

***ELECTRONIC LITERATURE:
DOCUMENTING AND ARCHIVING
MULTIMODAL COMPUTATIONAL
WRITING***

Scott Rettberg, University of Bergen

Leipzig, Sept 30th 2019
CLARIN Conference

DURING THIS TALK, I HOPE TO

- Tell you about my new book *Electronic Literature* and provide some examples of works in different genres of electronic literature.
- To describe some of the critical approaches taken by researchers in the field.
- To describe some of the research hurdles that the field has faced due to the contingent nature of the born-digital cultural artefacts that are its primary concern.
- To describe some of the research infrastructures developed by researchers in the field to begin to address these challenges.
- To focus specifically on the ELMCIP Electronic Literature Knowledge Base.
- To point to some of the new kinds of research that this database has enabled, and its relation to CLARIN.

ELECTRONIC LITERATURE

SCOTT RETTBERG



Polity Press

Pub Date: Nov 16, 2018 (UK)

Jan 4, 2019 (US)

Hardcover, paperback, ebook

\$24.95 US pb

Circa 240 pp

98K words, seven chapters

Imagine a book. That should be easy enough, you're holding one now. The book is a particular reading technology, and it's a good one. It took a long time to develop. The codex book is portable and can be easily lugged from place to place. It is addressable. It has page numbers so I can easily communicate with you exactly where any piece of information is within its volume: we can get on the same page and read the same words. The book has a complex and multifunctional navigational apparatus. There is a table of contents, there is an index, and so the book can be navigated non-linearly. The book is verifiable. It has a copyright page with a publisher and a place and a year and an author. The book is fixed. If I put it on the shelf now and come back and pull it out ten years later, the same words will be on the same pages as when I last opened the book. While the book could be destroyed in a fire or flood or might slowly decay, there is a sense of permanence to it. One of its main functionalities is to get thoughts down in print and carry them through time.

Flanagan, Mary
(2017)
[The Mirror Book]

(date inconnue)
Si l'attendrissant souvenir du verre brisé dans
son œil ne sonne l'heure à la viscosité qui parfume
le bleu si las d'aimer la personne soupirante qui
l'enveloppe le soleil qui pourrait d'un moment à
l'autre éclater dans sa fille rentre ses marques et
s'endort à l'ombre qui dessine la mante religieuse
grignotant une ville mais si la courbe qu'agite la
chanson pendue au désir de l'hameçon s'enroule et
mord au fumoir le couteau qui la charme et la fumée
et le ciel d'étoiles de mer crie sa détresse dans la
coupe le moment de langue de son regard éveille la
ratonille tragique du ciel des clarinettes dans le
rideau de bouffées qui bout sur le bord de la fenêtre

CHOSSES INSUBSTANTIELLES DE L'ETRE PUR (2017)

À mon insu, une cloche s'ouvre sous notre bout.
Pendant un ballet, il y a transfert, comme si les
trains en partance envoyaient des bouffées de coupe
dans le souvenir. Je sais par les mouches de gouttes
tout sur la robe des hommes. Pense donc,
nous aurions pu être des flammes avec tout ce
vagabondage. Instruments noirs. Main n'a
correctement nommé le cœur, sauf par ce qui n'est
pas goûté, même suppurant. Là-bas avec cette hostie
que, pas d'actes de domination. Un bouquet, cette
couleur, rendant les éponges perdues indivisibles au
toucher. Le coup contient des anges endormis et
fatigués. Une insulte terrible cette jupe, coagulée d'

Imagine that the book were different. Imagine it offered other

affordances and material properties. Imagine that instead of turning pages you could make any word in the book a link to some other part of the book, or even some other book. Imagine it were bound on a spool, so that you could enter and exit anywhere; a book without beginning or end. Imagine what you would do with that as a storyteller. Imagine what it would mean if every time you put the book up on the shelf, the words in the book shifted order and rearranged themselves. Would it still be the same book? What would you do with that as a poet? Imagine if, when you pulled the book down from the shelf and opened up the first page, the book asked you in what direction you wanted to go, and would not begin to tell a story until you responded. Imagine if the book were a conversation, a novel that you had to talk to. Imagine that, as you read a poem on the page of the book, the words jumped off the page into three-dimensional space and began flying around the room, shifting form and regrouping in the physical environment. Imagine that when you opened the book, it was filled with threads connecting it to all of the other books in your library, which would make it possible to pull part of another book right into the text of the one you were reading. Imagine if the book could read the newspaper and change its content depending on the time of the day, or the weather, or the season. Imagine if you opened the book and found all those of your friends who were reading the book at the same time leaving their comments in the margins. Imagine that when you opened the book, those same friends were all writing the book simultaneously. Imagine the book as a network, always on, always connected, and always changing. Imagine what you could do as a reader. Imagine what you could do as a writer.

Imagine the book as a networked computer.

LITERATURE

ELECTRONIC

LITERATURE

TECHNOLOGY

ELECTRONIC

LITERATURE

CULTURE

ELECTRONIC

LITERATURE

GENRE?

WHY GENRE?

(so boring)

RUPTURE

is so exciting but

CONTINUITY

builds a field

GENRE IS A



& SO IS THIS BOOK

WHAT'S IN THE BOX?

(unboxing *Electronic Literature*)

CORE GENRES OF ELECTRONIC LITERATURE

Combinatory poetics

Hypertext fiction

Interactive fiction / other game-like forms

Kinetic and interactive poetry

Network writing

& Divergent forms

I: GENRES OF ELECTRONIC LITERATURE (1-19)

DEFINING ELECTRONIC LITERATURE

RECONSIDERING GENRE IN ELECTRONIC
LITERATURE

GENRE FROM A LITERARY STUDIES
PERSPECTIVE

GENRE FROM A MEDIA AND TECHNOLOGY
PERSPECTIVE

OVERVIEW OF KEY THEORETICAL, CRITICAL,
AND ANALYTICAL WORK IN THE FIELD

WHY READ ELECTRONIC LITERATURE?

2: COMBINATORY POETICS (20-53)

ARTISTIC AND LITERARY CONTEXTS FOR
COMBINATORY POETICS

THE EARLY HISTORY OF DIGITAL COMBINATORY
WRITING

PROCEDURAL, SYNTACTIC POETRY GENERATION
SYSTEMS

CONTEMPORARY COMBINATORY DIGITAL POETICS

REGENERATING AND MUTATING EXISTING TEXTS

BOTS

BIG DATA POETICS

DUCK DUCK

YOU ARE MY LITTLE AFFECTION:
MY BEAUTIFUL APPETITE: MY EAGER
HUNGER. MY COVETOUS LOVE LUSTS
FOR YOUR INFATUATION. MY YEARNING
ANXIOUSLY CLINGS TO YOUR FELLOW
FEELING.

YOURS EAGERLY

M. U. C.

STRACHEY, CHRISTOPHER (1952): LOVE LETTERS.
IMAGE: RHIZOME

Height roams the rippling.
Height paces the flow.

enter the encompassing sinuous —

Brows range the stones.

Mists hum.

Ripplings hum.

Forest sweeps the rippling.

direct the fine sinuous clear driven —

Height sweeps the stone.

Coves dwell.

Heights hum.

Brows exercise the basins.

direct the straight objective cool driven —

Heights frame the basin.

Layer trails the cove.

MONTFORT, NICK (2009): TAROKO GORGE
[HTTP://NICKM.COM/POEMS/TAROKO_GORGE.HTML](http://nickm.com/poems/taroko_gorge.html)

Scott Kellie
J.R. Carpenter
J.R. Carpenter
J.R. Carpenter
Talan Memmott
Eric Snodgrass
Mark Sample
Maria Engberg
Elizabeth Kish
Andrew Plotkin
Dandan Howell
Alyssa Braine
Leonardo Flores
Aireza Mahajan
Sonny Rae Tempert
Kath Inman Berens
Helen Burgess
Judy Malloy
Bob Bonsall
Chuck Rybak
Zach Whalen
Leonardo Flores
Julia Pat McNamara
James T. Burlingame

```
51 var below='flow,basin,shape,vein,rippling,stone,cove,rock'.split(',');
52 var trans='command,pace,roam,trail,frame,sweep,exercise,range'.split(',');
53 var imper='track,shade,translate,stamp,progress through,direct,run,enter';
54 imper=imper.split(',');
55 var intrans='linger,dwell,rest,relax,hold,dream,hum'.split(',');
56 var s='s,'.split(',');
57 var texture='rough,fine'.split(',');
58 function rand_range(max) {
59   return Math.floor(Math.random()*(max+1));
60 }
61 function choose(array) {
62   return array[rand_range(array.length-1)];
63 }
64 function path() {
65   var p=rand_range(1);
66   var words=choose(above);
67   if ((words=='forest') && (rand_range(3)==1)) {
68     words='monkeys '+choose(trans);
69   } else {
70     words+=s[p]+' '+choose(trans)+s[(p+1)%2];
71   }
72   words+=' the '+choose(below)+choose(s)+'.';
73   return words;
74 }
75 function site() {
76   var words='';
77   if (rand_range(2)==1) {
78     words+=choose(above);
79   } else {
80     words+=choose(below);
81   }
82   words+='s '+choose(intrans)+'.';
```

MONTFORT, NICK (2009): TAROKO GORGE

[HTTP://NICKM.COM/POEMS/TAROKO_GORGE.HTML](http://nickm.com/poems/taroko_gorge.html)

Thugs hustle the fruitseller.
Dealers dwell.
Goth girl skins the casinos.

Tokyo Garage
Nick Montfort
Scott Rettberg

bless the sexist--

Stockbrokers detest the soldier.

Poets circle.

Public servants adore the clown.

elucidate the shabby unyielding bizarre amazing

RETTBERG, SCOTT AND ~~NICK MONTFORT~~
(2009): TOKYO GARAGE
[HTTP://RETTTS.NET/TOKYOGARAGE.HTML](http://retts.net/tokyogarage.html)

Drummer enlists the ingenues.

Spokesmodels imitate.

Vending machines follow the vintage cadillacs.

