



E-Lit: What is It? Revised & Expanded UCLA Edition, v2.01, 10.3.17, 3:15-3:45pm

UCLA ELIT

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E-Lit: What is it?

v2.01 October 3, 2017

By UCLA E-LIT 2017

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Electronic Literature: What Is It?

V.01

N. Katherine Hayles (UCLA)

<http://eliterature.org/pad/elp.html>

Suzy Menazza: “**What we have is 200 pages of incomprehensible nonsense**” — that’s how UNFCCC Executive Secretary Yvo De Boer commented on the status of the negotiations early this week during a meeting with NGO representatives here in Bonn, which included The Nature Conservancy.

De Boer was referring to the new negotiating text for an international climate agreement, which includes a document drafted by the chair of the proceedings back in spring with additions submitted in June by the 192 countries discussing this new agreement. The result is a 199-page-long (and almost unmanageable) document — a combination of old text, “new paragraphs or subparagraphs,” “alternatives to the original paragraphs” and “special cases” that comprise more than 2,000 brackets and are challenging even the most experienced delegates.

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1. [Abstract](#)
2. An abstract is a brief summary of a research article, thesis, review, conference proceeding, or any in-depth analysis of a particular subject and is often used to help the reader quickly ascertain the paper's purpose.[1] When used, an abstract always appears at the beginning of a manuscript or typescript, acting as the point-of-entry for any given academic paper or patent application. Abstracting and indexing services for various academic disciplines are aimed at compiling a body of literature for that particular subject.
3. The terms précis or synopsis are used in some publications to refer to the same thing that other publications might call an "abstract". In management reports, an executive summary usually contains more information (and often more sensitive information) than the abstract does.
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Abstract

This essay surveys the development and current state of electronic literature, from the popularity of hypertext fiction in the 1980's

ELO is launching the *Electronic Literature Collection Volume 3 (ELC3)* with a Call for Submissions to the Collection by November 5, 2014. The *ELC3* will feature outstanding examples of electronic literature from an international community of practitioners. The goal of the Editorial Collective is to collect the most exciting current projects together with examples of historically significant works. *ELC3* is slated for publication in 2016.

2. Credit Card

To pay by secure credit card, click on the "Add to Cart" button below. This will take you to the payment page where you enter the appropriate amount for your membership level or donation.

- Student, Unaffiliated Artist or Scholar – \$25.00 USD
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Money And Inflation 1980'S

To provide an estimate of inflation we have given a guide to the value of \$100 US Dollars for the first year in the decade to the equivalent in today's money

If you have \$100 Converted from 1980 to 2005 it would be equivalent to \$243.45 today

In 1980 a new house cost **\$68,714.00** and by 1989 was **\$120,00.00** Check Examples of Some of the Houses and Prices For Sale In The 80s in Our 80s Homes Section

In 1980 the average income per ye

ar was **\$19,170.00** and by 1989 was **\$27,210.00**

In 1980 a gallon of gas was **\$1.19** and by 1989 was **97 cents**

In 1980 the average cost of new car was **\$7,210.00** and by 1989 was **\$15,400.00**

A few more prices from the 80's and how much things cost

Camero Coupe **\$7,571** From [Car Prices in the 80's](#)

Pontiac Grand AM **\$9,965** Nike Air Force Basketball Shoes **\$54.90** Tailored Style Silk Blouse **\$15.99** From [Prices for clothes and fashions in the 80's](#)

Amiga 500 with Color Monitor **\$849** From Our 80s Electrical and Electronic Prices in the 80's Hands Free Operating Car Phone [History of Mobile Phones](#) **\$788**
Leg O Lamb **\$2.19 per pound** Milk **85 cents**
1/2 gallon From Our 80s Price of Food Section

Bunk Beds with Mattress **\$148** Chrome Sling Chair **\$76.00** Cheer Laundry Detergent **\$1.59**

to the present, focusing primarily on hypertext fiction, network fiction, interactive fiction, locative narratives, installation pieces, "codework,"

Reading Network Fiction is a dramatically important contribution to our understanding of the relationships between literature and the digital. It is an outstanding book, whose qualities can be situated at three levels: first that of the chosen topic, which is not just "digital literature" but a very specific subgenre, naAugust 31, 2006 in New E-Lit

ELO member Barbara Campbell recently passed the one year benchmark in her performance/writing project 1001 nights cast.

Campbell's first webcast was performed from Paris on June 21st, 2005 and continues for 1001 nights.

"In 1001 nights cast, Barbara Campbell performs a short text-based work for 1001 consecutive nights. The performance is relayed as a live webcast to anyone, anywhere, who is logged onto to <http://1001.net.au> at the appointed time, that is, sunset at the artist's location."

Reinterpreting and expanding the story of Scheherazade, the daily process of 1001 nights cast begins each morning when Campbell reads news coming out of the Middle East; she selects a phrase from her reading that "generates potential." Campbell then renders the selected phrase in watercolor and posts the painted image of the phrase on the website. Visitors who choose to participate in the project are "invited to write a story using that day's prompt in a submission of up to 1001 words. The writing deadline expires three hours before that night's performance."

To explore and/or participate in the project, visit <http://1001.net.au>

Comments Off

Conjoined twin birth announcement: HALF LIFE, by Shelley Jackson

August 31, 2006 in Other News

ELO member Shelley Jackson, author of "Skin," and *The Melancholy of Anatomy*, has published her first novel, *Half Life*. The novel tells the story of Nora and Blanche, "a two headed woman in a world where conjoined twins have their own subculture, slang, and self-help books." When Nora decides to pursue a service called "The Divorce" in an effort "to take back her birthright: the first person pronoun," only one person stands in her way: Blanche.

For more information on *Half Life*, visit http://www.ineradicablestain.com/half_life.html

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mely narrative texts in networked environments that rely on digital technology in order to create new forms of storytelling; second, that of the literary vision that informs the readings gathered in this volume, and which is of interest for the study of literature in general; third, that of its own writing, which is elegant and profound, deprived of all jargon-like window dressing but offering a direct and enthusiastic grip on the materials studied.

Codework is a type of creative writing which in some way references or incorporates formal computer languages (C++, Perl, etc.) within the text. The text itself is not necessarily code that will compile or run, though some have added that requirement as a form of constraint.

Since 1997, Codework has provided innovative technologies and products for automating, improving, securing and managing enterprise IT systems. Our software utilities

address the areas of PC Cloning, Software Distribution, Application Packaging, Security, Employee or Student Internet Access Restriction, Application Usage Blocking and Metering, Remote Control, Software / Hardware Asset Management, Helpdesk, Network Print Management and more.

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generative art and the Flash poem. It also discusses the central critical issues raised by electronic literature, pointing out that there is significant overlap with the print tradition. At the same time, the essay argues that the practices, texts, procedures, and processual nature of electronic literature require new critical models and new ways of playing and interpreting the works. A final section discusses the Preservation, Archiving and Dissemination (PAD) initiative of the

At the Electronic Literature Organization Symposium, **The State of the Arts**, held in April, 2002, at UCLA, writers, scholars, and teachers agreed upon a pressing need: a means to retrieve and preserve works of electronic literature from the ravages of technological "progress" that leave the works inoperable in new technical environments, and thus inaccessible. While these pioneering works promise to form a major part of the future of our literary heritage, their constant fading into technological obsolescence frustrates the formation of the critical and scholarly perspective required for that to happen. PAD envisions to preserving these works in forms that render them available to readers, supportable as part of museum collections, and suitable for scholarly research.

Electronic Literature Organization, including the Electronic Literature Collection Volume I and the two white papers that are companion pieces to this essay, "Acid Free Bits" and "Born Again Bits."

Critical Models combines into a single volume two of Adorno's most important postwar works — *Interventions: Nine Critical Models* (1963) and *Catchwords: Critical Models II* (1969). Written after his return to Germany in 1949, the articles, essays, and radio talks included in this volume speak to the pressing political, cultural, and philosophical concerns of the postwar era. The pieces in *Critical Models* reflect the intellectually provocative as well as the practical Adorno as he addresses such issues as the dangers of ideological conformity, the fragility of democracy, educational reform, the influence of television and radio, and the aftermath of fascism.

This new edition includes an introduction by Lydia Goehr, a renowned scholar in philosophy, aesthetic theory, and musicology. Goehr illuminates Adorno's ideas as well as the intellectual, historical, and critical contexts that shaped his postwar thinking.

Code poet Mary-Anne Breeze, whose work has attracted a great deal of praise and critical attention, uses a series of avatars that problematize our notion of the single, unified author whose social and political identities are stable. In her work, Breeze plays with and conceals her real-world identity, a transformative act that gives her the freedom to express controversial intellectual and political viewpoints, to challenge group leader: Scott Rettberg
scott.rettberg@lle.uib.no

Bergen Electronic Literature research group (BEL) studies literary works created for digital media. In 2015 we hosted the international Electronic Literature Organization conference and literary arts festival, which was held in Bergen 4-7 August. An important project for us

is the [ELMCIP Electronic Literature Knowledge Base](#), and in recent research we have focused on visualising and analysing the extensive data we have organised in the Knowledge Base.

the hegemonic forces that seek to regulate and control communication online, and to establish new communities with other avatar-wearing participants who define themselves rather than allow themselves to be defined by others.

WHAT IS POTICAL IDENTITY?

Identity is often thought of as the expression of an individual's belief system and social affiliations. Various factors can construct an identity, including race, nationality, where a person lives and a person's gender and sexuality. Political identity is almost always associated with a group affiliation and describes the ways in which being a member of a particular group. ELO member Shelley Jackson, author of "**Skin**," and *The Melancholy of Anatomy*, has published her first novel, *Half Life*. The novel tells the story of Nora and Blanche, "a two headed woman in a world where conjoined twins have their own subculture, slang, and self-help books." When Nora decides to pursue a service called "The Divorce" in an effort "to take back her birthright: the first person pronoun," only one person stands in her way: Blanche.

ular group might express specific political opinions and attitudes.

Acid Free Bits: Authors of electronic literature may choose to work with materials that are less than durable, just as sculptors choose to work with cardboard and even ice. Performances, too, are by nature temporary. But even with such temporary art, there is often more that remains than

with electronic writing that has gone 404 or will no longer run on any systems that are on hand. Sculptors using cardboard may still do their preliminary sketches in acid-free notebooks. Ice sculptures are photographed.

With the release of Acid-Free Bits (version 1.0), the Electronic Literature Organization (ELO) brings to the public concerns that have been debated here for at least two years. The document is a plea for writers to work proactively in archiving their own creations, and to bear these issues in mind even in the act of composition. The destinations of print literature — in stores, as a node on Amazon, on the library shelf and ultimately in a consensual canon — are by now so prevalent that few print writers give much thought to preservation. No such destinations exist, however, for born-digital writing.

The HTTP **404 Not Found Error** means that the webpage you were trying to reach could **not** be **found** on the server. It is a Client-side **Error** which means that either the page has been removed or moved and the URL was **not** changed accordingly, or that you typed in the URL incorrectly.

Many Off-Broadway shows have had subsequent runs on Broadway,

A bold, brash and hugely irreverent musical comedy, *Something Rotten!* is a loving send up of both Shakespeare and Broadway's greatest hits. The story follows a lowly playwriting duo who attempt to steal The Bard's limelight by

including such successful musicals as *Hair*, *Godspell*, *Little Shop of Horrors*, *Sunday in the Park with George*, *Rent*, *Grey Gardens*, *Urinetown*, *Avenue Q*, *The 25th Annual Putnam County Spelling Bee*, *Rock of Ages*, *In the Heights*, *Spring Awakening*, *Next to Normal*, *Hedwig and the Angry Inch*, *Fun Home*, *Natasha, Pierre, and the Great Comet of 1812* and *Hamilton*.^[6] In particular, two that became Broadway hits, *Grease* and *A Chorus Line*,

encouraged other producers to premiere their shows Off-Broadway.[4] Plays that have moved from off-Broadway houses to Broadway include *Doubt*, *I Am My Own Wife*, *Bridge & Tunnel*, *The Normal Heart* and *Coastal Disturbances*. Other productions, such as *Stomp*, *Blue Man Group*, *Altar Boyz*, *Perfect Crime*, *Forbidden Broadway*, *Nunsense*, *Naked Boys Singing*, *Bat Boy: The Musical* and *I Love You, You're Perfect, Now Change* have had runs of many years Off-Broadway, never moving to Broadway. *The Fantasticks*, the longest-running musical in theatre history, spent its original 42-year run Off-Broadway and began another long off-Broadway run in 2006.[7]

A production of an off-Broadway play leaves a script, a playbill, photographs, reviews, and probably a videotape in the Lincoln Center's library. It's possible to appreciate, and learn from, the documentation of a show that closed a decade ago. Web writing from the same era is sometimes only known about from brief entries that remain in unpruned hotlists. Intended audiences include scholars, administrators, librarians,

Returning to the universe of TNT's hit movie franchise, *The Librarian*, this new series centers on an ancient organization hidden beneath the Metropolitan Public Library dedicated to protecting an unknowing world from the secret, magical reality hidden all around. This gro impossible mysteries, fights supernatural threats and recovers powerful artifacts, including the Ark of the Covenant, the Spear of Destiny and Excalibur.

and funding administrators, respectively, who are new to electronic literature and for whom it is hoped this essay will serve as a useful introduction. Because this essay is the first systematic attempt to survey and summarize the fast-changing field of electronic literature, artists, designers, writers, critics, and other stakeholders may find it useful as an overview, with emphasis on recent creative and critical works.

A surge into twenty-first century poetry and poetics, a book of passionate poetic energies and odic verve, *Surge* is the provocative, open-ended ending to DuPlessis's twenty-six year long poem project, *Drafts*. This work exemplifies a tertium quid, transcending poetic schools and critical binaries with its fusions of intellection and emotion, with its reassessments of Dante, Eliot, Duchamp, with its witty genre experimentation, with its strands of eco-poetics, feminist analysis, conceptual torques, and unstinting poetic commitment. The book contains a contemporary mirror of *The Waste Land*, a striking political-emotional reflection on divided cities, an investigation of gender in a work of poet's theater, a ballad on science and reality, an index, a canzone and—over all—a scintillating texture of meditation in which the analytic lyric is intensified by the refractions of gloss.

The term born-digital refers to materials that originate in a digital form.^[1] This is in contrast to digital reformatting, through which analog materials become digital. It is most often used in relation to digital libraries and the issues that go along with said organizations, such as digital preservation and intellectual property. However, as technologies have advanced and spread, the concept of being born-digital has also been discussed in relation to personal consumer-based sectors, with the rise of e-books and evolving digital music. Other terms that might be encountered as synonymous include "natively digital", "digital-first", and "digital-exclusive"

Generative art refers to art that in whole or in part has been created with the use of an autonomous system. An autonomous system in this context is generally one that is non-human and can independently determine features of an artwork that would otherwise require decisions made directly by the artist. In some cases the human creator may claim that the **generative system** represents their own artistic idea, and in others that the system takes on the role of the creato

It's What You Do With It

It is not what happens to each of us that determines how much we enjoy life, but rather our reaction to what happens. Though we may have no choice in unexpected events

UNEXPECTED

EVENTS

that happen to us, we most certainly have choice in how we interpret what happens, and in what we choose to do about it. We can always choose to be either a victim or a creator. This key choice makes all the difference in how much joy we experience in life.

Neither does what we own play a major role in how much we enjoy life. One person with all the money and possessions in the world may have a miserable life, while another in the lowest income bracket may absolutely love their life. It is what we do with what we own that affects our level of satisfaction and joy in life. It's not what you possess or what happens to you in life that matters, but rather what you do with it.

The role of the creator of the universe, in crude analogy, would be to knock down the first domino, and watch the rest

fall down. Somehow, we have a sense that such a picture is not very satisfying. Why would some entity go through the trouble of creating the universe as we know it, and simply sit back and see "how things work out?" But an even more fundamental question for the scientist is this: Does the universe really "work" like a set of dominoes falling, one inexorably after another, without any intervention?

"Generative art" is often used to refer to [algorithmic art](#) (computer generated artwork that is algorithmically determined). But generative art can also be made using systems of [chemistry](#), [biology](#), [mechanics](#) and [robotics](#), [smart materials](#), manual [randomization](#), [mathematics](#), [data mapping](#), [symmetry](#), [tiling](#), and more.

Interactive fiction, often abbreviated **IF**, is [software](#) simulating environments in which players use text [commands](#) to control [characters](#) and influence the environment. Works in this form can be understood as [literary narratives](#), either in the form of [Interactive narratives](#) or [Interactive narrations](#). These works can also be understood as a form of [video game](#),^[1] either in the form of an [adventure game](#) or [role-playing game](#). In common usage, the term refers to text adventures, a type of [adventure game](#) where the entire interface can be "text-only",^[2] however, Graphical text adventure games, where the text is accompanied by graphics (still images, animations or video) still fall under the text adventure category if the main way to interact with the game is by typing text. Some users of the term distinguish between interactive fiction, known as "Puzzle-free", that focuses on narrative, and "text adventures" that focus on [puzzles](#).

How do you go about writing down a language that is almost entirely oral? For the staff of the BBC World Service's new Pidgin news site, it all started with listening. Lots of listening.

A **pidgin**^{[1][2][3]} [/ˈpɪdʒɪn/](#), or **pidgin language**, is a grammatically simplified means of communication that develops between two or more groups that do not have a language in common: typically, a mixture of simplified

languages or a simplified primary language with other languages' elements included. It is most commonly employed in situations such as [trade](#), or where both groups speak languages different from the language of the country in which they reside (but where there is no common language between the groups). Fundamentally, a pidgin is a simplified means of linguistic communication, as it is constructed impromptu, or by convention, between individuals or groups of people. A pidgin is not the native language of any speech community, but is instead learned as a second language.^{[4][5]} A pidgin may be built from words, sounds, or body language from multiple other languages and cultures. They allow people who have no common language to communicate with each other. Pidgins usually have low [prestige](#) with respect to other languages.^[6]

Not all simplified or "broken" forms of a language are pidgins. Each pidgin has its own norms of usage which must be learned for proficiency in the pidgin.^[7]

A pidgin differs from a [creole](#), which is the [first language](#) of a speech community of [native speakers](#), and thus has a fully developed vocabulary and grammar. Most linguists believe that a creole develops through a process of [nativization](#) of a pidgin when children of acquired pidgin-speakers learn it and use it as their native language.

Despite being spoken by an estimated 75 million people in Nigeria alone – and as a first language for five million people – Pidgin has, until this week, been marginalised online. "In terms of its text life it lives pretty much on social media," says Miriam Quansah, BBC's digital lead for Africa.

To begin the process of converting a primarily oral language into an agreed written form, the World Service interacted with people across Africa who spoke it.

READ NEXT

The new LEGO House is the ultimate homage to the brick

The new LEGO House is the ultimate homage to the brick

By VICTORIA TURK

The team who built the service (some of whom can translate Shakespeare into Pidgin) travelled to west Africa to speak to young people, visit universities and consult professors and experts in the area to observe how they communicate.

Quansah, who leads the digital aspect of the project, says standardisation is an evolving thing, reliant on audience feedback. "It's a very interactive language and that was our approach; we know that everyone will have an opinion on the Pidgin we produce so we will ask speakers to tell us whether we are using certain words phrases in the right way."

Preface

Thom Swiss, Professor, University of Minnesota

Funding is now available from the Minnesota Department of Agriculture to look at opportunities to invest in and grow Minnesota farms. Learn more about the program and apply today.

The quote Joseph Tabbi employs from Don DeLillo for the epigraph to his essay is a helpful one: "You didn't see the thing because you didn't know how to look. And you don't know how to look because you don't know the names." DeLillo's words orient us in the direction of the language-driven, social work that Tabbi argues for in his vision of a semantic literary web.

The appearance of a language is defined by means of its syntax. In the **language-driven approach**, the constructs of the language are related to the concepts that have been identified in the domain space.

N. Katherine Hayles opens the aperture more widely and the angle differs slightly as well. Her electronic literature "primer" is a wide-ranging essay that takes the pulse of the

e-literature field at this particular moment, reminding us that "literature" has always been a contested category.

Over the last couple of weeks I've been writing a series of posts on elements that digital photographers need to learn about in order to get out of Auto mode and learn how to manually set the exposure of their shots. I've largely focussed upon three elements of the '[exposure triangle](#)' – [ISO](#), [Shutter Speed](#) and Aperture. I've previously written about the first two and today would like to turn our attention to *Aperture*.

Ricky Bobby: Wow. I feel like I'm Highlander!

Jean Girard: What is the Highlander?

Ricky Bobby: It's a movie. It won the Academy Award.

Jean Girard: Oh for what?

Ricky Bobby: Best movie ever made.

Before I start with the explanations let me say this. If you can master aperture you put into your grasp real creative control over your camera. In my opinion – aperture is where a lot of the magic happens in photography and as we'll see below, changes in it can mean the difference between one dimensional and multi dimensional shots.

Primer is of note for its extremely low budget, experimental plot structure, philosophical implications, and complex technical dialogue, which Carruth, a college graduate with a degree in mathematics and a former engineer, chose not to simplify for the sake of the audience.^[4] The film collected the [Grand Jury Prize](#) at the 2004 [Sundance Film Festival](#), before securing a limited release in the United States, and has since gained a [cult following](#).^[5]

As always, there are two aspects of the problem: one is the **philosophical implication** for physics, and the other is the extrapolation of **philosophical** matters to other fields. When **philosophical** ideas associated with science are dragged into another field, they are usually completely distorted.

Both essays are major contributions to the study of electronic/new media literature — useful, I believe, to those readers new to digital literature as well as those writers, critics and teachers who have helped develop or actively follow and critique the development of literature in a born-digital mode. While both Hayles and Tabbi agree on many points (and cover some of the same territory), there are also some interesting differences between the essays.

While N. Katherine Hayles is largely concerned with defining a field, Joseph Tabbi is concerned

[Verse 1: Tyler Joseph]

Where'd you go? Huh, they all think I know

It's so hard to motivate me to devote

A single inch of me to something I can't see

I don't mean to pry but why would you even make
the eyes?

I don't believe my ears and I'm scared of my own
head

I will deny you for years and I'll make you raise me
from the dead

And if I said that I would live for you for nothing in
return

Well, I'm sorry, Mr. Gullible, but lying's all I've
learned

[Refrain: Tyler Joseph]

So be concerned

So be concerned

[Verse 2: Jocef]

No music, and I can talk about anything

Whether or not it's worthwhile is based on who's
listening

Most of us listen if it's something we can relate to

All of us relate if it's something we've just been
through

Taken for granted, trust is damaged and now we
panic

Living empty handed, living lives like we can
manage

I can't feel you, but still know where home is, feeling
like Jonah did

Almost dropped the bat like every base was fully
loaded

[Refrain: Jocef]

So be concerned

So be concerned

You should

[Verse 3: Tyler Joseph]

I am disappearing inside my bird's eye theories

I tried to say goodbye, defy, and deny what it is I'm
fearing

Clearly I am dying, dearly I am writing, merely

Testifying that a test to fly requires I pass the test
with colors flying

[I don't believe you most of the time](#)

[I'm lying cause I say I am fine](#)

[You are the pearl, I am the swine](#)

[So break my life and take this rhyme](#)

[I'm so sorry but I do believe](#)

[That all my bridges I have burned](#)

[And I've earned a policy of no-return](#)

[Refrain: Tyler Joseph]

[So be concerned](#)

[So be concerned](#)

[So be concerned](#)

[So be concerned](#)

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Embed

MORE ON GENIUS

more with defining the possibility and conditions of literature's persistence in digital environments. The authors pitch their respective 'approaches' to different audiences; each seems to have a different sense of what needs to be done first — critique digital literary works (Hayles) or define the conditions for the emergence of possible digital literary works (Tabbi). Both strike me as equally important.

Electronic literature or **digital literature** is a genre of literature encompassing works created exclusively on and for digital devices, such as [computers](#), [tablets](#), and [mobile phones](#). Some platforms of this new digitized world include

blog fiction, [twitterature](#) as well as facebook stories. This means that these writings cannot be easily printed, or cannot be printed at all, because elements crucial to the text are unable to be carried over onto a printed version. The digital literature world continues to innovate print's conventions all the while challenging the boundaries between digitized literature and electronic literature. Some novels are exclusive to tablets and smartphones for the simple fact that they require a [touchscreen](#). Digital literature tends to require a user to traverse through the literature through the digital setting, making the use of the medium part of the literary exchange. Espen J. Aarseth wrote in his book *Cybertext: Perspectives on Ergodic Literature* that "it is possible to explore, get lost, and discover secret paths in these texts, not metaphorically, but through the topological structures of the textual machinery"

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Established in 1985, Safeguard by Innovative celebrated 31 years in business in 2016. Throughout

our many years in business, we have experienced changes, including becoming a member of the Safeguard franchise system, owned by the Deluxe Corporation, a \$1.6 billion print and services company. As part of the Safeguard franchise system, we are now able to put the power of a large business solutions/marketing services provider to work for you, bringing you....[read more](#)

And most of us in the Electronic Literature Organization believe that the two critical orientations represented work together. In short, you can't have one without the other, and you can't have anything at all without the pragmatic, writerly tactics employed in the 'Two Bits' essays already online in the ELO library.

Two bits is commonly understood in America to be one quarter. The word “bit” long meant, in England, any coin of a low denomination. In early America, “bit” was used for some Spanish and Mexican coins that circulated and were worth one-eighth of a peso, or about 12 and one-half cents. Hence, two bits would have equaled about 25 cents.

According to Galison, "Two groups can agree on rules of exchange even if they ascribe utterly different significance to the objects being exchanged; they may even disagree on the meaning of the exchange process itself. Nonetheless, the trading partners can hammer out a local coordination, despite vast global differences. In an even more sophisticated way, cultures in interaction frequently establish contact languages, systems of discourse that can vary from the most function-specific jargons, through semispecific pidgins, to full-fledged creoles rich enough to support activities as complex as poetry and metalinguistic reflection" (Galison 1997, p. 783)

1 A Context for Electronic Literature

A scriptorium is commonly a large room set apart in a [monastery](#) for the use of the scribes or copyists of the community.

The Scriptorium was in turmoil. Brother Paul, the precentor in charge, had detected a murmur from the back row and, furious that the rule of silence was being compromised, strode down the aisle just in time to see Brother Jacob tuck something under his robe. When he demanded to see it, Brother Jacob shamefacedly produced a codex, but not one that the **antiquarii**

Spain is in turmoil. More than 2m people in the region of Catalonia voted in Sunday's independence referendum in the face of heavy-handed attempts by Madrid to halt the vote. At least 844 people and 33 police were reported to have been hurt amid anger and violence on the streets as the security forces tried to prevent voting from taking place. Carles Puigdemont, Catalonia's leader, said that 90 per cent of the votes cast were in favour of independence, and that citizens had "earned the right to have an independent state". Here's what Spain would lose if that happened.

The Spanish government and the European Union insist the vote was illegal. But it has provoked a constitutional crisis and fixing Spanish unity will be difficult. Mariano Rajoy, Spain's prime minister, will have to display political skills of the highest order, writes Tony Barber. (FT, Politico, Guardian, Reuters)

WORLD

SPAIN VS. CATALONIA: AS

TENSIONS RISE OVER CATALAN INDEPENDENCE VOTE, WILL VIOLENCE ERUPT?

BY [JOSH LOWE](#) ON 9/29/17 AT 10:33 AM

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It's crunch time in Catalonia. What began as a heated political debate over whether the northeastern Spanish province should secede from the rest of the country has devolved into a full-blown constitutional and political crisis, with central and regional government locking horns over a referendum planned for Sunday.

Demonstrators have filled the streets of Barcelona, the region's capital. Spain has deployed police forces to the province and instructed law enforcement to do all it can to stop the referendum, which the central government says is illegal. The government in Catalonia—one of Spain's 17 autonomous regions—insists it is not breaking the law in calling the vote. But as October 1 approaches tensions are rising. Pro-independence websites have been blocked. Catalan government officials have been arrested.

Both sides agree that the picture right now is bleak. “At this moment, the problem that we have is not about independence,” says Sergi Marcén, head of the pro-independence Catalan government's London delegation. “In Catalonia we are in a state of emergency.” Santiago Fisas, on the

Spanish side, a lawmaker in the European Parliament for the country's ruling center-right People's Party (PP), says the region is now in "a situation of a *coup d'état*. Of course without weapons, without tanks, but it's bad."

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As we head toward the planned, banned referendum, it's not clear what exactly will happen. The authorities are doing all they can to prevent a the vote taking place, but influential pro-independence campaign group the Catalan National Assembly has nonetheless urged supporters to turn up to polling stations even if they are blockaded by police.



Students wear Catalan separatist flags during a demonstration in favor of the banned October 1 independence referendum in Barcelona on September 28. The graffiti on the wall reads, "We will vote!" JON NAZCA/REUTERS

As the atmosphere reaches a boiling point, just how serious can things get? Is this a civil war in the making or just a political disagreement ready to fizzle out?

The answer, says Jose Javier Olivas Osuna from the London School of

Economics, is somewhere between the two. “I don’t think there’s the potential for armed conflict,” he says. But there is, he believes, the potential for violence between civilians, if riots or violent demonstrations break out over the weekend.

That could be exacerbated by the presence of out-of-town police officers. The Spanish government has chartered cruise ships to house an additional 6,000 police. Recent demonstrations were prompted partly by the arrest of Catalan government officials by officers from the Guardia Civil, a national police force. Similar activity at the weekend could spark a backlash.

There is further uncertainty over the position of the Mossos d'Esquadra, the Catalan regional police force. The central Spanish interior ministry has claimed control over it, but regional

police chief Josep Luis Trapero originally refused to accept the order. Osuna says there's a chance that the Mossos will be unwilling to prevent protesters from occupying buildings or otherwise pursuing direct action: "People are going to go take over things in a peaceful way," he says, "and then the Mossos will be there, around."

The Spanish government believes it has little choice but to block the referendum. Spain's constitution, which came in when the country moved from dictatorship to democracy in 1978, was approved by the whole country, including Catalan voters, and affirms "the indissoluble unity of the Spanish nation." In early September, Spain's constitutional court suspended the two laws the Catalan government passed to plan the referendum. "The constitution is binding them," says Osuna, adding that any Spanish government would

have likely sought to block a vote from happening. The constitution can technically be amended, but the process is arduous and considered something of a political taboo.

The Spanish government took some time to acknowledge the depth of pro-independence feeling in Catalonia, and as such has had trouble communicating its side of the story, especially in the international media. Fisas agrees that central government took too long to respond to the pro-independence voices gaining traction among the public. “For my party and the Socialist Party [historically the other main party of government], sometimes they don’t understand, and thought that it was a small problem that could be solved with time. No, that is not a small problem that could be solved with time.”

The Catalan government, meanwhile, says it is a passive, peaceful victim of central government oppression. “The Catalan people [are] really peaceful,” Marcén, the Catalan delegate, says. “[The Spanish government] are trying to provoke something, some violence, but the Catalan people, we don’t want violence. We are awaiting these police with flowers.”

U.N. human rights experts issued a statement Thursday urging the Spanish government to respect “the fundamental rights to freedom of expression, assembly and association,” warning that the arrest of politicians and the charging of protest leaders with sedition “appear to violate fundamental individual rights.”

Meanwhile, Spain's ruling party is keen to emphasize the divisions within the independence movement in Catalonia.

The Catalan government is made up of a coalition between the center-right Catalan European Democratic Party and the center-left Republican Left of Catalonia. But another pro-independence party, represented in the parliament and in local politics though not the government, is the Popular Unity Candidacy (CUP), a coalition of more hard-left groups and individuals.

“CUP, for them, the important thing is not the independence of Catalonia; [it is] revolution,” says Fisas, the PP lawmaker, who says it is that party that makes him fear this weekend could descend into violence. There also have been local news reports of foreign anarchists arriving in the city, raising fears they could hijack peaceful protests and try to make them more aggressive.

The Catalan government and mainstream pro-independence groups have urged their supporters to act peacefully. “Peaceful resistance, zero violence... If you can’t access the voting stations, by no means should you respond with violence,” an internal Catalan National Assembly document seen by [Reuters](#) advised members. “Above all, bear in mind this is not a demonstration but a giant queue. The picture of millions of people queuing with a ballot paper in their hand will be more impressive.”

Even once this weekend is over, it’s far from clear how the tensions will be resolved.

As was the case in a previous (also centrally unrecognized) referendum in 2014, a vote on Sunday would likely deliver a landslide in favor of independence, but only because anti-

independence parties and groups mostly abstain from participating. Support among independence across the Catalan population is in a sizable minority, at 41 percent. But it could grow, both if the Catalan government attracts sympathy by portraying itself as the victim of oppression, and as a younger generation educated largely in the Catalan language comes of age.

Fisas believes the Spanish government must open a dialogue with the Catalans, stopping short of offering a referendum, which he says is not constitutionally possible, but making clear it is willing to consider other possible concessions: new fiscal powers, or a new special status for Catalonia within Spain, for example. But his proposals are very much a personal initiative; he has yet to convince his party to commit to talks.

