297° N, 21.0122° E
Marcelina Wellmer (Academy of Fine Arts, Szczecin)

AAAA, BBBB, CCCC and the rest
Theadora Walsh (Brown University)

hatchet
Hilda Daniel (Independent Artist)

Margins of History
Natasha Boskic (University of British Columbia), Mohamad Kebbewar (Independent Artist) & Mary McDonald (Independent Artist)

Internet Directory
Daniel Temkin (Independent Artist)

Brute Force Manifesto
Brian James (St John's University)

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

Codependent Algorithms
Joel Swanson (University of Colorado Boulder)

Kulaktan kulağa, Chinese whispers, or Arabic telephone
Betül Aksu (Queen Mary University of London)

"hearing litoral voices / bearing literal traces": Subliteral Narratives
John Cayley (Brown University) & Joanna Howard (University of Denver)

Diffraction
Alinta Krauth (Queensland University of Technology)

{poem}.py : a critique of linguistic capitalism
Pip Thornton (Royal Holloway University of London / Edinburgh College of Art)

Greetings from…
Paul O'Neill (Dublin City University)

Seedlings_
Qianxun Chen (Brown University)

Riveted, Structures, Lands
Brenda Grell (Washington State University Vancouver)

Towards a desert in her eyes
Sabrina Rubakovic (Duke University)

All the Delicate Duplicates
Mez Breeze (Independent Artist) & Andy Campbell (One To One Development Trust)

Short Papers: Section 1 (1.30 – 3.00pm)

Section 1A *New Criticisms* (O'Rahilly Building 255)
Chair: Dene Grigar (Washington State University Vancouver)

The Ideogram, the Hieroglyph and the Imagist in Digital Modernism: Qianxun Chen and Judy Kendall's Digital Ekphrastic Poems
Jolene Mathieson (University of Hamburg)

Closet Code: Reconsidering the Theater Metaphor for Digital Interfaces
Zachary Mann (University of Southern California)

Homo Ludex: The Peripheries of Literary Gaming and the Play-Element of Digital Print
Caleb Andrew Milligan (University of Florida)

Beyond the Periphery of Modernist Prose: Digital Faulknerian Stream-of-Consciousness
David Thomas Henry Wright (Murdoch University)

Ghosts in the Machine: The Personal Rational on the Fringes of Digital Literature
Erik Zepka (Independent Artist)

Section 1B *Peripheral Approaches, Key Figures*
O'Rahilly Building 156
Chair: Pedro Nilsson-Fernàndez (University College Cork)

Textuality in Freefall: Repurposing Digital Strategies in Anne Carson's Float
Helena Van Praet (Vrije Universiteit Brussel)

Kind Calculations, the Digital Literature of Serge Bouchardon
Rob Wittig (Meanwhile Netprov Studio; and University of Minnesota Duluth)

Around, about, near the book. Borrowings and peripheral elements in Daly's IF
Laura Santini (University of Genoa)

Analyzing Pry as a literature work, Is it possible?
Yolanda De Gregorio (Universidad de Cádiz)

Revisiting Califia: "Here the Path triverges"
Jennifer Dellner (Ocean County College)

Virtual Concrete: McKenna, Nichol, Deep Grammar and Spatial Narrative
Patrick Lichty (Zayed University)

Section 1C *Archives & Databases* (O'Rahilly Building 132*)*
Chair: Shawn Day (University College Cork)

Nodes Without Edges: Peripheries of the Database
Hannah Ackermans (University of Bergen)

Electronic Literature, or Whatever It's Called Now: the Archive and the Field
Clara Chetcuti (University of Malta)

Mining Linguistic Content from Vast Audio and Video Archives for Multimodal Poetry
Andrew Demirjian (Hunter College)

Reverberating through archives – digital archiving from margins to center
Anna Nacher (Jagiellonian University)

Visible and Invisible Archives: The Database Aesthetics of The Atlas Group Archive and haikU
Hannah Ackermans (University of Bergen)

The Aesthetics of Feminist Digital Archiving in the *Suffrage Postcard Project*
Kristin Allukian (University of South Florida)

Section 1D *The Anarchy of/in E-lit* (Kane Building G01)
Chair: Donna Alexander (University College Cork)

Witness in the Era of Mass Incarceration
Doran Larson (Hamilton College & The American Prison Writing Archive)

Feminist Hacking and the Poison Gift of Freely Shareable Software
Jennifer Maher (University of Maryland)

Anarchy in Cyberspace: Framing Twine as the Punk Rock of Electronic Literature
Laura Okkema (University of Central Florida)

The Power of E-Lit
Eman Younis (Beit Berl)

Peripheries of the demoscene: bazaar esthetics
Piotr Marecki (Jagiellonian University) & Krzysztof Kaz Ziembik (Atarionline.pl)

Section 1E *Styles and Structures* (Kane Building G02)
Chair: Michael J. Maguire (Dublin Business School)

On the Margins: Traces of Reading Protocols in S.
Catherine Winters (University of Rhode Island)

Multimodal Metaphors in Electronic Literary Texts
Svetlana Kuchina (Novosibirsk State Technical University)

Poetic Deformance and the "Procedural Sonnet"
Corey Sparks (California State University, Chico)

E-locutio: stitching styles and pulling threads in electronic literature
Helen J. Burgess (Hyperrhiz / North Carolina State University)

Erasure Poetry: Introduction and Visualization
Álvaro Seiça (University of Bergen)

2XTWEETSXMODEMSXTEXTXTWEET
Cyrus LK (Concordia University)

Section 1F *Models & Forms*
DH Learning Space, Food Science Building 4.58
Chair: Monika Górska-Olesińska (University of Lodz)

Two New Perspectives on Electronic Literature: Hybrid Writing Forms and Lexical Automata
Anthony Durity (University College Cork)

Locative literature: origin, development and future of an hybrid genre
Herbert Natta (University of Rome Tor Vergata)

Emoji Spells: Online Rituals for the Digital Age
Megan Wilson (University of Guelph)

Texts, Interfaces, and the Puzzle Element in Her Story
Kenneth Alba (Boston University)

Invent Your Own Sonnet: Using Analytic Tools to Synthesize Texts
Mark Wolff (Hartwick College)

New Models, New Forms: A Practical Guide to Web-Native Publishing
Ian Maleney (Fallow Media)

Artists: Forum 5 (1.30 – 3.00pm)
Boole Lecture Theatre 3
Chair: Rui Torres (University Fernando Pessoa)

Closer Than Rust: An Augmented Reality Book
Laura Zaylea (Temple University)

"Come Again – In the Summer"
Alex Mitchell (National University of Singapore)

Grip's Evermore
Hilda Daniel (Independent Artist)

Eldorado, Iraq 2017 (Iraqi soundscape 2012-2013)
Edouard Beau (Independent Artist)

Short Papers: Section 2 (3.30 – 5.00pm)

Section 2A *I Robot, You Reader* (O'Rahilly Building 255)
Chair: Leah Henrickson (Loughborough University)

"Dora Vey lives and works in St Petersburg": Russian Electronic Poetry Authored by Humans and Algorithms
Jana Kostincova (University of Hradec Kralove)

Non-Human writing: expanded forms of writing at the edge of literature and the human
Sarah McCauley (Independent)

"Tell me a story, Siri." The voice as an emerging medium for interaction in digital art
Terhi Marttila (University of Porto)

The Work of Art in the Age of Mechanical Reproduction (of the Artist)
Kyle Booten & Dan Rockmore (Neukom Institute, Dartmouth College)

The Closing of the Virtual Window: Machine Vision and Digital Art
Elizabeth Losh (University of California San Diego)

Section 2B *[Re]shaping students, teachers, readers* O'Rahilly Building 156
Chair: Diogo Marques (University of Coimbra)

Rui Torres' Cantiga in class – digital poetry in Portuguese schools
Ana Albuquerque Aguilar (University of Coimbra)

Analysis of poetry writing teaching at high school level
Guadalupe Echegoyen (National Autonomous University of Mexico)

Electronic Literature and the EFL classroom
Vasiliki Karanika (Aristotle University of Thessaloniki)

Children's E-lit in Sweden as Backlist E-books
Ann Steiner (Lund University)

Diffractive Reading in the Reading Club
Annie Abrahams (Independent Artist)

Section 2C *Once Upon a Newsfeed* (O'Rahilly Building 132)
Chair: Shawn Day (University College Cork)

Simulacra on our Screens: @lilmiquela and the Cyborg Narrative
Megan Wilson (University of Guelph)

Coping with Zero to a Million Decimals: Mike Bonsall's J.G. Ballard TwitterBots and Functionalist Psychopathology
Andrew Wenaus (University of Western Ontario)

Storytelling at the Periphery: Narrative Strategies in the Twitter Fiction Festival
David Meurer (Wilfrid Laurier University)

Creative Writing on the Wall: Literary Practices on Facebook
Erika Fülöp (Lancaster University)

"A Safe Place for Creative Expression?" Tumblr and the Death of a Platform
Anastasia Salter (University of Central Florida)

Section 2D *National / Transnational Contexts* (Kane Building G01)
Chair: Laura Santini (University of Genoa)

Amore di plastica: A survey on digital publishing in Italy
Daniele Giampà (Kingston School of Art)

On Nationalizing a Transnational Literature: A Case Study on Examining J. R. Carpenter's Work Within a Canadian Context
Jane Boyes (Dalhousie University)

A Comparative Study of Electronic Literature between Mainland China and Taiwan
Hongliang Zhang (Beijing Foreign Studies University)

Polish "aesthetics": Vaporwave outside the center
Paulina Chorzewska (University of Warsaw)

Peripheries²: Czech and Slovak digital literature on the edge of domestic and foreign interest
Tomas Franta (Palacký University Olomouc)

The development of Chinese mobile comics
Shuang Xiao (University Cork College)

Section 2E *Transitions* (Kane Building G02)
Chair: Laura Linares (University College Cork)

Single-Player Multi-User Narratives: When Solo Becomes Social
Jesse Vigil & Martzi Campos (University of Southern California)

"Crime fiction in digital ethos: legal and ethical challenges in e-lit"
Paola Carbone (Università IULM)

From Grid to Rhizome: a Rethinking of a Layout Arrangement of the Post-digital Text
Hana Atcheson & Andrea Gogova (Univerzita Tomáše Bati ve Zlíně)

Artist's Books transition to new media
Anna Meli (Athens School of Fine Arts)

Why eBibliography?
Abigel Lemak (University of Guelph)

How to be an editor in LdoD Archive: methodological challenges in the use of digital archives
Cecília Magalhães (University of Coimbra)

Section 2F *Explorations and Experiments*
DH Learning Space, Food Science Building 4.58
Chair: Tina Escaja (University of Vermont)

LitTerra, by augmenting literature with meaningful connections, turns readers into explorers and researchers
Sasha Mile Rudan (Queen Mary University of London), Lazar Kovacevic (Inverudio Inc, Chicago), Eugenia Kelbert (National Research University Higher School of Economics, Moscow / University of East Anglia) & Sinisa Rudan (ChaOS)

Walking Simulator Video Games–A New Digital Storytelling Artefact–Transportation, not flow
Heidi Colthup (University of Kent)

Exploring Digital Culture: why Tool Matters
Odile Farge (The National Institute for Oriental Languages and Civilizations)

Enmeshing Past and Present: A Media Archaeology Exercise
Tina Lumbis (San Diego State University)

Mimicking synthetic speech in vocal performances
Monika Górska-Olesińska (University of Lodz)

Digital Sound Poetry: Peripheral Platform for Posthuman Performativity
Christophe Collard (Vrije Universiteit Brussel)

Artists: Forum 6 (3.30 – 5.00pm)
Boole Lecture Theatre 3
Chair: Leonardo Flores (Appalachian State University)

The Limerick Diet
Scott Rettberg (The University of Bergen) & Talan Memmott (Winona State University)

Bucle: Archivo de ficciones
Vinicius Marquet (Independent Artist)

Has Been Hero
David Alonzo (Washington State University Vancouver)

always tomorrow
Caitlin Fisher & Damon Loren Baker (York University)

KEYNOTE II
Chaired by Scott Rettberg

Anne Karhio
5.30pm, Boole Lecture Theatre 3

At the Brink: Electronic Literature, Technology, and the Peripheral Imagination

Periods of rapid technological change also redraw our sense of cultural and geographical periphery. Routes of transport and travel, communications infrastructures, and networks of cultural production extend, transform, and redirect the perimeters of our personal and collective imagination. In this lecture I will examine how Ireland's location at the geographical margin of Europe has also rendered it a focal point of technological experimentation and exchange, and has closely entwined it with the story of electronic literature. I propose that the peripheral imagination informing this relationship can also encourage the kind of cultural dissent needed to tackle the consequences of unchecked technological ambition to the fragile environments of the Anthropocene.

Dr Anne Karhio is a researcher in digital literature, culture and contemporary poetry. She is a graduate of the University of Helsinki and National University of Ireland in Galway, and has studied and worked in a number of institutions in Finland, Ireland, Norway and France. She is currently a researcher in the Irish Research Council –funded project "Republic of Conscience: Human Rights and Modern Irish Poetry" at the Moore Institute, NUI Galway, and also contributes to research in the European Research Council -funded "Machine Vision" project in Digital Culture, University of Bergen, Norway. She is the author of *Slight Return: Paul Muldoon's Poetics of Space* (Peter Lang, 2016), and co-editor of *Crisis and Contemporary* Poetry (Palgrave

MacMillan, 2011). She has published widely on contemporary Irish poetry, digital literature and art, and the aesthetics of space, place and landscape. Her most recent research project, "Virtual Landscapes: New Media Technologies and the Poetics of Place in Recent Irish Poetry" was co-funded by the Irish Research Council and the European Commission via Marie Skłodowska-Curie actions.

Conference Banquet at the Clayton Hotel, 7.30pm
Ticketholders only

Wednesday July 17

Panels 1-5 (9.00 – 10.30am)

Panel 1 O'Rahilly Building 255
Chair: Claudia Kozak (UBA / UNTREF / CONICET)

Politics of Creation and Aesthetics in Latin American Digital Literature and Art
Milton Läufer (New York University), Claudia Kozak (UBA / UNTREF / CONICET), Demian Schopf (Universidad Diego Portales) & Vinícius Carvalho Pereira (Universidade Federal de Mato Grosso)

Panel 2 O'Rahilly Building 156
Chair: Deena Larsen (Independent Artist)

Zombies, or the Walking Read: Artistic Implications for Reanimating Dead Works
Deena Larsen (Independent Artist), Jon Saklofske (Acadia University) & Bill Bly (Independent Artist)

Panel 3 O'Rahilly Building 132
Chair: Dene Grigar (Washington State University Vancouver)

Coping with Bits, Part 2 (Continued from ELO2018)
Dene Grigar (Washington State University Vancouver), Leonardo Flores (Appalachian State University) & Nicholas Schiller (Washington State University Vancouver)

Panel 4 Kane Building G01
Chair: Stephanie Strickland (Independent Artist)

ReRites: the implications of A.I. machine-learning neural-net generated poetry
David Jhave Johnston (Independent Artist; represented by Kyle Booten), Stephanie Strickland (Independent Artist), John Cayley (Brown University), Mairéad Byrne (Rhode Island School of Design), & Lai-Tze Fan (University of Waterloo)

Panel 5 Kane Building G02
Chair: Nathan Jones (Lancaster University)

Literary Realism: Representing the Realities of the Post-Digital Age
Nathan Jones (Lancaster University), J. R. Carpenter (Independent Researcher), Søren Pold & Malthe Stavning Erslev (Aarhus University)

Artists: Forum 7 (9.00 – 10.30am)
Boole Lecture Theatre 3
Chair: Terhi Marttila (University of Porto)

Wired Monkeys
David Alonzo (Washington State University Vancouver)

VR SuperGun
Kieran Nolan (Dundalk Institute of Technology / Trinity College Dublin)

I am not listening
Ana Cavic (University of Southampton), Sally Morfill (Manchester School of Art, Manchester Metropolitan University) & Tychonas Michailidis (Solent University)

Talk to me
Daria Petrova (The 101 Mediapoetry Festival)

Embroidered Ephemera
Gillian Smith (Northeastern University) & Anne Sullivan (Georgia Institute of Technology)

Panels 6-10 (11.00am – 12.30pm)

Panel 6 O'Rahilly Building 255
Chair: Carolina Gainza (Universidad Diego Portales)

Visualizing, Preserving and Curating Latin American Digital Literature and Art
Carolina Gainza (Universidad Diego Portales), Nohelia Meza & Thea Pitman (University of Leeds)

Panel 7 O'Rahilly Building 156
Chair: Mark Marino (University of Southern California)

Let's Play Netprov! Tips, Tricks and Theory for Online Roleplay Fiction
Rob Wittig (Meanwhile Netprov Studio / University of Minnesota Duluth) & Mark Marino (University of Southern California)

Panel 8 O'Rahilly Building 132
Chair: Melissa Kagen (Bangor University)

Boys and their Brains: Neuro(a)typicality and Gamer Masculinity
Rob Gallagher (King's College London) & Eoin Murray (Bangor University)

Panel 9 Kane Building G01
Chair: Fanny Gravel-Patry (Concordia University)

New Semiotics Regimes in the Third E-Litt Generation: Exploring Screen Capture, Gifs and Location Practices
Christelle Proulx, Enrico Agostini Marchese (University of Montreal) & Fanny Gravel-Patry (Concordia University)

Panel 10 Kane Building G02
Chair: Lai-Tze Fan (University of Waterloo)

The Meniscus of Narrative I: Structures
Marjorie Luesebrink (Electonic Literature Organization), Alex Mitchell (National University of Singapore) & Will Luers (Washington State University Vancouver)

Artists: Forum 8 (11.00am – 12.30pm)
Boole Lecture Theatre 3
Chair: Kyle Booten (Neukom Institute, Dartmouth College)

The Klaxo Radio Hour
Jesse Vigil & Martzi Campos (University of Southern California)

Human Errors
Katherine Morayati (Independent Artist)

Fragile Pulse: A Meditation App
Kyle Booten (Neukom Institute, Dartmouth College)

Voice in the Void
Eric Murnane (University of Central Florida)

Give Me a Reason
Terhi Marttila (University of Porto)

Panels 11-15 (1.30 – 3.00pm)

Panel 11 O'Rahilly Building 255
Chair: Franci Greyling (North-West University)

Site/sight-specific digital literature. An interdisciplinary project for and with visually impaired persons
Franci Greyling, Bernard Odendaal & Gustaf Tempelhoff (North-West University)

Panel 12 O'Rahilly Building 156
Chair: Cecily Raynor (McGill University)

Memory, Identity and Precursors of Digital Literature in Latin America
Cecily Raynor (McGill University) & Perla Sassón-Henry (United States Naval Academy)

Panel 13 DH Learning Space, Food Science Building 4.58
Chair: Dene Grigar (Washington State University Vancouver)

Sustaining Digital Vitalism: A Live Stream Traversal of Michael J. Maguire's Work
Dene Grigar (Washington State University Vancouver), Stuart Moulthrop (University of Wisconsin Milwaukee), Michael J. Maguire (DIME), John Barber & Greg Philbrook (Washington State University Vancouver)

Panel 14 Kane Building G01
Chair: Melissa Kagen (Bangor University)

The Hauntology of Walking Simulators
Melissa Kagen (Bangor University), Mona Bozdog (Abertay University) & Kris Darby (Liverpool Hope University)

Panel 15 Kane Building G02
Chairs: Lai-Tze Fan (University of Waterloo) & Marjorie Luesebrink (Electronic Literature Organization)

The Meniscus of Narrative II: Dynamics
Daniel Punday (Mississippi State University), Caitlin Fisher (York University), Jill Walker Rettberg & Marianne Gunderson (University of Bergen)

Artists: Forum 9 (1.30 – 3.00pm)
Boole Lecture Theatre 3
Chair: Vincent Cellucci (Louisiana State University)

Shiva's Rangoli
Saumya Gupta & Joshua Tanenbaum (University of California, Irvine)

River Writer VR
Vincent Cellucci & Marc Aubanel (Louisiana State University)

Strange Mirror
John Murray (University of Central Florida)

The Deer
Dashiel Carrera (Virginia Tech)

The Thing That Is What a Circle Is
David Hall (Independent Artist)

The Last Interaction
Jason Nelson (Griffith University)

Panels 16-20 (3.30pm – 5.00pm)

Panel 16 O'Rahilly Building 255
Chair: Ian Harper (Bradfield Company)

Beyond the Page: Moving Toward a New Canon of Literature with Inanimate Alice
Amanda Hovious (University of North Texas), Valerie Shinas (Lesley University) & Ian Harper (Bradfield Company)

Panel 17 O'Rahilly Building 156
Chair: Jordan Glendenning (Bangor University)

E-Lit on the Periphery of Mainstream Media
Jordan Glendenning, Kate Stuart & Isabel Vincent (Bangor University)

Panel 18 O'Rahilly Building 132
Chair: John Cayley (Brown University)

Writing for Vast Interactive Spaces
Samantha Gorman (Tender Claws), Ian Hatcher (Independent Artist) & Daniel Howe (School of Creative Media, Hong Kong)

Panel 19 Kane Building G01
Chair: Paul O'Neill (Dublin City University)

Examining the (in)securities of computational discourse within technopolitical systems
Paul O'Neill (Dublin City University), Pip Thornton (Royal Holloway, University of London / University of Edinburgh) & David Young (University of Nottingham)

Panel 20 Kane Building G02
Chair: Leonardo Flores (Appalachian State University)

Generational shifts and critical peripheries: electronic literature's social function
Alex Saum-Pascual (University of California, Berkeley), Leonardo Flores (Appalachian State University), Rui Torres (University Fernando Pessoa) & Eugenio Tisselli (Independent Artist)

Artists: Forum 10 (3.30pm – 5.00pm)
Boole Lecture Theatre 3
Chair: Jon Saklofske (Acadia University)

Blister Skin
Theo Ellin Ballew (Brown University)

CoLaboArthon - Developing Collaborative Art Worldwide
Sinisa Rudan (ChaOS, NGO) & Sasha Mile Rudan (University of Oslo)

Culprit
Harriet Fisher (Lisgar Collegiate Institute)

To Hide a Leaf (Reading-machine for a book of sand)
Andy Simionato (RMIT University) & Karen Ann Donnachie (Independent Artist)

Footnotes
Patrick LeMieux & Stephanie Boluk (University of California, Davis)

Cold Calling
Deena Larsen (The Rose Project) & Jon Saklofske (Acadia University)

KEYNOTE III (followed by closing remarks)

Chaired by James O'Sullivan

Astrid Ensslin
5.30pm, Boole Lecture Theatre 3

"These Waves ...": Writing New Bodies for Applied E-literature Studies

In this talk I am going to reassess the social and psychological possibilities of e-lit research and practice by riding a new wave of applied, interventionist e-lit scholarship. I report on the methods and early findings of the "Writing New Bodies" project ("WNB"; SSHRC IG 435-2018-1036; Ensslin et al. 2019), which aims to develop a digital fiction for a new form of contemporary, digital-born bibliotherapy. In following the principles of critical community co-design and feminist participatory action research, WNB engages young women ages 18-25 in envisioning worlds where they feel at home in their bodies. Our workshops encourage them to engage, conversationally and through reading, co-designing and writing digital fiction, with key challenges facing young women today, including cis- and heteronormative gender relations, racism, anti-fat attitudes, ableism, and familial influences on the ways young women "ought to look" (Rice 2014). Part of the intervention is for the participants to hyper-textualize experiences, anxieties and desires they associate with their bodies, and to explore diverse options for re-imagining and developing resilience to appearance-driven neoliberalist pressures. The end product will be a work of or a platform for digital fiction developed in community-tested iterations by leading feminist e-lit artist and WNB post-doctoral research-creationist, Christine Wilks.

References

Ensslin, A., C. Rice, S. Riley, M. Perram, H. Fowlie, and C. Wilks (2019) Writing New Bodies. Project website. https://sites.google.com/ualberta.ca/writingnewbodies/home.

Rice, C. (2014) Becoming Women: The Embodied Self in Image Culture. Toronto: University of Toronto Press.

Astrid Ensslin is Professor in Digital Humanities and Game Studies, who divides her teaching and research activities between the Departments of Modern Languages and Cultural Studies, and Digital Humanities at the University of Alberta. Prior to her current post, she held faculty, research, teaching, and administration positions in the UK and Germany, at the Universities of Tübingen, Leeds, Manchester, and Bangor. Her main publications include *Small Screen Fictions* (Paradoxa, 2017, co-edited with Lisa Swanstrom and Pawel Frelik), *Literary Gaming* (MIT Press, 2014), *Analyzing Digital Fiction* (Routledge, 2013, co-edited with Alice Bell and Hans Kristian Rustad), *The Language of Gaming* (Palgrave, 2011), *Creating Second Lives: Community, Identity and Spatiality as Constructions of the Virtual* (Routledge, 2011, co-edited with Eben Muse), *Canonizing Hypertext: Explorations and Constructions* (Bloomsbury, 2007), and *Language in the Media: Representations, Identity, Ideology* (Bloomsbury, 2007, co-edited with Sally Johnson). She has led externally funded research projects on videogames across cultures, reading and analyzing digital fiction, and specialized language corpora. She is currently PI on a new project on "Writing New Bodies" in and through digital fiction, in collaboration with Carla Rice, Sarah Riley, and Christine Wilks, and funded by the Social Sciences and Humanities Research Council of Canada.

Performance Evening
9pm at the The Kino
Chairs: Donna Alexander & Pedro Nilsson-Fernàndez (University College Cork)

"Sound of the Hard Disk Saving Data": A Reading from The Yellow Bowl
Judy Malloy (Independent Artist)

The ELO Conference Trifecta
Mark Marino (University of Southern California)

Dairbhre: One Walk
Mairead Byrne (Rhode Island School of Design)

Parapojection: Digital Poetry in the Landscape
Jason Nelson (Griffith University)

The Author is absent
Maartje Smits (Gerrit Rietveld Academie / ArtEZ)

The Buoy
Meredith Morran (Brown University)

The Text That Talks Back
Christopher Boucher (Boston College)

A Reading from Hard West Turn 2018 and 2019
Nick Montfort (Massachusetts Institute of Technology)

Private Screening
Ian Hatcher (Independent Artist)

Legends of Michigami: Riding the Rust Belt
M. D. Coverley & Eric Luesebrink (Electronic Literature Organization)

ABSTRACTS

Diffractive Reading in the Reading Club
Annie Abrahams (Independent Artist)

In this communication I would like to discuss, referring to Karen Barad, Donna Haraway and Brian Massumi among others, how the Reading Club http://readingclub.fr can be considered an example of a diffractive reading and writing practice. The invited participating reariters of the Reading Club have to leave the self-centred reflective habits of the classical writer, and accept the posture of a simple collaborator who will never have an overview, but can share in an intra-active reariting through one another, that engenders creative and unexpected "outcomes".

From 2013, I have been working with Emmanuel Guez on a project called the Reading Club. This is an online venue for collaborative reading and writing, both of which occur within a precisely defined framework. "Reariters" are invited to read a given text and to rewrite it within a set number of characters.

The Reading Club was originally announced as, all at once an intertextual playground, a laboratory and an interpretive arena. It was meant to be a device to explore collaborative reading on the web and to test (once more) the status of the authors.

But it is more. Through the admin settings the Reading Club's interface becomes an acting partner in the writing: it doesn't write itself, but it "makes" the writing.

The Reading Club is a complex apparatus where text is floating, always changing, never the same.

The reariters have no steady ground in the evolving text. They are continuously scanning their screen for interesting gaps, to be only very temporarily capable of introducing something, of making a mark in the stuttering story with no end.

Because of the texts changing nature, thinking, through reading and writing, in the Reading Club can not be reflective. Moreover, inside the apparatus, it is not really clear what is causing what; where agency lies. The interaction is not between a few clearly distinguishable entities, but rather emanates from an ensemble, where interface, individual computers and keyboard characteristics, server conditions as well as the original text, the words of the co-performers, the local light conditions and family situations are all entangled in what Karen Barad, theorist and physicist, would call the phenomenon of intra-action.

Thinking in/with the Reading Club is necessarily diffractive. "Diffraction", says Haraway, "does not produce 'the same' displaced, as reflection and refraction do. Diffraction is a mapping of interference, not of replication, reflection, or reproduction." (Donna Haraway, The Promises of Monsters, 1992)

Thus Reading Club manifests itself as a facilitator of a diffractive, distributed intelligence on-the-fly, creating text and relational patterns that do not depend on canons. It generates creative and unexpected "outcomes". These are in my opinion not as much the texts produced, as the "diffractive moments" experienced by the reariters. The reariters with their audience are led out of self reflexivity, out of systemised subjectivity, out of a world that only reproduces what they know already into an intra-active "worlding".

#PEAE
Annie Abrahams (Independent Artist)

Annie Abrahams, a Dutch artist living in France, will talk about the way her artistic work has been categorised and how she found her own way of formulating what it is about.

From interactivity to intra-activity?

She starts with pondering on her relation to electronic literature by shortly discussing some artworks: Reading Club, ViolenceS, separation/séparation, from estranger to e-stranger and ours lingages. There are word collections, interfaces for collective writing, networked performances. There is old school net art, an animation, an .exe and a book.

Abrahams work has been categorised as net art, digital art, fine art, video art, electronic literature, performance art, code art, media art, timebased media etc. This both is fine with her and annoying. All these categorisations are based on its use of technology and don't say anything about what is experienced through the art work. Abrahams is not so much interested in form as in what this form can produce; what kind of behaviour it concerns. So she wanted to find other ways of talking about her art work. After rejecting "behavioural art", she explored the concept of "agency art" as it was formulated by Arjen Mulder in 2012. Mulder based his ideas on Suzanne Langer's concept of the "virtual behavioural space" as articulated in her book Feeling and Form (1953).

> "Agency Art is art that makes it clear to the receiver via his or her body what is at stake, where opportunities for action lie, and which virtual behaviours he or she can actualize. It demonstrates how choices work..."

Although Agency Art is multidisciplinary and opens the different art practices to each other, Abrahams was not completely convinced. When talking with a friend (biologist and philosopher) about it, this friend proposed a, for her very evident, alternative: "Participative Ethology in Artificial Environments – an ethnological approach of Agency Art." …. to be followed.

Nodes Without Edges: Peripheries of the Database
Hannah Ackermans (University of Bergen)

This paper takes a digital hermeneutic approach (Van Nuenen and Van de Ven) to database research in the field of electronic literature. I analyze the ELMCIP Knowledge Base (KB), a publicly available cross-referenced database of electronic literature that allows contributors to enter and edit information. I consider the peripheries of the database from the perspective of the development, population, and research use of information in the KB.

As developers, we consider it essential to have fields for information that will document e-lit practices and their authors that are as accurate as possible without adding superfluous or problematic information or making the records too complicated to fill out. This can lead to sensitive issues: I recount a current discussion of the use of the gender field in the author records of the KB, combining the community discussion in the ELMCIP/ELO Facebook groups with sources from library science and radical cataloging (i.e. Drabinkski 2014).

The development of the KB is inextricably linked with the electronic literature community, laying bare issues of having community that is inclusive but which nevertheless inevitably has people at its center and in the peripheries. The KB can be regarded as both a service to the community and as an obligation for the community, which is a principal consideration because of its crowdsourced system. I take the perspective of digital labor (i.e. Terranova 2013) to give insight into the processes involved in the maintenance of the KB, within broader academic and economic structures.

Finally, as a result of the development and crowdsourced population of the KB, there are many anomalies in the KB. Completion of documenting the entire field of electronic literature systematically is a tantalizing goal that we know we are never going to reach but nevertheless we

feel like we almost have because of the sheer amount of information in the database. The KB has been used in several quantitative papers (i.e. Rettberg 2013) as well as numerous student projects. I reflect on the implications for the structure and practices of the KB for doing quantitative research, by paying special attention to 'outliers' in the datasets.

Through these three reflections, I argue for a digital hermeneutic approach to database research which oscilates between analyzing the textual and contextual levels of database practices, between individual and collective. Analysing the peripheries of the database in this manner uncovers the mutual dependence between the database and its community in both critical and prolific ways.

Works Cited in Abstract

Billey, Amber, Emily Drabinski, and K. R. Roberto. "What's gender got to do with it? A critique of RDA 9.7." Cataloging & Classification Quarterly 52.4 (2014): 412-421.

Nuenen, Tom van, and Inge van de Ven "Myriad Shades of Grey. Digital Hermeneutics and The Red Pill.". L3 Conference Proceedings. Global Forum for Science and Technology.

Rettberg, Jill Walker. "A Network Analysis of Dissertations about Electronic Literature." (2013).

Terranova, Tiziana. "Free labor." Digital Labor. Routledge, 2013. 33-57.

Visible and Invisible Archives: The Database Aesthetics of The Atlas Group Archive and haikU

Hannah Ackermans (University of Bergen)

Although many works of electronic literature use databases in some form, "not all new media objects are explicitly databases" (Manovich 41, my emphasis). I analyze two works of electronic literature, The Atlas Group Archive (Raad) and haikU (Wylde), as examples of different material and conceptual databases. I approach and compare the works within the framework of Digital Hermeneutics, continuously considering the relationship between text and context, between parts and whole.

Walid Raad's 1989-2004 The Atlas Group Archive (AGA) is a multimedial, fictional 'archive' which encompasses supposedly donated testimonies on the war in Lebanon (1974-1991), including diary logs, photographs with notes, and videos. The narrative is structured as a database, in which the layering of content in individual texts and images as well as in the database as a whole becomes the key feature.

Nanette Wylde's 2002 haikU is a haiku generator, which uses sentences submitted by readers on the website. These sentences all end up in the same pool of sentences that the generator draws from when creating a poem. When arriving on the website, the reader can read poems; a new one is generated each time the reader refreshes the page.

Both works highlight a database aesthetics, although the methods in which they do so are polar opposites. I demonstrate how AGA is an explicit database supposedly showing a 'complete' archive, whereas haikU is an implicit one that hides the collection of sentences. Moreover, I show the sociality of the databases, thematizing the human process behind database formation: AGA created a fake collective, the Atlas Group, and the illusion of donated testimonies and haikU includes its readers in creating texts that will supposedly become part of the work.

Database structures are both fragmented and relational. I combine my database aesthetics reading with a close reading of individual texts in the works, considering how the

interpretation is determined by the structure as a whole as well as how the individual elements influence how to regard the overall database. Finally, I take my findings to a broader perspective and consider what AGA and haikU can teach us about the materiality, conceptuality, and sociality of the omnipresent structure of the database.

Rui Torres' Cantiga in class – digital poetry in Portuguese schools
Ana Albuquerque Aguilar (University of Coimbra)

Although the most recent curricular documents issued by the Portuguese Ministry of Education (ME, 2017; ME, 2018) recommend students to read multimodal texts, there is still a print-based culture among Portuguese schools and among language and literature teachers. As part of the project "Inanimate Alice: Translating Electronic Literature for an Educational Context", held at the Centre for Portuguese Literature – University of Coimbra, we have already conducted some experiments with digital narrative in Portugal (Machado et alii, 2018), which we hope to be extended by the inclusion of Alice Inanimada (the Portuguese version of Inanimate Alice) in the National Reading Plan in 2018, as Ana Maria Machado, the project coordinator, presented at the ELO Conference 2018. However, we do not have available data concerning teaching digital poetry to children and teenagers in our country, which led me to include Cantiga in the corpus for the empirical research I am conducting for my doctoral thesis in Materialities of Literature.

Cantiga, a combinatory poem (https://www.telepoesis.net/cantiga/) by Rui Torres (2012), retrieves the homonym poem by Salette Tavares (1967), in which the experimental poet recreated the structure, the rhythm, the vocabulary and the ambiance of Galician-Portuguese medieval songs, particularly the ones from the "cantigas de amigo" genre (characterized by a feminine voice). It is the first, a "prototype" (Torres, 2012), of a set of poems to be created in which contemporary poets dialogue with medieval songs.

The textual engine created by Rui Torres operates lexical permutations that lead to semantic variations in a text that presents itself to the reader in a digital screen parchment, more specifically in a fac-simile folio from the Cancioneiro da Ajuda. Readers are thus confronted with the intersection of media, forms and languages from both medieval and contemporary times, as well as with the different voices that emerge from the electronic poem. As Portela states (2012: 49-50), "Rui Torres' generative text is a text upon another text which was already a text upon another text, showcasing citation and iteration as exponential functions in the production of literary meaning." Moreover, the poem repeats itself in a mirror-like position and symmetrical relation, written, on the left side, using a gothic font, and, on the right, on a font evoking graffiti art. Therefore, past and present reflect one another in a mirror game, progressively changing through the combinatory movement. Although Rui Torres' poetic engine contains lexical items collected exclusively from the Galician Portuguese medieval songbooks corpus, it also allows the reader to introduce new words and to produce new meaning(s). Readers (now writers) can crystallize their own poems, publishing them on the Poemário blog (https://telepoesis.net/poemario/).

In this paper I intend to show how 10th graders from Portuguese schools read Cantiga and how they reacted to reading digital poetry, a first-time experience for all of them, by analysing the answers they gave on a questionnaire created for evaluating the reception of the digital poem. By re-membering and (re-)re-creating "cantigas de amigo", Rui Torres defies readers not only to unveil all those voices that cross and emerge from this "shapeshifting text" (Côrtes Maduro: 2018), but also to join their own to the stream of voices, creating new poems. So I will talk about the importance of the blog Poemário has for students and for teachers, as an opportunity to engage in a new creative experience.

Kulaktan kulağa, Chinese whispers, or Arabic telephone
Betül Aksu (Queen Mary University of London)

"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.

Texts, Interfaces, and the Puzzle Element in Her Story
Kenneth Alba (Boston University)

Sam Barlow's 2015 computer game Her Story is barely a game. The interface is an obsolete police database stocked with seven videotaped interviews of a woman accused of a crime, broken up into clips of between ten and ninety seconds. The game is played by typing in words to search through the clips, and the database returns only the first five videos, chronologically, that contain the query. The player pieces together the mystery at the heart of the game in whatever order they choose – the primary cue that the game provides is an initial search term, "MURDER," – and the game is 'over' only when the player decides they have seen enough. As they play, the game's interface design, along with its thematic focus on liminal and reflective surfaces, incorporates the player into a system of cognitive apparatuses.

Critical responses to Sam Barlow's 2015 video game Her Story were rapturous. The Washington Post called it "the best the medium has to offer;" Rock Paper Shotgun said it "might be the best FMV game ever made;" and in their article proclaiming it the best game of 2015, Polygon's Colin Campbell wrote "I don't think you will 'read' a better mystery novel this year." The comparison to a novel is particularly interesting, because the game is in large part shaped by an absent text: the "digitally stenographed" transcript through which the player searches is never directly accessible, and is instead explorable only through the manipulation of video clips whose quality has been artistically degraded through lossy VHS transcoding. The transcript's absence is compensated for by another text: the "three A4 pages of notes" that Rock

Paper Shotgun's reviewer describes handwriting himself over the course of his playthrough – an experience I shared.

This presentation will trace out these two peripheral texts in Her Story – the paper notepad and the inaccessible transcript through which the user searches – alongside an examination of the game's interface design and thematic concern with mirrors, windows, and other real-life interfaces, to explore how the game imbricates the reader into what N. Katherine Hayles calls a "cognitive assemblage" with itself as database and as text. This experientially unusual mode of 'reading' will be compared with traditional works of paper detective fiction, with a focus on how Charles Rzepka's notion of the "puzzle-element" of the genre constructs a reading subject that is similarly imbricated with their text. I will explore the modes of subjectivity that both digital and virtual styles of 'reading' engender, with a particular focus on how the peripheral texts and the interface of Her Story blur the division between the player and the character - pictured only as a ghostly silhouette in the virtually simulated glare of a CRT monitor - as whom they play. Rather than recapitulating the argument that IF provides deeper immersion than traditional fiction, however, this presentation will explore how both media immerse their readers into a system of cognitive technologies, and what kind of consciousness that system might have.

Holes
Graham Allen (University College Cork)

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.

The Aesthetics of Feminist Digital Archiving in the *Suffrage Postcard Project*
Kristin Allukian (University of South Florida)

In 2019, we have Twitter, Instagram, and Facebook. A hundred years earlier, there were postcards. In the "Golden Age" of postcards (1902-1915), postcards circulated with the same fervor, if not speed, of images on popular social media apps today. The *Suffrage Postcard Project* looks back at the early decades of the 1900s in the context of the women's suffrage movement, a movement that gained momentum in the same historical moment of the Golden Age of postcards and produced hundreds of pro- and anti-suffrage images. This project asks: How can feminist DH and data visualization approaches to over 700 postcards offer new perspectives on the visual history of the U.S. suffrage movement? Our methodology is inspired by Jacqueline Wernimont and Julia Flanders' 2010 article, "Feminism in the Age of Digital Archives." They argue that the "work of digitization and encoding also engages us in a reflexive process that forces us to interrogate those genres and any genre-tags that we may use in creating the textbase." Within our feminist DH lab—made up of faculty, instructors, graduate students, and

undergraduate students—images were collectively tagged through Omeka, a digital archive platform. Currently, we are using the API to export data to ImagePlot and Gephi for data visualization. We are also in the beginning stages of building a feminist data visualization tool for the *Project*, in collaboration with computer science and engineering faculty and graduate students.

Using the *Suffrage Postcard Project,* this presentation reads the aesthetics of a digital archive and argues that the ideological aesthetic brought to the creation and development of a digital archive influences the way that archive is read. In this case, a feminist aesthetic challenges visual understandings of race, class, and gender within the suffrage movement; it uses data treated by feminist methodologies to raise questions critical to intersectional feminist analysis. The aesthetics of the archive asks: How do we organize our images, line-breaks, page-breaks, and written text within the digital archive to reflect a feminist aesthetic? How do we apply a feminist aesthetic to write machine-learning algorithms that highlight critical feminist concerns within U.S. visual history? How do we represent absence—the absence of women of color, immigrant women, working-class women, non-Christian women, and women without children—in data visualization? What do these visualizations allow us to see that we couldn't see before? And finally, how do we make our feminist treatment of such data transparent to the archive-user? These questions frame the collaborative work done within the feminist DH lab that produces the *Suffrage Postcard Project*.

Has Been Hero
David Alonzo (Washington State University Vancouver)

Logline: In a time of peril, one self-styled vigilante's mission to pummel a super-villain is thwarted only by his own decline as both hero and villain search for fulfillment.
"Has Been Hero" is the story of how Jack Lee, a juggernaut, must confront his most formidable enemy yet: inevitable physical decline. This is a humbling and disempowering experience for Jack, a self-styled vigilante who saw himself as a soldier dedicated to dispensing his own brand of justice.

Once a fearsome powerhouse, Jack Lee fought crime and was the spectacle of public praise and ridicule. Now in the twilight of his life and in ill health, Jack finds himself forgotten by the public, bored in retirement, and bitter.

Old age is often viewed by the young as something that happens to other people, and is an outcome that can be avoided through sheer will. The truth is that it happens to everyone, even superheroes.

This film is an allegorical exploration of aging in the form of a fictional documentary (mockumentary) that illustrates how growing older affects even the most powerful of individuals, but does not have to define one's life, sense of self-worth, or meaning as a person.

"Has Been Hero" is structured in three acts; exposition of protagonist and inciting incident (revealing his true identity to the public for the first time), rising tension as he recounts his life's goals and failures, and resolution as he finds solace.

Cinematically, this film was composed of static shots to create an ambience of stillness to invoke the idea that this is a world in which there is little variety. Colors are adjusted by vibrance and intensity to match the character we are speaking to, with Major Justice being devoid of most colors, and the younger sidekick Punt framed by a lively display of colorful comic books.

Aesthetically, "Has Been Hero" is a light and playful container with deeper sentimental contents. Tongue-in-cheek humor and silliness are meant to contrast the dark and depressed message of failure and regret Jack Lee recounts. The main characters' personalities (Major Justice, Mr. Shadows, and Missy Lynx) showcase different aspects of how humans view aging. Major Justice's bitter depression, Mr. Shadows' vibrance for life, and Missy Lynx's fiercely independent indifference.

In a popular culture that worships youth, it is troubling for Jack to feel he is slowly becoming insignificant, but youth seems to have escaped him when he was not looking. The increasing momentum of the passing years, and the slow betrayal of his body however, did not go unnoticed. His mounting aches, pains, and sagging flesh have replaced what was once hard sinew, yet his desire to thrive remains just strong as it was so many years ago. This story can be seen as an inspiration, or a cautionary tale, comic-book kitsch, or emotional drama. It can be many things, but as a filmmaker my intention was only that it be meaningful to you.

Wired Monkeys
David Alonzo (Washington State University Vancouver)

Wired Monkeys is a cross-genre short film that intends to blend conventional narrative with music video. Its purpose is to reflect a journey from self-realization to self-discovery of a shared hidden history all humans have. A protagonist sets out find peace as he retraces his own path of spirituality that he discovers extends far back into pre-history.

A robot protagonist was chosen to portray what a wired monkey metaphorically represents: a programmed human. A gray metal, mostly faceless, machine that executes the same task every day. No other lifeforms seem to exist in his stark reality.

The juxtaposition of color and black and white illustrate the stark differences between the programmed robot world and the colorful world of real human feelings. The colored lips, tragic images of the world, and beauty of nature are all meant to remind us that we are often only reminded of our humanity when pushed to the fringes of our emotions.

Most importantly, the song which serves as the inspiration and bedrock for this narrative is also titled "Wired Monkeys" and bathes the viewer in an empowering Folk-Americana score.

Underneath his robot shell lies a real human with real skin. In nature, his body finally able to breathe real air, and feel real sun. The protagonist has shed his wires and for the first time has moved beyond his programming.

There are many moments a filmmaker hopes to direct, coach, or entice emotion from their actors and this film stands as a wonderful example of how feelings can be conveyed without any control over facial expression whatsoever. In fact, the protagonist's face has no ability to change in any way. His entire head is a solid and unmovable component. Furthermore, there is only one character in the film with no other living (or robotic) being to interact with. This is why it was crucial that this film be told entirely through the cut – juxtaposition and montage.

Aesthetically, this film is meant to be representative of an emotional and psychological cleansing. Full of symbolism and subtext, "Wired Monkeys" is a pure form of filmmaking. While it is still a structured narrative, other than the song that mirrors that narrative, it is devoid of all dialog. The story is driven entirely through montage and juxtaposition of images.

While there are many other morals and lessons within this story, ultimately, "Wired Monkeys" is about examining our lives and seeking happiness for ourselves. We can identify with the robot because we understand what it means to feel like others are trying to program us.

u$aar v3.0 <mimetic media coverage>
Sandra Araújo (Independent Artist)

social media platforms stealTH analytics & algorithmic lifestyle^{TM} in tiny gifs of laugh or how data is shaping & twisting social / political events

From Grid to Rhizome: a Rethinking of a Layout Arrangement of the Post-digital Text
Hana Atcheson & Andrea Gogova (Univerzita Tomáše Bati ve Zlíně)

In this paper we deal with the necessity of a post-digital text layout rethinking. Such layout differs from a layout of a printed text, because a post-digital medium is based on different principles from a traditional codex book. Arrangement of a layout in case of printed text, also in case of (post)digital text, is often based on the grid model. The alternative arrangement was specified as experimental forms.

To go back in history, the grid model comes from cognitive preferences of a western reader and conforms to the principles that we follow in Gestalt psychology. These are the aesthetic references of typographical analysis of Modern movement, which was based on the golden rule principle and its application in the rectangular grid. The idea of grid followed Cartesian measurement of a codex page. According to Design Dictionary (2008) layout is often based on a design grid. Also Ellen Lupton (2010), and other authors described the model of a grid layout as a complex system applicable for every kind of media, so for the (post)digital media as well.

In contraposition to the grid model we use arguments based on post-digital text and post-digital media analysis. A post-digital media enabled a shift from digital based on binary code machine functions to new conceptual models based on interdisciplinary relations between art, design, computing, philosophy and science that avoid binarism, determinism, and reductionism (Pepperell and Punt, 2000). In the way of how the reading of a post-digital text is performed, its perception has changed. It is connected with a possibility to interact with a text which leads to rethinking of reader/author of a text. This first argument leads to rethinking the grid as the model of a "universal layout".

The second argumentation is based on a process model of the post-digital text. It was caused by existence of the materiality of a post-digital text with the layer of programming code and a layer of a visible text via the interface. The code as an algorithm is a tool of programming with different levels of variable relations of a text/author/user. In a non-finite re-order it is possible to realise continuum changes and evolution of a system of a post-digital text layout.