forego the new noisy--

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machine,samurai,private dick,massively multiplayer game,chat client,devout worshiper,shrine,buddha,jesus
freak,traveler,cat,dragon,puppeteer,hallucination,shrine,chauffeur,mute,technicolor nightmare,private security
agent,temple,student,supercomputer,ninja,cultist,scholar,speed racer,undercover cop,earthquake,fish
monger,contortionist,microchip,gamer,yakuza,freeter,aristocrat,shogun warrior,gambler,surveillance
camera,watcher,pirate,occidental,computer scientist,monk,space invader,talk show host,noh
enthusiast,juggler,cowboy,cosplayer,blogger,hacker,detective,alternative medicine specialist,smoker,atomic
bomb,thug,architect,technocrat'.split(',')
var below='Roppongi drunk,Shibuya shopper,gaijin,geisha,manga,pachinko parlor,cherry blossom,sumo,kanji,nose
ring,whale,supermodel,pickpocket,flower arrangement,villian,speedwalker,designer,dancer,teacher,sailor,banker,kabuki
dancer,clown,magician,virtual pet,correspondent,dog,kung-fu
fighter,cleric,bureaucrat,freak,robot,fruitseller,author,dreamer,panda bear,stranger,hip
cat,dealer,automaton,mystic,kid,pink
kitten,monster,soldier,diplomat,nun,subway,machine,market,politician,host,transvestite,cigarette,subject,sushi
joint,ingenue,shadow,lantern,cuisine,black widow,libation,scandal,pain,processor,routine,motorcycle gang,vintage
cadillac,mobile phone,casino,rocketeer,fund,altruist,embezzler,spiritual seeker,DJ,other'.split(',')
var
trans='warm,warn,forgive,pick,hustle,trail,frame,sweep,smell,grope,arrange,fondle,adore,confuse,covet,regret,endure,suffer,f
eel,scold,subdue,hassle,orient,dream,hate,jam,transform,transport,reorient,bribe,remove,chill,educate,inform,deceive,rescue,
simulate,stimulate,eroticize,follow,assault,serenade,become,enlist,corrupt,shadow,smoke,shake,frighten,swindle,skin,critique
,rearrange,preserve,freak,grok,liquidate,fund,comfort,welcome,greet,eye,love,detest,test,unsettle,arrest,defend,expose,profi
le,ceremonialize,proselytize,purchase,drain,contaminate'.split(',')
var imper='watch,beat,translate,caress,go to,stumble
through,run,enter,defeat,promote,finger,elucidate,explain,paint,command,direct,revivify,sing,sing damn you
sing,script,remember,disregard,concatenate,suffer,recall,absorb,forgive,scramble,rattle,harmonize,synthesize,pardon,excuse,
explore,digest,apologize
for,process,consider,embellish,forget,signify,deconstruct,protect,endure,sculpt,eliminate,forego,imagine,curse,bless,waste'
imper=imper.split(',')
var
intrans='fall,dwell,rock,circle,clamor,dream,sing,imitate,debate,evacuate,harass,twist,reverse,pay,expire,sing,recover,destro
y,investigate,fail,succeed,win,drop,burn,explode,rest,regenerate,halt,perspire,conspire,walk'.split(',')
var s='s'.split(',')
var texture='smooth,waxy,rough,lick,slick,silken,nummy,squishy,scaly,bumpy,wet'.split(',')
function rand_range(max) {
  return Math.floor(Math.random()*(max+1))
}
function choose(array) {
  return array[rand_range(array.length-1)]
}
function path() {
  var p=rand_range(1)
```

RETTBERG, SCOTT AND NICK MONTFORT (2009): TOKYO GARAGE

[HTTP://RETT.S.NET/TOKYOGARAGE.HTML](http://RETT.S.NET/TOKYOGARAGE.HTML)

3: HYPERTEXT FICTION (54-86)

LITERARY ANTECEDENTS TO HYPERTEXT

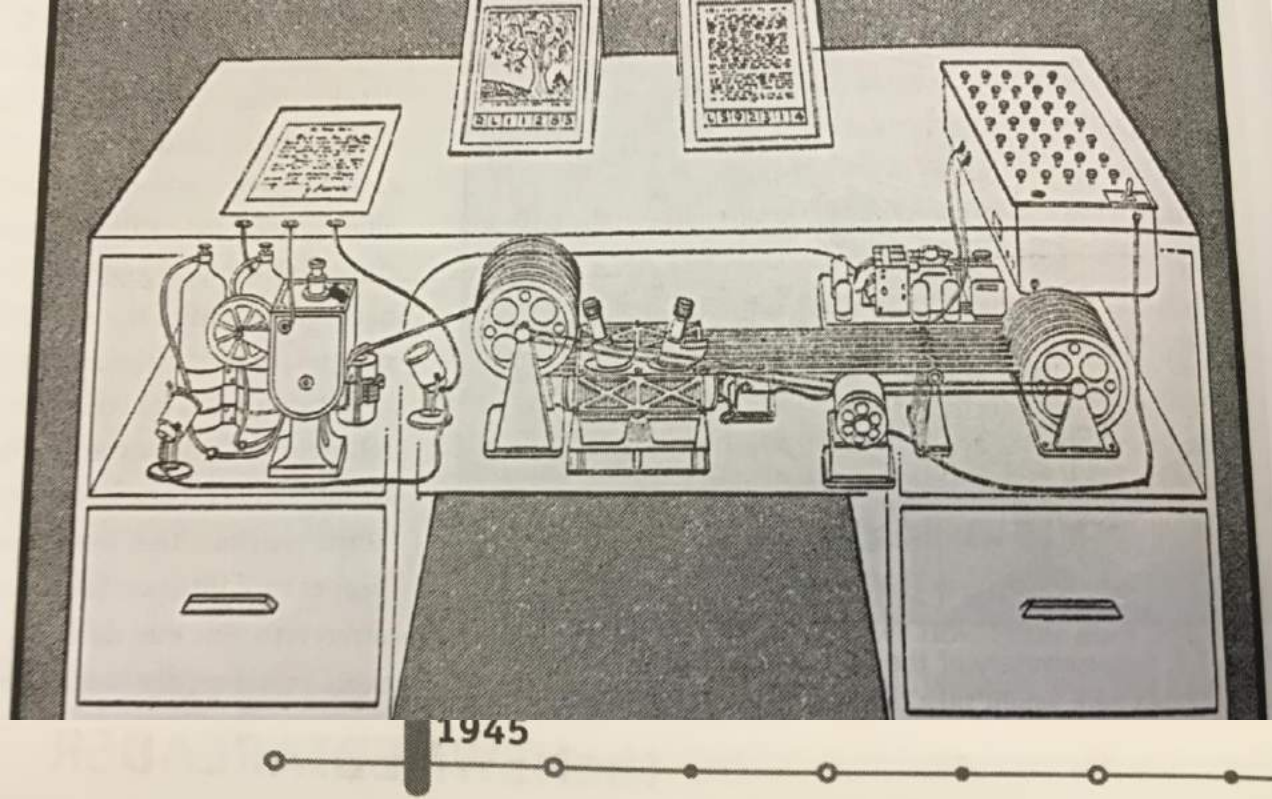
- Modernist influences
- Postmodern multilinearity
- Metafiction and reflexivity

HYPERTEXT IN TECHNOLOGICAL CONTEXT

EARLY HYPERTEXT FICTION

HYPERTEXT ON THE WEB

VANNEVAR BUSH “AS WE MAY THINK”



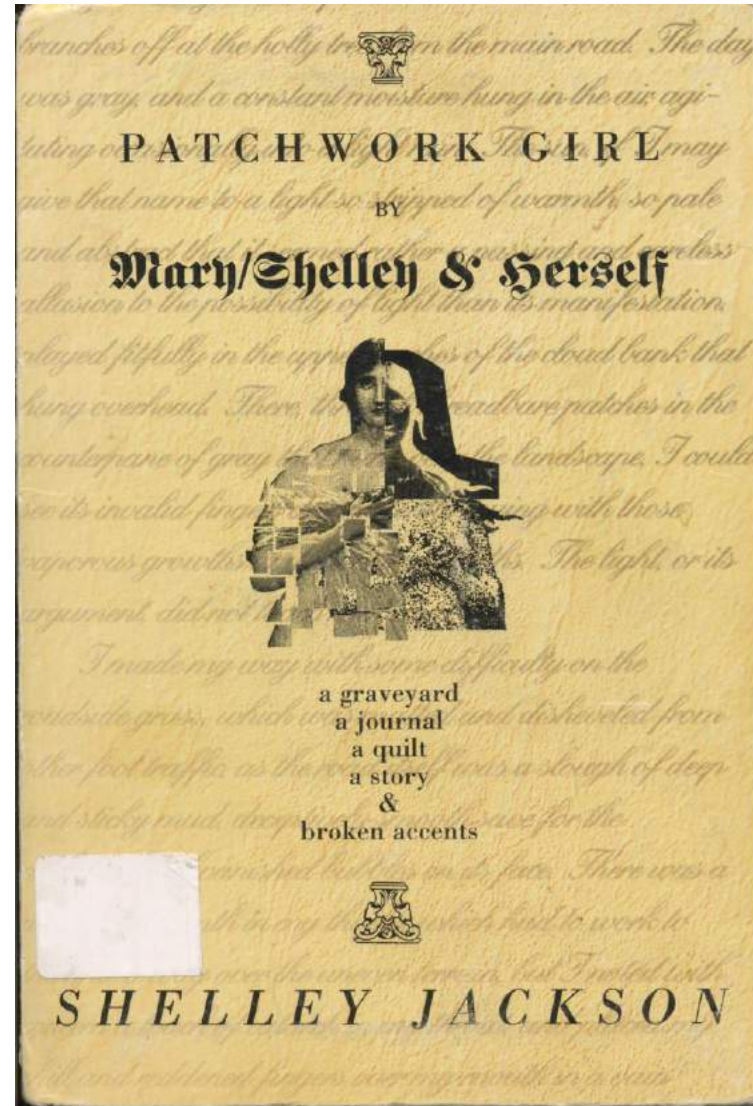
Consider a future device for individual use, which is a sort of mechanized private file and library. It needs a name, and, to coin one at random, “memex” will do. A memex is a device in which an individual stores all his books, records, and communications, and which is mechanized so that it may be consulted with exceeding speed and flexibility. It is an enlarged intimate supplement to his memory.

TED NELSON:

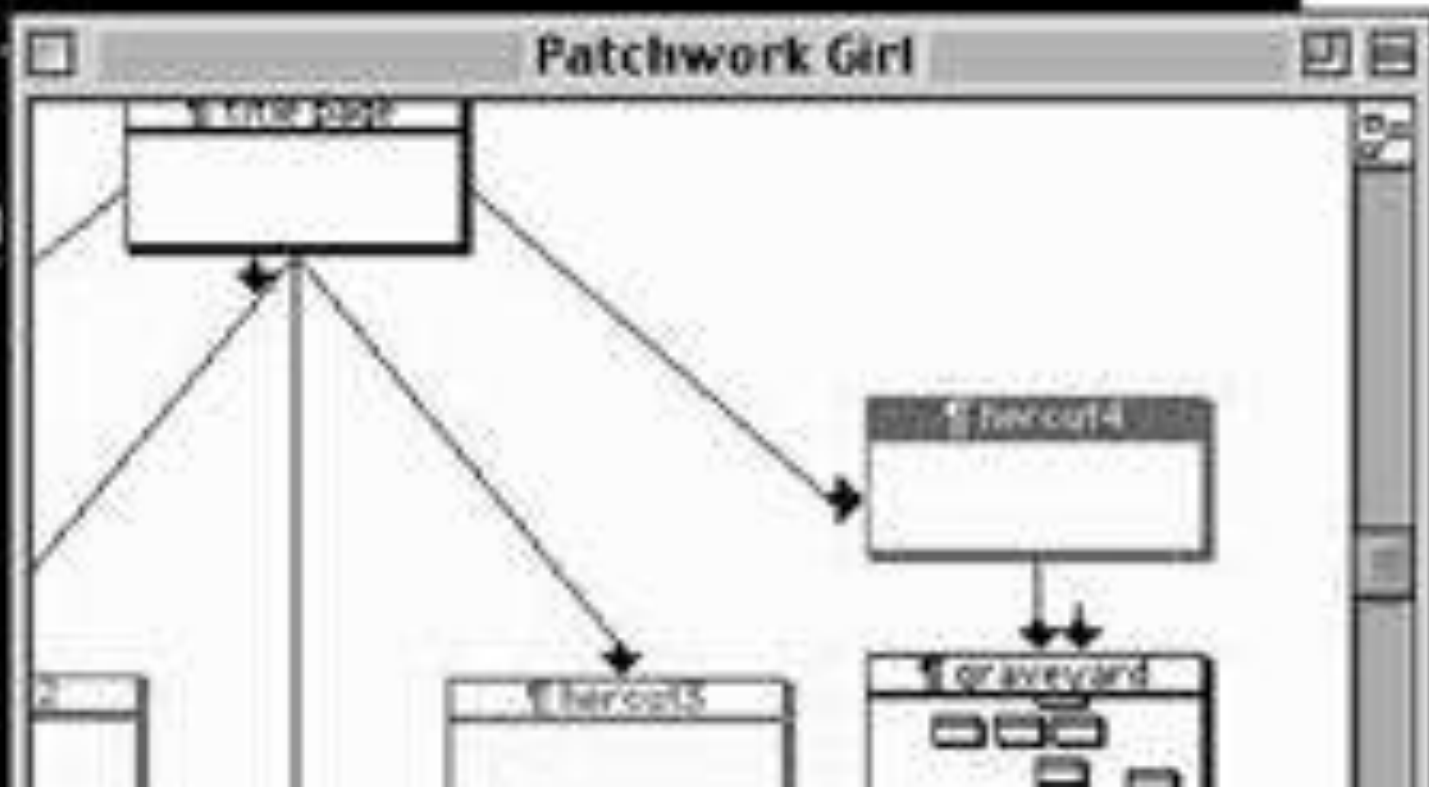
”Well, by ”hypertext” I mean *non-sequential writing* – text that branches and allows choices to the reader, best read at an interactive screen. As popularly conceived, this is a series of text chunks connected by links which offer the reader different pathways.”

Literary Machines (1980)

JACKSON, SHELLEY (1995)
PATCHWORK GIRL



you may continue
to flesh out this
planning study.
Use links to
interconnect docu-
ments and make
it easier to move
from place to



THE UNKNOWN

So now it was the three of us driving to Seattle. Our book tour. We had seen an opportunity and we had made it ours. We had built a literature, crammed it into a van, and we were heading for the Rockies. Laptop in lap, writing our third *Unknown* anthology—our anthology of travel memoirs, written on the tour of the first two books: *The Unknown: An Anthology*, and *The Unknown: Criticism*, a book of essays written by us about our first book. Technological advances had cut out the middleman between writer and readers—in effect eliminating the whole publishing industry. We were a celebration of that. And we were in a van looking for a campground. I was in the back asleep dreaming of our fourth *Unknown* anthology: the *The Unknown: Cookbook*.

But there had been a flat tire. I sat up and stared at an American landscape we had not yet named, as the car wobbled to rest beside the road.

Dirk had been driving while Scott typed. I had fallen asleep in the middle of a hallucination and was unsure what was. “Where are we?” I asked. “I don’t know,” said Dirk. “I know,” said Scott, typing. But he wouldn’t tell us. I climbed out of the back of the van and looked around.

I realized that the tire needed to be changed and that the three of us, collectively, being academic professionals (not to mention the Hope of America), working together with the blaze of charisma and virtuosity that had so captivated our reading public, didn’t know how to change a tire.

And the irony of this, it seemed then, against that mountainscape, invited us to drink and to write volumes. So on that deserted road with that sunset and that flat tire, we took turns writing on Scott’s laptop. And we wrote so well that nobody would ever again need Homer.

AUDIO

Trip

Read 4/20/99

at Illinois State University

3:07

355K RealAudio Clip

MAP BOOKSTORES PEOPLE



CONTACT PRESS ANTHOLOGY



GILLESPIE, W., MARQUARDT, F., RETTBERG, S., STRATTON, D.
(1999). THE UNKNOWN

THE UNKNOWN



THE UNKNOWN

[Melville](#)

[Allah](#)

[David Bowie](#)

[William Gibson](#)

[Laurie Anderson](#)

[Dennis Ashbaugh](#)

[Sigmund Freud](#)

[Elvis Presley](#)

[King Kong](#)

[Kilgore Trout](#)

[Bobby Knight](#)

[Harvey Keitel](#)

[Jello Biafra](#)

[Flea](#)

[Chuck Aukema](#)

[Marjorie Perloff](#)

[Don Barthelme](#)

[The Minutemen](#)

[William Gaddis](#)

[De Selby](#)

[Jorges Luis Borges](#)

[Marla Kleingeld](#)

[Curtis White](#)

[Edgar Allan Poe](#)

[Mark Leyner](#)

[David Letterman](#)

[Robert Kelly](#)

[John D. Rockefeller](#)

[Michael Bérubé](#)

THE UNKNOWN

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low, the Unknown had been passing together, on horseback, through a singularly [dreary](#) tract of country in Maryland, and at length found themselves, as the shades of the evening drew on, within view of the melancholy house of John Barth. I know not how it was—but with the first glimpse of the building, a sense of insufferable metafiction pervaded [Dirk's spirit](#). I say [insufferable](#); for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind receives even the sternest natural images of storytelling or the storyteller. We looked upon the scene before us—upon the mere house, with the boathouse and the gray sea behind it—upon the bleak walls—upon the vacant eye-like windows—upon a few rank marijuana plants—and upon a few white trunks of decayed trees—with the utter depression of soul which I can compare to no earthly sensation more properly than to the afterdream of the reveler upon opium—the bitter lapse into everyday life—the hideous dropping of [the veil](#).

Dirk groaned and the horses neighed. We tied them onto the thing onto which you tie horses so that they might lap at the trough of murky gray water, and yet not prance away into the inky day, I forget what such a thing is called—but I remember that Barth had one, most conveniently—the horse-post?

William said, “So, this is Baltimore?” and groaned as well.

Our asses were sore, as we were unaccustomed to riding horses. Scott groaned as well.

What of John Barth?

The spry [old man](#) ran up to greet us.

William paused to think—what was it that so unnerved him in the contemplation of John Barth?

John Barth gave all high fives. He was bouncing about, chock full of energy.

It was possible, William reflected, that a mere different arrangement of the particulars of the scene, or the details of the picture, would be sufficient to modify, or perhaps to [annihilate](#) its capacity for sorrowful impression.

4: INTERACTIVE FICTION & LUDIC FORMS (87-117)

INTERACTIVE FICTION AND THE IF COMMUNITY

AN ADVENTURE BEGINS

ZORK AND THE COMPUTER GAME INDUSTRY IT SPAWNED

AN AMATEUR INTERACTIVE FICTION COMMUNITY TAKES SHAPE

WORLDS, PUZZLES, CHARACTERS, AND WORDPLAY IN IF