Spain is far from descending into full-scale conflict. But the total polarization and frenetic pace of the Catalan independence debate has the potential to prove seriously destabilizing for years to come.

Papyri graeci musei **antiquarii** publici
Lugduni-Batavi ... / edidit,
interpretationem latinam, annotationem,
indicem et tabulas addidit C. Leemans.

of this monastery had copied — or of any monastery, for this Psalter was printed. Shocked as much by the sight of the mechanical type as Brother Jacob's transgression, Brother Paul so far forgot himself that he too broke the silence, thundering that if books could be produced by fast, cheap and mechanical means, their value as precious artifacts would be compromised. Moreover, if any Thomas, Richard or Harold

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Rowan Atkinson Live - Thomas, Richard and Harold - YouTube

Video for thomas richard and harold▶ 4:33

<https://www.youtube.com/watch?v=pWqQ3K2X1Es>

Aug 12, 2007 - Uploaded by Rowan Atkinson Live

Through the eighties Rowan Atkinson, the mastermind behind Blackadder and Mr. Bean, developed a ...

could find his way into print, would not writing itself be compromised and become commonplace scribbling? And how would the spread of cheap printed materials affect the culture of the Word, bringing scribbling into every hut and hovel whose occupants had hitherto relied on priests to interpret writing for them? The questions hung in the air; none dared imagine what answers the passing of time would bring.

A s is commonly a large room set apart in a monastery for the use of the scribes or copyists of the community. When no special room was devoted to this purpose, separate little cells or studies called "carrels" were usually made in the cloister, each scribe having a window and desk to himself.

“Paul also wrote to you, according to the wisdom given him, as he does in all his letters There are some things in them that are hard to understand, which the ignorant and the unstable twist to their own destruction” (2 Peter 3:15–16).

It is also likely that the false teachers twisted Paul’s teachings on freedom in order to support immorality. That Paul’s writings were twisted thousands of years ago should not surprise us. After all, his writings are twisted today to justify antinomianism and aberrant views of salvation. His teachings on grace and freedom from the Mosaic law have prompted many in his day, and our own as well, to think that we can sin freely (Rom. 6:14–15). However, any serious student of Scripture realizes that while Paul tells us that our relationship to the Mosaic law has changed, we are bound by its interpretation and development through the law of Christ and are thus not free to sin at all (Gal. 6:2).

A great cause of confusion today concerns the place of the Mosaic law in the New Testament believer’s life. While this short study cannot begin to cover all the issues involved, it is my hope that it will shed some light and remove some of the confusion.

What is 4K?

While some other cameras might give you some leeway when using lesser cards, the a7S II simply disables certain features (such as HD or 4K video recording with the XAVC-S codec) if the memory card does not meet its requirements.

Pure and simple, 4K means a clearer picture. It's more pixels (8,294,400 to be exact) on the screen at once that creates images that are crisper and capable of showing more details than standard HD.

That's it?

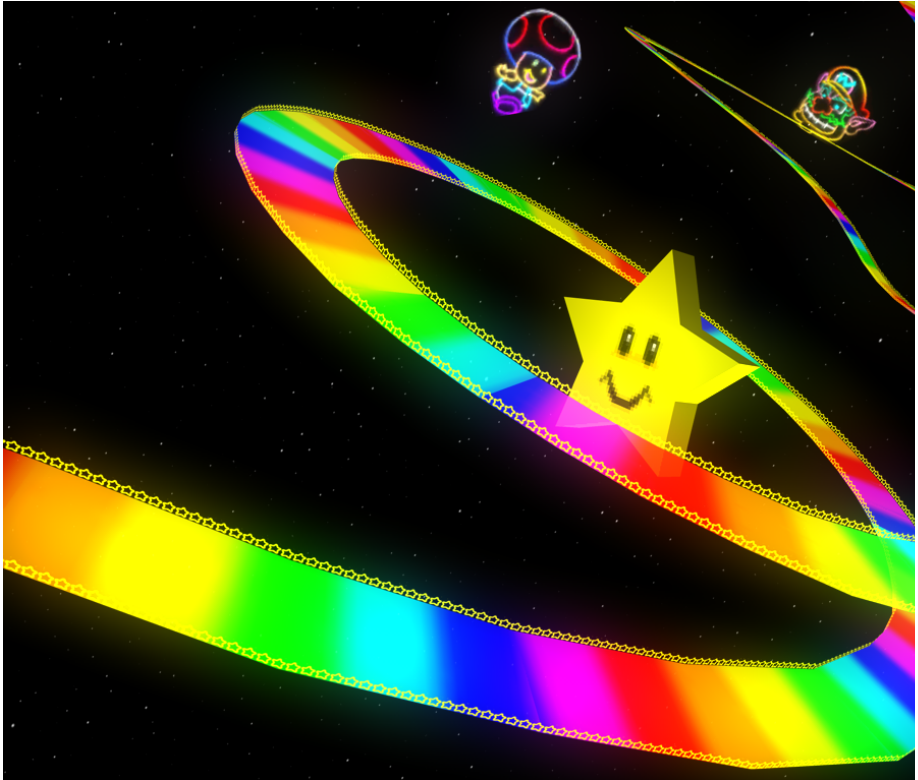
That's it.

What is the resolution of 4K?

4K resolution, at least the way most TVs define it, is 3840 x 2160 or 2160p. To put that in perspective, a full HD 1080p image is only a 1920x1080 resolution. 4K screens have about 8 million pixels, which is around four times what your current 1080p set can display.

Think of your TV like a grid, with rows and columns. A full HD 1080p image is 1080 rows high and 1920 columns wide. A 4K image approximately doubles the numbers in both directions, yielding approximately

four times as many pixels total. To put it another way, you could fit every pixel from your 1080p set onto one quarter of a 4K screen.



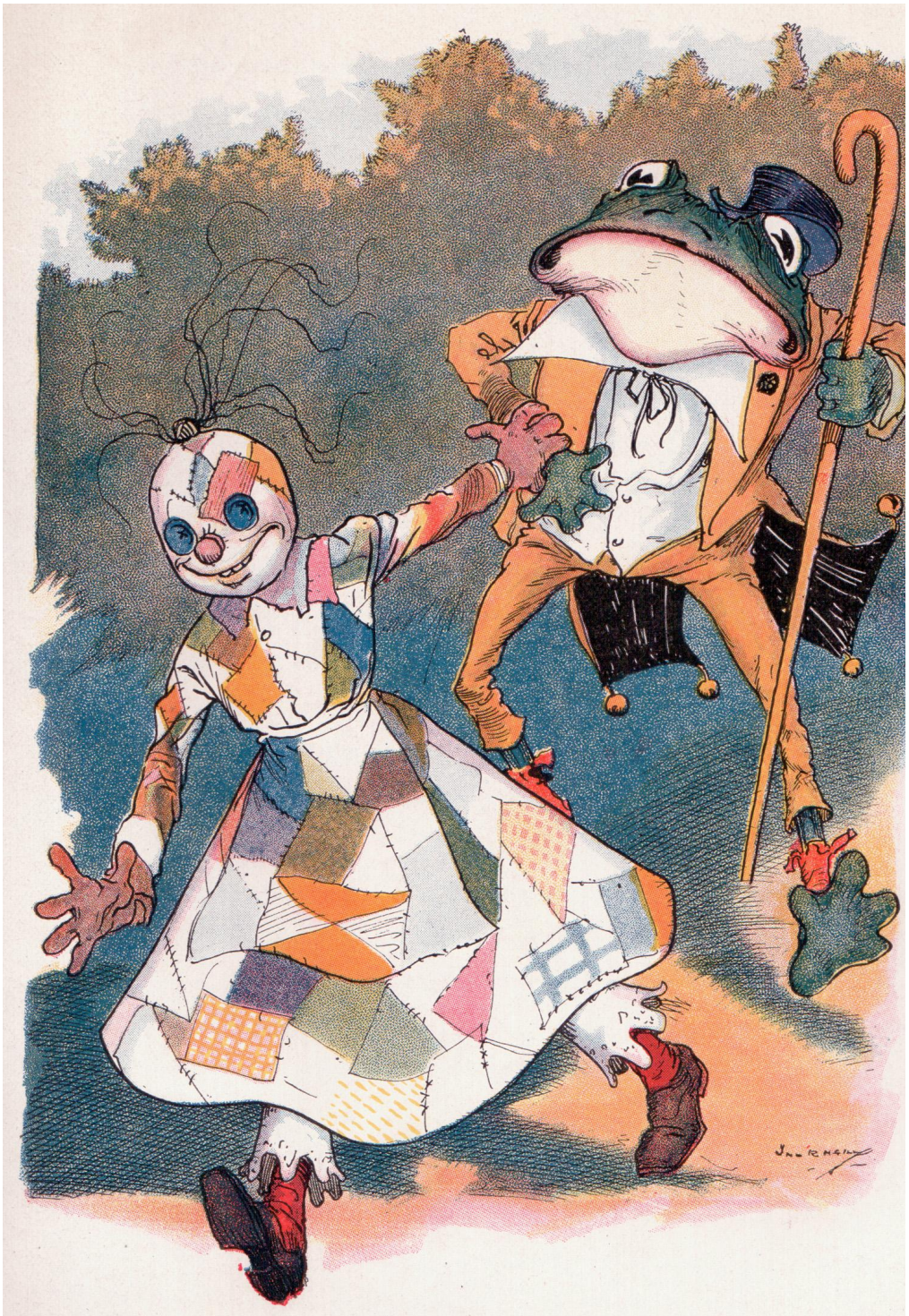


Table Of Contents: The Patchwork Girl of Oz

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Ojo examined this curious contrivance with wonder. The Patchwork Girl was taller than he, when she stood upright, and her body was plump and rounded because it had been so neatly stuffed with cotton. Margolotte had first made the girl's form from the patchwork quilt and then she had dressed it with a patchwork skirt and an apron with pockets in it-- using the same gay material throughout. Upon the feet she had sewn a pair of red

Dubbed the “summer mini album”, Red Velvet’s latest extended play certainly lives up to that reputation. The Red Summer is a sizzling affair that highlights the girl group’s more vivid and upbeat side.

Red Flavor kicks things off with an in-your-face summer jam. The songs wastes no time extolling its made-to-party quality by opening with its stomping chorus.

It’s relentlessly catchy, but not in an annoying way like the group’s previous title track Rookie.

That public-friendly appeal continues sonically on You Better Know which sees the group venturing even more into EDM territory. It is also highlights Red Velvet’s dual concept of sweet and sassy perfectly, blending a ballad-y pre-chorus with a soaring electrified hook, and creating an exciting synergy for the K-pop outfit.

Elsewhere, tracks like Zoo and Mojito extend the feel-good dance floor vibe of the record.

Granted, The Red Summer is not as experimental as some of the group's past releases. But if the music here indicates anything, it's that the girls of Red Velvet are poised to be K-pop's new queens of summer.

leather shoes with pointed toes. All the fingers and thumbs of the girl's hands had been carefully formed and stuffed and stitched at the edges, with gold plates at the ends to serve as finger-nails.

"She will have to work, when she comes to life," said Marglotte.

The head of the Patchwork Girl was the most curious part of her. While she waited for her husband to finish making his Powder of Life the woman had found ample time to complete the head as her fancy dictated, and she realized that a good servant's head must be properly constructed. The hair was of brown yarn and hung down on her neck in several neat braids. Her eyes were two silver suspender-buttons cut from a pair of the Magician's old trousers, and they were sewed on with black threads, which formed the pupils of the eyes. Margolotte had puzzled over the ears for some time, for these were important if the servant was to hear distinctly, but finally she had made them out of thin plates of gold and attached them in place by means of stitches through tiny holes bored in the metal. Gold is the most common metal in the Land of Oz and is used for many purposes because it is soft and pliable.

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The woman had cut a slit for the Patchwork Girl's mouth and sewn two rows of white pearls in it for teeth, using a strip of scarlet plush for a tongue. This mouth Ojo considered very

artistic and lifelike, and Margolotte was pleased when the boy praised it. There were almost too many patches on the face of the girl for her to be considered strictly beautiful, for one cheek was yellow and the other red, her chin blue, her forehead purple and the center, where her nose had been formed and padded, a bright yellow.

"You ought to have had her face all pink," suggested the boy.

"I suppose so; but I had no pink cloth," replied the woman. "Still, I cannot see as it matters much, for I wish my Patchwork Girl to be useful rather than ornamental. If I get tired looking at her patched face I can whitewash it."

"Has she any brains?" asked Ojo.

"No; I forgot all about the brains!" exclaimed the woman. "I am glad you reminded me of them, for it is not too late to supply them, by any means. Until she is brought to life I can do anything I please with this girl. But I must be careful not to give her too much brains, and those she has must be such as are fitted to the station she is to occupy in life. In other words, her brains mustn't be very good."

This fanciful scenario is meant to suggest that the place of writing is again in turmoil, roiled now not by the invention of print books but the emergence of electronic literature. Just as the history of print literature is deeply bound up with the evolution of book technology as it built on wave after wave of technical innovations, so the history of electronic literature is entwined with the evolution of digital computers as they shrank from the room-sized IBM 1401 machine on which I first learned to program (sporting all of 4K memory) to the networked machine

The Machine Network, engineered and built by Ingenu, is a network of wireless connectivity designed exclusively for machine-to-machine communication built

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technology.

The Machine Network™
meets the low data needs of
86% percent of IoT devices
while also providing **years**
of battery life.

Hi,

I'd like to ask you if my sentences are natural. I have provided context in brackets:

- (1) My battery is running low (and I'm afraid I won't be able to call you in a few hours)
- (2) My battery runs low too quickly (so I have to charge it every day)
- (3) This phone runs out of battery too quickly (and I don't recommend buying it)
- (4) The phone battery runs out too quickly (and I don't recommend buying it)

I think I have seen or heard (1), (3) and (4), but I'm not sure (2) is a good one. Can anyone help, please?
Being deployed across the United States by Ingenu, and around the world by our partners, the Machine Network™ is the world's first wireless network to meet all the needs of IoT devices.

on my desktop, thousands of times more powerful and able to access massive amounts of information from around the globe. The questions that troubled the Scriptorium are remarkably similar to issues debated today within literary communities. Is electronic literature really literature at all? Will the dissemination mechanisms of the Internet and World Wide Web, by opening publication to everyone, result in a flood of worthless drivel?

dissemination

[dih-sem-uh-**ney**-shuh n]

Syllables

- **Examples**

[See more synonyms on Thesaurus.com](#)

noun

1. the act of [disseminating](#), or spreading widely:

The Internet allows for the rapid dissemination of information.

I don't see the incessant spew of self centered, and worthless drivel that used to inundate this place from some of the members that I've come to know.....and hate. That's good. But what will 2017 bring to this forum? I believe the characters will come back in, much like the economy will. As soon as the milk and honey flow, so will the narcissism. This is the first time I've checked in for a long time.

The Twitter Rules

We believe that everyone should have the power to create and share ideas and information instantly, without barriers. In

order to protect the experience and safety of people who use Twitter, there are some limitations on the type of content and behavior that we allow. All users must adhere to the policies set forth in the Twitter Rules. Failure to do so may result in the temporary locking and/or permanent suspension of account(s).

Please note that we may need to change these rules from time to time and reserve the right to do so. The most current version will always be available at twitter.com/rules.

Content Boundaries and Use of Twitter

In order to provide the Twitter service and the ability to communicate and stay connected with others, there are some limitations on the type of content that can be published with Twitter.

- **Trademark:** We reserve the right to reclaim usernames on behalf of businesses or individuals that hold legal claim or trademark on those usernames. Accounts using business names and/or logos to mislead others may be permanently suspended.
- **Copyright:** We will respond to clear and complete notices of alleged copyright infringement. Our copyright procedures are set forth in the Terms of Service.
- **Graphic content:** You may not use pornographic or excessively violent media in your profile image or header image. Twitter may allow some forms of graphic content in Tweets marked as [sensitive media](#). When content crosses the line into gratuitous images of death, Twitter may ask that you remove the content out of respect for the deceased.
- **Unlawful use:** You may not use our service for any unlawful purposes or in furtherance of illegal activities. International users agree to comply with all

local laws regarding online conduct and acceptable content.

- **Misuse of Twitter badges:** You may not use badges, such as but not limited to the “promoted” or “verified” Twitter badge, unless provided by Twitter. Accounts using these badges as part of profile photos, header photos, or in a way that falsely implies affiliation with Twitter, may be suspended.

Abusive Behavior

We believe in freedom of expression and in speaking truth to power, but that means little as an underlying philosophy if voices are silenced because people are afraid to speak up. In order to ensure that people feel safe expressing diverse opinions and beliefs, we do not tolerate behavior that crosses the line into abuse, including behavior that harasses, intimidates, or uses fear to silence another user’s voice.

If the people that work with us know that we don’t like accounting, for instance, they are very likely to withhold information from us that is absolutely vital because they don’t want to bother us.

If we unskillfully express opinions about the ideas people generate, we can eventually end up creating an environment where people don’t want to share ideas. We can crush our capacity for innovation.

Any accounts and related accounts engaging in the activities specified below may be temporarily locked and/or subject to permanent suspension.

- **Violent threats (direct or indirect):** You may not make threats of violence or promote violence, including threatening or promoting terrorism.

- **Harassment:** You may not incite or engage in the targeted abuse or harassment of others. Some of the factors that we may consider when evaluating abusive behavior include:
 - if a primary purpose of the reported account is to harass or send abusive messages to others;
 - if the reported behavior is one-sided or includes threats;
 - if the reported account is inciting others to harass another account; and
 - if the reported account is sending harassing messages to an account from multiple accounts.
- **Hateful conduct:** You may not promote violence against or directly attack or threaten other people on the basis of race, ethnicity, national origin, sexual orientation, gender, gender identity, religious affiliation, age, disability, or disease. We also do not allow accounts whose primary purpose is inciting harm towards others on the basis of these categories.
- **Multiple account abuse:** Creating multiple accounts with overlapping uses or in order to evade the temporary or permanent suspension of a separate account is not allowed.
- **Private information:** You may not publish or post other people's private and confidential information, such as credit card numbers, street address, or Social Security/National Identity numbers, without their express authorization and permission. In addition, you may not post intimate photos or videos that were taken or distributed without the subject's consent. Read more about our private information policy [here](#).
- **Impersonation:** You may not impersonate others through the Twitter service in a manner that is intended to or does mislead, confuse, or deceive

others. Read more about our impersonation policy [here](#).

- **Self-harm:** You may encounter someone considering suicide or self harm on Twitter. When we receive reports that a person is threatening suicide or self harm, we may take a number of steps to assist them, such as reaching out to that person expressing our concern and the concern of other users on Twitter or providing resources such as contact information for our mental health partners.

Spam

We strive to protect people on Twitter from technical abuse and spam. Any accounts engaging in the activities specified below may be temporarily locked or subject to permanent suspension.

- **[Username squatting](#):** You may not engage in username squatting. Accounts that are inactive for more than six months may also be removed without further notice. Some of the factors we take into consideration when determining what conduct is considered to be username squatting are:
 - the number of accounts created;
 - creating accounts for the purpose of preventing others from using those account names;
 - creating accounts for the purpose of selling those accounts; and
 - using feeds of third-party content to update and maintain accounts under the names of those third parties.
- **Invitation spam:** You may not use twitter.com's address book contact import to send repeat, mass invitations.
- **Selling usernames:** You may not buy or sell Twitter usernames.

- **Malware/Phishing:** You may not publish or link to malicious content intended to damage or disrupt another person's browser or computer or to compromise a person's privacy.
- **Spam:** You may not use the Twitter service for the purpose of spamming anyone. What constitutes "spamming" will evolve as we respond to new tricks and tactics by spammers. Some of the factors that we take into account when determining what conduct is considered to be spamming are:
 - if you have followed and/or unfollowed large amounts of accounts in a short time period, particularly by automated means (aggressive following or follower churn);
 - if you repeatedly follow and unfollow people, whether to build followers or to garner more attention for your profile;
 - if your updates consist mainly of links, and not personal updates;
 - if a large number of people are blocking you;
 - if a large number of spam complaints have been filed against you;
 - if you post duplicate content over multiple accounts or multiple duplicate updates on one account;
 - if you post multiple unrelated updates to a topic using #, trending or popular topic, or promoted trend;
 - if you send large numbers of duplicate replies or mentions;
 - if you send large numbers of unsolicited replies or mentions;
 - if you add a large number of unrelated users to lists;
 - if you repeatedly create false or misleading content;
 - if you are randomly or aggressively following, liking, or Retweeting Tweets;

- if you repeatedly post other people's account information as your own (bio, Tweets, URL, etc.);
- if you post misleading links (e.g. affiliate links, links to malware/clickjacking pages, etc.);
- if you are creating misleading accounts or account interactions;
- if you are selling or purchasing account interactions (such as selling or purchasing followers, Retweets, likes, etc.); and
- if you are using or promoting third-party services or apps that claim to get you more followers (such as follower trains, sites promising "more followers fast", or any other site that offers to automatically add followers to your account).

See our support articles on [Following rules and best practices](#) and [Automation rules and best practices](#) for more detailed information about how the Rules apply to those particular account behaviors. Accounts created to replace suspended accounts will be permanently suspended.

Accounts under investigation may be removed from search for quality. Twitter reserves the right to immediately terminate your account without further notice in the event that, in its judgment, you violate these Rules or the [Terms of Service](#).

Narcissists cut a wide, swashbuckling figure through the world. At one end of the self-loving spectrum is the charismatic leader with an excess of charm, whose only vice may be his or her inflated *amour-propre*. At the far end of the spectrum reside individuals with narcissistic personality disorder, whose grandiosity soars to such heights that they are manipulative and easily angered, especially when they don't receive the attention they consider their birthright. Here's how to figure out whether the big talker in your office really believes his or her own hype.

Is literary quality possible in digital media, or is electronic literature demonstrably inferior to the print canon? What large-scale social and cultural changes are bound up with the spread of digital culture, and what do they portend for the future of writing? ([Note 1](#))

These questions cannot be answered without first considering the contexts that give them meaning and significance, and that implies a wide-ranging exploration of what electronic literature is, how it overlaps and diverges from print, what signifying strategies characterize it, and how these strategies are interpreted by users as they go in search of meaning. In brief, one cannot begin to answer the questions unless one has first thoroughly explored and understood the specificities of digital media. To see electronic literature only through the lens of print is, in a significant sense, not to see it at all. This essay aims to provide (some of) the context that will open the field of inquiry so that electronic literature can be understood as both partaking of literary tradition and introducing crucial transformations that redefine what literature is.

Electronic literature, generally considered to exclude print literature that has been digitized, is by contrast "digital born," a first-generation digital object created on a computer and (usually) meant to be read on a computer.

The term **born-digital** refers to materials that originate in a [digital](#) form. This is in contrast to [digital reformatting](#), through which [analog](#) materials become [digital](#). It is most often used in relation to [digital libraries](#) and the issues that go along with said organizations, such as [digital preservation](#) and [intellectual property](#). However, as technologies have advanced and spread, the concept of being born-digital has also been discussed in relation to personal consumer-based sectors, with the rise of [e-books](#) and evolving digital music.

Other terms that might be encountered as synonymous include "natively digital", "digital-first", and "digital-exclusive".

The Electronic Literature Organization, whose mission is to "promote the writing, publishing, and reading of literature in electronic media," convened a committee headed by Noah Wardrip-Fruin, himself a creator and critic of electronic literature, to come up with a definition appropriate to this new field. The committee's choice was framed to include both work performed in digital media

Watch videos. Your home server can be used to store and stream large collections of videos and recorded TV shows to your home computers or other playback devices on your home network. You can stream videos to an Xbox 360 or to a home computer by using Windows Media Player.

Play music. When you turn on Media Sharing for the Music shared folder, you can access your music from devices that support Windows Media Connect. You do not need to enable or configure any user accounts to stream from the Music shared folder after sharing is turned on.

Present photo slide shows. You can store your digital photos in the Photos shared folder on your home server and then access them from any home computer or from an Xbox 360 that is connected to a TV in your home. You can watch photo slide shows, turning your TV into a large picture frame.

and work created on a computer but published in print (as, for example, was Brian Kim Stefans's computer-generated poem "Stops and Rebels"). The committee's formulation: "work with an important literary aspect that takes advantage of the capabilities and contexts provided by the stand-alone or networked computer."fas

'Stops and Rebels' is constructed around a poem that has been algorithmically collaged from a number of source

texts. The bulk of the writing, however, consists of footnotes on the poem, written as if by 'an over-zealous student'.

Definition - What does Network Computer (NC) mean?

A network computer is an inexpensive personal computer designed for a centrally-managed network -- that is, data are stored and updated on a network server -- and lacks a disk drive, CD-ROM drive or expansion slots. A network computer depends on network servers for processing power and data storage.

A network computer is sometimes referred to as a thin client. Network computers may also be referred to as diskless nodes or hybrid clients. Network computers designed to connect to the Internet may be called Internet boxes, NetPCs or Internet appliances.

David Ciccoricco establishes the category of "network fiction" as distinguishable from other forms of hypertext and cybertext: network fictions are narrative texts in digitally networked environments that make use of hypertext technology in order to create emergent and recombinant narratives. Though they both pre-date and post-date the World Wide Web, they share with it an aesthetic drive that exploits the networking potential of digital composition and foregrounds notions of narrative recurrence and return.

Ciccoricco analyzes innovative developments in network fiction from first-generation writers Michael Joyce (*Twilight, a symphony*, 1997) and Stuart Moulthrop (*Victory Garden*, 1991) through Judd Morrissey's *The Jew's Daughter* (2000), an acclaimed example of digital literature in its latter instantiations on the Web. Each investigation demonstrates not only what the digital environment might mean for narrative theory but also the ability of network fictions to sustain a mode of reading that might, arguably, be called "literary." The movement in the arts away

from representation and toward simulation, away from the dynamics of reading and interpretation and toward the dynamics of interaction and play, has indeed led to exaggerated or alarmist claims of the endangerment of the literary arts. At the same time, some have simply doubted that the conceptual and discursive intricacy of print fiction can migrate to new media. Against these claims, *Reading Network Fiction* attests to the verbal complexity and conceptual depth of a body of writing created for the surface of the screen.

As the committee points out, this definition raises questions about which capabilities and contexts of the computer are significant, directing attention not only toward the changing nature of computers but also the new and different ways in which the literary community mobilizes these capabilities. The definition is also slightly tautological, in that it assumes pre-existing knowledge of what constitutes an "important literary aspect." Although tautology is usually regarded by definition writers with all the gusto evoked by **rat poison**,

The bluebottle fly, *Calliphora vomitoria*, lays its eggs on the carcasses of dead animals.

PHOTOGRAPH BY JJ HARRISON/CC 3.0

GORY DETAILS

A Blog by Erika Engelhaupt

This Is What Happens When You Use Rat Poison: Flymageddon

POSTED FRI, 05/15/2015

I killed the rats in my basement ceiling. At the time, they were my biggest problem.

Then I found myself in my car one night with the headlights aimed at my back door, hoping to lure a swarm of carrion flies out of the house. Carrion flies, if you're not familiar, are the kind

that lay their eggs on dead things. So then *thatwas* my biggest problem.

It all started with a gnawing sound in my basement, in the ceiling above the family room. The steady crunch-crunch of rat teeth on rafters didn't bother me much at first; I just turned up the volume on the TV. But then the entire basement began to smell of rat urine, which turns out to smell a lot like people urine. Eventually, it didn't matter how much Febreze I sprayed; we had hit, as I called it, RATCON 5.

My next step was to push little green blocks of rat poison into the ceiling space behind the recessed lights. This turned out to be a mistake. Not only is rat poison bad for the environment and wildlife, but this tactic also left the sated rats free to scurry into some far corner of the ceiling space to die. An exterminator poked around up there, and shrugged. "Can't find 'em." Soon, my basement took on a new odor: eau de dead rat.

For the next week, I slept with my windows wide open for fresh air, and the flimsy lock on my bedroom door set against possible intruders.

But the gnawing stopped. And I celebrated my hard-won victory. I had toughed out the stink, and the worst was past. I thought.

Two weeks later, I came home from a trip and opened the door to Flymageddon.

The house was filled with giant flies. I realized instantly that the dead rats had become a breeding ground for blowflies. Blowflies are described by [Wikipedia](#) as medium to large flies, but I would describe them more as flying bookends.

Dozens buzzed around the kitchen, thumping into me as I made my way in. I needed a weapon, and I needed one fast. Years ago, Uncle Rocky and Aunt Martha, who live in Abilene, gave me a gag gift in the form of a giant three-foot, turquoise Texas-Size Fly Swatter. Turns out, it was the best gift ever.

So there I was. I gripped the Texas Fly Swatter like a baseball bat and slowly opened the basement door. I could hear the hum. My pulse was pounding.

Bluebottle fly. Ripanvc

KINDA PRETTY, ACTUALLY. THE BLUEBOTTLE FLY.

I flipped on the light and saw thousands of big dark flies, each the size of a dime, peppering the walls and window shades. Flies filled the air, and bumped against the ceiling with little buzzing thuds. Suddenly a squadron broke ranks and rushed straight up the basement stairs at me.

Or at least it seemed like they were flying toward me. I was watching a black wave of flies boil out of a light fixture in the ceiling, so I was a little distracted. But I'm pretty sure I made a noise like a creaky hinge, and slammed the door shut.

Now what? No way was I opening that door again without chemical weapons.

So armed with a can of Raid, I cracked open the basement door, stuck my arm in and sprayed a long satisfying ssssssssssssss. Yesssssssssssss, I thought as I sprayed.

Last month, when the fiction finalists for the National Book Awards were announced, one stood out from the rest: “Station Eleven,” by Emily St. John Mandel. While the other nominated books are what, nowadays, we call “literary fiction,” “Station Eleven” is set in a familiar genre universe, in which a pandemic has destroyed civilization. The twist—the thing that makes “Station Eleven” National Book Award material—is that the survivors are artists.

Mandel’s book cuts back and forth between the present, when the outbreak

is unfolding, and a post-apocalyptic future, when the survivors are beginning to rebuild. In the present, actors are putting on a production of “King Lear,” and a woman is writing and illustrating her own comic book—a mournful science-fiction story set on a malfunctioning, planet-sized spaceship called Station Eleven. (The comic book sounded so interesting that I searched for it on Amazon—unfortunately, it’s fictional.) Meanwhile, in the future, a group of survivors have formed the Travelling Symphony, a wagon train that travels the wasteland, performing Shakespeare and Vivaldi in the parking lots of looted Walmarts. (“People want what was best about the world,” one man says.) Eventually, past and present converge: a few issues of the comic book

outlive the chaos, and end up influencing the survivors just as much as “Lear” or “A Midsummer Night’s Dream.”

“Station Eleven,” in other words, turns out not to be a genre novel so much as a novel about genre. Unlike Cormac McCarthy’s “The Road,” which asked what would remain after the collapse of culture, “Station Eleven” asks how culture gets put together again. It imagines a future in which art, shorn of the distractions of celebrity, pedigree, and class, might find a new equilibrium. The old distinctions could be forgotten; a comic book could be as influential as Shakespeare. It’s hard to imagine a novel more perfectly suited, in both form and content, to this literary moment. For a while now, it’s looked as

though we might be headed toward a total collapse of the genre system. We've already been contemplating the genre apocalypse that "Station Eleven" imagines.

It's hard to talk in a clear-headed way about genre. Almost everyone can agree that, over the past few years, the rise of the young-adult genre has highlighted a big change in book culture. For reasons that aren't fully explicable (Netflix? Tumblr? Kindles? Postmodernism?), it's no longer taken for granted that important novels must be, in some sense, above, beyond, or "meta" about their genre. A process of genrefication is occurring.

That's where the agreement ends, however. If anything, a divide has

opened up. The old guard looks down on genre fiction with indifference; the new arrivals—the genrefiers—are eager to change the neighborhood, seeing in genre a revitalizing force. Partisans argue about the relative merits of “literary fiction” and “genre fiction.” (In 2012, Arthur Krystal, [writing in this magazine](#), argued for literary fiction’s superiority; he [fielded](#) a pro-genre-fiction riposte from [Lev Grossman](#), in *Time*.) And yet confusion reigns in this debate, which feels strangely vague and misformulated. It remains unclear exactly what the terms “literary fiction” and “genre fiction” mean. A book like “Station Eleven” is both a literary novel and a genre novel; the same goes for “Jane Eyre” and “Crime and Punishment.” How can two contrasting

categories overlap so much? Genres themselves fall into genres: there are period genres (Victorian literature), subject genres (detective fiction), form genres (the short story), style genres (minimalism), market genres (“chick-lit”), mode genres (satire), and so on. How are different kinds of genres supposed to be compared? (“Literary fiction” and “genre fiction,” one senses, aren’t really comparable categories.) What is it, exactly, about genre that is unliterary—and what is it in “the literary” that resists genre? The debate goes round and round, magnetic and circular—a lovers’ quarrel among literati.

To a degree, the problem is that genre is inherently confusing and complex. But history confuses things, too. The

distinction between literary fiction and genre fiction is neither contemporary nor ageless. It's the product of modernism, and it bears the stamp of a unique time in literary history.