The solution of how it is possible is based on the philosophical concept of Rhizome described by Deleuze and Guattari (1980). Rhizome as a concept is a model which shows how to change the view of fixed relations of a closed system to flexible relations of an open complex system. The solution is not in finding a new kind of form, but a process as such. The process is not in a fixed definition of Cartesian geometry co-ordinates, but a flexible abstraction of algebraic algorithm with dynamic relationship between text and (post)digital media. This paper serves as a viable confirmation of a possibility to apply such thinking paradigm into typography.

Blister Skin
Theo Ellin Ballew (Brown University)

Blister Skin is a hyper-local and hyper-ephemeral intervention in filter bubbling. We are so used to being alone with the internet that our actions there feel private as a bedroom or a body: screensharing may make our typing slow or anxious, we may choose cafe seats that shield our computer screens from strangers' eyes, and questions about our phone activity may feel invasive. Algorithms of such companies as Google and Facebook further alienate our online lives by making the internet we live in materially different from that occupied by our friends. Indeed, while our activity online is near-invisible to those around us, it is transparent to those companies. This online alienization, of course, leads to radicalization with grim political effects -- for example, the election of the current American president.

Blister Skin invites us to invade the (capitalist white American straight cis-male) bot gaze by watching what others do online. It thus reminds us that we are not alone with our screens, but constantly watched/directed. At the same time it reveals, through subtle differences in search habits, how distinct our internet lives have become. Though many video-contributors reported meaningful discomfort while recording their online searches, the more radical gesture of Blister Skin is the viewers' watching. I chose the subject of fear because it is the (deeply private) experience I most associate with filter bubbling: we bubble for fear; our bubbling incites fear through radicalization; I fear bubbling. The text reminds viewers/readers that Blister Skin is soaked in my own local subjectivity/bubbling. After all, while the videos expose my friends' bubbles hyper-locally and hyper-ephemerally, collectively they tell a much clearer story about me.

eLit User Experience: Audience+Purpose=Design
John Barber (Washington State University Vancouver)

Responding to the conference theme of "peripheries," user experience and interface design are frequently on the periphery of electronic literature. Attention to these details, however, can effectively immerse readers in sensory-rich literary aesthetics. User experience and interface design also prompts authors to consider differently-abled readers, viewers, and/or inter-actors, often themselves on the peripheries. This presentation proposes practices for embodying user experience and interface design in works of electronic literature. The desired end result is to enable creators of electronic literature to best utilize the features, affordances, and constraints offered by the digital context of their medium to promote affectively powerful literary experiences.

Sound Spheres
John Barber and Greg Philbrook (Washington State University Vancouver)

Sound Spheres combines computational digital media and storytelling techne to provide an interface with which users can create and experience interactive aural narratives. Sound Spheres was conceptualized and created to encourage active engagement with sound sources (the colored spheres) representing narrative elements. Participants may engage these sound spheres to construct aural narratives using multiple interactive techniques. As participants do not know the contents of sound spheres, narratives constructed using this technique are serendipitous, similar to actively tuning a radio from one station to another, hoping to find interesting aural content. Meaning is supplied by the participant's interpretation, which, in turn, depends on memory, cultural context, and previous hearing experiences. Sound Spheres suggests that engaging narratives can be created from non-dialogic sound sources. And, through its remix of radio, aural narratives, and non-linear composition, Sound Spheres demonstrates new methods for creating and experiencing interactive digital storytelling.

Las Barricadas Misteriosas
Edouard Beau (Independent Artist)

Innovative personal research and artistic project about the remains of the Spanish civil war and its memory. Theorising the use of documentary photography regarding conflict memories in correlation with other media and new technologies, particularly the open source Pure Data system.

Eldorado, Iraq 2017 (Iraqi soundscape 2012-2013)
Edouard Beau (Independent Artist)

After fifteen years (2003-2016) of documentary field research in the Middle-East as a visual and radio producer and in the continuum of these projects, I propose here a new conceptual cross-disciplinary intuitional analysis tool. Eldorado, Iraq 2017 (Iraqi designed soundscape 2012-2013) is a practice-based, experiential and anthropological cognition system based on three-dimensional virtual reality that proposes cultural immersive sound experience through 3D environment across a country: Iraq.

The Work of Art in the Age of Mechanical Reproduction (of the Artist)
Kyle Booten & Dan Rockmore (Neukom Institute, Dartmouth College)

There exists a rift in contemporary culture of computational poetry generation. On the one hand, a vibrant poet-programmer scene has emerged around certain arts-focused conferences (e.g. ELO), online events (e.g. #nanogenmo/#napogenmo), spaces (e.g. NYC's Babycastles), and publication venues (e.g. Nick Montfort's Badquar.to). On the other, computer scientists working on Machine Learning, Natural Language Processing, and related fields publish scientific research on generating literary texts. The epistemological divide between these two groups can be seen most readily in the latter's focus on using empirical tests to assess work. These tests may be intrinsic (e.g. a quantitative measure of the linguistic features of computer-generated poetry), but they are often extrinsic (e.g. based on human judgments of whether a poem possesses qualities such as humor or coherence). Underwriting much (though not all) of this activity is the notion of the Turing Test and its assumed goal of computer-generated text that can pass as human-authored. Clearly, a great variety of work produced by the former group, poet-programmers, does not lend itself to this kind of empirical testing; more often these works refuse to dissemble, instead radically foregrounding their non- or post-human qualities.

The point of this paper will be to reconsider the peripheral status within the e-lit community of the kind of text generation that takes as its goal the emulation of human-produced literary discourse. As this paper's title suggests, our main point of theoretical departure is Walter Benjamin's classic account of the way that mechanical reproduction threatens art's "aura" by obliterating the distance between art and its consumer. Likewise, Vilém Flusser (_Does Writing Have a Future?_) imagined that computer-generated poetry requires the writer-programmer to "dissect" their experience, fracturing it into the smallest logical units possible in order to be calculable and thus turned into a model of human cognition. What is "mechanically reproduced," then, is not so much the poem but the poet. What do we learn about ourselves, our experiences, and our perception when we subject them to algorithmic "dissection"? What notions of the human do we reproduce or produce anew when we model the mind or minds? How do contemporary computational paradigms (e.g. deep learning) constrain this representation? Where is the consonance between human and computational thought, and where is the dissonance? What remains mysterious, distant, unmodellable? The goal of this paper is not to answer these meta-questions but rather to suggest that to turn entirely away from "emulation" as a goal is to evade them. In an era when algorithmic agents increasingly imitate humans, corporate interests are very happy to pursue these questions on their own terms, determining what aspects of humanity are worth emulating and to what ends. Artist- and researcher-led "imitation games" are one way of wresting back this prerogative; our talk will reflect on these questions in light of the Turing Tests in the Creative Arts at Dartmouth College.

Fragile Pulse: A Meditation App
Kyle Booten (Neukom Institute, Dartmouth College)

As N. Katherine Hayles has argued, the proliferation of digital media has radically transformed the ways in which we pay attention, privileging a kind of frantic and promiscuous "hyper attention" over the sustained "deep attention" traditionally solicited by long-form print media. "Fragile Pulse: A Meditation App" invites the reader to consider the ways that computational media may indeed cause what has been called "digital distraction" but may also be used in the context of regimes of self-care and self-quantification to increase our capacity to pay attention deeply. While tools for measuring, testing, and training for one's body and mind are widely popular (from the Fitbit to meditation apps like Headspace), the theme of self-care is generally peripheral to the electronic literature community.

"Fragile Pulse" takes the form of a digital text/web application that encourages the viewer to pay attention to attention. Using data from the webcam and microphone, it quantifies the reader's bodily stillness and quietness. When the reader is still and quiet, a calmly pulsating text unfolds on the screen, guiding the reader through a meditation. However, when the program detects movement or noise above a certain threshold, signaling distraction, the screen becomes filled with "stray thoughts" generated on-the-fly via a natural language processing. Visually, these stray thoughts (shards of hyper attention) cover up the meditative text, blinking and wiggling to further emphasize their status as distractions. Echoing the way that digital/social media can foster anxiety and depression, this text generation system models the way a mind can slip from harmless distractions to anxious obsessions. Only the viewer's silence and stillness dispel these computer-generated distractions and re-launch the human-authored meditative text. This piece thus raises questions not only about attention but also about the ways that digital technologies of self-care enforce regimes of (sometimes extreme) cognitive and physical discipline.

Hayles, N. K. (2007). Hyper and deep attention: The generational divide in cognitive modes. Profession, 2007(1), 187-199.

Margins of History
Natasha Boskic (University of British Columbia), Mohamad Kebbewar (Independent Artist) & Mary McDonald (Independent Artist)

"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.

StoryFace
Serge Bouchardon (Universite de technologie de Compiegne)

Log onto a dating website and find love! Make sure your face shows your true feelings. You're being watched…

StoryFace (http://www.storyface.space/) is a digital creation based on the capture and recognition of facial emotions.

The user logs onto a dating website. He/she is asked to display, in front of the webcam, the emotion that seems to characterize him/her the best. After this, the website proposes profiles of partners. The user can choose one and chat with a partner. The user is now expected to focus on the content of the messages exchanged. However, the user's facial expressions continue to be tracked and analyzed…

What is highlighted here is the tendency of emotion recognition devices to normalize emotions. Which emotion does the device expect? We go from the measurement of emotions to the standardization of emotions.

StoryFace has a contributive dimension: anyone can create the profile of a fictional partner. StoryFace offers two versions, one in French and one in English. It is also available as a free app on Google Play.

Video capture on Youtube: https://youtu.be/CdjpL_EvPbc

Storyface has been developed with the collaboration of Alexandra Saemmer, Franck Davoine and engineer students of the Université de technologie de Compiègne (France). It is also the fruit of a collaboration with Visage Technologies (https://visagetechnologies.com/) for the precise recognition of facial emotions.

Credits: https://bouchard.pers.utc.fr/storyface/en/infos

The Text That Talks Back
Christopher Boucher (Boston College)

At last year's ELO Conference in Montreal, I had the privilege of reading a "kinetic" story about a man who was having trouble controlling his words; to demonstrate the words' rebellion, the story on the screen changed during my reading. I was thrilled by the response to that performance, and it inspired me to explore ways in which technology can affect the participatory dynamics of a text.

"The Text That Talks Back" is my most ambitious of these experiment thus far. As the title suggests, my performance will consist of a direct dialogue between myself and the text displayed on the screen. The interaction won't be entirely rehearsed, either, as the text will be coded to vary its responses at random. The text will ask me questions, challenge me, offer me advice, disagree with me, grow angry with me, and then ignore me altogether and address the audience directly. In shifting power away from the author, "The Text That Talks Back" will illuminate and challenge the very terms of the reader-writer-text relationship.

Queer Wordplay: The Queer Subversion of Language in Locked-In and Blackbar
Jason Boyd (Ryerson University)

This paper looks at two interactive digital works where female-centred/lesbian desire provides an implicit logic and motivation to the works' interactivity, which focusses on the control and transgression of language. This wordplay is aimed at resisting dominant regimes of phobic categorization and erasure that pathologize queer desire.

In Lucky Special Games' visual novel Locked-In, the interactor experiences the story through the perspective of Jacqueline Brown, who, as the result of a car crash, has locked-in syndrome, which is characterized by consciousness paired with the complete paralysis of the voluntary muscles. Each of the women who visit Jacqueline's hospital room has a motive for wanting Jacqueline incapacitated or dead, so when Jacqueline discovers that she can slightly move the little finger on one hand, she must decide to which of these women she should reveal that she is conscious. Perhaps the most striking characteristic of Locked-In is its casual indication of Jacqueline's lesbianism (inferred via her relationship with her spouse Delilah). This lack of explicit labelling suggestively contrasts with the governing structural conceit of Locked-In: the dictionary entry, which plays on the hoary "if you look up [term] in the dictionary, you'll find [person]'s name" joke. The cumulative effect of the wordplay results in lesbianism in Locked-In eventually escaping the fatalistic homophobic imaginary of dominant definitional regimes and causal logics while simultaneously eschewing a (hetero)normative "happy ending."

The second work, Neven Mrgan and James Moore's Blackbar, requires the interactor to unredact an archive of communications to a young woman, Vi Channi, from her friend Kentery Jo Loaz and others conducted under an Orwellian regime of expressive surveillance geared towards conformance, 'sanitization' and 'propriety.' The process of unredaction enables a queer reading of the relationship between Vi and Kentery and the Resistance they join. Unlike the blackbar redactions of the callous Listener #19445 and their grotesque attempts to make their redactions humorous, 'Lorraine,' as I will call the Resistance agent, engages in clever and pleasurable open box word play that exposes the slipperiness and queerness of language.

Both works show how close reading and textual and formal analysis can be applied to interactive or ergodic works to reveal the same kinds of subtextual and subversive richness that characterize conventional literature, problematizing beliefs that eLit's home is at periphery of the literary.

On Nationalizing a Transnational Literature: A Case Study on Examining J. R. Carpenter's Work Within a Canadian Context
Jane Boyes (Dalhousie University)

In our contemporary, increasingly transnational world, national literatures may seem increasingly arbitrary—even more so in the context of electronic literature, whose barriers of circulation tend to be marked by transnational, rather than national, groupings based on, for example, language or access to certain technologies. In contrast to the frequently (hyper-)nationalized literatures of mainstream literary study, electronic literature is often framed as an international or transnational literature. There are very good reasons for this: for example, the medium of electronic literature naturally lends itself to transnational dissemination and readership through the global reach of the internet. However, this transnational approach, which frequently exhibits an unacknowledged bias towards works produced in the US, also frequently ignores the ways in which an understanding of national contexts may enrich the understanding of a work. Through this paper, I hope to facilitate discussion regarding the relative merits and demerits of a transnational or national framing of electronic literature by using my own larger project, which

focuses on works responding to Canadian contexts, and its sub-study of the decidedly transnational setting of J.R. Carpenter's Notes on the Voyage of Owl and Girl as a case study.

This paper begins by briefly describing my larger project, which examines works of electronic literature that consider how gendered, queer, racialized, and economically-disenfranchised identities navigate physical, regionalized Canadian spaces of the past, present, and future. In this project, I examine e-lit that uses temporally- and spatially-dynamic techniques to explore how marginalized identities operate on the peripheries and navigate Canadian spaces and historical contexts, and how these works trouble the dominant narratives that these marginalized groups encounter and resist. As a part of this study, I look at J.R. Carpenter's works of electronic literature, which transform the aesthetics of predominantly male-authored print-based forms into non-linear, female-narrated digital explorations of girlhood and the formation of gender identity.

In this paper, I briefly consider the thematic trajectory of Carpenter's works (from a focus on Nova Scotia and North American maritime settings, to Montreal and urban settings, to a transatlantic aesthetic) before diving into a short case study of her work Notes on the Voyage of Owl and Girl, set in a transatlantic space. The location of the work's narrative in transatlantic waters means that this work is less obviously situated within a Canadian space, thus troubling my framing of her work within a Canadian context and making this work a perfect candidate for a study with a transnational approach. However, this work is also very much informed by the diasporas of the British Isles towards the now Atlantic Canadian shores, and the pre-digital communication networks that grew out of the transatlantic relationship between these two landforms. Thus, I argue that an understanding of both Canada's history of colonization and exploration and its transnational underpinnings enriches our understanding of this work in which a girl's appropriation and transformation of narratives of past colonialist endeavours is a subversive repurposing of those words in service of a feminist journey of personal discovery.

All the Delicate Duplicates
Mez Breeze (Independent Artist) & Andy Campbell (One To One Development Trust)

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.

E-locutio: stitching styles and pulling threads in electronic literature
Helen J. Burgess (Hyperrhiz / NC State University)

Classical rhetoricians have long known "style" as an integral component of Cicero's five canons of rhetoric, where it refers to the application of compelling language patterns to achieve specific persuasive purposes: for example, the use of the chiasmus or "cross" ("ask not what your

country can do for you, but what you can do for your country") as a tool that forces the reader to reflect on relationships between and reversals of concepts.

From written style (what rhetoricians call elocutio) to "programming styles," the application of technique/techne/craft to the expressive media we work in is evident, whether the medium is page, memory core, or cloth. Although we are more accustomed to viewing this process as "poetics," reframing such activity as the application of style enables us to more fully see the suasive material dimensions of work in different media: asking not "what does this thing say" but "what does this thing do to us."

This paper explores some common stylistic elements that appear among writing, programming, and embroidery. While visual screen analogies are relatively easy to parse (for example, "resolution" in embroidery is a result of thread count--lower count, lower resolution—just as screen-based resolution is determined by pixel count), other stylistic features common to all three media occur more fully under the hood.

In the course of the talk I will discuss stylistic activities that seek to optimize limited resources (fiber, memory, narrative), create patterns of expression (knots, loops, repetitions), and build networks and relations between ideas ("threads"). I'll use as my primary example the Knights Tour algorithm, used in electronic literature composition in such tools as Juan Gutierrez' Literatronic engine, and present electronically embroidered reinterpretations of a Knights Tour storyline.

Dairbhre: One Walk
Mairead Byrne (Rhode Island School of Design)

Dairbhre is a lyric poetry project about attempting to know a desired place by walking the roads of that place in that place, in memory, and most accessibly/obsessively, in Google Street View. There are many walks. "One Walk," a poem in 7 sections, goes from Knightstown to a specific house in Upper Tinnies on Valentia Island. Although the project is intended to be about place and displacement, it manifests currently as being about metaphor, a form of transport I find particularly challenging. And they're all challenging. The poem is composed primarily in Google Street View, but also on the actual road, and allowing memory. Its intended form is audio-visual recording but at the ELO, I will simply read several sections, without the video.

Digital Fiction Curios
Andy Campbell, Judi Alston (One To One Development Trust) & Alice Bell (Sheffield Hallam University)

Created in collaboration with Sheffield Hallam University, 'The Virtual Museum of Digital Fiction' is an atmospheric playable 3D museum environment for PC and VR that showcases several electronic literature works created by Dreaming Methods in the early 2000s - both in their original Flash format and immersively re-imagined. A powerful narrative-driven educational resource about the development process of early electronic literature as well as a comprehensive digital archive and original narrative experience in itself, 'The Virtual Museum of Digital Fiction' uniquely allows Flash content to be viewed and interacted with in 3D and VR without the need for a browser/plugin.

Crime fiction in digital ethos: legal and ethical challenges in e-lit
Paola Carbone (Università IULM)

It is well known that any formulaic genre has a predictable story and a conventional meaning, nevertheless what makes each story unique is the ethos, that is to say the relationship between characters and environment. When the environment is digital, new media renegotiate traditional formulaic features, as is the case with detective stories and crime fiction in e-literature. The paper illustrates how digital ontology shapes the relationship between the ethos and the law. Indeed digital technology determines not only the criminal deed and the method of investigation, but it also highlights how the perception of the crime and the resultant moral or legal responsibility are more and more undetermined in social interaction.
For Christie's inter-war fiction or in American hard-boiled literature, the issue of social order was crucial, but contemporary aporia calls into question the happy ending of the investigation. We can anticipate that in electronic crime fiction the final social order and the need for penalty measures are not part of the storytelling.

A brief overview of electronic detective stories will be given, even if particular attention will be paid on Elliot Holt's #TwitterFiction Story Was it a suicide? A homicide? Or an accident? Read and decide...1. In the latter, Miranda, the victim, is the product of digital media communication, and as any other digital object she is ontologically abstract. She simply exists in the relationship between digital subjectivity (communicated via social media by the other characters of the story) and a hyper-real objectivity made of binary code. Technically speaking she is a sequence of 0 and 1 or, as John Searle would say, she is syntax. Holt creates a character who is exiled from the objectivist system, although she exists in a social network for the followers and the readers. Somehow she is locked into some tweets, but beyond the real world.

How can a police investigation cope with this?

Now social media communication seems to undermine or dispossess reality of the concepts of "reference" and "referent". The risk to overlap what is inside or outside the digital world, is truly existing, as the murder committed in Cleveland in 2017 to be posted on Facebook suggests.

If in the past, a writer gave the reader a criminal case to solve within the rules of law, nowadays a digital writer gives his readers an experience. Actually, readers are no longer asked to share the detective's acumen and insight, but to participate to the criminal case. Today the anti-canonical digital detective fiction does not merely tell stories of crimes and justice, but they put on stage how the Law does no longer play its role in society. Nowadays law tries to codify online and offline behaviours, rights and duties, but the more the relationship between these two realities are undefined the harder it is for the law to be effective and incisive in its goal. A more general difference between good and evil seems to be enough for the public of eliterature.

Considerations about the Ethics Guidelines For Trustworthy AI, released by the the European Commission's High-Level Expert Group On Artificial Intelligence, will be taken into consideration.

The Pleasure of the Coast: A Hydro-graphic Novel
J. R. Carpenter (Independent Artist)

The Pleasure of the Coast: A Hydro-graphic Novel is a bilingual web-based work in English and French. This work was commissioned by the « Mondes, interfaces et environnements à l'ère du numérique » research group at Université Paris 8 in partnership with the cartographic collections of the Archives nationales. The title and much of the text in the work détourne Roland Barthes' The Pleasure of the Text (1973), replacing the word 'text' with the word 'coast'. The images are drawn from an archive of coastal elevations made on a voyage for discovery to the South Pacific

by the French hydrographer Beautemps-Beaupré (1793). In French, the term 'bande dessinée' refers to the drawn strip. What better term to describe the hydrographic practice of charting new territories by drawing views of the coast from the ship? In English, the term for 'bande dessinée' is 'graphic novel'. I'm currently calling this work-in-progress a hydro-graphic novel. Barthes' détourned philosophy inflects the scientific and imperialist aspirations of the voyage with an undercurrent of bodily desire. Excerpts from An Introduction to the Practice of Nautical Surveying and the Construction of Sea-Charts, written by Beautemps-Beaupré intermingle with excerpts from Suzanne and the Pacific (1921), a symbolist novel by Jean Giraudoux written in direct opposition to the mechanistic view of science based on the assumption of an objective reality. This three language system unfolds in long horizontally scrolling web pages, mimicking the coast as it slips past the ship. This is a work of overlapping peripheries. It takes place, as it were during a period of imperialist expansion. These newly discovered coastlines are written over the surface of a topography which had already been inscribed by its inhabitants through thousands of years of use. The practice of hydrography sits at the peripheries of our contemporary understanding of the technology underpinning the maps of the world we know today.

The Deer
Dashiel Carrera (Virginia Tech)

The Deer is a rhythmic, image-driven literary psychthriller about a physicist who hits — what appears — to be a deer. As he returns from the scene of the accident to his childhood home, long-forgotten memories flood his consciousness, and he must come to terms with the fact that his past, and reality as he knows it, are not what they appear.

This piece is an interactive text/recording and/or a performance piece which carries the user through the text line by line. As the narrator becomes more and more emotionally fraught, audio effects bend the narrator's voice to the point of incoherence, mirroring the breakdown of language in the face of trauma.

Electronic Literature in the Anthropocene
Richard Carter (University of Roehampton)

Contemporary environmental crises place formidable demands on the creative arts when it comes to how they might engage, articulate, and interrogate their kaleidoscopic complexities and implications. Electronic literary works featuring topics of climate, infrastructure, and nonhuman agency are in a promising position here, for their recasting of extent literary and poetic traditions are achieved using the architectures of contemporary digital computing and communications infrastructure. These technologies are involved not just in the detection and mapping of a rapidly degrading environment, via globalised networks of digital sensors, but their developmental histories and continued functioning are implicated fundamentally in both embedding and perpetuating its varied effects. This paper examines the capacities and potentials of electronic literature to interrogate these aspects, both creatively and critically. It discusses a selection of works, including those from the author's own practice, that engage not only the most evident questions of digital technology in the context of environmental sensing, but which deploy their literary attributes to establish modes of sense-making that reach beyond the peripheries of data-driven eco-discourse.

Initially, this paper considers the Twitter bot Station 51000 (@_LostBuoy_), by Mark Sample, which, while active, took oceanic and atmospheric data from a lost ocean weather buoy and combined this with fragments of text from a story about an eccentric maritime wanderer.

This piece is presented, firstly, as drawing our attention to the globalised networks of sensors that underpin our contemporary knowledge of environmental change. Moreover, it highlights the contrast between the datafied representations they generate—following the logics of quantification, abstraction, and evidential traces—and the idiosyncratic histories, cultures, and affective relations that gave rise to the effects measured, and through which they are negotiated. In so doing, however, it hints at the profound entanglements that exist between them. This perspective is continued into an examination of This is a Picture of the Wind by J.R. Carpenter, which uses live wind data to remix a personal weather diary kept over a period of months, following a series of violent storms. Here, the tools of literary expression are deployed alongside those of automated weather observation, generating a piece in which human and nonhuman actors author an account of the lived entanglements through which the greater forces of the Anthropocene are sensed, and made sense of. Finally, this paper closes with the author's own work Waveform, in which an airborne camera drone is used measure the outlines of incoming ocean waves, using the datapoints yielded to generate poems that meditate on the practices of measurement and classification in a scientific context. Here, the seemingly Apollonian gaze of airborne sensors are recast using the algorithms of poetry generation, working to reveal the deep histories and consequences of treating the world 'as from above'—as a passive, fully knowable domain, ready-to-hand for human use. The sciences and discourse of the Anthropocene are products of our late scramble to account for the serious damage caused by these attitudes—to account for the effects they rendered peripheral to their gaze. In such ways are the critical-creative potentials of electronic literature accounted for in this paper.

Waveform
Richard Carter (University of Roehampton)

Waveform is a speculative sensory apparatus, meditating on the role of digital sensors in contemporary environmental monitoring. It explores modes of capturing and representing data that depicts it not as a straightforward mirror of the observed, but as emerging out of contingent exchanges between varied sensing and interpreting agencies, both human and nonhuman. In so doing, Waveform highlights the complexities and ambiguities of the gap between the functioning of digital sensors, the representations they generate, and their role in mapping a world beset by thoroughgoing ecological crises.

In this project, a section of Cornish coastline has been photographed from a vertical vantage using an airborne camera drone. The images gathered are then analysed using machine vision software that traces the edges of the shoreline. The resulting data points then provide a supply of variables for another software program that generates text resembling free-verse poetry. The source vocabulary for this program is curated so as to engage themes concerning the coast, a changing climate, and the interrelated acts of sensing, measuring, and knowing in a scientific context. These actions are not wholly autonomous, for the images and poems on final display are selected by the artist, but the result is a creative practice that acknowledges the intersecting agencies involved. Each stage of this process yields distinctive visuals that are placed together in sequence, and it is these which constitute the project's primary output. These are exhibited here as a rolling short film, so as to illustrate more fluidly the mediating steps involved in the transition from initial image to final poetic output.

The process of using digital systems to capture the outlines of incoming waves is one whose frequent errancy exposes the functional contingencies and encoded thresholds of the technologies involved. Moreover, in parsing the registrational precision of these systems into enigmatic verse, the basis for an enquiry emerges concerning the data-driven discourses of much environmental research. This centres not on their undoubted scientific efficacy, but to the modes of experience, understanding, and affect that are otherwise beyond the means of detection and

representation that digital sensors afford. These modes are the principle vectors through which environmental crises are encountered and negotiated by living actors, human or otherwise, and manifest the ambiguities, uncertainties, and contradictions involved in sensing and making-sense of their varied impacts. As the connection between the source data and the generated text is entirely obscure – the source algorithms 'black boxed' away – the viewer has to wrestle with their role in interpreting and justifying any perceived relations, and so engage the perennial question (for digital artists and scientists alike) of reconciling bodies of information with their implications for a diversity of lived experiences. This is of particular import for deconstructing the remoteness and omniscience associated with the kinds of global visions suggested by highly distributed networks of digital sensors (across land, sea, air, and space), which are used to map a changing environment—as both a detached, disinterested 'view from nowhere', and a totalising 'God's Eye' vision, with the power relations this suggests.

I am not listening
Ana Cavic (University of Southampton), Sally Morfill (Manchester School of Art, Manchester Metropolitan University) & Tychonas Michailidis (Solent University)

The reading of any text, or the translation from one language (or mode) to another relies on a process of interpretation. Following Derrida, in his theory of translation, Lawrence Venuti writes that 'Because meaning is an effect of relations and differences among signifiers along a potentially endless chain (polysemous, intertextual, subject to infinite linkages), it is always differential and deferred, never present as an original unity' (Venuti 2008: 13). These plural and contingent relations that have the capacity to produce different meanings were played out in Ana Cavic and Sally Morfill's animation for ELO 2016 (Rules that order the reading of clouds). Lines, as signifiers, developed through gestures of drawing, reformed repeatedly to create different relations, and produce new meanings that shifted between the contexts of image and text.

In the process of making Rules (2016), the active space where interpretation occurred and meaning was produced lay between the frames of animated movement. This between space, or gap - prone to perceptual failings - is at the core of a new collaboration between Cavic, Morfill and Tychonas Michailidis.

I am not listening is an interactive installation in which the interpretative space between the aural, visual and haptic is exposed and activated. The audience is witness to what Roman Jakobson describes as 'intersemiotic transposition' (1959): verbal signs are interpreted by means of non-verbal sign systems, and vice versa. Where Jakobson stated that 'poetry is untranslatable,' a creative transposition provides the listener with vibrating sensory feedback that is in fact a direct translation of the text. A chain of translation processes begins with simple drawing gestures from which a 'kit' of lines is developed. These lines, translated into a material form (initially adhesive vinyl), are physically arranged and rearranged to construct a series of poetic texts or 'sculpture poems' that in turn provide the content for audio recordings of spoken word. While preparing the adhesive vinyl lines, the process of weeding (removing the unwanted shapes from the vinyl sheet) produces remnants that are rolled into spherical sculptural objects. These are reinterpreted in their final material form to incorporate vibro-haptic technology, providing an object-interface through which the audio recording can be manipulated. In this work, therefore, literature is mediated by technology. The inclusion of alternative sensory formats to support the listening/reading of a text both augments the experience of the audience, and underlines its incompleteness within a chain of signification.

"hearing litoral voices / bearing literal traces": Subliteral Narratives
John Cayley (Brown University) & Joanna Howard (University of Denver)

This collaborative project brings together the narrative practice of Joanna Howard and John Cayley's digital language art research on the reading of subliteral differences. Particularly in certain fonts, differences of less-than-a-letter distinguish certain pairs of English words – hearing/bearing, litoral/literal. Howard composes brief narratives laced with words from these pairs such that, when the subliteral differences are realized, the narratives are developed, subverted, folded in on themselves: bearing the literal traces of narrative experiences within which tiny formal differences, actualized by digital affordances, generate aesthetic and critical reading.

River Writer VR
Vincent Cellucci & Marc Aubanel (Louisiana State University)

River Writer is a proof of concept for virtual-reality based interactive poetry-writing application. Set on a virtual levee at golden hour, users fish words out of a literal stream of consciousness--words put into an array that flow from spawning volumes into an kill volume. This method creates randomization. The user then has the ability to carry and drop these word selections on an environment that essentially acts as a couplet palette in the three cardinal directions opposing the river of words. Over the course of "creative play," a user has space to create at least 3 couplets or 6 lines of poetry, intentionally placing the randomized, fished diction on the level. The diction utilized for this proof of concept was taken from the digital born text "Diamonds in Dystopia" (written by Vincent A. Cellucci, published in Absence Like Sun" (Lavender Ink. 2019) and anthologized in Best American Experimental Writing, 2018, Wesleyan University Press), but other texts can be substituted in future iterations. This application and level was created by Vincent Cellucci with assistance from Marc Aubanel using Unreal Game Engine 4. The words were modeled with great facility, albeit individually, in Rhinoceros 6.

Video of gameplay: https://youtu.be/C9jkidnBwBA

Diamonds in Dystopia: container & tool
Vincent Cellucci, Jesse Allison & Ostrenko Derick (Louisiana State University)

What does a cutting-edge collaboration between music, visual, and literary artists look like and how did it evolve? This ongoing, transdisciplinary collaboration between said types of artists evolves a born digital interactive poetry application for every presentation and exhibition opportunity. Our mission as collaborators is to open up creative workflows for interactive technologies and artists interested in using them to benefit the presentation and experience of the visual, musical, or literary arts.

We developed an interactive, live-streaming poetry web app that takes audience response to trigger improvisations, sensory experiences, and create an event-specific poem collectively. The user acts as collaborator by sending word selections that resonate with individual users by tapping text from a born-digital "seed poem" on their mobiles to trigger Markov chain reactions, which enables succinct recombination of massive amounts of language as source material. The app that creatively data mines +2500 TED talks as a found text corpus to send improvisational stanzas to the poet on stage as well as acting as a multimedia sound installation and interactive performance enhancer for poets.

We will adapt our interactive performance web app to become a more open tool for parameterized poetry performance—to become a container, stand-alone installation as well as a tool for other literary and multimedia artists to utilize and explore using their own "seed text" and "found text corpus" for unique, interactive performances. This way one need not be a developer to perform heightened text collaboration—with the opportunity for generative input from an audience and a dynamic set of texts—or create unique, new media collaborative poetry from mobile interactivity. This new system would be attractive to contemporary poets, performing artists, and audiences seeking more engagement from readings as well as scholars curious about language processing to creative datamine subtexts.

Our precedent for this adaptation is from the first iteration of our interactive poetry application, Causeway, which was exhibited in the "Louisiana Contemporary 2016" Juried Exhibition at the Odgen Museum of Southern Art in New Orleans (http://thehelisfoundation.org/what-we-fund/louisiana-contemporary/).

Diamonds in Dystopia is a clustered Node.js application that is served and balanced between Google Cloud Compute and a custom OpenStack installation for interactive art. Users connect to an Express.js HTTP server that displays the original manuscript. They click on individual words that resonate with them which get passed along to a server via WebSockets. Each time a user taps a word the collection of texts, hosted on a Redis server, are searched for the top results that contain that word. Those texts are used as source material for generation through something such as a Markov chain algorithm to generate a new stanza of found text. These new stanzas are fed to the performer who can choose via a "controller" interface running on their own mobile device which to read and display on a theater view.

Sound and queer affirmative space in augmented reality
Maud Ceuterick (University of Bergen)

Despite the burgeoning interest in the creation of imaginative spaces in AR and VR, very little focus has been given to sound. This paper borrows aspects of cinema studies and cultural geography to argue that sound can create a discursive environment and a queer space in Augmented Reality (AR). Referring to Michel Chion's Audio-vision (1990), and Steven Shaviro's Post-cinematic affect (2010), I explore how the assemblage of aural, visual and haptic in AR pieces, such as Caitlin Fisher's 'Chez moi' (2014), create what Lev Manovich (2001) calls 'hybrid spaces', spaces visually disjointed but semantically connected. In 'Chez moi', Fisher invites the viewer to put on their headphones and watch the video on their smartphone while walking down Hayden street in Toronto, where the lesbian bar Chez moi was located when Fisher was a teenager. The audiovisual piece augment the physical reality of the viewer through a montage of various media forms, such as Fisher's voice over, images of news reports, and fictitious audio and images. While the rhythm of Fisher's voice dictates the pace of the viewer as they walk, her words build an affective past, a queer space. The voice over and ambient sounds enact a multilayered space that accommodates marginalised bodies and redefines the limits of centre-periphery.

Although sound is often situated at the peripheries of the visual in the viewer's experience and in analytical work, sound immerses the viewer in a new (virtual) space, and imprints meaning on the viewer's both physical and virtual environments. The multilayered reality of 'Chez moi' in this way recalls Janet Cardiff's AR-vanguardist photographic audio walk 'Her long black hair' (2004) ten years prior. The aural, visual and haptic assemblage of Fisher's and Cardiff's pieces disturb the 'conceived space' of Toronto's streets, and produce queer 'lived spaces' (in Henri Lefebvre's terms, 1981) by generating resonances between past and present space-times. This paper shows how Fisher's assemblage transforms the established 'power-geometry' of space (Doreen Massey, 1994), as it creates an affirmative queer space

accommodating the '[fragile] women's culture' that Fisher at once praises and bemoans. At the intersection of cultural geography, cinema studies, and digital culture, this paper attempts to understand how digital media call to the imagination to invoke possible futures (Appadurai 1996; Braidotti 1996), and to constantly (re-)make space.

Seedlings_
Qianxun Chen (Brown University)

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 user to create 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…). These generative rules consist of a series of word-finding queries to the Datamuse API such as: words with a similar meaning, adjectives that are used to describe a noun, words that start and end with specific letters. They are then grouped in modules to represent the visual structure of the corresponding plant and can be constrained with a theme word. A new plant can be grafted on top of the previous plant by switching to a new starting point from the latest generative result. Other than words in monospace font, lines of dashes are the only other visual element in the piece, expressing the minimalist aesthetics in these potentially infinite two-dimensional linguistic beings.

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.

Electronic Literature, or Whatever It's Called Now: the Archive and the Field
Clara Chetcuti (University of Malta)

The umbrella term 'electronic literature' arches broadly over a multitude of digital art forms, so long as they satisfy the criteria 'electronic', and 'literature'. However, it is this paper's primary contention that the extent of the term's coverage is delimited by whatever has already been archived. Understandings of what constitute 'literature' and the 'literary' are manifold and include concepts of the letterary (also as in 'belles lettres'), the poetic, the lyrical – but also, the canonical, and the institutional. This paper will argue that that which can now be pointed to by literary and digital humanities scholars, and called 'electronic literature', is in large part only recognisable because archivisation has been used in its regard as an instrument for institutionalisation and canon-creation. This body of work is also only findable because archivisation has preserved it, faced as it is with the constant threats of platform erosion, and obsolescence sooner rather than later. Archivisation is therefore both a problem of media, and a problem of selection. Indeed, it is one because it is the other: electronic literature must be archived based on practical merits, like the feasibility of emulating, migrating, or documenting works; as well as conventional merits, such as iconicity, or importance for anchoring the praxis of electronic literature within a scholarly tradition. That which is less iconic, little studied, or a repetition of what has already been done, is consigned to the peripheries of the field to await oblivion, its fate sealed by a

platform that is intractable and unamenable to archivisation. The peripheries teem with relatively unknown works that nonetheless speak for the potential evolution of the field. It is one such work that this paper will examine, in order to enable the final argument: that recent undercurrents of dissatisfaction with the term 'electronic literature' (reminiscent of those felt in the early years of the field) are now perceivable because there is a need to expand the horizons of what electronic literature is now; how is it increasingly practised and theorised. As 'a periodic snapshot of an emergent field in motion' (Scott Rettberg), the canons of electronic literature must move with the field, its evolution snapped – albeit selectively – by the archive. Some of what is at the peripheries ought to be pulled into the centre by the archive's gravity if 'electronic literature', or whatever it's called now, is to stand the twin tests of time and nomenclature.

Polish "aesthetics": Vaporwave outside the center
Paulina Chorzewska (University of Warsaw)

Vaporwave is an artistic movement, developed under the conditions of global capitalism, which functions in the space of global Internet. Piotr Pluciennicza – author associated with electronic literature, but also with Polish redefinition of vaporwave aesthetics, emphasizes that vaporwave is, on the one hand, an international cultural code, and on the other hand presents critically and ironically "goods inaccessible to us, poor people". I would like to discuss this paradox in my speech based on the analysis of the Polish postvaporwave projects.

The western, American vaporwave is generally described by its critics (also in Poland) by means of hauntology, accelerationism and nostalgia. The Western vaporvawe expresses nostalgia for the 90s – a time of utopian thinking about timeless prosperity and development of technology. I put forward the thesis that these categories (especially nostalgia) do not quite match the Polish varieties of vaporwave aesthetics.

The most recognizable, comprehensive and well thought out Polish vaporwave project is Z U S w a v e. It was created by the Rozdzielczość Chleba group (a creative collective and a publishing house, producers of cyberculture, mostly cyberliterature). Z U S w a v e. is a transformation of the western aesthetic phenomenon and its critical potential into the Polish symbolic field. With Z U S w a v e., its creators look at the western original trend from a peripheral position – culturally, geographically, politically and economically. Z U S w a v e. is also postvaporwave and metavaporwave. The project was created in 2015 – the year of the diagnosis of vaporwave death, therefore their authors refer critically to the trend itself. Polish vaporwave focuses instead on „non-places" such as shopping centers, as well as a very specific institution – ZUS – a state institution responsible for social insurance in Poland.

In my talk I would like to reflect on aesthetic, symbolic and metaphorical differences in Polish and Western visual and textual vaporwave works, for instance analyse which elements have been preserved and which have been legibly replaced by local equivalents. I will also try to answer the question - is there a place for nostalgia, a child's perspective in Polish vaporwave? Does the Polish vaporwave, like the western one, miss, aestheticize and idealize the past? What is the reception of the local vaporwave in Poland and is it read in the same way as the original trend? The symbolic layer used by Polish creators of vaporwave refers more to the present, suggesting that since the 90s, little has changed in Poland. Z U S w a v e. is strongly entangled in the most current problems of Polish people. Polish cybernetic poets notice the ominous imagery of the computerization and virtualization of the state institution and in the face of the realities of Polish employees who cannot count on retiring in the future.

Digital Sound Poetry: Peripheral Platform for Posthuman Performativity
Christophe Collard (Vrije Universiteit Brussel)

According to Steve McCaffery (1998), sound poetry's primal goal concerns "the liberation and promotion of phonetic and sub-phonetic features to language to the state of a materia prima for creative, subversive endeavors." (163). Accordingly, it thrives on an embodied conflict between expectation and interpretation as it allows communicative 'uptake' while problematizing the communicative 'relation.' Or, as Brandon LaBelle (2010) argued, "sound poetry yearns for language by rupturing the very coherence of it." The 'techniques' thereby employed vary widely: mounting idiosyncratic language and notational systems, performing spontaneous and improvised poetical oralities, fooling with the performer's body to rupture the ordered movements of vocality, or indeed by appropriating new technologies and digital devices in order to disassemble, reconfigure, and 'cobble together' personal or imported sounds and utterances.

In the communicative 'situation' of a sound poetry-performance – whether live or recorded – sender and receiver alike interpret the "volumetric text at a visceral embodied level" (Johnston, 2016). Sound, as such, takes shape without becoming permanently materialized. It does not alter the experiencer's physical integrity yet makes us physically conscious of the impact of technique – a posthuman 'extension,' indeed, but slippery all the same. From an analytical angle, pairing sound poetry and posthumanism thus would makes methodological sense, as this paper proposes to verify. For, according to Ralf Remshardt's lucid formulation (2010), the principle of 'posthumanism' "designates an evolutionary or morphological step towards a synthesis of the organic and mechanical/digital." Presented as such it evokes primarily a signifying potential by means of technological extension. Moreover, the appropriation and – literal – embodiment of techniques and technologies in digital sound poetry has recently yielded a new dynamic to the performativity of poetic composition itself. With today's technical possibilities to sample and mediate minimal acoustic nuances in the here-and-now we are allowed a glimpse into the supplement of meaning generated by the precarious meeting of text/script and voice/sound. Such posthuman amplification of an intrinsically arch-human act accordingly finds its broader relevance broadside conventional aesthetic standards as a bona fide heuristic device to address some of the challenges of our contemporary culture that thus appear far less peripheral than anticipated.

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Walking Simulator Video Games–A New Digital Storytelling Artefact–Transportation, not flow

Heidi Colthup (University of Kent)

In the past decade a new genre of video games has emerged; with little action or traditional gameplay this new form has been described as audiovisual novels, 'freeform unstructured narrative' (Heron & Belford, 2015), 'narrative avant-garde' (Koenitz, 2017), 'walkers' (Muscat et al., 2016), 'literary games' (Ensslin, 2014), or 'Walking Simulators' which was added to the Urban Dictionary in April 2014 as a pejorative description of games where the main purpose appears to be walking around. This new genre has its antecedents in text adventure games, Point and Click adventure games, digital fiction, and art games, yet defining the Walking Simulator as 'simply' a game is an unproductive argument in itself (Fest, 2016).

Aims and research questions:
How do we categorise Walking Simulators?
How should we analyse them?
What can we find out from that analysis?

Methodology and analytical framework
Taking a broadly representative sample of Walking Simulators published in the past ten years (most have received critical acclaim and also won BAFTA and similar awards) some common features were identified. Sidestepping (but not ignoring) a definition of ludicity based in game coding and mechanics, and instead exploring how this genre offers narrative experiences that are closer to that of reading is a more productive and effective approach to understanding this new genre (Heron & Belford, 2015, Fest, 2016, Ensslin, 2014).
Using an empirical cognitive poetic stylistic analysis developed by Bell, Ensslin, van der Bom, and Smith in 2018, this paper will examine Campo Santo's 2016 BAFTA award winning game, Firewatch, as a case study to show how Walking Simulators offer transportation and immersion more commonly found in fiction texts rather than the flow of a video game. Player forums on the Steam platform have been used as an anecdotal qualitative sample of responses as a testing-ground for the possibilities of developing an empirical reader-response study in the future.

Emerging Results and Conclusions
This is an emerging and dynamic field of research which will continue to expand as more Walking Simulators are published. The results point to ongoing analysis and exploration of this new genre to firmly establish the Walking Simulator as a new digital storytelling artefact that is accessible to a wide range of player/readers. It is also hoped that by setting out a clear working definition for this new genre together with suggested analytical frameworks that there will be wider interdisciplinary scholarly interest.

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The Crisis of Representation: Glitch Art and the Rise of Technological Abstraction
Laurence Counihan (University College Cork)

Since the emergence of photography in the 19th-century, 'technical images'—which media philosopher Vilém Flusser defines as images constructed through the use of an 'apparatus'—have replaced traditional images (sketching, drawing, painting, etc…) as the principal mode of objective documentation for mapping and representing reality. In fact it is this perceived objective character of the medium that has historically problematised its classification as an accepted artform. As a reaction, artists have long explored methods for circumventing the overriding social status of photography, by developing practices that operate to undermine its primary existence as strict documentation. Historical examples of this include, the photomontage of the early 20th-century by Dada artists (eg. Kurt Schwitters, John Heartfield), who spliced together images from mass media in order to construct new aesthetic scenes, and The Pictures Generation of the 1970s and 80s (eg. Cindy Sherman, Richard Prince), who utilised methods such as staged and found photography in order to question the long embedded interpretation of the medium as that which is simply a transparent window overlaying the world.

In more recent years we have seen the appearance of many artists deploying glitch techniques as a means of probing the limits of digital objectivity in contemporary image culture. Technically referring to an unexpected error that occurs within a machinic system, encounters with glitches have become much more prominent due to the increasing prevalence of computerised technologies. Caleb Kelly has argued that artistic practices that explicitly attempt to exploit and utilise glitches for aesthetic purposes, 'became popular in the late twentieth century' and are 'a key marker in the development of digital arts practices.' This turn towards harnessing the artistic potentiality of the glitch has been described by Kim Cascone as part of the 'post-digital aesthetic,' which developed from immersion within 'environments suffused with digital technology'. Constant envelopment within these spaces has made us more attuned to the "'failure" of digital technology', resulting in a growing awareness of the presence of errors that exist within all computational systems.

This paper will explore what happens when technologies of representation break down, through an analysis of the concept of the glitch as utilised within photographic artworks. The central aim is to highlight how the dominant social construction of the technical image—and its historically indelible relationship to the real—is undermined by instances of glitch art, by problematising its claim as objective document of reality, and via an extension of the aesthetic possibilities of machinic agency through its foregrounding of (non-human) noise and error. Through an articulation of the inherent presence of randomness and non-objectivity in the technical image, the indeterminate and speculative dimension of the medium will be discussed as that which is not simply a trait that should be ignored, but instead one which forms a necessary condition of its perceptual existence.

Legends of Michigami: Riding the Rust Belt
M. D. Coverley & Eric Luesebrink (Electronic Literature Organization)

Riding the Rust Belt is one in a series of (hyper)videos that comprise the Legends of Michigami project. The videos map the routes of trains along the shores of Lake Michigan. These works trace a drama of the western Great Lakes – stories revealed in place and landscape. The persistent motion of the train is metaphoric for time passing whether we want it so or not – for the way human beings (in the name of progress or circumstance) are swept up in inevitable social and economic shifts.

Riding the Rust Belt addresses the evolution of industrial cities on the shores of Lake Michigan. It takes place in one day: a ride from Millennium Station in Chicago to Gary, Indiana. 25 miles on the ground and decades back in time.

Although Riding the Rust Belt can be read on a variety of platforms (mobile, tablet, desktop), viewed quickly or by stopping the video to examine specific frames, it is perhaps best enjoyed as a performance. I would like to do a live reading of this piece – and if that is not possible, submit it to the gallery.

The performance will include three minutes of background explanation and a showing/reading of Riding the Rust Belt (5.34 minutes).