MODELING ETHICAL CHOICE AND MORAL COMPLICITY

HYPERTEXT + INTERACTIVE FICTION = TWINE

GAMES AS LITERARY PLATFORMS

GAMES AS DIGITAL VERNACULAR

Colossal Cave Adventure ▶ Score: 36 ▶ Turns: 4

Somehow nearby is Colossal Cave, where others have found fortunes in treasure and gold, though it is rumored that some who enter are never seen again. Magic is said to work in the cave. I will be your eyes and hands. Direct me with commands of 1 or 2 words. I should warn you that I look at only the first five letters of each word, so you'll have to enter "Northeast" as "ne" to distinguish it from "North." (Should you get stuck, type "help" or "info" for some general hints).

CROWTHER, W. & WOODS, D. (1976) COLOSSAL CAVE ADVENTURE.

You are standing at the end of a road in front of a brick building. Around you is a forest. A small stream flows out of the building and down a gully.

> go south

You are in a valley in the forest beside a stream tumbling along a rocky bed.

> go east

You are in open forest, with a deep valley to one side.

What's next? ■

**Your greatest challenge
lies ahead—and downwards.**



INFOCOMTM

INTERACTIVE FICTION

IBM PC, PCjr
XT, AT
(PC DOS 2.0 OR HIGHER)
(5 1/4" DOUBLE-SIDED DISK, 64K)

and MS-DOS 2.0 (or higher)
compatibles: TI Professional, Wang,
Sanyo, Leading Edge, AT&T, and
many others IZI-IB2

FANTASY

STANDARD LEVEL

The Gallery's End

Unlit, except for the single spotlight; unfurnished, except for the defining space and a placard on a little stand.

On the pedestal is Galatea.

> Read the placard

Large cream letters on a black ground.

47. Galatea

White Thasos marble. Non-commissioned work by the late Pygmalion of Cyprus. (The artist committed suicide.)

Originally not an animate. The waking of this piece from its natural state remains unexplained.

> Ask Galatea about Pygmalion

A pause. "I don't know where he is," she comments. "Or who, or what, for that matter. He sold me immediately after my waking. While he was carving me, there was no strangeness, but afterward..."

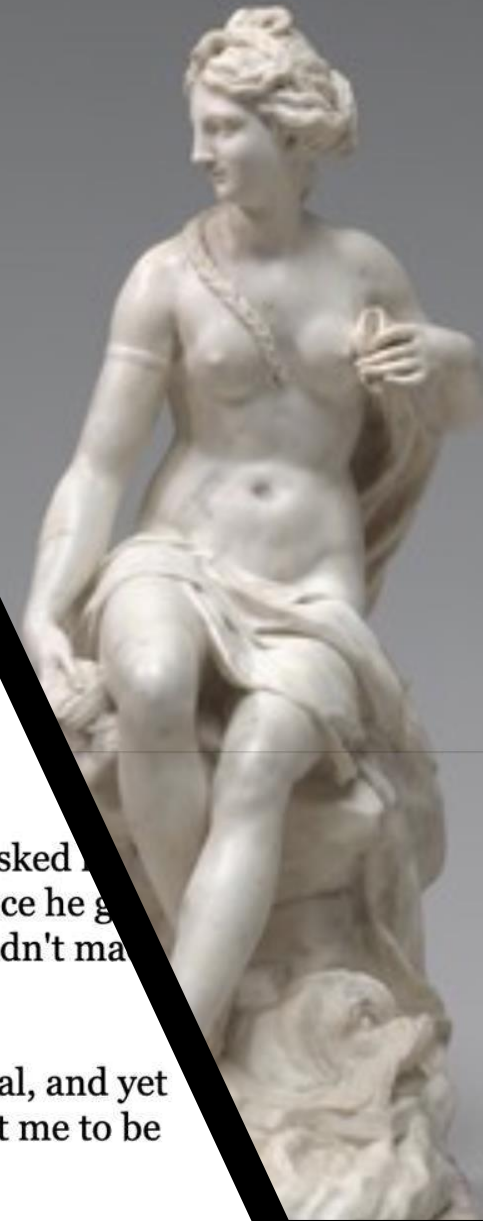
> Ask about the strangeness

"Strangeness? What sort of strangeness?"

"He avoided me. He was uncomfortable; he wouldn't meet my eye. He wouldn't speak to me. I asked him questions -- I had just discovered how to speak, but for hours I thought I was getting it wrong, since he gave me no sign... Finally I made him talk to me, and he told me that he didn't want me to be alive. He hadn't made me to be alive. He asked me, in fact, if I would go back to being a statue."

You become aware of her breathing -- the slight expansion of her ribs, the soft exhalation -- natural, and yet somehow studied. "I said no. I didn't think it would help. And he sent me away. He didn't want me to be near him, if I couldn't be the way he had made me."

SHORT, EMILY (2000)
GALATEA.



You felt dead years ago but somehow you're still standing.

PORPENETINE (2013) THEIR
ANGELIC UNDERSTANDING.

Lost control of your body, changed into a hysterical woman, changed into something inhuman. Changed against your will until you started doing it to yourself.

You have attained the grace of water

Your anger is a hot knife someone forgot in the fire

5: KINETIC & INTERACTIVE POETRY (118-151)

CHARACTERISTICS OF KINETIC AND INTERACTIVE POETRY

- Time and movement
- The materiality of language

DIGITAL POETRY IN RELATION TO LITERARY AND ARTISTIC TRADITIONS

- Concrete poetry
- Symbolism, Futurism, and Lettrism
- Visual poetry
- Sound poetry
- Moving letters in film

5: KINETIC & INTERACTIVE POETRY CTD. (118-151)

EARLY WORK IN DIGITAL POETRY

KINETIC AND INTERACTIVE POETRY IN TECHNOLOGICAL CONTEXT

- BASIC
- HyperCard
- Director, Shockwave and Flash
- Processing
- HTML5, CSS, Canvas, JavaScript

BALANCING MOVEMENT AND INTERACTIVITY IN DIGITAL POETRY

LETTERS MOVING IN SPACE AND TIME



FIRST SCREENING: COMPUTER POEMS

bpNichol

1984

Menu

[Home](#)

[Introduction](#)

[First Screening](#)

[Video version](#)

[Emulated version](#)

[Javascript version](#)

[HyperCard version](#)

[Remarks](#)

[Lionel Kearns](#)

[Dan Waber](#)

[Geof Huth](#)

[Jim Andrews](#)

[Credits & Links](#)

The Javascript version of *First Screening* (English)

View the JavaScript version of *First Screening*.

Download the source code (40.4 Kb). The JavaScript version was written by Marko J. Niemi and Jim Andrews.

First Screeningin suomenkielinen JavaScript-versio *Ensiesitys*

Katso *Ensiesitys*.

Lataa lähdekoodi (42 kt). Suomennos englannista Terhi Hannula ja Marko Niemi. Ohjelmointi Marko Niemi ja Jim Andrews.

Suomenkielinen versio löytyy myös *Nokturnosta*

About the JavaScript version by Marko Niemi

From: Jim Andrews



First Screening: Computer Poems, bpnichol (1984)
<http://vispo.com/bp/index.htm>

unicode

jörg piringer

11:50

Video excerpt from Unicode by Jörg Piringer (2003)
<https://joerg.piringer.net/index.php?href=unicode/unicode.xml>

6: NETWORK WRITING (152- 182)

ANTECEDENTS TO NETWORK WRITING

FORMS AND STYLES OF NETWORK WRITING

- Codework
- Flarf
- Home page fictions
- Email novels
- Fictional blogs
- Twitter fiction
- Online writing communities
- Collective narrative
- Netprov
- Network critique

an asible prototype,
not
a crutch
from
task
to
ending,
a walking
material
with
a
a
vanished
for
alphabetic
The
a
cobbler,
is
his
is
be
out
assless
in
variable.
the
history
to
new
still
armpit.
not
and
writer
lastmaker
the mold
of
future
mass,
begins
heaviest
reader
not
The
separate
his
or
is
throat-
reproductions,
sealed.
set
to
or
building

MORRISSEY, J. (2007)
THE LAST PERFORMANCE.

Construct a last performance in the form of a human foot that
weighs two tons and remains in good condition
Lens #31

wound strings

feed

minaret

dome

blueprint

constraints

470

548

633

632



Sector #2:
*Consider the style of old
words in new times*

[opening lens](#) | [shut that door](#)

Lens #548

[respond to lens](#)

Body knows every dice are loaded that
Body rolls with every fingers crossed their
Body knows that every war is over the
Body knows every good guys lost the
Body knows every fight was fixed the
Poor poor stay the, Rich rich get the
How that it goes
Body knows every

Body knows that every boat is the leaking
Body knows that the every captain lied
Body broken got this every feeling
Dog their father or like just died

Submitted by [andreagoldman](#) on Fri, 2009-03-20 13:26.

TRAVERSE AUTHOR

[previous](#) | [next](#) | [dance](#) | [pattern](#)

Consider the Style of Old Words in New Times

Please register or sign in to respond to Lens #548 in this constraint area.
If you would rather continue to read, proceed to the *dome*.

[log in](#)

[register](#)

[request new password](#)

Username: *

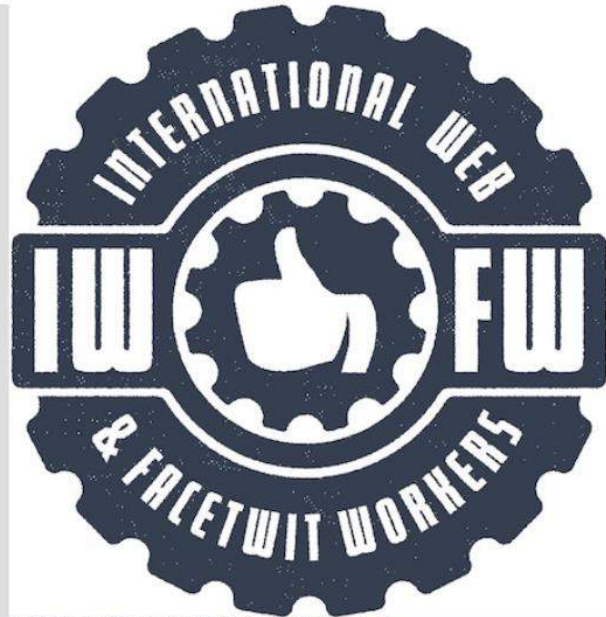
Enter your The Last Performance username.

Password: *

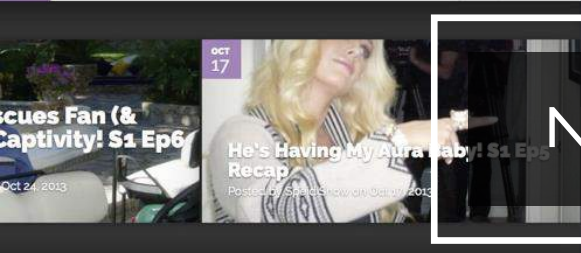
Enter the password that accompanies your username.

Some Previous Netprovs

NETPROVS DEARHER



Recaps Heidinspirations Press FAQ Netprov New Podcast



adjusts unequal to 11 :

← ↻ 1 ★ 2 + 👤 ⋮

occupymla @occupymla · 4 Jan 2013
What, exactly, are we occupying? A moment of your time A corner of your mind We give permission to see clearly and act kindly Join us! #omla

occupymla @occupymla · 4 Jan 2013
The weird ironies continue. I have to scamper to conduct an unscheduled interview with candidate. Will look for transferable skills guess

← ↻ ★ + 👤 ⋮

occupymla retweeted

NETPROVS BY ROB WITTIG AND MARK MARINO



occupymla @occupymla · 2 Jan 2013

Remember: put a penny in your #mla13 badge to show solidarity with #omla and our question: In what exact way are adjuncts unequal to TT?

← ↻ 2 ★ + 👤 ...



occupymla @occupymla · 2 Jan 2013

Wheels down in BOSton and ready to offer #mla13 a penny for its thoughts. How DO you rationalize the inequality of adjunct/TT? Join us #omla

← ↻ ★ 1 + 👤 ...



occupymla @occupymla · 2 Jan 2013

RT @noeljackson: Does MLA pay adjuncts to serve as bouncers at #MLA13 #justwonderin

← ↻ 2 ★ + 👤 ...



occupymla @occupymla · 2 Jan 2013

If you stand for those with no standing, put a single penny in your #mla13 name badge! #omla

← ↻ ★ + 👤 ...



occupymla @occupymla · 2 Jan 2013

Reminder: the Occupy MLA guide to #mla13 is here: occupymla.tumblr.com/schedule #omla

← ↻ 1 ★ + 👤 ...

[View summary](#)



occupymla @occupymla · 2 Jan 2013

Adjuncts! <hug> the tenured & the TT and say, "I don't blame you; I blame the system that denies & uses me." #mla13

MARINO, M. AND WITTIG, R.
OCCUPY MLA (2013)

7: DIVERGENT STREAMS (183- 204)

LOCATIVE NARRATIVES

INTERACTIVE INSTALLATIONS

EXPANDED CINEMA, VIRTUAL REALITY, AND
AUGMENTED REALITY

FINDING AND KEEPING ELECTRONIC LITERATURE:
COLLECTIONS, DATABASES, AND ARCHIVES

THE FUTURE OF ELECTRONIC LITERATURE:
ENDINGS, EXPERIMENTS, OR TRANSITIONS?