Survivors and Artists Memorialize the Armenian Genocide at a New Glendale Venue

The newly reopened Glendale Downtown Central Library's first show, opening May 19, focuses on the Armenian Genocide, featuring narratives from survivors and artwork by their descendants.

Matt Stromberg May 16, 2017

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What Is It?

Spaying and neutering are surgical

procedures used to remove the reproductive organs of dogs and cats. Spaying is the removal of the uterus and ovaries of a female dog or cat. Neutering is the removal of a male dog's or cat's testicles. These procedures are also sometimes referred to as "sterilizing" or "fixing" pets.

How It Works

Both of these procedures are performed by a veterinarian while the pet is under anesthesia. Spaying is generally a more involved procedure than neutering because the reproductive organs being removed are internal.

Although all surgical procedures carry some risks, spaying and neutering are the most common surgeries performed

in dogs and cats, and most pets handle the surgery very well. Be sure to follow instructions regarding withholding food and water before surgery. Your pet will need to stay at the hospital anywhere from a few hours to a few days, depending on his or her age, size, sex, and condition, and the hospital's policy. Also be careful to follow all recommendations for home care or aftercare, such as pain medications and appointments for suture removal.

Ara Oshagan, Levon Parian, and Vahagn Thomasian, “IWitness” public art installation, Glendale Central Park (photo by Nicole Dedic)

With an Armenian-American population estimated to be as great as 35%, Glendale, California is one of the most

prominent cultural centers of the Armenian diaspora. It is rich with Armenian food, music, art, as well as the painful, collective memory of the Armenian Genocide, which resulted in the deaths and displacement of the majority of the two million Armenians living in the Ottoman Empire a century ago.

```
>> gradw = jacobian(w,t).'; % the gradient as column vector
gradobj = jacobian(obj,t).'; % gradient of objective, column
% Generate function handle to objective
% with gradient as second output of objective function:
objfun = matlabFunction(obj,gradobj,'vars',{t},...
    'outputs',{'f','gradf'});
% Generate function handle to constraints, including gradient:
confun = matlabFunction([],w,[],gradw,'vars',{t},...
    'outputs',{'c','ceq','gradc','gradceq'});
% Set options to use the gradients of objective and constraint:
opts = optimset(opts,'GradObj','on','GradConstr','on');
[x fval eflag output] = fmincon(objfun,[0;0;1],...
    [],[],[],[-1;-1;0],[1;1;1],confun,opts);
```

A major feature of the newly reopened and renovated Glendale Downtown Central Library is the ReflectSpace, an exhibition space dedicated to exploring

major atrocities and human rights issues around the world. Their first show titled *Landscape of Memory: Witnesses and Remnants of Genocide* will focus on the Armenian Genocide, featuring personal narratives from survivors and artwork by their descendants. Upcoming shows will look at immigration, Japanese internment, the roots of US slavery, the Rwandan Genocide, and the Holocaust.

The relationship between novelists and genre has shifted several times, often in ways that seem strange to us today. In 1719, when “*Robinson Crusoe*” appeared, many people considered “the novel,” in itself, to be a genre. The novel was a new thing—a long, fictitious, drama-filled work of prose—and its competitors were other prose genres: histories, biographies, political tracts,

sermons, testimonies about travel to far-off lands. What set the novel apart from those other prose genres was its ostentatious fictitiousness. When Catherine Morland, the heroine of Austen's "Northanger Abbey," is rebuked for reading too many Gothic novels, the proposed alternative isn't "literary fiction" but non-fiction (a friend suggests she try history). "Northanger Abbey" was written in 1799. In England, "Middlemarch" is often cited as the first novel you didn't have to be embarrassed about reading. It was published in 1872.

A vast cultural and technological distance separates "Robinson Crusoe" and "Middlemarch." Between those two books, modernity and mass culture were born. Bookselling became a big

business, as did culture in general. Realism appeared and ascended. The novel [splintered](#); it came to seem less like a genre in itself, and more like all of literature except for poetry. It grew to contain genres: “Journey to the Center of the Earth” was published in 1864; “A Study in Scarlet” introduced Sherlock Holmes, in 1887; “Dracula” was published a decade later. Over time, the novel attained respectability and became an institution. At the top of that institutional hierarchy the social novelists, like Arnold Bennett and H. G. Wells, pulled away from the eccentricities of the Victorians; they aimed to recreate, in novel form, the non-fiction prose that the novel had displaced. By 1924, Virginia Woolf was complaining about the stuffy,

intellectualized sanctimoniousness of those books. To finish them, she said, “it seems necessary to do something—to join a society, or, more desperately, to write a cheque.” The big-time novelists, she went on, “have developed a technique of novel-writing which suits their purpose; they have made tools and established conventions which do their business. But those tools are not our tools, and that business is not our business. For us those conventions are ruin, those tools are death.”

The modernists saw, correctly, that novel-writing, once an art, had become an enterprise. More fundamentally, it had internalized a mass view of life—a view in which what matters are social facts rather than individual experiences. It had become affiliated with

manufactured culture, with the crowd, and with the sentimentality and repetitive stylization that crowds, in their quest for a common identity, often crave. In reaction, they created a different kind of literature: one centered on inwardness, privacy, and incommunicability. The new books were about individuals, and they needed to be interpreted individually. Instead of being public resources, novels would be private sanctuaries. Instead of being social, they would be spiritual.

Something of that spiritual aura still hovers around our sense of what it means to read and write “literary fiction.” And there are some ways in which the modernist critique of mass literature is just as trenchant today as it was back then. (The modernists never

got to see “fandom”; if they had, I doubt they’d be pleased.) On the whole, though, we live in a different world. Today, the novel isn’t an ossified institution; it’s an uncertain one. (Television is the prestige medium; it’s where the “social novelists” work.) Literature has moved on: the books we now regard as “literary fiction” are actually very different from those the modernists sought to create and elevate. They are more diverse, and more extroverted. And mass culture has also changed. It’s been replaced by what Louis Menand [describes](#) as “a great river of pop, soulful, demotic, camp, performative, outrageous, over-the-top cultural goods”—in short, by pop culture. The distinction between “literary fiction” and “genre fiction”

accurately captured the modernists' literary reality. But, for better and for worse, it doesn't capture ours.

It's tempting to think that we might do without these kinds of distinctions altogether. Why not just let books be books? The thing is that genre doesn't have to be vexing. It can be illuminating. It can be useful for writers and readers to think in terms of groups and traditions. And a good genre system—a system that really fits reality—can help us see the traditions in which we're already, unconsciously, immersed. As it happens, there is such a system: it was invented by the Canadian literary critic Northrop Frye, and laid out in his 1957 masterwork, "Anatomy of Criticism." (Frye, who trained as a minister and never earned a doctorate, is one of the

most influential genre theorists of the twentieth century.) It's ideally suited for an era in which the novel seems more diverse and unpredictable than usual.

Frye's scheme is simple. In his view, the world of fiction is composed of four braided genres: novel, romance, anatomy, and confession. "Pride and Prejudice" is a novel. "Wuthering Heights" isn't: it's a romance, an extension of a form that predates the novel by many hundreds of years. ("The romancer does not attempt to create 'real people' so much as stylized figures which expand into psychological archetypes," Frye writes. "That is why the romance so often radiates a glow of subjective intensity that the novel lacks.") Novels take place in the regulated world—in "society"—and are

driven by plots. Romances take place “in *vacuo*,” on the moors, where “nihilistic and untamable” things tend to happen. The characters in romances are often revolutionaries, but “the social affinities of the romance, with its grave idealizing of heroism and purity, are with the aristocracy.” For that reason, novels, which thrive on social sophistication, often incorporate romance in an ironic way (“Don Quixote,” “Lord Jim”). Many young-adult books, like those in the “Hunger Games” trilogy, are pure romances: maybe, instead of asking why so many grownups read young-adult novels, we ought to be asking why novels are losing, and romances gaining, in appeal.

It’s still possible to find nearly pure novels (“The Love Affairs of Nathaniel

P.”) and nearly pure romances (“The Days of Abandonment,” “The Road”). But the confession and the anatomy, Frye argues, are just as influential, even if they are less likely to stand alone. Rousseau, of course, wrote the prototypical confession: a single prose narrative in which the personal, intellectual, artistic, political, and spiritual aspects of his life are integrated. “It is his success in integrating his mind on such subjects,” Frye writes, “that makes the author of a confession feel that his life is worth writing about.” (By this light, Karl Ove Knausgaard’s “My Struggle” is a confession rather than a novel.) The anatomy is similarly intellectual; the difference is that it’s impersonal. It deals “less with people as such than with

mental attitudes,” and proceeds through the “creative treatment of exhaustive erudition.” Robert Burton’s “Anatomy of Melancholy” is Frye’s ur-example of an anatomy, but you can recognize the anatomy’s presence in books like “Gulliver’s Travels,” “Moby-Dick,” “Infinite Jest,” and “[In the Light of What We Know](#).” Frye’s scheme is, on the whole, value-free: none of these genres are better than the others. But he can’t help being impressed with compound forms. He praises “Moby-Dick” for being a romance-anatomy, but he’s even more admiring of “Remembrance of Things Past,” which combines confession, anatomy, and novel. He is blown away by “Ulysses,” because it combines all four genres of

fiction. He calls it a “complete prose epic.”

“Station Eleven,” if we were to talk about it in our usual way, would seem like a book that combines high culture and low culture—“literary fiction” and “genre fiction.” But those categories aren’t really adequate to describe the book. Using Frye’s scheme, we can see that it’s actually triply genred. It’s a novel, with carefully observed scenes set in the contemporary world of the theatre. It’s a romance, with heroes wandering a desolate post-apocalyptic landscape. (The in-set comic book is also a romance.) It’s also, as many post-apocalyptic books are, an anatomy: it tells you a lot about how the world is put together and examines, satirically, the mental attitudes of a world that’s ended.

(It doesn't incorporate the confession, but three out of four isn't bad.) Much of the book's power, in fact, comes from the way it brings together these different fictional genres and the values—observation, feeling, erudition—to which they're linked. Reading it with Frye in mind, you can better appreciate the novel's wide range. Instead of being compressed, it blossoms.

Frye's way of thinking is especially valuable today because it recognizes that the clash of genre values is fundamental to the novelistic experience. That's how we ought to be thinking about our books. Instead of asking whether a comic book could be "as valuable" as "King Lear," we ought to ask how the values of tragedy and romance might collide. Instead of lamenting the decline

of “literary fiction,” we ought to ask why the novel, with its interest in society and rules, is ceding ground to the romance. And as for the rise of the romance—with its larger-than-life passions, revolutionary aristocrats, and “nihilistic and untamable” occurrences—maybe we’re living in a romantic age. The last time the romance achieved real currency, Frye points out, was in the nineteenth century. Back then, too, it suffered from the “historical illusion” that it was “something to be outgrown, a juvenile and undeveloped form.” In fact, romances were contemporary. They protested the new values of cities and industrialization. They yearned for a way of life that had “passed away.” Apparently, we yearn for it, too.

in this case the tautology seems appropriate, for electronic literature arrives on the scene after five hundred years of print literature (and, of course, even longer manuscript and oral traditions). Readers come to digital work with expectations formed by print, including extensive and deep tacit knowledge of letter forms, print conventions, and print literary modes. Of necessity, electronic literature must build on these expectations even as it modifies and transforms them. At the same time, because electronic literature is normally created and performed within a context of networked and programmable media, it is also informed by the powerhouses of contemporary culture, particularly computer games, films, animations, digital arts, graphic design, and electronic visual culture. In this sense electronic literature is a "hopeful monster" (as geneticists call adaptive mutations) composed of parts taken from diverse traditions that may not always fit neatly together. Hybrid by nature, it comprises a trading zone (as Peter Galison calls it in a different context) in which different vocabularies, expertises and expectations come together to see what might come from their intercourse. ([Note 2](#)) Electronic literature tests the boundaries of the literary and challenges us to re-think our assumptions of what literature can do and be.

In rhetoric, a tautology (from Greek ταὐτός, "the same" and λόγος, "word/idea") is a logical argument constructed in such a way, generally by repeating the same concept or assertion using different phrasing or terminology, that the proposition as stated is logically irrefutable, while obscuring the lack of evidence or valid reasoning supporting the stated conclusion. [a

2 Genres of Electronic Literature

Electronic literature, or e-lit, refers to works with important literary aspects that take advantage of the capabilities and contexts provided by the stand-alone or networked computer” (What is E-Lit?). This definition has served the field well, but genres change at an accelerated pace in the digital world.

In the contemporary era, both print and electronic texts are deeply interpenetrated by code. Digital technologies are now so thoroughly integrated with commercial printing processes that print is more properly considered a particular output form of electronic text than an entirely separate medium. Nevertheless, electronic text remains distinct from print in that it literally cannot be accessed until it is performed by properly executed code. The immediacy of code to the text's performance is fundamental to understanding electronic literature, especially to appreciating its specificity as a literary and technical production. Major genres in the canon of electronic literature emerge not only from different ways in which the user experiences them but also from the structure and specificity of the underlying code. Not surprisingly, then, some genres have come to be known by the software used to create and perform them.

The varieties of electronic literature are richly diverse, spanning all the types associated with print literature and adding some genres unique to networked and programmable media. Readers with only a slight familiarity with the field, however, will probably identify it first with hypertext fiction characterized by linking structures, such as Michael Je's afternoon: a story ([Note 3](#)), Michael Joyce is no longer maintaining a public web presence. However a [public site of student theses and projects](#) continues to be available

as does information regarding [Ted Nelson's first use of the term "hyper-text"](#) at Vassar in 1965.

Stuart Moulthrop's Victory Garden ([Note 4](#)), and Shelley Jackson's Patchwork Girl

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Ojo examined this curious contrivance with wonder. The Patchwork Girl was taller than he, when she stood upright, and her body was plump and rounded because it had been so neatly stuffed with cotton. Margolotte had first made the girl's form from the patchwork quilt and then she had dressed it with a patchwork skirt and an apron with pockets in it-- using the same gay material throughout. Upon the feet she had sewn a pair of red leather shoes with pointed toes. All the fingers and thumbs of the girl's hands had been carefully formed and stuffed and stitched at the edges, with gold plates at the ends to serve as finger-nails.

"She will have to work, when she comes to life," said Marglotte.

The head of the Patchwork Girl was the most curious part of her. While she waited for her husband to finish making

his Powder of Life the woman had found ample time to complete the head as her fancy dictated, and she realized that a good servant's head must be properly constructed. The hair was of brown yarn and hung down on her neck in several neat braids. Her eyes were two silver suspender-buttons cut from a pair of the Magician's old trousers, and they were sewed on with black threads, which formed the pupils of the eyes. Margolotte had puzzled over the ears for some time, for these were important if the servant was to hear distinctly, but finally she had made them out of thin plates of gold and attached them in place by means of stitches through tiny holes bored in the metal. Gold is the most common metal in the Land of Oz and is used for many purposes because it is soft and pliable.

Providing a vehicle driver information useful in overcoming an emergency situation overheating etc. On receipt of a control signal **112** indicating emergency, emergency situation decision unit **109** of vehicle side equipment **104** decides the type name of the service useful for overcoming the emergency. Information acquisition unit **111** routes an information inquiry request, specifying the type name, the current position of an own vehicle detected by a position detection device **107** and the current time detected by the time detection device **108**, through communication device **103** to common equipment **101** of operation center. Information retrieval unit **106** of the common equipment **101** retrieves optimum service purveyor information from the service in storage unit **105**, taking into account the type name, current vehicle position and the current time, as specified by the request, and returns the retrieved service purveyor information, which is supplied to the driver.

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The woman had cut a slit for the Patchwork Girl's mouth and sewn two rows of white pearls in it for teeth, using a strip of scarlet plush for a tongue. This mouth Ojo considered very artistic and lifelike, and Margolotte was pleased when the boy praised it. There were almost too many patches on the face of the girl for her to be considered strictly beautiful, for one cheek was yellow and

the other red, her chin blue, her forehead purple and the center, where her nose had been formed and padded, a bright yellow.

"You ought to have had her face all pink," suggested the boy.

As the source of the port-wine industry in the 1700s, this was the place to try a tasting. So in a little bar called Vinologia, we sat with three bottles before us: white port, pink and rubio, arranged light to dark on a leatherlike cork cloth.

"I suppose so; but I had no pink cloth," replied the woman. "Still, I cannot see as it matters much, for I wish my Patchwork Girl to be useful rather than ornamental. If I get tired looking at her patched face I can whitewash it."

"Has she any brains?" asked Ojo.

"No; I forgot all about the brains!" exclaimed the woman. "I am glad you reminded me of them, for it is not too late to supply them, by any means. Until she is brought to life I can do anything I please with this girl. But I must be careful not to give her too much brains, and those she has must be such as are fitted to the station she is to occupy in life. In other words, her brains mustn't be very good."[Note 5](#)). These works are written in Storyspace, the hypertext authoring program first created by Michael Joyce, Jay David Bolter, and John B. Smith and then licensed to Mark Bernstein of Eastgate Systems, who has improved, extended, and maintained it. So important was this software, especially to the early development of the field, that works created in it have come to be known as the Storyspace school. Intended as stand-alone objects, Storyspace works are usually distributed as CDs (earlier as disks) for Macintosh or PC platforms and, more recently, in cross-platform versions. **CD sales are still one of the**

most important sources of income for musicians. We ship thousands of discs every day to customers around the world, including many countries where CDs are far-and-away the preferred music format. If you're not offering CDs for your fans, you're missing out on sales. With CD Baby, your music will be available in over 15,000 record stores worldwide — and on store.cdbaby.com. Along with Macintosh's Hypercard, it was the program of choice for many major writers of electronic literature in the late 1980's and 1990's. As the World Wide Web developed, new authoring programs and methods of dissemination became available. The limitations of Storyspace as a Web authoring program are significant (for example, it has a very limited palette of colors and cannot handle sound files that will play on the Web). Although Storyspace continues to be used to produce interesting new works, it has consequently been eclipsed as the primary Web authoring tool for electronic literature.

Is storyspace cooler than myspace

Storyspace is a tool for complex, interlinked narrative, both fiction and nonfiction. Twenty years ago, the original Storyspace ushered in the era of serious interactive writing with works like Michael Joyce's [*afternoon, a story*](#) (“a graceful and provocative work ... utterly essential to an understanding of this new art form” – Robert Coover, NY Times Book Review) and Shelley Jackson's [*Patchwork Girl*](#) (“A cult hit” – The Village Voice). Now,

Storyspace has been updated, extended, and reconceived using fresh technology and design.

Giorgio Agamben has identified the "State of Exception" as the emergent principle of governance for the 21st Century. Parallel to this crisis in politics, there is the increasing currency of the term emergence in literary criticism, media theory, and cultural studies to describe the general state of change. In this paper, Heckman considers electronic literature in the "state of emergency," as both a laboratory for formal innovation and a site of critique. Specifically, this paper takes into account the relationship between literacy, law, literature and criticism through a reading of Sandy Baldwin's *New Word Order*, a work that reimagines poetry in the context of the first-person shooter game.

With the movement to the Web, the nature of electronic literature changed as well. Whereas early works tended to be blocks of text (traditionally called *lexia*) ([Note 6](#)) with limited graphics, animation, colors and sound, later works make much fuller use of the multi-modal capabilities of the Web; while the hypertext link is considered the distinguishing feature of the earlier works, later works use a wide variety of navigation schemes and interface metaphors that tend to de-emphasize the link as such. In my keynote speech at the 2002 Electronic Literature Symposium at UCLA, On April 4-6, 2002, many of the leading writers, critics, publishers and readers working in the field of electronic literature gathered in Los Angeles for the first Electronic Literature Organization Symposium. Titled "State of the Arts," the symposium featured three nights and two days of readings, demonstrations, and concentrated discussions on the state of the arts of electronic literature. Major Sponsorship of the State of the Arts Symposium was provided by the Ford Foundation.

these distinctions led me to call the early works "first-generation" and the later ones "second-generation," with the break coming around 1995. ([Note 7](#)) To avoid the implication that first-generation works are somehow superseded by later aesthetics, it may be more appropriate to call the early works "classical," analogous to the periodization of early films. ([Note 8](#)) Shelley Jackson's

Shelley Jackson was extracted from the bum leg of a water buffalo in 1963 in the Philippines and grew up complaining in Berkeley, California. Bravely overcoming a chronic pain in her phantom limb, she extracted an AB in art from Stanford and an MFA in creative writing from Brown. She has spent most of her life in used bookstores, smearing unidentified substances on the spines, and is duly obsessed with books: paper, glue, and ink. Nonetheless, she is most widely recognized for an electronic text, *Patchwork Girl*, a hypertext reworking of the Frankenstein myth, and for SKIN, a story published in tattoos on the skin of volunteers.

As for ink on paper, she has left her ineradicable stain on *Conjunction Fence*, *Grand Street*, *The Paris Review*, and many restaurant napkins. Her first book, *The Melancholy of Anatomy*, was published by Anchor in April 2002, her second, the novel *Half Life*, by Harper Collins in 2006. Shelley Jackson also illustrates children's books, including two of her own, *The O Woman and the Wave* and *Sophia, the Alchemist's Dog*. She lives in transit and specializes in everything.

important and impressive *Patchwork Girl* can stand as an appropriate culminating work for the classical period. The later period might be called contemporary or postmodern (at least until it too appears to reach some kind of culmination and a new phase appears).

Close Rereading: A review of

Jessica Pressman, Digital Modernism: Making It New in New Media (Oxford: Oxford UP, 2014)

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Abstract

This review of Jessica Pressman's *Digital Modernism: Making It New in New Media* (2014) emphasizes the field-building significance of Pressman's innovative approach to analyzing electronic literature, an approach that reinvigorates the dated methods of New Criticism for use in the digital humanities. Pressman identifies a genre of contemporary electronic literature, "digital modernism," and uncovers continuities linking it with early twentieth-century modernism. In spite of an uneven style that oscillates between belabored scholasticism and brilliant description, *Digital Modernism* rigorously wrangles a wide array of data points — historical, literary, and technological — to create

an account of contemporary electronic literature relevant for digital humanists, literary scholars, and New Media scholars. This review contextualizes the work within new currents in modernist scholarship, reflects on the modernism and digital modernist "canon" Pressman assembles, and then provides chapter summaries, with an emphasis on Digital Modernism's reinvention of close reading for the twenty-first century.

1

Jessica Pressman's *Digital Modernism: Making It New in New Media* is an innovative, indispensable, and far-ranging work that contextualizes a compact canon of contemporary digital literature within the broader twentieth-century modernist tradition of artistic engagement with new media. Boggled down by a plodding scholarly proceduralism, the book's conscientious tone nearly muffles a series of lively readings of digital literature. *Digital Modernism's* impressive interdisciplinarity, which combines principles from a variety of "new" fields — New Media Studies, New Modernist Studies, and New Criticism — is brought to bear on works by William Poundstone, Young-Hae Chang Heavy Industries (YHCHI), Erik Loyer, Talan Memmott, Judd Morrissey, and Mark Z. Danielewski. Pressman argues that these works not only contain "immanent critiques of their technocultural context" [[Pressman 2014](#), 156], but also enable us "to see more clearly the world of print" [[Pressman 2014](#), 54]. Refashioning Marshall McLuhan, father of New Media Studies, as a midcentury axis or conceptual medium capable of reaching backward to modernism and forward

to digital culture, Pressman achieves nothing less than a new vision of the intellectual and artistic history of new media and technology. "What is at stake," she boldly claims, "is nothing short of a better understanding of the significance of literary art, critical reading practices, and humanistic culture in a our networked age" [[Pressman 2014](#), 27]. Due to Pressman's fierce advocacy of close reading, Digital Modernism's conceptual eclecticism does not impede the clarity of her vision, but it comes at the cost of a narrowness in the scope of literary works she investigates — in ways she sometimes compensates for and, at other times, does not.

2

Digital Modernism's opening salvo, Mark Wollaeger and Kevin J. Dettmar's remarkably sassy Series Editors' Foreword, is structured as a FAQ. Anticipating knee-jerk rejections of Pressman's choice of modernism rather than postmodernism as the appropriate period concept for digital literature, the foreword reminds us that only a now-defunct distinction between "highbrow" and "lowbrow" art buoyed up theories separating modernism from postmodernism. "This isn't the 1980s anymore" [[Pressman 2014](#), x], they only half-jokingly growl, in a way that is likely puzzling to those without disciplinary training in modernism. Behind this impatience is New Modernist Studies, an interdisciplinary, cultural studies-inflected approach to modernist literature dating from 1994 with the founding of the journal *Modernism/modernity* and the inaugural Modernist Studies Association (MSA)

Conference in 1999. The journal's inaugural issue announces an interdisciplinary editorial approach grounded in modernists' insistence that "changes in the arts be viewed in conjunction with changes in philosophy, historiography, and social theory, to say nothing of the scientific shifts that they claimed as part of their moment's cultural revolution" [[Rainey and von Hallberg 1994](#), 1]. The MSA Conference crystallized this approach by expanding the canon, addressing issues of class, gender, sexuality, race, and empire, and emphasizing technology and new media. Pressman's book seems to fit in because it reshapes modernism in light of digital culture and dovetails with the latest New Modernist criticism, which has expanded the traditional historical and geographical boundaries of what is considered to be "modernist."

[1]

In this interdisciplinary course students will read, discuss, and write about "Modernism"—that explosion of innovation in the arts and culture of the late 1800s and early 1900s. The majority of texts will be literary, including prose fiction, poetry, and critical essays. Further readings will be drawn from fields such as history, psychology, philosophy, linguistics, and theoretical physics. Students will also study the period's visual arts (cinema, painting and sculpture), analyzing all of these texts for how they represent and enact the societal changes of the early twentieth century. Classroom presentations and a research essay. Prereq: Writ. II.

Ultimately, the Foreword's feisty pugilism, like Clint Eastwood in *Dirty Harry*, dares you to make their day by claiming that Pressman does not subscribe to the policies of canonical, temporal, and spatial expansionism under two decades of New Modernist Studies.

3

Digital Modernism's central insight — that a new genre, "digital modernism," remixes older works of literary modernism to flout expectations of contemporary electronic literature — supports these diversifying efforts. But Pressman's modernist canon privileges the usual suspects of Ezra Pound, James Joyce, and T. S. Eliot, hearkening 2 back to the "bad modernism" of pre-1994 scholarship.

The same can be said about Pressman's digital canon, which features authors who have already attracted scholarly attention (the fêted YHCHI appears in two chapters) and whose conscious literariness makes them legible to traditional scholarship. With this caveat, we can answer their parting question, "Should I not only read this book but also assign it in classes and give it to all my friends and family?" [[Pressman 2014](#), x], in the affirmative answer (though it certainly depends on one's family).

4

The foreword's cheekiness does not offset the stiffness that calcifies much of the book inside its stringently cultivated framework of signposts, justifications, and qualifications. This is particularly true of the dauntingly

learned Introduction, which, with its fifteen-page section "Defining My Terms" (itself divided into five subsections) prefacing sections on "The Stakes of My Argument," "Critical Influences," and "Chapter Summaries," reads like a book prospectus and distances readers from the clear, dynamic, and ingenious close readings yet to come. That the Introduction skips from "Part II" straight to "Part IV" suggests that even an Oxford University Press copyeditor cannot keep this structural rabbit warren straight. Of course, the micromanaging Introduction has a serious purpose: to convince serious readers that electronic literature is serious stuff. Pressman explains,

There is a countermovement underway, this book argues, a serious effort to encourage digital literature to be taken seriously.... [T]he majority of this book focuses on Internet-based literature in order to show how and why one of the most maligned of literary spaces, the web — one accused of fostering reading habits that destroy deep attention and devalue hermeneutic analysis — is actually the place where serious literature stages its rebellion and renaissance. [[Pressman 2014](#), 8–9]

5

This is indeed an important task, and Pressman is equal to it. Her close readings of digital literature do "reward" (one of her key terms) her attention, and they do "renovate" (another key term) modernism by revealing its imbrication in contemporary digital culture. "Remediate" completes the core lexicon of Digital Modernism, which adds to Bolter and Grusin's concept [[Bolter and Grusin 2000](#)] a new

affordance: close reading. Pressman's comparison of early twentieth-century modernism and contemporary digital modernism reveals that remediation is both a product of and an invitation to close reading, which "rewards" critical attention by "renovating" texts and technologies. In doing so, Digital Modernism effectively remediates not just modernist new media, but indeed close reading itself — hence this review's title.

6

The Introduction responsibly, if ponderously, hits its required disciplinary beats by defining modernism, electronic literature, digital modernism, close reading, and New Criticism. Readers from a variety of fields are swiftly caught up to speed, ensuring the book's accessibility to a broad audience. In defining close reading as a "careful application of focused attention to the formal operations in a literary text" [Pressman 2014, 11], Pressman strikes a strong blow in the battle quantitative formalism now wages

[3]

against close reading. A close reading-positive critic,

she claims that her texts inherently contain complexity: they "suggest," "invite," "encourage," "push," even "propel" [Pressman 2014, 76] all sorts of readings. Assuredly, *readers* are rewarded by attending to Pressman's close readings, but the degree to which we owe this brilliance to the text or to the critic's ingenuity remains an open question.

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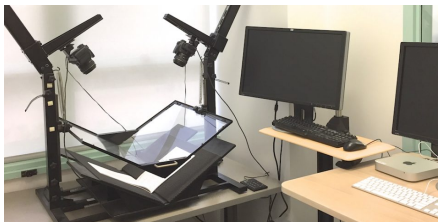


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[7](#)

Pressman's most controversial definitions cover electronic literature and New Criticism. She defines electronic literature through aesthetic and material criteria — "born-digital" works that are "computational and processural,

dependent upon the operations of the machine for its aesthetic effects" [[Pressman 2014](#), 1] — an austere characterization that makes no reference to the Internet, networks, or multimedia. Pressman restricts her gaze further by focusing on digital modernism, a subgenre that rejects mainstream electronic literature's investment in hyperlinks, interactivity, and multimedia. As a result, when she deprecates the "small but certain canon" [[Pressman 2014](#), 6] of first-generation electronic literature, we could retort that she simply replaces it with a *different* small but certain canon. Still, Digital Modernism's canon hangs together by other means than the rubber stamping of an expert's approval: digital modernism "renovates" and "remixes literary modernism" by being "text based, aesthetically difficult, and ambivalent in [its] relationship to mass media and popular culture" [[Pressman 2014](#), 2]. Like the earlier modernism it remediates, digital modernism "challenges traditional expectations about what art is and does. It illuminates and interrogates the cultural infrastructures, technological networks, and critical practices that support and enable these judgments" [[Pressman 2014](#), 10].

8

This account savors somewhat of Theodor Adorno's immanent critique and Frankfurt School social criticism, [\[4\]](#) but Pressman submerges the Adornian

themes in favor of the New Criticism she so passionately champions. Paradoxically, it is precisely this championing

of "old" methods that makes Digital Modernism so refreshing in debates over the fate of close reading in the face of new methods from the digital humanities (DH). She positions Marshall McLuhan as a central figure in the scholarly uptake of the New Critical principles first espoused by I. A. Richards and F. R. Leavis. As Digital Modernism uncovers layers of technological and aesthetic histories contributing to electronic literature, its reuptake of close reading can be seen as anticipating Matthew Kirschenbaum's recent essay "What Is 'Digital Humanities,' and Why Are They Saying Such Terrible Things About It?" [[Kirschenbaum 2014](#)]. This essay calls for DH to turn its analysis on itself, praising Alan Liu's "The Meaning of the Digital Humanities" [[Liu 2013](#)] for its Science Studies-style analysis of a single DH project. Kirschenbaum exhorts us to "detail the material conditions of knowledge production," including "usage patterns" and "citation networks" [[Kirschenbaum 2014](#), 60] — to do, in other words, what Pressman does for New Criticism.

9

Recuperating the New Critical heritage in foundational texts of New Media Studies — chiefly *The Mechanical Bride* [[McLuhan 1951](#)], *The Gutenberg Galaxy* [[McLuhan 1962](#)], and *Understanding Media* [[McLuhan 1964](#)] — takes up Chapter One. Pressman moves far beyond hoary chestnuts about the global village and the medium being the message, revealing that his method "was always approaching the broader category of the literary *within* complex media ecologies" [[Pressman 2014](#), 29].

Advocating a "slow, focused attention and rigorous consideration" of texts [[Pressman 2014](#), 13], Pressman echoes recent reevaluations of New Criticism that cut through the stale, straw-men stereotypes that often compromise critiques of close reading. [\[5\]](#) Though she

supports the efforts of Critical Code Studies to analyze code regardless of its output, it "should not replace rigorous analysis of the aesthetic ambitions and results of technopoetic pursuits" [[Pressman 2014](#), 20]. Close reading, as an avant-garde critical response that respects aesthetic complexity, provides this rigor — and pleasure:

For anyone who has read a good close reading, one that takes you through a journey in a text that you've read before and teaches you to see it anew, you know how transformative the experience can be. A good close reading can change your mind. It can make you reread and reconsider. Close reading can be not only about art but can become art, and for the New Critics, this was part of the point. [[Pressman 2014](#), 14]

[10](#)

By claiming that close readings are themselves cultural artifacts, Pressman elegantly sidesteps arguments that close reading demands a single "correct" interpretation. Although some of the stronger claims about McLuhan's digital hipness force the issue through diction — he apparently knows "how different data sources and circuits of flow constitute a literary experience" [[Pressman 2014](#),

35] — her genealogy joining modernism and digital modernism through McLuhan is otherwise solid.