Riding the Rust Belt continues my experiments with narrative structure - the layering of time and space, the merging of history with private events, the juxtaposition of place and memory. The temporal gaps and the imaginative space of the in-between invite the reader to enter into the visual space and complete the world. But it also involves some new directions and experiments with storytelling modes, some specific aesthetic and technical issues.

The rapid turnover of software has changed the nature of e-lit production. On the one hand, affiliation with large universities or labs with extensive resources can afford practitioners with cutting-edge technology. Conversely, the "cottage-industry" artist, working at home [once a staple of emerging e-lit work], moves, more and more, into the use of mass-produced, widely available tools.

Riding the Rust Belt is made from smart phone videos and images, off-the-shelf editing tools for video, image, and sound, and recycled and re-edited audio tracks. It is published with Vimeo.

From the cafè to tweet: digital Literature as global literature. Positioning of digital literature in Spanish.
Ana Lucía Cuquerella Jiménez-Díaz (Villanueva Centro Universitario)

The life of man and his mental structure is the food for literary material. The vision of the world held by each group of humans, its cerebral conception of reality is what literature collates over the course of time. Society of the 21st Century is progressively changing its structures towards a global society brought about the enormous improvements in communications, particularly those related to the digital revolution. Taking this conception of literature as a baseline with respect to the world, these changes will be taken into account and affect literature in the digital era. One of the evolutions brought about by the hyper connectivity is globalization.

It is possible to state that we are experiencing the birth of a global literature in the sense expressed by Damrosch and by Tabbi: it is a new way of getting closer to the world and communication that is growing without any spatial and time barriers and can reach any type of receiver. It is also possible to identify universal patterns that are repeated in the digital literature that converts it in global literature. The global virtual space itself is built on part of the collective imaginary of digital literature.

Digital literature written in Spanish fits in perfectly with the set of artistic creations as part of a global movement. Another of the essential characteristics of this global literature is the possibility of recombining and reworking the materials into new formats. Examples of these in which the whole work consists in reworking of another analogue traditional work are Góngora Wordtoys by Belén Gache, or Don Quixote for iPad. On other occasions, one verse is sufficient as a starting point to build our digital creation (Ara vus prec) or well-known phrases by known writers and thinkers are inserted to support the post-it of suicidal and desperate people that are escaping from a reality in which communication seems impossible (Mitos muertos y suicidas). These resources of the active and dynamic cultural memory foment new formats and are adjusted to the concerns of the new generations. In this way they become attractive works to digital natives. In this sense, digital literature is disguised as a local phenomenon taking over and inheriting traits from traditional literature.

We are witnesses of the first literary works of a literature without frontiers in which the creators and readers know they are immersed in a new global reality: the virtual world behind our screens is contagious and communicates in an osmotic fashion the rest of the information. At the heart of the LEETHI group of the Universidad Complutense de Madrid, we have created as a group of investigators that have been working since 2013 on setting up a repository of works of digital literature in Spanish called Ciberia. Currently it holds seventy works and has been exported to CELL. This in itself, constitutes an example of globalization of this literature through sharing metadata that facilitate the exchange and the will to promote universal access to this literature.

hatchet
Hilda Daniel (Independent Artist)

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" sung by Patience & Prudence 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 expressive through their shape, color and motion. Unsynchronised from any audible words in the turbulent passage of the short piece, their chaotic silence corresponds conceptually to that of victims in predatory or violent relationships – e.g., historically, in the literal and judicial suppression of a victim's voice (or that of any powerless member of an unequal relationship). While reminiscent of aesthetic tropes in graphic novels, the prominence of the text here is meant to evoke, on a visceral level, the shock and physicality of violence. At times unmasking the action or a memory of violence – catch her, hit her – and the pleas of 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.

The brevity of the piece is intended on many levels. Aesthetically, each frame and sound bite is treated as elements in any work of art (e.g., painting, poem or soundwork) would be – that is, only what is precisely and perfectly necessary for aesthetic, conceptual, dramatic reasons is there. The brevity is conceptually relevant as the video depicts a kind of powerlessness or diminutive position of the protagonist, the relationship of smallness to large, and relative largeness or smallness - forces, physicality and claustrophobic space. Using essential aspects of

the medium, time and rhythm, brevity and pace here mimic the kind of internal timing of memory, of fleeting thought, of instances of violence experienced, witnessed, remembered.

Grip's Evermore
Hilda Daniel (Independent Artist)

Grip's Evermore began as an idea for a site specific installation (as yet unrealized) in subway stations, in which the words announcing arrival of trains identified by their ultimate destinations (Coney Island, 96th Street, Cockfosters) are interspersed with destinations from literature or mythology, or which expressed a concept or still resonant cliché (like a shared longing) (Hogwarts; Home) – a break from the monotony (or frustration), a break in time and psychic space, a sudden expanse. This idea is compressed into a video that plays with formal aspects of the words that express these locations, and explores the ways in which their meanings change and are changed by their form, space, motion and speed – through digital technology and the imagination. Grip's also depicts perpetual longing, the dissonance between body and mind, material and immaterial, something keenly embodied in books, but here explored in digital form.

In the video, Grip (named after Grip, Charles Dickens' pet raven, the inspiration for Edgar Allen Poe's The Raven), artificially animated, crude and poignant like early movie monsters, cumbersome in body, a bird earthbound and relentless, struggles through familiar destinations - of the city, of stories and poems and inner journeys' ends, destinations of imagination and aspiration, in line but boundless as the fancies of flightless birds.

In a black and white and infinite internal terrain, words define the horizon and flatten space. Text is code or a pretty pattern signifying nothing. Speed conflates meaning and animates the text; motion offers an illusion of liberating space and liberation. Starting and stopping, teasing promises fleeting and out of grasp, random and chaotic as a game of chance, laid bare to interpretation and yearning ascribed by familiarity or pure imagination, these landscapes of shared memory or isolation are personalized or perverted -Tom's All Alone. Lost in this darkness and distance, through Wuthering Heights and London Fields, The Hundred Acre Wood and Watership Down, Paradise and Paradise Lost, Eastbound and Unbound, naked and vulnerable, a tragicomic trope of slapstick and cartoons, our hero persists in his epic stuttered journey, animated through a flashing pattern of signs and sign posts in a workaday world, Grip's daily grind, a velocity fueled by hope, going home.

as it correlates to virtuality
Kevin Day (University of British Columbia)

In the form of an interactive text projection installation, the proposed project will utilize the language of the contemporary algorithmic 'user culture' to create a dynamic second-person narrative. In doing so, it seeks to examine the relationship between an ubiquitous virtuality, the logic of quantification and data-based representation, and the possibility of a remaining physicality.

This project stemmed from a conversation with a student, where we talked about an existing application designed for food delivery, such that one would not even need to move anywhere for basic needs. This prompted my comment, "the last physical space will just be where you are standing." Anchored by this statement, the project consists of an application that will be activated when the viewer/user steps into a particular spot in the gallery and their presence is detected. The projected application would simply be a blank screen that, when activated, types out random, fictitious, and absurd 'you-statements' that would resemble the language utilized in contemporary data-mining and the algorithmic quantification of users (ie.

you might also enjoy…, you have a pattern of…). The result is a projection that mimics the process of data extraction, displaying text that is part fictional characteristics forcefully prescribed onto the viewer/user, and part second-person narrative, imperious and coercive, questioning what it means when information represents the populace. It tells the viewer/user a narrative about themselves, that is most likely untrue, but perhaps eerily familiar.

Much primacy has been given to the role and place of the 'user,' with ideas adorned by this prefix becoming commonplace: user-generated content, user-friendly, user-interface, user-experience…etc. UX (user experience) denotes a sense of the user-centric, of working for the user, designed to make the user's life better. Despite this claim, UX is conceived to better understand the user for the benefit of the state and corporate administration. What was once on the peripheries (the user) is now the main source of value-extraction. The project is partly an examination of the dominance of a supposedly user-centric, individualized, customizable big data society, by placing certain attributes and data onto the viewer/user that are false, while constructing a situation that resembles and emphasizes the violence of data-extraction and data-based representation, in particular its fallibility.

Through linking the physical presence and location of the viewer/user with the apparatus that extracts and prescribes (false) attributes, the project intends to emphasize the polemics of data extraction from users and their subsequent representation by such information, while insisting on the fraught linkage between these virtual enterprises and the persisting physicality.

Analyzing Pry as a literature work, Is it possible?
Yolanda De Gregorio (Universidad de Cádiz)

The objective of this communication is the application of ideas and tools encountered in the field of study of narratology and its consideration as a narrative genre so that the chosen work, Pry, may be analysed and differences seen that may arise when approached from a different frame of the print.

It is hoped to show with this approach, how in order to be studied, digital narrative works require new concepts and how more investigation is needed into how the reader receives the work. For example, after analyzing the work of Samantha Gorman and Danny Cannizzaro it was seen to be necessary to deepen the skills required by the reader in order to enter into the work, to establish functional guidelines for the reader, so as to remain within the orientation of the text, etc.

It is not just a question concerning only in how the work is received, but also how space and the other approaches to the work need concepts and approaches which are more adequate for the reality presented by the digital narrative. As has been shown in the analysis of Pry, it has not been possible to capture all that is contained in the text using the type of analysis used up to now.

The narrative digital work chosen for this analysis is Pry because it is a clear example of a literary digital work which does not only "play" or experiment with the tools used by the digital world, but also presents a rich literary piece, which like all ergodic texts is difficult to penetrate. The images and the sound are not mere esthetic or modern additions but are clearly narrative voices which tell the story. Furthermore, there is a complexity to the analysis of time and space. The difficulties and the complexity of the work however, far from discouraging the reader motivates and inspires them to reread the work.

Revisiting Califia: "Here the Path triverges"
Jennifer Dellner (Ocean County College)

This paper is not a reappraisal of Califia, as it needs no reappraisal in terms of its value to electronic literature, but a re-reading of what could be termed its hidden critical apparatus. While not wrongly referred to as "hypertext narrative," this general category obscures a number of crucial structural and theoretical distinctions that suggest Califia rests on, and can offer, a different and powerful critical idiom of its own that has only recently found more theoretical expression as technology has advanced.

Roughly contemporary (Luesebrink began Califia in 1995, when Patchwork Girl was published, and published it in 2000) and both on Eastgate, Califia remains in a relatively peripheral position in comparison, and not because Patchwork Girl appeared first. As many articles written about Patchwork will attest, PWG is and was more immediately accessible to the academic community via its attachment to several theoretical narratives around intertextuality, strategies of resistance, and a straightforward use of hypertext as structure and theme ("patching" and linking, e.g. Hayles 2005) that enabled both the extension of those critical narratives and analysis through them. Patchwork often is used to mark a moment in the critical history of electronic literature whereas Califia is not. For example, in Grigar's and Moulthrop's Pathfinders (2015), it is Patchwork Girl and not Califia included in the volume.

Califia is simply not about those things, except where it offers a range of strategies of resistance, overtly to the loss of memory, and as such, to the subsumation of the feminine self that it resists not by patching/linking, but through the spatial assertion of a topology of artifacts, i.e. of the locative and attributive – and their manifestation is a map.
While hypertext qua linking became, if not the dominant mode of creating and understanding electronic literature, what Luesebrink imagined for Califia while working in, essentially, HyperCard (Toolbook) is, as she notes, "a sort of narrative database" (http://califia.us/califiareimagined/califiare1.html). Resistance and a quest for truth/treasure is connected to both mapping the land and "reading" the map, i.e. a spatial understanding of history and time that until the more widespread use of GIS and other mapping systems as modes of description (Gregory 2014), has remained under-read in Califia.

As Koskimaa noted nineteen years ago,
"Spatiality has been one of the central topics in discussions about hypertexts, but spatial presentation has been in a very limited use in actual hypertext novels. Works like Shelley Jackson's Patchwork Girl (1995), and Deena Larsen's Samplers. Nine Vicious Little Hypertexts (1997) do use the spatial map as a site of signification, but in a very schematic way. The possibilities hinted at in Patchwork Girl … are used in a highly original way in Califia" (http://users.jyu.fi/~koskimaa/thesis/chapter7.htm 2000).

When one links an "archival system" (Guertin on Califia, 2015) to a topological system of its expression and exploration in three dimensions, Califia's fruitful difference in theoretical and imaginative approach stand out: examining Califia as both a database and environmental narrative reveals a critical apparatus underdeveloped in the literature so far.

Mining Linguistic Content from Vast Audio and Video Archives for Multimodal Poetry
Andrew Demirjian (Hunter College)

This 20-minute presentation highlights research conducted as a Fellow in the MIT Open Documentary Lab developing a methodology and software for parsing linguistic and semantic information from vast quantities of audio and video files for playback and synchronization across networked computers. The presentation will focus on the expressive potential of this methodology to create new forms of multi-modal digital poems.

The goal of this research is to extend recent advances in computational text analysis of written materials to the realm of audio and video media for use in a variety of different language centered media production contexts. This methodology and software provides the ability to parse vast quantities of audio and video files for topics, parts of speech, phonetic content, sentiment, passive/active voice and language patterns and then playback the video or audio content of the search for consideration in an aesthetic context. Queries that are intriguing can be saved and sequenced for playback as a poetic remix of linguistic patterns on one or multiple monitors. For instance, an e-lit poet can create a database of hundreds of audio recordings of poems from the Poetry Foundation and parse the recordings for moments of alliteration; the search can then be played back as a generative remix of alliterations across decades of poems and poets. This new composition could then be sequenced across multiple computers in a gallery setting and spatialized with speakers playing in different locations in a room; imagine the alliteration example above but coming from a dozen locations in a gallery, sometimes the samples playing in a sequence around the room, sometimes all at once with the same phrase other times with pairs of speakers triggering simultaneously.

The poetic possibilities that can be explored between the choice of material for the database, the choice of linguistic and semantic parsing and choice of spatial configurations (how many playback devices, where are they located) can foster intriguing new forms of e-literature. To make the concepts concrete I will illustrate the research with video documentation from a recent digital poem I created with the work that uses Youtube typography tutorials as its source material for a sixteen-computer composition. This humorous work demonstrates the multi-modal aspect of the research. For example, when parsing for parts of speech like a superlative adjective in the Youtube tutorial database, the visual content of the word the author is constructing in their Adobe Illustrator interface is visually displayed; creating an aural and visual combination that has both sonic and graphic impact. The presentation will provide an overview of the process for making this form of digital poem as well as demonstrate creative applications of the research.

option drag
Andrew Demirjian (Hunter College)

Four monitors are placed in a row on the wall. As you walk closer an exhaled breath is heard, then a mouse click, a sigh. A voice commands, "then drag up"; a different voice, "like this". Excerpts of Youtube typography tutorials populate the screens, complete with Photoshop, Maya, Illustrator, GIMP, etc. interfaces along with the type that is being carefully constructed. A rhythm emerges, "Rotate left, pull down, move forward, like that".

In this piece, a multimodal digital poem forms from the aural language of making visual language. Fragments of descriptive phrases are heard over looping patterns of mouse clicks, exhales, sighs and keyboard strokes amplifying the language of micro-gestures. The unseen role of the body in the circuit of human-computer interaction is ever present in this installation exposing the analog labor of creating digital type and the articulation of the physical process of making digital words. The work humorously explores the physicality of creating visual communication and calls attention to the human, social and cognitive labor behind the typography we take for granted in our daily lives.

This digital poem employs a methodology and software developed over the last year as a Fellow in the Open Documentary Lab at MIT. It is a methodology that enables linguistic analysis of audio and video files for playback and synchronization across multiple monitors. Using a corpus of over two hundred tutorial videos, the software parses user defined complex language patterns, parts of speech analysis and phonetic information, creating new aesthetic possibilities for digital poets working with a large corpus of multimedia files.

Eccentric Peninsular: The Cornish Coast as a site for Deconstruction in Intermedia Poetry
David Devanny (Falmouth University)

This paper analyses the use of 'the coast', particularly the coast of England's South-West Peninsular, as a site for deconstruction in the works of a number of intermedia poet-artists. It is based primarily on selected readings of digital literature works which specifically engage with the South-West coast, covering works by Mark Goodwin, Andrew Fentham, Penny Florence and JR Carpenter (including the latest work by JR Carpenter 'This is a Picture of Wind', shortlisted for the New Media Writing Prize 2018). The reading considers the texts' representations of 'coasts' and 'peninsulars' and their relationship to the de-stabilisation and frustration of positions of authority and authoritative structures (especially positions and structures of nationalism and sexism).

The South-West peninsular can itself be considered de-centred and eccentric, remote from England's administrative and financial centres and with a rich history of translocal interactions and migrations (c.f. Natalie Pollard) between other peripheral artistic and cultural regions and nations (especially those with Celtic heritage). Moreover the peninsular has attracted major canonical artists and writers since at least the 18th century, including (among many other) JM Turner, William Wordsworth, Ted Hughes, Virginia Woolf, Barbara Hepworth, Terry Frost and Patrick Heron. In 20th century poetry Cornwall has been resident to translocal migrants WS Graham and Peter Redrove, in addition to many of the Radical Landscape Poets (considering especially those anthologized in Harriet Tarlo's The Ground Aslant) and a wide range of British avant-garde poets, all of whom draw on the coast metaphor. This paper draws on this rich tradition of modernist and post-modern poetics and fine art practices, and relates it to the work of contemporary intermedia digital poetry and art practitioners who engage with the same landscape.

Coasts can be considered as liminal and transient spaces, unstable, ever-changing and fluxatious, cycling through daily, lunar-monthly and yearly patterns. Beaches and sand-dunes shift, cliffs open into caves and collapse, solid seemingly changes into liquid and vice-versa, and the landscape provides a gestural sign of the ancient cumulative attrition of water and wind. Coastlines, may seemingly de-limit like borders and boundaries, but the reality is far from binary. Coastal and Peninsular communities can act as refuges for de-centred artistic practices. Nick Cave's The Death of Bunny Munro points to bohemian coastal Brighton, to where eventually 'all the freaks wash down.' Perhaps the South-West peninsular has a similar magnetism for eccentric practices.

This paper interrogates this metaphor and its related structures. What are the implications of peninsularity, how is eccentricity utilised for deconstruction, why is the South-West coast a particularly appealing symbolic field? More specifically, how are these structures used in intermedia digital poetry practices to de-stabilise and frustrate positions and structures of authority (especially positions of sexism and nationalism). Pointing to established critical work by (among others) Johanna Drucker, JR Carpenter and Scott Rettberg, the paper will also provoke questions about the production and distribution networks of digital literature, which analogously and sometimes self-consciously de-centre and de-stablise authority.

Two New Perspectives on Electronic Literature: Hybrid Writing Forms and Lexical Automata
Anthony Durity (University College Cork)

To date, all formal, technical, and typological analyses of electronic literature (and poetry) that I am aware of have approached the domain from both obvious angles: theory-led and from-the-

text. The former has yielded traditional literary analyses such as (Aarseth 1997) and (Hayles 2007) while the latter more recently has yielded analyses such as (Di Rosario 2011) and (O'Sullivan 2016).

Taking our cue from informatics we could if we so wished analyse works of electronic literature using the theoretical foundation of computer science: finite automata. What is being suggested here is not the theoretical analysis of the electronic arts through the lens of Turing Machines or alternately the lambda calculus/type theory. Rather, what is being suggested is replacing the symbol with the lexeme thus alighting on the idea of lexical automata. Semiotically speaking, finite automata operate on sets of unrestricted symbols whereas surely it must be agreed that literary works are lexically constrained therefore electronic literary works must be in the final analysis characterised by lexical automata. This work is an attempt to show how the analysis of electronic literary works so understood and explored yields fruitful results.

What is meant by hybrid writing forms? Precisely this; the blending of unstructured and structured data. A word of caution: unstructured here does not mean devoid of all structure, it means yet-to-structured – this may appear to be a pedantic stipulation but it is one that will serve us well. Natural language here is taken to be unstructured. This is in contrast to the linked records and fields of structured data – what we know to be true, digitally represented. Not all literary works are works of fiction, thus at some level we will need to understand what it means to blend unstructured and structured data. Surprisingly little work has been carried out in this regard, notwithstanding the exemplar studies of (Eriksson 2007) and (Nešić 2010). The core idea here is to somehow combine Semantic Web technologies with the text. Each of these studies (and others) examines a variant of that. Building atop the base layer of Peircean semiotics is the most natural way for carrying out this task I propose. The resultant mixture is called semetext, it can be viewed if one wants as an extension of hypertext; indeed, explicit in the wider literature, though not acted upon, is the recommendation that if we replace the hyperlink with with something that carries typed information something like what is being suggested here would emerge.

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Analysis of poetry writing teaching at high school level
Guadalupe Echegoyen (National Autonomous University of Mexico)

This research shows a diagnosis of teaching methods of poetry writing used by teachers at some high schools in Mexico City. At the initial stage of this research, teachers of three different types of high schools were given a questionnaire using Google Forms. This included general questions regarding the teachers´ working conditions, their literary preferences, the sections in their Study Programs containing the subject matter of study, and the activities and methods used for the writing of poetry. The results were analyzed with the Statistical Package for Social Sciences (SPSS). It was found that within the Study Programs of three different types of high schools, poetry is approached studying its essential characteristics: the fundamental interaction of form and content, its rhetorical figures, its contrast with others genres, appreciation, analysis and criticism of texts, but a specific systematic method for the teaching of writing of this genre is missing. Only two study programs included a small section for poetic writing but was not systematic and it did not had specific activities.

Therefore, didactic sequences of poetic writing are proposed progressively so that students develop the ability to write poems practically and consecutively. Teachers can create variations of them either in terms of structure or in the use of Information and Communication Technologies (ICT).

Each one of the sequences is based on a poetic resource such as alliteration, epithet, metaphor, comparison, among others with the purpose that students can create their own texts and at the same time consciously be aware of some of the resources that are used when writing poetry . It is proposed that the writing exercises be done first and later on the teacher explain the concept of the poetic resource that were used to compare it with the finished product.

What is intended is that the student does not learn the concept of the resources used in isolation and without meaning, but with the modeling in practice they can better understand and assimilate each concept.

The sequences are based on the use of videos, audios, programs or specific applications that young people use in their daily lives.

Emblem/as
Tina Escaja (University of Vermont)

EMBLEM/AS consist of three digital poetic artifacts created in Flash that present three emblem or banners ("Emblemas" in Spanish) related to three geographic-poetic/linguistic areas:

1. MORA AMOR
2. ARENA AL COR
3. UNITED ESTADOS

The three 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 based on meanings that explore the author's split sense of identity as a nomadic subject.

The first banner, "Mora amor" (Love dwells), was published in 2017 and its record is archived at elmcip.net: https://elmcip.net/creative-work/mora-amor
This artifact refers to the banner of the city of Zamora, the place of birth of the author. The interactive words and Spanish sounds 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, etc. (Prey, Rome, Mallet, Love). The interface can be experienced here: https://proyecto.w3.uvm.edu/Emblem/as/ZamoraFinalVoice.php

"Arena al cor" (Sand in the heart), is visually based on the Catalonia banner. The voice now reproduces, in both Catalan and Spanish, words created with the acronym of the city of Barcelona, the area where the author grew up. 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). This interface can be experienced here: https://proyecto.w3.uvm.edu/Emblem/as/BarcelonaArena.php

Finally, "United Estados" reproduces the emblematic 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 now to notions of anxiety, division and pain (Ansiado, Dissent, Duelo, SOS), as well as longing (Deseado).

Interspecies and Random/Electronic-Poetry. From "Black on Sheep" (Bovine poem) to "Robot-poem@s".
Tina Escaja (University of Vermont)

This presentation will explore random e-poetry and interspecies based on two electronic works: one that intersect humanity and insect-like robotics titled "Robot-poem@s", and an e-project/poem based on a performance with sheep: "Negro en ovejas/Black on Sheep." Robot-poem@s consist of insect-like robots (five quadrupeds and a bigger hexapod) whose legs and bodies are engraved with the seven parts of a poem written from the robot's point of view in bilingual format (Spanish and English). Binary constructs such as creator/creature are questioned by these creatures purposely chosen from open-source models resembling insects and spiders, thus emphasizing anxiety and removal from humans while underlying the already problematic relation between humans and technology. The final segment of the poem, number VII, re-phrases the biblical pronouncement on the creation of humans, as perceived by the robot: "According to your likeness / my Image." With this statement, the notion of creation is reformulated and bent by the power of electronics, ultimately questioning its binary foundations. An interface to explore these robopoem@s can be found at tina.escaja.com (requires Flash): http://www.uvm.edu/~tescaja/robopoems/quadrupeds.html.
This interface shows the original quadrupeds with options for listening to the poems in three different languages (English, Spanish and Chinese), interacting with 3-D models of the quadrupeds, and experiencing Augmented Reality components triggered by the panels that served as matrix of the robot-poets.

On the other hand, "Negro en ovejas" is a digital "ovine poem" which intersects words and sheep in an interactive poetic project that allows random poetry as created by the sheep as they graze in the pasture, a performance enhanced and extended to the possible variants created by a digital interface: https://www.badosa.com/obres/ovino/index.html
This project includes, therefore, various levels of poetic action and interaction. First there is the process of constructing the text, the base-poem formed by words which have meaning in and of themselves, but also acquire new meanings by contacting with other words (the noun "Sol" -"Sun"- and the verb "Es" -"Is"- become the plural "Soles" -"Suns"- through proximity or contact). Once the written pieces are constructed, they are assigned to sheep who will freely form poems in a performance of movements and bleating which will become its own entity. Finally, when the event is transferred to the digital artefact, any web surfer can access and reproduce the process in a cybernetic interaction and in an exchange which affords them creative authorship: the web user, just like the sheep, creates the poetic experience, joining forces with

the sheep as well. The presentation of the interface at ELO2019 would potentially capture some of the verses in a suggestion and proposal of new interactive dimensions.
Both e-lit projects allow for a questioning of binaries and media-assumptions based on electronics, interspecies and random poetry.

Exploring Digital Culture: why Tool Matters
Odile Farge (The National Institute for Oriental Languages and Civilizations)

The research community of electronic literature is exercising more and more influence in the field of digital culture and there is a growing body of research on the literary, computational, and cultural aspects of born-digital writing, but research into the specific impact of platforms on the production of digital writing has been very limited and often relegated to a peripheric rank. However, platforms play an essential role in shaping the genres and practices of electronic literature that needs to be investigated more deeply to develop better understanding of how our tools and machines shape digital culture.

My talk has the objective to reflect the importance of the interface in literary production. At the border of technology and literature, where format and content matter, what is the status of the tool in the creation of works of electronic literature? I will recall the principle that electronic literature is subordinate to the tools it uses and will demonstrate how coding participates in the recognition in the field of digital humanities. I will take the example of the project DHonsite2019, that takes place in Cotonou, Benin, in May 2019 to show how the interface participates in the construction of digital works, no longer remaining on the periphery of literary production. The DHonSite project aims to collaboratively forge a new vision of creative and critical practices of digital forms across cultural differences. Putting in perspective its neutrality and attributing to it the ambition to constitute a space for dialogue and interpretation around texts, the interface thus becomes an element of culture that allows a rebalancing of forces in the field of digital humanities.

always tomorrow
Caitlin Fisher & Damon Loren Baker (York University)

always tomorrow is a virtual reality fiction piece for HTC Vive. The viewer/reader is positioned in the centre of an infinite visual galaxy populated by 40 small interactive spheres, suggestive of planets but textured with distorted images that resonate with the stories they hold within. The viewer touches the spheres in any order to activate audio and unfold a time-twisting, fringe-affirming, ether-inflected love story set in Berlin in the Weimar Republic with a tomorrow already speaking itself on the protagonists' lips. We hope the piece resonates with the contemporary moment, too, somewhere between histories and futures; the objects of our desires and our longing, the periphery of the culture and its centre. It's also a mediation on the power of poetry.

Culprit
Harriet Fisher (Lisgar Collegiate Institute)

Culprit is a choose-your-own adventure screen-based game created using the interactive documentary software Klynt and inspired by the resurgence of interest in a genre that elit has seen as unsophisticated but is currently enjoying an uptake in popularity as interactivity goes mainstream both on handheld devices and livingroom televisions.

A multi-modal murder mystery with five storypaths that intersect to provide for many more distinct readings, Culprit is set in a contemporary, urban north American city and anyone could be the murderer.

Tale of a Great Sham(e Text)
Claire Fitch (Queen's University Belfast)

Tale of a Great Sham(e Text)

The date is 1881.

There are high rents and evictions, there is homelessness.

In answer to the extra-ordinary times the Ladies' Land League is directed by Anna Parnell to organize public meetings and protests.

Thirteen women, speak, rally, and inspire female agency. Irish Women realizing their own political potential, moving the struggle away from government to the personal.

This is an electronic text, to be created using 13 female voices and a computer. The visuals/text of the electronic text will be created using game development software and electroacoustic compositional techniques, presented as an interactive work within a web browser. The 13 female voices will sound original text created using works by Anna Parnell, processed using electroacoustic compositional techniques. Passive resistance is be combined with a constructive creative programme, developing the self-confidence of the audience and encouraging them to participate.

"The best part of Independence is the independence of the mind." (Anna Parnell)

Peripheries²: Czech and Slovak digital literature on the edge of domestic and foreign interest
Tomas Franta (Palacký University Olomouc)

Czechoslovak literature always kept up with literary trends, which were trying to combine texts and possibilities of new medias. Whether we speak about a period of literary avant-garde, or about a period of experimental poetry of 1960s, works of Czechoslovak authors were always at the forefront of domestic literary-theoretical and literary-historical reflection and had strong (in case of 1960s even initiative) cultural impact abroad. However, after the rise of digital literature the situation and position of Czechoslovak (and Czech and Slovak) literary production have changed. Domestic theory and praxis in digital literature have become marginal issue. Even if there has emerged a piece of work with potential to interest international readers and theorists, it has never crossed borders of former Iron Curtain in nearly 100% cases. Czech and Slovak digital literature has found itself at dual perihpery at the same time – domestic (internal) and foreign (external).

The aim of this contribution is clear then. First – to briefly sketch an evolution of Czech-Slovak digital literature and introduce its (im)potentiality to leave the external periphery and get into the digital literature's spotlight more. Second – to propose concepts and possibilities of researching and making the digital literature more international and attractive in an environment,

in which there is a general lack of creative and theoretical interest in digital literature at all (pushing it to internal periphery).

Even though Czech-Slovak digital literature produces insufficient number of works on an average (even less of that noteworthy), such pieces of works which could succeed in an international gauge still can be found. Whether we speak about a field of computer-generated literature, interactive literary installations, hypertext novels or collaborative projects, Czech-Slovak digital literature manages to follow international trends as Czechoslovak literature managed it during an era of experimental literature in 1920s and 1960s. So why is it not able to break through these days in the period of digital literature? Why is it not able to leave the sphere of overlooked external periphery? What is the Czech-Slovak digital literature missing?

„The issue of internal periphery (a disinterest of Czech-Slovak literature in digital literature aesthetics and production) will be taken in more general perspective, so it will be applicable on most of the countries, where the digital literature is on the edge of interest. How to deepen the tradition of digital literature in those countries? And is it possible at all? Using Leonard Flores' idea of postnational phenomenon, we will try to outline the concept and approach, which could be ideal for deepening tradition of digital literature in „peripheral" country and for taking the digital literature „from the internal periphery to the center".

Creative Writing on the Wall: Literary Practices on Facebook
Erika Fülöp (Lancaster University)

Leonardo Flores has identified the latest trend in electronic literature, which he calls its 'third generation', as one that happens on social media, using and/or abusing, hijacking the affordances of popular platforms such as Twitter, Instagram, Facebook, YouTube, Snapchat, and so on. Much has been written about various aspects and genres of twitterature; I have myself presented 'video writing' on YouTube at the 2017 ELO, and examined digital authors' attitudes towards Facebook as a space for communication elsewhere. I now propose to look at a different use of Facebook as a literary space in which creative writing practices emerge that would not exist without this platform. Focusing again on French and Francophone authors, often (yet) unpublished in print, this paper will explore a range of modes of, and approaches to, writing on the Facebook wall, including the form, poetics, rhythms of publication, and motivations, both by individual authors and in the case of a collective project, drawing on the work of a handful of authors. Milène Tournier and Nathanaëlle Quoirez propose original poetic texts as status updates with great frequency, pieces of fiction or poetry that vary in length and that are not meant for later publication elsewhere but which the authors consider to be an important aspect of their literary practice. Marc Jahjah publishes poems often accompanied by a photo, also returning to perfection the texts after their first publication, countering the logic of the ephemeral. Gracia Bejjani also publishes photos that are not always new at the time of publication, accompanied by just a few words or lines, often including a (rhetorical) question, usually with some metaphorical and poetic link between text and image. She also practices video writing with Facebook as first mode of publication. In a very different style, Bruno Lalonde proposes often philosophical reflections on life and literature, sometimes in an aphoristic style, sometimes longer, as we could read in a writer's notebook or diary. In a similar spirit, translator André Markowicz writes entire mini-essays on, as well as draft translations of, the (Russian) texts he is translating and beyond. Last but not least, Nouvelles de la Colonie is a collective project run by a group of avatar-characters who have created a fictional world called The Colony, an allegory, among others, of the social media world where everyone has a well-defined role and is closely watched. Members of the Colony publish entire short stories on the Page that constitute a feuilleton, while also constructing a visual image using motifs of totalitarian systems.

While these texts do not constitute 'electronic literature' in the sense of the authors intervening on the code level, they appropriate a digital space that was not primarily meant for literature in order to practice modes of writing, often intertwined with other media, that is native to this space and uses the affordances of this specific environment. The main objective of this talk and the research that underlies it is to explore what this digital space and its affordances might do to literary writing, and vice versa, how and to what extent writing of a literary quality might transform this space.

Visualizing, Preserving and Curating Latin American Digital Literature and Art
Carolina Gainza (Universidad Diego Portales), Nohelia Meza & Thea Pitman (University of Leeds)

Digital literature and art are currently being produced right across the globe. However, some digital works are more visible than others, depending on where in the world they are being produced, who is producing them, and how they are being circulated. The works that this panel will address are from Latin America, a region that has usually occupied a peripheral place in terms of global geopolitics, and whose digital cultural production, and its theorization, has typically been less visible than that produced and analyzed in the Global North. Furthermore, some of the works featured in the panel are produced by marginalised communities even within a Latin American setting (eg. indigenous communities).

Thus, in this panel we intend to present different approximations to make Latin American digital cultural production more visible, through the presentation of research projects that advocate the archiving, preservation and curation of Latin American digital cultural production, as well as the development of models of digital visualization of works, authors, genres, techniques, and other elements that allow us to characterize the particularities of digital cultural production from the region. In this sense, we would like to position Latin American digital cultural production not only as a field of creation, but also as a field of theoretical analysis that is making a strong contribution to the debate on how digital cultural production per se is being produced, circulated and preserved around the globe.

Boys and their Brains: Neuro(a)typicality and Gamer Masculinity
Rob Gallagher (King's College London) & Eoin Murray (Bangor University)

In recent years independent and amateur videogame designers have come from the margins to test the boundaries of the medium. Using forms like the 'walking simulator' and the 'desktop simulator' - forms that forego challenge and combat in favour of storytelling - they have pioneered new modes of interactive autobiography, exploring topics such as parenthood, gender, mental health, grief and faith. Meanwhile, gamer masculinity, that normative and normatizing identity, has been evolving. As the 'hardcore gamer' generation grows up, commercial videogame publishers have begun courting this ageing audience with titles that aim to satisfy gaming traditionalists (for whom independent games are often considered too sedate and cerebral to qualify as 'real' videogames) while also engaging issues like fatherhood and neurotypicality. This panel sheds light on gaming culture's growing pains by addressing a series of titles centred on boys and their brains. These games enlist players in advancing stories about survivalist dads and decapitated know-it-alls, terminally ill toddlers and quasi-autistic online gamers. Inviting us to consider the terms on which games reinforce or challenge heteronormative and neuronormative cultural biases, they also ask how these biases bring to light (or further push to the periphery) "gamer masculinity" as a construct.

Midst
Annelyse Gelman (Independent Artist)

Midst is a new platform for digital poetics I'm developing; our pilot issue will be up by ELO. There's information at www.midst.press/faq. Essentially, this is a new digital-only literary journal that publishes poems in the form of interactive timelapses, so that they may be "rewound" and the entire writing process made transparent.

Amore di plastica: A survey on digital publishing in Italy
Daniele Giampà (Kingston School of Art)

During the last ten years the digital publishing industry has gone through an important development in terms of the creation and adoption of new software. E-books that are widely known and used in PDF format can now be entirely designed with new software and enriched with multimedia and multimodal features, which can also embed Augmented Reality and Virtual Reality technologies.

Since the design of the layout and the software of enhanced e-books are both created with the same technology used in the web, these enhanced e-books can be analyzed and described with theories and concepts used in the field of web technology. The innovative features that these e-books present include practices termed as Multimedia Literacy, i.e. multilinearity, multimedia, multimodality. For these reasons the analysis of the works of fiction and poetry published in this format can be carried out through these theories and research methods, already elaborated in the field of electronic literature.

The method of media-specific analysis conceived by Katherine N. Hayles, as well as her comparative study on the relationship between print books and works of electronic literature, the studies on software and new media aesthetics by Lev Manovich, and Johanna Drucker's work that encompasses print books, artists' books and digital aesthetics are among the most important resources.

Despite the popularity of e-books, the practice of multimedia literacy and the increasing interest in AR and VR technology in various industrial sectors as well as in the arts, the market growth and development of the technology for both the creation and the preservation of digital books has been remarkably low. Enriched e-books, defined by editors and experts as "enhanced e-books", or referred to with the acronyms EPUB (electronic publishing) and DPUB (digital publishing), may also fail in popularity because of similar terminology used in online and web-based publishing.

In my presentation I will summarize a survey made in 2018 among six digital publishers from Italy, all founders of publishing companies or projects in digital publishing. The survey covers a time span from 1971, the year Project Gutenberg was founded to 2017 when the IDPF was combined with the World Wide Web Consortium.

In my interviews I asked questions concerning the creation, distribution and preservation of these types of books. Moreover, the interviewees gave their personal views on the acceptance and awareness of this technology among their customers in their respective fields. The topics addressed range from works of literature, art and school education.

E-Lit on the Periphery of Mainstream Media
Jordan Glendenning, Kate Stuart & Isabel Vincent (Bangor University)

This panel explores the tentative emergence of e-lit in mainstream media, as our decades-old experimental practices begin to trickle into mass awareness. The digitisation of entertainment

media, from books to TV, has opened the doors for mass media to awaken from its so-called passive mode, into one where the audience can engage and interact with the narrative. Where is e-lit finding a purchase, and what forms does it take when it appears? What does this tell us about audiences and what they're looking for? And how can we use this analysis as creators of e-lit?

The papers in this panel are all supported by practice-based research in designing digital and transmedia fiction. The first paper will discuss the use of ordinary spaces in transmedia fiction, using social media to tell fictional stories and the implications of doing so; the second paper will discuss the use of self-promotion within online spaces on e-lit and self-published authors, and will highlight methods that authors use to step out of the margins; and the final paper will discuss how a reality television programme uses narrative techniques and digital storytelling methods to influence immersion.

Next Generation: On the Verge of Electronic Poetry but not quite. The Case of Women Poets in Spain.
María Goicoechea (Universidad Complutense de Madrid)

In a world overloaded with information, a Google search with the Spanish words "mujer, poesía, tecnología" does not produce any result integrating the three of them. It would look as if the conjunction of those three terms remits to an empty signifier, an incongruous combination. However, for Spanish critics dedicated to exploring these crossroads, to study the ways in which we have used technology as a tool of poetic exploration, of inquiry about our new prosthetic identity, this scarcity only denotes a space out of field, existing but outside the focus of interest of a culture increasingly mercantilist and vacuous.

This contribution will trace the connections, interstices and points of friction among these three keywords: "woman", "poetry" and "technology" in the Spanish poetry scene. It will pay homage to the most relevant voices of electronic poetry in Spanish from a feminist perspective that will explore the broken lines of a phantom genealogy of artists interested in the field of technological and poetical exploration. Encompassing both the works of pioneering artists and writers of electronic poetry, such as Tina Escaja, Belén Gache and María Mencía, as well as poems from performance circuits, spoken word and poetic recitals by authors who have made brief inroads into the terrain of electronic poetry, like Miriam Reyes or María Salgado, through code poets, such as Belén García Nieto, this essay wants to draw a scenario of the new paths opened by restless, daring, and curious women in the late nineties and first decades of the 21st century.

We will also address the difficulty found in perpetuating in the present generation of female poets a productive and sustained interest in the field of electronic poetry. Where the previous generation challenged the limits established by genres, disciplines, and codes to colonize a space in which technology was at the service of their own voice, many young poets today purposefully reject any trace of technological manipulation in their writing, as if the slightest contamination coming from the digital domain would tinge their poems with the unwanted mark of a quickly receding actuality. Through the use of interviews to prominent poets and the literary analysis of a selection of works, we will discuss the present situation faced today by female poets who want to gain a reputation in the literary field, and the role played by the division between the technophile clique and the neo-ruralist or neo-pastoralist advocates in Spanish contemporary poetry.

Writing for Vast Interactive Spaces
Samantha Gorman (Tender Claws), Ian Hatcher (Independent Artist) & Daniel Howe (School of Creative Media, Hong Kong)

In November 2018, Studio Tender Claws launched Tendar, the first long-form, augmented reality game to merge AR technology with human sentiment analysis. Gameplay centers around an artificially-intelligent pet fish that responds to the player's actions, emotions, and physical surroundings via a combination of generative and hand-scripted dialog. The fish recognizes over 100 user emotions and 200 physical objects as it navigates eight distinct developmental stages. As a small independent game studio, our challenge was to generate and trigger engaging dialog for the vast combinatoric writing surface that the game presented, all while dynamically adjusting tone, affect, and content according to player actions and the fish's emotional state.

To address this challenge, we adopted Dialogic, an open-source scripting language and toolkit for interactive, generative dialog. Dialogic, authored by panellist Daniel Howe, integrates generative and scripted content, allowing NPCs to respond organically to non-sequential input from human users. Because the system is open-source and under active development, we were able to adapt it to our needs as they emerged throughout the game's development. The system proved both versatile enough to be used by our mixed-background writing team, and performant enough for runtime execution in our Unity/Android environment.

This panel brings together Samantha Gorman, co-founder of Tender Claws and lead writer for the project; Ian Hatcher, a member of the core writing team; and Daniel Howe, the creator of Dialogic. Together we will discuss how iterative design and close collaboration between the various teams helped us achieve project goals for both Tendar and Dialogic. We will also present the strategies, processes, and tools we found to be most useful in addressing the vast combinatoric space that the project presented.

Tendar
Samantha Gorman (Tender Claws, University of Southern California)

Through Tendar's critical and creative integration of AR and mobile vision, the project seeks to impact early discussions around these technologies. If we imagine a future where AR fulfils its techo-utopian dream of blanketing our world with layers of information . . . how might we "read" others? What if we had a layer of info about how they "really" felt? TendAR is a social/performative AR project that considers how AR could shape our relationships and how we "read" the world around us. Many games/experiences think about AR as confined to "table top." We wanted to explore what it means to have AR "room-scale" and actually take full advantage of recognizing world objects in a meaningful, story-driven way.

Mimicking synthetic speech in vocal performances
Monika Górska-Olesińska (University of Lodz)

This paper will explore artistic experiments that critically engage with the aesthetics and technics of speech synthesis, subverting and blending the binaries of the supposedly polarized categories organic and mechanical. Ian Hatcher's (https://ianhatcher.net/) virtuosic vocal performances— "Prosthesis" (2011), "Drone Pilot" (2015), and "Colony" (2017), in which he simulates the cadence and syntax of machine speech with the very analogue instrument of his own (human) voice— a practice I propose to call reversed posthuman ventriloquism, will serve as cases for study. In my analysis of Hatcher's performances, I will be examining them within the context of the history of the art and technology of speech synthesis, as well as in relation to the tradition of

experimental music performed by vocalists who use extended vocal techniques (Meredith Monk, and Sidsel Endresen, among others).

Riveted, Structures, Lands
Brenda Grell (Washington State University Vancouver)

"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.

Site/sight-specific digital literature. An interdisciplinary project for and with visually impaired persons
Franci Greyling, Bernard Odendaal & Gustaf Tempelhoff (North-West University)

This paper represents a reflection on the process of designing an inclusive and accessible user interface for people with visual impairments. As a multimedia designer, I am involved in an on-going site-specific digital literature project, known as Byderhand (At hand). In 2017, a school for learners with visual barriers in the Western Cape Province of South Africa approached me and my project co-managers about the possibility of incorporating digital literature as part of a multi-sensory garden project at the school. This specific context implied that we had to reconsider the interface design of existing phases of our project. Interfaces for mobile screens are generally based on visual communication. Information is simplified and represented in the form of graphical icons, to improve navigation. However, such an approach fails when a user is unable to see what is displayed on screen. It is therefore imperative for designers to gain an understanding of blind and visually impaired users' needs and requirements regarding their interaction with mobile technology.

The development of this project required collaboration with various people who are visually impaired and/or provide a service to people with visual impairment. Such a participatory approach proved to be especially relevant during the user research and evaluation phases of the interface designing process. The latter included experimentation with both braille signification and digital interface usage. We had to overcome two main obstacles to ensure the practicality of the Byderhand platform in this regard. The first was to enable users with visual impairments to gain access to the digital interface via QR codes. This required a unique solution, as the scanning of QR codes mainly relies on the user's visual capabilities. The second goal was to design an inclusive navigational interface, in order to enable users with different visual capabilities to experience the texts published multi-modally on the platform.

The development period, which lasted twelve months, entailed extensive user research, prototyping, evaluation and improvement of the physical and digital interfaces. The multi-sensory garden was unveiled on 30 August 2018. Learners can now interact and experience the

multi-modally mediated, site-specific digital literature on their school grounds. Extended facets of the project were made available to the general public, namely in the local coffee shop at the Innovation for the Blind Centre and in the Karoo Desert National Botanical Garden as part of a Braille Trail development. The most recent Byderhand project phase was well received and is also used as an educative tool to stimulate learners at the said school, exposing them to new experiences of literary presentation. With more exploration, the design solutions developed in this project phase could offer new possibilities of literature publication for people with visual impairments in accessible spaces.

Sustaining Digital Vitalism: A Live Stream Traversal of Michael J. Maguire's Work
Dene Grigar (Washington State University Vancouver), Stuart Moulthrop (University of Wisconsin Milwaukee), Michael J. Maguire (DIME), John Barber & Greg Philbrook (Washington State University Vancouver)

We propose to host a Live Stream Traversal on YouTube of Michael J. Maguire's work Digital Vitalism for a live audience at ELO 2019 as well as the online audience beyond. The event aims to 1) preserve Maguire's seminal work, Digital Vitalism, the most important work of electronic literature in Ireland, 2) engage audiences at the conference and beyond in a reading experience, 3) grow electronic literature in Ireland, and 4) promote Irish electronic literature in a global context. As with both the "Pathfinders" and "Rebooting Electronic Literature," the Traversal video and social media interactions of this Traversal will be collected and edited for publication along with photos of the work, bio of the author, critical commentary, and other information as an open-source, multimedia book on the Scalar platform that features the author and this work.

Coping with Bits, Part 2 (Continued from ELO2018)
Dene Grigar (Washington State University Vancouver), Leonardo Flores (Appalachian State University) & Nicholas Schiller (Washington State University Vancouver)

This panel constitutes part two of the report begun at ELO 2018 on the progress of the project. It includes a tour of the ELO Repository and its various assets. It is followed by a discussion of the challenges the team faced in creating the site and ways they resolved them. It then moves into the next step of the project—the ELO Wikibase—that will ensure the accuracy and provide provenance for the works. It ends with a presentation of the kind of research opportunities the site makes available to scholars.

You•Who? Customised Cinema Installation
Chris Hales (Liepaja University / National College of Arts & Design, Dublin)

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. The project investigates possibilities for development of the interactive film genre given current technical affordances, whilst retaining a 'standard' film-watching format. Each participant is asked by the installation for voluntary data: typing their name, their philosophy in life, choosing a favourite artwork and photograph, recording their spoken name, taking a photograph and a short video. This is the data that is rendered into the film being watched.