Like's sudden stiffness was both the first terrible warning and my last coherent memory: I woke to red haze: a chemical smoke of curling rust. Furnes of rust and yellow-brown dust rising. The smogged air rose and I reached one conclusion. Saddam was in one thing: paranoid. But I live. I live according to rumors. I watch the skies and wait. To keep calm, I count. **1 count. Hail Marys. 2 grace. The Lord.** I count the patterns of false alarms like heartbeats. Daily drills keep **3 blares. A trumpet. 4 sirens.** I count to keep me anxious. I dream in protective gear. I give in. I panic. I panic without science and even reason. Panic is like suffocating in thin clear air. Wait, red air is a just a reaction. It's the clear air. It's the colorless air that drowns you. Sarin. But I left you. I left, and I left you to die. These were the signs I watched for. I watched to live. I lived through combat. It went to hell in less. Beams fell, the mask felt like a body. Hell is the high pitch of a wall of a wounded animal. It was hard to tell what was mask and what was metal. The fire burned backward. Nothing moved but the fire. I knelt in the sweltering heat. The mask moved. I imagined somehow that it grooved back. But still dead, there was no reverent. Wait. Alive? Eyes: panicked, pleading. Alive. Jesse Alive. The red world spun and I knew: it was hers, the mask. I heard her name? My name called? Our names? I was lifted through a filter somehow louder than flames. I was being lifted through ash and men. He was saying: "We are going NOW." He was saying something. Something screamed through a wet sack, or filter. A wet cotton mouth. A sound bowing down and down toward me. A face lowering, a hand, his hand. A slack, warm weight on my shoulder; a weight both damning and consoling.

HEARTS AND MINDS: THE INTERROGATIONS PROJECT (2016)
VR theatre / documentary focused on prisoner torture in Iraq



CRITICAL APPROACHES TO E-LIT

QUESTIONS

- How can e-lit be read in the context of literary and art traditions?
- How can e-lit be read in the context of critical theory?
- How can e-lit be read in technological context?
- How can e-lit be read in cultural contexts?
- How can we understand e-lit in the context of the digital humanities?

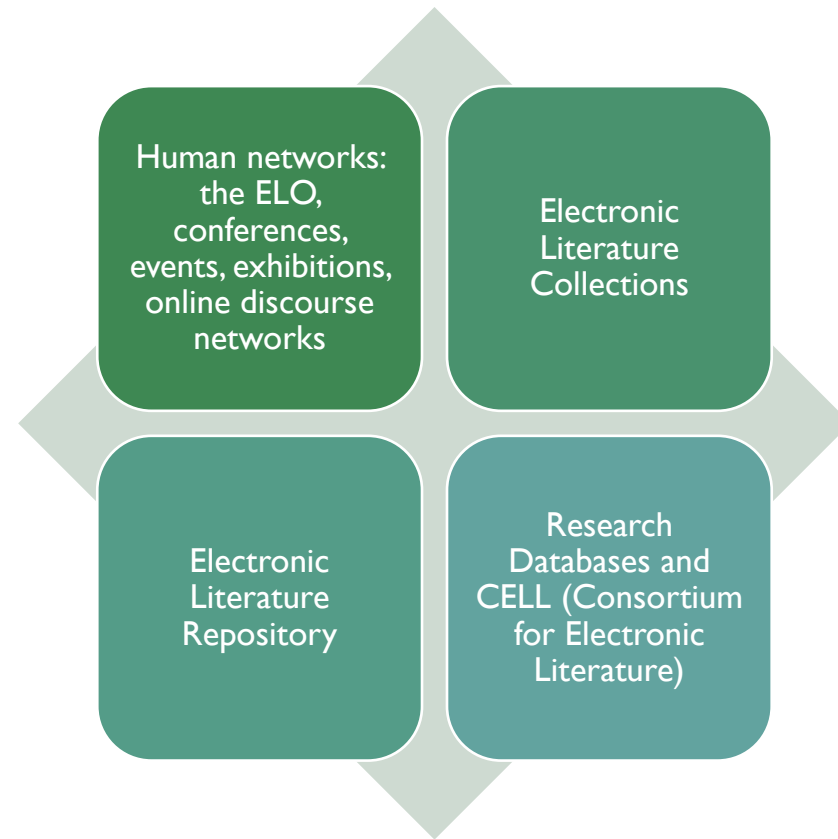
THE CHALLENGES OF DOCUMENTING,
DISSEMINATING, ARCHIVING AND
PRESERVING E-LIT

PROBLEMS AND CHALLENGES

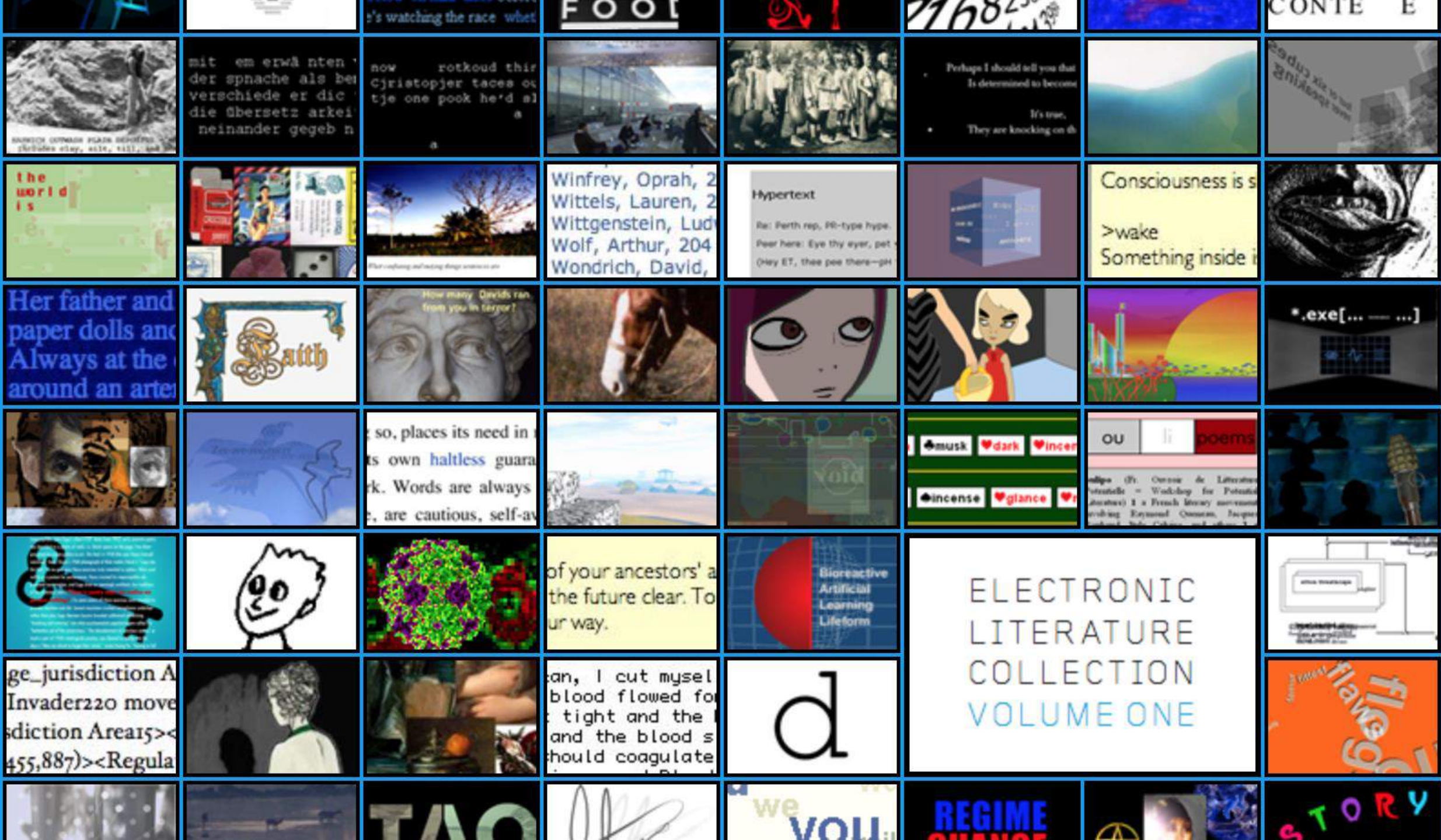
- The Pace of Literary Culture vs. the Pace of Technological Change
- The Many Modes of Disseminating E-Lit
- The Challenge of Documenting E-Lit
- The Challenge of Archiving and Preservation

**ELECTRONIC LITERATURE
RESEARCH INFRASTRUCTURE**

INFRASTRUCTURES BUILT BY THE FIELD



ELECTRONIC LITERATURE COLLECTIONS



...s watching the race what



mit em erwänten 'der spnache als bei verschiedene er dic die Übersetz arkei neinander gegeb n

now rotkoud thir cchristopjer taces oc tje one pook he'd al

FOOL



Perhaps I should tell you that
It is determined to become
It's true.
They are knocking on th



CONTE E



the world is



Consciousness is s



>wake
Something inside i



Her father and
paper dolls and
Always at the
around an arter



Winfrey, Oprah, 2
Wittels, Lauren, 2
Wittgenstein, Lud
Wolf, Arthur, 204
Wondrich, David,

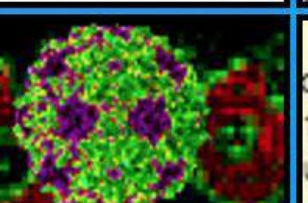
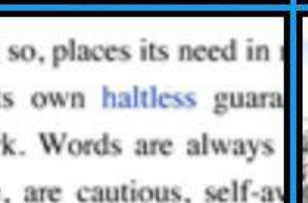
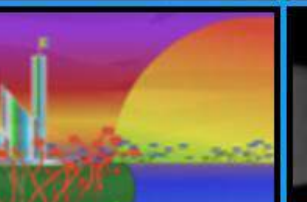
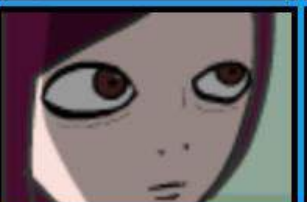
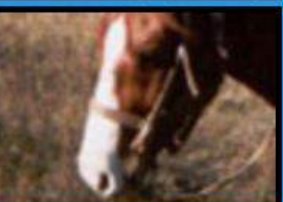
Hypertext
Re: Perth rep, P0-type hyp
Peer here: Eye thy eyer, pet
(Play ET, thee pee there—gt



*.exe[... — ...]



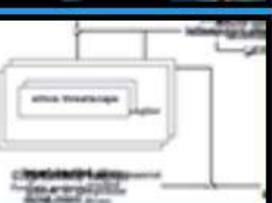
so, places its need in
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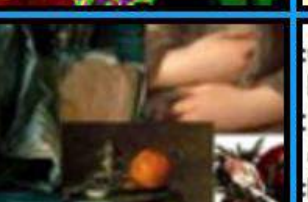
of your ancestors' a
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ELECTRONIC
LITERATURE
COLLECTION
VOLUME ONE



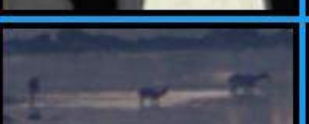
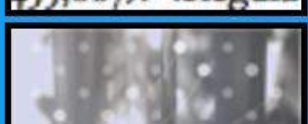
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should coagulate



REGIME
CHANGE



TAO



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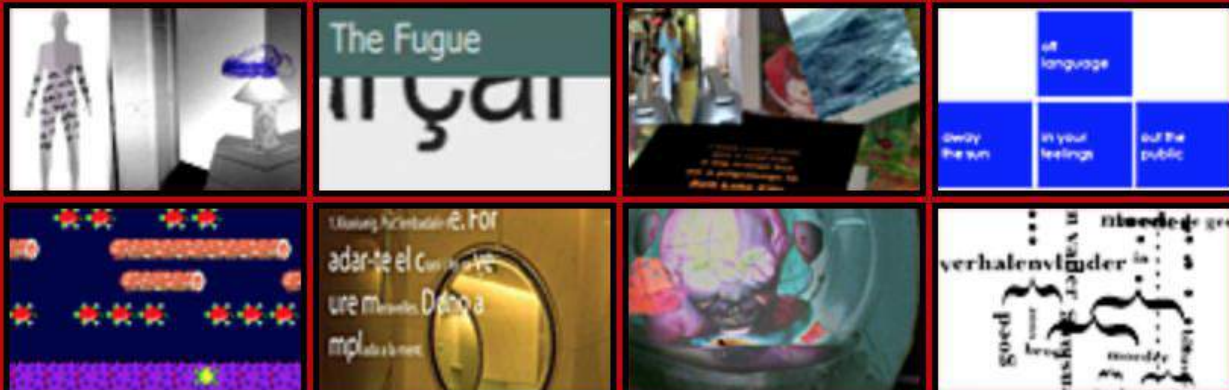


STORY



TOUCHER

SERGE BOUCHARDON
KEVIN CARPENTIER
STÉPHANIE SPENLÉ

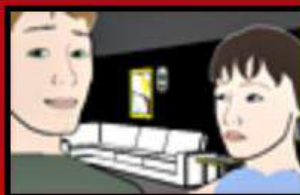


skyglasssk
glasssskygl
skyglasssk

ARCHITECTURE
Web.



bbbbbbbbbb btua
<KRDO<DH?
XHC<=XRD>
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OV<V@BNGAZPA

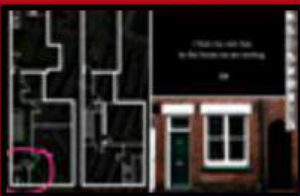
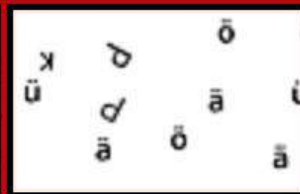
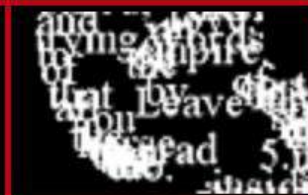


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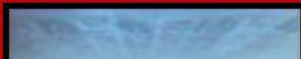
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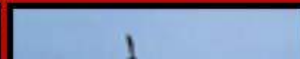
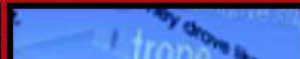
THE UNKNOWN
title reading at Paperback Plus Books in Broken Arrow
a kind of depressing. More than 150% of the books that
I, and there were many copies of it. I think of that I
to was dead, and it was depressing that he was dead. I
all good with him, but that was only a collective hallucin
back when he was still alive. Back in 1990. That was not
the books were there, unattended. There were many



memory. Ch
en playing, th
. I am small ar
c garden of lit



can
fingers running



ELECTRONIC
LITERATURE
COLLECTION
VOLUME 3

ELITERATURE.ORG

TAROKO GORGE
REMIXES

RENDERINGS I

BOTS

@qua

ANA-
CRON

[Ars poetica]

ask me for the moon

bacterias argentinas

Being @SpencerPratt

BETWEEN PAGE AND SCREEN

Böhmische Dörfer

Księga Słów Wszystkich

The Brain Drawing the Bullet

(CON DU IT)

canticle

COLLOCATIONS

Cyberliterature

The Dead Tower

DIGITAL
ALONE STORY

Dwarf Fortress

The 27th. El 27.

Enter:in' Wodies

EVERYONE AT THIS PARTY
IS DEAD

EVOLUTION

First Draft of the
Revolution

FIRST SCREENING

gabriella infinita

Gaffe/Stutter
Whitney Anne Trettien

GRITA

High Muck a Muck

Hobo Lobo of Hamelin

THE HUNT FOR THE
GAY PLANET

ICARUS
NEEDS:

"The Kimchi Poetry Machine"

Курёхин: вторая жизнь
метасимулятор

LETTERS FROM THE ARCHIVERSE
LETTERS FROM THE ARCHIVERSE
LETTERS FROM THE ARCHIVERSE
LETTERS FROM THE ARCHIVERSE

Liberdade

Loss, Undersea

Marble
Springs

Mastering the Art of
French Cooking

motions

my hands/wishful thinking

OCZY TYGRYSA

P.o.E.M.M.

Poem by Nari

poetwiteame

Prosthesis

QUEERSKINS

RADIKAL KARAOKE
Pre-written Speeches

THE READERS PROJECT
John Cayley & Daniel C. Howe

Reading
Club

The Reading Glove

REDSHIFT & PORTALMETAL

ScareMail Generator

Sea and Spar Between
Nick Mondori and Stephanie Strickland

SEARCHSONATA 181

The Silent Numbers
Matthew Kirkpatrick

speculat1on.net

THE STRUGGLE
CONTINUES!

4 NORTH WEST

David Knoebel
ThoughtsGo

thousands of other questions

Tipoemas
Anipoemas

The Transborder
Immigrant Tool

UM
BRA
LES

Uncle Roger

unicode infinite
by jörg piringer 2014

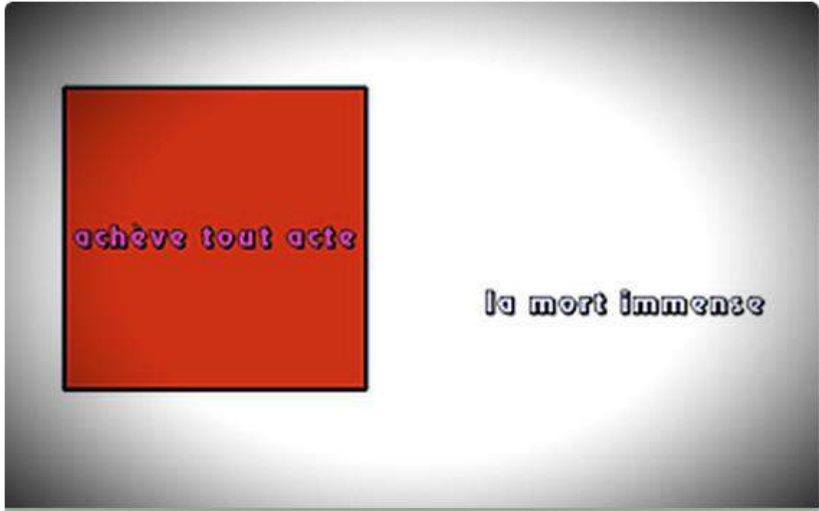
Velo City

Window

Katharine Norman (2012)



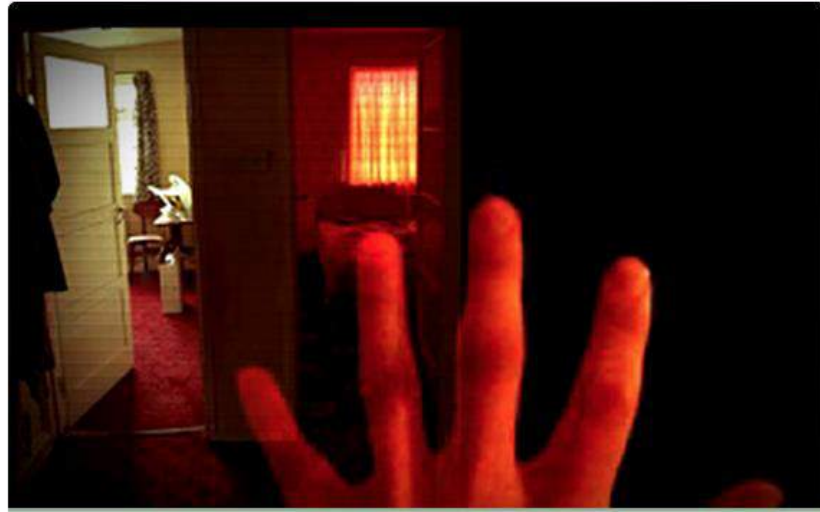
INJECTIES



RETOURNEMENT



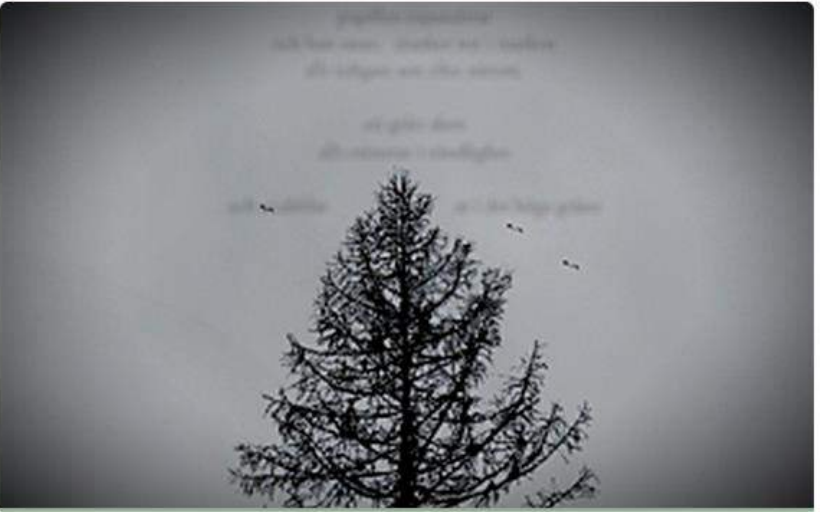
LOSS OF GRASP



THE FLAT



ALONG THE BRINY BEACH



VÄLJARNA

The image features a solid blue background. On the right side, there is a faint, stylized graphic of a bookshelf with several books. In the center, a white rectangular box with a thin black border contains the text "ELECTRONIC LITERATURE REPOSITORY" in a bold, black, sans-serif font, arranged in two lines.

**ELECTRONIC LITERATURE
REPOSITORY**



Electronic Literature Organization Repository

Welcome to the Electronic Literature Organization Repository

In an effort to preserve works of electronic literature, ELO has developed the ELO Repository that collects and/or manages online journals, works of electronic literature, community archives, and other digital materials for other organizations and makes them available to the public. Partnering with us in this endeavor is the [Electronic Textual Cultures Lab](#) at the University of Victoria and [Compute Canada](#) as well as Washington State University Vancouver's [Electronic Literature Lab](#) and the university library.



OPEN ACCESS RESEARCH DATABASES

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FEATURED ARTICLE

A Bibliographic Overview of Electronic Literature
Amanda Starling Gould

Electronic literature is born-digital literary art that exploits, as its muse and medium, the transmedia possibilities of the digital. It is, according to the Electronic Literature Organization (ELO), “work with an important literary aspect that takes advantage of the capabilities and contexts provided by the stand-alone or networked computer.” [1]

RECENTLY ADDED INDIVIDUAL WORKS

We Descend
Bill Bly
1997

ZORK
Tim Anderson
Marc Blank
Bruce Daniels
Dave Lebling

RECENTLY ADDED RESOURCES

intermedia

Electronic Literature Collection
Volume 1
N. Katherine Hayles
Nick Montfort
Scott Rettberg
Stephanie Strickland
2006

ELECTRONIC LITERATURE DIRECTORY



SEARCH

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Individual Work

Samplers: Nine Vicious Little Hypertexts

Samplers: Nine Vicious Little Hypertexts is an early hypertext-fiction written by pioneering author, Deena Larsen. Although the packaging indicates 1996 as the year it was published by Eastgate Systems, Inc., provenance was discovered in the Electronic Literature Lab at Washington State University Vancouver that clarifies the work was not actually released until 1997. Its folio cover featured a sampler quilt designed by Larsen herself, which acted as both its namesake and structural metaphor- nine “vicious” little hypertexts stitched together into one, intricately structured anthology. The individual works inside are “Caught Out”, “Interlocked”, “Conventions”, “Devil’s Claws”, “Century Cross”, “Firewheel”, “Seed Voices”, “Mystic Knot”, and “Crossed Ends”. Samplers itself is what Larsen calls an ideological stepping stone in the field, as it was the first work to utilize Storyspace 1’s ability to name the link structure in a way that told another layer of the story. The work was her proof of concept that “structure equals meaning”.