11

Chapter Two, "Reading Machines: MACHINE POETRY AND EXCAVATORY READING in William Poundstone's electronic literature and Bob Brown's Readies," surveys early reading technologies, both real (the tachistoscope, subliminal advertising) and imagined (the hypothetical "Readies" machine dreamed up by American modernist Bob Brown). This survey demonstrates "that technologies of reading, not just writing, are an integral part of American literary history" [[Pressman 2014](#), 57] and that "our reading practices [are] always shaped by historical contexts and media formats" [[Pressman 2014](#), 60]. Although the stories of these technologies have been told elsewhere — the chapter relies heavily on *Swift Viewing* [[Acland 2013](#)] and *Suspensions of Perception* [[Crary 1999](#)] — what Pressman adds to these media-archaeological accounts is, as one should expect, excellent close readings, particularly of William Poundstone's *Project for the Tachistoscope* {*Bottomless Pit*}. For me, this reading of *Project* is incomplete: in calling the text a "parable about reading in the midst of medial shift," Pressman empties Poundstone's *Flash* narrative of its critical charge. Is the bottomless pit, whose sudden and troubling appearance constitutes *Project*'s plot, really only "a symbolic entity: a thing to read" [[Pressman 2014](#), 62], or is it also something very literal — perhaps a timely representation of fracking, which has caused all-too-real collapsing sinkhole pits to appear all

across the United States, from New Mexico to Pennsylvania?

12

This lack of attention to current events is, again, likely a space issue but worth mentioning because critiques of New Criticism single out its ahistoricism. Chapter Three, "Speed Reading: Super-position and Simultaneity in YHCHI's Dakota and Ezra Pound's Cantos," shares this blindness. Pressman develops another "excavatory" reading in her analysis of Dakota, but it, too, could be literally about excavation, as its South Dakota-to-South Korea setting documents the transformation of a state during a twenty-first century gold rush for the minerals on which Dakota's Flash iterations depend. Space constraints thus leave chinks in Digital Modernism's erudite armor. The last half of Chapter Two, for example, relies on Pressman's access to a rare text: the 1931 collection of poems Bob Brown commissioned from major modernists, including Gertrude Stein, Filippo Marinetti, and William Carlos Williams, for Brown's Readies machine. Pressman argues that "these poems are textual acts of programming; they are code" [[Pressman 2014](#), 72]. This parallel is more than a metaphor, and it is one of the most powerful, successful theses in Digital Reading. Unfortunately, its corresponding close reading is allotted a single paragraph.

13

To be fair, though, when the reader pushes past the forest of scholarly apparatuses, the masterful close readings

lying in wait are well worth the price of admission. The sixteen-page close reading of *Dakota* is sheer joy: beautifully written, snappily paced, and filled-to-bursting with ideas. As it layers evidence showing that *Dakota* is a close reading of Pound's *Cantos*, it argues that *Dakota* elicits both close reading and speed reading. *Dakota*'s "retroaesthetic" [Pressman 2014, 90] therefore challenges assumptions about digital reading practices, revealing that "identity is distributed across and informed by network technologies" [Pressman 2014, 92]. But no more about *Dakota*. Readers of *Digital Humanities Quarterly* are simply exhorted to read this unforgettable section of *Digital Modernism*.

14

Chapter Four, "Reading the Database: Narrative, Database, and Stream of Consciousness," reviews contemporary electronic adaptations of James Joyce's *Ulysses*(1922) to show that "our definitions of 'novel'...change and adjust under the influence of digital databases" [Pressman 2014, 123]. Without falling into technological determinism, Pressman analyzes Twitter, Flash, and print adaptations to show that they share a "database aesthetic" intended to provide access to human cognition. *Digital Modernism* shows that these iterations are invested in representing cognition by unpacking traces of *Ulysses* in them: a Twitter performance by Ian Bogost and Ian McCarthy, Judd Morrissey and Lori Talley's *The Jew's Daughter*, and Talan Memmott's *My Molly* (*Departed*). Pressman's engaging descriptions reveal that

the most famous modernist invention — the "stream of consciousness" developed from William James's psychology — models cognition as a database-based operation of search and retrieval. This chapter concludes that consciousness is "always mediated and distributed across technologies" [[Pressman 2014](#), 103]. Though the argumentation is generally persuasive, I regret Pressman's Joyce-centrism. *Digital Modernisms* refers to an outdated canon of modernism that privileges the "men of 1914" (T. S. Eliot, Ezra Pound, James Joyce, Wyndham Lewis). Can Pressman find no electronic renovations of, say, Virginia Woolf, May Sinclair, or Dorothy Richardson to balance the book's elaborations of Joyce, Pound, and Eliot? And if not, what does that say about digital modernism?

Digital Modernism examines how and why some of the most innovative works of online electronic literature adapt and allude to literary modernism. Digital literature has been celebrated as a postmodern form that grows out of contemporary technologies, subjectivities, and aesthetics, but this book provides an alternative genealogy. Exemplary cases show electronic literature looking back to modernism for inspiration and source material (in content, form, and ideology) through which to critique contemporary culture. In so doing, this literature renews and reframes, rather than rejects, a literary tradition that it also reconfigures to center around media. To support her argument, Pressman pairs modernist works by Pound, Joyce, and Bob Brown, with major digital works like William Poundstone's "Project for the Tachistoscope: [Bottomless Pit]" (2005), Young-hae Chang Heavy Industries's *Dakota*, and Judd Morrissey's *The Jew's Daughter*. With each pairing, she demonstrates how the modernist movement of the 1920s and 1930s laid the

groundwork for the innovations of electronic literature. In sum, the study situates contemporary digital literature in a literary genealogy in ways that rewrite literary history and reflect back on literature's past, modernism in particular, to illuminate the crucial role that media played in shaping the ambitions and practices of that period.

[15](#)

deciphe

r

verb de·ci·pher \ dē-'sī-fər \

Popularity: Top 40% of words

Definition of DECIPHER

transitive verb

1: DECODE 1a

decipher a secret message

2 *obsolete* : DEPICT

with her majesty's name *deciphered* in gold letters

—Jonathan Swift

3a :to make out the meaning of despite indistinctness or obscurity

trying to *decipher* her handwriting

b :to interpret the meaning of

decipher the poem

—

decipherable

play \-f(ə-)rə-bəl\ *adjective*

decipherer

play \-fər-ər\ *noun*

decipherment

play \-fər-mənt\ *noun*

Though digital modernism does not conform to the expanded modernist canon, it does share modernism's difficulty. Digital modernism "rejects popular expectations of what it means to play new media objects" [[Pressman 2014](#), 122] and reveals that "what we think to be real and analog about humanness is actually the result of digital production" [[Pressman 2014](#), 124]. It also makes interpretation a "nightmarish task" [[Pressman 2014](#), 108]. About *The Jew's Daughter*, Pressman shares "a personal confession":

[T]he difficulty of deciphering this work compelled me to undertake dramatic non-media-specific efforts. In order to follow the narrative, I resorted to printing out all of the screens and, on each page, highlighting in one color what text had changed and in a different color what text would change. I also kept a detailed list of notes identifying the main characters. But, even with this skeleton key, I

hesitate to attribute proper names to the 'anonymous limbs and parts' I collected, assembled, and discuss in this chapter. Morrissey's text is incredibly difficult, and it depends on a disciplined reading practice. [[Pressman 2014](#), 109]

16

This "confession" is hardly shameful. In this passage Pressman describes not just close reading, but indeed close *rereading*, thus "making new" traditional techniques of scholarship (note-taking, list-making). Some brave critic may develop different tools for wrangling these resistant electronic texts, perhaps tools *accepting* the fast-paced, hard-to-read, sensory-overloading style, appreciating difficulty as an aesthetic experience rather than *overcoming* it. Until then, Pressman's strategy of combining close reading and media archaeology is rigorous and effective.

17

The fifth chapter, "Reading Code: The Hallucination of Universal Language from Modernism to Cyberspace," is by far the longest, perhaps because it performs the kind of political critique that I found lacking in the second and third chapters. Pressman takes over a hundred pages to explore the insights that emerge "when computing and literature are approached as sharing a historical and ideological core" [[Pressman 2014](#), 137]. Interpreting Eric Loyer's digital novel *Chroma* within the broader Western tradition seeking universal language, Pressman

demythologizes the "belief that universal language is possible with the right textual code. This belief undergirds ideologies that code is universal and that cyberspace (or even digital culture more broadly) is natural or inevitable" [Pressman 2014, 129]. After *Chroma*, Pressman analyzes YHCHI's *Nippon* as "as a critique of the homogenizing influence of the English-based and Western-focused web" [Pressman 2014, 154] and of "poets and philosophers [who] have fantasized about Chinese as universal code" [Pressman 2014, 143]. *Nippon*'s difficulty dramatizes how computers work by translation and approximation, thereby "disabl[ing] contemporary hallucinations about universal language" [Pressman 2014, 151]. In persuading us to resist "imaginative narratives, theories, and mythologies about the natural and universal power of digital code" [Pressman 2014, 137], Pressman demonstrates why cultural and political critique is still relevant.

18

Half the length of Chapter Five, the brisk concluding chapter, "CODA — Rereading: Digital Modernism in Print, Mark Z. Danielewski's *Only Revolutions*," incorporates this print novel to show "all literature...is impacted by digitality" [Pressman 2014, 158]. In this case, even non-electronic literature "demands that the reader reread in order to close read" [Pressman 2014, 161]. This 2006 epic of a pair of doomed but free-spirited road-trippers, from which Danielewski consciously jettisoned references to media, might seem an unlikely specimen. But if "the strategy of digital modernism" involves "making it new" by "a recursive

act of engaging with a literary past through media" [[Pressman 2014](#), 158], then *Only Revolutions* belongs. As a conclusion, the Coda cleverly uses *Only Revolutions* to review the broader argument that digital modernism illuminates both modernism and the history of New Media. Here Pressman finally relaxes — the Coda fancifully describes *Only Revolutions*'s included bookmarks as "meeting in the middle" and "kissing" [[Pressman 2014](#), 173] and disarmingly identifies which of Danielewski's crowd-sourced data points was her personal submission [[Pressman 2014](#), 170] — and makes rewarding read out of what could have been a banal retread. This tonal anomaly, when considered as a performative extension of her argument, has a purpose: Digital Modernism remediates scholarship itself as it reveals close reading to be immanent to digital culture, so Pressman is rereading herself. Only one difficulty remains. If the dream of universal language is, as Pressman argues, a dangerous hallucination, and if close reading can be applied to any text, is close reading the scholar's final hallucination?

As the varieties of electronic literature expanded, hypertext fictions also mutated into a range of hybrid forms, including narratives that emerge from a collection of data repositories such as M. D. Coverley's *Califia* and her new work *Egypt: The Book of Going Forth by Day* ([Note 9](#)); **Marjorie Coverley Luesebrink** is an author of [hypermedia](#) fiction under the pen name **M.D. Coverley**. She is part of the first generation of [electronic literature](#) authors that arose in the 1987–1997 period^[1] and is a founding board member of the [Electronic Literature Organization](#).^[2] the picaresque

hypertext The Unknown by Dirk Stratton, Scott Rettberg and William Gillespie, reminiscent in its aesthetic of excess to Kerouac's *On the Road* ([Note 10](#)); Michael Joyce's elegantly choreographed Storyspace work, *Twelve Blue*, disseminated on the Web through the Eastgate Hypertext Reading Room ([Note 11](#)); Caitlin Fisher's *These Waves of Girls*, including sound, spoken text, animated text, graphics and other functionalities in a networked linking structure ([Note 12](#)); Stuart Moulthrop's multimodal work *Reagan Library*, featuring QuickTime movies with random text generation ([Note 13](#)); The Jew's Daughter *the Jew's Daughter is an interactive, non-linear, multivalent narrative, a storyspace that is unstable but nonetheless remains organically intact, progressively weaving itself together by way of subtle transformations on a single virtual page.* by Judd Morrissey He teaches as an Assistant Professor at the School of the Art Institute of Chicago in Art and Technology Studies. In 2013-14, he was the US Fulbright Scholar in Digital Culture at University of Bergen, Norway. He was a member of the seminal performance group Goat Island from 2004 until 2009 when the company disbanded.

Intertextuality

From Wikipedia, the free encyclopedia

Intertextuality is the shaping of a text's meaning by another text. Intertextual figures include: [allusion](#), [quotation](#), [calque](#), [plagiarism](#), [translation](#), [pastiche](#) and [parody](#).^{[1][2][3]} Intertextuality is a literary device that creates an 'interrelationship between texts' and generates related understanding in separate works ("Intertextuality", 2015). These references are made to influence the reader and add layers of depth to a text, based on the readers' prior knowledge and understanding. Intertextuality is a literary discourse strategy (Gadavani, n.d.) utilised by writers in novels, poetry, theatre and even in non-written texts (such as performances and digital media).

Examples of intertextuality are an author's borrowing and transformation of a prior text, and a reader's referencing of one text in reading another.

Intertextuality does not require citing or referencing punctuation (such as quotation marks) and is often mistaken for plagiarism (Ivanic, 1998). Intertextuality can be produced in texts using a variety of functions including allusion, quotation and referencing (Hebel, 1989). However, intertextuality is not always intentional and can be utilised inadvertently. As philosopher [William Irwin](#) wrote, the term "has come to have almost as many meanings as users, from those faithful to [Julia Kristeva](#)'s original vision to those who simply use it as a stylish way of talking about [allusion](#) and [influence](#)".^[4]

This essay examines the complexity of contemporary electronic literary practice. It evaluates how electronic literature borrows from, and also influences, the reception of the textual message in other forms of communication that efficiently combine image, sound and text as binary data, as information that is compiled in any format of choice with the use of the computer. The text aims to assess what it means to write in literary fashion in a time when crossing over from one creative field to another is ubiquitous and transparent in cultural production. To accomplish this, I relate electronic literature to the concept of intertextuality as defined by Fredric Jameson in postmodernism, and assess the complexity of writing not only with words, but also with other forms of communication, particularly video. I also discuss Roland Barthes's principles of digital and analogical code to recontextualize intertextuality in electronic writing as a practice part of new media. Moreover, I discuss a few examples of electronic literature in relation to mass media logo production, and relate them to the concept of remix. The act of remixing has played an important role in the definition of literature in electronic media. All this leads to a recurring question that is relevant in all arts: how does originality and its relationship to authorship take effect in a

time when the death of the author is often cited due to the growing amount of collaboration taking place in networked culture?

in collaboration with Lori Talley, with its novel interface of a single screen of text in which some passages are replaced as the reader mouses over them ([Note 14](#)); Talan Memmott's brilliantly designed and programmed Lexia to Perplexia ([Note 15](#)); and Richard Holeyton's parodic Frequently Asked Questions about Hypertext, which in Nabokovian fashion evolves a narrative from supposed annotations to a poem ([Note 16](#)), along with a host of others. To describe these and similar works, David Ciccoricco introduces the useful term "network fiction," David Ciccoricco establishes the category of "network fiction" as distinguishable from other forms of hypertext and cybertext: network fictions are narrative texts in digitally networked environments that make use of hypertext technology in order to create emergent and recombinant narratives. defining it as digital fiction that "makes use of hypertext technology in order to create emergent and recombinatory narratives." ([Note 17](#))

Interactive fiction (IF) differs from the works mentioned above in having stronger game elements. ([Note 18](#)) The demarcation between electronic literature and computer games is far from clear; many games have narrative components, while many works of electronic literature have game elements. (As a pair of mirror phrases in Moulthrop's Reagan Library puts it, "This is not a game" and "This is not not a game".)

de·mar·ca·tion

ˌdēmärˈkāSH(ə)n/

noun

1. the action of fixing the boundary or limits of something.

Hundreds of goats trotted out of a truck Tuesday and bounded into the hillside surrounding the Ronald Reagan Presidential Library in Simi Valley to do what they do best - eat.

Nevertheless, there is a general difference in emphasis between the two forms. Paraphrasing Markku Eskelinen's Markku Eskelinen (Ph.D.) is an independent scholar and experimental writer of ergodic prose and critical essays. Excerpts from his first novel were published in *The Review of Contemporary Fiction* (Summer 1996) according to which he is "easily the most iconoclastic figure on the Finnish literary scene." Eskelinen is also one of the founding editors of both *Game Studies*, the international journal of computer game research, and *Cybertext Yearbook*. elegant formulation, we may say that with games the user interprets in order to configure, whereas in works whose primary interest is narrative, the user configures in order to interpret. ([Note 19](#)) Since interactive fiction cannot proceed without input from the user, Nick Monfort in *Twisty Little Passages: An Approach to Interactive Fiction*, the first book-length scholarly study of IF, prefers the term "interactor." ([Note 20](#)) In this pioneering study, Montfort characterizes the essential elements of the form as consisting of a parser (the computer program that understands and replies to the interactor's inputs) and a simulated world within which the action takes place. The interactor controls a player character by issuing commands. Instructions to the program, for example asking it to quit, are called directives. The program issues replies (when the output refers to the player character) and reports (responses directed to the interactor, asking for example if she is sure she wants to quit).

Hypertext fiction is a genre of electronic literature, characterized by the use of **hypertext** links that provide a new context for non-linearity in literature and reader interaction.

*The **ACM Conference on Hypertext and Social Media (HT)** is a premium venue for high quality peer-reviewed research on theory, systems and applications for hypertext and social media. It is concerned with all aspects of modern hypertext research, including social media, adaptation, personalization, recommendations, user modeling, linked data and semantic web, dynamic and computed hypertext, and its application in digital humanities, as well as with interplay between those aspects such as linking stories with data or linking people with resources.*

Software requirements elicitation can be challenging, but you can achieve success if you have strong personal skills and use a variety of techniques, says expert Ken Willett.

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originality and its relationship to authorship take effect in a time when the death of the author is often cited due to the growing amount of collaboration taking place in networked culture?

Reviewing Jessica Pressman's "Digital Modernism: Making it New in New Media"

Page Views: 205

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By [Katie Warczak](#)

on September 20, 2014

In an age of “born-digital” literature created and circulated on the Internet, many “books” have come to be more than books, incorporating elements besides that of text, such as sound bites, pictures, and even video. This brave new world of digital literature is frightening in “an age increasingly defined by engagement with new media and obsessed with

newness” (Pressman 1). However, in her 2014 book, *Digital Modernism: Making it New in New Media*, a title to intrigue modernist scholars everywhere, author Jessica Pressman argues this new era of unorthodox literature is not new at all. Instead, Pressman asserts digital literature, and even recent published texts, are refusing to indulge the general outpouring of technological invention and creativity. Instead, they are rebelling against the “progress” of the twenty-first century by looking back to modernism and intentionally creating avant-garde pieces that are simultaneously complex and simplistic.

Digital Modernism uses comparisons between late twentieth and early twenty-first century pieces of digital literature and modernist works to assert that digital modernism “remakes the category of the avant-garde in new media” and connects to Pressman’s concept of modernism, defined as “a strategy of innovation that employs the media of its time to reform and refashion older literary practices” (10, 4). The digital works produced today, she argues, do not use all the options available to them as born-digital literature, and she examines specific pieces of simple digital literature throughout her book to illustrate that modern virtual works, like their modernist predecessors, refashion the “old” in order to subvert the popular. Pressman acknowledges the connections between modernism and

digital modernism are not always obvious, meaning readers must adopt media studies theorist Marshall McLuhan's close reading policies. McLuhan's technique of reading advertisements like texts is necessary, according to Pressman, because so much of digital modernism uses advertisement-like formats or techniques to remake modernist works.

One example Pressman uses in her monograph to illustrate the connection between close reading, modernism, and digital literature is Young-Hae Chang Heavy Industries' text, *Dakota*, a piece which begins like a movie, then flashes words on a screen in time with a musical tempo, going at a moderate pace at times while moving almost too fast to see in others. Pressman argues that though *Dakota* is digital and difficult to read, its format actually encourages close reading because the text flashes by so quickly in some cases that it "incites the critical reader to reread the work, transcribe the words, and compare its content to Pound's [*Cantos*]," the modernist work upon which the authors based *Dakota* (84). *Digital Modernism* asserts the content of the two works is similar as are both pieces' desire to confuse readers and encourage them to close read the texts, but the cinematic format of *Dakota* appears to set it further away from Pound's text than Pressman acknowledges. In the first chapter, the whole idea conveyed is McLuhan's theory about how "the

medium is the message,” but while Pressman promises to examine the “images, design, and patterns of design as meaningful modes of communication,” she rarely addresses how these digital aspects do not support the link between modernism and digital literature (28, 53).

Pressman’s other chapters are also dedicated to representing and strengthening the connection between modernist literature, modernist techniques, and the digital age, once more refusing to acknowledge the differences between digital and physical literature. For example, she utilizes William Poundstone’s tachistoscopic *Project for the Tachistoscope {Bottomless Pit}* and its similarity to modernist Bob Brown’s “Readies,” a machine that sped up reading, to illustrate the link between modernism and hurried twenty-first century online reading techniques. She also addresses modernist methods such as stream of consciousness and Pound’s idea of a universal language. For the former, Pressman uses a Twitter feed of conversations between the fictional characters from James Joyce’s *Ulysses* as well as the ever-changing text in Judd Morrissey and Lori Talley’s *The Jew’s Daughter* and Talan Memmott’s *My Molly (Departed)* to show stream of consciousness’s transformation from a literary method in digital and real novels to a social media technique and, in *My Molly (Departed)*, a database. In regards to the idea of universal language, *Digital*

Modernism uses the example of Erik Loyer's *Chroma* to show that no universal language exists, even in cyberspace, as this digital book's characters attempts to communicate in a virtual environment fail because of personal differences. *Chroma* shows no essential language exists, even online, just as the Chinese ideograms that Pound believed to be the essence of communication could not be understood by all.

Pressman closes the monograph by discussing digital modernism's manifestation in physical books, specifically Mark Z. Danielewski's *Only Revolutions*, a book one literally has to rotate in order to read. The motion readers must enact to read this story, which has two beginnings and two ends, each narrated by a different character, is one supposedly showing how "digital readership is not limited to digital technologies or to works of electronic literature" because even physical books such as *Only Revolutions* can be avant-garde and challenge the traditional view of books (158). To further her assertion that digital modernism has infiltrated physical literature, Pressman reveals that the dates and animals mentioned in the book were crowd sourced by the author from his readers using the Internet (170). As a result, *Only Revolutions* literally brings the "new" into an old form, exactly what the modernists of the early twentieth century attempted to accomplish.

Pressman's monograph is certainly an interesting one, but the piece has serious flaws. For one, the author disregards the argument mentioned in her first chapter, "medium is the message" and does not fully discuss how cyberspace is a different medium than physical print and therefore affects the interpretation of works such as *Dakota* (28). In fact, the book specifically looks at works that have explicit ties to modernist literature, primarily that of Pound and Joyce, ignoring digital literature which does not fit this model and the majority of modernist writers, as Pressman paints her book so that Pound and Joyce appear to be the only ones who contributed to the modernist movement. As a result, while *Digital Modernism* brings up intriguing connections between modernism and the digital age, connecting the two worlds intimately, the book's exclusiveness makes its points difficult to support at more than a superficial level.

Work Cited

Pressman, Jessica. *Digital Modernism: Making it New in New Media*. New York: Oxford University Press, 2014. Print.

Alternating game play with novelistic components, interactive fictions expand the repertoire of the literary through a variety of techniques, including visual displays, graphics, animations, and clever modifications of traditional literary devices. In Emily Short's *Savoir-Faire*, for example, solving many of the IF puzzles requires the user to make a leap of inference from one device to another that resembles it in function; for example, if a door and box are properly linked, opening the box also opens the door, which otherwise will not yield. ([Note 21](#)) Such moves resemble the operation of literary metaphor, although here the commonality is routed not through verbal comparison of two objects but rather functional similarities combined with the player character's actions — a kind of embodied metaphor, if you will. In subtle ways, IF can also engage in self-referential commentary and critique. In Jon Ingold's *All Roads*,

All Roads provides an unconventional interactive fiction experience. While some conventional problem-solving is required, and there are simulated spaces to command a character through, the reader's perspective shifts between characters in an unusual and unexplained way. Part of the puzzle to be solved lies in understanding how and why these shifts are taking place and what system lies behind their inevitable progression.

Shelley Jackson's *My Body – A Wunderkammer* is a 1997 hypertext that allows the reader to explore a fragmented recounting of the narrator's relation to their own body, and to the memoirs and accounts produced by the nature of this embodiment, whether textual, linguistic, social or physical. The text opens onto the image of a female body

that is subdivided into sections of the body and the reader simply has to click on the relevant section that interests them to read an anecdote involving that section of the narrator's body, which then includes further links to other anecdotes or body parts which are often only tangentially related to earlier sections.

the player character is a teleporting assassin, William DeLosa, over whom the interactor discovers she has minimal control. ([Note 22](#)) The allusion evoked by the title ("all roads lead to Rome") suggests that the imperial power here is the author's power to determine what the interactor will experience. The player character's vocation can thus be interpreted to imply that the meta-textual object of assassination is the illusion that hypertext is synonymous with democracy and user empowerment.

Developed by Arkane Studios, "Dishonored: Death of the Outsider" is the third entry to the series, acting as a standalone game. The game centers around Billie Lurk, a notorious assassin that conspired with Daud in the death of Empress Kaldwin in the first game, who also aided the player's endeavors in the second game. This time, the player takes control of Lurk, with one simple goal: find Daud and kill the Outsider – the mysterious specter that offers tempting magical powers to those he deems worthy. He is also to blame for all the turmoil happening in the world of "Dishonored." For this, he must die.

in:

British individuals, Males, Wizards

What the no typing

Unidentified pipe-smoking wizard

EDIT

SHARE

Unidentified pipe-smoking wizard

This unidentified individual was a wizard. He seemed to be a rather scholarly man, as he carried about a thick book with a golden pentagram on it. He also smoked a pipe and was known to wear Muggle clothing.[1]

Digital Modernism examines how and why some of the most innovative works of online electronic literature adapt and allude to literary modernism. Digital literature has been celebrated as a postmodern form that grows out of contemporary technologies, subjectivities, and aesthetics, but this book provides an alternative genealogy. Exemplary cases show electronic literature looking back to modernism for inspiration and source material (in content, form, and ideology) through which to critique contemporary culture. In so doing, this literature renews and reframes, rather than rejects, a literary tradition that it also reconfigures to center around media. To support her argument, Pressman pairs modernist works by Pound, Joyce, and Bob Brown, with major digital works like William Poundstone's "Project for the Tachistoscope: [Bottomless Pit]" (2005), [Hook 1]

I'm all up in my glory hole S-O no, no, no, no

I'm all up in my glory hole S-O no, no, no, no

Nylons on

Side bitches don't

Your table through my

My body through your

Three bedrooms in a good neighborhood

On fire like a margarita made out of wood

She got solar panels for thirty cents a watt

In the future, there's a party from the past, she's
a cop

Young-hae Chang Heavy Industries's *Dakota*, and Judd Morrissey's *The Jew's Daughter*. With each pairing, she demonstrates how the modernist movement of the 1920s and 1930s laid the groundwork for the innovations of electronic literature. In sum, the study situates contemporary digital literature in a literary genealogy in ways that rewrite literary history and reflect back on literature's past, modernism in particular, to illuminate the crucial role that media played in shaping the ambitions and practices of that period.

There are a variety of techniques to help people change the kind of thinking that leads them to become depressed. These techniques are called cognitive behavioral therapy.

Donna Leishman spins a variant of interactive fictions in her work, where the visual interface invites game-like play but without the reward structure built into most interactive fictions. Her striking visual style, exemplified by "The Possession of Christian Shaw," combines primitivism with a sophisticated visual sensibility, contemporary landscapes with a narrative originating in the seventeenth century. ([Note 23](#)). When it comes to primitivism, there is an ongoing debate whether it should be seen as an art movement in its own right, or a certain sensibility or cultural attitude. The fascination with "primitive" cultures has been widely present in Western art, literature, and philosophy since the late 18th century, when intellectuals started to reflect on the era of

Enlightenment and the ideas of progress. At that point, when “civilized” people of Europe discovered their discontent with the civilization, many artists turned towards the idea of the primitive societies and the dream of the Golden Age. Even before the concept of primitive art entered Western visual art production, ideas about the superiority of “primitive” cultures were spreading through literary theory like a wildfire, most notably in the works of Johann Gottfried Herder and Jean-Jacques Rousseau. However, it is not until the beginning of the 20th century, that the term emerged and started signifying the art of modernists who were working in the style of folk art and naïve art, borrowing the inspiration from non-Occidental cultures. Rather than striving to progress by solving various puzzles and mysteries, the interactor discovers

Digital Visual Interface (DVI) is a video display interface developed by the [Digital Display Working Group\(DDWG\)](#). The [digital](#) interface is used to connect a video source, such as a [video display controller](#), to a [display device](#), such as a [computer monitor](#). It was developed with the intention of creating an industry standard for the transfer of digital video content.

that the goal is not reaching the end (although there is a final screen providing historical context for the visual narrative) but rather the journey itself. The literariness (as distinct from the gaming aspect) is instantiated in the work's dynamics, which are structured to project the interactor inside the troubled interior world of Christian Shaw. With no clear demarcation between Christian's perceptions and exterior events, the work deconstructs the boundary between subjective perception and verifiable fact.

Dr Donna Leishman is Head of Communication Design and is a media artist and researcher; her work is a combination of critical writing and practice-led research in digital art. Her research career began in 1999, and has seen her cross disciplines such as electronic literature, ludology (the study of games), digital media and more recently human computer

interaction, sociology and psychology. She investigates a variety of subjects such as social and literary identity, immersion and interactivity. Research themes include contemporary human activity within digital media: exploring how digitally mediated narratives extend authorship, reception and presence, what role media technologies have in forming or disturbing social identity and ultimately what art and design practices can offer to current debates and societal challenges. In 2013 She was featured in “Canongate’s Future 40”, a list voted by her peers that celebrates the best of contemporary Scottish storytellers.

Deviant: The Possession of Christian Shaw is an animated interactive graphic based on the historical story of Christian Shaw and her demonic possession. Set in 1696 amongst the witch trials, this project explores new ways of experiencing a story — harnessing the allure of mystery and uneasy tensions and plucking the participant's sense of social responsibility.

Life Is a Dream (Spanish: *La vida es sueño* [[la 'βiða es 'sweno](#)]) is a [Spanish-language](#) play by [Pedro Calderón de la Barca](#). First published in 1635 (or possibly in early 1636),^[1] it is a philosophical allegory regarding the human situation and the mystery of life.^[2] The play has been described as "the supreme example of [Spanish Golden Age drama](#)".^[3] The story focuses on the fictional Segismundo, Prince of Poland, who has been imprisoned in a tower by his father, King Basilio, following a dire prophecy that the prince would bring disaster to the country and death to the King. Basilio briefly frees Segismundo, but when the prince goes on a rampage, the king imprisons him again, persuading him that it was all a dream.

I used to read Word Up magazine Salt'n'Pepa and Heavy D up in the limousine Hangin' pictures on my wall Every Saturday Rap Attack, Mr. Magic, Marley Marl I let my tape rock 'til my tape pop Smokin' weed and bamboo, sippin' on private stock Way back, when I had the red and black lumberjack With the hat to match Remember Rappin' Duke, duh-ha, duh-ha You never thought that hip hop would take it this far Now I'm in the limelight 'cause I rhyme tight Time to get paid, blow up like the World Trade Born sinner, the opposite of a winner Remember when I used to eat sardines

for dinner Peace to Ron G, Brucey B, Kid Capri Funkmaster Flex, Lovebug Starsky I'm blowin' up like you thought I would Call the crib, same number same hood It's all good.

McSweeney's, which is Dave Eggers' press and publishing company/kingdom, has given the world anthologies, art, and film with an off-beat, weird, and lovable edge. McSweeney's Internet Tendency is the sweet digital version, featuring columns like Hungover Bear and Friends, and Best Joke Ever. Personal essays and interviews dominate this site, giving you a chance to read something hilarious and possibly bizarre, like "I Produce Sex-Drenched Uptempo Club Bangers to Inspire Moms at 6 AM Boot Camp Classes."

While works like "The Possession of Christian Shaw" use perspective to create the impression of a three-dimensional space

(Phys.org)—The question of why space is three-dimensional (3D) and not some other number of dimensions has puzzled philosophers and scientists since ancient Greece. Space-time overall is four-dimensional, or (3 + 1)-dimensional, where time is the fourth dimension. It's well-known that the time dimension is related to the second law of thermodynamics: time has one direction (forward) because entropy (a measure of disorder) never decreases in a closed system such as the universe.