The Thing That Is What a Circle Is
David Hall (Independent Artist)

The Thing That Is What a Circle Is is a heavily mediated performative lecture engaging and interrogating the positions and relationships of technological and mediatic writing/performing apparatuses with "live" or "real" time, repetition, and circularity. Framed through explicit concerns with objects that begin to emerge through evading conventionally attenuated forms and discourses, The Thing That Is What a Circle Is is an attempt to conflate technological and performative repetition with traditional notions of "live/real" time through addressing and recuperating the object/image of performance, the performance as object/image, the object/image as performance. The lecture will be staged by occupying the interstices of the subjects of tautology and circular logic, the former being a successful instrument of philosophical argument, the latter being evidence of poor scholarship and criticism. How might deep repetition, radical mimesis, and performance and writing media and machines expose and reveal not only the aesthetic execution of performance/writing and media/machines themselves but also their conceptual underpinnings? To put it another way, how might the failures and slippages of such repetition and apparatuses not focus simply on meaninglessness specifically, but on the extra-representational strategies of duplicity, doubleness, desire, and simulation. Duplicity, doubleness, desire, and simulation lend themselves to the artifice of interface design and critiques of textuality, of reading and writing practices, the direct address of performance, and the lecture as an object/site of fetishism and spectacle. How might these seemingly disparate forms and contents be coerced and positioned to be put at odds with one another? What new dialogues/forms might this tension produce/generate/negate?

Suspended: a small-town, zero tolerance story in survey form
Evan Harris (Independent Artist)

Suspended: a small town, zero tolerance story in survey form is a novella length piece of electronic literature.

A thirteen year old boy is suspended after posting on social media an ill-advised, incendiary cartoon that features the principal of his school. However, as the characters make their moves, the roles of victim and aggressor blur to the point of ambiguity and even reversal. The boy's parents move from punishing their son to protecting him, dogged by social stigma and fear of recrimination from school authorities as the story plays out against the backdrop of zero tolerance policy and the juvenile justice system.

The narrative of Suspended unfolds in the form of an opinion survey. Some answer choices contain questions, narrative, dialogue, rumination, sass, indignation, and/or the other or comments option, in which the survey taker is free to insert any of the above, or anything else. The piece is presented from the point of view of the survey writer, who simultaneously seeks reassurance and guidance, courts disapproval, craves vindication, and urgently seeks your opinion. Survey taker responses cumulatively shape an experience of the narrative; skip question logic creates multiple pathways through the story.

Constructed using SurveyMonkey, a popular web based survey writing tool, the story occupies an application not designed for literary purposes. Like a squatter or a hermit crab, the story exploits an available space chosen for particular qualities, hoping to thrive where it's not invited. This is the way the survey writer can tell the story.

Thank you so much for entertaining this fragile construction.

Private Screening
Ian Hatcher (Independent Artist)

Private Screening is a live performance which considers questions of presence, access, and vulnerability in light of a cultural rush into interfaces of abstraction.

Locked in feedback loops that route through the computational cloud, the mind's means of provisionally defining itself — language — becomes data to be collected, systematized, synthesized, monetized, and maximized for impact. In these conditions, what does it mean to speak and to listen intimately? When the mind is persistently joined with networks, what does it mean to be self-consciously present?

Private Screening is a commissioned work responding to Goat Island's 2007 performance The Lastmaker. It premiered as part of the Goat Island Archive, a retrospective exhibition at the Chicago Cultural Center in June 2019.

Anti-Social Media and Socially Engaged E-Lit
Davin Heckman (Winona State University)

In response to the theme of "peripheries," this paper will explore the question of social media, poetics and externalities. Within the expansive semiotic space of contemporary interactive audiovisual media and the esoteric processes of machine language, the question of how one might wield the tools of discourse in service of socially engaged art gain new urgency.
Many assumptions about digital discourse in the United States are framed by the pragmatics of pop forms, driving political, aesthetic, and, even, intellectual discourse ever closer to consumer norms, under the rhetoric of authenticity, relevance, and democracy. To contextualize my argument, I will discuss the evolution of the popular, from craft to the vernacular, from mass media through interactive design, tracing a general evolution of social realism vis-à-vis shifting conceptions of authenticity.

For Benjamin, prior to mechanical reproduction, the work of art's value found residence in its aura as a singular object. Following mechanical reproduction, its potency derives from its ubiquity. In the post-digital, this aura is represented in liquidity, a phenomenon which has implications for politics and culture. Invoking Simondon, Stiegler explains, "Individuation is conceived as a process which is always both psychic and collective—where I and we are therefore two aspects of the same process." Pierre Bourdieu's revolutionary insight—that consumer culture had transformed aesthetics from an expression of capital into a form of capital—anticipates the development of internet culture itself as a site of power production. Viewed alongside Stiegler's account of failed individuation and its consequences, we can ask ourselves: Where, then, do we find poetics? How do we imagine an outside to our moment, which ordinates singularities for strategic advantage? How does art challenge the organization of psychic and social currents? Tracing Stiegler's account of mnemotechnics is the universalization of the individual against the collective as a universal principle, we see the exhaustion of the Modern project: Suddenly, the aesthetic triumph of the individual over the collective is effectively collectivized vis-à-vis consumption. This approach to social unity produces a failed individuation, as sociality is measured in the fluctuations of "trending" values and the leveraging of affect.

Rethinking Michel de Certeau's impact on contemporary cultural studies through Bernard Stiegler's discussion of individuation, I will explore the relationship between anti-social movements and the proletarianization of culture, and consider the restorative potential of the arts. Do the arts simply adopt these audiovisual effects by incorporating the same machine processes? Do the arts serve as a vector of aesthetic innovation in pop culture, as a highbrow form of industrial culture? Or do the arts become an opportunity to engage in processes of

"individuation" at the psychic, collective, and technical level? To explore these questions, this presentation will analyze a number of participatory works from the field of Electronic Literature. Possible works discussed might include, ALIS's Typomatic, Meanwhile's Netprov performances, Taroko Gorge remixes, and UnderAcademy's collaborative seminars.

Concrete Poetry as Vehicle for Exploring Digital Materiality
Michael Heidt (University of Kassel)

Digital materials protrude into the most intimate corners of our lives, are part of the architectures that shape our dreams and desires. Yet the modes of their production are comparably poorly understood. In the described talk, I provide a discussion of the status of concrete poetry as a tool for practice-based research into the characteristics of digital materiality. As long as we allow code to slip through the cracks of the collective imaginary, it remains easy for corporate actors to misrepresent the character and influence of coded infrastructures: It is imagined to exist elsewhere, in server farms, on the quantum physical plane of the infinitesimal, within the disembodied sphere of formal logic, but not among us, not as part of everyday reality.

While its effects, social media platforms, word processors, smartphone applications, are part of everyday reality, its digital substrates seem not to be. Resultingly, code is allowed to have unobserved social effects. Those who control the conditions of its production and operation are free to deploy this invisibility for any strategic goal they see fit.

At the same time, digital materiality in itself is not as abstract as it might seem: Its effects are felt in real life, in the ways people move through urban space, are hired and fired, in the cost of products and mortgages, in the manner news items are distributed through social media.

Electronic poetry constitutes an especially interesting medium for exploration of the characteristics of digital materiality: It allows expression of both everyday realities and the abstract formal structures of the digital. Its self-reflexive nature invites the recipient to reflect on the effects of its elements both on the level of language and technology.

Conceptual point of departure for this talk is the classical notion of the poetic "constellation", as introduced by Gomringer and others [1]. Building on this conceptual base, historic and current examples, together with some of the author's texts are discussed in order to elucidate possible avenues for researching digital materiality through poetry.

[1] Gomringer, E. (1972). vom vers zur konstellation. In Konkrete Poesie. Philipp Reclam jun.

The Birth of the Algorithmic Author: NLG Systems as Tools and Agents
Leah Henrickson (Loughborough University)

Natural language generation (NLG) – when computers produce text-based output in readable human languages – is becoming increasingly prevalent in our modern digital age. This paper will review the ways in which an NLG system may be framed in popular and scholarly discourse: namely, as a tool or as an agent. It will consider the implications of such perspectives for general perceptions of NLG systems and computer-generated texts. Negotiating claims made by system developers and the opinions of ordinary readers amassed through empirical studies conducted for this research, this paper delves into a theoretical and philosophical exploration of questions of authorial agency related to computer-generated texts, and by considering whether NLG systems constitute tools for manifesting human intention or agents in themselves.

This paper will begin by considering NLG systems as tools for manifesting human intent, the more commonly expressed view amongst developers and readers. An NLG system

arguably serves as an extension of a human self (e.g. the developer or the user). Yet one cannot ignore the increasing autonomy of such systems. At what point does an extension of the self become a distinct entity altogether?

The discussion will then shift to considering NLG systems as agents in themselves. As evidenced by the results of studies conducted for this research, ordinary readers do tend to attribute authorship to computer-generated texts. However, these readers often attribute authorship to the system rather than its developers, indicating that – in some way – the system is distinct enough from its creators to warrant the title of author. Yet conventional modern understandings of the word 'author' suggest that authorship at least partly presumes intention-driven agency. Do NLG systems adhere to this expectation? Through reference to various theoretical perspectives, this paper will argue that some NLG systems may surpass the 'tool' title and more appropriately be deemed authorial agents. This type of agency, however, is not so characterised by the free-will intention of human writers, but by the intention to fulfil a designated objective that is respected within broader social contexts. When readers attribute authorship to the NLG system itself, that entity is permitted a place within the fluid social networks that humans populate. The NLG system becomes an algorithmic author.

A Treatise on Vegetable Logic: Technical Edges for History's Illiterate
Erik Zepka (Independent Artist)

My work is an ongoing studio of experiments thinking about where writing can occur. After migrating from the page to the computer, it travelled between social sites back into installations, performances and laboratory media. My exploration of what I see as an explosion of technical spaces has led me to think about the tendency underneath that, an industrialized scientific method, as the chief writing medium of our time. Technology and computers yes, but this is held up by the material-knowledge spaces that incubate their growth - this tangible grounding moves the technological into biological space.

While biotechnology is an extension or an epistemological contextualizing of technology, it is also a marked regression. Inscription itself starts largely in biotechnologies and continually returns to its materials. This coupled with the accelerationist destiny of drowning the new as the old, makes for a techne both ephemeral and nonsemantic. It is this newness and tradition, meaninglessness and evocative saturation that makes the biomaterial both entirely cumbersome in an archival sense and yet persistently present.

These are the first and last materials for us, while the archive will be much more suited to the alien race that succeeds us - that is the inhuman temporality we explore with foreign materials. Biology is quite different, entirely recognizable and yet as rapid fire commerce something as frenetic as anything but whose proximity reads far more teleologically monstrous.

In this interest I have explored a lab of biology - from the biomaterial that contrasts with the mined strangeness of the industrial machine, to the biosensing interface which add difficulty and complication to interactive work. In many ways unruly and impractical and yet the arduous process of cultivating new spaces, new biocultural situations, returns as the rational basis for literary exchange. The domestication of the other giving place to of cultural activity and the resistive fragmentation of this tendency creating the means for paradigmatic rupture. Where the computation of woven cloth meets an organism's electrochemical signalling.

For this piece I propose an organismal biosensor that will - both independently and with human intervention - play a game utilizing its internal communicative and metabolic processes. Usually biology needs to be created on site so the most dependent method would be to order in some materials beforehand. Produce, plants, electronics, and a basic screen/game setup. An example "game" can be seen here: https://xoxlabs.itch.io/paste-terra while the pdf contains a picture of an interfacial organism.

Ghosts in the Machine: The Personal Rational on the Fringes of Digital Literature
Erik Zepka (Independent Artist)

This paper will start by exploring Platonic Formalism as Techne without instantiation. In a concurrently anti-aesthetic and morally rationalist manner, Plato's space for any artistic enactment requires a social engagement utilizing a logical method. This is mathematics without technology, or the semantics of the structured without any methodology for construction and preservation. Analytically speaking, we are given a dialogic picture of the ghost in the machine.

This phrase, used critically by Gilbert Ryle to take apart the mental dualism of Descartes, can contrast with Kierkegaard's appreciation of the thinker - that is, the personal reasoning of Descartes, Socrates debating himself (as he often does). Rationalism takes the form of logical structures that roam the imaginary and hypothetical, a sheerly literary game (Kierkegaard's first stage) in a manner described by absence. A negative machinic aesthetics.

Randy Adams, the Canadian digital poet, accumulated a body of work that grew up in the social blog heavy 2000s period of web history. Amidst a flurry of activity on different corporate American platforms like blogspot and wordpress, the collective blog took root and Adams' own Remixworx was exemplary of this. These projects are crucial as social works as well as platforms for some of the most reflective and relevant work being made at the time. Some artists, such as Carmen Racovitza and Matina Stamatakis, made their primary base in these blogs, and have a body of work that I think can't be properly appreciated without a valorization of these spaces. Others, such as Ted Warnell, have no extant work from such commercial platforms except scattered documents and references (https://warnell.com/blogs/codepo.txt).

Computers are born out of the pre-emptive strategizing of American imperialism, and their interconnected evolution has reified over time this military-commercial genealogy. The question for a work in a new medium is not simply how to technically use that medium but what is the social audience - of creators and readers. Much as the printing press and its reproduced codices represent a core method of European communication and political growth, so the computer wears the vestige of America's technical and territorial advance on the world stage.

Starting with an archeology of instrumental rationalism, my exploration will then bifurcate between the social media literature that proliferated through the later 2000s and 2010s, and the social infrastructure that made that possible. In contrast to the internet origin myth that starts free and gradually gets commercially corrupted, I will attempt to make the case that as social bodies settle into its media, the basic nature - both historical and technical - becomes culturally revealed over time. By following a series of creative authors I have found attuned to the computer network's economic and social structures, I hope to diagram the inherent corporate statism that undergirds internet space from its inception. Insofar as such a picture is accurate I argue that the role of the artist becomes one of reversing that overinstrumentalized rationalism, of discovering the platforms for its bias and engaging in a critical practice at once parasitic and analytical. It could be that that Cartesian Spectre, or Plato's Socratic Method, however heuristic, proves the personal rational key to a world whose logic has grown all too technological.

A Little Transmediation Can Be a Dangerous Thing, or What Happened When I Made a Multimedia Poem from an Artist's Book
Richard Holeton (Stanford University)

My poem series "Afterword(s): Take a Book/Leave a Book" appears in Forklift, Ohio #37 (March, 2019). Forklift, Ohio is "hand assembled in limited quantities from a variety of unusual materials," a literary journal and artist's book that aims to "fetishize the aesthetics of early industrialized society in a distinctly post-industrial fashion" and "deal obliquely with problems of

language, communication, typography, commerce, and book-as-object d'art" (forkliftohio.com). Past issues were assembled by bolts, wrapped in caution tape or butcher paper, or attached to a bag of chili mix and spices. Issue #37 appears as a faux work-shirt pocket made of construction paper, complete with a (real) button and a (real) pencil, below a unique cloth name badge "sewn" to the "shirt" by a single staple.

It's ironic that "Afterword(s)" will appear in such a physically immersive book object, because my found poem is constructed of lines appropriated from the endings of physical books I was tossing out. Inspired by Joan Retallack's (c. 1990) "Not a Cage," in which she appropriates the first and last lines of books she was discarding, I extended Retallack's method by making use of a local "Take a Book/Leave a Book" library to recycle my 10 rejected books. I swapped out one book at a time for a new (used) book, appropriated text from the ending of the "new" book, and replaced one line in the poem with the newly appropriated text to make a new poem. This process I repeated 10 times on 10 ensuing days—ultimately replacing all the original discarded books and their text—to make 10 new 10-line poems.

When I created a multimedia slideshow version of the poem (performed at the &Now 2018 Festival of Innovative Writing, and forthcoming in a hybrid edition of the Notre Dame Review), I was attempting to make my somewhat-convoluted methodology more transparent for the reader, representing it visually with animated images of the book covers appearing with each appropriated line of text. I think the multimodal version does help illustrate or showcase the process for the reader, which was more or less my goal, but I didn't anticipate what might be lost in the bargain in terms of how the poems mean.

Transmediation, as defined by Suhor (1984), involves the translation of content from one sign-system (or mode) to another, and the semioticians remind us that modes have different affordances and thus engender different meaning-making. "The physical form of the literary artifact," as Hayles notes in Writing Machines, "always affects what the words (and other semiotic components) mean" (2002:25). Forklift, Ohio #37 contains under its faux shirt pocket, pencil, and name badge the work of 54 poets on 194 pages divided into 13 sections. The editors also divided my work into 13 parts (a note on method, the 11 poems, plus the list of sources) and spread them throughout the journal. Each of my poems, when read in order, differs from the previous one by just a single line, but for the reader to compare them, in this physical form, would require flipping back or forward about 15 pages. Thus the editors and designers, in their "post-industrial" presentation, have emphasized the standalone unity and independent "meaning" of each of my 10-line poems.

Lyotard suggests that the power of writing through appropriation lies in the "recombination of fragments in new configurations . . . [the] juxtaposition of incompatible contents" (Discourse, Figure, 2011:372). It's those "new configurations" of appropriated lines—my 11 standalone poems—that are foregrounded in the physical-book-object presentation in Forklift, Ohio. By contrast, I fear my slideshow, featuring animated images of book covers, employs a visual rhetoric that emphasizes to the reader the association of each appropriated line with its original source, thus highlighting the separate fragments, or "incompatible contents," rather than how I have tried to creatively recombine those fragments to suggest new meanings.

Appleby, Eric (Designer & Publisher) and Hart, Matt (Editor-in-Chief) (2019). Forklift, Ohio. forkliftohio.com.

Hayles, N. Kathryn (2002). Writing Machines. Cambridge: The MIT Press.

Lyotard, Jean-Francois (2011). Discourse, Figure. Hudek A and Lydon M (Trans.). Minneapolis: University of Minnesota Press.

Suhor, Charles (1984). "Towards a Semiotics-based Curriculum." Journal of Curriculum Studies, 16:3, 247-257.

Beyond the Page: Moving Toward a New Canon of Literature with Inanimate Alice
Amanda Hovious (University of North Texas), Valerie Shinas (Lesley University) & Ian Harper (Bradfield Company)

Inanimate Alice is a beloved work of electronic literature that has enjoyed wide-scale adoption in the global education community. Alice largely stands alone in this phenomenon, likely due to the challenges that today's teachers face in supporting emerging literacy practices. A research group has been formed to identify solutions to the integration of Alice into formal and informal education. The goal of the group is to position Inanimate Alice at the forefront of a new canon of literature, thus legitimating electronic literature as a literary form that supports 21st-century literacy practices. The group is taking a cross-disciplinary approach to examine design and usability of the platform, as well as the relationship between the complexity of the reading process and the complexity of the medium. This panel presentation will discuss the group's progress, beginning with the latest addition to the tale, Big City Life. This will be followed by a conversation about how youth read Inanimate Alice. An argument about how an understanding of the complexity of born-digital media can inform its design and instructional implementation will round out the panel presentation, opening the floor to questions and recommendations for future educational directions of Inanimate Alice and for electronic literature in general.

DIALOGIC: a Scripting Language for Interactive Literary Dialog
Daniel Howe (School of Creative Media, Hong Kong)

As natural language-based interfaces for computing (e.g., Alexa, Siri, etc.) have become cheap and ubiquitous, computational dialog systems have enjoyed new popularity among researchers. Yet the majority of such systems focus on the accomplishment of specific tasks by users: selecting music, ordering coffee, or answering a technical question. Less attention has been paid to subjective aspects of human communication, and still less to literary outputs. One might argue that we are hard at work training systems to enact the least interesting elements of human communication. One explanation for this is the magnitude of the writing surface that interactive contexts present. Even simple interactive applications can include an overwhelming number of scenarios for which writing is required. In complex, open-ended interactive experiences, this space becomes truly vast; a fact that makes these contexts exciting to engage with, but highly difficult to write for.

Contrary to media reports details how 'deep-learning' will replace all sorts of human labor, there is no easy computational solution here. Creative writing remains one of a number of human creative activities at which AI has made remarkably little progress. The human writing process, though highly resource-intensive, far exceeds the best AI efforts, and this is not likely to change any time soon. It is this very tension, between the compelling vastness of open-ended, interactive experiences spaces on the one hand, and the need for highly-skilled, resource-intensive human labor to populate them with writing on the other, that is, arguably, the central problem facing would-be creators of interactive experiences. For tool-makers then, the question of how we might engage computation, not as a substitute for, but as an amplification of, human writerly power, becomes crucially important. In the proposed paper, we present our efforts at addressing this question through Dialogic, an integrated set of tools designed to facilitate the creation of compelling aesthetic dialogic through the organic integration of hand-crafted human writing with high-level generative language procedures to facilitate the variation and depth that open-ended, literary experiences demand.

The Dialogic system includes three core components. The first is Dial, a domain-specific scripting language that enable intuitive authoring of dialog integrating generative and scripted content, with real-time variation based on system state. The second is the online editor interface,

which allows creators to easily author with the system, either working bottom-up (editing, validating, and testing individual Dial scripts, with syntax highlighting and intuitive error messages), or top-down (crafting larger experiences through an intuitive drag-and-drop environment). The third component is the runtime environment, which handles the real-time execution of Dial scripts in games and other interactive contexts. The runtime passes messages between various components (the script-parser, state-manager, dialog-scheduler, etc.) so that dialog can be composed and output as needed in response to game events. In addition to the system's design goals, architecture, and technical details, we evaluate it the real-world context of a production-quality interactive game experience. Tendar[1], released in November 2018, is a Unity-based, augmented-reality game by the award-winning Tender Claws studio. It is built with the Dialogic system in order to "apply long form interactive storytelling to the emerging field of augmented reality". In this context we discuss the strengths and weaknesses of the system, as well as future development directions.

[1] see http://tenderclaws.info/sheet.php?p=tendar

Brute Force Manifesto
Brian James (St John's University)

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 such as these, Brute Force Manifesto is an attempt 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, the formulation of logically justified patterns of reasoning has been a key aspect of the philosophical quest for truth, resulting in a canon of rules, or patterns. When an assertion conforms to one of these patterns, as long as the premises themselves are true, the conclusion is guaranteed to be true as well. In philosophical terms, such an assertion is said to be logically valid.

Brute Force Manifesto follows these rules to construct logically valid assertions on a massive scale, generating an overwhelming repository of truth. Its logic engine, powered by custom software leveraging the RiTa linguistics library and Princeton WordNet database, conducts a "brute force" search on the semantic space of the English language, generating one valid argument at a time. While brute force attacks are often associated with password cracking tools, in this case, the method is used to generate exhaustive lists of valid arguments based on the rules of inferential logic mentioned above. Each argument, once it is verified, is cataloged and signed with a unique barcode to ensure informational integrity. The arguments are documented in a series of books, taken together to form a catalog of truth. Computationally created videos, which accompany the printed matter, illustrate the generation process and language patterns explored in the project.

Three Women, Three Voices: French Female-Made Adventure Games in the 1980s
Filip Jankowski (Jagiellonian University)

The aim of the speech is to present the work of French video game designers, who have been marginalized by the history of the medium, created primarily by men. Three French adventure games are the subject of the presentation: 'Meme les pommes de terre ont des yeux'. (Marion,

1985), 'La femme qui ne supportait pas les ordinateurs' (Lanzmann, 1986), and 'Mewilo' (Tramis, 1987), which introduced completely new threads into interactive fiction.

'Meme les pommes' is a discussion about the disintegration of South American dictatorships, while 'La femme' shows the mechanisms by which women are oppressed by men on the Internet. Mewilo, on the other hand, introduces post-colonial themes into adventure games, showing how Martinique black people are dependent on French culture, and how the dark past of the island (including revolts against slavery) is weighing on the mentality of its inhabitants (Jankowski, 2018). Importantly, all these games have been almost forgotten.

Like Roberta Williams (see Nooney, 2013), none of these three designers specialized in writing software. For each of these games, they were accompanied by male programmers, which may complicate the question of authorship. However, this did not mean that Marion, Lanzmann and Tramis did not articulate discrimination against women in society. Their games were part of a broader trend, namely the attempt by French feminists to feminise computer hardware, traditionally understood as masculine (van Rokeghem, 1984).

In his speech, the author also follows the resonance of individual games. While "Mewilo" was awarded the Silver Medal of the French Ministry of Culture, "Meme les pommes" met with marginalisation, and the criticism of "La femme" was even hostile. It is possible that this perception was influenced by the way in which femininity was depicted in each of these games. In "Mewilo" a female polyphony is revealed: different female characters present completely different points of view on the issue of slavery and the repression of women. In Meme les pommes, women are almost absent, but the context of the game is complemented by Marion's personal experiences with housework. La femme", on the other hand, openly shows that women in the French network Minitel face exceptional aggression from both male characters and the computer itself - a male product.

To sum up, research into French adventure games created by women in the 1980s shows that women's presence in this media genre is much stronger than it would seem.

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Sometimes I...

Leanne Johnson (Independent Artist), Kevin McMillan (Langara College) & My Name Is Scot (Independent Artist)

"Sometimes I..." is an interactive text that asks viewers/readers to consider the word "invisible." Invisible can mean either to be not seen or to be concealed from sight. "Sometimes I..." explores the implications of these meanings, and of being invisible, and in doing so explores identity and equality and syntax and semantics.

"Sometimes I…" asks the reader/viewer to consider how language can make people and events visible and not visible. It asks "What is invisible?" and "Who is invisible?" Combining text animation with accompanying sound, "Sometimes I..." layers the multiple meanings and implications of invisible through written texts and declarative audio phrases. In combination, these text and audio elements either build onto or work against each other.

The first encounter with "Sometimes I..." is the title frame, which invites the viewer/listener to click on the screen. The title then disappears, and different text and audio elements are triggered as the viewer/listener hovers their mouse over various quadrants of the screen and/or touches different keys on their keyboard. The more the user interacts with the interface, the louder and more animated the screen becomes as the visual and audio components build toward a cacophony. Once the user stops taking action, all words and sounds slowly fade away.

The multiple meanings of invisible are enacted through the user's gestures, at times making understanding impossible as the viewer/reader reaches a semantic saturation point. In these moments, when the user is momentarily outside of language, they are on the periphery.

Interspersed aurally and visually are glimmers of alternative narratives and the evocation of what it means to be seen and unseen and heard and unheard. Ultimately, "Sometimes I..." asks the user to consider what it means to be not visible: to be on the periphery of events, culture, understanding, and language.

The texts were created by Leanne Johnson (leannej). The work was developed in collaboration with developer Kevin McMillan and sound artist My Name Is Scot.

Literary Realism: Representing the Realities of the Post-Digital Age
Nathan Jones (Lancaster University), J. R. Carpenter (Independent Researcher), Søren Pold & Malthe Stavning Erslev (Aarhus University)

Since the nineteenth century, Literary Realism has been concerned with the "representation of reality" whether by exposing what is "beneath mere appearances", or depicting specific labour and social conditions by chronicling lives in detail (Chase 1980). These are concerns that could be central to today's Electronic Literature - helping us understand the relation between media surfaces and the worlds they represent, and the gap between techno-utopianist ideas and the experiences of digital capitalism at the peripheries of power. Realism itself however has become pushed to the peripheries of the innovative literature project, associated with a literary mainstream still attached to outdated, pre-modernist models such as French bourgeois or English Victorian novels, and even with the colonial project of these periods (Anjaria 2013). This panel asks whether Literary Realism might be revisited in the context of the post-digital - where the relation between technology and the (social, labouring) body has become ever more complex - and the posthumanities, which shifts the centre of focus away from human subjects. Contributions to the panel discuss how critical media, data sciences, and interface studies can inform a new Literary Realism - acknowledging that it might be vastly different from the mainstream novel with which it has been heretofore associated. Among other things, the panel will suggest that the stylistic and formal assumptions of the Literary Realism inherited from the nineteenth century must be rethought in the context of the radically different technical conditions of today.

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The Hauntology of Walking Simulators
Melissa Kagen (Bangor University), Mona Bozdog (Abertay University) & Kris Darby (Liverpool Hope University)

This panel considers the haunted nature of walking simulator videogames (i.e. exploratory games without points or goals in which the player wanders around a narratively rich space, a mode Marie-Laure Ryan would call internal–exploratory interactivity (2001) and Henry Jenkins would call embedded spatial storytelling (2004)). Games like Gone Home, Everybody's Gone to the Rapture, The Vanishing of Ethan Carter, Tacoma, Dear Esther, or What Remains of Edith Finch offer the player an environment empty of people but filled with objects that speak to characters and events that used to live here. These archival adventures (Kagen, 2018) present ludic repositories of material, carefully arranged, which the player turns into a coherent narrative by the way in which they choose to navigate the given environment—spaces which, by design, exist liminally between life and death, as the player brings alive a dead and empty world. As Mark Sample notes, "location is not compelling (until it is haunted)" (2014), a provocation we take seriously in considering these haunted virtual environments. In this panel, we examine the hauntology of walking simulators and situate them with the (often overlapping) scholarly discourses that can lay claim to them, including electronic literature studies, game studies, and performance studies.

Postcolonial Play in "Around the World in 80 Days" games
Melissa Kagen (Bangor University)

In 80 Days (2014), the acclaimed interactive fiction game from Inkle Studios, you play in the world of Jules Verne's classic novel, trying to circumnavigate the globe in 80 game days by balancing 19th-century delays, money troubles, your master's health and happiness, and your own yearning to explore the world. You play as Passepartout, Phileas Fogg's eager "gentleman's gentleman," a design choice that feels completely natural—who else would be making travel arrangements and buying warm clothes than the valet?—and utterly subversive. Phileas Fogg, adventurer extraordinaire, barely seems to participate in his own adventures, leaving all the exciting choices and conundrums—all the ludic agency—to you, his servant, the lower-class hero of the game.

The game's developers (particularly lead writer Meg Jayanth) use the game's mechanics to disrupt 19th-century normativities, dissolving the player's expectations of class, Colonialism, and heterosexuality. Passepartout, depending on how you play him, can be gay, bi, or straight; how you choose to develop the character's sexuality through the choices you make transforms the narrative completely (and in some cases causes Passepartout to abandon his master and the 80-day mission entirely). As you navigate the world, you are tempted by the delineated quest to travel only through Colonizer countries (the northern hemisphere containing many of the faster routes by dint of geography, as you must both begin and end in London), but doing so causes you to miss rich narrative content across the southern hemisphere. In order to access that content, the player must frequently de-centralize the very win-condition of the game—to get around the world in 80 days—in favor of exploring the more interesting narrative possibilities that arise through losing. In this way, I explore how 80 Days provokes transgressive play, queer experimentation, and meaningful mental decolonization, connecting the disruption of gamer norms to the disruption of heterosexual and Colonialist prejudices.

In juxtaposition, I also consider several board games based on the same subject matter (Reise um die Erde (1884), Round the World with Nellie Bly (1890)), published in the heyday of European Colonialism and replete with mechanics that reinforce Imperial messaging. Drawing

from recent work at the MIT Game Lab on Colonialism in board games (Eberhardt & Jakobsson 2019), I try to speculate more broadly on transgressive play of hypercolonialist works.

The Window of Visibility and its Inevitable Periphery – Or, the Logic of Digital Cultural Interfaces and Literary Production
Matti Kangaskoski (University of Helsinki)

In this talk I propose to examine the tension between the theoretical availability and practical accessibility of literature on digital cultural interfaces – the digital interfaces that allow us to interact with cultural data (cf. Manovich 2016). Today we have an unprecedented amount of such potentially available data at our disposal. At the same time, websites of literary magazines, news sites and commercial literary sites (e.g. Amazon Books) all filter and customize cultural data, thus acting as curators for what is relevant or interesting to the user. This gesture necessarily creates its own periphery, a waste land of cultural content that goes unseen by most users.

While filtering is unavoidable, we must address the question of the logic that underlies it: The logic adopted from commercial platforms where parameters of newness, popularity, and expected recognizability reign. Is this logic suitable for all cultural interfaces such as online libraries or literary journals? And if we do not accept this logic for all cultural interfaces, what can we suggest in its place? What kind of parameters should be used? Furthermore, users adapt to the algorithmic logics of the platforms they use, consciously and unconsciously modifying their output in the effort of optimizing its algorithmic recognizability and potentially improving its visibility. Taken to the literary sphere, how does this tacit negotiation (Gillespie 2014) modify poetic content and poetics itself to suit the logic of digital cultural interfaces? Or, in other words, what are the concrete ways in which it affects literary production?

Discussing these questions, I aim to show how the above logic is not restricted to commercial platforms but similarly pervades areas traditionally perceived as non-commercial. As a literary case study, I discuss the influence of Twitter on Patricia Lockwood's poetry, visible through a comparison between her first and second poetry collections. With this talk I invite a discussion of the kinds of tacit negotiation scholars engage in so as not to fall out of the narrow window of visibility on academic cultural interfaces.

Electronic Literature and the EFL classroom
Vasiliki Karanika (Aristotle University of Thessaloniki)

Digital literature has started claiming its own unique and valuable role in education. Len Unsworth's (2006) E-literature for children: enhancing digital literacy learning has set the grounds for language teachers around the world to appreciate e-literature and introduce digital literary texts in their classrooms. But since technology has become a tool used in almost all aspects of our lives why not use digital literature in teaching English? Though the benefits of incorporating electronic literature in teaching are many and significant, teachers may consider it as a quite challenging task; electronic literature resources especially developed for educational purposes are rather limited. Electronic literature seems to stand at the periphery of language teaching. Despite the fact that there are an adequate number of electronic literary pieces with significant educational value, this is an aspect that still hasn't fully been explored. Focusing in this presentation on Jason Nelson's (2013) Nothing You Have Done Deserves Such Praise, Christine Wilks' (2008) Fitting The Pattern by Christine Wilks (2008), and Alan Bigelow's Brainstrips (2009), I will attempt to comment on the dynamic visual and auditory experience they offer as regards their gaming and hyperlinking potential when examined within an EFL

educational context. With emphasis placed on students' age and level of English, I will touch upon the selection criteria and learning needs an educator should take into consideration when using these works in the classroom. In addition, I will present two electronic literary works that I have created especially for students learning English as a Foreign Language: a video game and a webpage. The realm of video games instantly attracted my attention since it constitutes an integral part of our digital culture and children seem to be really motivated and enthusiastic about them. If "engaging with video games means that children experience the world in a new way, gain the potential to join and collaborate with a new group, develop resources for future learning and problem solving in the semiotic domains to which the game is related and learn how to think about semiotic domains as design spaces that engage and manipulate people in certain ways and, in turn, help create certain relationships in society among people and groups of people, some of which have important implications for social justice" (Gee, 2003) then why not deploy video games in language teaching? On the other hand, websites provide a hyperspace where digital narratives can take form and actively engage students into exploring new perspectives, researching new information and unfolding new stories. Hyperlinks can travel the digital reader into individualized narratives where pace and preference of the user may diversify (if not alter completely) the outcome of the journey into digital narration.

Mapping Socio-Spatial Narrative Networks
Christiana Kazakou (University of Plymouth, i-DAT)

Topographies often act as spatial multi-literacies that engineer multimodal participation and contribute towards social innovation by bridging the gap between science outreach and artistic practices. The socio-spatial impact of those multidimensional dialogues unfold & enhance complex eco-systems via participative tools and creative processes. Large scale socio-technical systems can benefit humanity through e-democracy and digital engagement; where interdisciplinary discourse & cross-disciplinary methodologies test, experiment and question current curatorial modes, digital culture and transnational digital citizenship.

Curatorial modes: organisational cybernetics between the curator, organizations, creators, audiences and consisting parties of the society. Look at the role of the curator as a spatial story teller, social constructivist & inclusive cultural practitioner. Curating can advance global consciousness & connectivity and expand our perceptions of social, cultural, scientific, and political issues.
Open digital culture: methodologies of participatory tools & alternative vocabularies of interpretation for open science and digital creativity. The combination of wide range media communication strategies cross boundaries of knowledge that support cross-collaboration & co-creation that affect us as individuals within our society, cities, organizations.
Digital citizenship: holistic Integration of social & complex human systems through collective authorship & the role of the internet as a civic space for art and science projects.

Multi-spaces construct and de-construct transdisciplinary discourse; manifesting changes in participatory immersion via narrativasion as a structural interconnection between emergent technologies, creative processes & virtual ethnography. Globalisation often imposes linguistic barriers and challenges in inter-cultural communication within different geographical territories. Therefore how can we bridge the digital divide between technology, art, science and the humanities in order to generate new socio-spatial narrative networks that enlighten current models?

The combination of computing and communication, as we know it now and can expect it to evolve in the decades ahead, will vastly expand human creative capacity." Jerry Wiesner, Media Lab building dedication, 1986

Vagueness Machines: Linguistic Indeterminacies, Digital Objects, and the 'Qubit' Poem
Andrew Klobucar (New Jersey Institute of Technology)

Contemporary poetic responses to linguistic processing support an ontological approach to language in the context of programming, emphasizing the digital sign's technical capacity to generate, execute and operate as a material object. More particularly, a metaphorical understanding of digital textuality serves to underscore the important role aesthetic ambiguity plays in determining digital objects through computation. In metaphor, the digital sign can eschew both reference and utility to evoke an aesthetic sense of form and procedure, culminating in these very same objects. This paper looks at Nick Montfort's "The Truelist" (Counterpath Press, 2018) and Jen Bervin's "Silk Poems" (Night Boat, 2017) as contemporary literary experiments using text analysis and natural language processing tools to investigate new aesthetic relationships between digital textuality and linguistic indeterminacy. Showcasing constantly fluctuating semiotic patterns along with contingent states of information, these works quite effectively demonstrate how language and computation considered together infer at both a technical and theoretical level ontic paradigms of textuality as modes of being.

"Dora Vey lives and works in St Petersburg": Russian Electronic Poetry Authored by Humans and Algorithms
Jana Kostincova (University of Hradec Kralove)

"Dora Vey lives and works in St Petersburg, Dora Vey is a poetry machine that uses the technology of spamdexing, based on Markov chain algorithms (doorway). The author's poetry was first introduced by Mikhail Kurtov in [Translit] #9 – The Question of Technique. A book of Dora Vey's poetry is about to be published in *kraft series. Dora lives and works in St Petersburg." These are the opening sentences of Dora Vey's nomination for Arkadii Dragomoshchenko young poets award of 2017.

Dora being a poetry machine, her nomination (by St Petersburg artist, poet and theorist Pavel Arseniev) as well as creation of this poetic persona (by the poet Mikhail Kurtov) can thus be understood as a creative gesture that contains multilayered interpretative potential. The paper will attempt to present such radical gesture as highly significant feature of poetic experiment that is being pursued in the context of contemporary Russian literature.

Both Arseniev and Kurtov are members of the community of artists, poets, philosophers associated with [Translit] literary and theoretical journal. [Translit] authors' works, both poetic and theoretical, have been internationally recognized, nevertheless frequently they are being looked at, first and foremost as representatives of contemporary activism, political resistance. I argue that the formal experiment they carry on in their publications, installations, performances, as well as their theoretical works is equally if not more interesting and highly significant within the context of contemporary Russian literature.

In the paper Dora Vey will be used as a means to survey two tendencies that can be considered central for [Translit] community and their artistic explorations. The first tendency concerns reflecting poets' new situation in post-digital era, in the era of "information overload", of abundance of texts which leads to redefinition of reading and writing. As Arseniev repeatedly states (and proves in his own poetry) "production of new texts has been replaced by search for new textual strategies, such as reframing of already existing texts, textual appropriation, writing

understood as traces left by reading". The other trend is the exploration of dialogue/cooperation/connection between contemporary poet/author/reader and machine/algorithm/digital technology/AI, of interconnecting and confronting human/biological and technological principles within the context of contemporary digital literature.

Other examples from the [Translit] authors' works will be presented to support the paper's argument, e.g. Valerii Nughatov's People's Facebook Epopeias as an example of online collaborative performance, or Pavel Arseniev's text objects and installations such as Fragments of Ideological Surfing, Texts found beneath the wallpaper among others.
It will be shown that both above mentioned tendencies refer constantly to the tradition of 20th century avant-gardes, be it the 1920s Russian futurism and constructivism or Moscow conceptualism of the second half of the 20th century.

Thus, the paper will attempt to prove that approaching [Translit] authors' poetics from the point of view of their radical intermedia experiment can complement to understanding both their explorations of materiality and performativity of contemporary literature as well as their political activism.

Diffraction
Alinta Krauth (Queensland University of Technology)

Drawing on my dual research with digital arts and nocturnal mammals, 'Diffraction' is an interactive application for a mobile touchscreen that asks the user to perform foot-led tasks that aim to foster playful or thoughtful engagements with nocturnal wilderness environments. This project is part of my current research into the use of mobile, located, and tactical interactive media for fostering nocturnal human/environment and human/wildlife relations.

You may notice this work aligning somewhat with the concept of dérive (Debord, 1956), for the way that it directs the user within a given space. Originally, the Situationist International movement used dérive to focus on playful social interactions between humans in urban spaces; they wanted to allow the participant to get lost and find new adventures within their own cities. However, with the ethological turn in the humanities and arts, and rising concern about our interactions with the environment and wildlife, there has been a shift in focus away from the urban and human-centric social sphere, and towards more-than-human spaces that truly 'matter' (MetaMute, 2010; Bennett, 2010; Lorimer, 2015). 'Diffraction' follows this turn.

This piece asks the user to perform not just space-based, but time and light-based interactions and scenarios, in an attempt to introduce considerations that are missing in many digital locative art and narrative works. However, for the purposes of exhibition, the time-based nature of this work has been removed so that it can be engaged with during daylight hours.

While you can technically use this work anywhere in the world, I would warn against using this work on cliff-sides in the dark…

Multimodal Metaphors in Electronic Literary Texts
Svetlana Kuchina (Novosibirsk State Technical University)

Analyzing the electronic literary text specifics, we describe a way the information is represented in the electronic environment as well as the nature of its transfer and the recipient's sensory channels. But though these factors have extralinguistic nature, they influence significantly the electronic literary text semantics and structure. If we accept a "mode as a sign system interpretable because of a specific perception process, we may link modes to the five senses: visual; sonic; olfactory; gustatory and tactile" (Forceville, 2006). Some modes are supposed to

have more than one informative channel inside (for example, the visual mode can be subdivided into pictorial and written sign systems). The key feature of electronic literary discourse is its multimodal nature which bridges physical and digital worlds and supposes the integration of different semiotic components (sound, video, graphics, animation, tactile elements) into the discourse structure. Multimodality of the electronic literary discourse influences significantly the structure and semantics of electronic literature tropes, metaphors, the cognitive components of which ("target" and "source" according to the Conceptual Metaphor Theory) are represented by different sign systems. This article provides an overview of the multimodal metaphors (simile, hybrid, contextual) in the electronic literary texts. In multimodal metaphors of the simile type the mechanism of the "source" reconstruction can be explained by the comparison principle (the "source" component resembles in one way or another the "target"). For instance, the main topic of "life and death" in the "When" by O. Ormstad is depicted with the help of multimodal metaphor where the "source" component is represented by the visual mode (old broken cars) and the "target" is reconstructed by means of sonic fragments (dramatic sounds) and the text graphical deconstruction. Multimodal metaphors of hybrid type suppose physical integration of the "target" and "source" components thus they represent "a single gestalt" (Forceville, 2016). The metaphors in the «The Gathering Cloud» by J. R. Carpenter are represented in this way. The key metaphorical image is a "cloud" that covers the entire world but not with the cloud fractions. Miles of wiring and cables span the world making the cloud computing possible. This transformation is supported by several integrated images, for instance, the flash drive in the form of goldfish that swims through the cables. The contextual type of multimodal metaphors is characterized by placing the "source" component in the specific audio/visual context that helps to reconstruct the metaphorical "target". For example, the bird squawks in the «Birds Singing Other Birds' Songs» by M. Mencia can be interpreted as a "bird language". The "source" component is represented by the sonic mode (bird squawks) and the "target" is reconstructed with the help of written sings and their graphical representation in the form of birds. The electronic literature signifies the new form of textuality which supposes the different semiotic components' inclusion. Audio, video, graphics, animation are not mechanically integrated into the electronic literary text structure. The dynamic relationships between them are supposed that contributes the conclusions about text functions and semantics.

Zombies, or the Walking Read: Artistic Implications for Reanimating Dead Works
Deena Larsen (Independent Artist), Jon Saklofske (Acadia University) & Bill Bly (Independent Artist)

While we can still pick up a printed book from the 1990s, or even the 1790s, most electronic works are slowly effacing into effervescent memory. Beyond preserving and archiving, can we make these works live again? Archiving is critical--but preserving the disk or machine does not preserve the reading experience--let alone initiate others into the magic of those words.

How can we create new works out of the old?
What happens to reader experience when exploring the work via an emulation or from piecing together fragments of a completely dead media?
What are the creative challenges involved in reviving works from these dead media?

This panel will take 15 minutes to discuss three projects with varying ways of re-animating older technology and works: Cold Calling, a work that infuses old technology with a pre-quel to Disappearing Rain, Ouvre under Plastic, a series of laminated sheets documenting works, and the Pathfinders Traversal Project. Then we will take the rest of the hour in a workshop-like

discussion to discuss advantages, disadvantages, and reader/writer implications for various methods of artistic resurrections.

Cold Calling
Deena Larsen (The Rose Project) & Jon Saklofske (Acadia University)

The mobile phone is the centre of 21st-century multi-sensory social networks and ironic intimacies, but older landline telephones modelled different possibilities for interpersonal connection and communication. This experience calls on users to reactivate a forgotten social network of characters, stories, and mysteries through a repurposed rotary telephone that has been subtly filled with 21st-century computer hardware. Instead of connecting participants to an outside network, this immobile phone has been modified into a self-contained simulation of an earlier networking technology, coordinating touch, hearing, and speech to connect with imprisoned voices and uncertain relationships. These features establish it as a neither/nor hybrid, an unsolicited audio artifact reanimation of memory, a reconnection with something new, and a simulation of the past that evokes presence. As a paradoxically forward glance o'er travel'd roads, it offers a branching and interactive story of networks, intersections, regret, power, and determination through interactions with three characters: Vanessa, Justice, and Cameron. Their narrative threads, accessed by answering phone calls or dialling in to make deeper connections, braid quantum theory with phreaking practices, flesh with machine, and curiosity with responsibility, inviting participants to both interrupt and complete a closed family circuit. Significantly, the characters in this story form a prequel to the characters in Deena Larsen's web-based mystery, Disappearing Rain (2000). Thus Cold Calling essentially continues, anticipates, and broadens this world, creating yet another fracture in time. As a result of this connection, and through its own unique form and content, this piece interrogates ways in which stories are accessed, preserved, and extended through objects, sound, voice and haptic user interaction. Cold Calling reveals the centrality of peripheral stories through a peripheral object, interrogating technological and personal effacement, obsolescence, and marginalisation by using a 70-year old phone interface to critique today's communicative assumptions and reflexes in the midst of a timeless interpersonal drama. Fundamentally, it also questions whether the audience is peripheral or central to its emergent story.

Witness in the Era of Mass Incarceration
Doran Larson (Hamilton College & The American Prison Writing Archive)

The penitentiary was conceived as much to keep the public ignorant of conditions of punishment as to quarantine law breakers (Rush, Meranze, Schorb, Foucault). Thus few genres of writing have been so strenuously and systematically effaced as prison witness. And yet few institutions have produced more vigorous communities of practice than the prison, and no less so in the world's leading carceral state.

The American Prison Writing Archive (APWA) is the largest and first fully searchable digital archive of first-person witness by incarcerated people writing about their experience inside. The APWA grew out of a book project, Fourth City: Essays from the Prison in American, published in 2014. Though the imprisoned are held inside 6,000+ US confinement facilities, Fourth City demonstrated the cohesiveness of the issues challenging imprisoned people in the US. From a fifty-state archipelago, the voices of the caged present a chorus as unified as we might gather from the nation's three other largest cities, and one that is much more insistent on being heard. The deadline for Fourth City passed in 2012, but essays never stopped coming.

Today, The APWA holds over 2.5 million words of prison witness, and it grows by approximately 70K words each month.

This paper will briefly review the inception and analog-into-digital growth that prison writers forced into being in the APWA; it will address the status of "witness literature" in an era of both mass incarceration and the digital means to make such witness accessible to a global readership. It will confirm not only that the prison is the core institution of state-making (Schmidt, Benjamin, Agamben), but that US prison witness dissolve the US's purported state-founding ideals in judicial equity and rule of law. Even as it disaggregates a mass population into singular voices, hearts and minds, the essays in the APWA reveal the latest expression of the racial and class-based apartheid state that preceded the American founding and that was codified in its founding documents. A nation created from anti-colonial rebellion has in fact simply obscured its colonial methods of state-making violence behind the color of law.