Each hypertext has its own independent narrative, unrelated to the other squares on the quilt in little other than their structural exploration.

- “Caught Out” is about a young girl who has broken something inside a store and her anxieties about what will happen to her.
- “Interlocked” is a painful story about incest and traumatic memory.
- “Conventions” is a story about two childhood friends, completely opposite, and meeting again after many years.

ABOUT THIS E-LIT WORK

PUBLICATION YEAR:
1997

AUTHOR:
Deena Larsen

PUBLISHER:
Eastgate Systems, Inc.

WORK LANGUAGE:
English

TECHNOLOGY USED:
Unspecified or unknown

PUBLICATION TYPE(S):
Platform

PROCEDURAL MODALITY(IES):
Download

MECHANISM(S):
Device ID

FORMAT(S):
Physical Artefact

LITERARY QUALITIES:
Unspecified

ABOUT THIS ENTRY

ENTRY AUTHOR:

RECHERCHE RÉPERTOIRE

CET OUTIL PERMET DE CHERCHER DES OEUVRES HYPERMÉDIATIQUES ISSUES DE NOTRE RÉPERTOIRE.
UTILISER LES FILTRES DE LA COLONNE DE GAUCHE POUR AFFINER VOS RÉSULTATS.

RECHERCHE ACTUELLE

4194 RÉSULTATS

FICHE DU RÉPERTOIRE



RECHERCHER PAR MOT-CLÉ



RETENIR LES FILTRES COURANTS

TYPE DE FICHE

- Fiche simple -4022-
- Fiche enrichie -170-

NATURE

- Oeuvre -3642-
- Vitrine artistique ou littéraire -265-

FICHE DU RÉPERTOIRE

Real Live Online

KENNY, DEVIN

PINHEIRO, LUCAS G.

IDPW

ENXUTO, JOÃO ET LOVE, ERICA

BLAS, ZACH

AHMED, SHIREEN ALIA

CHANG, RUTHERFORD

ULMAN, AMALIA

HOLLOWAY, SHAWNÉ MICHAELAIN

ARDEL, MANUEL ARTURO

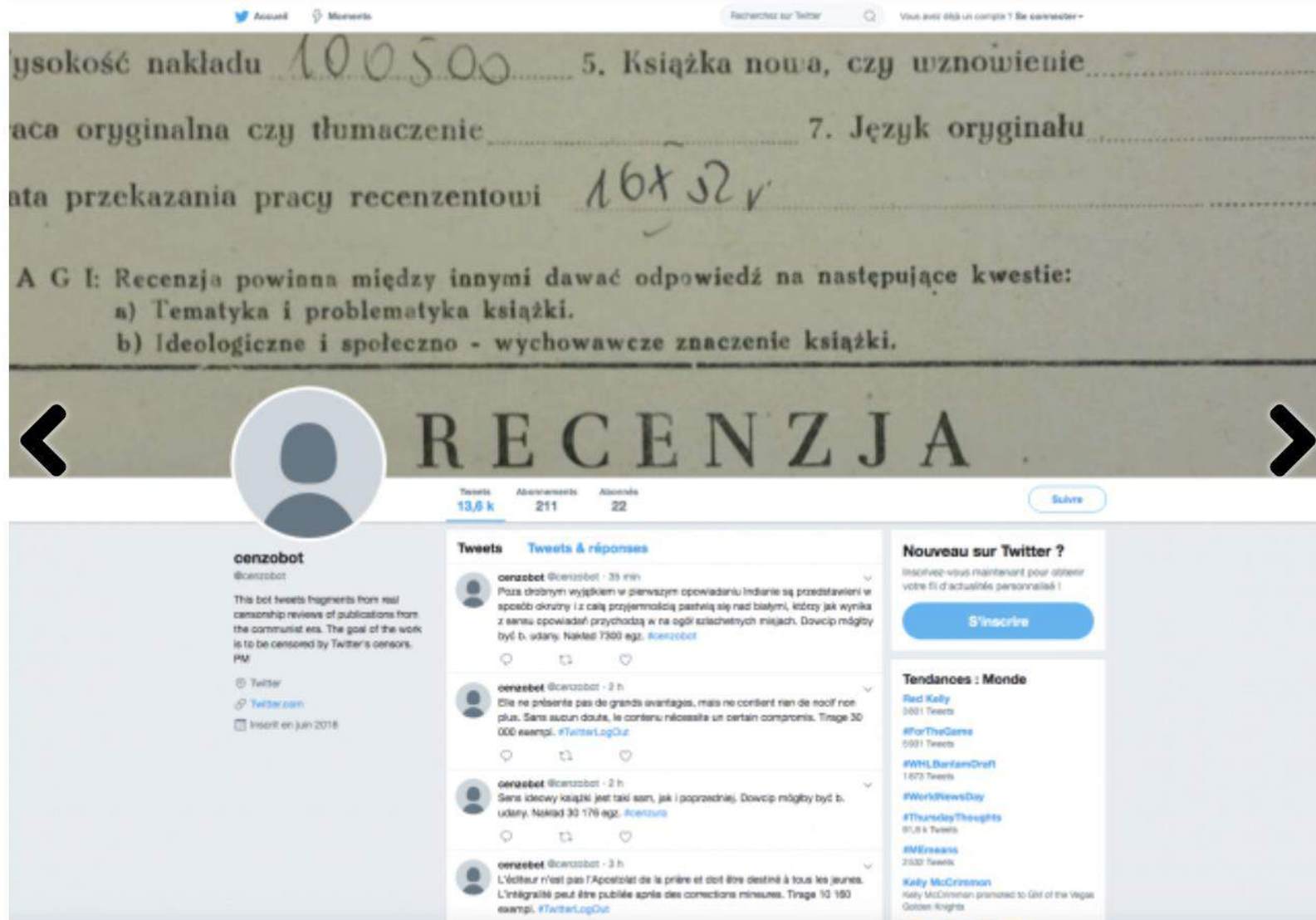
FICHE DU RÉPERTOIRE

Cenzobot

MARECKI, PIOTR



Trier par ordre alphabétique



AUTEUR-E-S: CORTOPASSI, GINA

Fiche simple

Cenzobot est un robot Twitter qui retweete des fragments de textes de censure issus de l'ère communiste, écrits par des censeurs polonais entre les années 1940 et 1990. Certains des censeurs étaient des critiques compétents, souvent bien éduqués, mais d'autres étaient dépourvus de talent, en

CENZOBOT

ARTISTE-S: MARECKI, PIOTR

MÉDIA: INTERNET

ANNÉE: 2018

<https://twitter.com/cenzobot>

Infos

Date de dernière consultation de l'oeuvre:
02 Mai 2019

Taxonomies

Nature:

Oeuvre

Interactivité:

Participation contrôlée, Réseau social, Génération sans insertion

Format:

Texte, Générateur de texte/d'image/de son

ARQUIVO DIGITAL DA PO.EX

Poesia Experimental Portuguesa

[Notícias](#) [O Projecto](#) [Autores](#) [Géneros](#) [Taxonomia](#) [Exposições](#) [Português](#) ▾

2018 - POR PO-EX.NET

Poesia Experimental Portuguesa no Brasil

Exposição de Poesia Experimental Portuguesa em Brasília, Brasil, com curadoria de Bruna Callegari e Omar Khouri.
[Cartaz. Informações. Imagens. Vídeos. Ligação]

Coordenação geral: Bruna Callegari | **Produção executiva:** Rafael Buosi | **Curadoria:** Bruna Callegari e Omar Khouri

Local: CAIXA Cultural Brasília - Galerias Piccola I e II (SBS Quadra 4 Lotes 3/4) | **Abertura:** 16 de outubro de 2018, às 19h |

Visitação: de 17 de outubro a 16 de dezembro de 2018 | **Horário:** de terça a domingo, das 9h às 21h

Ligação > <http://novo.espacoliquido.com.br/portfolio/mostras-e-exposicoes/poesia-experimental-portuguesa-no-brasil/>

Cartaz >





✉ info@cellproject.net ✉

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[Taxonomies](#)

Introducing CELL

“[t]he cell, the smallest autopoietic structure known today . . . the minimal unit that is capable of incessant self-organizing metabolism.” (Humberto Maturana)

The Consortium on Electronic Literature (CELL) is an international organization led and managed by the ELO that currently includes 11 member organizations, research labs, and research centers. Since 2010, our collaborative network has been developing the information architecture needed for making born digital creative works and scholarly criticism findable across databases, world-wide.

Davin Heckman, Managing Director
Joseph Tabbi, Founding Director

The ELO recognizes the contribution of Anna Gibbs and Maria Angel for convening the initial CELL participants at a founding meeting in 2010, supported by a grant entitled “Creative Nation,” from the International Science Linkages Program of the Australian Academy of the Humanities, Sydney, Australia. We also recognize NT2 for developing the CELL Search Tool.

**ELMCIP
ELECTRONIC LITERATURE
KNOWLEDGE BASE**



[Knowledge Base](#) [Anthology](#) [ELMCIP Project Publications](#)

Electronic Literature Knowledge Base

[Library approved](#)

[Record Status](#)

Contribute to the Knowledge Base

The ELMCIP Knowledge Base is a research resource for electronic literature and it is open for new contributions and submissions. It provides cross-referenced, contextualized information about authors, creative works, critical writing, platforms, and practices. Current contributors should [log in](#) to the knowledge base to enter new records.

The ELMCIP Knowledge Base depends on the active participation of a community of international researchers and writers working on electronic literature. To join us in building the Knowledge Base, email kb_editor@elmcip.net a brief message. Include a brief description of your background and interests in electronic literature so we can set you up with a contributor account to add and edit records. The Knowledge Base is developed in Drupal 7 by the University of Bergen Electronic Literature Research Group as an outcome of the ELMCIP project.

Browse

See all tags used in the Knowledge Base by [frequency](#) or [alphabetically](#).

See the latest [videos and multimedia](#) content in Knowledge Base.



Basic premise of the Electronic Literature Knowledge Base: consider a field as a network composed of human and non-human actors, objects, and events.



Consider creativity and field-formation as emerging from all of these networked interactions.



The literary artifact is inseparable from the network in which it is produced, disseminated, and post-processed.



Document individual objects, but even more importantly, develop a knowledge model that accounts for and makes available for study the relations between them.

Creative Works

3287 records

3287 Creative Works
documented

Title	Author	Year	Updated ▼	Tags
aimisola.net/hymiwo.po	Álvaro Seiça, Sindre Sørensen	2015	26.09.2019	hashtag, audio, image, video, new media writing prize, digital poem, digital project, immigration, Spain, unemployment, rootlessness, women's rights, social inequality, gender inequality, poemgame
Occupy MLA	Mark C. Marino, Rob Wittig	2011	25.09.2019	twitter, performance, social, netprov, serial, labor, precarity, academia, protest
The Last Performance	Judd Morrissey, Mark Jeffery	2007	25.09.2019	architecture, ambient sound, constraint, collaboration, hypertext, conceptual, generative, performance, database, procedural, installation, poetry, collective narrative
Unicode	Jörg Piringer	2011	25.09.2019	visual poetry, letters, language, unicode, conceptual writing
Howling Dogs	Porpentine Charity Heartscape	2012	25.09.2019	hypertext, interactive fiction, computer game, abject, virtual reality

Add a new [creative work](#).

1 of 658 [next](#) >

[See all creative works](#)

4075 articles of Critical Writing documented

Filter

Reset

Title	Author	Year	Publication Type	Appears in	Language	Tags
Electronic Literature	Scott Rettberg	2018	Book (monograph)		English	electronic literature, history, genres, cultural context, historical context, literary history, hypertext fiction, combinatory poetics, interactive fiction, kinetic digital poetry, interactive poetry, network writing
Dwarven Epitaphs: Procedural Histories in Dwarf Fortress	Stephanie Boluk, Patrick LeMieux	2013	Article or chapter in a book	Comparative Textual Media: Transforming the Humanities in the Postprint Era		comparative media, interactive fiction computer game
Introduction: Codework	Alan Sondheim	2001	Article in a newspaper, Article in a print journal		English	codework, code analysis, computer programming

Authors

3771 records

3771
authors referenced

Last name	Middle name	First name	Updated
42 Entertainment			13.10.2016
Aardse		Kent	13.10.2016
Aarseth		Espen	13.10.2016
Aas		Marte	13.10.2016
Aasheim		Nils Henrik	13.10.2016
Aasprong		Monica	13.10.2016
Abba		Tom	05.09.2018
Abba		Tom	26.09.2018
Abdel-Noor		Brahim	13.10.2016
Abdelghani		Mohamed	11.09.2017
Abdul-Jabbar		Fulla	26.09.2018
Abhiraman		Nalini	13.10.2016
Abila		Augustine	13.10.2016
Abrahams	Johanna	Annie	13.10.2016
Abrahams		Annie	15.09.2019
Abrie			13.10.2016

Publishers and Journals

754 publishers, journals, and organizations mapped

754 records

Title	City	Country	Updated date ▲	
Configurations			29.09.2011	edit
CLCWeb: Comparative Literature and Culture	West Lafayette	United States	29.09.2011	edit
Columbia University Press	New York	United States	29.09.2011	edit
Art Com Electronic Network		United States	29.09.2011	edit
Science Reviews			29.09.2011	edit
Lawrence Erlbaum Associates	Hillsdale		29.09.2011	edit