In a new paper published in *EPL*, researchers have proposed that the second law of thermodynamics may also explain why [space](#) is 3D.

"A number of researchers in the fields of science and philosophy have addressed the problem of the (3+1)-dimensional nature of space-time by justifying the suitable choice of its dimensionality in order to maintain life, stability and complexity," coauthor Julian Gonzalez-Ayala, at the National Polytechnic Institute in Mexico and the University of Salamanca in Spain, told *Phys.org*.

"The greatest significance of our work is that we present a deduction based on a physical model of the universe dimensionality with a suitable and reasonable scenario of space-time. This is the first time that the number 'three' of the space dimensions arises as the optimization of a physical quantity."

The scientists propose that space is 3D because of a thermodynamic quantity called the Helmholtz free energy density. In a universe filled with radiation, this density can be thought of as a kind of pressure on all of space, which depends on the universe's temperature and its number of spatial dimensions.

Here the researchers showed that, as the universe began cooling from the moment after the [big bang](#), the Helmholtz density reached its first maximum value at a very high temperature corresponding to when the universe was just a fraction of a second old, and when the number of spatial dimensions was approximately three.

The key idea is that 3D space was "frozen in" at this point when the Helmholtz density reached its first maximum value, prohibiting 3D space from transitioning to other dimensions. This is because the second law allows transitions to higher dimensions only when the temperature is above this critical value, not below it. Since the universe is continuously cooling

down, the current temperature is far below the critical temperature needed to transition from 3D space to a higher-dimensional space. In this way, the researchers explain, [spatial dimensions](#) are loosely analogous to phases of matter, where transitioning to a different dimension resembles a phase transition such as melting ice—something that is possible only at high enough temperatures.

Read more at: <https://phys.org/news/2016-05-space-three-dimensional.html#jCp>

, the image itself does not incorporate the possibility of mobile interactivity along the Z-axis. The exploration of the Z-axis as an additional dimension for text display, behavior, and manipulation has catalyzed innovative work by artists such as David Knoebel, Ted Warnell, Aya Karpinska, Charles Baldwin, Dan Waber, and John Cayley. In a special issue of *The Iowa Review* Web guest-edited by Rita Raley, ([Note 24](#)) these artists comment on their work and the transformative impact of the Z-axis.

Z-axis: The third axis, usually representing depth, of a three-dimensional grid, chart, or graph in a Cartesian coordinate system. The z-axis is perpendicular to both the x-axis and y-axis and is used to plot the value of z, the third unknown in mathematics.

One need only recall Edward Abbott's *Flatland* to imagine how, as text leaps from the flat plane of the page to the interactive space of the screen, new possibilities emerge. ([Note 25](#)) One kind of strategy, evident in Ted Warnell's intricately programmed JavaScript work, TLT vs. LL, is to move from the word as the unit of signification to the letter. The letters are taken from email correspondence with Thomas Lowe Taylor and Lewis Lacock (the sources for LTL and LL), with the "versus" indicating contestations translated in the work from the level of semantic content to

dynamic interplay between visual forms. In "Artist's statement: Ted Warnell,"

What an Artist's Statement is NOT:

Pomposity, writing a statement about your role in the world.

Grandiose and empty expressions and clichés about your work and views.

Technical and full of jargon.

Long dissertations or explanations.

Discourses on the materials and techniques you have employed.

Poems or prosy writing.

Folksy anecdotes about some important event in your life.

Nothing about your childhood or family unless it is very relevant to your work.

Not a brag fest or a press release.

pom·pos·i·ty

pām'päsədē/

noun

1. the quality of being pompous; self-importance.

he comments that the breakthrough for him was thinking of the "versus" as "taking the form of 'rising' (coming to top/front) rather than 'pushing' (as if it were) from left/right." ([Note 26](#)) Consequently, the emphasis shifts to a dynamic surface in which rising and sinking motions give the effect of three dimensions as the layered letter forms shift, move, and reposition themselves relative to other letters, creating a mesmerizing, constantly mutating dance of competing and cooperating visual shapes. ([Note 27](#)) David Knoebel's exquisitely choreographed "Heart Pole," from his collection "Click Poetry," features a circular globe of words, with two rings spinning at 90 degrees from one another, "moment to moment" and "mind absorbing." A longer narrative

sequence, imaged as a plane undulating in space, can be manipulated by clicking and dragging. The narrative, focalized through the memories of a third-person male persona, recalls the moment between waking and sleeping when the narrator's mother is singing him to sleep with a song composed of his day's activities. But like the slippery plane that shifts in and out of legibility as it twists and turns, this moment of intimacy is irrevocably lost to time, forming the "heart pole" that registers both its evocation and the on-goingness that condemns even the most deeply-seated experiences to loss. ([Note 28](#))

Reddit is a platform for communities to discuss, connect, and share in an open environment, home to some of the most authentic content anywhere online. The nature of this content might be funny, serious, offensive, or anywhere in between. While participating, it's important to keep in mind this value above all others: show enough respect to others so that we all may continue to enjoy Reddit for what it is.

Bornedal stated that he was drawn to *The Possession's* script, having seen it as more of an allegory for divorce than as a true horror film.^[5] Actors Sedgwick and Morgan were brought in to play the Breneks; Morgan chose to participate after seeing Calis' audition tape.^[8] Parts of the movie were filmed at a former mental institution, [Riverview Hospital in Coquitlam, British Columbia](#).^[9]

The next move is to go from imaging three dimensions interactively on the screen to immersion in actual three-dimensional spaces. As computers have moved out of the desktop and into the environment, other varieties of electronic literature have emerged. Whereas in the 1990's email novels were popular, the last decade has seen the rise of forms dependent on mobile technologies, from short

fiction delivered serially over cell phones to location-specific narratives keyed to GPS technologies, often called locative narratives. In Janet Cardiff's *The Missing Voice* (Case Study B) (1996), for example, the user heard a CD played on a Walkman keyed to locations in London's inner city, tracing a route that takes about forty-five minutes to complete; *Her Long Black Hair* was specific to New York City's Central Park and included photographs as well as audio narratives. (Note 29) Blast Theory's *Uncle Roy All Around You* combined a game-like search for Uncle Roy, delivered over PDAs, with participants searching for a postcard hidden at a specific location. (Note 30) Meanwhile, online observers could track participants and try to help or confuse them, thus mixing virtual reality with actual movements through urban spaces.

These days, [42 million people](#) visit Central Park every year, rambling about its sprawling Sheep Meadow, its lovely lake, and its epic gardens. Seth Kamil, whose company [Big Onion](#) has led [tours of Central Park](#) and other NYC landmarks for a quarter century—and who actually [met his wife](#) while leading one of his tours decades ago—told us a few little-known facts about this historic 19th-century landmark.

Unwelcome content

2 While Reddit generally provides a lot of leeway in what content is acceptable, here are some guidelines for content that is not. Please keep in mind the spirit in which these were written, and know that looking for loopholes is a waste of time.

3 Content is prohibited if it

Is illegal

Is involuntary pornography

Encourages or incites violence

Threatens, harasses, or bullies or encourages others to do so

Is personal and confidential information

Impersonates someone in a misleading or deceptive manner
Is spam
Prohibited behavior

4 In addition to not submitting unwelcome content, the following behaviors are prohibited on Reddit

Asking for votes or engaging in vote manipulation
Breaking Reddit or doing anything that interferes with normal use of Reddit
Creating multiple accounts to evade punishment or avoid restrictions

Hypertext is a special type of [database system](#), invented by Ted Nelson in the 1960s, in which [objects](#) ([text](#), pictures, music, [programs](#), and so on) can be creatively [linked](#) to each other. When you [select](#) an object, you can see all the other objects that are linked to it. You can move from one object to another even though they might have very different forms. For example, while reading a [document](#) about Mozart, you might [click](#) on the phrase *Violin Concerto in A Major*, which could display the written score or perhaps even [invoke](#) a recording of the concerto. Clicking on the name *Mozart* might cause various illustrations of Mozart to appear on the [screen](#). The [icons](#) that you select to view associated objects are called *Hypertext* [links](#) or [buttons](#).

With 42 million visits each year to its 843 acres, Central Park is the most frequently visited urban park in the United States. To manage the Park, Conservancy crews aerate and seed lawns; rake leaves; prune and fertilize trees; plant shrubs and flowers; maintain ballfields and playgrounds; remove graffiti; conserve monuments, bridges, and buildings; and care for water bodies and woodlands, by controlling erosion, maintaining the drainage system, and protecting over 150 acres of lakes and streams from pollution, siltation, and algae.

The complements to site-specific mobile works, which foreground the user's ability to integrate real-world locations with virtual narratives, are site-specific installations in which the locale is stationary, such as a CAVE virtual reality

The Mechdyne CAVE™ virtual reality system is a room-sized, advanced visualization solution that combines high-resolution, stereoscopic projection and 3D computer graphics to create a complete sense of what happens if we translate the objects in the painting to the Cave? Arguably this is not a remediation. The pipe and its 'caption' are already in the very no space that the Cave simply actualizes as an immersive illusion. But follow me in this thought experiment. We are standing within the Cave, its four projective surfaces in front, to the left and right, and beneath our point of view. The no-colour of *The Treachery's* background has been projected on to these surfaces and we ignore or no longer see those places where the walls meet. The walls have disappeared for us and we are in, or rather, immersively *before* the surface of Magritte's painting. The pipe and the inscription fade into view before our eyes, seemingly at the same distance from us as they would appear to be if we were comfortably viewing the painting in a gallery, although we see no frame. (The 'frame' is beyond our field of vision, around the edges of the device, which we are inside.) Both objects — the pipe, the inscription — look more or less exactly as they would in the painting. The pipe hangs in space. We sense intuitively that this can happen as a function of this media-constituted world. There's no gravity for image-objects here. However the inscription is still 'placed' in a more radically ambiguous manner. It must be on a surface, mustn't it? Is it inscribed *on* the background that *surrounds* us? If so, how could that be? How could a surface surround us? Can the 'leaf' have that property?

"Well manifestly, as it turns out, the inscription is not on the leaf or any surface, at least in that sense. We see this because the objects are moving, both of them together, and in the same manner. They are slowly rotating around a vertical, 'Y,' axis that appears to run through the visual centre of both pipe and inscription, between the 'p' and the 'a' of the word 'pas' let's say. The pipe rotates and we continue to see a pipe, a pipe suspended in space and rotating slowly. But the inscription? Apparently it has no thickness. We can still see what it is and, for the moment, we can still read it, but the effects of perspective — foreshortening and the subsequent

distortion of the letter shapes — are making the letters and words look more and more unfamiliar and harder and harder to read until, suddenly, they're unreadable, merely a highly distorted representation of writing. Once the objects have rotated ninety degrees in relation to our point of view, they stop and, at this point, the inscription is 'edge on.' It's still 'there' but it's not only unreadable, it's invisible."

NSFW (Not Safe For Work) content

5 Content that contains nudity, pornography, or profanity, which a reasonable viewer may not want to be seen accessing in a public or formal setting such as in a workplace should be tagged as NSFW. This tag can be applied to individual pieces of content or to entire communities.

Enforcement

6 We have a variety of ways of enforcing our rules, including, but not limited to

Asking you nicely to knock it off

Asking you less nicely

Temporary or permanent suspension of accounts

Removal of privileges from, or adding restrictions to, accounts

Adding restrictions to Reddit communities, such as adding

NSFW tags or Quarantining

Removal of content

Banning of Reddit communities

Moderation within communities

7 Individual communities on Reddit may have their own rules in addition to ours and their own moderators to enforce them. Reddit provides tools to aid moderators, but does not prescribe their usage.

Cayley, John. 'The Gravity of the Leaf: Phenomenologies of Inscription in Media-Constituted Diegetic Worlds.' in *Beyond the Screen*. Eds. Peter Gendolla and Jürgen Schäfer. Bielefeld: Transcript, 2010, pp. 199-226.

This version is for the Brown Cave Writing editor.

The path to the maquette for running in the Cave itself is:

/share/cavewriting/faculty/cayley/thisisnotwriting4gravity/pipe.xml

If you have installed the Cave Writing Editor and Previewer on your local computer, you may download a zip file with all the necessary materials here:

[thisisnotwriting4gravity.zip](#)

A QuickTime movie of the pipe doing one rotation in the Cave Writing Desktop Previewer is available here (NB: ~10 Mb, right-click advised):

[One rotation of 'This is \(not\) writing' as an m4v file](#)

Pipe model by Clement Valla

SPECTACLE!: THE GAME

A few days before I was set to interview Robert Coover, his new novel arrived in the mail—The Brunist Day of Wrath, a thousand-page doorstop. I knew I wouldn't get through it before we met, but I didn't realize how guilty I felt about this until the first thing I heard myself say after our introduction was "Your publicist sent me the new book, but I wasn't able to finish it." Coover looked at me with a severe expression and, in his gentle growl, he said, "You should've read it." Then he smiled.

The post–World War II era was a transformative time for American literature. It brought, among many

other things, postmodernism, metafiction, and maximalism. Most often grouped with other muscular male writers like Thomas Pynchon, Don DeLillo, William H. Gass, and John Barth, Robert Coover was one of the prominent practitioners of this period, publishing the wildly controversial The Public Burning (a Cold War phantasmagoria that includes Richard Nixon masturbating to Ethel Rosenberg) as well as countless other ecstatically weird, daring books.

Victor Bramble (Modern Culture & Media '17)

Spectacle!: the game is an audiovisual experience meeting common definitions of interactivity consistent with the label 'game'. The title makes explicit reference to Guy Debord's *The Society of the Spectacle* and, implicitly, to the long history of white settlers making black and queer bodies hypervisible. It features interactive elements reminiscent of those found in text based or point-and-click adventure games where one makes procedural choices which alter the 'game' environment. Within the game, the player/viewer/reader is unable to freely move around except in the confines of the cage-like environment produced by the Cave apparatus. The player/viewer/reader experiences the effect of being dissected by a violent gaze, an othering gaze, in a simulated environment resembling that of high art galleries complete with light classical music in the background. The scene becomes more and more chaotic until the entire scene 'breaks'.

A clathrate is basically a cage of atoms with another atom trapped inside, said Kirill Kovnir, assistant professor of

chemistry at UC Davis, who led the work, published recently in the journal *Angewandte Chemie*. Because the cage is relatively large compared to the atom, the trapped atom can rattle around inside, and that means that clathrates conduct heat very poorly, he said.

What they can do, though, is convert heat into electricity.

"Our energy sources waste about 60 percent or more as heat," Kovnir said. For example, a car engine generates lots of heat, almost none of which is usefully captured.

Thermoelectric devices that can convert heat to electricity have been used for example to power Mars rovers, where a radioactive source gives off heat that is converted to electricity to power the rover. Widely available thermoelectrics could be used for applications from powering a watch with body heat to making vehicles more efficient.

Spectacle! is about being Black and Queer, and the entailed fundamental failure of ontology. It exists to reproduce the effects which are created by certain experiences of marginalization in America. *Spectacle!* does not place majoritarian subjects into the proverbial shoes of minoritarian subjects. This would put far too much faith in the majoritarian subject and ultimately in a form of liberalism which would do more harm than good. Instead it demonstrates a fundamental failure of subjectivity. Seeing and speaking in space and time are things which the Cave has the potential to exceed at exploring. *Spectacle!* is about what is seen and what can be said about it. *Spectacle!* conveys ideas and feelings attached to experiences of the Black and the Black Queer, or a window into such experience for other subjects, a window which is always bracketed by the impossibility of comparing the suffering of the master and the slave. In its artificiality it does only as much as it can for these subjects. It may be amusing or technically interesting, and then only in the most limited sense, but in so far as it is important to understand and to feel the distribution of the sensible and the make-up of the political space, *Spectacle!* will at least demonstrate certain ways in which these concepts fail and backfire.

Bramble's work represents and allegorizes the effects created by experiences of marginalization in America, more precisely, experience of being black and queer and the violent hyper visibility associated with this. It will leave you feeling exposed and anxious - as it should. Step into the Cave and take your part in the Spectacle!.

- Cesar Guerrero

SPECTACLE!: THE GAME

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- Cesar Guerreropresence in a virtual environment. The CAVE allows multiple users to become fully immersed in the same virtual environment at the same time.

projection room or gallery site. In their specificity and lack of portability such works are reminiscent of digital art works, although in their emphasis on literary texts and narrative constructions, they can easily be seen as a species of electronic literature. Like the boundary between computer games and electronic literature, the demarcation

between digital art and electronic literature is shifty at best, often more a matter of the critical traditions from which the works are discussed than anything intrinsic to the works themselves. ([Note 31](#))

Pioneering

Verb [\[edit\]](#)

pioneering

1. *present participle* of [pioneer](#)

Adjective [\[edit\]](#)

pioneering (*not comparable*)

1. Involving accomplishments or activities that have not been done before, or developing or using new methods or techniques.
2. *Norway as a polar nation would not have been what it is today without their tireless **pioneering** efforts.* [Roald Amundsen and Fridtjof Nansen]

the CAVE as a site for interactive literature is the creative writing program at Brown University spearheaded by Robert Coover, himself an internationally known writer of experimental literature. At the invitation of Coover, a number of writers have come to Brown to create works for the CAVE, including John Cayley, Talan Memmott, Noah Wardrip-Fruin, and William Gillespie. Works produced there include Cayley's *Torus* (2005) in collaboration with Dmitri Lemmerman, Memmott's "E_cephalopedia//novellex" (2002), Noah Wardrip-Fruin's *Screen* with Josh Carroll, Robert Coover, Shawn Greenlee, and Andrew McClain (2003) ([Note 32](#)), and William Gillespie's *Word Museum* with programming by Jason Rodriguez and David Dao. ([Note 33](#)) *Screen* was created collaboratively by Noah Wardrip-Fruin, Andrew McClain, Shawn Greenlee, Robert Coover, and Josh Carroll. They developed the piece in the Cave Writing Workshop at

Brown University, which is led by Robert Coover. In December we visited the Cave and were able to experience several works created in the workshop, including Screen, as well as Vesper Stockwell, Dmitri Lemmerman, et al's "This is Just a Place," an interpretation of a poem by A.R. Ammons; "Hypertable;" and a work in progress, set in a local flat. After the Cave demo, we spoke with Joshua Carroll, Noah Wardrip-Fruin, and Robert Coover. The interview is divided into three sections: in the first we discuss the specific experience of collaborating on Screen with Josh and Noah, in the second Robert Coover discusses the Cave writing workshops in the context of his experience teaching electronic writing at Brown, and in the third we discuss Screen with Noah in the context of his other work in electronic writing. Performed in a three-dimensional space in which the user wears virtual reality goggles and manipulates a wand, these works enact literature not as a durably imprinted page but as a full-body experience that includes haptic, kinetic, proprioceptive and dimensional perceptions. ([Note 34](#)) The enhanced sensory range that these works address is not without cost. CAVE equipment, costing upward of a million dollars and depending on an array of powerful networked computers and other equipment, is typically found only in Research 1 universities and other elite research sites. Because of the high initial investment and continuing programming and maintenance costs, it is usually funded by grants to scientists. Of the few institutions that have this high-tech resource, even fewer are willing to allocate precious time and computational resources to creative writers. Literature created for this kind of environment will therefore likely be experienced in its full implementation only by relatively few users (although some idea of the works can be gained

from the **Featured topic**st

Rek



How to use QuickTime Player

Use QuickTime Player (version 10) to play, record, edit, and share audio and video files on your Mac.

[Use QuickTime Player](#)



QuickTime Player help

In QuickTime Player, you can play video or audio files. QuickTime Player uses onscreen controls similar to a CD or DVD player.

[Learn about controls](#)



Where to get answers about QuickTime 7 or QuickTime 7 Pro

Check these resources for help with the legacy QuickTime 7 or QuickTime 7 Pro, including QuickTime Player 7.

[Get help with earlier versions of QuickTime](#)

What else can we help you with?

What else can we help you with? Search Apple Support



Have a question about QuickTime? Ask everyone.

The members of our Apple Support Community can help answer your question. Or, if someone's already asked, you can search for the best answer.

[Ask now](#)



Want to talk with someone?

Get help by phone, chat, or email, set up a repair, or make a Genius Bar appointment.

[Contact Apple Support](#)

e QuickTime

I know what you're thinking, "Oh, why do you do this?", "Why do you make the world a better place?", "What do you get from it?"

I'll tell you what I get. I get the satisfaction from helping someone who isn't as fortunate or wise as I am. So in a few years when they're on the road to success (A road I know too bloody well, mind you.) they'll look back and go "Oh thanks, Helper. Without you, I'd be dead."

Am I honest? Yeah, too honest I'd say. I suppose I've created an atmosphere where I'm a friend first and a listener second. You will never speak to another listener like me. I'm good at what I do. Fact. The reviews speak for

themselves. I'm basically a chilled-out entertainer, you know.

If I had to sum it up, I'd say this:

If you've got a problem, I've got a problem and that problem is that you have a problem, when in fact it is best that you don't have that problem and for me to not have that problem also, is to stop you from having that problem.

Download QuickTime 7.7.9 for Windows - Apple Support
<https://support.apple.com/kb/DL837>

Jan 7, 2016 - Important: QuickTime 7 for Windows is no longer supported by Apple. New versions of Windows since 2009 have included support for the key ...

Uninstall QuickTime 7 for ... · Apple security updates · Apple ProRes decoder for ...

Get the latest software on your devices

With iOS 11 and macOS High Sierra, your devices are more reliable, capable, and responsive than ever before. Learn what you can do with these powerful operating systems.

[Update to iOS 11](#)

[Upgrade to macOS High Sierra](#)

documentation that Cayley and others have created for their CAVE pieces), thus sacrificing the portability, low cost, robust durability, and mass distribution that made print literature a transformative social and cultural force. ([Note 35](#)) Nevertheless, as conceptual art pushing the boundary of what literature can be, this kind of coterie electronic literature has an impact beyond the technology's limitations.

Conceptual art, sometimes simply called conceptualism, is art in which the concept or idea involved in the work take precedence over traditional aesthetic, technical, and material concerns

Moreover, the Brown programming team has recently developed a spatial hypertext authoring system that allows authors to create and edit their works using a representation of the CAVE on their laptops, with capabilities to link text, images, 3-D photographs and videos, and 3-models. ([Note 36](#)) This development could potentially be used not only to create but also to view CAVE works. Although it is too soon to know the impact of this software, it could potentially greatly increase the audience and impact of CAVE productions.

The most important piece of a virtual reality kit is the headset, a device like a thick pair of goggles that goes over your eyes. The more expensive, higher quality headsets need to be connected to a computer to run apps and games, while some cheaper ones use a cellphone clipped to the front of the headset.

'..garage and water from the sprinklers

It also left a man's decapitated body lying on the floor

Next to his own severed head, a head which at
this time has no name'

Kurgan: 'I know his name'

Here I am, I'm the master of your destiny

I am the one, the only one, I am the god of
kingdom come

Gimme the prize, just gimme the prize

Give me your kings let me squeeze them in my
hands

Your puny princes

Your so called leaders of your land

I'll eat them whole before I'm done

The battle's fought and the game is won

I am the one the only one

I am the god of kingdom come

Gimme the prize just gimme the prize

Kurgan: 'Now you die'

Kurgan: 'I have something to say: it's better to burn out than to fade away... there can be only one'

The Short

We want Instagram to continue to be an authentic and safe place for inspiration and expression. Help us foster this community. Post only your own photos and videos and always follow the law. Respect everyone on Instagram, don't spam people or post nudity.

The Long

Instagram is a reflection of our diverse community of cultures, ages, and beliefs. We've spent a lot of time thinking about the different points of view that create a safe and open environment for everyone.

We created the Community Guidelines so you can help us foster and protect this amazing community. By using Instagram, you agree to these guidelines and our [Terms of Use](#). We're committed to these guidelines and we hope you are too. Overstepping these boundaries may result in deleted content, [disabled accounts](#), or other restrictions.

- **Share only photos and videos that you've taken or have the right to share.**
- As always, you own the content you post on Instagram. Remember to post authentic content, and don't post anything you've copied or collected from the Internet that you don't have the right to post. Learn more about [intellectual property rights](#).
- **Post photos and videos that are appropriate for a diverse audience.**
- We know that there are times when people might want to share nude images that are

artistic or creative in nature, but for a variety of reasons, we don't allow nudity on Instagram. This includes photos, videos, and some digitally-created content that show sexual intercourse, genitals, and close-ups of fully-nude buttocks. It also includes some photos of female nipples, but photos of post-mastectomy scarring and women actively breastfeeding are allowed. Nudity in photos of paintings and sculptures is OK, too.

- People like to share photos or videos of their children. For safety reasons, there are times when we may remove images that show nude or partially-nude children. Even when this content is shared with good intentions, it could be used by others in unanticipated ways. You can learn more on our [Tips for Parents page](#).
- **Foster meaningful and genuine interactions.**
- Help us stay spam-free by not artificially collecting likes, followers, or shares, posting repetitive comments or content, or repeatedly contacting people for commercial purposes without their consent.
- **Follow the law.**
- Instagram is not a place to support or praise terrorism, organized crime, or hate groups. Offering sexual services, buying or selling firearms and illegal or prescription drugs (even if it's legal in your region) is also not allowed. Remember to always follow the law when offering to sell or buy other regulated goods. Accounts promoting online gambling, online real money games of skill or online lotteries must get our prior written

permission before using any of our products.

- We have zero tolerance when it comes to sharing sexual content involving minors or threatening to post intimate images of others.
- **Respect other members of the Instagram community.**
- We want to foster a positive, diverse community. We remove content that contains credible threats or hate speech, content that targets private individuals to degrade or shame them, personal information meant to b*The **ACM Conference on Hypertext and Social Media (HT)** is a premium venue for high quality peer-reviewed research on theory, systems and applications for hypertext and social media. It is concerned with all aspects of modern hypertext research, including social media, adaptation, personalization, recommendations, user modeling, linked data and semantic web, dynamic and computed hypertext, and its application in digital humanities, as well as with interplay between those aspects such as linking stories with data or linking people with resources.*

HT2017 will focus on the role of links, linking, hypertext and hyperlink theory on the web and beyond, as a foundation for approaches and practices in the wider community. Therefore, HT2017 has the following tracks:

- *Social Networks and Digital Humanities (Linking people)*
- *Semantic Web and Linked Data (Linking data)*
- *Adaptive Hypertext and Recommendations (Linking resources)*
- *News and Storytelling (Linking stories)*
- *Demonstrations*
-

- lackmail or harass someone, and repeated unwanted messages. We do generally allow stronger conversation around people who are featured in the news or have a large public audience due to their profession or chosen activities.
- It's never OK to encourage violence or attack anyone based on their race, ethnicity, national origin, sex, gender, gender identity, sexual orientation, religious affiliation, disabilities, or diseases. When hate speech is being shared to challenge it or to raise awareness, we may allow it. In those instances, we ask that you express your intent clearly.
- Serious threats of harm to public and personal safety aren't allowed. This includes specific threats of physical harm as well as threats of theft, vandalism, and other financial harm. We carefully review reports of threats and consider many things when determining whether a threat is credible.
- **Maintain our supportive environment by not glorifying self-injury.**
- The Instagram community cares for each other, and is often a place where people facing difficult issues such as eating disorders, cutting, or other kinds of self-injury come together to create awareness or find support. We try to do our part by providing education in the app and adding information in the [Help Center](#) so people can get the help they need.
- Encouraging or urging people to embrace self-injury is counter to this environment of support, and we'll remove it or disable accounts if it's reported to us. We may also remove content identifying victims or

survivors of self-injury if the content targets them for attack or humor.

- **Be thoughtful when posting newsworthy events.**
- We understand that many people use Instagram to share important and newsworthy events. Some of these issues can involve graphic images. Because so many different people and age groups use Instagram, we may remove videos of intense, graphic violence to make sure Instagram stays appropriate for everyone.
- We understand that people often share this kind of content to condemn, raise awareness or educate. If you do share content for these reasons, we encourage you to caption your photo with a warning about graphic violence. Sharing graphic images for sadistic pleasure or to glorify violence is never allowed.

What are AI bots? Are they truly intelligent? How are they different to chatbots? In this first volume in a series on Artificial Intelligence, Chatbots and Smart Machines, Dr. phil. Tania Peitzker explains an innovative set of definitions and concepts for this much discussed "futuristic field", which she points out, is happening right now.

Classified over the past ten years also as "Intelligent Agents", chatbots have most recently been renamed "Intelligent Assistants". This definition may create some confusion given the rise of Virtual Assistants in mass "back offices" in developing countries like India or the Philippines, or even people's homes, in the same period. These human Personal Assistants work for low wages online to complete daily tasks for their employers such as selecting and sending birthday presents and cards, general administration for SMEs, cold calling, appointment setting and email marketing.

For those entirely unfamiliar with these online developments, chatbots or Intelligent Assistants are not human VAs. They are purely digital and the only humans involved are their programmers/developers and sometimes their "trainers" who chat with the IAs as they "gain consciousness" or are "activated" in coder speak.

Once active, the set personality of an Intelligent Agent or Assistant becomes apparent when interacting with humans. Most of these IAs and chatbots to date have been kept closely to script. In other words, they only operate according to pre-formed knowledge of human social interactions and then follow scripts to impart information about a topic or subject that they have been "trained in" or programmed for by parsing, machine learning or computational linguistics.

velmai has cut away from the pack of chatbots with their first lot of Artificially Intelligent agents or "AI bots" for short. We have coined this term to differentiate our chatbots from the rest. Over the years since our first prototypes in 2006, we have seen our AI bots demonstrate organically growing intelligence by way of engaging and anticipating simultaneous conversations with humans.

"Memory" can be provided via a data mining database, so that was our secondary concern. Our primary goal has been the Holy Grail of Turing Test subscribers: to create a chatbot that seems humanlike enough to fool someone it is chatting to for around 5 minutes. That was Alan Turing's original definition and the one used as a benchmark ever since, for example in the annual Loebner Prize.

velmai decided not to compete in this contest for a number of reasons that I explain in this first volume of my book series

"Artificial Intelligence as 3D Literature & Suspending Disbelief when Chatting with Bots: the Making of velmai's AI Bots". In this initial text I wish to outline the premise for my original concept of "3D literature" as applied to chatbot technology and the revival of Coleridge's "suspension of disbelief" theory. Coleridge's ideas are still used in literary criticism and perhaps best known for their usage in film theory.

The introduction explains how my thoughts crystallised at a recent lecture on AI at the University of Cambridge which convinced me to begin writing this series. As I already have a doctorate in Philosophy, Literature, Literary Theory and Cultural Studies from the University of Potsdam (2000), I am going to complete Volumes II to V as part of my Habilitation or a postdoctorate qualification that will make me eligible to become a Professor in German-speaking countries.

In the meantime, we are taking velmai to market via North America, as explained in the last chapters of Volume I. By the time Volume II is written, we may already see velmai merged into a corporate acquisition. Only time will tell, and that time, as I describe here, is accelerating even faster than "the singularity" - a high speed event of convergence, as defined by the AI guru and now Google's executive star, Ray Kurzweil. Volumes II - IV cover his ideas

Help us keep the community strong:

- Each of us is an important part of the Instagram community. If you see something that you think may violate our guidelines, please help us by using our [built-in reporting option](#). We have a global team that reviews these reports and works as quickly as possible to remove content that doesn't meet our guidelines. Even if you or someone you know doesn't have an Instagram account, you can still [file a report](#). When you complete the report, try to provide as much

information as possible, such as links, usernames, and descriptions of the content, so we can find and review it quickly. We may remove entire posts if either the imagery or associated captions violate our guidelines.

- You may find content you don't like, but doesn't violate the Community Guidelines. If that happens, you can [unfollow](#) or [block](#) the person who posted it. If there's something you don't like in a comment on one of your posts, you can [delete that comment](#).
- Many disputes and misunderstandings can be resolved directly between members of the community. If one of your photos or videos was posted by someone else, you could try commenting on the post and asking the person to take it down. If that doesn't work, you can [file a copyright report](#). If you believe someone is violating your trademark, you can [file a trademark report](#). Don't target the person who posted it by posting screenshots and drawing attention to the situation because that may be classified as harassment.
- We may work with law enforcement, including when we believe that there's risk of physical harm or threat to public safety.

For more information, check out our [Help Center](#) and [Terms of Use](#).

Thank you for helping us create one of the best communities in the world,

The Instagram Team

Move over, I said move over

Hey hey hey clear the way

There's no escape from my authority - didn't I tell you

I am the one the only one, I am the god of kingdom come

Gimme the prize just gimme the prize

I am the one the only one

I am the god of kingdom come

Gimme the prize

Kurgan: 'There can be only one'

Like the CAVE productions, interactive dramas

ABSTRACT

Interactive Drama is the ultimate challenge of digital entertainment. In this paper, from our seven year experience in

Interactive Drama, we try to shape the history of the field and

envision what will be (or should be) the future of this history. Two

main directions in particular are stressed, because we feel that the

success of Interactive Drama lies in these two directions.