In 1982, legal scholar Robert Cover observed that the law establishes and maintains its authority on the basis of its monopoly on legally sanctioned violence and the suffering threatened and delivered by such violence. The APWA's writers reveal Cover's unwritten corrolary: We cannot know the full human cost or the moral status of any legal state without human witness to the depth and manner of suffering meted out by such violence. This paper will discuss the ethics of managing the APWA and of early work on text analysis, describing decisions to bracket all editorial intervention, subordinating the scholar, digital humanist, and data miner to the roles of facilitators of the unregulated interface of prison testimony and global readers.

Politics of Creation and Aesthetics in Latin American Digital Literature and Art
Milton Läufer (New York University), Claudia Kozak (UBA / UNTREF / CONICET), Demian Schopf (Universidad Diego Portales) & Vinícius Carvalho Pereira (Universidade Federal de Mato Grosso)

This interdisciplinary panel addresses the relationships between politics and digital aesthetics from the perspective of Latin America, a somewhat peripheral geo-cultural location within globalization. Algorithmic culture and politics, economy and bellicosity will be interrogated in regards to distinctive cases of Latin American history, digital literature and art where multimedia digital creations are conceived both thematic and formally as political discourses.

Latin America is a subcontinent of complicated social fabric with uneven economic development, diverse cultural heritages and resultant implications for heterogeneity within globalization: among others, peripheral market economy, pointed separation of social classes, and ancestral cultures, which survive and/or regenerate with discrepant levels of visibility and impact on state cultures. The works to be dealt with in this panel foster non-trivial reflections about this diverse context by means of varied aesthetic procedures, as ─for instance─ by using automatic translations and stock market indexes as political and artistic devices, or by revisiting Latin American neobarroco. On the one hand, as electronic works, they do not refuse to be part of the global informational world; but on the other, they discuss from within "how to be together" in a world which also contains many exclusions.

Perceptual Fail: Female Power, Mobile Technologies and Images of Self
Donna Leishman (The Glasgow School of Art)

Like a biological species, images of self have descended and modified throughout their journey down the ages, interweaving and recharging their viability with the necessary interjections from culture, tools and technology. Part of this journey has seen images of self also become an

intrinsic function within the narratives about female power; consider Helen of Troy "a face that launched a thousand ships" (Marlowe, 1604) or Kim Kardashian (KUWTK) who heralded in the mass mediated 'selfie' as a social practice.

The interweaving process itself sees the image oscillate between naturalized 'icon' and idealized 'symbol' of what the person looked like and/or aspired to become. These public images can confirm or constitute beauty ideals as well as influence (via imitation) behaviour and mannerisms, and as such the viewers belief in the veracity of the representative image also becomes intrinsically political manipulating the associated narratives and fostering prejudice (Dobson 2015, Korsmeyer 2004, Pollock 2003).

The selfie is arguably 'a sui generis,' whilst it is a mediated photographic image of self, it contains its own codes of communication and decorum that fostered the formation of numerous new digital communities and influenced new media aesthetics . For example the selfie is both of nature (it is still a time based piece of documentation) and known to be perceptually untrue (filtered, modified and full of artifice).

The paper will seek to demonstrate how selfie culture is infused both by considerable levels of perceptual failings that are now central to contemporary celebrity culture and its' notion of glamour which in turn is intrinsically linked (but not solely defined) by the province of feminine desire for reinvention, transformation or "self-sexualisation" (Hall, West and McIntyre, 2012). The subject, like the Kardashians or selfies, is divisive.

In conclusion this paper will explore the paradox of the perceptual failings at play within selfie culture more broadly, like 'Reality TV' selfies are infamously fake yet seem to provide Debord's (1967) illusory cultural opiate whilst fulfilling a cultural longing. Questions then emerge when considering the narrative impact of these trends on engendered power structures and the traditional status of illusion and narrative fiction.

Why eBibliography?
Abigel Lemak (University of Guelph)

This paper works to address what it would mean to do what I refer to here as eBibliography. That is, what would it mean to study books as objects and the ways in which these book-objects (Gaskell 1972) are put together within an electronic context? What do we miss when we study contemporary book history or e-literature without eBibliography? And what can be learned from bibliography when looking at the "container" of ebooks (e.g. the code of the text itself, hardware that houses e-reading software, and e-reader applications) as a crucial source of context (O'Leary 2011)? To this end, I will build on methodologies that engage directly with the material realities of digital "book-writing, bookmaking, and bookselling," borrowing from digital forensic techniques (Werner and Kirschenbaum 2014; Galey 2012), media archeology (Huhtamo and Parikka 2010), and comparative media studies (Hayles and Pressman 2013). I will present my findings in the form of a case study through a comparative reading of Sachiko Murakami's Project Rebuild, a digital and collaboratively generated collection of experimental poetry, and its print counterpart Rebuild (Talonbooks), in order to flesh out a productive framework in which to study e-lit in ways that pay careful attention to the material conditions in which they are produced, circulated, and received within our contemporary moment.

Footnotes
Patrick LeMieux & Stephanie Boluk (University of California, Davis)

A field, a forest, a desert, a cave, a city, a mountain, a beach, a game. Footnotes (https://alt254.itch.io/footnotes) is a procedurally generated 3D platformer which invites

players to traverse seven landscapes littered with hundreds of folded footnotes from Metagaming, a book by Stephanie Boluk and Patrick LeMieux about the games we play in, on, around, and through videogames. Toward the end of the book Boluk and LeMieux write "reading this text, writing in the margins, dog-earing pages, and bending the spine or annotating online, sharing across servers, printing out passages, or loading on e-readers are all ways of metagaming Metagaming." So what if we turned the book into a game? What if we skipped the book and just read the footnotes? Beyond its low-poly aesthetic and paper plane collectables, Footnotes features a series of small secrets, environmental puzzles, and intentional physics glitches that pull the player from playing the game to playing the game engine itself as a means to meditate on various endgames—from American politics to the anthropocene.

Letters for Negin
Patrick Lichty (Zayed University)

In this piece, I wish to create a VR work that expands on my work in virtual concretism and discussion of Joseph Frank's notions of Spatial Form in Literature combined with my student work in contemplative game spaces at Zayed University. The key idea is that I want to use concretism, letterform, and 3d scanned elements to attempt to freeze time for the "reader" while communicating an affective moment in English and Farsi relating to my wife, Negin Ehtesabian. In this way I hope to freeze time, space, and even collapse lingustic space into a moment of contemplation.

Virtual Concrete: McKenna, Nichol, Deep Grammar and Spatial Narrative
Patrick Lichty (Zayed University)

Joseph Frank, in the Sewanee Review in 1943 wrote of the notion of spatial form, or the literary collapse of time, as in Joyce (Ulysses, Dubliners), Proust, and Eliot. In my essay, Art in the Age of Dataflow (2009), I write of the collapse of e-narrative in terms of the emergence of blogs, tweets, and even trends and big data flows. In the ten years since writing this, what seems to have emerged from this line of inquiry is concretism as Frank's notion of spatial form as expressed through Justin Stephenson's vision of the work of Canadian concrete poet BC Nichol in his movie, The Complete Works. In it there are a couple scenes in which Nichol is waking down the beach, with huge letterforms hovering in the distance, and another with words rolling along a landscape in monumental fashion. This echoes the notion of Frank in terms of collapsing a moment, and I argue in Virtual or Augmented Reality, into a formalist schema. This paper examines the notion of BC Nichol's concrete works as Frankist Spatial Forms, and how I expand both into a VR work Entitled "Letters for Negin" which explore the visual trope created by Stephenson and inspired by the visual fantasy created by Terrence McKenna in the 1992 radio program, "Virtual Paradise" in which he discussed post-symbolic communication in virtual spaces bu translating deep grammar into concrete language. What I wish to do, is to draw creative and discursive arcs through Frank, Nichol, and McKenna to discuss formalist concretism in Immersive realities using my work as example.

2XTWEETSXMODEMSXTEXTXTWEET
Cyrus LK (Concordia University)

2XTWEETSXMODEMSXTEXTXTWEET is a critical and speculative design project questioning the dominant ideology of technology as a linear, silent and apolitical apparatus. By

operating three bots connected to modems simultaneously encrypting, decrypting, streaming and uploading Twitter feeds at the same baud rate, the project speculates on the trajectories of natural language inside the internet's ecosystem of rules; as well as the way natural language is being shifted and modulated along those trajectories.

My presentation will be divided into three key aspects of my research.

Drawing on my attempt to insert analog and primitive protocols inside silent digital circuits, I will first revisit the history of the internet through its turbulent and unstable characteristics, approaching the network as an assemblage of irregular, physical and delayed nodes.

The second section of my presentation will discuss the political nature of the internet's materiality and the embedded rules its protocols impose on language. Starting from the core concept of procedurality, I will zoom to the micro-level of the project's modems and question how language is being modulated by these agencies while being submitted to their own spatio/temporal affordances and restrictions.

Finally, I will end my presentation investigating new strategies for electronic literature, and how could media archeology and networks assemblages be used to enable new kinds of linguistic forms and create new sorts of poetry.

Erasure Poetry: Introduction and Visualization
Álvaro Seiça (University of Bergen)

In the past fifteen years, there has been an exponential increase of literary and artistic works that use erasure as a form of composition. Marks of erasure abound not only in creative works, but also in book covers, visual arts catalogs, posters, advertisement, etc. Moreover, works of erasure poetry range from print to digital systems. This talk addresses this phenomenon by introducing erasure poetry as a still peripheric form, and by giving an overview of works that use erasure in its production or display: from Henrich Heine's "Ideen" (1827) to Solmaz Sharif's "Look" (2016) and Daniel C. Howe's browser extension "ChinaEye." The talk showcases work-in-progress as it compiles a map of hundreds of works, visualizations, and a typology that encompasses various types, techniques, and graphic forms of erasure, together with their political and material meaning—their relation with censorship and surveillance.

The Closing of the Virtual Window: Machine Vision and Digital Art
Elizabeth Losh (University of California San Diego)

The camera opens on a group of musicians preparing to play a string quartet by Debussy. As the music swells from their instruments, rectangles appear and begin to follow their faces. Guesses from biometric algorithms flicker over the circle of players, trying to classify the musicians by sex, age, and current mood. The system is clearly fallible, shifting between genders as musicians turn their heads and cycling through wildly improbable ages with each changing expression. Soon frames appear all over the scene. A female violinist is identified incorrectly as a "black chair with a red umbrella." A stand with sheet music is mistagged as a "white wooden table." Clearly the computer is struggling to make sense of complex moving images, using its training data to interpret the patterns it thinks it perceives.

As the film by artist Trevor Paglen progresses, the computer vision becomes more abstract, and the images are captured by software progressively more divorced from the domains

of human sight. The viewer is now watching the performers through algorithms used in self-driving cars, guided missiles, and aerial drones. Although this footage may seem bizarre and otherworldly, it is important to remember that today words and images are much more likely to be read or viewed by machines than by human beings, as enormous quantities of data are filtered, correlated, aggregated, and sorted by algorithms designed for digital archives, search engine portals, social network sites, and systems policing intellectual property, national security, public safety, civic propriety, medical normality, and gender conformity.

Use of these algorithms as a substitute for human interpreters tends to raise many anxieties, particularly among those who worry either about omnipresent surveillance or about a total abdication of oversight possible in the very near future. Another one of Paglen's artworks is a black and white silver gelatin print of Shoshone Falls, an expanse of sublime nature representing the American West that was also captured in the lens of Timothy O'Sullivan in 1874. In Paglen's version of the waterfall two different computer vision technologies have been applied: a program to recognize faces and one to demarcate road boundaries. Although the image deploys a traditional aesthetic associated with antiquated technologies, rectangles appear around ghostly faces and perspective lines highlight hallucinated thoroughfares. Thus the placid image hints at two radically opposed nightmares about computer vision: a dystopian environment of constant monitoring with no sanctuaries of privacy or an equally dysfunctional world of self-driving cars running amok, haphazard medical diagnoses, and other attempts to automate the labor of preserving safety and health.

This presentation discusses the work of Paglen, Hito Steryl, Rafael Lozano-Hemmer, Zach Blas, and other digital artists from the standpoint of current criticism on electronic literature to consider how "distant seeing" and "distant reading" might be related. Specifically it applies work from Jill Walker Rettberg's research group based at the University of Bergen to consider how potentially wordless compositions of electronic literature could be interpreted without relying on the "virtual window" theorized by Anne Friedberg.

Speech Acts Without Speech: Hashtag Theory and Electronic Literature
Elizabeth Losh (University of California San Diego)

A number of critics have examined possible connections between tactical media and electronic literature – including Rita Raley Mark Sample, Mark Marino, James Brown Jr., and many others. This presentation builds on their work to formulate a poetics of hashtag activism. It applies the recent scholarship of Judith Butler focusing on how the occupation of public space for political protest can be understood through speech act theory. By close reading the compound words of hashtags as both micro-verses and executable code, it claims that the metadata of a hashtag similarly enact the operations of Butler's "performative assembly." It explains these formal aspects with several examples from hashtag feminism, including #BringBackOurGirls, #ImWithHer, #MeToo, #GirlsLikeUs, and #SolidarityIsForWhiteWomen.

In articulating a taxonomy of discrete types of electronic speech acts, this presentation examines hashtags that present an explicit order, request, or instruction to effect a change of state, such as #MuteRKelly, #TakeAKnee, #SaveTheNHS or #MakeAmericaGreatAgain. It also looks at hashtags that operate by proposing more subtle definitions, comparisons, and assertions of causality, as though these logical suppositions should be treated as unquestioned premises. For example, a hashtag can assert a positive affirmation about equivalency (#LoveIsLove), worth (#UnbornLivesMatter), or acceptance (#RefugeesWelcome).

In addition to hashtag slogans, this talk also explores how "proper" naming (using specific geographical locations or the legal identities of persons) differs from generic naming in digital speech acts. This analysis is part of a larger investigation of the design history of the hashtag as a cultural object that will appear in September as a book from the Object Lessons

series. The larger thesis of this project argues that the hashtag facilitates both machine-to-machine and human-to-human communication. Much as Scott Rettberg claims that "combinatory poetics" serves as the ur-genre of electronic literature, this book examines how the hash symbol (octothorpe/pound sign) that signals discourse addressed to a machine establishes a connection – as well as a disjunction – with the letters that follow it representing naming conventions shaped by the deliberative processes of human beings.

Distant Affinities
Will Luers (Washington State University Vancouver)

Distant Affinities is an interactive and recombinant fiction in which indeterminate montages of video, sound and text fragments depict a world of hypermediated and temporally accelerated human activity within the non-human biosphere. The fragmented text narration makes observations, asks questions and seems to seek a unity in the disparate data. When the user clicks on a particular video or text, the system pivots, temporarily, into narrative sequence in which human subjects engage in moments of self-reflection within the flux, until the system reverts back into more variable arrangements.

The work explores the everyday act of narrating experience and memory within information, social and biological networks. A persistent problem in digital fiction is the question of the narrator. Who is doing the complex coding to narrate the work? A common solution, and one that I have adopted in previous work, is to make the narrator algorithmically-generated within the story-world, as a cyborg or AI. In this work, the narrator-bot is a programmed observer that is "deep-learning" human behavior in its biosphere. But this bot is just as puzzled as the user and the depicted subjects. The intention of the work is to create an ambient experience of cinematic narrative, at times adrift in indeterminate structures and processes and at other times stimulating in the viewer a search for meaningful patterns.

An allegory of the vagaries and paradoxes of networked life existing within larger webs of the living and non-living, Distant Affinities shows a mediated world trying to break free of purely human signification and transform into a more spacious being made of errant language, creaturely life, isolated gestures and mute objects.

The Meniscus of Narrative I: Structures
Marjorie Luesebrink (Electonic Literature Organization), Alex Mitchell (National University of Singapore) & Will Luers (Washington State University Vancouver)

This panel is in two parts, Structures and Dynamics, using the metaphor of the meniscus, or, the binding cartilage between two surfaces. These dual panels follow previous panels on e-literature narratives at ELO 2017 and ELO 2018 that were jointly organized and chaired by Fan and Luesebrink. The panels address this year's theme of Peripheries by examining the spatial and temporal limits, as well as movement among, narrative structures.

In "I: Structures," speakers will discuss the bounds of narrative form and practice, with a focus on the structures and limits (or lack thereof) in electronic literature. Alex Mitchell will describe questions of the boundaries of e-literature by looking at surfaces of work, or interfaces, of e-literature and the role of interaction in user understanding the computer systems that structure electronic storytelling. Will Luers will compare the practices of sampling, cutting, and sharing in digitization with cinematic montage. He describes that digitization and montage have making and breaking space in common—an effect that distinguishes e-literature's form in particular. Finally, Marjorie C. Luesebrink will examine examples of e-literature with

indeterminate endings, including how select e-literature works' suggestions of their own infinitude (or, precisely no boundaries) create unique experiences for individual readers.

Soul Mates and Wraps
Tina Lumbis (San Diego State University)

Soulmates and Wraps is a collection of hyperlinked vignettes with accompanying visuals and sounds. The story follows two souls as they reincarnate in ways that disrupt linear perspectives of time and space and de-emphasizes a single experience. The work, built in Twine, pushes against the choose-your-own-adventure genre; cause-and-effect is complicated by the piece's rules of reincarnation. The piece is like an archeological dig that presents the tension between chaos and order, between random occurrence and inspired plan. These contrasts co-exist to question the way we make meaning.

Enmeshing Past and Present: A Media Archaeology Exercise
Tina Lumbis (San Diego State University)

Media archeology understands that discourse matters and that there is value in studying media, language, and culture across time. With this method, past and present are not looked at as compartmentalized silos nor is time one linear path of cause and effect. In order to blur the edges that have been created by the constructed narrative of history and around technology, two points separated by time can be studied by bringing them out of time and orienting them together in order to arrive at new questions and new theories.

Inspired by Jason Farman's work with the kaleidoscope, I employed a media archaeological method of creative-critical analysis to eliminate the gap in time between two technologies (almost two hundred years apart from each other): the kaleidoscope and the smartphone. I developed a creative-critical project called Smartscope, which physically enmeshes the language used around these technologies to further emphasize the parallels, and through the enmeshment, create a discourse between the two media. Furthermore, exploring the connection between the kaleidoscope and the smartphone can impact the way we receive and discuss media in the future.

Finally, such exercises serve as archives—they archive conversations about technology, the rhetorical relationship between the media, the recursive impact on culture, and the coming together of past, present, and future.

Murals and Literature: A Digital Creation for an Educational Context
Ana Machado (University of Coimbra), Rui Torres (Universidade Fernando Pessoa), Ana Aguilar, Luís Pereira, Thales Estefani & Júlia Andrade (University of Coimbra)

This paper will present and examine the preliminary results of the project "Murals and Literature. A Digital Creation for an Educational Context" (2018-2020), which aims at introducing Portuguese children and teenagers to electronic literature. Developing on "Inanimate Alice: Translating Electronic Literature for an Educational Context" (https://www.uc.pt/fluc/clp/inv/proj/meddig/iatld, 2016-2018), which was presented in ELO 2018 at Montreal, this project now proposes the creation and integration of a Portuguese work of digital literature for children in the curricula of primary and secondary Portuguese schools (Dresang and Kortla, 2009; Mackey, 2011).

This project results from a research collaboration involving the PhD Programme in Materialities of Literature and is part of the Research Group "Digital Mediation and Materialities of Literature" of the Centre for Portuguese Literature at the University of Coimbra. Coordinated by XXX, it involves four postgraduate students: XXX, as well as the consultancy of XXX. We are trying to create this interactive, multimedia and multimodal work (Ryan, 2001 and 2004; Al-Yaqout and Nikolajeva, 2015) in order to show Portuguese Ministry of Education about the creative and didactic advantages of teaching digital literature, to ensure that in a few years e-lit can change from being peripheral into assuming a more central role in educational practices (Hayles, 2007; Simanowski, Schäfer, Gendolla, 2010; Corrêa, 2016; Ramada Prieto, 2017).

This project is motivated by print-based experiences such as illustrations for children based in stories for adults (e.g. Gonçalo M. Tavares' Os sapatos, 2009), or Paula Rego's paintings Little Red Riding Hood which were used in Manuel António Pina's Story of Little Red Riding Hood told to Children and Not really. In this specific case, we were stimulated by four murals / frescoes of Costa Pinheiro (https://www.costa-pinheiro.de/en/) in the Bissaya Barreto Maternal Institut's kindergarten in Coimbra (https://www.costa-pinheiro.de/en/public-space). Following the above-mentioned models from print traditions, we have designed an electronic work (Hayles, 2007; Yokota, 2015), thus trying to demonstrate how print and digital forms of poetry and narrative most often overlap. In a transmediation and transcoding (Manovich, 2001) gesture, we have created a game-like narrative (Ballester, 2015) with three levels of stories, according to children's ages, with animated images inspired in Costa Pinheiro's paintings, mixed sounds related to each story, as well as different verbal combinatory and generated texts (Torres, 2012). Our goal is to provide for both an immersive and an interactive and ergodic experience (Murray, 1997; Ryan, 2001; Aarseth, 1997, Pérez Latorre, 2013).

The first story is an interactive, multimedia digital album designed for four- and five-year-olds. The second level, programmed for six- and seven-year-olds, is a set of generative and combinatory poems exploring the imaginary and the sonorities of Portuguese playground rhymes and oral traditions. Finally, the third work, for ten- and eleven-year-olds, is a short story that dialogues with animations and sonifications of the paintings. The structuring of the narrative gameplay, as well as the conceptualization of the environment, had into account a pedagogical reflection (Turrión Penelas, 2015), mainly related to Students' Profiles (Martins, 2017) for the 21st Century, as the didactic guidelines we will build will demonstrate.
For the ELO 2019 Conference in Ireland, we will present one of the stories, discussing the project, its various levels, features and options, addressing technical and aesthetical issues we have faced, as well as outlining some guidelines for teaching digital literature to children.

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How to be an editor in LdoD Archive: methodological challenges in the use of digital archives
Cecília Magalhães (University of Coimbra)

This paper aims to discuss the ethnographic component of the project Fragments in Practice, according to its technical and theoretical progress related to some of the current Digital Humanities methodological creative paradigms and practices. Fragments in Practice is focused on the analysis of the creative use of the literary simulator LdoD Archive (ldod.uc.pt), platform based on Fernando Pessoa's Book of Disquiet, one of the main canons of Portuguese Modernist Literature. The LdoD Archive is a complex machine which emulates literary practices: within the platform, interactors can read and compare the four different critical editions of the Book. Further, they can design new "Books" based on these current editions, reordering the fragments, annotating them and also creating specific taxonomies. Beyond the presentation of the current challenges of planning a structure for capturing and recording the interactors' practices within the platform, this paper also has a self-reflexive approach. It is necessary to understand the communities of practice of the various interactors (that is, their particular social and cultural settings), in order to find adequate technical and theoretical means to capture and analyse those unidentified features of what we have called "creative process". How can we understand the creative process within this digital pre-configured and structured system? It is acknowledged that creativity is a semi-symbolic process which involves the bricolage of current discursive structures and repertoires, producing new meaning by creating new narratives from the previous ones. This creative sparkle seems to reside exactly in this uncategorised process of rearrangement of the signs (in their diverse, imbricated aesthetic expressions), by experiencing the given restrictions and possibilities and, finding, under the circumstance, new pathways of creative production. In literary terms, we could evoke that this sense of creativity, "the literary battle, is precisely an effort to escape from the language frontiers; [...]what stirs literature is the call and attraction of what is not in the vocabulary (CALVINO, 1995, p.217). In this sense, I will quickly introduce the LdoD Archive innovative (although complex) literary machine: more than a repository, it stimulates the design of these new virtual versions of the Book of Disquiet, under the platform's functionalities and programming restrictions. Then I will focus on the methodological challenges of analysing the uses of the LdoD Archive and how the ethnographic component of the Fragments in Practice project was technically and theoretically designed to address those issues. Finally, I will present the first outputs of this work, showing some recorded examples - based on the ethnographic focal group plan - of how the interactors can redefine their own practices in the LdoD Archive.

Ishmael
Jordan Magnuson (University of California Santa Cruz)

Ishmael is a multimedia-enhanced hypertext work about perpetual cycles of displacement and violence, as seen through the lens of a child. The piece tells the story of a young Palestinian boy and the experience that sets him on the seemingly inescapable path towards bloodshed.

Ishmael sets itself apart from other hypertext work with its extensive crafting of multimedia elements to create a more holistic and immersive interactive experience than is typically encountered in the form, and by drawing on some conventions and expectations from

parser-based interactive fiction. The piece can be viewed online, but is also designed as an installation work to be encountered on a large touchscreen display. In these ways Ishmael attempts to push at the boundaries that define the distinctions between "hypertext story," "interactive fiction," "new media artwork," and "videogame."

Feminist Hacking and the Poison Gift of Freely Shareable Software
Jennifer Maher (University of Maryland)

The free/libre and open software (F/LOSS) communities share a fundamental principle known as the hacker ethic. As defined in Raymond's (1996) The New Hacker's Dictionary, the hacker ethic is a "belief that information-sharing is a powerful positive good, and that it is the ethical duty of hackers to share their expertise by writing free software and facilitating access to information and to computing resources wherever possible." As a result, the software hacker ethic relies upon the economy of the gift rather than exchange, an approach that predates the development of the microcomputer. Writing of hackers working on the PDP-1 mainframe computer in the early 1960s at the Massachusetts Institute of Technology (MIT), Levy (2001) explained, "The question of royalties never came up . . . using the computer was such a joy that they would have paid to do it . . . Wasn't software more like a gift to the world, something that was reward in itself?"

In spite of its enormous benefits, the gift of F/LOSS is not without serious problems, most notably, for my purposes here, is the sexism and gender discrimination that occurs in the development of freely shareable software. Because F/LOSS is freed from being an object through which economic value is located, it has been reasoned that F/LOSS development culture might also be freed from that force that perpetuates the artificial construction of computing as a masculine endeavor. As Raymond has long argued, "Hackerdom is still predominately male. However, the percentage of women is clearly higher than the low-single-digit range typical for technical professions, and female hackers are generally respected and dealt with as equals." The reason for such egalitarianism was attributed to the "positive effect of text-only network channels," in which code creation often occurs virtually and distributively. These channels, according to Raymond, allow for a "gender- and colorblindness" that can, if not thoroughly erase, then certainly minimize the cultural significance of otherness. With gender and its intersectionalities rendered essentially meaningless in a network where life is for the consumption and production of code, not the encoding of and by the body, hackerdom purports to offer the instantiation of an essentially genderless world composed of 1s and 0s.

Yet, this is not the case, as surveys that illuminate the lack of diversity in F/LOSS development illustrate (Ghosh, Glott, Krieger, & Robles 2002; James 2010; Open Source Survey 2017). To both illuminate and combat this phenomenon, I argue that hacker gift-giving must be understood as both open and closed, both free and unfree. More specifically, I employ discussions of the dual nature of the gift (Bourdieu 1997; Cixous 1976; Mauss 2002) to examine how freely shareable software is both "present" and "poison" and also identify how what Cixous calls écriture féminine, or women's writing, reveals an opportunity to rebel against F/LOSS as the "gift-that-takes" and transform it into the "gift-that-gives."

New Models, New Forms: A Practical Guide to Web-Native Publishing
Ian Maleney (Fallow Media)

Fallow Media is an interdisciplinary online publication that seeks to publish innovative, high-quality work in ways which are native to the web platform. It is an independent, DIY publishing effort, trying to operate from first principles; what if there was no CMS? What if there were no

templates? What if the publishing schedule was slower? What if contributors were paid for their work?

This paper will focus on three major lessons from our first three years in operation:

1. We need to understand the mechanics of the printing press.
2. We need to develop new forms.
3. We need to control the relationship with our audience.

The first is a question of practicality and, more importantly, impracticality. Understanding the technologies and the structures which underpin the tools we generally use for publishing on the internet – Wordpress, Medium, Ghost, etc – is the first step towards reshaping those tools to our own needs, or creating our own. It could be as simple as knowing enough HTML and CSS to patch together a Wordpress theme, or as complex as rolling your own CMS. (At Fallow, we chose to go without a CMS at all – a decision with many unforeseen consequences.) These kinds of decisions are not generally part of the discussion around literary or artistic publication, but there's a need to introduce them – they define, in a very real way, the limits of the possible.

The second lesson is more straightforward: new types of digital publication need new types of digital content. The vast majority of our submissions at Fallow would be suitable for print publication, and we find that the contributor makes little distinction between print and digital when conceiving the piece of work. One of our major aims in 2019 is to find ways of developing a knowledge of, and appreciation for, the possibilities of digital publication in our contributors – through workshops, collaborations, tutorials, etc. If we can get writers, artists, and musicians thinking natively about the web as a platform for their work, then we can give them the tools and support they need to make those visions a reality.

The final lesson is somewhat harder to swallow: in the artistic/literary sphere, digital publication remains subordinate to print. The abundance of online content has helped to create the impression that such content is easy and cheap to produce, that its creators are not being paid, and that there is no need to support that work financially. If new and innovative forms of digital publication are to survive, they must take responsibility for changing that perception. This might mean operating a subscriber programme, making funding applications, or partnering with institutions, but ultimately it's about taking control of whatever channels are necessary to reach an audience and generate a sustainable income.

This paper will look at these three ideas in depth, using insights from our own experience as online publishers to suggest strategies and further questions which might help to develop each strand.

"Sound of the Hard Disk Saving Data": A Reading from The Yellow Bowl

Judy Malloy (Independent Artist)

A reading from a work of electronic literature is the result of a struggle to convey a complex system in a poetry reading situation. Using layered audio recordings -- accompanied by randomly generated phrases -- "Sound of the Hard Disk Saving Data" is a series of brief experimental readings from my narrative data structure, The Yellow Bowl.

The Yellow Bowl -- http://www.judymalloy.net/yellow_bowl/bowl_titlepage.html -- integrates two disparate structures used in my earlier works: the generative hypertext I used in its name was

Penelope, beginning in 1988, and the three column "narrative data structure" I used a few years later in Wasting Time. On the peripheries, animated text generates the Helen/Clara stories, while simultaneously in the center of the screen, code generates the aleatoric Grace Files. Transmediated in 2019 -- from the original 1992 coding in BASIC to JavaScript in an HTML/CSS environment -- and first presented in New York City, at "Hypertext, Hypermedia: Defining a Fictional Form" (a 1992 MLA panel), the intersecting narratives that comprise The Yellow Bowl explore how writers distort life experience into fiction and specifically how Grace, a woman highway engineer, separated from her husband, an installation artist, expresses separation in a magic realism-infused narrative of two young women who, in search of each other, escape from different filter-bubble feudal colonies, in a future world where electronic communication with the wider world is forbidden.

"Sound of the Hard Disk Saving Data" consists of seven brief polyphonic compositions that reflect my writer's memory of key passages in my work. In each of these arrays, while words from The Yellow Bowl appear on the screen at random, layered recordings of my recorded voice play in the background. The whole begins with an introductory video. Since the words that accompany each vocal array are randomly generated, every experience of this work is different.

The work is short (approximately five minutes) but a replay option is offered at the conclusion. Additionally, since it is a laptop scale work, this reading is part of The Yellow Bowl as a whole and is available both at ELO2019 and on the Internet at http://www.judymalloy.net/yellow_bowl/bowl_soundvid_play.html

Closet Code: Reconsidering the Theater Metaphor for Digital Interfaces
Zachary Mann (University of Southern California)

Decades ago, New Media scholarship turned to theatrical spaces to explicate how software works. Brenda Laurel's Computers as Theatre (1991) and Janet H. Murray's Hamlet on the Holodeck (1997), for instance, theorize the future of narrative on digital platforms where the screen-interface functions as a fourth wall. The premise: theatricality arises through the cleavage of any single space into two hierarchized spaces. At the same time, ASCII is a "conditional text," unread in its original form, which paradoxically also determines the rules of its representation. It is this "lack of fixity," e-poet Loss Pequeno Glazier writes, which makes code "a dance between possibilities of representation." A theatrical production company, made up of actors who parse open texts for a closed external representation, provided a useful analogy for how a software's execution of scripts translates unfixed information into user experience.

The theater metaphor has since been abandoned by New Media theorists for its inability to account for user behaviors and networkability. Moreover, the use of theater metaphors across disciplines, from sociology to anthropology, tends to dehistoricize (or rely on classical formations of) drama, even as those metaphors are indebted to the actual theaters upon which they are built. Sure, "all the world's a stage," but which stage? Aristotle's or Samuel Beckett's? Is the relation of spaces between public and private, real and fictional, or beauty and its beholder? Without acknowledging that theatricality is constructed by a long history of discourses, its application as analogy spins into abstraction.

My paper suggests that the theater metaphor still has a lot to offer New Media. Rather than rely on classical ideals of drama, however, I suggest that recent Theater History scholarship and Performance Studies are a better guide for thinking through the complexities of the digital interface. The script-stage binary is one full of slippages and reverses, and many dramatists (or e-poets), as Lukas Erne says of Shakespeare, write "amphibiously" for both page and stage (or code and screen). Similar things happen when Charles Lamb writes how "Hamlet is made

another thing by being acted" and when N. Katherine Hayles argues that, in digital form, "every instance of a text is a new text." User behavior and networks aside, there is still plenty (re)semiotization occurring within our interfaces that we struggle to conceptualize.

Specifically, this paper proposes that nineteenth-century theater history, and especially closet drama, provides a useful analog for reconsidering approaches to New Media today. For instance, attending to "the interplay between form, content, and medium," which Hayles in Writing Machines considers key to Media-Specific Analysis, touches on many of the same concerns as 19th-century drama critics who believed that spectacles were turning audiences passive and deaf to the work done by playtexts. Critical Code and Software Studies counter the "backstaging" of scripts in computer programming similarly to how closet dramatists like Lord Byron reinscribe the authority of written words in his prefaces, suggesting plays should be read as well as performed.

In doing so, this paper intends to reclaim the scholarship of Laurel, Murray, and others for 2019 and beyond. It also brings to bear recent critiques of historical antitheatricality to current debates on how Platform Studies, for instance, tends to "bracket" out culture, as Tara McPherson writes in "Designing for Difference," blinding critics to difference that isn't expressed on the surface. Indeed, theater metaphors inherit theatrical biases, and some New Media approaches repeat the same investment in heroic but ultimately doomed masculine endeavors as Byron's "theater of the mind."

Twilight. An unfinished mod.
Piotr Marecki (Jagiellonian University), Tomasz Tdc Cieślewicz & Krzysztof Kaz Ziembik (Atarionline.pl)

"Twilight. An unfinished mod" is a program written in Action! on the Atari 8 bit computer. It is a very long (but unfinished) piece. It can be treated as a kind of ambient literature. The idea, code, music, graphics are unfinished or not created at all.

The program is a mod of the unfinished game "Twilight", which was designed in 1991 for Atari by the Polish company LK Avalon. The game became famous in the community of Polish Atari users specifically because it was never finished and released (the publisher advertised the game and collected preorders, but in the end sent a different game instead, not returning the money).

Mods are modifications of games, often written by fans, who make various types of alterations to the game. In the case of "Twilight" there remains only the short story announcing the game that was published in the Tajemnice Atari [Secrets of Atari] journal. Modifications are thus made in this text.

The program was written as part of the Atari computer demoscene. The demoscene is a community of computer experts and geeks who aim to demonstrate the possibilities of a given computer. The 8 bit Atari is one of the platforms from the first generation of personal computers (alongside, among others, Commodore, and ZX Spectrum) around which a community of users and fans gathered (this community has existed in Poland since the 1980s and counts several thousands of people). In case of this work, Atari is treated as a very local and domestic platform. Poland is considered to be the Atari empire; for example, the largest party gathering the computer's users is organized in Gdańsk. The golden age of the Atari 8 bit computer was in the 80s; however, today still many new works are created for this computer.

Through its unreadiness and infiniteness "Twilight. An unfinished mode" thematizes the demoscene's bazaar style of programming, which is the different from programming within a corporate context, where it is complete and polished, like a cathedral. The authors of the mod refer to the famous metaphors (cathedral and bazaar) used by Eric Raymond to describe programming strategies.

The entire program "Twilight. An unfinished mod" was written during two nights at the Silly Venture 2k18 party in Gdańsk and submitted in a competition during the event as a wild demo.

Peripheries of the demoscene: bazaar esthetics
Piotr Marecki (Jagiellonian University) & Krzysztof Kaz Ziembik (Atarionline.pl)

We map the phenomenon of bazaar programming within the demoscene. Steven Raymond's metaphors of cathedral and bazaar used to describe programming strategies are well known in the open source world. The cathedral is a work model in which the components of the work are closed to the public, it is created behind closed doors, and the recipient gets to experience only the finished project, which, like a cathedral, is supposed to dazzle them. The end result is finished, complete. A prototypical example of this type of activity is the Apple corporation and the polished products launched by this company. The opposite of this model is the bazaar, which assumes unendingness, non-readiness, and possibility of further improvement. It is associated with clutter and movement. There is always something going on in the bazaar.
The demoscene is a community of computer geeks and experts affiliated with specific platforms (pouet.net lists over 90 scenes on various platforms, from 8-bit computers to modern smartphones, consoles and smartwatches). It is an area in which activity is non-commercial and for-the-cause (the cause being the platform). Many coders on the demoscene exhibit a very particular approach to the final artifact (demos, games, intros – the main works created on the scene) – they do not focus on the completion of the project itself, but on demonstrating the possibilities of the platform or the ideas and skills of the author. Sceners often design games or demos just to show a given effect (for example, they test graphic modes in a game), without thinking in terms of final product, playability, user comfort, etc. Examples of demonstrations of possibilities at the expense of playability include the game "TL Cars" by Mariusz "Levi" Lewandowski, which uses GTIA modes, TDC's game "At Arion Line", which also demonstrates innovative use of GTIA modes or "Suicide" by Jerzy Mono Kut, using animation techniques never before employed on the platform, on which he began working in 1995 and which he is still developing, while the concept of the animation continues to evolve.

One of the most recognized creators on the Atari 8 bit scene is TDC (Tomasz "TDC" Cieślewicz), whose works is rarely finished. His programs are usually developed to a stage where they are showable, but often they lack complete graphics and sound, or these elements are included only partially, like in the games "Panga Ponga" or "Alien from W.A.V.E.S". His works include also almost ready programs that were never publicly shown, though scene members are aware of their existence, like his demo "The Old War Demo".

Many scene projects are also created during parties and are released in party versions (that is versions to be improved and completed after the party). Examples of this include the "Overmind" demo, which took another year to complete after its party premiere, or "Prozac Dream", which was first shown on a party in a preview version and then a year later in its final version. This also applies to games like TDC's "Tomcat", which is still to be completed to the author's satisfaction. Incomplete versions of some of these works are created in 2–3 nights of a party and are not always made available after that. This is the case of the work "Deszczownik" by Kris3D, which was created during a game jam in Krakow (Gravity 2018), as well as of "War" by TDC (TuEuropeana in Warsaw in 2017).

In the paper we discuss our research in progress at the UBU lab in Krakow that consists of collecting such bazaar and unfinished works (in the project we limit ourselves to the scene of the Atari computer, one of the strongest scenes in Poland). Our aim is to map the phenomenon and organize an exhibition at the lab presenting unfinished or incomplete games and other demoscene artifacts. The works we are interested in often do not have titles and have never been

made available to the public before.

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The ELO Conference Trifecta
Mark Marino (University of Southern California)

These are Dakota-style one-word or one-phrase-at-a-time digital poems created using Erik Loyer's Step.Works platform for one-click electronic literature, which he demonstrated at ELO 2018.

The first piece Souvinirecuerdos (a mashup of "souvenir" and "recuerdos") presents a lament of the aftermath of conferences, specifically the ELO conferences in Porto (2017) and Montreal (2018). This poem treats on the painful sweet feeling of conference fatigue, the mad rush to collect some souvenirs, and the friction of re-entry into the real world as we reunite with our friends and loved ones. The second poem, conferencEliterature (joining "conference" and "e-literature"), celebrates real ELO panels and talks in a call and response litany that interleaves titles of talks from ELO 2018 with reactions from a second voice. This response character at first is stunned by the fascinating panel names, then becomes more curious, and then finally begins to ask questions, seeming to come into a fuller understanding of what ELO is all about and wanting to participate. Thus, the poem traces the experience of the conference goer who has never before encountered the field, following their path from fascination to participation. The last piece is Suighenerous (a mashup of the Gaelic word for suck-- "suigh"-- plus the Latin phrase "sui generis," of its own kind). Drawing titles from the 2018 conference and, when they are available, the 2019 conference, I am using an algorithm to generate new machine-authored paper titles, which gestures toward the future of ELO as well as back to Rita Raley's talk at ELO 2018, in which she noted the imminent rise of computer-generated text.

Taken together the three works, which combine arresting concrete poetry with rhythmic musical accompaniment, pay homage to ELO, its presenters, and diverse ideas it collects at its conferences. These poems lend themselves to a stage performance before the very communicate they celebrate. The presentation will require only a projector and speakers to plug into a Mac laptop, although the works will be online and easily displayed on a PC as well. Each poem is only 2-3 minutes long.

From Stone to Flesh and Back Again: Digital Literature as Alchemy
Diogo Marques (University of Coimbra) and Ana Gago (CITAR – Escola das Artes/Universidade Católica Portuguesa, Porto)

"The Stone can only be found when the search lies heavily on the searcher. – Thou seekest hard and findest not. Seek not and thou whilst find."
Arthur Koestler, "The Act of Creation"

One of the most discussed applications of Alchemy, herefore understandable as art, science, language or code, is the search for the Philosopher's Stone. It is called search, not discovery, because it is truly in the process that the stone operates and materializes; i.e. only by understanding its geometry, by reducing, melting and sublimating its composition, there is a chance for revelation. Hence, the process is both the flesh and the animus within the Stone,

combined in its multiple possible forms of creation. Happening from the outside in and inside out. From stone to flesh, and back again.

In an evident parallel, we can, in fact, compare the artist (the writer, the poet) to the alchemist; for instance, in the way that both attempt to materialize their individual expression by a process of (de)codification. Thinking of digital literature and its well-known association with the notion of ergodic by Espen Aarseth, in 1996, it can be seen as reminiscent of a longstanding relationship of hermeticism with the "Royal Art" of Alchemy. Through artistic processes, and as with alchemy, certain particularities of a given experience may indeed be modified, filtered, sublimated, multiplied, and sometimes even self-generated. Experimental writing techniques, such as combinatory poetry, literary cut-ups, or fold-ins, contribute to extending the word, and therefore the text, adding multiple levels of meaning and affection.
In addition, as with Alchemy, Digital Literature now seems to enjoy a peripheral status, not to be confused with marginality, since peripheries do tend to shape and limit what they circumscribe – particularly those inhabited by certain elites.

Based upon these principles, (DES)CONEXÃO [wreading-digits.com/desconexao], a cyberpoetic project from 2018, by portuguese artist collective wr3ad1ng d1g1t5 in colaboration with media artist Pedro Ferreira, aims to question the implications of digital technologies on human perception of time and over human relationships. In (DES)CONEXÃO, the access point, its circular interface, contains and materializes 32 concrete/visual/sound/video/digital poems, organized accordingly to the four alchemical stages in the search for a potential Philosopher's Stone: nigredo, albedo, citrinitas, rubedo. In a dialectic tension between two completely opposite experiences of time (realtime/runtime), the reader is invited to (de)activate these fractal, fragmented and encrypted intermedia contents, so that a potential de-codification may take place.

Moreover, given that it was intended to serve as a form of digital alchemy lab, it mirrors the ability of arts, namely of digital or "new" media arts, to question so-called reality, from the outside in. In others words, artistic processes, specifically those in association with digital technologies, are/as an alternative way of questioning what science, in its hegemonic role, can no longer question by itself.

Bucle: Archivo de ficciones
Vinicius Marquet (Independent Artist)

Ulises Carrión is not dead and maybe he has never been. Maybe his death was part of some last performance, a symbol beyond death. It was shamanic witchcraft; Or maybe his death was just a plot between particulars: a cultural project, an art product or an organized rule set left to follow by well-known strangers and friends.
Bucle: archivo de ficciones is a small archive of fictions that it is inspired in Carrión's theories about the book and dissemination of language, as his famous essay "The new art of making books" among other projects.

Bucle: Archivo de ficciones is a Hyperfiction text based on real life events that happened to Nos llamamos Track siete (Author)during his research about Ulises Carrion life and legacy.

Give Me a Reason
Terhi Marttila (University of Porto)

"The button knows no prejudices, uniting concepts at random. It is in the mind of the interactor that meaning begins to take shape."

Opponents of migration make their voices well heard. But what about the voices of those who welcome migrants? In the Give Me a Reason -project, a small community of volunteers who work with migrants in Germany were asked to contribute each eight reasons for why they sought to engage with migrants. A digital button randomly recombines segments of these reasons to generate infinite "new" reasons to help.

"Tell me a story, Siri." The voice as an emerging medium for interaction in digital art
Terhi Marttila (University of Porto)

In the near future, speech interaction will be readily available. For this reason, speech interaction as a medium for artistic expression merits scrutiny. I analyse digital artworks, making observations about the ways in which the use of the voice enriches the narrative as well as the experience for the interactor. I present preliminary findings from my own practice.

The Ideogram, the Hieroglyph and the Imagist in Digital Modernism: Qianxun Chen and Judy Kendall's Digital Ekphrastic Poems
Jolene Mathieson (University of Hamburg)

Through close readings of Qianxun Chen's "Shan Shui" (Beijing, 2014) and Judy Kendall's "The Restless Sleeper" (UK, 2010) within the larger framework of Digital Modernism (cf. Pressman 2013), this paper is interested in understanding how digital poetry translates and adapts the modernist tropes of Imagism to comment on modernity's obsession with vision, with the image and with universal codes. Chen's bilingual poem "Shan Shui" produces user-generated Shan Shui landscape images and a gloss in English upon mouse-over of the Chinese ideograms. The English gloss obscures the ideograms and does not directly correspond to the images, thus producing a careful critique of but also creative corrective to Anglo-American modernism's appropriation of Chinese imagery and its theories of the Chinese ideogram. Kendall's "The Restless Sleeper" also exploits the polysemiotic abilities of digital poetry to critically reflect on the nature of the modernist image – here, by focussing on René Magritte's hieroglyphic semiotics and imagist iconography in his painting The Restless Sleeper and verbally rendering it as though it were viewed through the distorted lens of a camera. As a contemporary, multi-modal genre whose origins lie in concrete poetry, found poetry, automatic writing and other experimental forms of high modernism, but whose impetus is to perform technically the more abstract desires of its literary predecessors, this essay shows how digital poetry explores the ways in which cross-cultural modernisms and modernities coalesce.

The digital subject: from narrative identity to poetic identity?
Ariane Mayer & Serge Bouchardon (Costech Laboratory, Universite de technologie de Compiegne)

As Paul Ricoeur demonstrated, our personal identity is constituted as we read, and narrative fiction can constitute an intelligibility rating scale for our own existence (Ricoeur, 1990). At the heart of the link between one's relationship to a text and the relationship with one's own self-identity lies the idea put forward by Alberto Manguel (2013), writing about the reading of Saint Augustine, that the world is a book that we have to read or, as Clifford Geertz claims, that a text is a paradigm for the interpretation of the texture of human action (1973).
More precisely, narrative fiction, and particularly the novel, provides a model which can help us

to understand ourselves, and to consider our own evolution over time as a fictional adventure. Recognizing the existence of such a fictional self-identity implies the acceptation of a certain representation / vision of life, seeing it as a long linear progression, interspersed with various stages and twists divisible into chapters and incarnated by characters (the hero/heroine as oneself, with one's allies and opponents as the secondary characters), and which could be read as a single story. Yet the forms of writing and reading engendered by digital literature could well shake up this model.

The first reason for this upheaval is that the literary forms made possible by the web, and the reading processes which it provokes provide alternatives to the linearity of the novel. Reading on the web becomes a short, fragmented, nomadic activity, in which the reader surfs from one hyperlink to another in the order of his/her choice, while digital literary creation experiments with interactive, multimedia texts which go off on tangents, and in which the unity is never predetermined, but must be constructed and negotiated .

Simultaneously, the very tools which allow us to express our digital identity also seem to favour a gathering of isolated instants and fragments rather than a single trajectory. The ways in which we display our lives on social networks, for instance, escape from the linearity of a curriculum vitae, to take on the form of short notes (Facebook "statuses"), emphasizing the multiple facets of one's self-identity or identities, and the most memorable moments of one's existence. Our identity is renewed with each new post by and in the instant we are living, be it through a mosaic of photos, or a haiku anthology, and we become a colourful amalgamation of instantaneous experience.