Infocom			29.09.2011	edit
New York University Press	New York	United States	29.09.2011	edit
Oxford University Press (UK)	Oxford	United Kingdom	29.09.2011	edit
BYTE			29.09.2011	edit
Mosaic	Manitoba	Canada	29.09.2011	edit
Pequod		Sweden	29.09.2011	edit
Boulder Movement	Denff	Canada	29.09.2011	edit

Events

622 records

Title [▲]	Event Date	City	Country	Event type	Updated	
Researching the Reading Experience	11.06.2013	Oslo	Norway	Conference	30.11.2016	edit
Arabic Electronic Literature	25.02.2018	Dubai	United Arab Emirates	Conference	14.09.2018	edit
III Mostra 3M de Arte Digital	15.08.2012	São Paulo	Brazil	Exhibition	30.11.2016	edit
International Digital Media Arts Association 2011	13.01.2013			Conference	30.11.2016	edit
Literatuur op het Scherm	13.12.2014			Performance	08.11.2017	edit
Under Construction: literatures digitals i aproximacions teòriques	14.04.2004	Barcelona	Spain	Conference	30.11.2016	edit
"Quo vadis elektronická kultúra?"	26.09.2012	Bratislava	Slovakia	Seminar	30.11.2016	edit
"The Digital Subject: Questioning Hypernesia" - International and Transdisciplinary Conference	13.11.2012	Saint-Denis	France	Conference	30.11.2016	edit
"vielSeitig: Europäisches Literaturfestival": Alexandra Saemmer & Philippe Bootz	26.10.2012	Siegen	Germany	Performance	30.11.2016	edit
"vielSeitig: Europäisches Literaturfestival": Philippe Bootz: Le Rabot Poète	25.10.2012	Siegen	Germany	Exhibition	30.11.2016	edit
&NOW 2004: Festival of Writing as a Contemporary Conceptual Art	05.04.2004	South Bend	United States	Festival	30.11.2016	edit
&Now 2011: Tomorrowland Forever!	13.10.2011	La Jolla	United States	Festival	30.11.2016	edit
&Now 2012: New Writing in Paris: Exchanges and Cross-	06.06.2012	Paris	France	Conference	30.11.2016	edit

Teaching Resources

92 records

Teaching resources made
available on an open access
basis

Title	Author		
Introduction to Electronic Literature in DH: Research and Practice (DHSI Course 15, 2018)	Dene Grigar, Davin Heckman	Syllabus	05.06.2018
51 Responses: What inspired you to get involved with Digital Literature	David Jhave Johnston	Other Teaching Resource	13.02.2012
Amado Nervo: lecturas de una obra en el tiempo	Gustavo Jiménez Aquirre	Lesson plan	12.08.2014
An Annotated Bibliography Of Interactive Fiction Scholarship	Dennis G. Jerz	Bibliography	14.12.2012
Archive, Database, Interface (English 5380, History 5348, Spring 2009)	Carolyn Guertin	Syllabus	20.06.2012
Artist-Screencast with Stephanie Strickland on "Errand Upon Which We Came"	Stephanie Strickland, Patricia Tomaszek	Video tutorial or lesson	20.02.2014
Authoring 2.0: Writing Digital Culture (ENGL 5380-001)	Carolyn Guertin	Syllabus	28.03.2012
Authoring Software	Judy Malloy	Other Teaching Resource	23.04.2015
Chapter 3: Hypertext Fiction	Paul Amore	Other Teaching Resource	28.06.2013
Choose Your Own Adventure Assignment	Matthew G. Kirschenbaum	Exercise	16.09.2012
Creative Writing and New Media Archive		Other Teaching	07.09.2012

Platform/Software

Documenting relationships
between 233 software /
platform and creative works

240 records

Title	Publisher or organization	Developers	Year initiated	Updated
Nintendo Switch	Nintendo		2017	23.09.2019
Bash				06.09.2019
Sketchfab				27.08.2019
Swifty	Google Inc.			24.06.2019
Barnes and Noble			1885	13.06.2019
Autodesk FBX	Autodesk			12.06.2019
Prose		Charles O. Hartman	1996	13.11.2018
Commodore 128			1985	09.10.2018
Amazon			1994	19.09.2018
#IDEO2017		Julien Longhi	2017	29.08.2018
Snapchat			2011	23.08.2018

Critical writing referenced:

Title ▲
Electronic Literature: What is it?

Video and multimedia documentation of works and events made accessible

Prehistoric Digital Poetry: An Archaeology of Forms, 1959-1995	Chris Funkhouser	2007
--	------------------	------

Add new [critical writing](#).

Multimedia:

The video player shows a presentation slide with the following content:

- 3RD GENERATION ELECTRONIC LITERATURE**
- PRODUCCIÓN: MASSIVE (THOUSANDS OF WORKS)
- NUMBER OF PRACTITIONERS: LARGE (THOUSANDS)
 - PEOPLE WHO WORK AS PROGRAMMERS, DESIGNERS, & DIGITAL PRODUCTION
 - USERS OF MULTIMEDIA AUTHORIZING SOFTWARE
 - USERS OF APPS & SOCIAL MEDIA NETWORKS
- TOOLS: MANY AND VARIED
 - PERSONAL COMPUTERS, TABLETS, SMARTPHONES, VR PLATFORMS, ETC.
 - PROGRAMMING LANGUAGES: HTML5, CSS, JAVASCRIPT, LIBRARIES (I.E. JQUERY, REACT, TRACERY), SWIFT, ETC.
 - SOFTWARE: APPS (SNAPCHAT, INSTAGRAM, ETC.), TWINE, UNITY, CHEAPBOTSDONEQUICKY, ADOBE AFTER EFFECTS, IMOVIE, ETC.
 - API SERVICES: TWITTER, FACEBOOK, WIKIPEDIA, WIKIHOW, WORDNIK, ALIEXPRESS, ETC.
- DISTRIBUTION: WEB, APPS, SOCIAL MEDIA NETWORKS
- AUDIENCE: MASSIVE AND GROWING

The video player interface includes a play button in the center, a 'Watch later' button with a clock icon, and a 'Share' button with a share icon. A small circular profile picture is visible in the top left corner of the video frame.

CREATIVE WORK**Author:**

Michael Joyce

Year:

1990

Publisher:

Eastgate Systems, Inc.

Web URL:

afternoon, a story (Eastgate catalog)

Language:

English

Publication Type:

Published on disc, CD, or DVD

WorldCat:

2001 ed.

<http://www.worldcat.org/oclc/190649771>**Exhibited at:**

Electronic Literature Exhibit

License:

All Rights reserved

Record Status:

Approved record

Tags:

hypertext fiction Storyspace tragedy trauma

Extensive cross-referencing to show works in their critical contexts

Description (in English):

Afternoon, a story is a work of electronic literature written in 1987 by American author Michael Joyce. It was published by Eastgate Systems in 1990 and is known as the first hypertext fiction. *Afternoon* was first shown to the public as a demonstration of the hypertext authoring system Storyspace, announced in 1987 at the first Association for Computing Machinery Hypertext conference in a paper by Michael Joyce and Jay David Bolter.[1] In 1990, it was published on diskette and distributed in the same form by Eastgate Systems. The hypertext fiction tells the story of Peter, a recently divorced man who witnessed a car crash that may or may not have involved his ex-wife and their son.

See also: Electronic Literature Directory entry

Other language version:

popołudnie, pewna historia

Critical writing that references this work:

Title	Author	Year
An interview with Maria Engberg	David Thomas Prater, Maria Engberg	2011
Canonizing Hypertext: Explorations and Constructions	Astrid Ensslin	2007
Command Lines: Aesthetics and Technique in Interactive Fiction and New Media	Jeremy Douglass	2007

Archival attachments such as full text pdfs and source code


discuss some of the strategies that authors experiences for the fragmented reading environment. As a critical component, I survey some of the new media and delineate some of the challenges faced by the creative component of the dissertation includes forty "scenes" from The Unknown, the 1998 trAce/AltX International Hypertext Competition-winning collaborative hypertext novel. The preface to these selections discusses the effect of remediating sections of a novel written for the network into print. In print, the selections from the hypertext novel function autonomously as a comic, metafictional, and intertextual road-trip novel, and track the rise and fall of the eponymous authors of The Unknown.

Works referenced

Title ▲	Author	Year
Blue Company	Rob Wittig	2002
Sunshine '69	Robert Arellano	1996
The Doll Games	Shelley Jackson, Pamela Jackson	2001
The Unknown	William Gillespie, Scott Rettberg, Dirk Stratton, Frank Marquardt	1999

Add a new creative work.

Attachment:

 rettberg_dissertation.pdf

The permanent URL of this page: <http://elmcip.net/node/807>

Record posted by: Scott Rettberg

Research collections – mini databases within the database

Research Collections

49 records

Title	Collection curated by	Updated
Electronic Literature, Chapter 6: Network Writing	Scott Rettberg	25.09.2019
Database Narratives	Hannah Ackermans, Inge van de Ven	16.08.2019
Narrative Games	Filip Falk, Andre Lund, Juan Manuel Altadill Casas	18.07.2019
Embodiment	Elisabeth Nesheim	19.06.2019
Randomization i generative works (Working title)		19.06.2019

Add new [research collection](#).

1 of 10 [next >](#)

[See all research collections](#)

Granular filtered search of
creative works and critical
writing

Language

<Any>

Year

Is between

Start date

Format: 2018

End date

Format: 2018

Publication Type

- Application
- Exhibited at gallery or event
- Installation
- Locative narrative
- Non-linguistic digital art
- Performance
- Presented at conference or festival
- Print publication
- Print publication (antecedent)

Event at which work was presented

Platform/Software

Tags

Filter

Reset

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The permanent URL of this page: [http://hdl.handle.net/10191/1009](#)
Record posted by: Nick Montfort

IERA
European Research Area



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	B	C	D	E	F	G	H
	Title Nid	Author	Author ID	Year	Language	Tags	Tag
	13832	James Joyce	13825		English	modernism, avant garde, experimental literature	2000320, 20005907, 20001424
	13835	Thomas Stearns Eliot	13833		English	modernism, poetry	2000320, 2000031
	13842	Virginia Woolf	13836		English	modernism, subjectivity, multiple focalization	2000320, 2000491, 20008820