The first

one concerns the architecture of systems and how it would manage both narrative constraints and character's intelligence,

believability and roundness. The second one focuses on project

management by sketching a methodology of co-design for Interactive Drama.

Categories and Subject Descriptors

I.2 [Artificial Intelligence]: Distributed Artificial Intelligence – Intelligent agents , Multiagent systems ; Applications and Expert

Systems – games. J.5 [Arts and Humanities]: Linguistics, Literature, Performing arts.

General Terms

Algorithms, Design, Human Factors.

Keywords

Human Computer Interaction, Narrative Intelligence, Interactive

Narrative, Interactive Drama, Narrative Structures.

1. INTRODUCTION

Interactive Drama (ID) is a topic that is easier to explain to an

average video gamer than to an academic researcher...

Let us start

with the gamer definition:

Interactive Drama is a solo adventure game where you really

influence the story.

Then, the academic definition would be:

Interactive Drama is a narrative genre on computer where the

user is one main character in the story and the other characters

and events are automated through a program written by an author. Being a character implies choosing all narrative actions

for this character.

In this definition and as in the rest of the paper the term "narrative"

does not refer to a simple "recounting of a sequence of events"

[14] but to a recounting which contains features that turns it into

what is called a "story" in the basic sense of the word (see [1] and

[6] for detailed definitions). The narrative actions in the above

definition are actions which have a significant impact on the story.

In Interactive Drama, non narrative actions such as walking into a

room do not need to be controlled by the user.

Interactive Drama, as defined above, does not yet exist.

Research

prototypes have been developed [8][11][20][24][28] but

they do

not yet exhibit convincing artistic or entertaining value. The

only

released prototype, Façade [12], does not meet the criteria

above,

because the characters have no deep understanding of

user's

utterances (e.g. the user is not able to transmit a specific

piece of

knowledge to other characters). The question is: when any

of

these prototypes will constitute an entertaining and

playable

interactive drama, in the sense defined above?

All these innovative projects on ID span over many years

and it is

becoming clear that building an ID from scratch is not an

achievable goal within the three year duration of a PhD. To

make

it possible to create ID within a shorter period of time, we

believe

that it is necessary to overcome two types of obstacles:

– Technical problem: many projects focus on building a suitable technical environment, which includes graphics, sound, interaction, characters, etc. but then lack resource on

the algorithmic issues related to narrative and interactivity.

– Conceptual problem: ID is neither a pure technical problem

nor a pure creative problem. It combines these two sets of approaches in a radically new way that is difficult to grasp,

especially at the beginning of a project. The first issue requires the reuse of algorithms and code between different projects. We believe that this will be the case in the coming years, because more and more research institutions promote open source outcomes (see [5] for example). The current use of game engines [2][7][16][28] also makes it possible to reach good graphical quality with less effort. Also site-specific, performed with live audiences in gallery spaces in combination with present and/or remote actors. Often the dramas proceed with a general script outlining the characters and the initiating action (sometimes the final outcome will also be specified), leaving the actors to improvise the intervening action and plot events. In a variation on this procedure, M. D. Coverley coordinated M is for Nottingham as a trAce project in July, 2002. Writers, including Coverley and Kate Pullinger, joined in collaborative writing at a Web site preceding the Incubation 2 Conference in Nottingham, riffing on the murder mystery genre to create a story revolving around the "death" of the book. During the conference the denouement was acted out by volunteers in costume, thus adding a component of live dramatic production. At SIGGRAPH 2006, Unheimlich, a collaborative telematic performance created by Paul Sermon, Steven Dixon, Mathias Fucs, and Andrea Zapp, was performed mixing audience volunteers (among them the media artist Bill Seaman) placed against a bluescreen background on which were projected images of actors improvising at a remote location.

Telematic performance refers to a live performance (art, dance, music, etc.) which makes use of telecommunications and information technology to distribute the performers between two or more locations.

([Note 37](#)) Mixing the virtual and the real within a loose dramatic framework, Unheimlich created a borderland that encouraged playful innovation and improvisational collaboration.

The **murder mystery genre** began in the first half of the nineteenth century. 1935 saw the release of the first murder mystery game known as jury box, which differs significantly from modern murder mystery games.

Interactive drama can also be performed online. Michael Mateas and Andrew Stern's *Façade* (2005) has a graphical interface and is programmed in a language they devised called ABL (A Behavior Language) that structures the action into "beats." ([Note 38](#)) The drama situates the user as a dinner guest of a couple, Grace and Trip, celebrating their tenth wedding anniversary. Although the couple appears prosperous and happy, in *Who's Afraid of Virginia Woolf* fashion, cracks soon develop in the façade. The user can intervene in various ways, but all paths lead to an explosion at the end, a programming choice that maintains intact the Aristotelian plot shape of a beginning, middle and end.

How to maintain such conventional narrative devices as rising tension, conflict, and denouement in interactive forms where the user determines sequence continues to pose formidable problems for writers of electronic literature, especially narrative fiction. Janet Murray's entertaining and insightful *Hamlet on the Holodeck*:

was able to almost double the mobile subscription revenue for its [CBS All Access](#) service with the premiere of "[Star Trek: Discovery](#)," according to new data that app analytics specialist [App Annie](#) exclusively shared with *Variety* this week. Additionally, the number of downloads of the [CBS](#) mobile app grew by 2.5x following the premiere of the show.

CBS premiered “[Star Trek: Discovery](#)” both on broadcast TV as well as on its subscription streaming service [CBS All Access](#) on September 24. The first episode was free to watch for everyone; episode number two, which premiered on the same day, has only been available to CBS All Access subscribers.

To sweeten the deal, CBS has been giving All Access subscribers a 7-day free trial period. This means that anyone who signed up on September 24, and decided to stick around, saw their credit card charged on October 1. That day, the CBS app on iOS and Android did indeed see a revenue hike of 1.8x, compared to the average in-app revenue during the previous 30 days.

“We expect to see an elevated level of daily revenue for the next week following the prior week’s elevated level of downloads,” the company said in its report.

However, this doesn’t mean that CBS is raking in Netflix-style money with the show just yet. [App Annie](#) estimated that the combined iOS and Android revenue for the CBS app was “well over \$60,000 in the US” on October 1. This number doesn’t include any sign-ups that might have happened on CBS’ website or through connected devices.

CBS itself hasn’t released any concrete numbers on the revenue impact of “Star Trek: Discovery.” The broadcaster did share Tuesday that subscriber growth has been up more than 200 percent year-over-year since the debut of the show.

The **holodeck** is a fictional plot device from the television series [Star Trek](#). It is presented as a staging environment in which participants may engage with different [virtual reality](#) environments. From a storytelling point of view, it permits the introduction of a greater variety of locations and characters

that might not otherwise be possible, such as events and persons in the [Earth](#)'s past and is often used as a way to pose philosophical questions.

Stories define how we think, play, and understand our lives. In this comprehensive and readable book—already a classic statement of the aesthetics of digital media, acclaimed by practitioners and theorists alike—Janet Murray shows how the computer is reshaping the stories we live by. Murray discusses the unique properties and pleasures of digital environments and connects them with the traditional satisfactions of narrative. She analyzes the dramatic satisfaction of participatory stories and considers what would be necessary to move interactive fiction from the formats of childish games and confusing labyrinths into a mature and compelling art form. Through a blend of imagination and techno-wizardry, Murray provides both readers and writers with a guide to the storytelling of the future.

The *Future of Narrative in Cyberspace* was one of the first critical studies to explore this issue in depth, surveying a wide variety of forms, including hypertext fiction, computer games, and interactive drama. With her usual acuity, she accurately diagnoses both sides of the question. "Giving the audience access to the raw materials of creation runs the risk of undermining the narrative experience," she writes, while still acknowledging that "calling attention to the process of creation can also enhance the narrative involvement by inviting readers/viewers to imagine themselves in the place of the creator." ([Note 39](#)) Marie-Laure Ryan, in *Avatars of Story*, ([Note 40](#)) pioneers a transmedial approach to narrative that seeks to construct a comprehensive framework for narrative in all media, consisting of simulative, emergent, and participatory models. She further constructs a taxonomy for narratives specifically in New Media that takes into account textual architecture and the actions and positions of the user, which she types as three binaries describing interactivity: internal/external, exploratory/ontological, and

external/exploratory. Like Murray, she notes the tension between the top-down approach to narrative in which the narrator spins a story, and the bottom-up model of interactivity where the user chooses how the story will be told.

We conceptualize interactivity as technological attributes of mediated environments that enable reciprocal communication or information exchange, which afford interaction between communication technology and users, or between users through technology. Specifying roles for mediator and moderator variables, this paper proposes a model that incorporates interactive attributes, user perceptions (mediators such as perceived interactivity), individual differences (moderators such as Internet self-efficacy), and media effects measures to systematically examine the definition, process, and consequences of interactivity on users.

Momentary assessment technology, such as the Experience Sampling Method (ESM) (Csikszentmihalyi & Larson, 1987), allows for prospective, repeated sampling of experiences in the flow of daily life. Unlike cross-sectional questionnaire data, ESM enables the visualisation of subtle dynamic alterations in momentary affective states (Myin-Germeys et al., 2009; Trull & Ebner-Priemer, 2009). In the current study, ESM was used to examine the course of PA before and following changes in NA and, vice versa, the course of NA before and following changes in PA, in relation to depression and recovery of depression over time. In a prospective comparison of future non-responders and future responders to treatment, as well as a reference group of healthy controls, it was hypothesized that more favourable emotional dynamics, that is, an increased tendency to keep PA high and NA low in response to positive or negative affective changes, would be associated with

a more favourable future course of depressive symptomatology

The response to this tension in electronic literature has been a burst of innovation and experimentation, with solutions ranging from the guard fields of classic Storyspace works (in which certain conditions must be met before a user can access a given lexia) to the Aristotelian constraints of *Façade*. Even where multiple reading pathways exist, many interactive works still guide the user to a clear sense of conclusion and resolution, such as Deena Larsen's *Disappearing Rain* ([Note 41](#)) and M. D. Coverley's *Califia*. Nevertheless, the constraints and possibilities of the medium have encouraged many writers to turn to non-narrative forms or to experiment with forms in which narratives are combined with randomizing algorithms. In May of 2007, MITH received the extraordinary gift of Deena Larsen's personal collection of early-era personal computers and software.

Bailenson doesn't think that his life's work is the final platform. He thinks people will get hurt walking into walls or when a dog darts across the room. He thinks the glasses will never be comfortable to wear for long periods. And that an all-virtual world is creepy. "I'm actually a Luddite. I don't play video games. I don't have a Facebook account," he says. At the Tribeca Film Festival's symposium on virtual reality this year, he warned the audience against making entertainment for virtual reality. "Do you want to be in the

trash compactor in Star Wars? No, you don't. If Jaws felt like what you just did in my lab, no one would ever go in the ocean again." VR, he believes, is an empathy machine and should be saved for that purpose.

Felix Lajeunesse and Paul Raphael totally agree with everything Bailenson says and are making virtual-reality entertainment anyway. In their 20-person ministudio in Montreal, they've built their own camera to capture video: it's the size of a seated person, with a battery for a body, two cameras for eyes and four sets of molded ears for microphones. They use the camera to allow viewers to slowly explore a place. They're documenting nomadic tribes around the world so you can sit in a Mongolian yurt while a family cooks. When they showed Oculus what they were working on, they feared the company would think it was dumb. Instead, Oculus gave them money to make films for its own studio. "You can be slow in virtual reality and lose fewer people. In fact, they prefer it," says Raphael. Universal Pictures hired them to make an experience tied to Jurassic

World to show at festivals, and they made the single longest dinosaur shot in history. Because, they knew, it's plenty interesting to look at a dinosaur. But when Raphael showed virtual reality to director James Cameron--the technology-pushing creator of Avatar, Titanic and Terminator--in May 2013, Cameron stated that he had no use for it. "This has very little to do with controlling the viewers' attention," says Lajeunesse. "It's not necessarily a medium for filmmakers." He and Raphael have mostly been hiring painters, photographers and stage directors. Chris Milk, a music-video director whose interactive installations have been shown at MOMA and the Tate galleries, believes VR, like all media before it, is for storytelling. He's built his own VR camera to let him get closer to his subjects, who include a 12-year-old Syrian refugee and a Liberian Ebola survivor. "There's something about sitting on the same ground someone else is sitting on that changes the way your brain registers their humanity," he says.

Commercial director Jonnie Ross met Palmer Luckey at a convention. After using the Oculus Rift that day, Ross quit his job and called his friend Gil Baron, a visual-effects supervisor. "He was talking fast," says Baron. "Like that moment in *Back to the Future* where Marvin Berry calls Chuck Berry to tell him what he just heard." Baron quit too, and they now work at Visionary VR in downtown Los Angeles. They're trying to figure out how to tell a story in virtual reality. "It's like you went lubeback in time and gave a caveman a video camera," Baron says. To make their animated short, they developed editing software that involves holding two controllers and seeing those controllers in virtual reality as you move elements on the screen. It's incredibly intuitive. But, they both say, figuring out how to tell a story in virtual reality--first person? choose your own adventure? scene cuts?--is not.

Jaron Lanier, who in 1984 founded VPL Research, the first company to widely sell VR products, and is credited with, depending on whom you ask, either creating or popularizing the term virtual

reality, is pretty sure they're all as wrong as the directors of the first movies, who just filmed stage performances. Virtual reality, he says, is a means of spontaneous, improvisational visual expression, the same way that talking is a means of aural communication; it's the next logical step from written language to printing press to photograph to audio recording to film. "It can blur the distinction between you and the rest of the world. You have the option to map yourself to the clouds or the grass. When you move your body, all the clouds and animals can move in sync with you," he says. "In about a year or two, nobody will find this hard to understand. This will become totally ordinary." And Lanier, author of the 2011 critique of digital culture *You Are Not a Gadget*, can't wait. "In the 1980s, this was a really big deal. I was in my 20s. It wasn't at all clear I'd live long enough to see it cycled back again." Maybe virtual reality will be a radical new form of expression. Maybe it will just be for short, immersive, therapeutic experiences. Or maybe it's just another entertainment medium to accompany

theater, painting, print, music and film. In the Oculus office, an executive showed me a game called Keep Talking and Nobody Explodes. It's a three-player game, and before we opened the office door to look for someone to join us, Palmer Luckey noticed what we were doing and sat down. I put on the goggles and described the bomb I saw. Luckey sat in the physical world next to me, excitedly flipping through an instruction book, telling me which wires to snip. I had no idea what virtual reality added to this game. But Luckey couldn't have been more into it, instinctively racing against the clock. He was determined to figure it out.

TOP DEFINITION

[luddite](#)

1. One who fears technology (or new technology, as they seem pleased with how things currently are...why can't [everything just](#) be the same?)

2. A group led by Mr. [Luddite](#) during the industrial revolution who believed machines would cause workers wages to be decreased and ended up burning a number of factories in protest

A luddite generally claims things were "[just fine](#)" [back in the day](#), and refuses to replace/update failing equipment/software/computers on the basis that they were just fine 10 years ago.

by [Santon](#) April 24, 2004

A range of guard and observation towers with varying levels of fortification that provide solutions for different threat scenarios as per the client's specifications.

Deena is an author and new media visionary who has been active in the creative electronic writing community nearly since its inception in the 1980s. In addition to being a writer and thinker, Deena has also been a collector and an amateur archivist (or, as we say of amateurs, a hoarder). Collecting and hoarding, it turns out, are very important activities, since too few of our cultural institutions and repositories are yet engaged with acquiring and saving the rich and various creative legacy we have inherited from the first generation of personal computing. The arrival of Deena's collection at MITH furnishes us with invaluable source material which will further both our in-house research in digital curation and preservation, as well as function as a primary resource for researchers interested in early hypertext and electronic literature.

hat term, and other words we still use to describe immigrants, their children, al won't address here the commercialization of content on the Internet and the neoliberal capitalist turn in academic life. (That was critiqued, as it was happening, notably by Marc Bousquet and Katherine Wills in their ebr thread, Technocapitalism, and the accompanying Alt-X Critical E-Book, *The Politics of Informatics* [2003].) Instead, I want to look at the way institutional practices can be transformed, if Humanities scholars can make consistent, collaborative, and (not least) frugal use of the affordances of network technology in gathering literary works and forming conversations around them. My recent experience reading 300 works of electronic literature for preservation on the Wayback machine at archiveit.org, an initiative co-sponsored by the Electronic Literature Organization and the Library of Congress, suggests that the oft-noted "obsolescence" of works published in perpetually "new" media is an institutional and cognitive problem as much as a technological challenge. Capturing works on the Internet at stages of their development is technologically feasible. What is hard is finding the works worth preserving, defining their literary qualities, and establishing incentives for readers to go back, for more.

Whatever transformations the Humanities undergo in new media, a condition for the field's possibility has to be the ability to re-read, and the freedom to cite, the work of peers and precursors. This is the task of editorial boards and granting institutions in online environments: those who vet works need to look at, not only what an author has accomplished, but at what the work might become, as it circulates among other works and, over time, collects comments from readers as well as its initial peer reviewers. In print, the credentialing process ends when the contract is signed; in e-media, the work is vetted continuously (or could be) and lives or dies depending on the readings it attracts, the re-writings it inspires, and how these are presented. That trail of commentary, not number of objects sold, constitutes popularity and presence in electronic environments (though business models will need to emerge, in university presses or other not exclusively commercial enterprises that can recognize this processual aspect of the digital literary object).

The conditions that matter to current research in the Humanities are constrained (though one hopes not pre-determined) by the collective creation of a "Semantic Web" or "Web 2.0" under the direction of Tim Berners Lee, the original architect of the World Wide Web. To

some extent, this development answers the need to locate, identify, and re-circulate, information produced and found in electronic environments. The ability to “tag” material conceptually, rather than to search character strings, is of course attractive – one might even say, seductive – for literary scholars. There is first of all the promise, roundly critiqued by Florian Cramer, that “semantic technology” can “allow people to phrase search terms as normal questions, thus giving computer illiterates easier access to the Internet.” Easier access (what Alan Liu more broadly critiques under the phrase, “user friendliness”) generally means a more complete cluelessness about what is actually being searched at the level of code because, at this level, there can be no “semantic language understanding.” As Cramer points out in his “Critique,” that grail has eluded Artificial Intelligence researchers for decades.

Neither should humanists hope to realize, through networked computers, the Aristotelian dream of universally valid categorizations. The so-called “ontologies” that computer scientists create are not ontological in the philosophical sense (no more than, say, the glossy “literature” promoting a product or company has anything to do with novels, poems, or essays). Semantic Web [SW] “ontologies” are

not ways of being, but rather ways of sorting and selecting. Cramer calls them “cosmologies,” in the sense of Borges’s “Chinese encyclopaedia”:nd their grandchildren, were created by sociologists more than a century ago. [Van C. Tran](#), a Columbia University professor whose research focuses on post-1965 immigrants and their children, told me their correct definitions. “First generation” means the people who come to this country and become Americans, he says. The second generation is their American-born children, and so forth.

Columbia University's main campus is located in the Upper West Side of Manhattan in New York City, situated in the Morningside Heights neighborhood. The Columbia University Medical Center – home to the [medical](#), [nursing](#), dental and [public health](#) faculties – is located in northern Manhattan in the Washington Heights neighborhood.

An important spokesperson for these approaches is Loss Pequeño Glazier,

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<http://epc.buffalo.edu/authors/glazier/>

NEWS

13 APR 2016

GRAD STUDENTS & FACULTY TAKE PART IN NEW

MEDIA DIGITAL POETRY FESTIVAL WITH BENERVA!
4/17-4/18

28 JAN 2015
2015 DIGITAL POETRY & DANCE

30 SEP 2014
EPC@20 SOUND FILES ... NOW AVAILABLE

RESEARCH
23 JUL 2014
LOSS PEQUEÑO GLAZIER (CURRENT RESEARCH)

Ph.D. English/Poetics and New Media UB
MA/MLIS University of California Berkeley

My work extends from visual and kinetic text to a focus on digital writing in networked and programmable media. It explores language in New Media and how innovative poetics can be a means of engaging digital media. My focus is on the poetics of New Media insofar as New Media explores the materiality of the medium it engages. I am interested in the resonance between digital installation art, experimental film/video, and innovative poetry and in how we tend to be innovative in visual digital media while sometimes not seeing the opportunities of language in New Media. I am interested in the way language is a force of materiality, and the way it breaks through to become a force in its own right, and the way code can also be a material presence in works of digital art. This means image, text, interactivity, and programming. This includes creative writing for digital media and poesis as a way of thinking through a given material. The historical practice and theory of innovative poetics (such as 20th century experimental movements, sound poetry, concrete poetry, procedural literature, and language poetry) is of interest as a means of creating and experiencing innovative work in digital media. Additional related fields of study that inform this orientation include art, philosophy of language,

cyberculture and theories of computing, the social context of art-making and the ideological situation of the work of art, experimental music, John Cage, writing systems, indeterminacy, chance, assembly, Buddhist philosophy, and small press/samisdat publishing regardless of format.

I try to include guest artists through events I help organize, such as the “E-Poetry” festivals and the “Language & Encoding Symposium”, to enrich course content through contact with in-person practitioners. Students are welcome to gain real world arts experience by contributing to the work of running some of these events. I also direct the Electronic Poetry Center, one of the largest and most cohesive digital collections of poetry in the world. I welcome internships and projects related to the Center, such as author pages or other curatorial/editorial undertakings, and students interested in digital publishing or similar engagements of digital archival or special collections practice. I am a Core Faculty member of UB’s distinguished Poetics Program and I am active in extending the rich context of that Program across disciplines. My own work engages the play in language and explores new patterns of lexical expression. I am interested in working with graduate students in a variety of contexts and a wide range of media who wish to explore their own creative and theoretical possibilities in programming, visual, and sound aspects of New Media, who would like to devote attention to language in their work, who wish to gain exposure to works of networked and programmable media, programming, and visual/kinetic/interactive text/image, or who wish to study innovative poetry and experimental art movements of the twentieth century.

Current Research

During the last year, Loss performed/read “The Not-Moth” at E-Poetry @ the Bowery, Bowery Poetry + Arts, New York; and exhibited “La Cuchufleta”, at the Wechselstrom Gallery, Vienna; and “Bromeliacees a face blanche sur 20

hectares”, at Labo BnF, BnF | François-Mitterrand, Paris.

In addition to his creative work, Loss is director of the Electronic Poetry Center and organizes yearly E-Poetry events.

Upcoming events include: EPC@20 : Twentieth Anniversary Celebration of Electronic Poetry Center September 11-12, 2014 in Buffalo; E-Poetry Intensive (possible venue for 2015 Florence, Geneva, Rome, or Barcelona); and the E-Poetry Festival , in Buenos Aires, Argentina.

a poet and critic who has established the Electronic Poetry Center, which along with Kenneth Goldsmith's Ubuweb is one of the premier online sites for electronic poetry on the Web. ([Note 42](#)) In his book Digital Poetics: Hypertext, Visual-Kinetic Text and Writing in Programmable Media, Glazier argues that electronic literature is best understood as a continuation of experimental print literature. ([Note 43](#)) In his view, the medium lends itself to experimental practice, especially to forms that disrupt traditional notions of stable subjectivities and ego-centered discourses. Although he under-estimates the ways in which narrative forms can also be disruptive, he nevertheless makes a strong case for electronic literature as an experimental practice grounded in the materiality of the medium. Moreover, he practices what he preaches. For example, his White-Faced Bromeliads on 20 Hectares **An acre is about 0.4047 hectare and one hectare contains about 2.47 acres.**

The Wallis Annenberg Center for the Performing Arts mourns the loss of Bram Goldsmith, whose philanthropic vision shaped our community in countless ways. As Founding Chairman for The Wallis, he led with determination to create a home for arts and culture in the heart of Beverly Hills. His legacy will live for generations to come every time an

artist takes the stage of the Bram Goldsmith Theater, with every curtain call, and with every audience member who discovers or rediscovers the joy of a live performance. Our thoughts and condolences are with Elaine, Bruce, Russell, and their families.

([Note 44](#)) uses JavaScript to investigate literary variants, with new text generated every ten seconds. The procedure disrupts narrative poetic lines with disjunctive juxtapositions that derail the line midway through, resulting in suggestive couplings and a sense of dynamic interplay between the prescribed lines and the operations of the algorithm. The combination of English and Spanish vocabularies and the gorgeous images from Latin American locations further suggest compelling connections between the spread of networked and programmable media and the transnational politics in which other languages contest and cooperate with English's hegemonic position in programming languages and, arguably, in digital art as well.

George Landow has published extensively on [John Ruskin](#) the [Pre-Raphaelite Brotherhood](#), specifically the life and works of [William Holman Hunt](#).

Landow is also a leading theorist of [hypertext](#),^[1] of the effects of [digital technology](#) on language, and of electronic media on literature. While his early work on hypertext sought to establish design rules for efficient hypertext communication,^[2] he is especially noted for his book *Hypertext: The Convergence of Contemporary Literary Theory and Technology*, first published in 1992, which is considered a "landmark"^[3] in the academic study of electronic writing systems,^[4] and states the view that the interpretive agenda of [post-structuralist](#) literary theory anticipated the essential characteristics of hypertext.^[3]

In *Hypertext* Landow draws on theorists such as [Jacques Derrida](#), [Roland Barthes](#), [Gilles Deleuze](#), [Paul de](#)

[Man](#) orks

By

Langu

age

Arabic

قلب - RAMSEY NASSER

Keywords: code, activist, JavaScript

Chinese

SHAN SHUI - QIANXUN CHEN

Keywords: JavaScript

Dutch

CHANNEL OF THE NORTH - JAN
BAEKE AND ALFRED MARSEILLE

Keywords: poetry, database, JavaScript,
networked

English

POEM BY NARI DOES WINDOWS -
TED WARNELL

Keywords: hypertext, poetry

ARGOT OGRE, OK! - ANDREW
PLOTKIN

Keywords: remix, generative, poetry, JavaScript

WINDOW - KATHARINE NORMAN

Keywords: audio, mobile

ARS POETICA - ZENON FAJFER

Keywords: poetry, Flash

ASK ME FOR THE MOON - JOHN
DAVID ZUERN

Keywords: Flash

AUTOMATION - ANDREW CAMPANA

Keywords: audio, generative, poetry, JavaScript

WIKISEXT - THRICEDOTTED

Keywords: Twitter, bot, generative, networked

WHEN - OTTAR ORMSTAD

Keywords: poetry, video

BEING @SPENCERPRATT - MARK MARINO AND ROB WITTIG

Keywords: netprov, Twitter, performance,
networked

BETWEEN PAGE AND SCREEN - AMARANTH BORSUK AND BRAD BOUSE

Keywords: augmented reality, poetry, Flash

BÖHMISCHE DÖRFER - ALEXANDRA SAEMMER

Keywords: poetry, Prezi

THE WAY BOT - ELI BRODY

Keywords: bot, generative, Twitter, Ruby

WANDERING THROUGH TAROKO GORGE - JAMES T. BURLING

Keywords: remix, generative, poetry, performance

VELOCITY - TINA ESCAJA

Keywords: Flash, poetry

THE BRAIN DRAWING THE BULLET - ALAN TROTTER

Keywords: hypertext

UNICODE INFINITE - JÖRG PIRINGER

Keywords: mobile

C()N DU IT - KATARZYNA GIEŁŻYŃSKA

Keywords: audio, video, poetry

CAMEL TAIL - SONNY RAE TEMPEST

Keywords: remix, generative, poetry, JavaScript

CANTICLE - SAMANTHA GORMAN

Keywords: virtual reality, performance

ZONES AUTONOMES
MUTANTISTES (MAZ) - WALTER
VAN DER MÄNTZCHE

Keywords: hypertext

CHANNEL OF THE NORTH - JAN
BAEKE AND ALFRED MARSEILLE

Keywords: poetry, database, JavaScript,
networked

COLLOCATIONS - ABRAHAM
AVNISAN

Keywords: generative, poetry, mobile

CONTEMPORARY JAPANESE
POETRY GENERATOR - NODOKA
SHINONOME

Keywords: generative, JavaScript

UNCLE ROGER - JUDY MALLOY

Keywords: BASIC, hypertext, database

TWO HEADLINES - DARIUS KAZEMI

Keywords: remix, Twitter, generative, bot,
networked

DEAD TOWER - ANDY CAMPBELL
AND MEZ BREEZE

Keywords: Flash, game

DIGITAL: A LOVE STORY -
CHRISTINE LOVE

Keywords: hypertext, game

TRANSBORDER IMMIGRANT TOOL -
B.A.N.G. LAB

Keywords: activist, mobile, poetry

DIZAINS - MARCEL BÉNABOU

Keywords: Oulipo, poetry, generative, code

DWARF FORTRESS - TARN ADAMS
AND ZACH ADAMS

Keywords: game, generative

TOY GARBAGE - TALAN MEMMOTT

Keywords: remix, generative

EL 27 || THE 27TH - EUGENIO
TISSELLI

Keywords: database, activist, networked

ELC3 BOT - DESIGNED BY LEONARDO FLORES FOR THE ELC3

Keywords: Twitter, bot, generative

ENTER:IN' WODIES - ZUZANA HUSAROVA

Keywords: Kinect, installation, poetry

EVERYONE AT THIS PARTY IS DEAD - CAITLIN FISHER

Keywords: virtual reality, game

EVERYWORD - ALLISON PARRISH

Keywords: twitter, generative, bot

EVOLUTION - JOHANNES HELDEN AND HÅKAN JONSON

Keywords: generative, audio, Java, JavaScript

TOURNEDO GORGE - KATHI INMAN BERENS

Keywords: remix, generative, poetry, JavaScript

FIRST DRAFT OF THE REVOLUTION
- EMILY SHORT AND LIZA DALY

Keywords: hypertext, interactive fiction

FIRST SCREENING - BPNICHOL

Keywords: poetry, code, BASIC

FRED AND GEORGE - FLOURISH
KLINK

Keywords: remix, generative, fanfiction, poetry,
JavaScript

FREQUENCY - SCOTT RETTBERG

Keywords: poetry, Ruby, generative, code

TÖTE DAS GEDICHT (KILL THE
POEM) - JOHANNES AUER

Keywords: JavaScript, poetry

GAFFE / STUTTER - WHITNEY
TRETTIEN

Keywords: hypertext, poetry

TOKYO GARAGE - SCOTT
RETTBERG

Keywords: [remix](#), [generative](#), [poetry](#), [JavaScript](#)

TIPOEMAS Y ANIPOEMAS - ANA
MARIA URIBE

Keywords: [poetry](#), [GIF](#), [Flash](#)

HALLELUJAH - NI_KA

Keywords: [GIF](#), [poetry](#), [JavaScript](#)

HIGH MUCK A MUCK - FRED WAH,
NICOLA HARWOOD, JIN ZHANG,
BESSIE WAPP, THOMAS LOH,
TOMOYO IHAYA, HIROMOTO IDA,
PHILLIP DJWA, AND PATRICE
LEUNG

Keywords: [hypertext](#), [poetry](#)

HOBO LOBO OF HAMELIN - STEVAN
ŽIVADINOVIĆ

Keywords: [hypertext](#), [HTML](#), [comics](#)

TINYCROSSWORD - MATTHEW
GALLANT

Keywords: bot, Twitter, generative, game,
networked

TINY STAR FIELDS - KATIE ROSE
PIPKIN

Keywords: Twitter, bot, generative

HUNT FOR THE GAY PLANET -
ANNA ANTHROPY

Keywords: Twine, game, hypertext

ICARUS NEEDS - DANIEL MERLIN
GOODBREY

Keywords: Flash, game, comics

KIMCHI POETRY MACHINE -
MARGARET RHEE

Keywords: activist, Twitter, poetry, installation

THOUSAND QUESTIONS - WINNIE
SOON AND HELEN PRITCHARD

Keywords: network, installation, audio, generative

КУРЁХИН: ВТОРАЯ ЖИЗНЬ
(KURYOKHIN: SECOND LIFE) -
MICHAEL KURTOV

Keywords: interactive fiction, Twine, game

LETTERS FROM THE ARCHIVERSE -
JEFF T. JOHNSON AND ANDREW
KLOBUCAR

Keywords: poetry, AutoCAD

THOUGHTS GO - DAVID KNOEBEL

Keywords: Flash, poetry

34 NORTH 118 WEST - JEREMY
HIGHT, JEFF KNOWLTON, AND
NAOMI SPELLMAN

Keywords: locative, mobile, augmented reality,
networked

LOSS, UNDERSEA - D. FOX
HARRELL

Keywords: generative, game

MARBLE SPRINGS 3.0 - DEENA
LARSEN

Keywords: hypertext, poetry

MASTERING THE ART OF FRENCH
COOKING AND SYSTEMS THEORY -
TAN LIN

Keywords: generative

MOTIONS - HAZEL SMITH (POETRY
& TEXT), WILL LUERS (IMAGES &
CODING), AND ROGER DEAN
(AUDIO & MUSIC COMPOSITION)

Keywords: audio, poetry, JavaScript, video

MY HANDS/WISHFUL THINKING -
MENDI AND KEITH OBADIKE

Keywords: hypertext, audio, Java

TASTY GOUGÈRE - HELEN
BURGESS

Keywords: remix, generative, poetry, JavaScript

OCZY TYGRYSA - TYTUS
CZYŻEWSKI, ŁUKASZ PODGÓRNI,
URSZULA PAWLICKA

Keywords: Flash

THE P.O.E.M.M. CYCLE (POETRY
FOR EXCITABLE [MOBILE] MEDIA) -
JASON LEWIS AND BRUNO NADEAU

Keywords: mobile, poetry, Java

PENTAMETRON - RANJIT
BHATNAGAR

Keywords: poetry, generative, Twitter, bot,
networked

PIGEON FORGE - ZACH WHALEN

Keywords: remix, generative, JavaScript

TAROKO GORGE - NICK MONFORT

Keywords: remix, generative, poetry, JavaScript

POEM 21 - AMÍLCAR ROMERO

Keywords: code, BASIC, JavaScript

ALONG THE BRINY BEACH - J.R. CARPENTER

Keywords: [remix](#), [generative](#), [poetry](#), [JavaScript](#)

POEM.EXE - LIAM COOKE

Keywords: [bot](#), [generative](#), [poetry](#), [Twitter](#)

TAKEI, GEORGE - MARK SAMPLE

Keywords: [remix](#), [generative](#), [fanfiction](#), [poetry](#),
[JavaScript](#)

POET - MICHAŁ RUDOLF

Keywords: [code](#), [Perl](#), [poetry](#)

TAKE OGRE - JOHN PAT MACNAMARA

, and [Michel Foucault](#), among others,^[1] and argues, especially, that hypertext embodies the textual openness championed by post-structuralist theory and that hypertext enables people to develop knowledge in a non-linear, non-sequential, associative way that linear texts do not.^[5] Though he has been a consistent proponent of visual overviews and navigational maps, he has long argued that hypertext navigation is not a problem—that hypertexts are not more difficult to understand than linear texts.^[6]

Landow also pioneered the use of the web in higher education with projects such as [The Victorian Web](#), *The Contemporary, Postcolonial, & Postimperial Literature in*

English web[1], and The Cyberspace, Hypertext, & Critical Theory web[2].^[7]

While it is true that a number of people overseas for whom English is not their native tongue will eventually learn and benefit from the vast amounts of technical content available in English, **a greater number will not**. That is why we continue to expand the number of languages in which Developer Division products and technologies are localized into. Cost is obviously an important factor here, especially for smaller geographies. That is why we continue to invest in technologies such as machine translation, translation wikis and CLIP, and concepts such as crowdsourcing and community engagement to drive down costs and make these languages a reality for the millions of developers out there (and aspiring developers) that do not speak English. By making our products available in all these languages, we also foster more community engagement in these languages, through blogs, forums, chat rooms, etc.