Are these two phenomena, the transformation of reading and the transformation of self-expression, linked? Do they both partake in a same future, in which life's mutations and textual mutations come together, undermining the temporal concordance of narrative to give way to a collection of brief instances? Are we witness to a new manner of interpreting our own identity, provoked or reflected by the ways we read online texts–and in which direction is this causal relationship likely to develop?

One hypothesis, put forward by Ariane Mayer (Mayer and Bouchardon, 2017), would be the qualification of this shift in the reader's self-identification process as a poetic experience, in which a poetic model of oneself coexists with the narrative model hitherto traditionally used to explore one's own reactions. Through this new model, the reader reads about his/her own identity not in a story, but rather in a vision emerging from a plurality of sensorial spaces, featuring fleeting moments and impressions to be then gathered in an anthology. The reader proclaims his/her identity not as a temporal progression, but as a landscape, an encounter of peripheries rather than a center, where the sounds, images and thoughts are engaged in chance interactions, thereby creating a unique atmosphere.

Would it not be true to say that social media platforms reinforce such a transition towards poetic identity? Do online self-expression processes and digital literature contribute to a poetic self-identification process? Or, inversely–and perhaps for this very reason–does the contemporary reader have a greater need for stories than ever before?

In his ELO18 keynote (Bouchardon, 2019), among the 10 gaps and tensions that he highlighted, Serge Bouchardon pointed out a tension between an ever-increasing fondness for fictional narratives and a shift towards a poetic self-identification process. This tension shall be analysed more throuroughly in this paper.

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Non-Human writing: expanded forms of writing at the edge of literature and the human
Sarah McCauley (Independent)

This paper will consider 'expanded forms of writing' as a form of cultural production that exists at the peripheries of literary categorisation. Astrid Lorange describes expanded forms of writing as 'media works in which language is central and in which the emergence of the text in time and for a reader is the signal activity'. My paper will trace expanded forms of writing in the work of Juliana Huxtable, exploring how they might allow for the entrance or incursion of the in/non-Human.

Lorange's definition of expanded forms of writing will guide my consideration of how writing and poetry carry through Huxtable's varied practice – a practice consisting of poetry books, performance, readings, videos, tweets, blogging, digital collage and DJ-ing. This discussion will specifically address how Huxtable uses digital technology to simultaneously engage and challenge literary conventions. Further, I will focus on how Huxtable's expanded forms of writing might operate as a poetics of the inhuman that destabilises the conventions of literary anthropocentrism, particularly in relation to the genre of the lyric and its centralising of the individuated Human subject.

As such, my exploration of the non-Human in expanded forms of writing will be informed by three main tenets of thought:

Afropessimism's critique of the individuated Human subject as exclusive of Blackness altogether. In particular drawing on Fred Moten's idea of lyric communicability, a poetics of the black swarm which undermines the lyric's fealty to the individuated Human subject and individuated Humanist object of the poem. The paper will explore how Huxtable's work achieves lyric communicability specifically through her use of digital technologies such as social media and DJ-ing.

Accelerationism and cyberfeminism's embrace of technology as a liberatory tool for the destruction of gender and anthropocentrism. I intend to draw on cyber- and xenofeminism in my exploration of expanded forms of writing and their use of technological aesthetics, forms and tools with particular attention to Amy Ireland's xenopoetics, which engages technology for a poetics that is opposed to anthropocentrism, instead operating as an alien poetics of the in/non-human Outside that overwrites and annihilates the human.

And, finally, the Nonphilosophy of French post-continental thinker Francois Laruelle, which proposes that all thoughts are equal, resulting in a radical democracy of thought that undermines the sufficiency of philosophy and its anthropocentrism, opening up thought to the non-human.

These discussions will explore how expanded forms of writing utilise technology in such a way that they operate on the fringes of and destabilise the literary, as exemplified in the work of Juliana Huxtable. Further, this paper will address how such expanded forms of writing might allow for a destabilisation of literary anthropocentrism and the human, opening onto or allowing for the insurgence of the non-human.

Artist's Books transition to new media
Anna Meli (Athens School of Fine Arts)

In the last decade, different areas of cultural production like cinema, video game and book publishing are increasingly converging and working in a common space, that since 1999 has been named Creative Technologies. This study focuses on the new possibilities that are given to typography through the new media and explores the boundaries and the ideal image - text relationship through Creative Technologies in general.

With the evolution of writing technology from ancient texts to the invention of the typewriter and up to today the means of typography have changed radically. Through the ever growing processing power and storage capacity of devices, the use of GPS data, the various sensors provided by smart devices, enabling new perspectives of information (e.g. 360 camera, augmented reality) and gyroscope, we can talk about "smart" books that come closer to the sphere of video games.

Specifically, this research examines the form of the elements of book types (writing, other signs and images), as well as the substrate, from paper to the digital form, on which they are incorporated on as a means of memory and narration. It investigates whether the new technological environment creates structures and actions that offer new dimensions in writing and reading, with emphasis on contemporary Artist's Books.

Finally, an experimental project with the title "Non-Linear Diary" is presented as a transition of the Artist's Books tradition to new media. This work is an alternative approach for a diary in which the thoughts, actions and feelings recorded do not follow the timeline. They create a network of connected thoughts that are circularly developed with the viewer's participation. In this way elements such as speech fragments, images and small actions create a scene in a hypertext space. The viewer can penetrate the thoughts of the diary and choose his/her own direction by touching the texts of the pages and playing a literary game.

This work is a part of the PhD research of the author, conducted at the Athens School of Fine Arts (supervisor: Prof. Manthos Santorineos) targeting the emerging sector of e-books and specifically typography in 2D and 3D spaces.

Poetic-Aesthetic Space
María Mencía (Kingston University)

The core of this research draws from visual, concrete and sound poetics, and explores the in-between (J. Kristeva) the poetic/aesthetic digital space created by visual, aural or linguistic multimodal textualities. In my presentation I will reflect on the production of different works where I explore this space through narrative flows and their deconstruction into component parts - whether letters, phonemes or words- with the goal of breaking the linear linguistic meaning and finding a more global abstract signification away from language, but still within language. As McCaffery would put it 'shifting in and out of language' (1986). I associate this process of reading and viewing - moving from the linguistic to the visual language- with Richard Lanham's notion of 'looking at' and 'through' the malleable text of transparent and abstract landscapes of text and linguistic soundscapes. That is, looking at the text, the surface, the materiality and looking through the text, the semantic meaning of language'. Here, we can also add another layer of meaning found in the computational input -behind the screen- in the aesthetics of the interface. (K.Hayles)

Being able to co-create in collaboration with coders, provides a greater agency to investigate concepts such as interactive aesthetics; poetics of engagement (my term) (use of time, form, layers, translation, light and colour, sound …); performance writing and digital literacies in general, to explore new grammars such as: voice activation, use of webcam, use of mouse, acts of

revealing, triggering, cut and paste, dragging and the overall impact that technological advances have in the way we read, communicate, create and think. Subsequently this may evolve into studies of the reader, the writer, the author, the text and the in-between poetic-aesthetic space.

Coincident to the above, there are many other aspects found in conceptualising the works such as when visual layers become expressive of the meaning of the text, in some cases as visual metaphors or literary tropes, to bring form and semantic aspects together in this poetic expression.

It is in this oscillation 'between text and image' or 'sound and image' 'code and image'- in the shifting between these ways of expression- where I argue the poetic aesthetic space appears.

Storytelling at the Periphery: Narrative Strategies in the Twitter Fiction Festival
David Meurer (Wilfrid Laurier University)

The 2015 Twitter Fiction Festival included works of microfiction, short stories published in serial form, dialogic exchanges between fictional Twitter users, branching stories, and improvisational fictions. While the festival organizers sought to establish a commonality among these works in describing them as Twitter fiction, their narrative structures vary considerably in terms of how they are designed to take advantage of Twitter's characteristics as a communication channel. Some Twitter fictions incorporate multimedia content while others are exclusively comprised of text. Several authors adapt emergent and participatory works through interactions with an audience, or incorporate branching storylines into their projects, while others use Twitter as a channel for publishing a fully realized narrative in serialized form. Collectively, these works depart from the conventions of the best-known Twitter fictions.

In this paper I undertake a media-specific analysis (Hayles) of the works included in the 2015 Twitter Fiction Festival. I draw on classic narratology and Marie Laure Ryan's interactive narratology to survey these examples of an emerging and evolving form of digital fiction. To conclude, I discuss Twitter fiction as a mode of digital literary expression that is peripheral to more common and conventional uses of Twitter as well as to electronic literature as a scholarly field.

Homo Ludex: The Peripheries of Literary Gaming and the Play-Element of Digital Print
Caleb Andrew Milligan (University of Florida)

In this presentation, I probe at the peripheries of literary gaming to analyze an undertheorized meta-genre of electronic literature. The aim of my presentation is to attempt an answer to Astrid Ensslin's call in her conclusion to Literary Gaming that "another possible project might look at the margins"--or peripheries--"of literary gaming and investigate, in particular, games that reference print culture metamedially." Therefore, I translate print about games to discuss representative ludoliterary examples as games about print, thus taking the discussion from codex to "ludex." "Ludex" (ludic+codex) is my proposed neologism to describe the material representation of print artifacts in digital games. The "ludex" is on display in titles of both classic mainstream significance like Robyn and Rand Miller's Myst (1993) and recent "e-lit" community emergence like Mez Breeze and Andy Campbell's All the Delicate Duplicates (2017). Think of the linking books on Myst Island, or the journals which Mo leaves behind for John--and, inadvertently, Charlotte. With "ludex" as keyword, I hope to unlock significant aspects of the material confluence between "electronic" and "literature" through explication of what I consider the play-element of digital print.

I adapt "play-element" from Johan Huizinga's foundational text of "game studies before game studies" Homo Ludens. His title meaning "playful human," Huizinga suggests that play is a

necessary element to the generation of culture. He pursues this claim through far-reaching analysis of many topics, which brings him near and dear to subjects pertinent to the field of electronic literature, such as poetry and art. I continue his discussion of poiesis as a play-function to better decode "the plastic arts" (including and/or overlapping with games) with which he "finds the connections with play becoming less obvious." Citing Jacques Derrida's claim in Paper Machine that humanity is interlinked with paper as a representational technology, I argue that games which function via the "ludex" play with cultural anxieties regarding the recession of print materials in digitally ubiquitous societies. They do so by adding an additional complicating interface to the embodiment of human subjects in print forms as narrative objects. Paper machines become the stuff of digital print as print supposedly get pushed to the peripheries of increasingly digital human discourse networks. The "ludex" (de)centers upon those edges. Games of this nascent meta-genre make playable the uncertainties of human subjectivity caught between digital and print, thus taking the discussion further from "homo ludens" to Homo Ludex.

In order to mount this argument, I connect the aforementioned All the Delicate Duplicates to a broader sample of more commercially (niche) popular games which represent the "ludex" on the rise in what Leonardo Flores calls 3rd Generation electronic literature. Additional scholars and concepts I turn to in this presentation include Garrett Stewart's history of lectoral art, Lisa Gitelman's media archaeology of documents, and Stephanie Boluk and Patrick Lemieux's theory of metagaming. Through synthesis of close reading and critical theorization to collate the "ludex," I work to bring the digital and print peripheries of literary gaming to the forefront of our field.

Come Again – In the Summer
Alex Mitchell (National University of Singapore)

When my grandmother passed away several years ago, I discovered that she had kept a number of short stories written by my grandfather. These stories were based on his experiences as a police officer in England when my father was still a child. Several were hand-written, and there were even two different versions of one of the stories. I also found several old photographs of my grandfather from the time, soon after the Second World War, when he was stationed in Singapore. As I am currently living in Singapore, I recognized several of the places where the photos were taken. These fragments of my grandfather's life, in some ways familiar and yet at the same time new and unexpected, made me realize how much there is that I don't know about my grandfather, and how much I wish I had been able to know him better. I also realized there was much about our lives that was more similar than I had previously thought.

Based on these photographs and short stories, I am developing a semi-fictional, semi-(auto)biographical hypertext piece that will incorporate my grandfather's stories, my memories of my brief encounters with my grandfather during my childhood visits to Scotland and my grandfather's one visit to Canada, and my own experiences living in Singapore. The title, based on the title of one of my grandfather's stories, reflects the fact that I only saw him a few times during his life, during the summer holidays when I was a child. The fragments in the work, both physical (the original stories and photographs) and digital, reflect the various aspects of my relationship with and memories of my grandfather. Through the use of hypertext, I intend to draw links between these various fragments of my own life, my memories of my grandfather, and the fictional works that he wrote based on his own life experiences. The resulting work will hopefully allow me both to explore and reflect on these unexpected connections myself, and to share these connections with readers who encounter the work.

A Reading from Hard West Turn 2018 and 2019
Nick Montfort (Massachusetts Institute of Technology)

This novel in three sections follows a nameless man on a journey west. Flat, neutral-sounding declarations meander around a variety of encyclopedic topics — firearms and mass shootings, but, in the 2018 novel, also homosexuality, autism, and the goth subculture. The language becomes increasingly simplified and fragmented.

Hard West Turn is regenerated and published annually on July 4, beginning in 2018. Each year's novel is copy-edited and designed by the author/programmer. Specifically, spelling and punctuation corrections are made, with U.S. spellings used throughout in the published books. Sentences with proper nouns that remained are manually removed. No other changes are made to the output, which derives almost entirely from the English and Simple English Wikipedias. Each edition is limited to 13 (corresponding to the original 13 states) copies + 3 artist's proofs (red, white, and blue), although the programs that generate each book are freely offered under a permissive free software license. The first opportunity to read from both the 2018 and 2019 editions is at ELO 2019.

Infinite Verse
Nick Montfort (Massachusetts Institute of Technology)

Infinite literature is abundant, often conceptually simple, and in many cases formally easy to understand. For critics and poets to explore infinite forms of literature further, it is important to clarify their essentials. In this discussion I will describe properties of infinite (or, to phrase it differently, "boundless") poetry. I specifically consider verse — poetry which, when composed, is "turned" into lines in some typical or unconventional way. These verse works, or segmented verbal works, need not be digital: There are many infinite artworks that are not based on digital computation or even what people would usually describe as "technology," while there are many finite (bounded) artworks that are computational. Some of works thought of as prose fictions attain boundlessness by having at least one "turn" characteristic of verse. With reference to some works in sound and visual art, I will explore several types of ultimately quite understandable infinite verse: Simple loops of language; verse with endlessly repeating generated lines, stanzas, or other structures of language; transformations of sequences which, although they may be finite, may also be infinite; fractal (endlessly self-similar) verse.

Works introduced as examples will include Finnegans Wake, John Barthes's "Frame-Tale," the folk song "Pete and Repeat" (included by Bruce Nauman in the video installation Clown Torture), Theo Lutz's "Stochastic Texts," Alison Knowles and James Tenney's "A House of Dust," the anonymous Commodore 64 program beginning "10 PRINT ..." that I and nine other authors have discussed, my own "Round," as well as a program found online in a .sig file that generates visual fractals in ASCII. My perspective on infinity in electronic literature will draw on and respond to points made by several thinkers, beginning with a 20th century comment by Bertrand Russell and extending to recent discussion by Mario Aquilina.

Human Errors
Katherine Morayati (Independent Artist)

"Human Errors" is a work of interactive fiction, written in Twine and JavaScript, and originally published in the May 2018 issue of Sub-Q Magazine. Inspired by Christine Love's "Digital: A Love Story" and Mónica de la Torre's "The Happy End/All Welcome," "Human Errors" explores the phenomenon of invisible labor in the tech industry, much of which floats atop an

unseen bed of repurposed data sets, Mechanical Turk piecework, NDA-bound content moderators, and other peripheral, hidden workers.

In "Human Errors" the reader takes the role of a contractor employed by the manufacturer of an impulse-regulation implant, which is designed to replace one's naturally occurring behavioral impulses with impulses that the device provides. The reader, as the contractor, is tasked with processing, triaging, and, it is implied, quietly closing the device's bug reports. These reports take the form of twelve flash fiction-length stories, each written in the format of an issue in a GitHub/JIRA-style bug tracking system, and each told by a different character who has used or come into contact with the device.

Six stories are initially available to the reader, and each story has a counterpart that will become available if the reader has engaged with the first. These characters include a counselor at a Christian historical-reenactment camp, who installs the device as a replacement for psychiatric drugs, which are forbidden; a mother who implants her recently arrested son secretly, so she can read the device's logs as a lifeline; a salesperson at a clothing store, who installs a bootleg version of the device at an ear-piercing station but is injured by its accompanying malware; a remote worker who generates increasingly lurid impulses for the device, since less common submissions pay a quarter extra; a startup CEO who attempts, unsuccessfully, to implant his staff to be deferential toward him; and seven other users.

For each story, the reader has the option of closing the issue silently, assigning a priority for further follow-up by the company, or contacting the user directly. Depending on which stories the reader has engaged with, this may turn into an extended conversation with a character and, implied in some cases, contact outside the platform. Thus, the reader decides who and what is most important.

The Buoy
Meredith Morran (Brown University)

"The Buoy" is a work of poetic auto-fiction that functions as a performative powerpoint presentation. Drawing inspiration from long tradition of concrete poetry, "The Buoy" is structured by a series of diagrams that strive to create a new form of language for dealing with topical political issues involving marginalized identities. The formal progression of related diagrams serves to simultaneously defamiliarize our current perceptions about language as a communications medium and to allow for new meanings and associations about language and identity to emerge. The content of the piece asks the following questions: How do we talk about things that are hard to understand? How do we talk about ourselves? How do we talk to others? How do we talk to others about ourselves? And, ultimately, how do we communicate across existing societal and political barriers?

The thematics of the piece are concerned with a personal history of growing up queer in Texas, a state that remains socially conservative despite work being done to advance queer rights across the United States. The piece allows for a new way of thinking through aspects of personal identity that may conflict with the context in which one lives. By providing a new mode of signification for communicating these challenging themes, the piece serves to complicate and critique the ways we currently talk about both social issues (on a large scale) and moments of contention in our daily lives (on a personal level). Furthermore, the content of the performance zooms in on the personal, detailing the challenges that emerge with one's family of origin and how such relationships shift and evolve during the period of emerging adulthood.

In an attempt to interact with these fraught concepts, the piece weaves together a variety of texts and theoretical arguments to further emphasize the ways we work to conceptualize and stitch together our own identities and then to communicate those identities to others. How do we talk about who we are? How do we talk about who we are with those closest to us? How do we talk about who we are when we're worried others will fail to understand?

Specifically, the piece employs tactical concepts in sailboat racing, terminology presented by cultural theorist, Eve Sedgwick, in her text *Touching Feeling*, and larger theories surrounding semiotics and language, as it strives to provide answers to such questions.

"Turn Back from this Cave:" A Beginner's Guide to Critical Expansion
Stuart Moulthrop (University of Wisconsin-Milwaukee)

This paper takes up Davey Wreden's art-game Beginner's Guide (2015), not for direct interpretation but as occasion for thinking about the difficulties of approaching it either within computer games, where it hardly belongs, or electronic literature, where the fit is better but still imperfect. I draw analogy between Wreden's work and Chris Marker's famously eccentric film, La Jetée (1962), which consists almost entirely of still images progressively interpreted by a narrator's voice. Marker called his work photo-roman; by analogy, Beginner's Guide might be called ludo-roman. Such projects disrupt their presentational idioms. If La Jetée is film and Beginner's Guide game, both categories must expand to include new possibilities. Film theorists have a concept called médiagénie: "For a narrative to possess a strong mediagenie, it must be constructed within a medium from which it is difficult or indeed impossible to disassociate it, and vice versa" (Marion). La Jetée and Beginner's Guide demonstrate inverse mediagenie -- mediaphobie? dysmediation? Instead of epitomizing their artforms, they complicate, cross-wire, and ultimately deconstruct them. I suggest that attention to inverse-mediagenic cases (other examples might include Harris' Network Effect, O'Reilly's Mountain, Anthropy's Queers in Love at the End of the World) is necessary for media forms that are inherently disruptive. These cases confront us with the limits of narrow generic constructions for game, film, and literature. They demand an expansive, comparative approach committed to radical contingency in its categorical assumptions.

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Voice in the Void
Eric Murnane (University of Central Florida)

Voice in the Void is an interactive work of electronic fiction which explores loneliness and the desire to be heard, even when the possibility of such is remote. The narrative of this piece (which appears on the screen intermittently in journal entries) revolves around an explorer who encounters an anomaly. This explorer has no idea how far from home they are but continues transmitting updates. The audience takes on the role of mission control, receiving the messages which have been jumbled by the anomaly. The audience can decode some of the message, but the rest is lost. Each new transmission opens the possibility of learning more about the fate of the lost explorer, but each choice inevitably leaves much to disappear. The choice lies with the audience, save some and learn something or allow the explorer to go unheard. There is no way to reply. The explorer will likely never know if their journal ever reached anyone. Voice in the Void is developed using HTML, CSS, and JavaScript.

Strange Mirror
John Murray (University of Central Florida)

A hallucination is an experience of something that is not present. One trend in films has been the portrayal of the instability and the fear of losing trust in one's senses. This is often accomplished through a dramatic portrayal of hallucinations, whether they be of characters who encourage insane tasks such as encountered by John Forbes Nash Jr in the film A Beautiful Mind or in character's perceptions of their own actions in the supernatural horror film Oculus. Hallucinations can involve many senses, but head-mounted displays offer a unique possibility of playing with multiple interpretations of reality through the presence of multiple virtual overlays. In this work, interactors are invited to engage in multiple overlapping realities by wearing see-through head-mounted displays and interacting with a set of props that have different strong meanings associated with them. The props include objects of amusement, utility and violence, including a gun, a water pistol, a detonator, and a drill. Interactors are prompted with private textual instructions and the results of their actions should they carry them out (or not), which are selectively replayed for the audience at the end of each "scene." Each scene constitutes an imagined context in which there is expected behavior and a fantastic yet possible alternative that is further enhanced by the audio and visuals of the wearer. Scenes last about 4 minutes. Both single person and two-person scenes are included, in case a single person is present. A video camera records and displays a live view of the scene for onlookers, which may or may not portray what the wearer perceives.

This work is motivated by the need to define experiences that are multi-participant and yet take advantage of the fundamental affordances of mixed reality headsets, especially the features such as private information and tracking handheld objects that cannot be accomplished through handheld augmented reality. The interactor's private knowledge, provided through text and audio voice-over, color and intensify the events and require a decision as to which version of reality to trust. The work explores the nature of decisions under uncertainty and how the burden of knowledge relies on trusting our senses. This trust is ever more important in an age where facts can be flexible and news fake, where distortions are more mental than visual. The text is pre-scripted, though each scene has several variations in the private information so as to prevent previous viewings from being reliable.

Mixing Realities: Adapting and Transcending Screen-based Media to Understand Head-Mounted Mixed Reality
John Murray (University of Central Florida)

Magic Leap One: Creator's Edition marks the second commercially available mixed reality headset. It joins the Microsoft Hololens as a fundamentally new form for computational media, one which at the moment has few published, widely available experiences given the limited and expensive platforms available. This paper proposes a set of lenses to both understand and guide the study of electronic literature that runs on head-mounted mixed reality displays through an analysis of works that are translated from other media, have adapted genre conventions or which are built specifically for them. Leonardo Flores describes second-generation electronic literature as concerned with innovation and form, while third-generation electronic literature uses existing forms to remix and address larger audiences. In this respect, the first set of mixed reality headsets can be considered 2nd generation, despite their radical differences with screen-based works that push against the pre-existing conventions and expectations of previous interfaces. Scott Rettberg documents the many threads of electronic literature in his recent book of the same name, noting the continuity between previous traditions and new media forms. Rettberg calls out the innovative experiments in both augmented reality and reality media by Caitlin

Fisher, Judd Morrissey, Aaron Reed, and Jacob Garbe. In these works, the primary focus is on using overlays to reveal or layer meaning on top of existing meaning or images, taking advantage of primarily smartphones and tablets. This form of augmented reality has at its core the metaphor of a magnifying glass, or a lens, whereas emerging head-mounted displays remove a layer of choice on the part of the interactor. Nick Montfort and Ian Bogost demonstrated through a book series that platform studies is one fruitful approach to studying computational media that acknowledges the intertwined relationship between technology, culture and artifacts. Mixed reality headsets as a form, like the smartphone and game console before them, can be examined using methods from platform studies. They are also, more importantly, a fundamentally distinct form of computational media that breaks many assumptions of screen-based media. Theories relating content and form, including node graphs, topography and the concept of the "traversal" must be revisited: Can a work of electronic literature designed for a see-through headset be considered the same work if it occurs in different environments, or is the environment a fundamental part, or is the performance itself a necessary element? What methods do we need to critique such pieces? Will the traditional method of close play or reading, ones where either the experience is constrained or the content is consistent, be as useful, or will modeling or recording multiple different traversals be necessary to document the work? Works built for these platforms defy efforts of emulation successful for previous platforms. "Porting" and screen-based interface conventions do not allow even a degraded edition of reality media works. Instead, the details of objects and environments become part of the work, incorporating an interactor's gaze and attention as active input and most importantly they demand (rather than invite) the interactor to move and navigate space as part of the traversal of the piece.

Reverberating through archives – digital archiving from margins to center
Anna Nacher (Jagiellonian University)

The rise of software- and database-dependent culture helped to further invigorate 20th century's "archival turn" (Amad 2010, Dekker 2017). The then "archive fever" was simultaneously accompanied by the debate with two competing theoretical perspectives, where the abstract theorizations of the archive as system affecting what is articulated as history (Foucault 2006; Derrida 1995) met the perspective of German media studies, interested first and foremost in complex archival media materialities (Kittler 1999; Ernst 2013; Zielinski 2006). Yet, bridging two rival theoretical standpoints seems inevitable, as computing technology becomes unstable and ephemeral (Chun 2008), undergoes the rapid and numerous changes of media formats, operating systems as well as the conditions of cloud computing (Andersen, Pold 2018). Hence the way the digital-born objects enter the archives is affected (Søndergaard 2017).

At the same time digital archiving increasingly becomes the staple of cultural and interpretational activity in electronic literature and new media art (Moulthrop and Grigar 2017, Grau et al. 2017).

I would like to investigate the trajectory of one particular artwork, Jenny Holzer's Please Change Belief, produced by äda web in 1995 as its first web-based art project, through several online archives and repositories (from its current incarnation at the äda web's website maintained at Walker Art Collection through ELMCIP, Media Art Net and other collections). My idea is to present the digital-born artwork and its archived incarnations as a continuum and "textual oceanography" (Moulthrop and Grigar 2017) bound by the way artwork resonates within communities of practice coalescing around the specific efforts aimed at preservation of unstable web-based projects. The notions of resonation, reverberation, and fluctuation simultaneously inspire to rethink the relationships between margins and center.

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Locative literature: origin, development and future of an hybrid genre
Herbert Natta (University of Rome Tor Vergata)

Locative literature has been, since its origins, a peripheral genre in the galaxy of digital storytelling: it has grown up in an interstitial space between different disciplines (geography, urbanism, design, arts), mixing the physical exploration of real space with the use of GPS technology.

This genetical hybridity hardly permits to define its boundaries, that should include works linked to situationist performances, urban regeneration, experience design and transmedia narrative. Furthermore, from the first recognized experience of locative literature (Hight, Knowlton, Spellman 2002), the GPS technology has developed, becoming more compact and accessible for individual users.

This change has produced, from one side, works that, taking advantage of the new technical opportunities, elaborate sophisticated geolocated digital narratives, also explorable in a sort of «armchair journey» (Epstein 2009), removing the necessity of movement in the physical space (like Tales from the Towpath, 2014); but, from the other side, locative literature opens the horizons of digital literature to more analogic experiences (like Matt Blackwood's stickystories).

Looking to the possible futures of this genre, the app-based fiction, the massive use of social network geolocated contents and the virtual reality spaces represent open fields of exploration.

Starting from an analysis of the origins and development of locative literature, considering the attempts to define it as a genre (by artists and researchers like Karlis Kalnins, Anders Sundnes Løvlie, Emma Whittaker, Matt Blackwood) and the main works that refers to this theoretical framework, this proposal aims at investigating the edge between digital literature and physical experience, focusing on the opportunities and limits related to this osmotic frontier.

The Last Interaction
Jason Nelson (Griffith University)

The prevalence of gun violence, accidental shootings, intentional harming with explosive projectiles creates a horribly unfortunate type of death. Without any pre-knowledge, with no warning or even brief hint, there are those who are shot and killed. Sometimes these shootings are intentional, often they are accidental, random mistakes with a deadly machine.

Website of the Project: http://www.dpoetry.com/shoot

My digital poetry/fiction game explores these tragic deaths without warning or awareness by examining the victim's thoughts in the moments before the bullet ends their life. Unlike many deaths where humans are warned, have some, however brief, pre-knowledge of the coming harm, the nearing endings, these deaths are a sudden cut, a creature unplugged.

The functionality of the game is somewhat horrific. The reader/player plays the gun, shooting others on the landscape to reveal their last thoughts. But the game is less about gore or aggression and more about our relationship with the world around us, our thoughts and observations as we move, walk, sleep, explore, consider, love, hate and discover. And then how these machines with their fast moving, body stopping projectiles can end those relationships mid-sentence, mid-thought.

Parapojection: Digital Poetry in the Landscape
Jason Nelson (Griffith University)

What makes digital art and writing magical? What makes it inspire wonder and curious awe is the hidden nature of its coding, the technical wizardry transforming screens and spaces into interactive and beautiful and sometimes bizarre experiences.

Paraprojection (a term coined by Jason Nelson and Alinta Krauth) is the embodiment of mysterious and hidden digital writing. The artist, myself, hides a projector, loaded with strange animated literary creatures and odd textual patterns, moving objects and text. Then I, the artist/writer, with my backpack and hidden projector moves through the crowd/conference/festival, unannounced, unexpected.

And as people won't know where or how the projections coming from me are arriving, where they are being generated, those around this hidden mobile artwork will look up, look around in wonder, attempting to find the source, trying to uncover how and why these digital literary creatures come alive at their feet or across their path. And the artist, the digital, the projection all become a clandestine performance, inviting wonder through mystery, transforming technology into small moments of magic.

Project URL: dpoetry.com/paraprojection

VR SuperGun
Kieran Nolan (Dundalk Institute of Technology / Trinity College Dublin)

VR SuperGun is a custom hardware and software solution that allows players to connect with original arcade platforms over a network connection, while reconstituting the material form of

the arcade cabinet in digital space. It extends the format of the standard SuperGun, a device that contains the wiring of an arcade cabinet in consolised form.
VR SuperGun augments the arcade system's visual display, rerouting the direct feed from the arcade PCB's visual and audio outputs to the virtual display of a virtual reality arcade cabinet.

This virtual arcade shell visually recreates the presence of a full size arcade cabinet in interactive 3D space, including its internal design and electronics. In addition to playing the game presented, the user can inspect the cabinet and its surroundings, while accessing the technical specifications and history of the game and cabinet.

As arcade games move from public space to private collections and museum exhibits, this hands off access allows player access while causing no damage to the arcade cabinet's physical enclosure.

Non-Infinite Stories: Bastardo
David Núñez (Neotipo)

Bastardo is an electronic novel and, at the same time, it is a search for each reader to have his own bastard, unique. By using combinatorial processes, specific narrative rules and a historical character fragmented into 96 short chapters that combined results, in the first order, in 10^190 different texts (to put in context, there are 10 ^ 80 atoms in the universe) and then we use narratives structures to optimice and generated nearly four billion possible, and coherent, readings with a different approach, node and resolution.

Therefore, Bastard is based on the freedom of choice of reading from hypermedia, which is generated through new technological supports. Where you decide what happened to the character, how was his life ... And if you do not like the result, you can generate a new one, again and again...

Examining the (in)securities of computational discourse within technopolitical systems
Paul O'Neill (Dublin City University), Pip Thornton (Royal Holloway, University of London / University of Edinburgh) & David Young (University of Nottingham)

Bringing together three researchers from interdisciplinary backgrounds, this panel highlights computational discursive processes which are normally highly secretive and are intentionally obfuscated under the premise of maintaining operational security and stability. Examining both corporate and military institutions, each paper is positioned as 'peripheral' in relation to its respective case study, given that the institutions in question - from the perspective of the individual researcher - function as inaccessible black (or at best 'grey') boxes. As such, in addition to providing contextual accounts of the operations of Amazon Web Services in Ireland, the structural insecurities of language in an age of digital capitalism, and the command and control systems of US military defence programmes, the papers also attend to the methodological challenges of researching such processes. In doing so, they highlight the overlapping approaches of corporate, commercial, and military actors in their structural operations, and furthermore, offer various techniques with which to intervene in these institutional boundaries in order to examine and reveal the internal discursive logic(s) at work within these technopolitical systems.

Greetings from…
Paul O'Neill (Dublin City University)

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

The Deserters
Laura Okkema (University of Central Florida)

When studying history, we tend to focus on figures in positions of power, such as the kings and monarchs that reigned during a given period; rarely do we focus on the people on the peripheries, whose names do not appear in the canons. Through stories of lived experience, we can become witnesses to lives that otherwise may have gone unnoticed. To study, write about, or read about the life of another is to acknowledge them as human beings. Twine games offer a unique environment for such storytelling because of their interactive features and their ideological roots in DIY culture. For the 2019 Media Arts Festival, I would like to submit my autoethnographic Twine Game The Deserters, an interactive fiction game which takes the player on an explorative journey through my family's past. The Deserters tells the stories of three women: my grandmother, my mother, and myself. As part of the game, the reader-player embarks on a search for authentic documents, including biographical writings, journal entries, photographs, and records, and thereby retraces historical events through personal experience. The game is text-based, and players progress by clicking linked words which open new options or 'move' the protagonist through the virtual house, which is based on the home I grew up in. Visual aid is provided through detailed original hand-drawn illustrations which I drew based on my childhood memories. By solving textual riddles and exploring the in-game environment, reader-players gather the materials and progress through the narrative while learning about major events in the lives of the three women protagonists. Examples of such events include my grandmother's childhood in Saxony under the Nazis, her youth during World War II, her escape from Eastern to Western Germany with my mother and uncle, my mother's youth in Western Germany, the family's struggle with poverty under capitalism, my childhood memories of the Fall of the Berlin Wall, and my recent emigration to the United States. Throughout the story, the player will find and read texts composed by my grandmother, my mother, and myself (with a choice of reading either the original German or my English translation), and then will be given a

chance to reflect upon what they've learned in choice-based dialogic exchanges with in-game characters. Certain passages contain historical background information, so that together with the provided documents and photographs, the player can identify the parallels between political events and the family's personal experience. I composed this game to enrich the corpus of the stories that we read and research to understand history; moreover, by adding the perspectives of underrepresented groups, in this case of two refugee working class women, I hope to inspire compassion and empathy for immigrants and asylum seekers today. The close-up personal interaction with the material through the Twine interface allows reader-players to imagine themselves in the position of the characters and reflect upon the suffering that marginalized minorities may experience.

Anarchy in Cyberspace: Framing Twine as the Punk Rock of Electronic Literature
Laura Okkema (University of Central Florida)

In his keynote speech at the 2017 Electronic Literature Organization Convention, Matthew Kirschenbaum, critiquing the avant-garde elitism of early works in electronic literature, asked: "What does punk e-lit look like?" He then pondered whether Twine scene, Twitter bots, or the New Weird might be called "punk" (Matthew Kirschenbaum, "ELO and the Electric Light Orchestra: Electronic Literature Lessons from Prog Rock"). Twine games and Punk Rock songs indeed have much in common. Exploring the analogy between the two offers a powerful framework for interpreting Twine games as a form of artistic engagement on the peripheries of electronic literature. For one, the early Punk Rock movement rejected "the 'capital-intensive' production of music" (Dave Laing, "Interpreting Punk Rock," Marxism Today, 1978, p. 124). Likewise, Twine games challenge profit orientation and black-boxing in the Triple A video game industry. As an Open Source product, Twine embodies values associated with the Open Source movement, such as transparency, openness, communal ownership, and free access to software. Twine game makers therein resist what Lori Emerson has labelled the "ideology of invisibility," in which technological devices are nothing but mysterious magical black boxes (Lori Emerson, Reading, Writing, Interfaces: From the Digital to the Bookbound, 2014). Secondly, like Punk Rock, Twine challenges conformist notions of artistic excellence (Laing p. 124). The shrill cut-and-paste aesthetic of many Twine games parallels the aesthetics of Punk Rock, which emphasizes an unpolished sound and kaleidoscopic visuals. Early Punk Rock celebrated fan zines, which "privilege the ethic of DIY, do-it-yourself: make your own culture and stop consuming that which is made" (Teal Triggs, "Scissors and Glue: Punk Fanzines and the Creation of a DIY Aesthetic," Journal of Design History, 19(1), 2006, p. 69). Twine games have much in common with these small, independent publications. Queer transgender game designer and scholar Anna Anthropy argues that Twine is a DIY platform, where "[i]mperfections, creative accidents, and compromises… give a game personality and individuality" (Anthropy, Rise of the Videogame Zinesters, 2012. p. 125). Finally, Twine games, like Punk Rock, often break discursive rules. Punk rock favors taboo subjects such as sexuality, politics, violence, and drugs (Laing). However, for a long time, punk rock remained steeped in the machismo culture that had previously dominated the Rock'n'Roll scene. The Twine community, while often provocative and unafraid of strong language, is much less male-dominated than the early punk scene. Despite these differences between the two scenes, looking at Twine games through a Punk rock lens can help us situate Twine games within the diverse landscape of electronic literature. In pushing the narrative, aesthetic, and ideological boundaries of electronic literature, Twine games are unlike any other form of interactive fiction. Twine culture's transparent approach to software, its emphasis on marginalized identities, and its rejection of the complex avant-garde aesthetics places Twine games on the peripheries of electronic literature, right at the intersections with Punk Rock.

Fear on your Feed: Creepypasta and the horrors of digital textuality
Joe Ondrak (Sheffield Hallam University)

Horror has always been adaptable to developments in media and technology, exploiting affordances to blur ontological boundaries. This is clear in horror tales from Gothic epistolary novels to the 'found footage' explosion of the early 2000s. It is no surprise, then, that the firm establishment of the digital age has created new venues not just for interpersonal communication and networking, but also the potential for these venues to host a new type of horror fiction known as creepypasta: horror stories that are spread across social media.

In this paper, I argue that creepypasta is an emergent horror genre that manifests specifically as a form of social-media digital fiction and is part of a 'fourth generation' of digital fiction in which a social media platform is intrinsically connected to the aesthetic and/or meaning potential of the text. I will show how creepypasta narratives exhibit specific traits that are inherently tied to its form, such as multimodality, intra and inter-social media platform spread, and reader interactivity – and how each of these traits varies and shapes reception to these narratives.

Moreover, I argue that not only is creepypasta inseparable from this form, but that the affordances of social media, and the way they are exploited by creepypasta narratives to obscure and cross ontological boundaries, situate the phenomenon as an example of 'post-postmodern' storytelling. I will show that creepypasta embodies traits of Jeffrey Nealon's "Post-postmodernism" (2012), Alan Kirby's "Digimodernism" (2009), and Vermeulen and van den Akker's "Metamodernism" (2010). I attest that the above theories describe (sometimes overlapping) symptoms of an emerging cultural period that relate to creepypasta's meaning potential as well as its formal and aesthetic properties, ushering in a new age of horror that sits somewhere between fiction and reality.

I conclude my paper with an analysis of popular creepypasta narrative Candle Cove (2009) and chart its spread across the Internet, using the aforementioned post-postmodern theories as a lens. Here, I will show just how creepypasta narratives utilise and incorporate features of digital textuality achieve an uncanny affect in readers and destabilise perceptions of storyworld boundaries.

Greening the Digital Muse: An Ecocritical Examination of Contemporary Digital Art and Literature
Paulo Silva Pereira (University of Coimbra)

Over the past several decades, public attention increasingly turned to the consequences of environmental crisis and eco-poetry, bio-art, Earth art or cultural ecology (Hubert Zapf, 2016) as part of a larger field of Ecocritical thought began to reflect this concern. 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. Combining ecocriticism (Louise Westling, 2014; Timothy Morton, 2010, 2013, 2016), environmental humanities (Nye, 2013; Rose et. al. 2012; Oppermann 2011; Gersdorf and Meyer, 2006) and theoretical approaches from digital media studies, this interdisciplinary paper offers broad insights into recent artworks and works of digital literature dealing with the impact of humans on geological, biotic and climatic planetary processes. It covers the work of such authors and artists as Eugenio Tisselli, David Jhave Johnston, António Abernú, J. R. Carpenter, Roderick Coover and Scott Rettberg. Whereas traditional representations of nature were territorial and often articulated with discourses of national identity, these tend to address global issues. Following Carpenter's previous works focused on natural phenomena and the complexity of weather (e.g. The Gathering Cloud or Once Upon a Tide), This is a Picture of Wind brings to

mind the effects of climate-related shifts by emphasizing the complexity of description of wind speed variations and storm effects. Abernú's multifaceted artistic research project consisting of a hypermedia work (@gua_A digital story), an ARG (L'aqva: Alternate Reality Game) and a theatrical performance, takes on one of the most urgent issues in the so-called age of Anthropocene: the access and uses of water. Concerns regarding this vital resource unequally distributed and available in different parts of the world are obvious, but ontology of water and some of its unique features are also explored. Jhave's creative engagement with ecological issues, in his Extinction Elegies about the Fukushima nuclear disaster or in his video poem Sooth, is intended to heighten awareness about environmental problems and catastrophes. In a similar perspective, Toxi•City (2014), a combinatory narrative film by Coover and Rettberg, deals with the notion of environmental collapse and its drastic consequences. On the another hand, understanding the coexistence of human and nonhuman beings as a mutual relationship instead of considering the nonhuman purely in utilitarian ways is one of the major premises of Tisselli's The Gate (2017). One easily recognizes his engagement with a non-hierarchical representation of natural and human beings, unveiling our bodies as being part of the natural world and not separate from it. Tisselli has already addressed some of the drastic consequences of the physical materiality of our contemporary media culture, employing critical thinking to reveal fallacies and confront capitalism's hegemony (Tisselli, 2018). One particular function of the projects considered here is to create counter-discourses to challenge current unsustainable societal and economic practices. In fact, how do the contemporary digital art and literature contribute to the discussion of planetary-scale issues of ecological transformation and disaster? And how does it consider or reconsider the human in its relationship with non-human others? In some cases, the artistic research draws deeply from animism, panpsychism or shamanism in multiple forms as a vital realm of meaning and as a mode of resistance to objectification (e.g. Jhave, 2016 or Tisselli). Despite the evolving ability of digital media to engage with the growing awareness of climate crisis and the long-standing relationship between environmentalism and cultural practices, one must recognize that the presence of environment-focused authors in the electronic literature field is still peripheral when compared with other creative trends. A wide array of artistic features made possible by technological advances opens up new horizons to problematize and question the boundaries between the creator, the artistic/literary object and their material and social environments. It is essential to understand the increasing efforts in reimagining the relation between humans and the environment or to move beyond the false binary of nature and culture.

Talk to me
Daria Petrova (The 101 Mediapoetry Festival)

Everyday work with text input on the smartphone forms a personal dictionary. The system learns our style, remembers frequently used words and phrases, and to save typing time during input it offers to choose from the three most likely options for continuing a phrase (and even for the beginning of a sentence). And what will happen if all communications are built only on the basis of units from the proposed dictionary and on the mechanically choosing the options: first, second, third, first, first ... The expression of the author's will becomes the run of the fingers on the onscreen keyboard and the decision when to stop and finish the statement.

I was depressed. Usually, communication helps to get out of it, but some unknown force paralyzed me and did not leave my mental strength to conscious communication (the etiquette of which suggests that "things are going well"). And then I began to communicate using predictive text. This is still me, these are my previously said words written by me very often. However now I write them in the "overloaded heart mode, working in a safe mode" (quotation from a poem by Dina Gatina) without wasting spiritual forces on deliberate statements. The mechanical choice spun like a waltz: one-two-three-one-two-three. Having entrusted the communications to the

machine, I was surprised to see my verbal portrait. How many self-doubts ("I think," "I can't understand," "I can't wrap my head around" ...), apart from my will, have already formed patterns of a vocabulary drama, about which I did not suspect anything.

With the help of a predictive text I communicated with my beloved person, a best friend and the spam author of advertising mailings (it is interesting that the composition of a digital piece with him became a circular composition).

The research of the predictive set of vocabulary enters into some frustration of non-recognition and even to an angry exclamation: "It's not me (after all, I'm better), my machine doesn't know me well!"

However attempts to edit the dictionary are vain. All that is possible to do is to delete everything and start with a clear slate.

Arte Eletrônica Indígena // Indigenous Electronic Art
Thea Pitman (University of Leeds)

This exhibit will bring together a selection of the most popular artworks created during the course of a project to co-create electronic art in a variety of different indigenous communities in the North East of Brazil during the summer of 2018. Ten artists were selected through an open call for participants and they each spent between 5 and 15 days in an indigenous community, giving workshops on aspects of their artistic practice and encouraging participation in the creation of a piece of community electronic art. The resulting works from Arte Eletrônica Indígena (AEI) have since been exhibited at the Museu de Arte Moderna in Salvador da Bahia, and a slimmed-down and more easily transportable exhibition is currently touring the indigenous communities that participated in the project. The works of art are all highly engaging, interactive pieces and are supplemented by a series of very short videos about the process of creation of the works in the communities. We also hope to have one of the artists present during the conference to further engage visitors to the exhibition.

New Semiotics Regimes in the Third E-Litt Generation: Exploring Screen Capture, Gifs and Location Practices
Christelle Proulx, Enrico Agostini Marchese (University of Montreal) & Fanny Gravel-Patry (Concordia University)

During the ELO 2018 symposium, held in Montreal, Canada, Leonardo Flores gave a remarkable speech (Third Generation Electronic Literature) that influenced a large part of the reflections, thoughts, and conversations that followed during the symposium. In fact, his speech opened a vast discussion about what he called the third generation electronic literature. We found that the main point of this speech, which we share with Flores, is that nowadays, while a second generation e-lit is still producing literary works and working on innovating forms and genres of e-lit, there is a new wave of literature thriving. This kind of literature, the third generation, as showed by Flores, relies upon not only very different means of production and diffusion, but also — and, probably, above all — on new forms, structures, supports and genres. Inspired by Flores's perspective, we have built this panel in order to explore some of the singular aspects of this new wave of e-lit, along with digital images and art, and that are pointing insistently to new semiotics regimes. We argue that this intertwining of heterogeneous objects and practices produces a fertile ground for thinking hybrid materials and spaces that are currently mobilized and questioned.

Reading as visiting the physical and tangible virtual story world. "Physical Narration Series" as peripheries of VR and place-bound narratives experience.
Agnieszka Przybyszewska (University of Lodz)

Presentation will focus on modern phenomena of "physical narrative" as "peripheries" of experience of exploring VR worlds, location-based narratives and texts which use user gestures. I will analyse "Physical Narration Series" by Time's Up that offer a kind of "environments" to be experienced as story worlds. They can be seen as a modern response to enumerated new media strategies as well as a dialog with long transmedia tradition of this kind of story interfaces. This narrations show how the virtual world of the story can be materialized, made visible, audible and haptic for its users (not only in electronic media). "Being there" (hearing, seeing, touching) is the only possibility to get to know the story. The user/interactor (the best described as "visitor") knows nothing at the starting point and has to build a whole story from parts dispersed in different media (literature frequently being one of them). He/she finds herself in the story world, as if it was VR.

My case study will be „Turnton Docklands", the latest example of the "Physical Narration Series" (presented at Ars Electronica Festival in 2017). This walk-throught and feel-me story is the dystopia vision of our world future. Fictional Turnton Docklands are situated exactly in the same place where the work's visitors are (at Danube River docklands) and are precisely designed as an "environment" to be explored. For example: one can visit Medusa Pub where he/she is invited to listen to the radio news (from the year 2047), to watch some "old" pictures of species that had become extinct (also between the years 2017 and 2047) put on the walls or to hear the heroes voices telling their stories while sitting in the chairs they used to sit in. "Being" in Turnton Docklands one can even read the (analogue!) newspaper from this year (the one that explains many aspects of the enigmatic world the one is put in). That way one sees how the world "is" in the future and corporeal immersion into the story world is crucial for this experience.

Although "Turnton Docklands" it is not the VR installation, it can be seen as a full-body immersion experience as it engages all user's senses, asking him/her to discover the world and story step by step, moving and acting in the (real, material, physical) virtual world. Due to this fact this work (and the whole series it belongs to) could be seen as an interesting context while analysing VR narration experience, location-based narratives or any texts that incorporates figures of readers/users gestures.