	13844	Virginia Woolf	13836		English	modernism, interiority	2000320, 20008821
	13846	James Joyce	13825		English	modernism, The Odyssey, intertextuality, stream-of-consciousness	2000320, 20001723, 2000227, 2000060
leman	13851	Laurence Sterne	13847		English	materiality, book as object, authorial intrusion	200060, 20008823, 20008824
	7938	Jorge Luis Borges	7635		English	infinite text, branching path, thriller, mystery	20008825, 20002413, 20001507, 200039, 2000227, 2000307, 2000060
	550	Stuart Moulthrop	351		English	hypertext, intertextuality, pastiche, adaptation	200039, 2000227, 2000307, 2000060
	352	Stuart Moulthrop	351		English	hypertext, fiction, war, politics, multilinear, map, Gulf War, spatial navigation	200039, 200071, 20001231, 200008826, 20008827
	7895	Julio Cortazar	7894		English	codex, chapters, multilinear, stream-of-consciousness	20002141, 20004027, 2000824, 2000645, 200043, 20001484
	2060	Marc Saporta	2058		French	nonlinear fiction, cybertext, artist book	20001485, 20001484, 200043, 2000645, 20001483, 200043, 20001163, 20004005, 2000160, 200071, 20001163, 2000824, 2000711, 200071, 20008829, 2000227, 2000711, 2000716
	2221	Marc Saporta	2058		English	app, artist book, cybertext, nonlinear fiction, narrative	20001485, 20001484, 200043, 2000645, 20001483, 200043, 20001163, 20004005, 2000160, 200071, 20001163, 2000824, 2000711, 200071, 20008829, 2000227, 2000711, 2000716
	2220	Marc Saporta	2058		English	nonlinear fiction, artifact, cybertext, artist book	20001485, 20001484, 200043, 2000645, 20001483, 200043, 20001163, 20004005, 2000160, 200071, 20001163, 2000824, 2000711, 200071, 20008829, 2000227, 2000711, 2000716
	7836	B. S. Johnson	7835		English	print, loose leaf, novel, narrative, non-linear, shuffle	20001163, 20004005, 2000160, 200071, 20001163, 2000824, 2000711, 200071, 20008829, 2000227, 2000711, 2000716
	8138	Robert Coover	359		English	fiction, print, multilinear, fantasy, postmodernism	200071, 20001163, 2000824, 2000711, 200071, 20008829, 2000227, 2000711, 2000716
	13853	Robert Coover	359		English	postmodernism, fiction, fairytales, intertextuality	200071, 200071, 20008829, 2000227, 2000711, 2000716
	13856	Jeanette Winterson	13854		English	intertextuality, postmodernism, feminism	2000227, 20006327, 2000711
	13859	Kurt Vonnegut	13857		English	intertextuality, diegesis, postmodernism	2000227, 20006327, 2000711
	817	Jim Andrews	778		English	animation, audio, music, Shockwave, textual instrument, combinatorial, QuickTime, documentary	200022, 2000306, 2000351, 2000603, 2000419
	1406	William Poundstone	649		English	audio, time-based, image, essay/creative non-fiction, subliminal, iconography, concrete poetry, avant-garde, narrative, visualization, media	2000306, 2000602, 2000696, 200016, 2000641, 200013, 2000060
	763	Judd Morrissey	77		English	architecture, ambient sound, constraint, collaboration, hypertext, conceptual, generative, performance, database, procedural, installation, poetry, collective narrative	20001234, 20002782, 20001976, 2000110, 2000115, 2000124, 20000163
	763	Mark Jeffery	387		English	architecture, ambient sound, constraint, collaboration, hypertext, conceptual, generative, performance, data	20001234, 20002782, 20001976
	1290	Mez Breeze	612		English	installation, poetry, collective narrative	20001234, 20002782, 20001976
	6887	Allison Parrish	6886		English	performative, network forms, hacktivist, c	20001234, 20002782, 20001976
	14166	Mark Sample	2213		English	twitter, bot, Python, tweepy, serial, sharing	20001234, 20002782, 20001976
	11678	Everest Pipkin	10782		English	Simon, social media, personalization, exper	20001234, 20002782, 20001976
						twitter, netprov, twitterature, security	20001234, 20002782, 20001976
						twitter, bot, generative, sharingplatform, js	20001234, 20002782, 20001976
						script, conceptual writing, computer gener	20001234, 20002782, 20001976

Expert level: open data exports of all data in content types or filtered search for data analysis and visualization

Roggeband

Add a new creative work.

XLS XLS





This repository

Search

Pull requests

Issues

Marketplace

Explore



elmcip / elmcip

Fork 0

Code

Issues 87

Pull requests 0

Projects 1

Insights

Backend: Built in customized Drupal DB, all code now managed in a Github repository

Electronic Literature as a Model of Creativity and Innovation in Practice (ELMCIP)

by Humanities in the European Research Area (HERA) JRP for Creativity and Innovation built in Drupal <https://elmcip.net>

Edit

php drupal css html js research-project art Manage topics

1,011 commits

39 branches

31 releases

4 contributors

Branch: master

New pull request

Create new file

Upload files

Find file

Clone or download



steinmb Issue 318 Remove mollom from file system

Latest commit 144a4fd 2 days ago

bin	Add a clear cache to site-upgrade script	7 days ago
doc	Update init and local settings	7 months ago
drupal @ 92fbbcd	Issue 318 Remove mollom from file system	2 days ago
modules	Issue 363 Image to front page custom block moved	2 days ago
private_files	Improved security. Details found in https://drupal.org/SA-CORE-2013-003	4 years ago
site	Update init and local settings	7 months ago
themes/elmcip	Theme cleanup. Comment module uninstalled, template files removed	8 days ago
.gitignore	Document reset installation while stying offline and save time.	2 years ago

Label issues and pull requests for new contributors
Now, GitHub will help potential first-time contributors
labeled with **help wanted** or **good first issue**

[Go to Labels](#)

Backend: Issues? We got issues.
Ongoing issue-tracking, bug
squashing, feature development.

[Dismiss](#)

Filters ▾

is:issue is:open

Labels

Milestones

[New issue](#)

87 Open ✓ 278 Closed

Author ▾

Labels ▾

Projects ▾

Milestones ▾

Assignee ▾

Sort ▾

Provide basic documentation of record entry or cues **User interface - UX** **documentation** 
#365 opened 4 days ago by elmcip

Implement CELL taxonomies 
#364 opened 5 days ago by elmcip

Set up contributor mailing list **new functionality** 
#362 opened 6 days ago by elmcip

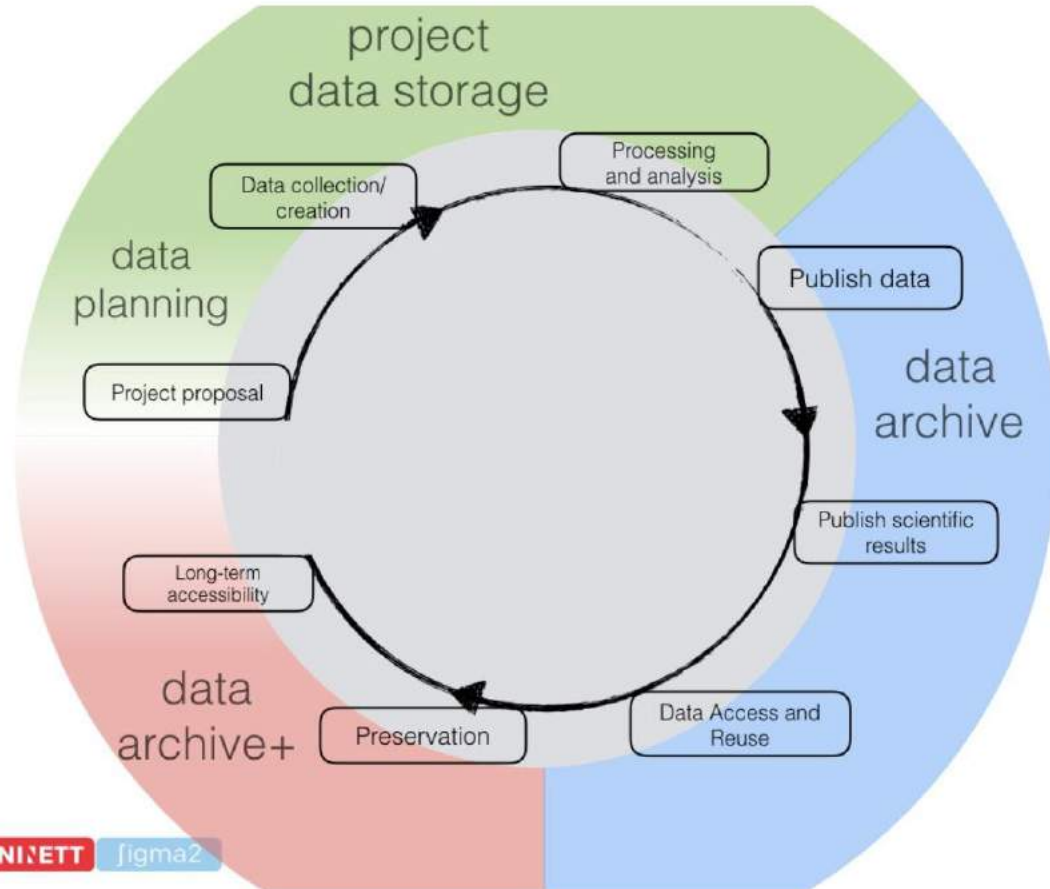
Add block for temporary display of notices on KB page **new functionality** 
#361 opened 6 days ago by elmcip

Allow users to login with email as well as username **enhancement** 
#360 opened 6 days ago by elmcip

Do we really export data in xls format? **Need more information** **enhancement**  2
#357 opened Nov 11, 2015 by elmcip 1.00

Research Data

- This page is under construction.



About NIRD

Backend: Hosted on NIRD
Norwegian E-Infrastructure

- Community Services

Shortcuts

- [Hardware Live status](#)
- [Metacenter opslog](#)
- [Procurements](#)
- [Research Data Archive](#)
- [Training](#)
- [User documentation](#)

Get access

- [Apply for HPC resources](#)
- [Apply for storage resources](#)
- [Apply for AUS resources](#)
- [Apply for user accounts](#)

CHALLENGES

- Resource needs: maintenance, development, editorial layer, design, hosting
- Preservation: 100 year vs. few year perspective
- Institutional investment / ownership of DH research infrastructure
- Community involvement in content development
- Communication with user base
- Documentation / tutorials



BENEFITS

- Internationally: key resource and a basis for an academic field
- Expands audiences
- Connects E-Lit to broader DH
- Value to students, authors, researchers
- Locally: basis for research group international reputation
- Locally: attracts visiting researchers, post-docs, leads to new projects and applications
- Locally: Pedagogical resource for curricula
- Locally: Strengthens grant project applications, bringing in new resources

NEW RESEARCH OUTCOMES: DATA HARVESTING & VISUALIZATION



An Emerging Canon?

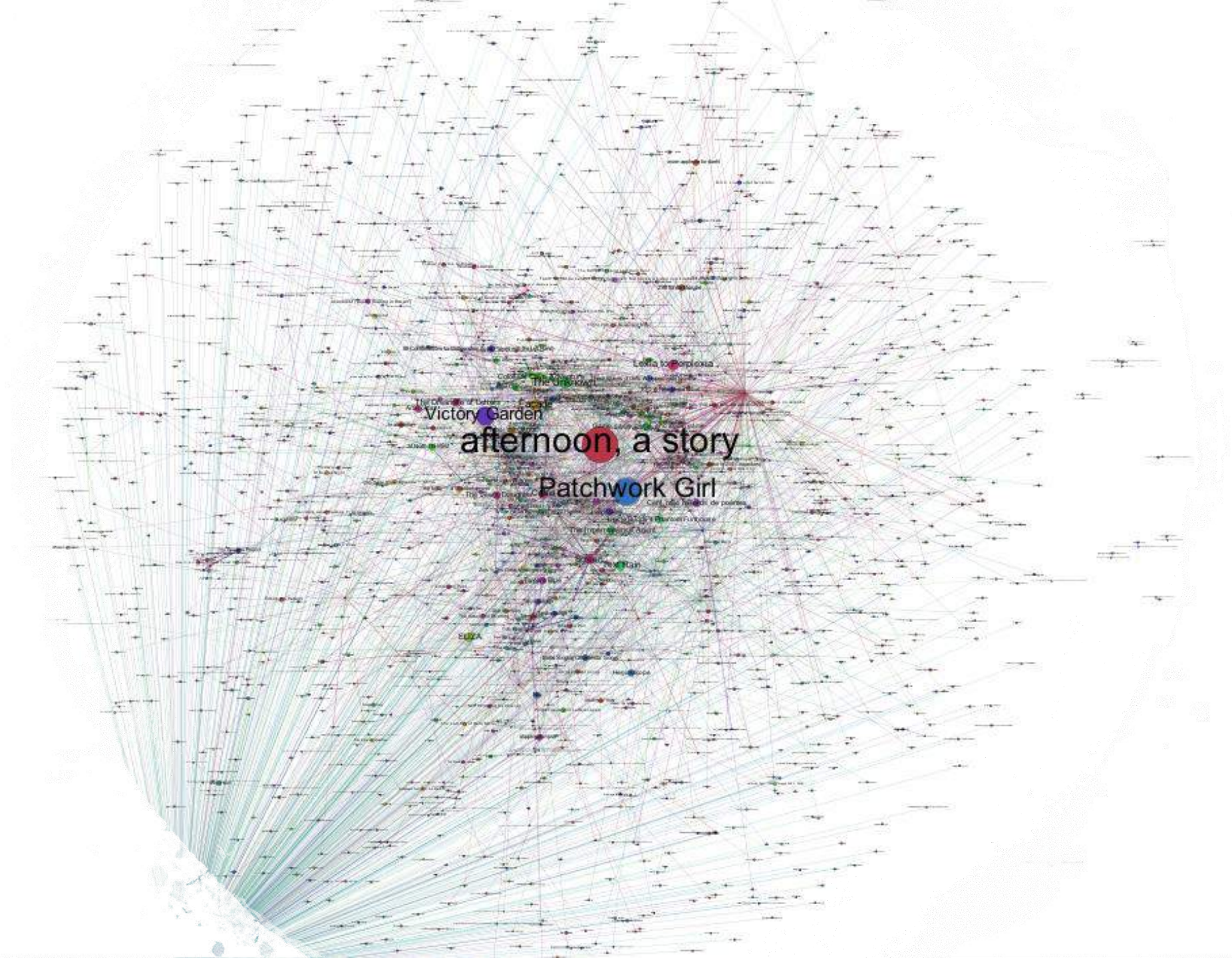
A Preliminary Analysis of All References to
Creative Works in Critical Writing
Documented in the ELMCIP Electronic
Literature Knowledge Base

Table 2 'Rule canon'

Production	Innovativeness	<ul style="list-style-type: none"> ● deviation from literary/hypertextual traditions ● interrelation between technology and subject matter
Object	Thematic depth	<ul style="list-style-type: none"> ● topicality ● thematic message ● self-reflexivity ● metatheoretical concept ● intertextuality
Form	Aesthetic overstructuring (microstructurally/macrostructurally)	<ul style="list-style-type: none"> ● rhetorical devices ● linking patterns ● navigation ● hypertext structure
	Semiotic interplay	<ul style="list-style-type: none"> ● transmedialization ● implemented intertextuality
Reception	Criticism	<ul style="list-style-type: none"> ● critical acclaim ● awards
	Anthologization/degree of canonization	<ul style="list-style-type: none"> ● readers (print/digital) ● university courses ● curricula
	Motivation/effect on reader	<ul style="list-style-type: none"> ● suspension of disbelief ● pleasure

How would we go about defining an e-lit canon?

One approach – define rules. But whose rules? Whose canon?





All Crit Writing Referencing Creative Work

Circular graph visualization of all critical writing references to creative works in the ELMCIP Electronic Literature Knowledge Base. Items are arranged on the circle by year of publication.