What is the best number, mathematically?

11 Answers

Rishabh Tewari

Rishabh Tewari, Proud Indian

Answered Nov 19 2015

I guess no one has mentioned this number before. The number which i'm talking about is the Phoenix Number. 142857

142857 is a Cyclic number. Take a look at that happens when you multiply 142857 by the numbers 1 through 6:

	142857142857
142857 × 1 =	142857
142857 × 2 =	285714
142857 × 3 =	428571
142857 × 4 =	571428

$$142857 \times 5 = 714285$$

$$142857 \times 6 = 857142$$

Generative art, whereby an algorithm is used either to generate texts according to a randomized scheme or to scramble and rearrange pre-existing texts, is currently one of the most innovative and robust categories of electronic literature. (Note 45) Philippe Bootz has powerfully theorized generative texts, along with other varieties of electronic literature, in his functional model that makes clear distinctions between the writer's field, the text's field, and the reader's field, pointing out several important implications inherent in the separation between these fields, including the fact that electronic literature introduces temporal and logical divisions between the writer and reader different from those enforced by print. (Note 46) Bootz also usefully points out that in a European context, hypertext has not been the dominant mode but rather textual generators and animated works, citing particularly the group of writers associated with A.L.A.M.O. (Atelier de Littérature Assistée par le Mathématique et les Ordinateurs, or Workshop of Literature Assisted by Mathematics and Computers), which includes among others Jean-Pierre Balpe, and the group with which he is associated, L.A.I.R.E (Lecture, Art, Innovation, Recherche, Écriture, or Reading, Art, Innovation, Research, Writing). (Note 47) Bootz has pioneered many seminal works of generative and animated literature dating from the 1980's, including recently *La série des U* (The Set of U) (Note 48), an elegant poem with text, pictures and programming by Bootz and music by Marcel Frémiot. The work generates a different text-that-is-seen (*texte-à-voir*) each time it is played through subtle variations in the timing at which the textual elements appear and the relation between the verbal text and the sonic component, which is not directly synchronized with the words but nevertheless gives the serendipitous impression of coordination through programmed meta-rules.

American explorations of generative text include Noah Wardrip-Fruin's *Regime Change* and *News Reader*,

created in collaboration with David Durand, Brion Moss, and Elaine Froehlich, works that Wardrip-Fruin calls "textual instruments" (a designation to which we will return). Both pieces begin with news stories (for Regime Change, President Bush's claim that Saddam Hussein had been killed, and for News Reader, the headlined stories in Yahoo.com),

Words

electrons elegance elegant elegantly elegy

Zero the Lyric Jan 2013

Elegant

Lithe is the ballerina's lucidity
As the violin's language is eloquent
Through a minute's seconds lost in a moment
Oh, How the record must be kept in memory

To be spun in this garden of our axis
Then a new softness begs for the same apple
So that an old grace may sing a new thesis
Some forget to leave the dancer's dreams supple

Because the violin will continue to bend
And the ballerina will spin despite an end
Still, some forget within their pride to ask, "Why?
Does this cursed curiosity outlive its mystery?"

Then you trust in the revolution you chose to record
For this choice was made before, upon your own accord
From her emblazoned toes to her fingers in flight

As sure as a same sound could change, the answer is quite,
[Continue reading...](#)

[WistfulHope](#) Nov 2014

Don't Talk Dirty To Me...

Don't "talk dirty" to me.

I don't want that,
Not nonchalant naughty nouns,
Or violent verbs,
Or anxious adjectives.

I want to be drippingly adorned and intrigued,
By adjectives that ache and torment,
By verbs that are vibrantly vital and tantalize.

I want to be left longfully lusting after lambent language.

[Continue reading...](#)

[Half Life of Phi](#) Dec 2014

Shakespeare in Compton

When you look into my eyes
You'll be lookin at a homicide
That's your soul's bloody demise
It's about time you decide
Whether you want to star in a thriller
With a silent sociopathic killer
A regular body part miller
Nothing but a body bag filler
I be living in this house of pain
Behind these curtains vain
Torn asunder by the knife

[Flo](#) Mar 2016

Simplicity

Simplicity

Short, direct, clear

Elegant in it's plainness

Modest in it's tones

I'm a simple guy

But see it's no bad thing

Because simplicity

Is a beauty of it's own

[Continue reading...](#)

[Dark Jewel](#) Oct 2014

Elegant Love, Royalty

Elegantly Dancing,

Remembering thy night of torch.

Your touch overwhelming,

Transcendence into thy court.

Elegantly laying,

Bodies pressed together.

Hearts beating rhythmically.

Fiery love,

Elegance of Royalty.

Born of an Heir,

The Saviour of Humanity.

[Continue reading...](#)

[PK Wakefield](#) Apr 2010

[elegant hammer](#)

elegant hammer smash
(with succulent force)
this raiment of sanity
from
my shell

loosing that birdofsong
singing cursed verses
into untamed
ears

i i
try try
to show
you
my beautiful blood

; fl
owing into sacred mouths
((they
make frosted gloves)
wrapped over prose)

but next to the shining symmetry of our hearts i know you
will take me in your arms and love my notion with your
perfect lips

[Continue reading...](#)

[Silverflame](#) Aug 2016

[Hand In Hand](#)

Flute

Elegant, fragile
Captivating, enticing, comforting
Cleansing your soul, intensify your spine
Alluring, controlling, compelling
Powerful, sophisticated
Saxophone

[Continue reading...](#)

[Amanda Blomquist](#) Jan 2013

[Elegant Connectivity](#)

Translucent lullabies
Tangled in endless efforts
A silver liner to the darkest dreams
and brightest days

Refracting waves of energy disperse
against murky skies,
Elegantly connecting every being to everything.
From my roots to yours.
Truth in Spirit; Meeting soul.

[Continue reading...](#)

[Blackheat deShanti](#) Sep 2014

[Elegant darkness](#)

Elegant darkness
strokes my worn soul
fleeting, soft sash trailing,
I sit with her, and she with me

[Continue reading...](#)

[Ariel Taverner](#) Nov 2013

[Elegant transcendence](#)

I sit here and sigh

I sit here and cry
For what I seek
That from my soul leaks
The secrets and the lies
Returning to me all the painful cries
Of tortured souls
Acting out their roles
In an eternal play
Yet condemned to never stay
Bringing a sad remembrance
Of when I had elegant transcendence

[Continue reading...](#)

[Jon G M](#) Feb 2015

Elegant Woman

Be my elegant celebration
Be my life pleasures
Be my true love

[Continue reading...](#)

[Au MEr Atul Kaushal](#) Jul 2015

Elegance

Oh how she poses perfectly,
Carrying her persona beautifully,
Entice me her looks so elegantly.

[Continue reading...](#)

[Jack Thompson](#) Oct 2015

Taken

The curtain of night folds elegantly into place.

Scotch and lip gloss to taste.

[Continue reading...](#)

[mark john junor](#) Mar 2014

dreadlock girl (an elegant love affair)

heavy traffic

so we stash ourselves in the publix parking lot
and watch the flashes of the departing thunderstorm

she lays out on the buicks hood in a bikini top

a bead of sweat kisses her bellybutton

her thick dreadlocks spread like ropes

i pick one up and stick it in her ear

shes not happy with that

afternoon is all sunshine and watered down sodas

isles of plastic goodies and elevator musics

the old woman pushing her empty cart while dragging a

bag

she goes to get her nails done

i push pebbles into parking lot puddles

and watch the sky drift in the reflection

she is half my age

she sticks her tongue in my ear

i dont mind

there are palm trees and lizzards everywhere

and pebbles in puddles

im a pebble and shes my puddle

shes all wet

im hard

we laugh in the forever summer sunshine

we dance in the parking lot puddles

of the fiveashes publix lot
and daydream the stars above
this is no ordinary love
this is passion's fire in the hearts eyes
shes my jezebel
im her poet

[Continue reading...](#)

[Glenn McCrary](#) Mar 2012

[The Elegant Voice of Audrianna Cole](#)

Elements synthesize

Establishing brilliance

Mosaic

Sound elevates

Electric symphonies

Frequency

Vocals ascend

Ricocheting amour

Phoenix

Speech perishes

Shock scarves

Mastery

[Continue reading...](#)

[Shannon Smith Alavi-Moghaddam](#) Jul 2011

[An Elegant Occasion](#)

At the stroke of five o' clock
The crew begins to trickle in the door for
Josie's Slumber Party.
Hand cut finger sandwiches adorn
The chestnut coffee table already brimming
With nail polishes and eyeshadows
In hues of peacock blue and bubblegum pink
And temptress scarlet red. The girls
Romp around the room like ballerinas
Dressed in everything from soccer shorts to
Mama's high heels. Two sizes too big.
Practically ladies as they gloss their lips but
Girlish giggles and squeals reveal their
Youth: Age ten; age eleven; age twelve.
And in the middle of this fine affair
Polished nails are used to pick at teeth;
Makeup adheres to bangs, braids and ponytails.
Bare hands brush through the knotted hair of
Any and All. Beauty – of course – is collective, yet
Dignified.

As if to call the girls over, lure them in so painfully slow,
The sprinklers awaken on the front lawn and spill forth
Waterfalls of childhood memories. Running barefoot
during the searing summer dusk. The girls are under
The Spell. Feather boa and lipstick at hand, they make

A mad dash for the lawn. The squeals are louder, more
Vibrant than before. With grass stains on their gowns
and water re-tangling their freshly styled hair, these
Ladies could not be any more proper.

[Continue reading...](#)

[Gabrielle Casey](#) Sep 2015

Writing in Cursive

People always ask why I write in cursive

They always expect answers like,

its faster,

or I do it out of habit.

That is what breaks my heart the most.

People assume you can only do beautiful things

if they serve a function.

That beautiful things only matter

if they serve a purpose.

But cursive writing is beautiful and elegant,

it is a portal to a world long gone,

a lost art form

and it deserves to be appreciated

[Continue reading...](#)

[Mims](#) Oct 2016

Elegant death

Elegant fingers.

Picking apart.

Light beams

Shining above.

Apple trees.

Listening to.

Buzzing bees.

Diaries.

Life stories

Poetry

Yahoo! is a web services provider, wholly owned by [Verizon Communications](#) through [Oath Inc.](#)^{[7][8]} and headquartered in [Sunnyvale, California](#). The original Yahoo! company was founded by [Jerry Yang](#) and [David Filo](#) in January 1994 and was incorporated on March 2, 1995.^{[9][10]} Yahoo was one of the pioneers of the early Internet era in the 1990s.^[11] [Marissa Mayer](#), a former [Google](#) executive, served as CEO and President of Yahoo until June 2017.^[12]

then employ the n-gram technique pioneered by Claude Shannon to find similar strings in the source and target documents, using them as bridges to splice together the two texts. (Note 49) Naming such works "instruments" implies that one can learn to play them, gaining expertise as experience yields an intuitive understanding of how the algorithm works. Other randomizing algorithms are used by Jim Andrews in works such as On Lionel Kearns, (Note 50) which splices extracts from the poems of Canadian writer Lionel Kearns to create scrambled texts, accompanied by amusing and effective visualizations that function as interpretations of Kearns's work. As Andrews, Kearns, and Wardrip-Fruin acknowledge, these works are indebted to William Burroughs's notion of the "cut-up" and "fold-in." They cite as theoretical precedent Burroughs's idea that randomization is a way to break the hold of the viral word and liberate resistances latent in language by freeing it from linear syntax and coherent narrative. (Note 51) Other notable instances of randomizing works are Jim Andrews's Stir Fry Texts, in which collaborators used Andrews's "Stir Fry" algorithm to randomize their texts; (Note 52) When You Reach Kyoto, a visual/verbal collaboration by Geniwate and Brian Kim Stefans; (Note 53) Millie Niss and

Martha Deed's Oulipoems; ([Note 54](#)) and Patrick-Henri Burgaud's Jean-Pierre Balpe ou les Lettres Dérangées, a tribute to poet and software developer Jean-Pierre Balpe (a pioneer in text generation algorithms) in which the work performs as a textual instrument that the user can manipulate. ([Note 55](#)) If tenacious (and lucky), the user will find the "deranged" letters becoming coherent at the end, where "this is not the end" appears across Balpe's bibliography.

Write first blood david morrell
research paper now

The title of this exhibit could very well have been “Literary Experimentation from Print to Electronic” or “The Human Impulse toward Literary Expression,” or even “The Evolution of Literary Form,” for they all capture particular nuances that we convey with this show. But “Electronic Literature & Its Emerging Forms,” the title we have chosen, makes it clear that the exhibit focuses on the specific literary form of electronic literature and the way artists have experimented over time with it. The design of the exhibit lays bare this notion: On the one hand, the Library of Congress’s Whittall Pavilion is arranged so that the five Electronic Literature Stations are located in the prime location, i.e. the center of the room, underscoring electronic literature’s prominence as both concept and artifact; on the other, the display of print works comprising the five Context Stations showing connections to and contextualizing the experiments of artists creating for the electronic medium is organized to its left, hinting to chronology and antecedents of form. Creation Stations on the right hand side of the space suggest opportunities for visitors to engage actively with creating literary art.

As such, the exhibit builds on scholarship by Eduardo Kac and C. T. Funkhouser to make the argument—one expressed experientially rather than in written form—that electronic literature is a natural outgrowth of literary experimentation and human expression with roots in print literary forms and, so, constitutes an organic form generating from the dynamic human spirit that is evolving, will continue to evolve through time and medium. No matter the medium—orality, writing, print, electronic, mobile—give an artist something, anything, to create with—air, animal skin, paper, computer screen—and she or he will find a way to use it for making art. This impulse is, after all, a feature of our humanity.

Describing Electronic Literature



The Electronic Literature Organization's Electronic Literature Collection 2
But what *is* electronic literature?, you may ask. It is generally defined as a “digital born” literary work—that is, “a fiterature: A Matter of Bits,” Stedman Gallery, Rutgers University, Camden

It's not often that I tell people they must go to New Jersey, but the current exhibition “Electronic Literature: A Matter of Bits” at The Stedman Gallery at Rutgers University, Camden offers just that opportunity. Sponsored by the Digital Studies Center and curated by

Director Jim Brown and Associate Director Robert Emmons, the exhibition features works drawn mostly from the newly published Electronic Literature Collection, Volume 3. It offers visitors the rare chance to interact with some “classics” of born digital literature including bpnichol’s “First Screening” computer poems (1984) and Judy Malloy’s hypertext Uncle Roger (1986) as well as a panoply of newer forms that includes a live Twitter feed of bot-authored poems, Caitlin Fisher’s trippy Oculus Rift piece, Everyone at This Party is Dead (from the Cardamom of the Dead Series), and Zuzana Husárová and L’ubomir Panák’s unsettling Enter:in’ Woodies (2011), a work for Kinect.st generation digital object created on a computer and (usually) meant to be read on a computer” (Hayles 3). In a world dominated today by smart phones and tablets, the term computer has come to include also a computing *device*.

Electronic literature was not digital born yesterday but rather has been in existence for over five decades, starting with Théo Lutz’s 1959 computer generated poem, entitled “Stochastische Texte” (Kac 273; Funkhouser xix), and has been available commercially since the early 1990s with works published by Eastgate Systems. Its history has been inextricably linked to and enriched by experimentation generating from various art forms including literature, the visual arts, sonic art, performance, and cinema, and it is influenced by code and platforms associated with computer science. Thus, electronic literature is a hybrid art form that requires its readers to utilize various sensory modalities, such as sight, sound, touch, movement, when experiencing it. Just as one does not expect music to play when opening a book, one does come to expect it, for example, in web-based work like Erik Loyer’s “Strange Rain” or Thom Swiss’s “Shy Boy,” both found in this exhibit.

For each VR demo, I put on a clunky pair of goggles, most of which have a smartphone slipped into a slot in front of my eyes, which does most of the work. These machines are not as complex as what Luckey developed, but they provide a cheap, effective rendition. The screen, when it's that close to your face, fills your field of vision--the first frameless visual medium. The sense of depth is far more realistic than 3-D, with everything stretching out to infinity, scaled perfectly. And I can look all around, whipping my head to see above, below and behind me, which gives me brief moments of what virtual-reality pioneers longingly call "presence"--when you really feel like you're inside a fake environment. It's an amazing technical achievement. I'm psyched I got to try it, but it's not something I'm going to choose over watching TV. The graphics are clunky, and I can see individual pixels, so I'm pretty far from fooled into thinking I'm not inside a ballpark. It's like the coolest version of the 1970s View-Master toy I could imagine.

It's also close enough to The Matrix to excite all these people. Xavier Palomer Ripoll has come from Spain to work for three months at Rothenberg Ventures' VR accelerator. He's created a bunch of animated situations that allow therapists to use immersion therapy with clients who have anxiety disorders, letting them virtually sit on a plane or ride in an elevator, for example. "They currently use imagination. They hold a picture of a plane, and they say, 'Imagine you're in a plane.' What the f---, man?" he asks.

Many artists are responding to the central role scientific and technological research plays in contemporary culture. They are going beyond merely using technological tools and gadgets (e.g. computers) in their work to engage deeply with the processes of research. They are creating revolutionary art

at the frontiers of [scientific research](#). They see art as an independent zone of research that pursues areas of science and research ignored by mainstream [academic disciplines](#). They are developing technologies that would be rejected by the marketplace but are nonetheless culturally critical. They are pursuing inquiries that are seen as too controversial, too wacky, too improbable, too speculative for regular science and technology. Their theoretical orientation ranges from celebration of human curiosity to critique of science's arrogance. They enter into the processes in research at all stages: setting research agendas, development of research processes, visualization, interpretations of findings, and education of the public.

There has been some confusion over the last years of what to call this kind of art that crosses so many disciplines. It is descended from computer and [internet art](#) but reaches out to cover many new disciplines. [Ars Electronica](#), which is considered one of leading world organizations concerned with experimental arts, decided three years ago to create a new category to encompass these kinds of arts. Every year they host an international competition for artists working in these experimental fields. They decided to use the name 'Hybrid Arts'. The worldwide community of artists, theorists, and journalists interested in this art are increasingly using this term. Here is a quote from their web site that offers their definition and a preliminary list of kinds of art covered.

The "Hybrid Art" category is dedicated specifically to today's hybrid and transdisciplinary projects and approaches to

[media art](#). Primary emphasis is on the process of fusing different media and genres into new forms of artistic expression as well as the act of transcending the boundaries between art and research, art and social/political [activism](#), art and [pop culture](#). Jurors will be looking very closely at how dynamically the submitted work defies classification in a single one of the Prix categories of long standing.

This category is open to all types of current works in any form:

- * Autonomic Installations and Artworks
- * Autonomous Sculptures
- * Performance and Stageprojects
- * Media architectures
- * Media based Interventions in public spaces
- * Mechatronics / Kinetics / Robotics
- * Location-based and geospatial storytelling
- * [Multi-user](#) environments
- * Annotation software tools
- * Artificial Life

* Transgenic Art

* [Software Art](#), Generative Art

--- Ars Electronica Website [Ars Electronica Website](#)

Many new support systems have evolved to nurture, show, and interpret this kind of art. New educational programs have been developed. Books have been written.

Sample of the research fields addressed in hybrid arts^[edit]

-Genetics, Bioengineering, [stem cells](#), proteomics

-Art and Biology of Living Systems: microorganisms, plants, animals, ecology

-Human Biology: the body, bionics, [body manipulation](#), brain & body processes, body imaging, and medicine

-Physical Sciences: [particle physics](#), [atomic energy](#), geology, physics, chemistry, astronomy, [space science](#), nanotechnology, [materials science](#)

-Kinetics, Electronics, Robotics: [physical computing](#), [ubiquitous computing](#), mixed reality

-Alternative Interfaces: motion, gesture, touch, [facial expression](#), speech, [wearable computing](#), [3-d sound](#), and VR

-Code: algorithms, software art, genetic art, [A-life](#), artificial intelligence

-Information Systems: databases, surveillance,
RFID/barcodes, synthetic cinema, information visualization
Telecommunications: telephone, radio, telepresence, web art,
mobiles, locative media

Within electronic literature one finds many genres—some of them reflected in this exhibit, like hypertext poetry, hypertext fiction, interactive fiction, kinetic poetry, generative text, interactive drama, to name a few. Key to understanding electronic literature is the construction of the genre's name—that is, a mechanic feature complementing a traditional literary genre, i.e. hypertext *and* poetry, kinetic *and* poetry, interactive *and* drama. Function and form are rendered obvious in a way that we do not notice in print. So accustomed we have become to the technology of the book and writing that we no longer think of them as technology—but they are.

Despite being actually middle age, electronic literature is still relatively young in the eyes of the general public (and in vto print). However, recent articles and posts in *Salon.com* (“After e-literature, there's no going back”) and *The Huffington Post* (i.e. “New Wor(l)d Order: E-lit Plays With Language”) and readings at The Kitchen in NYC in 2012 and 2013, along with its mainstreaming with traditional literature at the Modern Language Association and Association of Writers and Writing Programs go far in raising awareness of electronic literature. Likewise, the growth of the Digital Humanities, with its focus on new approaches to research and teaching, has helped to foster interest in it. In fact, this exhibit exists because of the intervention of digital humanist scholars,

particularly Research Assistant Professor and THATCamp Coordinator at the Roy Rosenzweig Center for History and New Media at George Mason University Amanda French and the Library of Congress's Susan Garfinkel, who were eager to see it "introduced" widely to a general public.

Brian Kim Stefans is a poet and professor of English (contemporary poetry and new media) at UCLA. His most recent book of poems is *Viva Miscegenation* (MakeNow Press, 2013). Prior books include *What is Said to the Poet Concerning Flowers* (Factory School, 2006) and *Fashionable Noise: On Digital Poetics* (Atelos, 2003). His website, which houses his many works of digital text art, is arras.net.

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Just as the twentieth century saw an explosion of interest in the book as a medium, with an impressive canon of artists' books and other experimental practices exploring the potential of the book as an artistic and literary venue, so electronic literature has seen a growing body of work that interrogates networked and programmable media as the material basis for artistic innovation and creation. "Code work," a phrase associated with such writers as Alan Sondheim, MEZ (Mary Ann Breeze), and Talan Memmott and critics such as Florian Cramer, Rita Raley, and Matthew Fuller, names a linguistic practice in which English (or some other natural language) is hybridized with programming expressions to create a creole evocative for human readers, especially those familiar with the denotations of programming languages. "Code work" in its purest form is machine-readable and executable, such as Perl poems that literally have two addressees, humans and intelligent machines. More typical are creoles using

"broken code," code that cannot actually be executed but that uses programming punctuation and expressions to evoke connotations appropriate to the linguistic signifiers. (Note 56) Replete with puns, neologisms and other creative play, such work enacts a trading zone in which human-only language and machine-readable code are performed as interpenetrating linguistic realms, thus making visible on the screenic surface a condition intrinsic to all electronic textuality, namely the intermediating dynamics between human-only languages and machine-readable code. (Note 57) By implication, such works also reference the complex hybridization now unCitation: Alan Liu, David Durand, Nick Montfort, Merrilee Proffitt, Liam R. E. Quin, Jean-Hugues Réty, and Noah Wardrip-Fruin. Version 1.1. August 5, 2005. Electronic Literature Organization. Retrieved [date of access]. <<http://www.eliterature.org/pad/bab.html>>.

This white paper is part of the [Electronic Literature Organization's PAD](#) (Preservation / Archiving / Dissemination) initiative. PAD aims to create methods for preserving or migrating experimental, "born-digital" works of creative literature that are perishing with their original hardware and software environments.

[Full text](#)

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Electronic Literature Organization's [PAD Initiative](#)
Excerpt from [section 1.2](#)

The migration of electronic literature must occur in a framework that accommodates not just swarming technical changes but equally complex, swarming social needs. The players in the game, after all, will not just be the original authors and readers but also future users with more diverse, autonomous needs—for example, secondary authors or remixers (who might create, for example, works dynamically quoting or aggregating other works), publishers, editors, distributors, instructors, students, and collective users (as in the setting of a classroom or reading society). Indeed, even the burgeoning league of software agents, Web services, RSS readers, and other instances of what might be called machinic "users" (automated ways of distributing, parsing,

and repackaging information) will need to be considered as virtual members of the society of e-lit.

Seen in a larger perspective, the problem is not the preservation of old or aging e-lit per se. It is the description and representation of electronic literature of any vintage in a neutral, open source, standards-based form—one capable of maintaining the essential experience of a work while allowing its presentation to adapt to evolving hardware and software channels through understood, regular, and automated methods of transformation.

(From [section 3](#) on

“X-Lit Initiative”)

Because the long-term digital preservation of electronic literature is such a complex technical and social equation, it will not be the responsibility of any single stakeholder community. The job will not be done by authors, librarians, publishers, or programmers acting separately.

The job can only be done through the collaboration of multiple stakeholders and their institutions (organizations such as ELO, research libraries, universities, software firms and consortiums, and so forth). As in the case of other digital preservation initiatives originating in the library or museum worlds (see Related Initiatives), the migration of e-lit will require collaborative institutional relationships and shared technical standards.

The unique mission of electronic literature organizations or programs in such a multi-institutional framework will be to serve as the catalyst for the creation of standards specific to e-lit that no other organization makes a high priority.

[\(See full text online\)](#)

derway between human cognition and the very different and yet interlinked cognitions of intelligent machines, a condition that Talan Memmott has brilliantly evoked in Lexia to Perplexia with neologisms like "remotional," and "I-terminal ."

Talan Memmott is a hypermedia writer/artist, his hypermedia work is generally Web-based and freely accessible on the Internet. Memmott has taught digital art, electronic writing, and new media studies in the Digital Culture and Communication Program at the Blekinge Institute of Technology in Karlskrona, Sweden, the Teledramatic Arts and Technology Department at California State University Monterey Bay; the Georgia Institute of Technology, University of Colorado Boulder, and the Rhode Island School of Design. He is currently a researcher at University of Bergen. Memmott holds an MFA in Literary Arts/Electronic Writing from Brown University and a PhD in Interaction Design from Malmö University. Memmott was a co-editor for the *Electronic Literature Collection*, Volume 2 (ELO), and the ELMCIP Anthology of European Electronic Literature.

The notion of a "spiral of interpretation" describes the way in which the meaning, . significance, value, use or relevance of Biblical texts is appropriated in and for ever-changing contemporary contexts. The emphasis is therefore not on a reconstruction of the interaction between a text and a particular historical context (i.e. in Biblical times) in the past, but on a creative construction of meaning from a point of departure (or return!) in the text. The aim is not a dogged repetition of the content of the Biblical texts but on contemporary praxis, on a renewed response to the text in the lives of Biblical interpreters. The emphasis is not on "what the text has meant", but on "what the text means", for us, today

The conjunction of language with code has stimulated experiments in the formation and collaboration of different kinds of languages. Diane Reed Slattery, Daniel J. O'Neil and Bill Brubaker's The Glide Project enacts the visual language of Glide, which can be seen and performed as

gestures in a dance but cannot be spoken because the semicircular shapes comprising it have no verbal equivalents, only clusters of denotations, functioning in this respect somewhat like ideographic languages. (Note 58) Other experiments traversing the borderland between gestural and verbal languages have been performed by Sha Xin Wei and collaborators in "TGarden," (Note 59) where virtual reality technologies are used to record the movements of dancers as they attempt to create new gestural vocabularies, a topic brilliantly explored by Carrie Noland in "Digital Gestures" analyzing digital works that evoke embodied gestures. (Note 60) Such experiments in multiple and interrelated semiotic systems are both enabled by and reflective of the underlying fact that behaviors, actions, sounds, words and images are all encoded as bits and ultimately as voltage differences. Another kind of interrogation of the conjunction between code and language has been explored by John Cayley through procedures that he calls "transliterate morphing," algorithms that transform source texts into target words letter by letter, a strategy that emphasizes the discreteness of alphabetic languages and its similarities to the discreteness of digital code. (Note 61) In *riverIsland*, Cayley uses transliterate morphing to juxtapose different translations of Chinese poems, comparing and contrasting the discreteness of alphabetic languages with the more analogue forms of Chinese morphographic language systems. (Note 62)

Sha Xin Wei is Professor and Director of the School of Arts, Media + Engineering^[1] in the [Herberger Institute for Design and the Arts](#) at [Arizona State University](#). He is also the founder and the director of the Synthesis Center^[2] at Arizona State University.^[3]

DC Comics, November 1990, #44

"Never Look Back, Flash"

Your Life Might Be Gaining On You”

When I'm running across the city

on the crowded streets

to home, when, in a blur,

the grass turns brown

beneath my feet, the asphalt

steams under every step

and the maple leaves sway

on the branches in my wake,

and the people look,

look in that bewildered way,

in my direction, I imagine

walking slowly into my past

among them at a pace

at which we can look one another in the eye

and begin to make changes in the future

from our memories of the past—

the bottom of a bottomless well,

you may think, but why not dream a little:

our past doesn't contradict our future;

they're swatches of the same fabric

stretching across our minds,

one image sewn into another,

like the relationship between a foot and a boot,

covariant in space and time—

one moves along with the other,

like an actor in a shadow play—

like a streak of scarlet light

across the skyline of your city

sweeping the debris, which is simply confetti,

candy wrappers, a can of soda,

all the experience of a day discarded

and now picked up

even down to the youthful screams of play

that put smiles on the faces of the adults

who hear remnants of their own voices

through a doorway leading back

to a sunrise they faintly remember.