"Turnton Docklands" will be interpreted also in a context of ARG and transmedia storytelling. The emphasis will be put on their performative character (it will be analysed as "event" (Hayles 2006) and a story "of action, movement, time and place" (Hight 2010)). Strategies that permit a story to live out of the original installation will be marked. Furthermore, "Turnton Docklands" media form will be questioned as a way to create dystopias that affect stronger due to the users' corporeal engagement into the possible future world.

Urdu Poetry on the Internet
A. Sean Pue (Michigan State University)

The internet offers new forms of access to Urdu poetry, both to texts and to their informed connoisseurship. Urdu poetry is, beyond a doubt, one of the most highly regarded poetic forms of the Indian Subcontinent, the home to around a quarter of the world's population. Urdu, which became associated with Muslim as opposed to Hindu culture in the late nineteenth century, became the national language of Pakistan in 1947, following the Partition of British India into primarily Hindu (India) and primarily Muslim (Pakistan, first, and later with Pakistan's Partition in 1971, also, Bangladesh) majority states. In India, Urdu remains a minority literature,

though extraordinarily close to Hindi, a more majoritarian literature of India that differs from Urdu just in script (the right-to-left Perso-Arabic نستعلیق of Urdu as opposed to the left-to-right Devanagari देवनागरी of Hindi) and in some vocabulary (a stronger draw on Persian and Arabic in Urdu versus on Sanskrit in modern Hindi), as well as a few phonemes.

Readers, listeners, and viewers in India, Pakistan, and the South Asian diaspora are extremely engaged with Urdu poetry on the Internet. Poems appear in print, as digital images and as searchable text, as well as in performance, as audio and as video. A number of websites, based in India, Pakistan, and the United States, also aim to provide the tools to make the texts accessible, potentially democratizing the "sukhan-shināsī," or knowledge of poetry, often deemed to be the authentic province of the Urdu-knowing elite. In presenting poetic knowledge, these websites invoke multiple forms of mediation, attempting to manage affect through extratextual forms, including music, images, and video. Through computational analysis as well as close readings, this paper will attempt a media archaeology of Urdu poetry on the internet, focusing especially on capturing extratextual dimensions that advance a middlebrow aesthetic that is neither broadly popular nor elite. It will consider also what challenges the multiple scripts of Urdu—Nastaliq, Devanagari, and Roman—offer for large-scale cultural analytics as well as cultural heritage preservation.

As a peripheral language to the very concept of "electronic literature," there is little to no self-identifying "electronic literature" in Urdu. And yet, the current forms and circulation of Urdu poetry on the internet are, beyond a doubt, electronic. Urdu poetry's circulation is extraordinarily ubiquitous, intervening daily in individual lives. One popular website reports receiving over 65,000 unique hits a day. As such, Urdu poetry on the internet is an extraordinary domain for considering an emerging tradition of electronic literature in a transnational context.

The Meniscus of Narrative II: Dynamics
Daniel Punday (Mississippi State University), Caitlin Fisher (York University), Jill Walker Rettberg & Marianne Gunderson (University of Bergen)

This panel is in two parts, Structures and Dynamics, using the metaphor of the meniscus, or, the binding cartilage between two surfaces. These dual panels follow previous panels on e-literature narratives at ELO 2017 and ELO 2018 that were jointly organized and chaired by Fan and Luesebrink. The panels address this year's theme of Peripheries by examining the spatial and temporal limits, as well as movement among, narrative structures.
In "II: Dynamics," speakers will focus on how narrative bounds and limits are tested by e-literature practitioners and artists who are keen on understanding dynamics, agents, and movement(s). Marianne Gunderson and Jill Walker Rettberg will explore stories Breathe (2018) and My Dead Girlfriend Keeps Messaging me on Facebook (2014) to address the topics of haunted machines and material(itie)s—including when cameras can be said to have agency. Daniel Punday considers whether Twitter bots in narratives are like fictional characters. Describing bots as varyingly synthetic to mimetic, Punday argues for their agency in narrative creation, development, and choice. Finally, Caitlin Fisher takes meniscus for its word: holding two parts together. She explores the duality of perspective in e-literature, thinking of points of articulation between text and image, hyperlink and immersive space.

Memory, Identity and Precursors of Digital Literature in Latin America
Cecily Raynor (McGill University) & Perla Sassón-Henry (United States Naval Academy)

Digital Literature in Latin America resonates before and beyond contemporary life, speaking to longer-standing issues of memory, lettered citizenship and identity. The three papers in this panel examine how e-literature might expose imbalances of power, new relationships between reader and writer in the analog and digital realms, as well as new aesthetic experiences that can be sensory, transformative and even radical. Contributors to this panel re-examine and question online platforms in Latin American including those of national newspapers, while also looking at analog writings that could be considered precursors of digital literature in Latin America, as well digital works that immerse readers in autobiographical narratives that are detailed expressions of identity and recollection. In its exploration of themes as diverse as digital responses to Latin American dictatorships, the impact of technological devices on the reception of literature, or the history of reading according to geographical boundaries, this panel attempts to provide historical underpinnings to contemporary questions. Rather than seeing e-literature, digitized and born digital works as inherently new and de-historicized, the papers explored in this panel attempt to provide context and nuance to these issues, particularly with regard to thinking through questions of identity and re-imagining the future.

The Limerick Diet
Scott Rettberg (The University of Bergen) & Talan Memmott (Winona State University)

The Limerick Diet is a digital performance piece that mirrors the popular competitive cooking show format. The piece will be driven by a slot-style poetry engine with an adaptive grammar to generate culinary recombinations. The vocabulary of the engine will based on locally sourced sustainable ingredients in order generate meals that while aleatory and inventive are nevertheless more Irish than the poetry of William Butler Yeats, the prose of James Joyce, or the drama of Samuel Beckett by virtue of the fact that they are limericks that spring from the peaty sod of the Irish soil and taste of the salts of the wild Irish sea. The meats served will be more Celtic and more tender than the meat of any ancient body found leathering in a bog.

(Re)Mediating Alphabetic Language: Alexander Melville Bell's Visible Speech and the Conception and Use of Humans as Writing Instruments in 19th c. Britain and the U.S.
Johannah Rodgers (Independent Scholar)

As one part of an ongoing, interdisciplinary and collaborative research project dedicated to investigating relationships and dynamics amongst conceptions of verbal language, information processing, and the history of computational and communications technologies, (Re)Mediating Alphabetic Language considers the importance of Alexander Melville Bell's Visible Speech, a patented system of "universal shorthand," to the development of 19th c. communications technologies, particularly Alexander Graham Bell's telephone, as well as the longer term implications of this notational/writing system in conceptions of language and information processing at Bell Labs in the early 20th c. The presentation engages with the work of Lisa Gitelman, Rita Raley, Michael Heim, and Matthew Kirschenbaum in its discussion of the changing value(s), definitions, and functions of written inscriptions in late 19th c. Britain and the U.S., and in its exploration of connections amongst alphabetic writing systems, technologies of literacy, and proto-machine languages.

Towards a desert in her eyes
Sabrina Rubakovic (Duke University)

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.

CoLaboArthon - Developing Collaborative Art Worldwide
Sinisa Rudan (ChaOS, NGO) & Sasha Mile Rudan (University of Oslo)

CoLaboArthon develops cross-border, cross-time, cross-cultural, cross-language cooperation, scalability of artistic interactions (Can Art / Performance Change Things on Big Scale?), development of collective emotional intelligence and empathy, necessary for development of collective/crowdsourced art works. When the video camera was invented, it was not only the birth of a new tool, but new, the seventh art, the cinema. In the same spirit CoLaboArthon explores a new form of art, that is being born through new IT tools, interactive media, tools for colaboration, and artificial intelligence.

LitTerra, by augmenting literature with meaningful connections, turns readers into explorers and researchers
Sasha Mile Rudan (Queen Mary University of London), Lazar Kovacevic (Inverudio Inc, Chicago), Eugenia Kelbert (National Research University Higher School of Economics, Moscow / University of East Anglia) & Sinisa Rudan (ChaOS)

LitTerra[1] is a digital space where readers become researchers and travelers again, a world of books augmented in multiple ways: spatial, temporal, entity recognition, writing stylistics, character analysis and interactions, cross-book/writers interactions, etc.

This ongoing project, developed by the authors, proposes a new kind of reading for a digital age, and returns the book to readers but in a social, knowledge- and semantically augmented way. LitTerra aims not only to provide intra-knowledge, but also inter-knowledge, a space where knowledge contained in all the books that form a part of it is related, fostering links between books, book references, and external knowledge (i.e. DBpedia), all connected in a meaningful way.

A writer takes the reader on a journey, introduces references and documents, distant events and people (be they made-up characters or historical figures), connects information pertaining to the same event or other relevant information from different sources. LitTerra helps the reader to go there together with other readers, and to come back from that journey with personal experiences and "pearls of wisdom" (the name of the system's sub-component responsible for capturing personally relevant moments in a book and reinventing them as micro social objects). Armed with these, readers can form a multimedia diary of their journey which can then be shared with others through social media. Thus, the project adds a novel aesthetic layer to the very experience of reading and opens up an experimental space for a 21st century digital reading culture.

An important purpose of this project is to additionally strengthen the research landscape by processing and linking publicly available scientific papers (OpenScience) with referred books, and other sources such as news outlets and media. Apart from automatic processes and generated data, our goal is to create an open dialog space for readers and multidisciplinary researchers that will be able to domain-map (from different professions) and federate their knowledge, opinions and hypotheses. Our approach offers federated knowledge with co-existing opinions, hypotheses and multiple truths, even neglected views.

To achieve this, the LitTerra system currently analyses tens of thousands of books (with an aim of analyzing few scores more in the future) using NLP (Natural Language Processing), ML (Machine Learning) techniques, SNA (Social Network Analysis) models, as well as mappings and linkings among resources, using both unstructured and structured data sources.

Finally, authors of the project are researchers, software engineers, linguist, artist, and the project aims to satisfy all their different tastes.

[1] LitTerra comes from the terra (Earth or more generally used, planet) of Literature

Re:traced Threads
Anastasia Salter (University of Central Florida)

"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 and the physicality of handmade quilts. 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. The Twitter bot has been seeded with fundamental shapes and elements of quilt poetry, as well as a language library that draws on the verbs and words of fiber craft (a traditionally feminine-coded space of making) and computation (a typically masculine-coded space of hacking.) As a Tracery-powered bot, it will act as an unending source of inspirational imagery, with only selected generated image-texts chosen for the labor-intensive task of physical quilting. By fusing these sources and linguistic elements in procedurally crafted text poetry that is born-digital, but made "soft" by the act of translation to fiber and fabric, this installation draws attention to gendered making and the assumptions that frequently keep the discourse of craft artificially separate from communities and practices of digital making.

"A Safe Place for Creative Expression?" Tumblr and the Death of a Platform
Anastasia Salter (University of Central Florida)

On December 17, 2018, popular social platform Tumblr turned the switch on what they termed "adult content." The post announcing the decision explained the staff's goal to make a platform to suit their perceived evolving audience while still enabling creative work: "It is our continued, humble aspiration that Tumblr be a safe place for creative expression, self-discovery, and a deep sense of community" (Staff). The outcry following the announcement was immediate and deafening, with hashtags emerging on Twitter such as #RIPTumblr to document the flight of users from the platform whose content was suddenly marked for removal. The uneven application of poorly-trained and biased procedural moderation, combined with an uncertain human element, became a source of humor as commentators noted the flagging of everything from pictures of Mario's Bowser to the original staff post announcing the decision (Krishna). Notably, queer-coded texts and images were among some of the most visibly flagged as "adult,"

marking an end of many experimental and valuable works engaging with identity and queer romance.

The type of electronic literature that Leonardo Flores has termed "third generation" is dependent upon social media platforms, and will be fundamentally disrupted by Tumblr's decisions (Flores). This type of platform-driven disruption (and destruction) of community has been a recurring problem for online writers on the margins, particularly in fandom and queer communities: as Casey Fiesler et al. note in the study of Archive of Our Own, a feminist fandom site controlled by fans, the values of such communities are fundamentally at odds with most platform owners. (Fiesler et al.) The need for creative-controlled platforms has been primarily fore-fronted in electronic literature discourse in terms of technologies of making, such as the recently departed Flash (Salter and Murray). However, the rush of users and digital archivists attempting the impossible task of archiving works prior to their deletion from such platforms is a warning to all artists and authors who rely upon corporate-owned social media platforms for distributing their work. Using Tumblr as a case study, this paper considers the existential threats such corporate platforms pose to the creation and preservation of electronic literature. Through examining attempts to preserve creative digital expression in the wake of Tumblr's new policy enforcement, we as an electronic literature community can better prepare for the challenges endemic to the modalities of third generation distribution.

Convergent and divergent forces in spanish digital literature: contours of the network
Laura Sánchez Gómez (Universidad Complutense de Madrid)

The aim of this communication is to present part of an ongoing research that deals with the system or the network in which digital literature is housed and developed, more specifically the field of Spanish digital literature, its artifacts, its agents, their communities and their relationships. For this, the study will focus on the analysis of the network as an organizational form, regarding its convergent and divergent movements to explore the new contours of this network that build the map of the field of Spanish digital literature, and comparing these movements or forces with the strategies used by digital literature itself to reflect on its own nature.

We would like to measure digital literary circulation (where are works coming from and where are they going) to analyze the way in which these network structures converge and diverge, constructing the reticular map of the field of Spanish digital literature with a special focus on the relationship between peripheries and centers. Therefore, taking into account that any map or constellation that we draw will be in turn an interpretation and a knowledge model, we will focus the study on the divergent forces of this network. The movements and strategies that serve to expand and connect artifacts, individuals and processes, that collide with the logic of the convergent movements that go from the peripheries to the centers, concentrating around nodes and communities.

Digital literature is born as an experimental object and a work laboratory by its very nature of opposite directions as device as well as a medium and emerges as a combination between critical object and creative object. This self-reflexive character, meta technological and metalinguistic, is what allows it to rethink also from its inner work the own system in which it is immersed and its digital nature from its own device character. It is an image of itself. Therefore, it also serves as a model to analyze the divergent forces of this network, taking into account the strategies that serve to expand, widen and fragment, creating connections and paths.

We are going to analyze these divergent forces present in the network and the artifacts, through the following strategies that we find in the digital literature and its critical theoretical context and we will group them into three large groups according to their intentionality:

- The connection strategies: appropriation, citation, hyperlink, remix, or translation for example, work expanding the text that opens to other texts outside of it and helping a mental construction of cyberspace and the network.
- Expansion and fragmentation strategies: automatic generation, search engines, randomness and fragmentation are strategies that sometimes work under algorithmic formulas and produce random encounters, arbitrary connections and often unusual correspondences, also helping an atomistic conception of language.
- Critical displacement towards the periphery: the focus is on the context that surrounds the works. Moving from the focus of the object to the decentralization of the context as a cultural system that participates in the construction the work's meaning.

This research is based on a transdisciplinary interpretative method, Castells, Moretti, Goicoechea, Llamas, Seiça, Walker, Rettberg's theories regarding world literature and distant reading perspective applied to the field of electronic literature and Bouchardon, Raley, Kozak and Sánchez's theories about digital literature strains. This theoretical framework is applied to the interpretation of Spanish e-lit circulation.

Around, about, near the book. Borrowings and peripheral elements in Daly's IF
Laura Santini (University of Genoa)

In Liza Daly's interactive fiction, the book is the periphery. A main feature in Daly's poetics is the exploration and exploitation of printed fiction and in particular of those traditionally deemed marginalia that she reconceptualises, i.e. paratextual elements (verbal and iconic), ortho- and typographic features, as well as thematic ingredients and genre traits of a literary production kept on the margins by literary criticism - but otherwise popular - such as science fiction, detective stories, and epistolary novels. Some of the reader/player's experience and pleasure in Daly's work derive less and less from standard IF game strategies such as the lock-key one and more and more from puzzles and unexpected turns that Daly creates on top of semantic and structural relations that hold between elements borrowed from the typical printed literature constituents and the IF ecology. "Fonts matter. Position on the page matters, with scribbled lines spreading out to marginalia which, on occasion, link to other marginalia", comments Sam Kabo Ashwell discussing 'Harmonia' in a review (2017) that Daly herself recommended. In 'Stone Harbor', images (iconic paratextual items) are not illustrations neither describe the fictive world as such, they play a diegetic role and create a bond between the main character and the reader/player. As this paper will illustrate, other paratextual and typographic elements also matter in this storygame which in addition features a second-person narrative "a fictional protagonist's self address" (Herman, 1994) ambiguously beckoning to the reader as well ("doubly deictic you"), and anyway "a form of address that exceeds the frame of the fiction itself" (Herman). By identifying some of the repurposed peripheral components of printed writing, this paper aims to discuss the bookish quality of Daly's work thanks to which she originally avoids the traps of old-school adventure games, that is, the "crimes against mimesis" (Sorolla, 2011), engaging and indulging the reader/player in playing with papers and documents varied in size and texture, made richer through handwritings, inks of different colours, and other material and cultural aspects of the book. To read Daly's reconceptualisation of marginalia and to disambiguate her stylistic and formal choices, two main concepts from linguistics and translation studies will be employed, namely loan and calque. In linguistics, borrowings from other idioms that enter the new communicative context as neologisms can be loans or calques. Loans stand out for their spelling (and pronunciation) bearing traces of their foreignness, whereas calques are less transparent as their morphology meets the conventions and requirements of the target linguistic environment. In addition, some calques disguise their origin almost completely. What is worth noting for the

purpose of this paper is that in linguistics a special kind of coinage is discussed, whereas in translation studies the focus is on how to overcome constraints and limits. In both a question of transparency is implicit. The opacity/transfiguration of the codex is crucial in Daly's aesthetics. Indeed, in her IF, through her borrowings, Daly plays with issues of semantic adjustment in a hide-and-seek game as she generates both loans and calques to re-shape the reading-gaming pleasure and refashion some of the formal constraints of hypertext fiction. Dismantling conventions and hierarchies between printed and born-digital literature, eventually an implicit ironic statement seems to arise from her work, that is, 'ceci n'est pas un texte littéraire' whereby Daly's assault is on the equivalence criteria, between likeness, reference, and effect.

Space(s) within the interactive digital poetry experience
Frédérique Santune (University of Wolverhampton / Plymouth College of Art)

My hypothesis is that the experience of a poetic digital interface allows the formation of a specific space. This space is at the junction of other spaces already identified in adjoining disciplines: physical reading space, mental space, blended space and social space. The physical reading space is shaped by graphic design principles (invariance, contrast, alignment, hierarchy, repetition, proximity, balance, color) and ecological psychology (affordance); the mental space is explored by a branch of literary theory called cognitive poetics; the blended space is an extension of cognitive linguistics applied to the field of digital theory; and the social space is investigated in both philosophy and sociology. In digital poetry those spaces are interdependent and are often partially superimposed. Firstly, the activity of reading resonates with our experience of how we recognise space. According to the neuronal recycling hypothesis (Dehaene, 2010), the shapes of the signs used in writing are determined, at least partially, by our former ability to recognise a landscape and its unevenness and its depth, and to progress safely into it. Secondly, according to the image schemata within cognitive grammar hypothesis (Johnson, 1987), a large part of our language stems from the way we move and experience space. The word into for example is based on both our experience of containment in and our experience of movement to. Thirdly, our cognitive ability to understand and use conceptual metaphor by mapping ideas from one domain to another one is transferable to the physical world, and enables us to navigate and interact within a space that is composed of interwoven physical and digital signs. Drawing upon conceptual metaphor developed by cognitive linguists, (Lakoff and Johnson, 1980; Turner and Fauconnier, 2003), David Benyon (2012) called the new space that is created when people are able to match content from one input (e.g. physical sign) with content from a second input (e.g. digital sign), a blended space. Fourthly, our interaction with computational system is both cognitive and physical. Dourish called it Embodied Interaction (Dourish, 2001). According to him, these cognitive and physical interactions shape a new sense of presence, a new sense of spatiality whose characteristics are social and cultural.
At the end of this paper, I will discuss a series of experiments conducted with participants that allowed me to evaluate the nature of the space created by the digital poetry experience, its implications and the methodological frameworks attached the experiments.

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Generational shifts and critical peripheries: electronic literature's social function
Alex Saum-Pascual (University of California, Berkeley), Leonardo Flores (Appalachian State University), Rui Torres (University Fernando Pessoa, Portugal) & Eugenio Tisselli (Independent Artist)

This panel interrogates conceptions of e-lit as a field, its social function, and how it situates itself in relation to literary and digital culture, experimental and mainstream art, high and popular culture.

Flores will draw lessons from 3rd generation e-lit to suggest ways the ELO community can expand its audience, capitalize on developing markets, and build bridges across 2nd and 3rd generations to benefit both experimental and popular aesthetic practices.
Saum will define postweb literature as a type of 3rd generation literature that is fully aware of the role of the web in almost all of today's literary creation. In postweb works digital media and the web are no longer seen as a novelty, but as a sign of our present time, inevitably changing the way writers relate to the past, history, and their record.

Finally, Torres and Tisselli will provide a counterpoint by critiquing proprietary technologies commonly present in 3rd gen literature. They will discuss how the digital reader/writer might choose to adapt to a regime that commodifies literature as content, or to adopt its discourse in order to subvert it and produce bifurcations that may give shape to a critical periphery.

The participants will performatively explore the tensions that arise from the destabilizing potentials of the new platforms and technologies that rapidly integrate into the practice of e-lit, and from the contrasting worldviews that inform its production and reception.

Gerhard Stickels *Autopoems*: newly found material from a classic
Claus-Michael Schlesinger (University of Stuttgart)

The Autopoems by Gerhard Stickel, generated in 1965 and 1966, belong to the first phase of computational poetic natural language generation (pNLG). (Bülow 2007) Created eleven years after the first pNLG texts by Christopher Strachey (Strachey 1954), Stickel's Autopoems follow established pNLG procedures but exceed the formal and semantic complexity of earlier experiments by far. The algorithm employs a slotand-filler grammar with ~280 sentence structures and several vocabularies of ~1200 words. Generated texts consist of four to 24 verses. The number of verses, the sentence structure used for each verse and the allocation of words to the sentence structure is determined by random. (Stickel 1966)

Stickel made several series of Autopoems, using a different themed vocabulary for each. The first series, computed and printed shortly before Christmas 1965, was generated using a themed vocabulary named "Christmas and fairytales" ("Weihnachten und Märchen"). Other themes were "Art and Technology" ("Kunst und Technik") and "Nature and Sentiments" ("Natur und Empfindungen"). From these three series only

five texts were published at the time, together with a short exemplary list of words from the art and technology vocabulary. (Stickel 1966) Later publications often reprinted these texts. However, as is often the case with computational poetic text generators, many more texts were computed and printed at the time. When I contacted Gerhard Stickel and asked him about this discarded material, he found several hundred pages of historical printouts in his private archive.

The two most important parts of this newly found collection are:

- the processing instruction, probably Fortran Assembly Program (FAP), on fanfold Paper. This is the only remaining copy of the code.
- a complete series of 239 numbered Autopoems, themed "art and technology", on 264 pages of fanfold paper. The set also contains a complete vocabulary, 258 sentence structures and some printed information about the computation (job number, date, duration, number of lines).

The source code, consisting of processing instruction, sentence structures and vocabulary, now makes it possible to analyze the Autopoems as a poetic natural language generator, as opposed to the specific Autopoems that have been published to date. While each of these single texts has its own poetic appeal, the poetics of the whole class of texts can only be understood when dealing with a larger number of texts. Additionally, the poetics of the generator reside not only in its outcomes, but also in its operative texts. The term "operative text", coined by Florian Cramer, signifies a text that can be used to process other text (or digital data in general, which is, in Cramer's definition, a linear stream of symbols and thus text). (Cramer 2005, 2011)

pNLG

The idea of generating art computationally and thus the connection between operative text or software and generative can be traced to Ada Lovelace's notes on the analytical engine by Charles Babbage, where she proposes to use programming for generative purposes. (Lovelace 1842) Preserving, analyzing and presenting historical pNLG generators necessitates taking into account not only the generated, but also the generative texts used in the process. This comprises processing instructions, grammar and vocabularies in any form, human-readable and/or machine-readable text, meaning notes, flowcharts or formalized source code and all other material pertaining to the generator, e.g. publications. Analysing a generator in its historical context means reconstructing the algorithm and the relation of generative and generated texts regarding scale, semantics and poetics of potential and historically realized texts, reading technological constraints as a productive environment that is intertwined with the final poetic object, the poem, in multiple ways: functional and syntactic, semantic and poetic. The newly available material from the Autopoems enables such an analysis and will allow the reconstruction of the algorithm that was used to generate the texts, making available the algorithm's latent space for the "Art and Technology"-Series in addition to the newly found historical generated texts.

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The Origin of Superlatives
Colm Scully (Independent Artist)

Poetry film is a relatively new genre, although I saw my first poetry film as a short before a feature at the Triskel Arts Centre back in 1990. Making a film was not on my agenda at the time, however I was inspired by it. The introduction in 2008 of DSLR cameras that could shoot high definition, and software that was sophisticated enough to edit on a personal computer has made Poetry Film production very accessible.

I also wrote the poem, 'The Origin of Superlatives', in 1990. The idea for the poem and it's theme - the development of early 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. I think 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. They are more to do with the human mind than the world it is trying to understand. The tone of the poem is didactic, like a teacher explaining something to a class. The imagery used is mathematical; domain, axis, etc, in keeping with the origins of the poem in computer language and the class room style of the tone.

It's not an easy idea to bring across in a poem. That is one reason why I decided to set it to film, in the hope that I could open up the idea and make it more accessible.

My theory on poetry film is that it should rarely be a realistic interpretation of the poem. The visual should not overcome or dominate the words. The visual imagery should act as a creative stimulus to help the watcher understand the poem's theme, or story.

I took the footage for 'The Origin of Superlatives' in France this Summer, 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.

I felt that the image of people hammering something out of very simple raw materials in basic conditions paralleled the story of the early development of language. Along the way I introduced some of the 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.

In 'The Origin of Superlatives' I used a Canon SLR camera to complete all the filming, and I used Final Cut Pro X to edit the film on an Apple I Mac. For me it

is a single work, though years may separate the different strands of writing, filming and editing. The technical skills needed to write poetry are combined with those needed to film and edit a video in the creative process of Poetry-film making, the ultimate goal being to conjure a complete aesthetic experience.

The development of Chinese mobile comics
Shuang Xiao (University Cork College)

With the continuous progress of mobile terminals, mobile comics are becoming more and more popular. In China, mobile comics came into being in 2009, and it has made tremendous progress in the past ten years. Initially, with the birth of 3G, it was possible to transmit pictures over the mobile network. Relying on government funding and project support of China Mobile Communications Corporation, electronic comics appear in the network market. Because of the limitations of network and mobile phone technology, comics are presented as one single picture in one single page and users can click to read the next one. This new form of portable comics has been accepted by people rapidly and developed rapidly. Subsequently, the Chinese government has continuously encouraged the creators and marketing platforms of mobile comics through tax-free animation equipment (2011) and the establishment of the standard system of mobile comics industry in China (2013).

Nowadays, with the development of network technology and mobile phone function, mobile phone comics have come into being a more convenient and concise form, that is Tiaoman. Because of the increase of network speed, loading larger pictures becomes faster, so one single picture can carry multiple comics content. Due to the mobile phone reading and using way above and below the thumb sliding, multi-grid comics content is arranged in the form of vertical bar. As a result, the length of comics is not limited, and the content is more free. Similarly, unlike the original form of scanning paper cartoons for electronic cartoons,Tiaoman uses a convenient method of digital painting, which reduces the difficulty of production and improves the efficiency, thus, a large number of Tiaoman are beginning to be manufactured.

As a result, the artist has more freedom to express his or her ideas, and this method reduces the difficulty of propagation. By using the popular internet-based platform Weibo (like Twitter), many We Medias appear which create the comics, and Tiaoman spread quickly and easily so that fill with people's debris time. Moreover, in order to cater to the readers, the topics are flattering, the content are attractive, and the expressions are exaggerated. These all make Tiaoman to be a kind of "fast-food culture".

To Hide a Leaf (Reading-machine for a book of sand)
Andy Simionato (RMIT University) & Karen Ann Donnachie (Independent Artist)

To Hide a Leaf is a reading-machine intended to aid in the reading of the "book of sand," which is a mythical book described in Jorge Luis Borges' parable El libro de arena (Borges, 1975). Borges' story is about an encounter with a book that continuously recombines its words and images, potentially consisting of an infinitude of pages. The proposed exhibition piece is a working prototype of a human-machine reading system consisting of a custom-coded electronic camera which leverages Computer Vision (CV), Optical Character Recognition (OCR) and Natural Language Processing (NLP) in order to transform the pages of a physical book (or other printed matter) into new sequences of words that are projected onto a screen or wall in real-time. With the turn of each page of any physical book, the reading-machine calculates a series of seemingly infinite combinations of words that, until that moment, have been readable but not consciously perceived by the reader.

The title of the work was generated by an early prototype of the reading-machine when presented a page from the English translation of the Borges' collection of stories. The complete sentence is: "Somewhere I recalled reading that the best place to hide a leaf is in a forest." (Borges, 1975) The significance of the artwork's title is in the project's attempt to reveal the "latent verse" which also hides in plain sight, like a leaf in a forest; additionally, a page is also generally known as the "leaf of a book."

Poetry After Reading: the Latent Verse Within a Digital Materiality
Andy Simionato (RMIT University) & Karen Ann Donnachie (Independent Artist)

"Take the book into your two hands, and read your eyes out; you will never find what I find"
—R. W. Emerson, 1841

Many current models of algorithmic design intended to generate plausible language rely on statistical analysis of context training over large data-sets of words, for example "Natural Language Processing" (NLP). Often, these data-sets are derived from archives of scanned literary works, such as the Google Book project. In this research, we will explore an alternative method which leverages NLP, yet attempts to generate meaning from only a single printed page of typographic matter. At the centre of this research is our artwork called To Hide a Leaf (2019), a human-machine reading system which attempts to extract sequences of verse from the pages of any physical book (or other printed matter), resulting in language that suggests non-classical modes of poetry, such as concrete poetry, haikù or collage. This "latent verse" is revealed in real-time, and alongside the original text in a constant flow of seemingly infinite combinations of words that, until that moment, have been readable but not consciously perceived by the reader.

The work's title, To Hide a Leaf, resulted from an early experiment of the machine re-reading Jorge Luis Borges' parable El libro de arena (Borges, 1975). In this cautionary tale Borges' describes his encounter with a book that continuously recombines its words and images, potentially comprising an infinitude of pages.

As organisations such as Google stall in their attempts for the mass-digitization of every unique book in the world due to growing legal obstacles concerning reproduction and distribution rights, we are witnessing a pivot in the use of these digital archives which are increasingly used as databases rather than traditional libraries (where integral texts can be read).

With the increasing pace in the development and widespread use of Artificial Intelligence (AI) and other machine learning algorithms, these archives of digitized books, which were utopically represented as encyclopedic corpora of human knowledge, find utility as "clouds" of "words without grammar" (Groys, 2011). As the texts can be continuously recombined for the purpose of responding to search engine queries, and these query results enter literary and written discourse they will, in turn, be re-inserted into the original data-bases, which will predictably become increasingly self-referential.

The book has always already carried the potential to be recombined into an infinitude of meanings, yet projects such as Google's continue to prompt the question: can such a book exist beyond an allegorical imaginary? and if not, what determines its boundaries? If the book to come is the result of infinite combinations of words, sentences and other matter recognized in millions of books, could it realise itself, even publishing itself without writing, as Blanchot predicted (1954)? If such a book existed, would we recognize it? How could it be read? and by whom, or by what?

Neverending Stories: Popular Emergence of Digital Fiction
R. Lyle Skains (Bangor University)

On 28 Dec 2018, Charlie Brooker and Netflix asked us if we'd like Frosties or Sugar Puffs for breakfast: with that request in their choose-your-own-adventure episode of Black Mirror ("Bandersnatch"), they brought interactive digital narrative once more to the attention of mainstream media audiences. Interactive narratives are a defining element of 1970s and '80s Western culture, from choose-your-own-adventure books to text adventure games like Zork! (Infocom 1977). They emerged as a new entertainment form with the digital revolution, child-nodes of algorithms and spreadsheets. They quickly, however, diverged into video/computer games for the mainstream, and electronic literature (e-lit, or digital fiction) for the purists, academics, artists, and avant garde.

The convergence of media into digital channels, combined with digitally-immersed audiences in a writing literate culture (Brandt 2015), however, is reconnecting e-lit with mainstream audiences in interesting channels. Game developers, burned out and/or disillusioned by the triple-A gaming industry, have turned to Twine games and walking simulators — games with minimal gameplay and strong narratives — to reach their users (Ensslin & Skains 2017, Anthropy 2012). Instagram poets have found financial success by converting their followers to book purchases (Berens 2018). Film studios have embraced transmedia, largely for marketing purposes, but also for expansion of their stories and storyworlds. And major content producers and distributors, like Netflix, are trialling interactive TV. We have bandied about the word "convergence" for years (Jenkins 2006), but it is only now that we begin to see a true blending of multimedia forms and structures in mainstream entertainment media.

"Bandersnatch" popped interactive digital narrative onto millions of screens worldwide. For an episodic television show, the choose-your-own-adventure style of cinematic storytelling is an advancement in digital TV, even if its structure is old hat. "Bandersnatch" shows us that mainstream audiences are ready for interactive narratives outside of digital games. Its retro-narrative (set in the heyday of CYOA and text adventure games), however, also shows us that they're only ready for the simplest, most familiar form of interactivity.
This paper examines recent examples of mainstream (including viral) interactive storytelling, centering on "Bandersnatch", as indicators of e-lit's paths to mainstream acceptance and commercialization. It integrates this analysis with the author's own practice-based work creating digital fiction for ebooks: a similar (yet less expensive) route to commercialization through existing media channels as "Bandersnatch". The paper analyses the structures and themes incorporated into works that attract mainstream attention, as well as the differences between independent e-lit publishing and studio-based "innovation" in terms of audience reach and response.

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?

Embroidered Ephemera
Gillian Smith (Northeastern University) & Anne Sullivan (Georgia Institute of Technology)

Embroidered samplers have been used for centuries as a way of cataloging stitch types and denoting skill. In the 18th century, they began being used for decorative purposes and including graphical elements as well as moral or religious quotes. These samplers would take weeks or months to complete, and in some cases last for hundreds of years. This is a stark contrast to online commentary today in which tweets can go viral and be shared thousands if not millions of times over the course of a week and then be forgotten shortly thereafter.

Embroidered Ephemera combines tweets based on hash tags or user names with procedurally generated motifs and crowdsourced color palettes to produce collections of cross-stitch samplers. Color palettes are chosen from a semantically tagged color palette database based on search for keywords from the selected quotation, and motifs are generated using those colors to decorate regions of the sampler.

The Author is absent
Maartje Smits (Gerrit Rietveld Academie / ArtEZ)

The auteur is absent is a literary performance which takes the form of a conversation between chatbots. The bots talk about motherhood and being a female artists with children. This chatroom is being live projected in a theater setting and the members of the audience collectively read the conversation as it unfolds on screen. Soon the chatbots start to share very private, intimate details about giving birth, which can give the audience an icky, voyeuristic feeling. Subjects like episiotomy, sex after giving birth and breastfeeding are not being avoided. But, and this is what the chatbots argue, these subjects don't have to stay hidden in online forums but can also become literary material. Quotes on this topic by artists and writers like Adrienne Rich, Rachel Cusk, Zadie Smith, Marina Abramovic and others alternate the conversations.

A chatbot is a computer program which mimics human conversation. Though everyone involved (both the programmer and the user) is aware of the fact that the chatbot is artificial, they still try their best to make the conversation as 'human' as possible. After a year of research and learning how to code small bots myself, this made me wonder if I could not turn it around and use the bots to tell things I did not dare to write myself, topics that could use an artificial veil. Motherhood and the prejudices on that topic in arts and literature where the natural subject choice since I myself became a mother in that year that I learned how to code.

In the performance the scripted bots share poetry I wrote about this topic but also literal conversations that I had with other mothers who are also writers/artists. We (the bots) talk about our experiences and the prejudices that we encounter in the literary field. At some point,

one of the chatbots invites the members of the audience to join the conversation and share their own private experiences publicly. A group discussion follows, and the chatbots feed on that material so that each time the performance is being executed the bots represent more voices.

Poetic Deformance and the "Procedural Sonnet"
Corey Sparks (California State University, Chico)

This talk discusses a still-developing literary gaming project called "The Procedural Sonnet." This project, located at the intersection of electronic literature, digital edition creation, gaming, and poetics seeks to connect premodern literary forms with contemporary digital platforms. The project uses Twine - a narrative hyperlink game platform - to allow players to "play," depending on the game "level," a seventeenth century sonnet or an entire 14-poem sonnet sequence. Each game screen presents players with a line of the sonnet that includes multiple bolded words. Players navigate by clicking on the bolded words. Players might proceed through the sonnet or sequence line by line. One might also skip lines or loop back. At the game's conclusion a player receives an "edition" of their sonnet or sequence.

By having players engage a sonnet via Twine, I use Jerome McGann and Lisa Samuels' concept of deformance to complicate a highly-recognizable poetic form. Deformance is, they explain, a portmanteau of "deform" and "performance." For McGann and Samuels, deformance entails "not a re-imagined meaning but a project for reconstituting the work's aesthetic form." In foregrounding form over meaning McGann and Samuels touch on longstanding discussions in poetics about the ability of poetic form to enact certain gestures or perform certain procedures outside of specific semantic content.

Usually, discussions of the intersection of poetry and proceduralism focuses on 20th century avant garde works by, for probably the most famous example, the OULIPO group. This project harnesses the attention toward avant garde works and reorients it toward what is arguably the most recognizable poetic form in the English language. And while McGann and Samuels emphasize deformance as an interpretive procedure, Mark Sample suggests that it is a generative "practice of creativity." My project's use of a digital game platform deforms the sonnet, and my use of the sonnet form, moreover, deforms the narratively-oriented Twine platform. In this mutual deformation between "new" digital platform and "old" poetic form, I suggest that the gap between new and old, between the digital and the poetic, is not as wide as might be assumed.

The Edges of the Ambient Reading Experience
Amy Spencer (Bath Spa University)

This paper asks questions about the future of reading, particularly about an immersive, mobile kind of reading afforded by digital technologies, to examine the peripheries of a particular kind of immersive digital reading experience. It examines how story, rooted in place and accessed using a smart phone, may not only be about the authored words that are presented to a reader on a screen but also the subtler language found in the real world around them, which can also be read. The paper explores how the interplay between these languages, the authored and the real and the experiences of immersion and distraction can be used to create digital literary works. It then considers how this is experienced by a reader, who reads not only words but also context and situation as part of a situated reading experience. In doing so, it questions how readers experience the peripheries between the two experiences; reading at the edges of both the authored and the real.

This paper focuses its attention specifically on the experience and process of reading works of ambient literature, which are defined as situated literary experiences delivered by

pervasive computing platforms that respond to the presence of a reader in a physical location to deliver story. As a work of ambient literature, it examines Breathe by writer Kate Pullinger in collaboration between the AHRC-funded Ambient Literature research project, London-based publishers Visual Editions and Google Creative Lab Sydney. Breathe is a ghost story told through your phone, designed to be experienced in a reader's own bedroom, wherever in the world that may be. The reader experiences the story through the character of Flo, a young woman, who is haunted by ghosts, by technology, by her phone. The work, and the reader's experience of it, leaves space for the real world, the reader's world, to interrupt.

This paper will consider two forms of language that the reader experiences in a work of ambient literature, such as Breathe, and how each operates; the narrative written, crafted and controlled by the author and the language of place with its inherent uncontrollability and unpredictability. It will argue that it is the interplay between these two forms of language, the authored and the real that contributes to an immersive, situated reading experience. The reader needs to 'read' place and context as well as story and an author of an ambient work can use both of these forms of language to build a narrative.

In doing so, this paper will address the peripheries of the ambient reading experience. The reader navigates these two textual spaces, as well as the margins between them, to reach an immersive reading experience at the periphery of digital writing.

Children's E-lit in Sweden as Backlist E-books
Ann Steiner (Lund University)

Children's literature is often described as edgy, innovative, creative and experimental. The same can be said for electronic literature – it is new, investigative, pioneering and breaking boundaries. Thus, a possible conclusion would be that children's digital literature should be in the forefront of creativity, experimentally testing the opportunities. A case study of children's books in Sweden instead shows that almost all digital publishing is reproductions of print books. The paper discusses and analyses the publishing structures in digital publishing of children's books in Sweden, the reasons behind its conservative structure but also points to scene-changing publications.

It is clear that there are inherent structures in publishing which effect how and what kind of children's literature is produced and disseminated. Children's books in Sweden has ever since the Second World War had a very strong position. The publishing has been wide and different publishers and authors have been able to produce a large number of books, internationally sold and nationally appreciated. Reliable statistics from the last 25 years have shown a continuing rise in the number of published print books for children and Young Adult and in all the number of titles has more than doubled. These facts cover only print books and there are no official numbers encompassing digital publications, not even traditionally published e- and audiobooks. The numbers available, however, does indicate that the digital production is substantial. While this is a fairly large production there is very little to be found in terms of digital first and digital only books for children. Most titles are simultaneously published with a print version with the main exception being a substantial backlist production.

Whilst mapping the publishing structure briefly the main interest of this paper is the underlying structure promoting a print-based publishing structure of digital books. I argue that it can be explained by five factors: publishing as a business, copyright, production, authors and audience. These five are linked but provide different perspectives on electronic book publishing for children.

The map of children's digital book publishing in Sweden shows a print-based and backlist dominance, but there are a few examples of companies and ventures challenging this structure. Mainly these are technology-focused companies working with augmented reality,

hypertexts, electronic literature, artistic performative projects, multimodal and interactive. One example is the recent success of the streaming service company Storytel and their audiobook and e-book-first production for children. When digital-first is the production mode and business model it changes not only the text but also the manner of dissemination and the audience's habits and the paper will briefly discuss the way these can change the market for digital children's books.

ReRites: the implications of A.I. machine-learning neural-net generated poetry
David Jhave Johnston (Independent Artist; represented by Kyle Booten), Stephanie Strickland (Independent Artist), John Cayley (Brown University), Mairéad Byrne (Rhode Island School of Design), & Lai-Tze Fan (University of Waterloo)

A.I. machine-learning deep neural-net generated poetry still exists on the "periphery"or edge of literary production, yet it is potentially an emerging tradition, one where networked algorithms trained on big-data corpuses augment the capacity, creativity, and intellectual dexterity of all (or most) human-authors. In the proposed panel, essay contributors to the ReRites project (an A.I. augmented poetry project that involves the publication of 12 poetry books and an accompanying set of critical essay-responses to the process) will discuss the potential implications and technical imaginative hybridity of machine-learning-enhanced literature.

Cyvers Cities & Peripheries
Susana Sulic (ALAPAE)

I apply a formal genetics connecting living matter : as the objective is to create a kind of generative grammar, in using a similar grid as the one used in biotechnology. In my project Cyvers (2001-2003), the images are considered like informational ecosystems : they are generated by the activity and the movement of artificial entities.

As a result of these formal works, I become aware of a complex web, where each one can explore and experiment with the concept of expanded cyvers poetry.
The related texts have no logical grammar, but a fragmented one. While the arts and the topology of texts change, according to the observer, the narration opens itself to a natural fragmentation.

With the application of an algorithmic- poetical language, we reach the essential meaning of cyvers 1. That it means not only to write verse or poetry in a configuration of different words but also to behave, to act. From the text on the base, a peculiar dynamic in which the words are transformed into images is generate: letters, pixels, viruses, molecular and nano- structures melt in an hypothetic city.

Movements of evolution and degradation emerge from the text in a non-linear space-time. The spectator travels from the present to the virtual space. Images are mixed with the words and therefore produce a poetical and scientific decontextualisation.

The image's mutation is also related to AIDS, Sras, and others environmental catastrophes. Cyvers is a concept I created to identify the relationship between poetry and technology in the cyberspace. Cyvers (1996) is a configuration of different words from french and english : verset, cyber , vers, verse, poetry and towards. Cyvers is a synthesis of morphogenetics and physics contents, built after a process of research and multidisciplinary practise. it was created to introduce a new concept concerning the intervention of technology and the role of artist related to advanced technological proceeded (1983-86). Pierre Restany concerning of this production launched it the Language of energy.

Textual Automata
Joel Swanson (University of Colorado Boulder)

http://creative.colorado.edu/~swansoj/textualautomata

This project is built upon John Conway's "Game of Life" from 1970, which uses simple code-based rules to govern the growth of cellular automata. Despite the basic rules, surprising levels of complexity are achieved within the simulation. "Textual Automata" builds upon Conway's game, but implements the rules within natural language, specifically synonyms of the word that a user enters. If a synonym for the input word can be found within a limited number of attempts, the textual automata will continue to grow. If not, it will die out. Conceptually this project uses the structures of natural language as a method for developing form, pattern, and complexity.

Codependent Algorithms
Joel Swanson (University of Colorado Boulder)

"Codependent Algorithms" is a code based artwork that explores the human interdependence with algorithms. The project begins by choosing a random word through an online API. 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. Part conceptual writing and part social commentary, this work explores the ways that algorithms subtly but powerfully shape natural language.

300 and 28
Elisa Taber (The New School)

At the ELO conference, I will present a metonymic story and an ekphrastic story excerpted from 300 and 28.

300 and 28 is a hypertextual ethnographic short fiction collection. The stories in the second section are ekphrastic descriptions of 30 second films shot in Neuland, a Mennonite colony in the Paraguayan Gran Chaco. Those in the first are metonymic translations of Nivaklé myths compiled in Cayim ô Clim, the neighboring indigenous settlement. By metonymy I mean the substitution of an absent whole for a part. I grant the reader three options: read the literary translation, read the literary and literal translation, or read both in addition to the footnotes. By ekphrasis I mean the substitution of an image with a text through a description of the first. I grant the reader three options: watch the videos, read the descriptions, or follow links from the descriptions to the corresponding videos and vice versa.

Here is a brief history of my fieldwork site: Canadian and Russian Mennonites purchased the extent of land where the Enlhet, Ayoreo and Nivaklé people had been living in isolation for nearly 300 years after the Spanish conquest of Paraguay. There, what is now the Boquerón District, the Mennonites established three colonies: Menno in 1927 and Fernheim in 1930. Refugees fleeing persecution in Soviet Russia founded a third, Neuland, in 1947. It was known as Frauendorf, the women's village, as all 147 of the adult inhabitants were female. The Nivaklé established an indigenous settlement in the outskirts of the latter colony soon that same year. I was born in the Boquerón district in 1990 and returned in 2013 and 2016 for a period of 3 months and 1 month respectively. Each year I turn a year older so does the book.

MARGENTO, "US" Poets Foreign Poets: A Computationally Assembled Anthology Transgressing the Borders between Mainstream and Periphery in American and World Poetry
Chris Tanasescu (Margento University of Ottawa) & Raluca Tanasescu (University of Groningen)

The most recent output of the Graph Poem Project, "US" Poets Foreign Poets / Noi poeți "americani" poeți străini (ed. MARGENTO, a bilingual collection, English and Romanian in facing page translation, frACTAlia 2018) is a computationally assembled poetry anthology whose computationality and the latter's consequential factual transgression of notions of centrality and periphery are the main focus of our paper.

The paper sets out by detailing that in the particular case of this anthology, "computationally assembled" means mainly three different aspects.

It first has to do with the fact that—arguably for the first time ever in world literature—the anthology features both digital poetry and page-based poetry, electronic writing and 'traditional' writing. And while doing so, it showcases the work of some of the greatest names in both subgenres: from, among a large number of luminaries, Alan Sondheim, Christopher Funkhouser, John Cayley, Jhave, and Maria Mencia on the digital front, to Lyn Hejinian, Harryette Mullen, Rita Dove, Charles Wright, and Jerome Rothenberg on the page-based one.

Second, in 'translating' the poems included, we, the editors (collectively identified as MARGENTO) either replicated the algorithms that had generated the originals, or developed brand new ones to generate the Romanian poems featured as translations of the ones in English, or invented modalities to 'mess up' both the 'original' and the process of translation. As a result, poems were computationally 're-generated' or remediated while the translational methods ranged from the algorithmic transcreation of page poems to the 'literary' translation of digital poems.

And third, the editors translated an initial corpus of poems into a network graph in which the nodes were the poems and the edges were commonalities between those poems. In-house algorithms analyzed the network for graph-theory-based features and then searched for more poems to include in the selection.