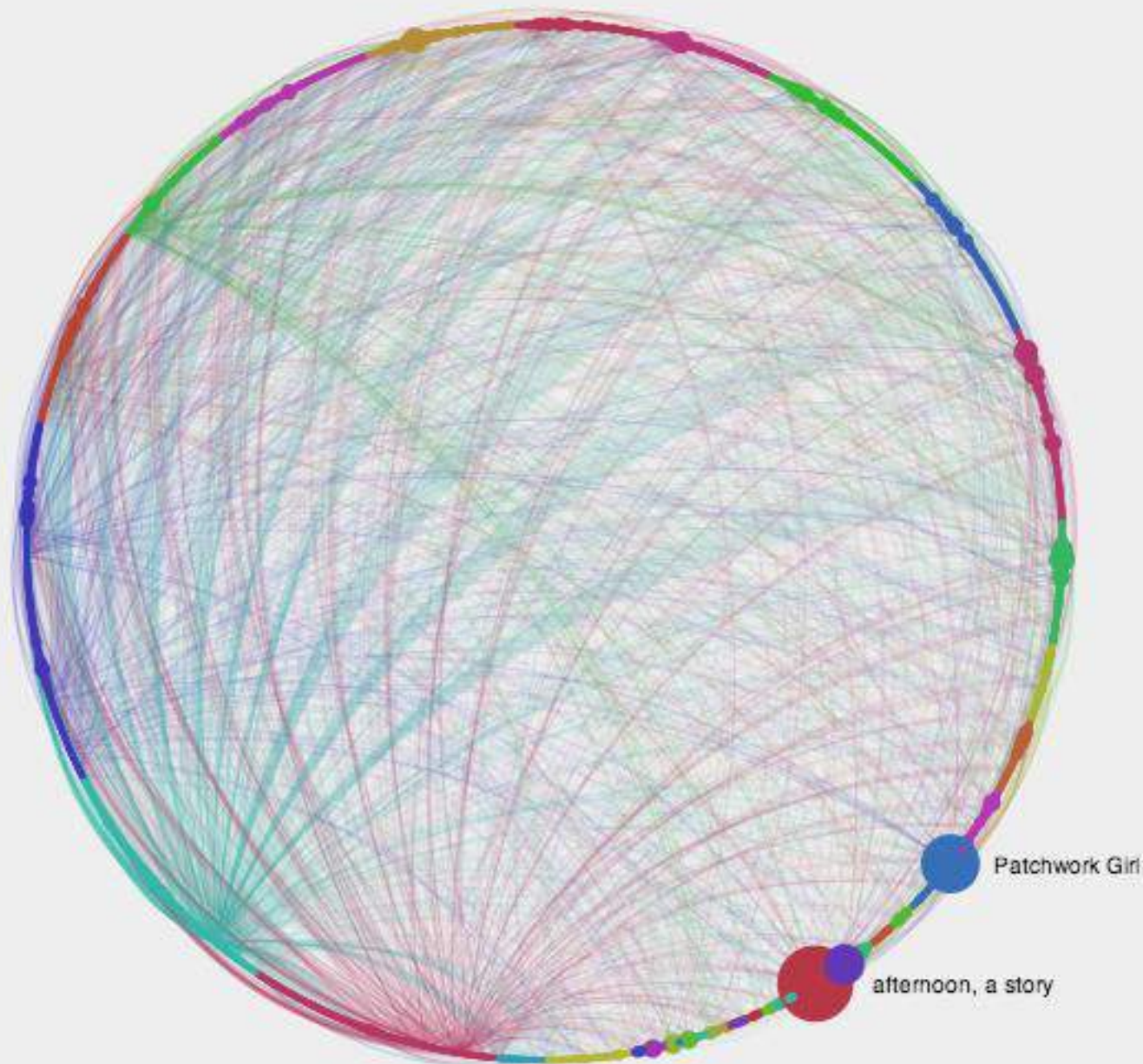
i More about this visualisation

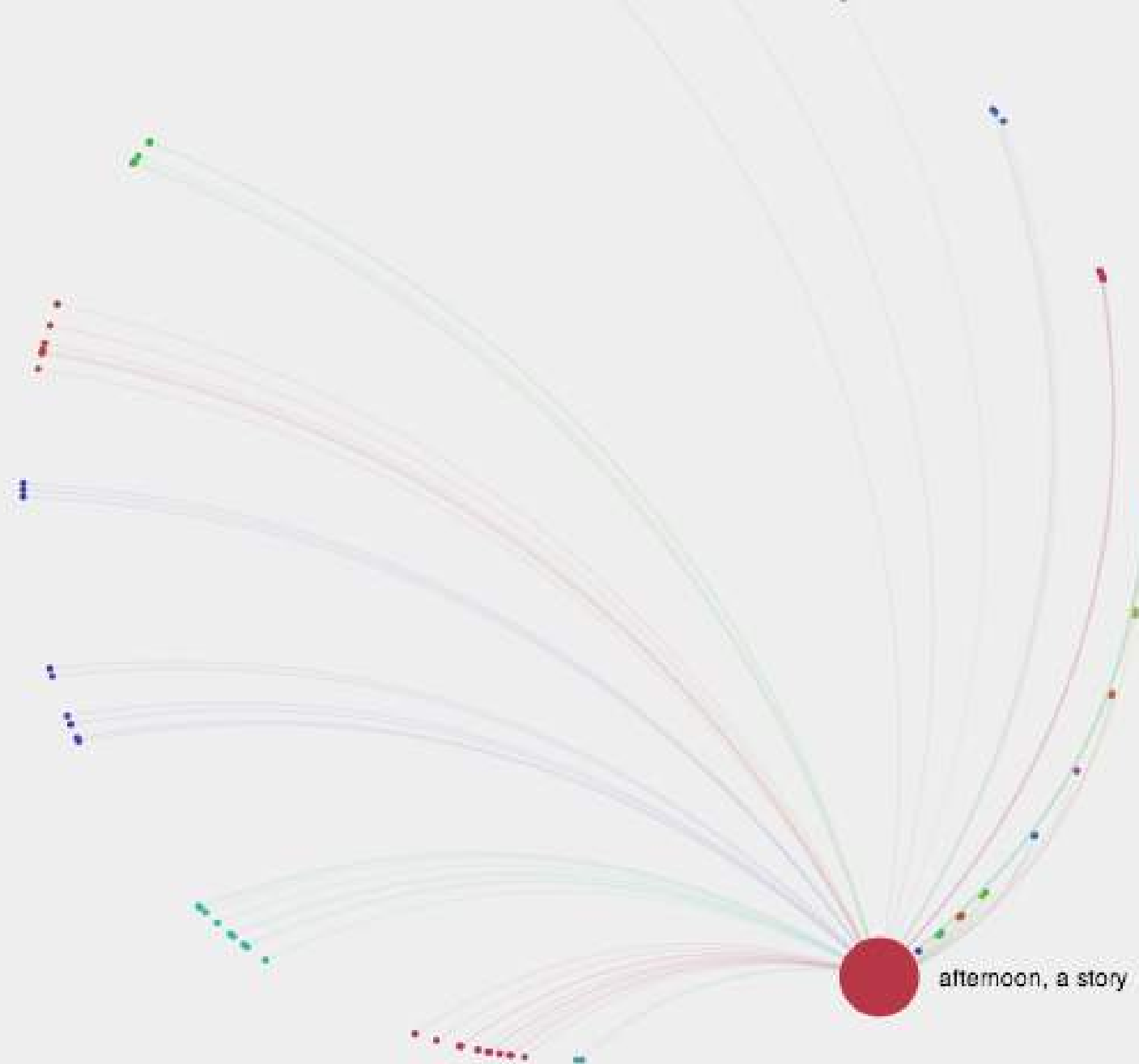
Legend:

- Creative works, Critical writing
- ↘ Crit writing to referenced work
- Colors indicate year of pub

Search:

Group Selector:





afternoon, a story

Year: 1990

Modularity Class: 33

Type: Creative Work

Author: Michael Joyce

Connections:

[Digital Poesi. ðstetisk Analyse og det Mediales Rolle i Kunstværkers Kommunikation](#)

[Do You Think You're Part of This? Digital Texts and the Second Person Address](#)

[Don't Believe the Hype: Rereading Michael Joyce's Afternoon and Twelve Blue](#)

[E-lit context as Records Continuum: the ðlost ð Michael Joyce ðs Afternoon Italian edition and the archival perspective](#)

[E-literature](#)

[A Short History of Electronic Literature and Communities in the Nordic Countries](#)

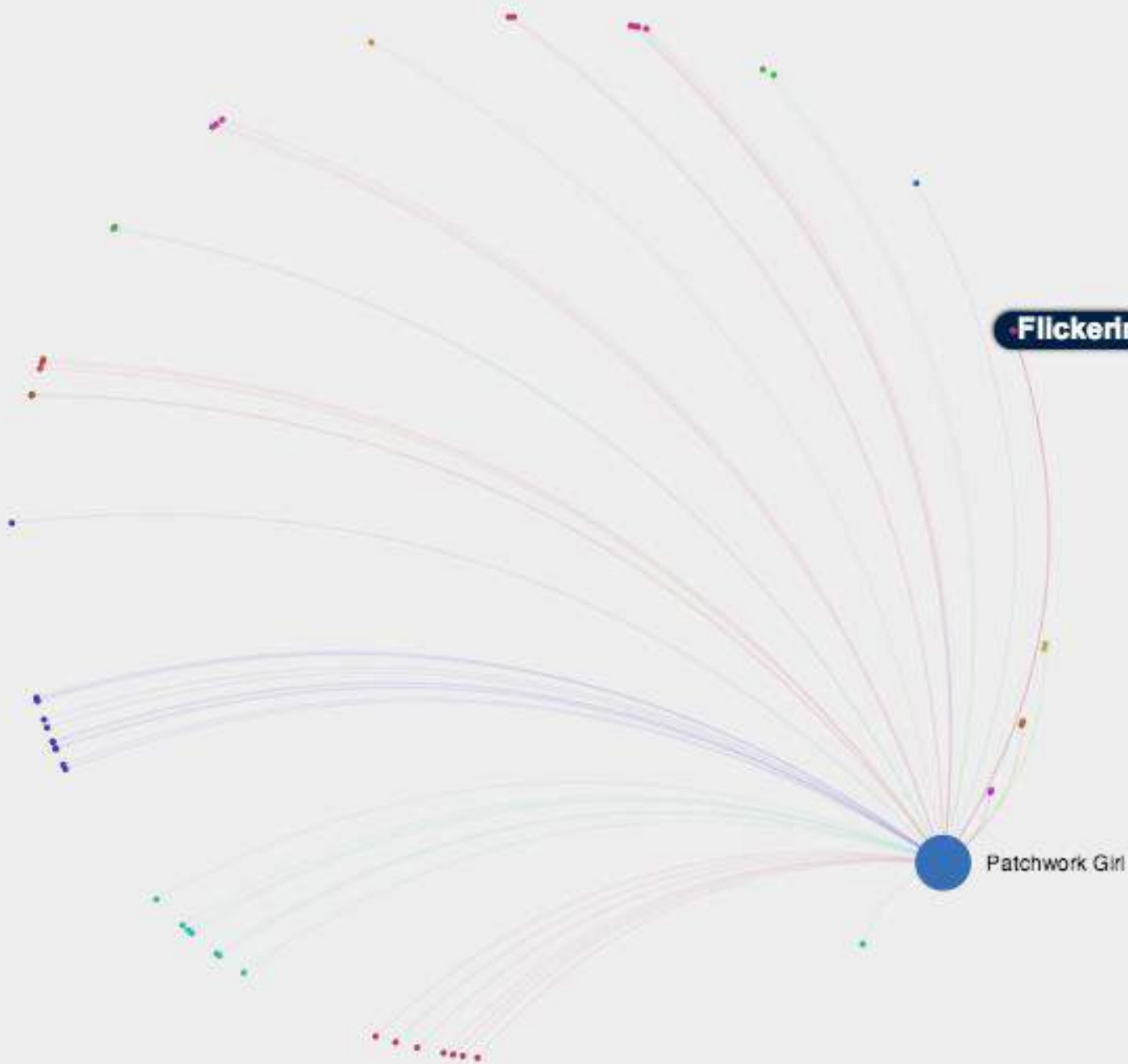
[Electronic Literature Publishing and Distribution in Europe](#)

[Electronic Literature Seen from a Distance: The Beginnings of a Field](#)

[Electronic Literature Without a Map](#)

[Electronic Literature: New Horizons for the Literary](#)

[Elektronisk litteratur i Norden](#)



Flickering Connectivities In Shelley Jackson's Patchwork Girl: The

Information Pane

 **Patchwork Girl**

Year: 1995

Modularity Class: 33

Type: Creative Work

Author: Shelley Jackson

Connections:

[E-literature](#)

[A Short History of Electronic Literature and Communities in the Nordic Countries](#)

[Electronic Literature Seen from a Distance: The Beginnings of a Field](#)

[Ex-foliations: Reading Machines and the Upgrade Path](#)

[Exploiting Kairos in Electronic Literature: A Rhetorical Analysis](#)

[False Pretenses, Parasites, and Monsters](#)

[Fiction and Interaction: How Clicking a Mouse Can Make You Part of a Fictional World](#)

[Flickering Connectivities in Shelley Jackson's Patchwork Girl: The Importance of Media-Specific Analysis](#)

[Forms of Future](#)

[From Revisi\(tati\)on to Retro-Intentionalization](#)

[Gammel vin in nye skinnsekker](#)



Nio

Year: 2001

Modularity Class: 6

Type: Creative Work

Author: Jim Andrews

Connections:

[Dovetailing Details Fly Apart](#)  [All Over, Again, in Code, in Poetry, in Chreods](#)

[Editorial Process and the Idea of Genre in Electronic Literature in the Electronic Literature Collection, Volume 1](#)



[Electronic Poetry: Understanding Poetry in the Digital Environment](#)

[From Audio Black to Artful Noises: Looking at Sound in Electronic Literature](#)

[I Love E-Poetry](#)


[The Reader, the Player and the Executable Poetics: Towards a Literature Beyond the Book](#)

[Typing the Dancing Signifier: Jim Andrews \(Vis\)Poetics](#)

[Why Digital Literature Has Always Been](#)  [Beyond the Screen](#) 

[Writing the World: Toward a Systems Approach to E-Writing](#)

[Dada Redux: Elements of Dadaist Practice in Contemporary Electronic Literature](#)

 Return to the full network

Information Pane

 Fa^{ade}

Year: 2005

Modularity Class: 38

Type: Creative Work

Author: Michael Mateas, Andrew Stern

Connections:

[Generating Narrative Variation in Interactive Fiction](#)

[Avatars of Story](#)

[Behind Fa^{ade}: An Interview with Andrew Stern and Michael Mateas](#)

[Beyond the Screen: Transformations of Literary Structures, Interfaces and Genres](#)
[Interactive Drama, Art, and Artificial Intelligence](#)

[Konservativer Avantgardismus oder: Die Rettung der Kunst im Zeichen der Technik](#)

[Looking Behind the Fa^{ade}: Playing and Performing an Interactive Drama](#)

[Mobile Urban Drama !\[\]\(f60b7a900783ac3fd531bfd9c111be6d_img.jpg\) Setting the Stage](#)

Search Lutz!

Intermedialität. Zu einer modernen Produktions- und Rezeptionsästhetik des netzgenutigen deutschsprachigen Schriftums
konkret digital: Interview with Johannes Aug about Concrete Poetry and Net Literature

Search songs

From Theo Lutz to NetLiteratur. The Development of German-Language Electronic Literature

Interfictions: Vom Schreiben ins Netz

Kill the poem

worm apple pie for doehl

Der digitale Autor. Autorschaft im Zeitalter des Internets

Hyperfiction: Hyperliterarisches Lesebuch: Im

Zeit für die Bombe

C. Love Letter Generator

Formen digitaler Literatur 2.0

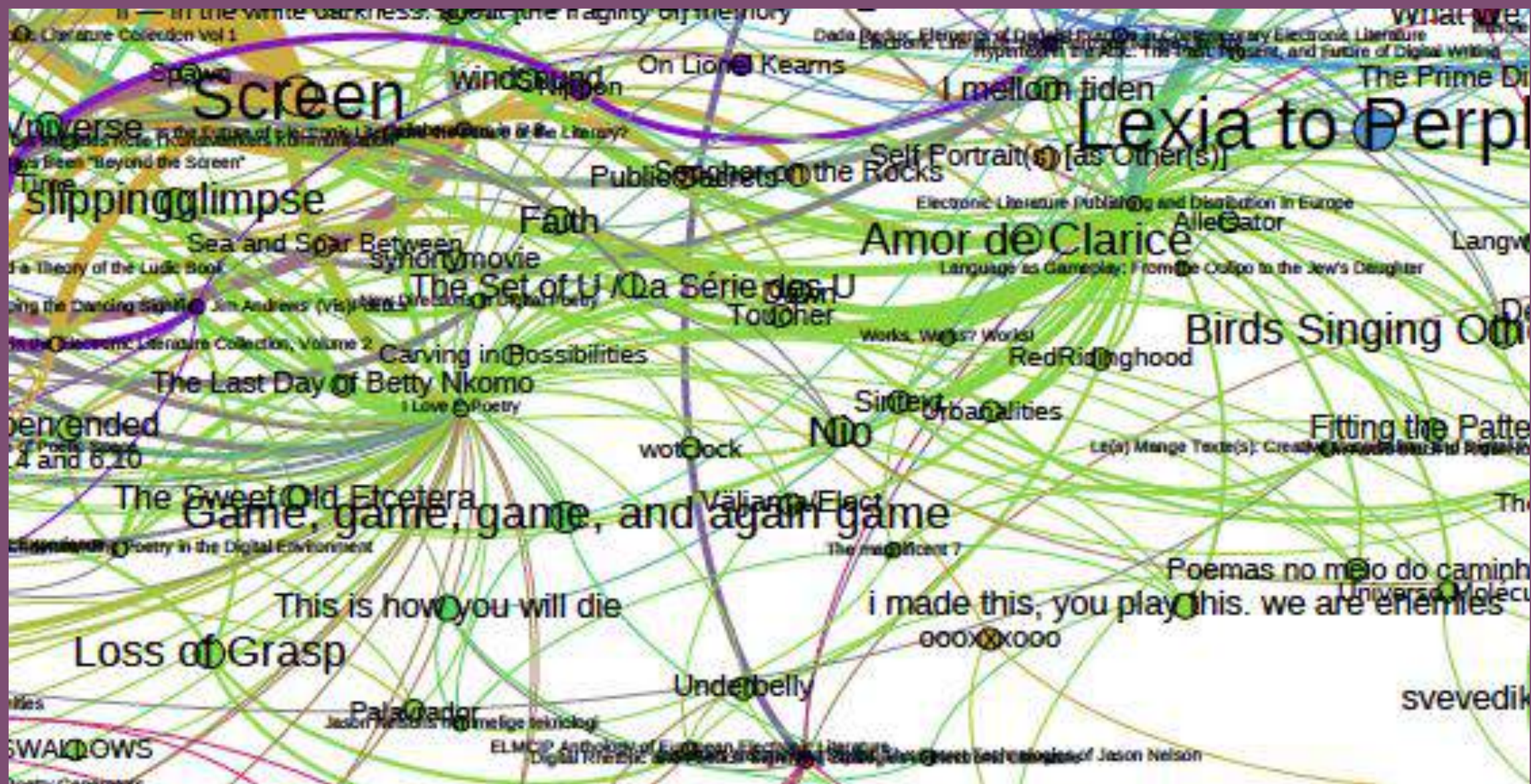
Die Aaleskorte der Ölig

Hyperfiction - neues Genre?

Great Wall of China

Rea





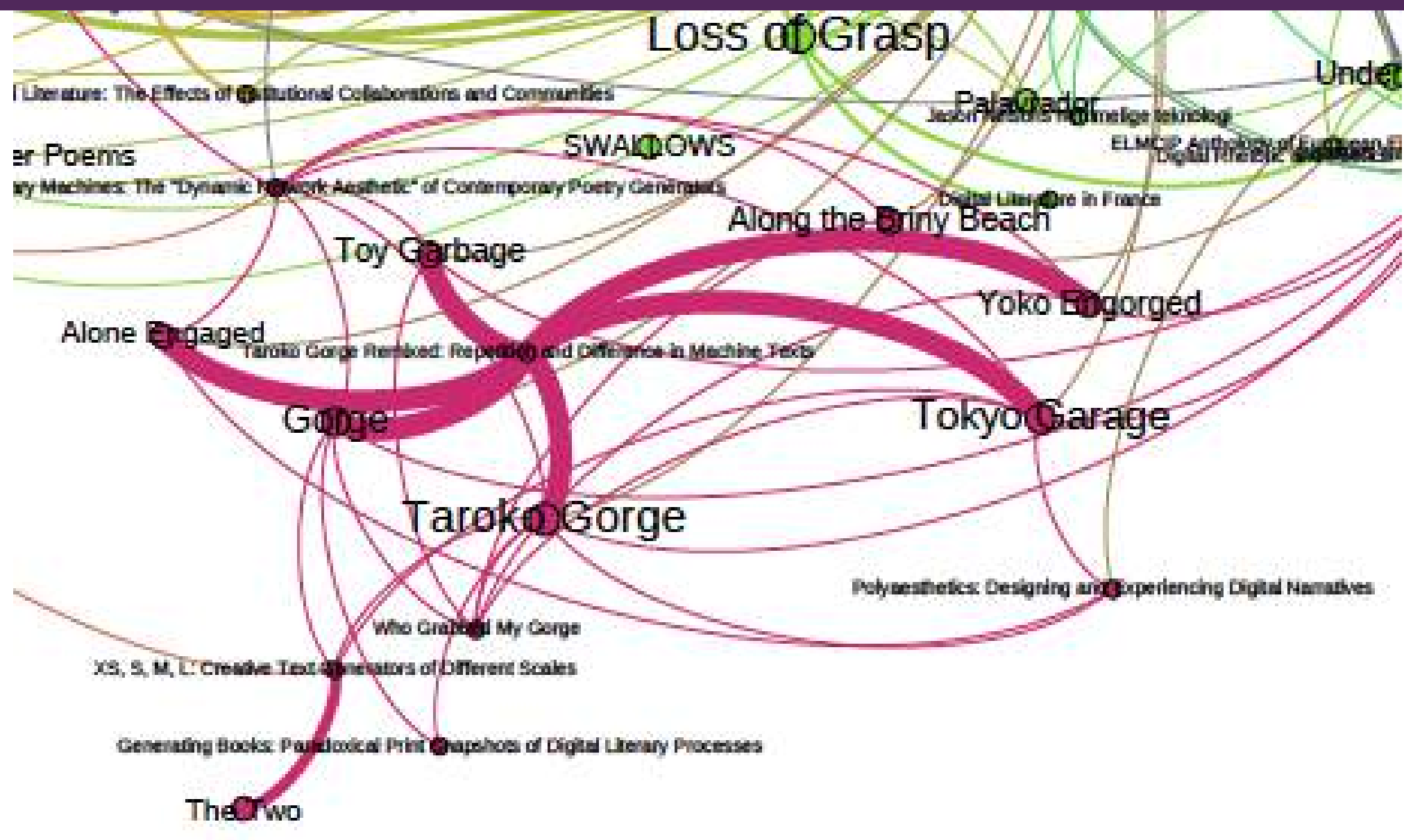
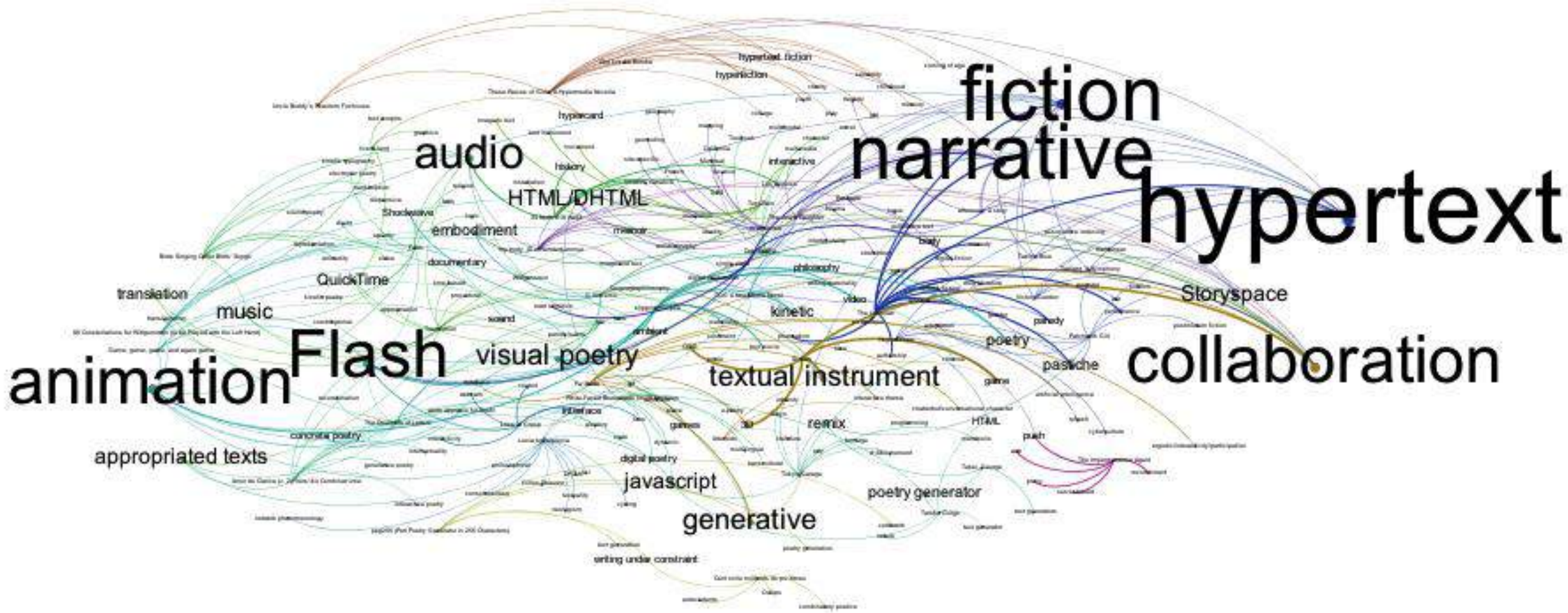
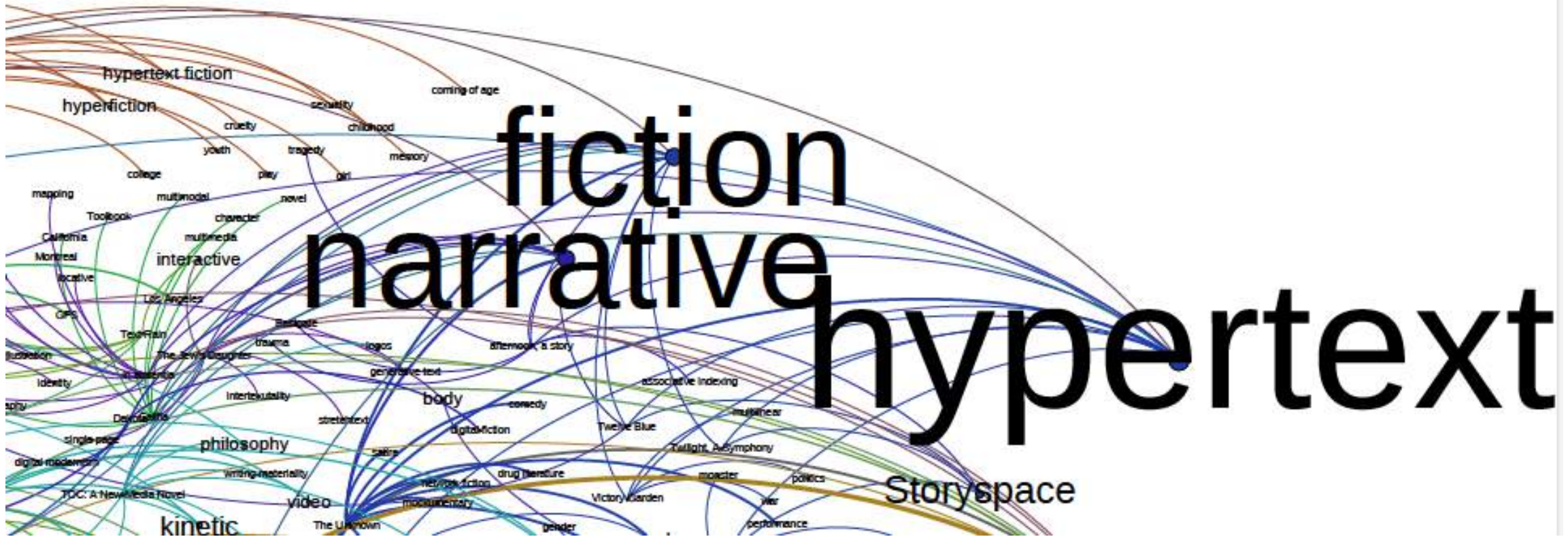


Table of Most-Cited Works: Works Referenced by 8+ Items of Critical Writing in the ELMCIP Electronic Literature Knowledge Base as of July 6, 2013

Title	Year	Author	# References
afternoon, a story	1990	Michael Joyce	76
Patchwork Girl	1995	Shelley Jackson	57
Victory Garden	1991	Stuart Moulthrop	37
The Unknown	1999	William Gillespie, Scott Rettberg, Dirk Stratton, Frank Marquardt	21
Façade	2005	Michael Mateas, Andrew Stern	21
Lexia to Perplexia	2000	Talan Memmott	19
Screen	2003	Noah Wardrip-Fruin, Josh Carroll, Robert Coover, Shawn Greenlee, Andrew McClain, Benjamin Shine	17
Text Rain	1999	Romy Achituv, Camille Utterback	16
Califia	2000	M. D. Coverley	16
ELIZA	1966	Joseph Weizenbaum	15
The Dreamlife of Letters	2000	Brian Kim Stefans	14
The Impermanence Agent	1999	Noah Wardrip-Fruin, Adam Chapman, Brion Moss	13
Colossal Cave Adventure	1976	Will Crowther, Don Woods	13
Cent mille milliards de poèmes	1961	Raymond Queneau	13
The Jew's Daughter	2000	Judd Morrissey	13
Twelve Blue	1996	Michael Joyce	12

Tags used in work records for the 46 most-cited works: hypertext (12), fiction (10), narrative (10), collaboration (9), animation (9), Flash (9), audio (7), generative (5), textual instrument (5), visual poetry (5), Storyspace (4), appropriated texts (4), javascript (4), HTML/DHTML (4), music (4), remix (3), pastiche (3), embodiment (3), kinetic (3), poetry generator (3), QuickTime (3), poetry (3), translation (3), body (2), parody (2), 3D (2), games (2), interface (2), game (2), interactive (2), history (2), concrete poetry (2), ambient (2), push (2), interactive fiction (2), writing under constraint (2), hyperfiction (2), hypertext fiction (2), hypercard (2), digital poetry (2), sound (2), HTML (2), documentary (2), philosophy (2), Shockwave (2), video (2), memoir (2), tragedy (1), associative indexing (1), Eastgate (1), trauma (1), adaptation (1), postmodern fiction (1), gender (1), monster (1), war (1), politics (1), multilinear (1), authorship (1), performance (1), satire (1), comedy (1), picaresque (1), network fiction (1), pharmakon (1), drug literature (1), mockumentary (1), database (1), interactive drama (1), artificial intelligence (1), chatterbot/conversational character (1), ergodic/interactivity/participation (1), textuality (1), cyborg (1), hci (1), consciousness (1), network phenomenology (1), philosophical (1), DHTML (1), Gilles Deleuze (1), neologism (1), CAVE (1), installation (1), text instrument (1), movement (1), image to text (1), novel (1), multimedia (1), California (1), character (1), multimodal (1), Toolbook (1), chatterbot (1), psychotherapy (1), natural language processing (1), feminism (1), recombination (1), recombinant (1), web (1), server-based (1), proxy (1), text adventure (1), 1970s (1), combinatorial poetics (1), Oulipo (1), antecedents (1), generative text (1), intertextuality (1), single page (1), stretchtext (1), retro (1), parody/satire (1), aleatory (1), code (1), generative poetry (1), interactive poetry (1), intertextuality (1), literature (1), programming (1), refresh (1), cyberculture (1), found text (1), networked audiovisual installation (1), voice synthesizer (1), data sonification (1), web harvested work (1), text stream (1), language philosophy (1), Wittgenstein (1), locative narrative (1), GPS (1), Los Angeles (1), combinatorial (1), noise (1), sound poetry (1), animality (1), transcription (1), kinetic typography (1), representation (1), responsive (1), girl (1), coming of age (1), sexuality (1), play (1), cruelty (1), collage (1), childhood (1), youth (1), memory (1), interactivity (1), webcam (1), control (1), loss (1), materiality (1), writing-materiality (1), text movie (1), gif (1), digital modernism (1), digital fiction (1), road narrative (1), autobiography (1), image and text (1), identity (1), illustration (1), text generator (1), nature (1), text generators (1), French (1), mapping (1), locative (1), geography (1), geocoding (1), Montreal (1), site-specific (1), constraint (1), procedural (1), transliteration (1), appropriation (1), time-based (1), time (1), prose (1), chronos (1), logos (1), text morphs (1), graphics (1), city (1), urbanity (1), metropolis (1), tokyo (1), homage (1), détournement (1), place (1), e-poetry (1), dynamic (1), multilingual (1), transcultural (1), poetry generation (1), text generation (1), codework (1), e-poetry (1), electronic poetry (1), kinetic poetry (1), religion (1), faith (1), doubt (1), logic (1).





Full text: tiny.cc/q81jdz

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by [Scott Rettberg](#)

06-01-2014



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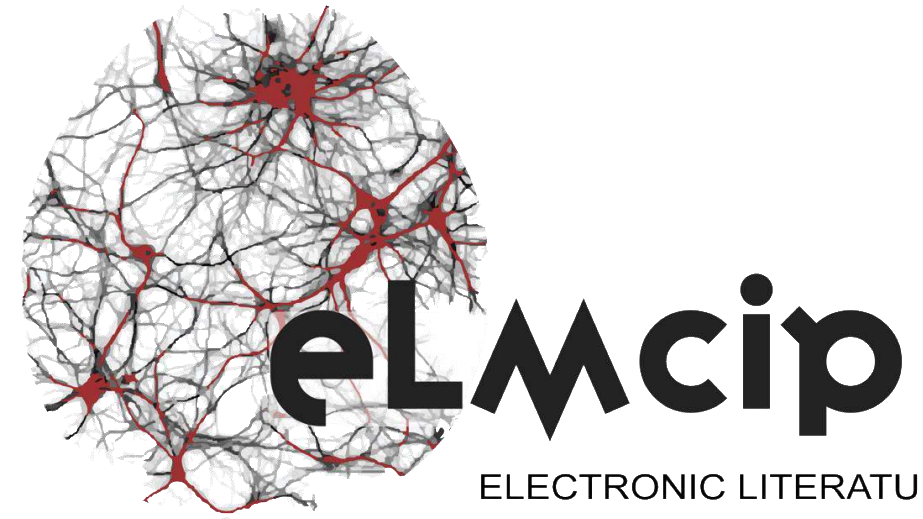
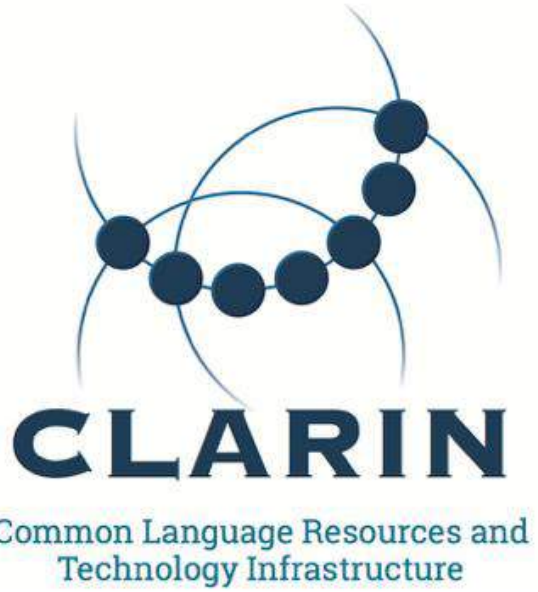
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