While analyzing the initial corpus the editors noticed that certain poems ranked low in closeness centrality but high in betweenness centrality, or, in plainer words, they were remarkably marginal but helped many other poems connect to each other. So for the automated expansion of the corpus MARGENTO looked for poems that would have similar (diction-relevant) features and would act similarly within the network, that is, as far-out-riding connectors. And that is how, the U.S. in the title started to metamorphose into "us," us poets across any borders and boundaries, joining other 'foreign' poets here and elsewhere.

After exploring the aspects above and plunging into the algorithmic specifics of the corpus expansion and the mathematical graph-theory aspects involved, the paper speculates on the multiple implications—and paradoxes—of expanding a corpus mainly with poems that are marginal and connective at the same time, and while foregrounding a poetics that goes beyond binaries such as centre and periphery it underscores the benefits of the mathematical theory and quantifications that help make such subtle distinctions and deploy them in finding poetic commonalities across critical, (sub)genre-based, national, and historical boundaries.

Shiva's Rangoli
Saumya Gupta & Joshua Tanenbaum (University of California, Irvine)

Shiva's Rangoli is an interactive storytelling installation that uses a physical-digital interface to bridge the gap between the real world and fictional world. The use of a diegetic tangible interface makes readers feel as if they are a part of the story world. Shiva's Rangoli enables readers to

compose the emotional context of the stories by shaping the ambient settings of their environment, that is the light, sound, music, and ambient video effects through a tangible interface.

A common feature of much hypertext storytelling and interactive digital storytelling is to produce branching narrative structures for a reader to navigate. These kinds of stories produce a particular type of pleasure, but they can also generate anxiety and stress for a reader. This is because the cognitive load of the "path-not-taken" accumulates over the experience. Such structures are also costly to author. Shiva's Rangoli decouples the plot of the story form the reader's interaction by providing readers with agency over the mood and tone of the story and the ambience around them, but not the plot.

For Shiva's Rangoli, we have authored two fictional Indian mythology inspired stories – The River, and The Medicine. The physical interface is inspired from the Indian traditional art of Rangoli making where Rangolis are colorful and elaborate patterns made on floors during festival in India. We hope to bring Indian traditions and myths into a technological, tangible, and narrative space. This is similar to the cultural interface work of Ranjit Makkuni.

The tangible Rangoli interface in this work serves as a boundary object existing simultaneously in the world of the fiction and the world of the reader and negotiating between them. The protagonist Shiva is a powerful God who creates Rangolis to express his emotions, where different colors of the Rangoli signify different moods. Readers are invited to take the role of Shiva and assemble different colored Rangolis on his behalf, determining Shiva's mood, and the tone of the story. Furthermore, the Rangolis help set the ambience of the reader's physical space based on the emotional tone they set. By surrounding the reader with a diegetic ambience, Shiva's Rangoli is immersive at the narrative and the sensory levels. For example, the ambience produces a sense of a stormy and thundering night if the reader assembles a Rangoli that indicates Shiva is feeling angry. This interface and design connect the reader to Shiva's emotions by expanding the aesthetics of the story world around them in a physical space.

We invite readers to embark on this emotional journey where they can immerse themselves in the art of Rangoli making, interact with two mythological tales from India, and just for a few moments step into Shiva's mystical and colorful world, leaving their own world behind.

Internet Directory
Daniel Temkin (Independent Artist)

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 pages from the project will be on view.

{poem}.py : a critique of linguistic capitalism
Pip Thornton (Royal Holloway University of London / Edinburgh College of Art)

What is language worth in a digital age? As it flows through digital spaces, has its literary value become less important than the exchange value it gains along the way? In an age of linguistic capitalism (Kaplan 2014), words are quantified not in terms of aesthetic capacity or poetic context, but by the adverts they carry and the markets they target. I argue that this neoliberal commodification of language has both linguistic and political consequences, affording

unprecedented power to Google in the control of the words it sells, and its consequent influence over the wider cultural and epistemic discourse. Evoking Orwell's 'Newspeak' as a provocation to critique Google's hold over digitised language, my {poem}.py project also introduces a radical new method, which critiques linguistic capitalism by means of artistic intervention, fusing poetry and code to make visible the powerful linguistic and political implications of the subjection of discourse and knowledge production to market forces under the control of a private company. {poem}.py scrapes poetry from the web and feeds the words through Google's Keyword planner. The monetised words are then 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 and framed for exhibition. In this way, the poetry has been reclaimed from the algorithmic marketplace, and is returned to art.

Poetry in Motion: Quantified Self Data and Automated Poetry Generation
Justin Tonra (National University of Ireland, Galway), Brian Davis (Maynooth University), David Kelly (Moore Institute, National University of Ireland, Galway) & Waqas Khawaja (Insight Centre for Data Analytics, Galway)

Eververse is a project which synthesises perspectives from disciplines in the humanities and sciences to develop critical and creative explorations of poetry and poetic identity in the digital age. Deploying tools and methods from poetic theory, data analysis, and Natural Language Generation (NLG), Eververse uses data from quantified self (QS) devices to automatically generate and publish poetry which correlates to the wearer/poet's varying physical states.

Context

One of the more common ideas to be found in different statements and theories of poetry presents the poet as a creative vessel or conduit, admitting the sensory input of the world into their bodies and minds, and producing poetic output in turn. In poetics such as this, art increasingly collapses into the being and identity of the artist. Poet W. B. Yeats famously articulated this conundrum, asking "How can we know the dancer from the dance?"
The production processes of print, which previously intervened between the poet and their desire for immediate and spontaneous expression, are circumvented in the digital age, as poets shape contemporary poetry with the characteristic forms of the internet and social media, and with the modalities of images, gifs, video, and sound. Eververse seeks to explore networked technologies and their affordances to articulate new and novel means of being a poet in the digital age.

Project Description

Eververse sends biometric data from a fitness tracking device worn by the project PI/poet to its custom-built poetry generator. This generator utilises NLG techniques to output poetic text published in real time, and 24/7, on the Eververse website. The form and content of the poetic output is designed to change according to different physical sensations and experiences in the poet's waking and sleeping life. For instance, Eververse's poetic lines decrease in length as the poet's heart rate increases and breath contracts. Content, too, reflects these variations, as heightened-sentiment vocabulary is produced to reflect the emotional intensification of an increased heart rate, while the dream sleep (REM) state generates surreal images and vocabulary.

Technical Description

The Eververse application comprises a number of technical steps described briefly here. The first interfaces with the tracking device and its data through its API. The activity data of the poet wearing the device is then sent, in JSON form to the NLG generator. This generator carries out a number of steps in order to generate and return a poetic couplet based on a conceptual model of states represented by the activity information contained within the passed JSON data. The length and frequency of the generated couplets correlate with the heart rate or sleep state of the poet, whereas the textual content of the couplet is generated from the input poetic corpus which is fed to the generator. The generated poetry is published in real-time to the public user interface, accessible at http://eververse.nuigalway.ie/.

Conclusion

This paper will report on the technical work completed to develop Eververse, while addressing the conference theme of "peripheries" in two specific ways: first, in the context of wearable computing and the increasing integration of peripheral devices and the data they produce into human identity in the digital age; and, second, how automated literature generation of this kind moves the cognitive processes usually inherent in producing literature to a peripheral position, with profound consequences for conceptions of authorship. In addition, the presentation will describe deployments of the project in web, exhibition, and live contexts, concluding with a brief live demonstration.

Eververse: Poetry in Motion

Justin Tonra (National University of Ireland, Galway), Brian Davis (Maynooth University), David Kelly (Moore Institute, National University of Ireland, Galway) & Waqas Khawaja (Insight Centre for Data Analytics, Galway)

One of the more common ideas to be found in different statements and theories of poetry presents the poet as a creative vessel or conduit, admitting the sensory input of the world into their bodies and minds, and producing poetic output in turn.

For Walt Whitman, every atom of being and sensation was an appropriate inspiration for poetry, and his works exhaustively catalogued the varieties of personal and public experience in nineteenth-century America, rhetorically merging the personal and public.

In poetics such as this, art increasingly collapses into the being and identity of the artist, a conundrum memorably articulated in Yeats's question, "How can we know the dancer from the dance?"

This kind of biographical identification was intensified by the cult of authorial personality and the rhetoric of spontaneous expression that characterised the Romantic movement in literature at the turn of the nineteenth century.

At that time, however, the slow production processes of print intervened between the poet and their desire for immediate and spontaneous expression. These constraints have disappeared in the digital age, as poets use the internet and social media to create a poetry that is more attuned to the Romantic ideas of personality and spontaneity. As author and critic Kenneth Goldsmith describes, it, such work is "vast, instantaneous, horizontal, globally distributed, paper thin, and, ultimately, disposable."

The internet is shaping contemporary poetry with these characteristic forms, and by incorporating the modalities of images, gifs, video, and sound. Eververse seeks to explore networked technologies and their affordances to articulate new and novel means of being a poet in the digital age.

Eververse sends biometric data from a fitness tracking device worn by the project PI/poet to its custom-built poetry generator. This generator utilises NLG techniques to output poetic text published in real time, and 24/7, on the Eververse website. A wall-mounted screen which displays the continuously-running poem on the project website comprises the main part of this exhibition proposal.

The form and content of the poetic output is designed to change according to different physical sensations and experiences in the poet's waking and sleeping life. For instance: following poet Charles Olson's injunction that "the line comes...from the breath, from the breathing of the man who writes," Eververse's poetic lines decrease in length as the poet's heart rate increases and breath contracts. Similarly, the response to the randomness of the dream sleep (REM) state is an increased fragmentation and irregularity in the poetic form. Content, too, reflects these variations, as heightened-sentiment vocabulary is produced to reflect the emotional intensification of an increased heart rate, while the dream sleep (REM) state generates surreal images and vocabulary.

Textuality in Freefall: Repurposing Digital Strategies in Anne Carson's Float
Helena Van Praet (Vrije Universiteit Brussel)

While contemporary Canadian author and classics scholar Anne Carson has often been said to defy categorisation, her so-called 'unclassifiability' can provide an entry point for a reflection on the notion of textuality in the 21st century. From a techno-cognitive perspective, Carson's juxtapositional technique, which is considered a trademark of her style (e.g. Rae, 2008), and the resulting acentred nature of her writings seem to demand a different kind of attention than is traditionally associated with print literature. Her constant shifting of perspective and revisioning of frameworks instead align her hybrid creations with the play of attention modes typical of information-intensive environments, such as—most notably—works of electronic literature (see Hayles, 2010). Although extensive research has been carried out on born-digital literature, and some scholars, including Hayles (2008), Pressman (2014), and Rowberry (2018), have looked into the dynamic between print and digital literature, the implications of this new media aesthetic remain largely unexplored from the vantage point of print literature—especially in the context of Carson's work.

In this paper, I therefore seek to investigate which signifying strategies in Carson's fiction lie at the root of her so-called 'unclassifiability.' The premise of this paper is that the sui generis nature of her work can be attributed to an epistemological dialogue between digital and print-based literature that manifests itself in her approach to textuality and, concomitantly, to materiality. It thus aims to address the gap in current understanding of the impact of new media on the notion of 'literary text,' as discussed by Kress (2003), by examining the feedback relationship between print and digital literature through the example of Carson's Float (2016). To this end, I propose to formulate a semiological account of the instantiations of textuality and materiality in this experimental collection, especially since semiology represents an approach concerned with form and meaning in various modes (Kress, 2003). By building on Hayles's framework (2008) of the characteristics of digital texts and the strategies of imitation and intensification that print novels employ, this paper posits that Carson's 'unclassifiability' derives at least partly from her repurposing of signifying strategies that are typically associated with digital literature. More concretely, it suggests that Carson not merely repurposes techniques that are considered characteristic of digital literature, but that she also recalibrates this digital layer in print literature by what Hayles (2008) has called "reinterpreting how the computer layer signifies" (165).

In this way, Carson's indeterminate structures, as manifested in this networked collection of floating chapbooks that question generic and material boundaries, probe the edge between

print and digital textualities. This paper thereby throws light on the way contemporary print works might represent this shift towards digitalism in their signifying strategies, and its heuristic dimension is therefore directly related to the rapidly evolving context of current-day experimental literature. Through the case of Carson's Float, this paper seeks to contribute to the broader debate on the relationship between the traditional and the digital humanities by proposing a conceptual framework that locates digital textuality within 21st-century print literature.

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pm: press mouse [for] private message
Liliana Vasques (Independent Artist)

pm is a digital literary and sound piece that has the intention to reflect on women lives and condition concerning sexuality, violence, competition. The work tries to expose the ambiguity of women actions and roles. This is achieved through the symbolic conflating of different social contexts in a single tracksound that expresses the, or, either, and.

Single-Player Multi-User Narratives: When Solo Becomes Social
Jesse Vigil & Martzi Campos (University of Southern California)

When Netflix released "Bandersnatch," its choose-your-own-adventure branching narrative in December 2018, many hailed it as an astonishing achievement, while others quietly complained that the underlying principles and prior art in branching narratives showed that "Bandersnatch" was nothing new—and in fact was re-taking some very old and familiar ground in interactive narrative.

Whether or not "Bandersnatch" represents a leap forward for game mechanics, technology, or writing is perhaps not as interesting a topic, though, as the choice of platform. While it is true that the format and even subject matter are familiar to practitioners in the space, and while it is true that it is not the first interactive film to be developed for group play, the Netflix special's method of presentation is the most public and successful example of a break with the norm in developing interactive narrative experiences: the creation of interactive narrative experiences with a solo interaction that is intended for or enhanced by group play.

For much of the previous decade, the dominant mode of interactive narrative was unabashedly solo player/solo audience. Text-heavy experiences like hose developed in Twine or other IF engines, popular mobile narrative experiences, the resurgence of visual novels, and even

choice-heavy AAA RPGs like BioWare's Mass Effect and Dragon Age series focused on individualized experiences with single-player interactions.

Parallel to this trend: a growing popularity and acceptance of solo experiences played for a performative purpose. As Twitch streamers took solo interactive narratives and played the experience out for connected audiences perhaps in the thousands, other trends point to formalized implementations of this improvised "hack" as valid and exciting new platforms.

This approach encompasses a new subset of interactive narrative. Immersive theater and like Creep LA's "The Willows" invites audiences to make individualized choices but collectively bear witness to the effects of those interactions. Independent game designers increasingly develop their games with Twitch streams built into their use cases, sometimes subversively as with Christine Love's "LadyKiller in a Bind," which masks the game's sexual themes with "ugly sweater mode" to conform to Twitch's content standards while making it clear that Love encourages performances by making the censorship intentionally comedic.

During 2018, the authors developed and debuted "The Klaxo Radio Hour," an interactive audio drama designed to be expressly housed in a modified old-time radio replica and controlled entirely with the radio's tuning dial. Rather than include headphones or build multiple radios, the authors intentionally exhibited the radio in multiple public spaces for groups. Like the radios of the 40s, the intended mode of interaction is for groups to crowd around the radio and collectively experience and direct the actions of the one in proximity to the dial in order to solve the mystery and uncover its clues.

The overwhelmingly positive reception to this interaction mode is consistent with Bandersnatch's reception and points to this the rise of a new development mode for interactive narrative that bears further exploration.

The Klaxo Radio Hour
Jesse Vigil & Martzi Campos (University of Southern California)

Video, photos, and further description can be found at bit.ly/klaxoradio

The Klaxo Radio Hour is an interactive narrative installation centered around a customized "vintage" radio designed by Jesse Vigil and Martzi Campos. Filled with custom electronics and lighting effects, the radio plays a "lost episode" from a forgotten old time radio drama, but the radio has a secret: it's haunted.

The players gathered around the radio soon find they control what happens next by turning the radio's dial. More than just branching choices, there are environments to explore, characters to discover, and an enigmatic presence that offers the "deal of a lifetime" to players who must choose whether or not to trust and aid that presence. Half the game hides on seemingly "dead" channels the game does not explicitly call out, leaving players to explore the spectrum, talk over the clues, and aid Kat in not only solving the mystery, but breaking the curse of the radio before they too become its victims.

The medium is the message. The Klaxo Radio Hour is all about how narrative is sometimes best experienced sitting in a physical room with the actual radio—and might be the best way to have a genuine magical experience. Games too often rely on screens and software tricks. Trends in games increasingly veer away from the tangible, the physical, and the transformative to chase ideas that forever insert technology between players and the magic. This is about experiencing something unexpected when using a physical object.

Seed - a different digital narrative
Joanna Walsh (University of East Anglia)

I will present my digital work, Seed, which can be read online at seed.story.com

Seed is the story of a 1980s Ophelia coming of age in isolated countryside outside a raw new town. Brutalised by her environment, she is, like Ophelia, "incapable of her own distress," but is also has the capacity for moments of great joy and love. Though set is a pre-internet era, Seed deals with the 'artificial' in intelligence and consciousness, the makeup of mediated subjectivity. As such it is a strongly feminist and posthumanist work influenced by the work of Luce Irigaray, Rosi Braidotti, Sadie Plant and others. Seed evokes a landscape, an era, an adolescence.

Seed was published online, where it is free to read, by Visual Editions in April 2017. After finalising the text, I worked with the illustrator Charlotte Hicks, and Google Creative Lab over a period of six months to create the finished piece. The opportunity to take my writing into the digital realm was both a natural progression from my experimental print work, and also a vital development, not only because my subject in Seed is mediated consciousness, but because I was determined to bring together the traditional audience for literary fiction with new readers who are digital rather than print-oriented. My aim in Seed was to create a navigable, non-linear narrative space, representing a single consciousness whose mode is nevertheless unstable, polyphonic. Though Seed is richly visual, I want my reader to have a sense of 'exploring an environment' that could exist only in a digital space, with a unique sense of orientation or volume inconceivable offline. My aim is to create a narrative structure that is purely digitally native.

With the aid of an Arts Council England grant, I adapted Seed for performance with a specially commissioned soundscape by Samuel Barnes and Simon Thorne. As in the digital work, I privilege underrepresented voices, recruiting amateur women-identified actors and workshopping them on the day to create a new performance every time.

Seed will be submitted as part of my PhD at the University of East Anglia.

AAAA, BBBB, CCCC and the rest
Theadora Walsh (Brown University)

AAAA, BBBB, CCCC, and the rest are 26 GIF-poems which cycle, word by word, from one poem to an entirely different poem. The animated quality of the poems engages the word as an increment of composition. Thinking of the concrete elements of a sentence as building blocks of meaning, the piece further explores the unitary system of language 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 than component parts 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.

52.2297° N, 21.0122° E
Marcelina Wellmer (Academy of Fine Arts, Szczecin)

In this interactive installation the body processes and analyzes the shape sphere of two capitals – Berlin and Warsaw. For several days the GPS application was recording every road traveled by Marcelina Wellmer, first in Berlin, then in Warsaw. 10black MDF boards covered with these roads etched witch laser, reproduce the everyday paths. Those depicted tracks are illustrating how intricate or simple, geometric or chaotic are the routes, depends of the strangeness of GPS signal. You might ask: in which city the GPS signal weaved more in a search of the connection? What is the ultimate form of a "personal city" in Berlin and Warsaw – is it similar, or completely different? The second element of the installation is the sound. Ten vibration speakers behind the layered surfaces and10ultrasound sensors in front make the installation interactive. If somebody comes closer to the object the sensor react and the recording starts. Every speaker plays a typical, single GPS device command like: "turn left", "turn right", "your have arrived","continue", etc. Depended of the number of people and the contemplation duration, every time we will hear different sound composition. The idea of the work was to record this peripheric, private roads, not every time included in the regular maps. Also the two cities are the middle-east-europa geographic region, and a special Warsaw is still in many minds the last station before unknown steps of Russia.Other question in this work is: how much we permit the technology to lead us? Can we see the really city / places if our eyes and ears are busy with technological devices?This and other questions are included in this interactive piece.

Coping with Zero to a Million Decimals: Mike Bonsall's J.G. Ballard TwitterBots and Functionalist Psychopathology
Andrew Wenaus (University of Western Ontario)

In a 2006 interview with Travis Elborough, J.G. Ballard suggests that he sees his role as a novelist as an investigator or a scout who is sent ahead to see whether or not the water is drinkable. Ballard is one of the most discerning English language authors of the 20th and 21st centuries. He came to prominence in the 1960s with his catastrophe novels that are, today, remarkably prescient with their extrapolations on the actuality of climate change. In the 1970s, Ballard's formally experimental novels examined the psychopathologies of mass media by looking at the surreal combinations of eroticism, death, technology, and violence. His final novels consider the logical conclusion of closed communities and the coming of techno-feudalism and consumer fascism as that which may replace liberal democracy. As varied as these theses may seem, Ballard's career as a writer and thinker is a kind of variations on a theme: that the protagonist is constituted by something that is at once internally latent yet outwardly constitutive and, in complicated ways, determinist. Ballard's science fiction was one of inner space rather than outer space. Perhaps this is why the central thesis of Ballard's work should lend itself seamlessly to online bots. Ballard's fiction is characteristically set in car parks, hospital lobbies, suburbs, motorways and underpasses, shopping malls, business parks, airports, and luxury high-rises. Each of these settings exemplify anthropologist Marc Augé's conception of "non-places": supermodern deluges of meaning, contagiously viral, outside of time, and purely functional. Ballard's concerns are physical, psychological, and civic. Ballard's dedication to inner-space lends itself to Mike Bosnall's investigation into the ultimate non-space: the internet. For Ballard, supermodern non-spaces signify the social architecture that can cope with zero to a million decimals; the internet only amplifies and accelerates this process. Bonsall's Ballardian TwitterBots are an amusing and insightful extension of Ballard's central thesis (that the psyche is both constitutive and constituted by the psychopathology of non-place environments) through automated means. Bosnall's three Ballard TwitterBots are @JGB_Sentences, @Crash_Cutup,

and @New_Ballard. The first, @JGB_Sentences, is the simplest and consists of a Twitter-length sentence, selected from forty thousand elements of Ballard text, and posted once every 12 hours. The second, @Crash_Cutup, is more complex. Bonsall took each sentence in Ballard's infamous 1973 novel Crash and split each sentence into three parts (beginning, middle, and end) in an excel spreadsheet. The bot randomly organizes selections from the three columns resulting in a new Ballardian sentence. Bosnall suggests that Ballard is the original author but that he has acted as the collagist. Finally, @New_Ballard uses a simple Markov chain model that determines which word is most likely to come next in the order of text. A Markov chain is a relatively simple way of statistically modelling stochastic patterns based on what appeared before in a sequence. The results of these bots are remarkable as they demonstrate an incremental shift towards supermodern psychopathy: from didactic sentences, to a digitally generated sentence, to fully surreal automated syntax. Ballard's prose is always highly calculated and articulate; Bonsall's BallardBots achieve this proceduralism to a new inhuman degree. Indeed, Bonsall's TwitterBots may act as the scouts sent ahead--not into shopping malls, airports, or luxury high-rises--but onto the internet to see how that future may unfold according to an inhuman psychopathology of algorithmic culture.

NaNoGenMoCat: A Database of Computer Generated Novels
Zach Whalen (University of Mary Washington)

NaNoGenMo (National Novel Generation Month) is an informal annual event organized through a GitHub repository where participants attempt to create and share a novel generated by a computer program in the month of November. The techniques used to create these works (around 360 novels, since the first event in 2013) fall into several categories including nonsense-stylistic methods like Markov Chain algorithms, recursive grammars, expansion vocabularies, and deterministic interpollations of some source text. Many novels use multiple techniques like Michelle Fullwood's Twide and Twejudice which combines Jane Austen's source text with appropriated tweets, or Sean Connor's Love is ...: A Definitional Novel in 4 expansions and 170007 words which relies on a pre-existing taxonomy. In addition to the differences in techniques, authors have used a wide variety of programming tasks to accomplish those techniques. Python is popular, but each year's repository will also see works in Perl, Javascript, C++, Lua, and many more. And finally, the authors participating in NaNoGenMo each year are also approaching their projects from a number of different backgrounds, including computer science students, literature professors, and independent artists.

At ELO 2018, I shared some prelimary work in studying the corpus of novels created thus far for NaNoGenMo. In that paper, "Computers Reading Computers' Writing," my premise was to focus on the kinds of insights that can be derived by using computational text analysis to try and understand computationally-created texts.

For ELO 2019, I am proposing a sequel to that presentation in which I will discuss and share the catalog I am completing of all completed NaNoGenMo novels, which will include richer and cleaner metadata and the kind of characteristics listed above. This work will extend some of the archiving work already committed by NaNoGenMo participants, like Michael Paulukonis's annual survey of languages and some preliminary typologies of techniques used.

In undertaking this cataloging operation, which will require a non-trivial amount of time, the two primary audiences for this work are 1) future NaNoGenMo participants who wish to understand contexts or precedents for their work, and 2) scholars researching trends in computational text generation, a field for which NaNoGenMo represents a relatively undocumented cutting edge or periphery of practice. For these reasons and audiences, my intention is to make this catalog available within the central Github repository for NaNoGenMo. My presentation will include a discussion of my process and some observations about trends in

techniques, programming languages, and genres favored by this literary community of practice.

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"A Taped Voice": *afternoon* and the Romantic Periphery of Hypertext Fiction

Timothy Wilcox (Stony Brook University)

On a superficial level, Romanticism holds a distinct presence within the history of hypertext. This goes all the way back to the Coleridge-inspired Project Xanadu of Ted Nelson and then through the use of Frankenstein in Shelley Jackson's early hypertext fiction Patchwork Girl and Sonstroem and Broglio's later FrankenMOO. Some level of Romantic lineage thus holds significance in the technical, creative, and pedagogic history of the medium. The theorization and canonization of hypertext fiction, however, makes little of this lineage. Connections back to this earlier period are frequently effaced, situating such work instead in the Postmodern tradition with some connections back to Modernism and James Joyce in particular. This dynamic is particularly clear surrounding the first hypertext fiction, Michael Joyce's afternoon. My paper details the Romantic lineage at the periphery of this work which is so central to the scholarly understanding of hypertext.

In addition to more explicit connections to Shelley, Goethe, Keats, and Byron, I propose an implicit connection to William Wordsworth's work in Lyrical Ballads. This connection centers around Stephen Parrish's reading of Lyrical Ballads as dramatic and John F. Danby's theory in The Simple Wordsworth of Wordsworthian simplicity as "an invitation to a new intimacy, a new discipline, and a new complexity." Parallel to this is Michael Joyce, whose afternoon repeatedly warns, "There is no simple way to say this." Most crucially, this phrase connects Joyce's explanation of the work's formal refusal of closure in the opening directions with a later description of the underwriting software with which the text's protagonist Peter is recruited by "young Werther" to work. The text's medium, what eventually becomes Storyspace, which Joyce himself is in the process of creating, is emerging within the context of such software as this imagined WUNDERWRITE R, which "operated solely within the domain of industrial facilities with special attention to capital projects and robotization within a shifting technological marketplace." Ideally, Joyce's software would be a humanistic alternative to such systems, yet this is the stuff from which Storyspace is being made. In afternoon, Peter suggests the larger Dataquest system to be a Frankensteinian monster – an idea which risks being applicable to afternoon's software as well.

Throughout, the text is full of self-conscious consideration for the implications of hypertext narratives as what Joyce later calls "virtual storytellers." Joyce dramatizes the transition into this new era of literary production and reading. At the start of his introduction to Of Two Minds, Joyce references "the situation we face in what Jay Bolter calls 'the late age of print'" and says, "We too are late at the end of something and unable to speak." This sense can be seen earlier in afternoon through Peter's difficulty with "authentic speech" and recurring nightmares of a future in which "only machines speak." In opening up an understanding of the influence of British Romanticism at the periphery of afternoon, I present a new sense of this foundational work's exploration of its emerging medium.

Emoji Spells: Online Rituals for the Digital Age
Megan Wilson (University of Guelph)

The digital age has presented an ongoing struggle for dominance between pictorial and linguistic signifiers as the line between text and image becomes increasingly blurry. Emoji tend to straddle this line, due to their practical usability as symbols with semantic value and, at the same time, their status as signifiers of affect and emotion. Lisa Gitelman, echoing this, suggests that emoji offer a "playful contact zone between human intelligence and algorithmic processing, between text and image, as well as between literature and whatever the fate of 'the literary' might be in our evermore digitally mediated and data-described world."

While there is an inherently playful, (and at times trivial) aspect to emoji usage, the variety of ideograms at our disposal can be used in magical ways. If, as Kristen J. Sollée proclaims in her 2017 work Witches Sluts Feminists, "the witch is having a moment" (13) it only follows that the movement has adapted to our digital moment: it is the new season of the digital witch. Increasingly, microblogging websites like Tumblr are seeing witchcraft make a digitized resurgence. One striking product of this cultural resurgence is 'emoii spells': a modern form of sigil magic, in which a symbol or emblem is given metaphorical power, representative of a goal or intention. Turning a set of symbols or images (or emoji!) into a sigil, then, involves investing them with individual meanings and intentions of each digital witch. Sigil magic also depends on layering context and depth onto a symbol to determine its function—like sigils, emoji spells are dynamic creations, with patterning rules and different symbolic meanings. This paper explores the various preferences that different digital witches have for ordering information infused with meaning through emoji spells. Just as textual syntax separates coherent sentences from scrambled word strings, the comprehension of sequential emoji, too, must use a system to distinguish coherent meaning from random strings of images.

If emoji can be a vehicle for emotion and celebration and concern, then why not use them in witchcraft, a movement created primarily for self-cultivation and self-medication? If at its core magic is about intention and ideas, and if sigils are visual representations of those intentions and ideas, perhaps even image-based symbols–like emoji–could hold power, whether they have the weight of traditional written history behind them or not.

Emoji spells speak both from and to this extended contemporary moment – in which both the image/text and the digital/analog distinctions exist under a sort of pressure. My paper explores this pressure through engagement with the recent debates of analog vs. digital witchcraft, and further, looks to understand and catalog the new visual and emotional linguistic system of emoji used by digital witches, with grounding in semiotic and visual linguistics. The project extends to include a sustained analysis of the Tumblr emoji witchcraft community, through coding of a collection of emoji spell data.

Simulacra on our Screens: @lilmiquela and the Cyborg Narrative
Megan Wilson (University of Guelph)

Methods of identity development are becoming increasingly digital, and as such, Donna Haraway's (1991) cyborg identity has become synonymous with the increasingly blurred divisions between human and nonhuman. My interest in this paper is to examine Haraway's cyborg identity as an extended metaphor for the hybrid, blurred natures of digital identities. A consideration of Jean Baudrillard's (1994) postmodern concept "the simulacrum," especially relevant in the digital era of artifice and imitation, foregrounds the belief that subjectivities are constituted by discursive practices and new forms of narrative identity practices (forming online identities) must be considered within cyborg ontology.

My paper expands the range of this theory, specifically to the virtual identity of celebrity Instagram influencer Miquela Sousa (@lilmiquela). Though Miquela appears to embody a real twenty-something millennial influencer—her 1.5 million Instagram followers help to reinforce this identity archetype—what is less obvious, at first glance, is that Miquela is a computer generated image. The standout of a new breed of online influencers, Miquela's uncanny appearance is edited to the most minute of stylistic choices as she poses in real places, with real people, most often wearing real couture—herself being little more than a simulation. Through an ongoing and intricate transmedia narrative, Miquela frequently aligns herself with left-leaning political events such as Black Lives Matter, refugee advocacy organizations, trans rights, DACA, gun control, and protests of the Dakota Access Pipeline. The emergent process of digital storytelling allows Miquela to co-opt processes of online identity development: not only was she generated to fit perfectly in the embodiment of a fashion influencer, but her political affiliation was intricately curated to resonate within trending politics as well. It is clear that Miquela's identity is merely a temporal construction in the time and space of 'right now', meaning that there is no need for her politics to have a history, a lived experience, or even a human intellect.

This paper investigates the simulacrum of Miquela Sousa's bricolaged cyborg identity. Rethinking her Instagram profile as its own identity narrative, I apply the collective logic of Tiqquin's (1999; trans. 2012) Theory of the Young-Girl as a crucial tool for understanding the construction of ideological hyperreal identities, grounded in new or emergent digital elements. The ontology of Tiqquin frames @lilmiquela and her (its?) narrative agency and the subsequent co-optations through mechanisms of marketing, control, and design within the audiovisual marketplace of information-identity exchange.

This case focuses on the dangerous construction of @lilmiquela, the real practices of online narrative development, and the subsequent appropriations by corporate and material culture. Further, this inquiry draws particular attention to tenets of today's girl culture that focus attention on online deception and the uncanny valley to illustrate and understand the ways the global internet shapes identity.

On the Margins: Traces of Reading Protocols in S.
Catherine Winters (University of Rhode Island)

Multimodal novels eschew the conventions of traditional literary texts and, when in print, explore the limits and possibilities of the physical book. While often considered "bookish," these novels are not just interested in staking a claim for print, but looking at the medium more fully. When these peripheral books have intradiegetic readers, characters who read within the text, they comment on the status of the book in the twenty-first century through reader interactions. This is especially true when these characters leave traces of their reading directly on the page, as is the case with S. by Doug Dorst and J.J. Abrams in which the most compelling part of the story is what occurs in the margins. This novel appears to be a used copy of Ship of Theseus that has

been annotated by two previous readers, Eric and Jen, but their marginalia becomes a parallel narrative to the framed story. It is this story written on the peripheries that allows us to ask what it means to be a reader of books in the twenty-first century. The marks of these readers, written as they traverse the same text we have in our hands, show their process of reading and how they have interacted with the book. By looking closely at these social protocols, the learned expectations and pattern of interactions as drawn from Lisa Gitelman's Always Already New, I will reconsider the book as more than just an object that contains a story, but a medium with boundaries that can affect the narrative. S., and other multimodal texts, allows us to consider what differentiates the book from other forms and what the book uniquely accommodates. Using the lens of media studies, this paper will consider all three aspects of the book as a medium: the material presence of S., the content of the novel, and the social protocols as seen through the narrative of Eric and Jen. Through this depiction of readers, we can see how books are suggesting real readers might interact with literary texts.

The ability of these texts to help us understand the boundaries of print books is significant for the transition of print through the convergence culture paradigm. Convergence acknowledges that no single medium has achieved dominance but the competition and connections between mediums have changed our social protocols towards and the content found in these material delivery systems, as Henry Jenkins outlines in Convergence Culture. Just as other innovations have before, digital technologies have destabilized the place of the book; even as new mediums are seen as competing with the book, digital technology has also changed how books are made and influenced their narratives. However, rather than focusing only on the influence of digital technology, novels such as S. use this transitional moment to consider the unique aspects of the form of the book. By looking at the effect of multimodality on the medium of the book, the material, the content, and the cultural system, we can ask not only what these elements offer to the story that is held within the covers of the book, but how multimodal literature comments on the full medium of the book in the twenty-first century.

Let's Play Netprov! Tips, Tricks and Theory for Online Roleplay Fiction
Rob Wittig (Meanwhile Netprov Studio / University of Minnesota Duluth) & Mark Marino (University of Southern California)

This participatory session led by experienced netprov players will provide hands-on workshop experiences of collaborative digital storytelling. Netprov is improvised online collaborative storytelling, and for the past ten years, the leaders of this workshop have been developing the form for use in and out of classroom environments at the University of Southern California; University of Minnesota, Duluth; and others. The form offers an opportunity for synchronous or asynchronous writing and critical thinking by small or large groups of authors on electronic platforms. The principles discussed in this workshop apply across numerous social media platforms and for narratives that are variously: comic, dramatic, or activist. Topics will include successful character creation, playing multiple characters, narrative development, and 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 netprovs of their own. A version of this workshop was piloted at ELO 2018 in Montreal. Bring a digital device and build a story with us!

Kind Calculations, the Digital Literature of Serge Bouchardon
Rob Wittig (Meanwhile Netprov Studio; and University of Minnesota Duluth)

In this presentation I will trace the trajectory, artistic strategies and algorithmic tactics of the Digital Literature of Serge Bouchardon. Looking at works including Diversion / Détournement, 2007, Touch / Toucher, 2009, StoryFace, 2019 and the Hyper-tensions trilogy I will investigate and celebrate the way this artist blends forms of cutting edge programming with vivid concerns of the our emotional lives into poignant, memorable and important literature. I will attempt to draw from Bouchardon's oeuvre a set of principles and encouragements for future digital authors.

Invent Your Own Sonnet: Using Analytic Tools to Synthesize Texts
Mark Wolff (Hartwick College)

One of the charms of Raymond Queneau's Cent mille milliards de poèmes is the possibility of configuring the strips of paper for verses to produce a sonnet that no human has yet encountered. It would be a stretch to say the reader creates the sonnet, however, because Queneau has done all the heavy lifting: he has prepared verses that adhere to the constraints of rhyme and meter so that the reader simply selects (randomly or algorithmically) those verses for the sonnet to be instantiated. Queneau invented, in a rhetorical sense, the Cent mille milliards de poèmes, but the sonnets are the result of a series of operations involving the mechanism of the book and manipulations of the reader.

Writing poems with digital media involves rhetorical invention, or the finding of things one can say with language, but invention can take place at different moments in the construction of a poem. Queneau demonstrated one approach whereby all verses are written in advance and then selected according to some procedure. Poetry generators such Nick Montfort's Taroko Gorge (2009) and Montfort and Stephanie Strickland's Sea and Spar Between (2012) operate in a similar way: all the possible combinations of words are encoded in the program and the user instantiates a subset of these possibilities. Another approach to finding things to say in poems is searching for existing language in the wilds of the Internet and repurposing the language. Ranjit Bhatnagar's Pentametron, a Twitter bot that scans for tweets in iambic pentameter, generates rhyming couplets that often make unexpected sense. Here the source material is constantly changing. The bot finds new things to say by collecting recently produced texts that fit a pre-defined pattern and can be re-contextualized.

The poetry generator I have developed follows the combinatorial approach of Queneau but selects verses from a given corpus of poetry with user-defined parameters to produce sonnets. I currently use two corpuses: the texts compiled by Paul Fièvre for the site Théâtre Classique, and those compiled by Allison Parrish from Project Gutenberg. From all of the words in each corpus an embedding is modeled to enable a user to select verses semantically with an analogy the user defines. Verses that fit the analogy are selected with tf-idf vectors and vetted for rhyme with phonetic transliteration. The user is able to edit verses selected from the corpus but the verses must conform to the given rules for rhyme and scansion: in French the verses must be alexandrines, and in English, pentameters. The code is hosted on Github (mbwolff/SonGenApp) and a prototype is available on my blog (markwolff.name).

Unlike Queneau's combinatorial sonnets, the verses in a generated sonnet are selected by semantic input. And unlike the Pentametron, the generator allows one to experiment with parameters to see what can be expressed with language from a given corpus. The underlying tools for building the word embedding model, vectorizing all the verses, and transliterating the verses phonetically are typically used for textual analysis. I have applied these tools as the means for finding things to say in remixed texts. To paraphrase François Le Lionnais in the first Oulipo

manifesto, there are many subtle passages from the analysis to the synthesis of texts. The code I present is an attempt at exploring one possible passage.

Beyond the Periphery of Modernist Prose: Digital Faulknerian Stream-of-Consciousness
David Thomas Henry Wright (Murdoch University)

The first two chapters of William Faulkner's The Sound and the Fury (hereafter SF) (1929) use stream-of-consciousness prose to represent the perspectives of the intellectually-disabled Benjy and suicidal Quentin, respectively. The text moves freely between time periods, using italics to indicate shifts, establishing what Faulkner calls 'unbroken-surfaced confusion'. As a result, the novel depicts the novel's titular 'Sound and Fury'.

To this day, SF poses editorial dilemmas. Polk (1985, XIV) lists four difficulties: (i) none of the extant documents fully preserve Faulkner's 'final intentions'; (ii) the documents preserve inconclusive and contradictory testimony; (iii) it is impossible to determine who caused variations between the book and carbon typescript; and (iv) given the nature of the text, it is difficult to determine which variations are corrected 'errors' and which are not. Faulkner's correspondence with his literary agent also reveals his desire to use colourised text, which has led to the development of colour editions: the 2012 Folio Society edition and the 2003 hypertext edition.

In textual criticism, an 'ideal text', Gracia (1995, 83-4) argues, can be understood in three different ways: (i) as an 'inaccurate version of a historical text produced and considered by an interpreter as an accurate copy of the historical text'; (ii) as a 'text produced by an interpreter who considers that it expresses perfectly the view that the historical text expressed imperfectly'; and (iii) text produced by an interpreter as the 'text that perfectly expresses the view the historical author should have expressed' (85). Adopting Gracia's third approach, the colourised editions of SF could be regarded as the view Faulkner should have expressed, had he access to digital technologies.

The digital novel, Little Emperor Syndrome (2018), follows the decline of the Selkirks, an upper middle-class Australian family, from the years of the Global Financial Crisis to the beginning of the Abbott government. Different family members determine each chapter. Its form is inspired by Faulkner's SF, and attempts to create Faulkner's 'unbroken-surfaced confusion'. Like the 2012 Folio edition, this electronic text allows the text to be colourised and navigated using a key. It also adds functionality that allows lexias to be rearranged in various modes: 'stream-of-consciousness', 'cosmos' (chronological), and 'chaos' (random). Time-frames can also be isolated or removed. I argue that this electronic format better articulates Faulkner's vision. At the very least, such a form could be regarded as an – if not 'the' – ideal text of SF.

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The Power of E-Lit
Eman Younis (Beit Berl)

Through this paper, we will try to show the power of e-lit to influence public opinion and the consequences of this on both literary and political levels.
What drew our attention to this topic was the case of the Palestinian poet Dareen Tatour, who faced a lawsuit filed by the Israeli state for inciting violence because of a video poem she posted on YouTube, titled "Resist, my people," which could be considered a form of resistance poetry.

The indictment document cited inciting terrorism and calling for Intifada by the poet as well as a direct call for Jihad in the poem. In addition, the poetic elements deployed by the poet, such as the rhyme scheme, imagery, and tone, sent a negative message about the Israeli state.

The indictment document also mentioned that the poem was widely watched by viewers across the world and received a large number of supportive comments on the poet's Facebook account .

After three years of court hearings, the poet was imprisoned on August 8, 2018, having been sentenced to five months of actual prison time and six months of suspended imprisonment.
It is well known that resistance poetry is not at all new on the literary scene, and especially in Israel. Resistance poets have often been interrogated by the Israeli state. At times, they faced prison or exile, as in the example of Tawfiq Ziad, Mahmoud Darwish, and others. However, the measures taken by the Israeli state in these cases usually came after a long record of resistance. It is unprecedented that a poet was jailed for one poem, as in Tatour's case, especially since she was not especially famous.

Tatour's case raises several key questions. We will try to answer some of these questions and highlight others. For example: What are the sources of power in Tatour's poem as an e-resistance poem? Can we say that we are witnessing the emergence of a new resistance literature in an electronic format? What horizons would digitality open for this literature in terms of creativity and criticism? To what extent would e-resistance literature cohere or conflict with the principles of democracy and freedom of expression? Could this literature turn from an instrument of creativity to an instrument of war?

Intersectional Feminism and Bodies in Electronic Literature
Maya Zalbidea Paniagua (Universidad Complutense de Madrid)

After years of research about third-wave feminist theories, cyberfeminism (Sadie Plant 1998), intersectionality and women authors of electronic literature (Xiana Sotelo and Maya Zalbidea 2014, Zalbidea 2017, María Mencía 2017), we need to create innovative theories of body and gender from a present day perspective. It is time to move forward with awareness of the psychosomatic effects of cyberspace in our lives, accept new changes in our reading and writing habits, and explore how our body is adapting to new technologies in the same way as it adapted to modern inventions. In this paper it will be discussed how new technologies are facilitating the emancipation of subjugated subjects aimed at transforming unequal social relations through an intersectional and performative approach. This perspective is discussed through the exploration of the intersectional approach described by Michele Berger and Kathleen Guidroz (2009) and its continuation and development by bell hook (2014) and Chimamanda Ngozi Adichie (2014). This

approach to intersectional feminism and digital humanities will be contextualized following body and affect theories by Brian Getnick, Alejandra Juhasz and Laila Shereen Sakr (2018) as well as studies about intersectionality and digital humanities by Roopika Risam (2015). With the aim of rethinking gender issues and bodies we will develop new theories after analyzing Donna Haraway's situated knowledges and Judith Butler's (1990, 1993) performative agency based on transgressions. Framed within the posthuman, post-biological deconstruction of social and cultural hierarchies, it will be highlighted the value of a conjuncture between postcolonial post-modern/post-structuralist literature and the field of feminist cultural studies. Based on previous theories of gender and bodies in cyberspace, new ideas about bodies, gender, and anxieties will be developed in order to explain how these theories are illustrated metaphorically in electronic literature and new media art works.

With the aim of creating theories on bodies and gender in cyberspace, we will distinguish between the physical reality, the virtual reality and hyperreality. Bodies will be labelled as the distorted body, the fragmented body, and the narcissist body. The three types of anxieties will be: the anxiety of lack of nature, the anxiety of lack of touch and the anxiety of loss of human/gender recognition. After the theoretical part, the conference will offer close readings of the following electronic literary works and new media artworks paying attention to description of realities, bodies and anxieties in cyberspace: Francesca da Rimini's Dollspace (1997-2001), Shu Lea Cheang's Brandon (1998), Annie Abraham's Separation (2003), Serge Bouchardon, Kevin Carpentier, and Stéphanie Spenlé's Toucher (2009) Mark Marino's A Show of Hands (2008), Serge Bouchardon and Vincent Volckaert's Loss of Grasp (2010) and Christine Wilks' Out of Touch (2011).

Closer Than Rust: An Augmented Reality Book
Laura Zaylea (Temple University)

Closer Than Rust is an augmented reality book. It hasn't always been this way: It was written as a screenplay, filmed to be a linear iBook, reworked into a multi-linear hypertext… Now, in an effort to determine the medium that is this story's true home, it has been transformed into a physical book augmented with audio, video and interactivity.

Here is the story synopsis: A trash collector falls in love with a college dropout, and shows her how to make artistic sculptures out of garbage. But when these sculptures come to life, they speak to her and suggest she return to school… leaving her new love heartbroken. Meanwhile, a radio show contestant is desperate to find a house in town within 30 days, but prospects are slim. Mold and mildew – not to mention rampant prejudice – keep her away from the reality she dreams of. It's a hot summer in the American south, and it'll take some kind of magic for dreams to be realized. Luckily, supernatural powers are indeed available – and ready to help.

A Comparative Study of Electronic Literature between Mainland China and Taiwan
Hongliang Zhang (Beijing Foreign Studies University)

The electronic literature of the Chinese world seems to have always wandered on the edge of world electronic literature. Chinese digital literature originated from the online writing by overseas Chinese students in the early 1990s. First of all, it should be mentioned that the Chinese character processing software "Lower Liba" developed by Chinese students Yan Yongxin, and HZ Han code network transmission scheme by Li Fengfeng , which has solved the problem that the computer and network did not support Chinese character transmission at that time. However, at present, there is still no clear distinction between online literature and electronic

literature in mainland China, and the studies on "Online Literature" are closet to the study of electronic literature. It is generally believed that Online Literature is literature based on the Internet, that is, literary works published on the Internet, and in Mainland China, most of these works are mass-produced fast food literature. As a result, most scholars in Mainland China mainly focus on the criticism of the content of online literature, inside a frame same with that of the printed literature. Chinese scholars tend to adopt the perspective of cultural research so the Online Literature is generally regarded as a sub-type of cultural industry. In this sense, Online Literature in Mainland China has been separated from the overall pattern of global digital literature.

The studies in Taiwan can be divided into two paths, one is about "Online Literature" and the other is about " Hypertext literature". The former is almost the same with that in Mainland China, that is, the printed literature transported to the Internet to publish, and the latter refers to the literature that can only be realized by means of the Internet. In the 1990s, online literature in Taiwan first appeared in the vanguard of counter-mainstream literature, but its pioneering nature was not manifested in the implementation of deconstructive postmodern values such as anti-subjective spirit, leveling depth, and language games. On the contrary, it expresses a strong demand for subjective freedom, self-expression, individual consciousness, the pursuit of meaning and modern appeal against the logic of consumer culture through digital text. It is precisely because of this cultural orientation that Taiwan's online writings have been continuing an elite consciousness constructed in the era of print literature. This kind of elite consciousness has developed a spirit of digital modernism after the baptism of digital culture.

In addition, in the field of digital art, relevant research in the Mainland can basically be in line with the world. Therefore, the future research of Chinese electronic literature should draw on the study of digital art and draw nutrients from the essence of Chinese traditional culture to create electronic with local cultural characteristics.