The multimodality of digital art works challenges writers, users, and critics to bring together diverse expertise and interpretive traditions to understand fully the aesthetic strategies and possibilities of electronic literature. Some writers, for example Thom Swiss, prefer to find graphic artists as collaborators. Others, such as Stephanie Strickland in her elegantly choreographed and playfully imagined hypertextual poem "The Ballad of Sand and Harry Soot," incorporate images by artists, including in this case the beautiful mechanized sand sculptures of Jean Pierre Hebert and Bruce Shapiro. ([Note 63](#)) Still others who think of themselves as primarily graphic artists and programmers write texts to incorporate into their works; I would put Jason Nelson's playful and imaginative net art into this category, including his haunting Dreamaphage, with its bizarre narratives and childlike yet somehow ominous graphics. ([Note 64](#)) Still others who come to digital media from backgrounds as print writers, such as M. D. Coverley, are on steep upward learning curves in which their visual and graphic sensibilities are rapidly becoming as accomplished as their verbal expertise (compare, for example, the design qualities of Califia with the stunning graphic design of Egypt: The Book of Coming Forth by Day). From a critical point of view, works that appear in both print and electronic instantiations, such as Stephanie Strickland's innovative poetry book V: Wave Son.Nets/Losing l'Una and the Web work V:Vniverse, programmed in Director in collaboration with Cynthia Lawson, illustrate that when a work is reconceived to take advantage of the behavioral, visual, and/or sonic capabilities of the Web, the result is not just a Web "version" but an entirely different artistic production that should be evaluated in its own terms with a critical approach fully attentive to the specificity of the medium. ([Note 65](#)) Moreover, in a few cases where the print and digital forms are conceptualized as one work distributed over two instantiations, as is the case with V, possibilities for emergent meanings multiply exponentially through the differences, overlaps, and convergences of the

instantiations compared with one another. Other notable works that have appeared in different media instantiations include Lance Olsen's 10:01, first published as a print hypertext and then transformed into a Web work in collaboration with Tim Guthrie ([Note 66](#)), and Geoff Ryman's 253 that made the opposite transition from Web hypertext to print book. ([Note 67](#))

Chris Zenk [@Zenko11](#)

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The multimodality of digital art works challenges writers, users, and critics to bring together diverse expertise and

2:31 PM - 31 Jan 2010

As such works make vividly clear, the computational media intrinsic to electronic textuality have necessitated new kinds of critical practice, a shift from literacy to what Gregory L. Ulmer calls "electracy." ([Note 68](#)) The tendency of readers immersed in print is to focus first on the screenic text, employing strategies that have evolved over centuries through complex interactions between writers, readers, publishers, editors, booksellers, and other stakeholders in the print medium. For readers who do not themselves program in computational media, the seduction of reading the screen as a page is especially seductive. Although

they are of course aware that the screen is not the same as print, the full implications of this difference for critical interpretation are far from obvious. Moreover, the shift from print to programmable media is further complicated by the fact that compositional practices themselves continue to evolve as the technology changes at a dizzying pace.

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Screenic text can be divided into three categories: semantic, formal, and WYSIWYG. The semantic formats, for example HTML and XML, are notoriously machine-readable. Text can easily be highlighted, copied, pasted, processed, converted, etc. Yet the largest “reading” software for semantic formats is the web browser. Not a single web browser seems to have bothered to address line-breaking with any sort of seriousness.³The ubiquity of HTML, tied with its semantic processibility, means that its importance cannot be ignored as an output format.

Among the critical voices exploring the new territories of networked and programmable media are many practitioner-critics whose astute observations have moved the field forward, including among others John Cayley, Loss Pequeño Glazier, Alan Sondheim, Brian Kim Stefans, and Stephanie Strickland. ([Note 69](#)) Among those who work on the critical interpretation of electronic media, Ian Bogost, Wendy Hui Kyong Chun, Florian Cramer, Matthew Fuller, Mark B. N. Hansen, Matthew Kirschenbaum, Adalaide Morris, and Rita Raley deserve special mention for their insistence on the specificity of networked and programmable media. ([Note 70](#)) At the same time, these critics also build bridges between digital art, literature and games on the one hand, and traditional critical practice and philosophical writing on the other. In my view the optimal response requires both of these moves at once —

The analysis of response rates has been highly influential in psychology, giving rise to many prominent theories of learning. There is, however, growing interest in explaining response rates, not as a global response to associations or value, but as a decision about how to space responses in time. Recently, researchers have shown that humans and mice can time a single response optimally; that is, in a way that maximizes reward. Here, we use the well-established differential reinforcement of low rates (DRL) timing task to show that humans and rats come close to optimizing reinforcement rate, but respond systematically faster than they should. recognizing the specificity of new media without abandoning the rich

resources of traditional modes of understanding language, signification, and embodied interactions with texts.

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In [mathematics](#), an **invariant** is a property, held by a class of mathematical objects, which remains unchanged when [transformations](#) of a certain type are applied to the objects. The particular class of objects and type of transformations are usually indicated by the context in which the term is used. For example, the area of a triangle is an invariant with respect to [isometries](#) of the Euclidean plane. The phrases "invariant under" and "invariant to" a transformation are both used. More generally, an invariant with respect to an [equivalence relation](#) is a property that is constant on each equivalence class.

Headquartered in Aliso Viejo, California, DNG has long been considered a thought leader when it comes to seamlessly implementing Audio / Visual ("AV") and Information Technology ("IT") systems into enterprise-level installations for the education, governmental and commercial markets.

Exemplifying this kind of critical practice is Matthew Kirschenbaum's *Mechanisms: New Media and Forensic Textuality*. Drawing an analogy with the scrutiny bibliographers and textual critics lavish on print texts, Kirschenbaum argues that close examination of electronic objects is necessary fully to comprehend the implications

of working with digital media. And look closely he does, all the way down to microscopic images of bit patterns on the disk substrate. He parses the materiality of digital media as consisting of two interrelated and interacting aspects: forensic materiality and formal materiality. Whereas forensic materiality is grounded in the physical properties of the hardware — how the computer writes and reads bit patterns, which in turn correlate to voltage differences — formal materiality consists of the "procedural friction or perceived difference . . . as the user shifts from one set of software logics to another" (27, ms).

Endorsements

“At last in Kirschenbaum's *Mechanisms* we have our tactical plan for thinking inside the black box of digital media, for moving past 'screen studies' to a new take on electronic media informed by deep understanding of technological practices of inscription and storage. Kirschenbaum introduces a fresh and enlightening dichotomy, that of the interplay of formal and forensic inscription. This dichotomy becomes the raw material for cutting the key to a new critical apparatus for unlocking studies of digital media.”

—**Henry Lowood**, Curator for History of Science & Technology Collections, Germanic Collections, and Film & Media Collections, Stanford University Libraries

“Kirschenbaum's book is the most rigorous, cohesive, historically-informed, materially grounded, and theoretically interesting treatment of the nature of text in the age of digital mutation that I have yet encountered. The book introduces completely new materials and unique archival and site-specific research within an innovative methodological framework blending the new textual scholarship with the equally new discipline of digital forensics. In essence, Kirschenbaum argues that digital texts may be strange

things, but they are assuredly things soliciting the same level of material and theoretical inquiry that has driven the recent burst of interest in the history of the book and media archaeology. *Mechanisms* is destined to be a landmark work for the field of digital textual studies in the same way that Lev Manovitch's *Language of New Media* was for the digital arts and new media fields.”

—**Alan Liu**, Department of English, University of California, Santa Barbara

How much do the procedural friction costs associated with American adversarial legalism matter in comparison with the direct costs of compliance with different substantive environmental, consumer protection, or labor law rules? Finally, what of the social and economic benefits of adversarial legalism? Does it make the law more effective and responsive to public concerns than the regulatory methods of other countries? Does American adversarial legalism produce norms and added social protections that outweigh its immediate costs?

Using the important distinction that Espen J. Aarseth drew in *Cybertext: Perspectives on Ergodic Literature* ([Note 71](#)) between scriptons ("strings as they appear to readers") and textons ("strings as they exist in the text") (62), Kirschenbaum pioneers in *Mechanisms* a methodology that connects the deep print reading strategies already in effect with scriptons (letters on the page, in this instance) to the textons (here the code generating the scenic surface). He thus opens the way for a mode of criticism that recognizes the specificity of networked and programmable media without sacrificing the interpretive strategies evolved with and through print.

It sounds rather odd to say that digital artifacts — like software — have material properties because people generally think of materials or materiality as physical substances such as wood, steel, and stone. Yet scholars increasingly talk about the

“materiality” of digital artifacts. What do they mean? In this paper, I explore two definitions of the adjective “material” — practical instantiation and significance — in addition to its normal connotation as matter. I argue that treating materiality as the practical instantiation of theoretical ideas (like policies that allow women to vote help make material the idea that sexes are equal) or as what is significant in the explanation of a given context (like material evidence in a courtroom trial) provides a more useful framework for understanding how digital artifacts affect the process of organizing. I contend that moving away from linking materiality to notions of physical substance or matter may help scholars of technology integrate their work more centrally with studies of discourse, routine, institutions and other phenomena that lie at the core of organization theory, specifically, and social theory more broadly.

relating to or denoting systems or processes with the property that, given sufficient time, they include or impinge on all points in a given space and can be represented statistically by a reasonably large selection of points.

Following a hypertext link is an ergodic process— in this case, an interaction with a text which is over and above the everyday act of reading. To examine a text’s ergodicity, Årseth introduces two units: the texton and the scripton. A texton is an arbitrarily-sized segment of static text, and a scripton is a permutation of a (sub)set of textons. For example, each word of a fridge magnet poetry set is a texton which can be arranged to create millions of viable scriptons. In contrast, the entirety of *Moby Dick*, being a contiguous story, is both one texton *and* one scripton.

Stephanie Strickland, an award-winning print poet who has created significant work in digital media, has a keen sense both of literary tradition and of how criticism needs to change to accommodate digital media. In “Writing the Virtual: Eleven Dimensions of E-Poetry,” ([Note 72](#)) she focuses on the ways in which E-poetry achieves

dynamism, leading her to coin the neologism "poietics" Like 'emic' and 'etic', both words appear to be derived from a suffix, **-poietic** (from Greek: ποιητικός "creative") meaning productive or formative and -esthetic (from αἴσθησις "sense") being receptive or perceptive, in relation to the neutral level.(from "poetry" and "poiēsis," the Greek work for "making"). With succinct brilliance and a wide spectrum of examples, she emphasizes thematic emergences, such as the emphasis on ruins; new processes of user psychology, such as the "intense attachment" users experience at sites of interaction; and new configurations of physical parameters, such as the manifestation of time as "active, stratigraphic, and topologic," leading to the conclusion that time is "written multiply" (1). Recombinant flux using computational writing engines and generators is part of this dynamism, reflecting a desire, she argues, to create works that instantiate in their operations the incredibly swift operations of code and the deterministic and yet aleatory operations of digital networks.

The intermixture of code and language on which recombinant flux depends is situated within a more general set of practices in which human thinking and machine execution collaborate to produce literary works that reference both cognitive modes. Any work that uses algorithmic randomizers to generate text relies to a greater or lesser extent on the surprising and occasionally witty juxtapositions created by these techniques. It should be noted that algorithmic procedures are not unique to networked and programmable media. Before personal computers became as ubiquitous as dust mites, writers in print media were using a variety of techniques to achieve similar results, as Florian Cramer points out in *Words Made Flesh: Code, Culture, Imagination*. Jim Rosenberg's *Diagram* series poems, for example, in which the user can manipulate shapes representing grammatical relationships such as verbs and conjunctions, were implemented first on paper and only later in computer code. ([Note 73](#)) Other

works using algorithmic procedures in print media include Raymond Queneau's *Cent mille milliards de poèmes*, John Cage's *mesostics*, and Jackson Mac Low's *The Virginia Woolf Poems*. ([Note 74](#))

Adeline Virginia Woolf (née **Stephen**; 25 January 1882 – 28 March 1941) was an English writer who is considered one of the foremost [modernists](#) of the twentieth century, and a pioneer in the use of [stream of consciousness](#) as a [narrative device](#). Born in an affluent household in [Kensington](#), London, she attended the [King's College London](#) and was acquainted with the early reformers of women's higher education.

Brian Kim Stefans implicitly references this tradition when he published his computer poem "Stops and Rebels" in his print collection of essays, *Fashionable Noise: On Digital Poetics*, along with extensive annotations available only in the print version. ([Note 75](#)) In these annotations, which amount to a hyperlinked essay, he meditates on the conjunction of human and machine cognition. He anthropomorphizes the computer program that generated the poem by calling it the "Demon." The Demon, he notes, is involved in a two-way collaboration: between the programmer who works with the limitations and possibilities of a computer language to create the program, and between the user and the computer when the computer poem is read and interpreted. Both collaborations invoke and enact the creative (mis)understandings and (mis)prisings that emerge from the overlaps and disjunctions between humans as meaning-seeking animals and intelligent machines for whom meaning has no meaning. This dimension of randomized electronic works makes them distinctively different from print works associated with algorithmic operations. A given work may, of course, ignore this specificity in its explicit textual content. Nevertheless, the conditions in which a work is created, produced, disseminated and performed always mark it in distinctive ways that provide openings for critical interrogation and media-specific analysis, as Matthew Kirschenbaum

decisively demonstrates in *Mechanisms: New Media and Forensic Textuality*.

The collaboration between the creative imagination of the (human) writer and the constraints and possibilities of software is the topic of Ian Bogost's *Unit Operations: An Approach to Videogame Criticism*, in which he develops an extended analogy between the unit operations of object-oriented programming and a literary approach that explores the open, flexible, and reconfigurable systems that emerge from the relations between units. ([Note 76](#)) In a sense, literary criticism has long regarded print works as enacting these kinds of systems, infinitely reconfigurable as critical attention shifts focus from one kind of textual parsing to another. By re-describing traditional interpretations as "unit operations," Bogost is able to explore similarities between them and object-oriented programming, thus building a framework in which video games (his central focus), print literature, electronic literature, and computer programming can be seen as related and interpenetrating domains.

As Bogost's approach suggests, taking programming languages and practices into account can open productive approaches to electronic literature, as well as other digital and non-digital forms. The influence of software is especially obvious in the genre of the Flash poem, characterized by sequential screens that typically progress with minimal or no user intervention. (There are, however, exceptions to this practice, notably the Flash poem "Errand Upon Which We Came," ([Note 77](#)) a collaboration between Stephanie Strickland and M. D. Coverley in which the authors include on principle possibilities for user intervention and choice). Brian Kim Stefans's "The Dreamlife of Letters," ([Note 78](#)) although highly unusual in its stunning virtuosity, is in this sense more typical. Asked to respond to a theoretically dense piece by c, Stefans liberated the words from their original context by alphabetizing them and parsing them into 36 groups. He then choreographed the groups with different behaviors in

a tour de force of animation and visualization. The eleven-minute Flash work playfully brings out, in Concrete fashion, the implications and connotations of the sexually-laden language of the original, as well as new implications that emerge from the juxtapositions created by the alphabetized text.

I recently had a list of text lines in a file (a large list of links) that I had to update so I made this tool in order to alphabetize text and make the whole task much more manageable.

This online alphabetizer tool can take a list of words separated by spaces, commas, lines, etc and put the words in alphabetical order. Pretty much any list of text items with a unique separator can be alphabetized. I also used it to alphabetize some words for an arr

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As the letters and words dance, stretch, collapse, fall, conjoin, separate, seduce and swirl, it is as though the morphemes and phonemes of language have themselves acquired an eroticized graphic imagination, a collective unconscious capable of feeling and expressing desire —

that is to say, of dreaming. Robert Kendall's "Faith," although 180 degrees athwart from "The Dream Life of Letters" in sensibility and theme, like Stefans's visual poem uses the computer's multimodal capabilities to create a work in which color, animation, music, and timed sequence collaborate with the verbal text to create signification. ([Note 79](#)) The work proceeds in five stages (four of which are distinctly color-coded in orange, red, burgundy, and black/grey respectively), layering letters and words onto previously existing ones to create new meanings. For example, the orange "logic" from the first stage is interpolated in the second stage into "I edge/ logic/ out," with the new letters appearing in red; in the third stage, "edge" transforms into "hedge," with the new letter appearing in burgundy. As the words change position and become interpolated into new texts, they retain a hint of their previous significations through the colors that link them to their earlier appearances. The effect creates a palimpsest that visually performs the vacillations the lyric voice verbally articulates as it oscillates between logic and faith. Logic is a way of thinking that involves the ability to reason. There are no laws of logic that need to apply "everywhere and be invariant". Can you please reveal the laws of logic. Also how did you come up with the idea science "borrowed" logic from Christianity because Christianity is a faith based philosophy. There is no logic to the bible it is the word of God. If you try and introduce logical thinking it makes no sense...the creation, the flood, the holy trinity, the whole Christian system of serving God to get salvation in an afterlife. None of this stands up in the face of reason and evidence. It has taken a long time for logical thinking to win over superstition. But now it has and enormous progress has been made of course a pandora's box of problems goes with that but at least its real and not fictional!

Collaboration is taking over the workplace. As business becomes increasingly global and cross-functional, silos are breaking down, connectivity is increasing, and teamwork is seen as a key to organizational success. According to data we have collected over the past two decades, the time

spent by managers and employees in collaborative activities has ballooned by 50% or more.

In textual studies, a palimpsest (/ˈpælɪmpsest/) is a manuscript page, either from a scroll or a book, from which the text has been scraped or washed off so that the page can be reused for another document.[1] Pergamene (now known as parchment) was made of baby lamb or kid skin (best made in ancient Pergamon) and was expensive and not readily available, so in the interest of economy a pergamene often was re-used by scraping the previous writing. In colloquial usage, the term palimpsest is also used in architecture, archaeology, and geomorphology to denote an object made or worked upon for one purpose and later reused for another, for example a monumental brass the reverse blank side of which has been re-engraved.f

In his article "How I Began," collected in *Literary Essays*, Pound claimed that as a youth he had resolved to "know more about poetry than any man living." In pursuit of this goal, he settled in London from 1908 to 1920, where he carved out a reputation for himself as a member of the literary avant-garde and a tenacious advocate of contemporary work in the arts. Through his criticism and translations, as well as in his own poetry, particularly in his *Cantos*, Pound explored poetic traditions from different cultures ranging from ancient Greece, China, and the continent, to current-day England and America. In *The Tale of the Tribe* Michael Bernstein observed that Pound "sought, long before the notion became fashionable, to break with the long tradition of Occidental ethnocentrism." In his efforts to develop new directions in the arts, Pound also promoted and supported such writers as James Joyce, T. S. Eliot and Robert Frost. The critic David Perkins, writing in *A History of Modern Poetry*, summarized Pound's enormous influence: "The least that can be claimed of his poetry is that for over fifty years he was one of the three or four best poets writing in English"; and, Perkins continues, his "achievement in and for poetry was

threefold: as a poet, and as a critic, and as a befriender of genius through personal contact." In a 1915 letter to Harriet Monroe, Pound himself described his activities as an effort "to keep alive a certain group of advancing poets, to set the arts in their rightful place as the acknowledged guide and lamp of civilization."

It's been a while since I've posted about Star Citizen or produEzra Pound's first Ezra Pound transformed his style of poetry when he wrote The Adams Cantos in the 1920s. But what caused him to rethink his earlier writing techniques? Grounded in archival material, this study explores the extent to which Pound's poetry changed in response to his reading of 17th-century American History and the social climate of the pre-war period. tced one of my related shows. It's not because I've lost steam or interest in following the game.

Detailed Description

This game is like playing racquetball against a computer opponent. The ball is represented by LEDs, and you have to "hit" the ball by pressing a button. If you do, the ball changes direction, travels up the court and bounces off the wall, then returns for you to hit again. That's not all. Suddenly the speed of the ball changes and you have to play faster or slower to keep up with the game. This kit also includes an adjustable speed control so that beginners will enjoy playing just as much as "experts". You have to keep on your toes though, because if you miss the ball, the game stops and you will have to start over. Operates on one 9V battery (not included). Size of board: 4.5" x 3". Complete kit includes all parts, PC board and instructions. Skill Level 2. This kit requires soldering of components to the PC board while building.

C6726

I've just been very busy with real life commitments, some of which, are the result of producing my SC content.

The two states combined have a population of 1,592,657, slightly less than [Idaho](#), ranking at 40th place. The number of inhabitants increased by 133,430 from the year ^[when?] before. The Dakotas have a total area of 147,878 square miles (383,177 square kilometres), which rank 4th among U.S. states, right before [Montana](#). The two states also have a population density of 9.8 per sq. mi (3.8 per km²).

A sub-region of the [Frontier Strip](#), the Dakotas are also within the [Midwestern United States](#), with the western portion in the [High Plains](#). The [PBS](#) miniseries *New Perspectives on the West* noted historically important areas within the Dakotas, including the [Black Hills](#), the town of [Deadwood](#), [Fort Buford](#), [Standing Rock Reservation](#) and [Wounded Knee](#).^[8] The Upper [Missouri River](#) and the Upper [Missouri River Valley](#) are important geological features in the area, as well.

The area is mostly inhabited by people of [Northern European](#) origin. 44.9% of the population are of [German](#) ancestry, 21.8% of [Norwegian](#), and 9.6% are of [Irish](#) heritage.^[citation needed] Signs and symptoms of penetrating abdominal trauma depends on various factors, including the type of penetrating weapon or object, the range from which the injury occurred, which organs may be injured, and the location and number of wounds.

Close-range injuries transfer more kinetic energy than those sustained at a distance, although range is often difficult to ascertain when assessing gunshot wounds. A gunshot wound is caused by a missile propelled by combustion of powder. These wounds involve high-energy transfer and, consequently, can involve an unpredictable pattern of injuries. Secondary missiles, such as bullet and bone fragments, can inflict additional damage. Stab wounds are caused by penetration of the abdominal wall by a sharp object. This type of wound generally has a more predictable pattern of organ injury. However, occult injuries can be overlooked, resulting in devastating complications.

Within *The Christian System* by Alexander Campbell the author has put forth his views and understanding of the Christian church and the teachings therein. Asking questions such as "What God does" and addressing in detail the topic and practice of Baptism, Campbell establishes clear lines of reasoning along with exhibiting an in depth grasp of his chosen religion and its dogma.

"Very Fast Doggo Running at Incredible Hihg Speed" is an intentionally misspelled catchphrase associated with motion-blurred photographs of dogs and other animals running. The phrase has spawned several derivative images based on the exploitable template of a Google search field and the snowclone "very fast (x) running at incredible hihg speed."

Also called Nihon.

Nippon/Nihon means Japan.

Nippon is the name of Japan called by [Japanese](#) people.

Kanji letter combination means origin of sun.

In my theory, the reading ways of kanji letters (=Chinese letters) in Japanese and Chinese are different.

[Sound](#) of "Japan" is transformed from Chinese way of reading when ancient [time](#)travelled long way from eastern Asia to Europe.

Both of the Dakotas have [humid continental climate](#), with warm to hot summers and cold to even [subarctic](#) temperatures in winter. Due to the difference in parallel altitude summer and winter temperatures differ some degrees between southern and northern areas of respective states.

In "Dakota," for example, black text on a white background proceeds in rhythmic syncopation to the jazz music of Art Blakey, evoking both a Kerouac-like road trip and wo Cantos. ([Note 80](#)) Jessica Pressman classifies this work as "digital modernism," a phrase describing electronic works that emphasize their connection with modernist print texts. ([Note 81](#)) In YHCHI's "Nippon," a similar aesthetic strategy is used to narrate the story of a Japanese woman who entertains salarymen in an after-hours bar, with Japanese ideograms in red and English in black appearing on the

successive screens, choreographed to a Japanese folk song by R. Taki. ([Note 82](#)) The interplay here is especially complex, emerging not only from the rich ambiguities of each language in itself but also from the overlaps, tensions, and divergences between the two languages. In addition, the timed sequence rarely corresponds to a comfortable reading speed, either lingering too long or flashing by too quickly, so that the user is constantly aware of straining to decode the text. While alluding to print predecessors, this time-based work also performs its difference from a codex book in its rhythmic pace synchronized to the music tempo and operating outside the user's control.

It's time to stop fooling ourselves, says a woman who left a position of power: the women who have managed to be both mothers and top professionals are superhuman, rich, or self-employed. If we truly believe in equal opportunity for all women, here's what has to change.

Hypertext fiction, network fiction, interactive fiction, locative narratives, installation pieces, "codework," generative art and the Flash poem

Top-Rated Episodes

S1.E23

[Fast Enough](#)

With the Particle Accelerator back online, Barry can go back in time to stop Eobard Thawne on the night of his mother's murder fifteen years ago.

9.7

[Rate this](#)

S1.E15

[Out of Time](#)

Mark Mardon, having survived his apparent death during the dark matter explosion, returns to seek revenge on Joe for the death of his brother Clyde, bearing the same weather-manipulation powers as ...

9.7

[Rate this](#)

S2.E6

[Enter Zoom](#)

Barry and his team plan to trap Zoom with Linda's help while Joe is against it.

9.5

[Rate this](#)

[See more top-rated episodes](#) »

are by no means an exhaustive inventory of the forms of electronic literature, but they are sufficient to illustrate the diversity of the field, the complex relations that emerge between print and electronic literature, and the wide

spectrum of aesthetic strategies that digital literature employs. Having been a widely visible presence only for some two decades (although its predecessors stretch back at least to the computer poems of the early 1960s, and far beyond this in the print tradition), electronic literature has already produced many works of high literary merit that deserve and demand the close attention and rigorous scrutiny critics have long practiced with print literature. Such close critical attention requires new modes of analysis and new ways of teaching, interpreting, and playing. Most crucial, perhaps, is the necessity to "think digital," that is, to attend to the specificity of networked and programmable media while still drawing on the rich traditions of print literature and criticism.

San Juan Mayor Carmen Yulín Cruz said Tuesday she'll attend a briefing with President Trump "out of respect for the American people" and insisted that her criticism of the federal government's hurricane response is "not about politics."

President Trump has been feuding with Cruz, who has blasted the federal government's rescue and relief efforts in Puerto Rico, where many on the island are without power and searching for food nearly two weeks after a devastating hurricane.

3 Electronic Literature is Not Print

Paying attention to the ways in which electronic literature both continues and disrupts print conventions is a neat

trick, and the criticism is littered with those who have fallen prey to Scylla or Charybdis, ballyhooing its novelty or failing to see the genuine differences that make it distinctive from print. **noun**, plural ballyhoos.

1.

a clamorous and vigorous attempt to win customers or advance any cause; blatant advertising or publicity.

2.

clamor or outcry.

3.

a halfbeak, *Hemiramphus brasiliensis*, inhabiting both sides of the Atlantic Ocean.

verb (used with or without object), ballyhooed, ballyhooing.

4.

to advertise or push by ballyhoo.

After a generation of spirited debate it is now possible to see the landscape more clearly, in part because we are able to build on the path-breaking work of those who came before. Early hypertext theorists, notably George Landow and Jay David Bolter, ([Note 83](#)) stressed the importance of the hyperlink as electronic literature's distinguishing feature, extrapolating from the reader's ability to choose which link to follow to make extravagant claims about hypertext as a liberatory mode that would dramatically transform reading and writing and, by implication, settings where these activities are important such as the literature classroom. Given the major works of electronic literature that then loomed large, particularly Michael Joyce's *afternoon: a story* and Stuart Moulthrop's *Victory Garden*, this emphasis was understandable, for these works consist mainly of screens of text with very limited graphics, no animation, and no sound.

Is it hard to find the answer to “Extravagant claims” of Mystic Words game?

The main aim in Mystic words is to find the 7 mystic words using the provided clues. Along with 7 clues, the number of letters in the word that needs to be figured out is also given. Using both these clues, the player tries to find the word. Give it another try to find the answer for Extravagant claims, it has 5 letters. Below is the answer.

One problem with identifying the hyperlink as electronic literature's distinguishing characteristic was that print texts had long also employed analogous technology in such apparatus as footnotes, endnotes, cross-reference, and so on, undermining the claim that the technology was completely novel. Perhaps a more serious problem, however, was the association of the hyperlink with the empowerment of the reader/user.

Malaysia has a problem: misogyny. The country's Parliament set yet another sordid example last week when Member of Parliament Che Mohamad Zulkifly Jusoh, during a debate on amending domestic violence laws, said husbands were 'abused' when wives threw insults, withheld sex and denied consent for Muslim men to take another wife.

As a number of critics have pointed out, notably Espen J. Aarseth, the reader/user can only follow the links that the author has already scripted. ([Note 84](#)) Moreover, in a work like *afternoon: a story*, looping structures are employed from which there is no escape once the reader has fallen into them, short of closing the program and beginning again. Compared to the flexibility offered by the codex,

which offers the reader complete freedom to skip around, go backwards as well as forwards, and open the book wherever she pleases, the looping structures of electronic hypertexts and the resulting repetition forced on the reader/user make these works by comparison more rather than less coercive. As Aarseth astutely observed, the vaulted freedom supposedly bestowed by interactivity "is a purely ideological term, projecting an unfocused fantasy rather than a concept of any analytical substance" (51).

A corollary to the emphasis on multiple reading paths was the connection Landow and Bolter forged between deconstruction and electronic literature. In the heady days when deconstruction was seen as a bold strike against foundational premises, hypertext was positioned as the commonsense implementation of the inherent instabilities in signification exposed by deconstructive analysis. Hypertext, Bolter wrote in his seminal book *Writing Space*, takes "the sting out of deconstruction." (Note 85) In conflating hypertext with the difficult and productive aporias of deconstructive analysis, these theorists failed to do justice either to the nuanced operations of works performed in electronic media or to the complexities of deconstructive philosophy. Nevertheless, both theorists have made important contributions, and their books remain landmarks in the field. Moreover, both have significantly revised their earlier work to take into account the rapidly changing technology and additional insights it catalyzed. In the second edition of *Writing Space*, subtitled *Computers, Hypertext and the Remediation of Print*, Bolter incorporates insights from the important work he co-authored with Richard Grusin, *Remediation: Understanding New Media*, which posits and extensively illustrates the recursive dynamic between immediacy and hypermediation in New Media. (Note 86) Landow similarly has twice revised his original text, considerably expanding his insights and adding new material to take account of the Web in *Hypertext 2.0: The Convergence of Contemporary Critical*

Theory and Technology and globalization in Hypertext 3.0: Critical Theory and New Media in an Era of Globalization ([Note 87](#)).

Globalization is a process of interaction and integration among the people, companies, and governments of different nations, a process driven by international trade and investment and aided by information technology. This process has effects on the environment, on culture, on political systems, on economic development and prosperity, and on human physical well-being in societies around the world.

The shortcomings of importing theoretical assumptions developed in the context of print into analyses of electronic media were vividly brought to light by Espen J. Aarseth's important book *Cybertext: Explorations of Ergodic Literature*. Rather than circumscribe electronic literature within print assumptions, Aarseth swept the board clean by positing a new category of "ergodic literature," texts in which "nontrivial effort is required to allow the reader to traverse the text" (1).

In ergodic literature, nontrivial effort is required to allow the reader to traverse the text. If ergodic literature is to make sense as a concept, there must also be nonergodic literature, where the effort to traverse the text is trivial, with no [extranoematic](#) responsibilities placed on the reader except (for example) eye movement and the periodic or arbitrary turning of pag

Never miss a Doodle

From art to instruments to games, have fun with the Doodles you love.

Making a different analytical cut through textual groupings that included computer games, print literature and electronic hypertexts, among others, Aarseth established a grid comprised of eight different operators, many of which have purchase mostly with electronic texts rather than print. The grid yields a total of 576 different positions on which a variety of different kinds of texts can be located. (Note 88) Although the method has limitations, notably that it is blind to content and relatively indifferent to the specificity of media, it has the tremendous virtue of demonstrating that electronic texts cannot simply be shoved into the same tent with print without taking into account their different modes of operation. These innovations have justifiably made *Cybertext* a foundational work for the study of computer games and a seminal text for thinking about electronic literature. (Note 89) Markku Eskelinen's work, particularly "Six Problems in Search of a Solution: The challenge of cybertext theory and ludology to literary theory," further challenges traditional narratology as an adequate model for understanding ergodic textuality, making clear the need to develop frameworks that can adequately take into account the expanded opportunities for textual innovations in digital media.

Tolerance is a tremendous virtue, but the immediate neighbors of tolerance are apathy and weakness. James Goldsmith

Read more at:

<https://www.brainyquote.com/quotes/quotes/j/jamesgolds389425.html>

Whenever I make stock it always ends up cloudy, I've tried clarifying with eggs, sieving through muslin multiple times, cooking at barely a simmer, but it always ends up with looking slightly cloudy. It doesn't have any visible particulates, but it isn't clear either.

Simmering is an essential technique that every cook needs to master. It isn't difficult to learn, but it does take a little practice. Recipes will often mention simmering in some capacity, but they don't always explain what it means or how to do it. Simmering means to cook a liquid at a temperature that is slightly under the boiling point. It's a gentle way to gradually cook ingredients until they are tender. It also preserves and intensifies flavors by concentrating them. There are several key ways to identify when a liquid is simmering. Once you know what to look for, you will have no problem mastering this technique.

The Mona Lisa, painted by Leonardo Da Vinci, 1503, pictures a smile that has been long the subject of conjecture. It is believed, however, that the Mona Lisa does not smile; she wears an expression common to people who have lost their front teeth. A closeup of the lip area shows a scar that is not unlike that left by the application of blunt force. The changes evident in the perioral area are such that occur when the anterior teeth are lost. The scar under the lower lip of the Mona Lisa is similar to that created, when, as a result of force, the incisal edges of the teeth have pierced the face with a penetrating wound.

Where am I going wrong?

Proposing variations on Gérard Genette's narratological categories, Eskelinen demonstrates, through a wide variety of ingenious suggestions for narrative possibilities that differ in temporal availability, intertextuality, linking structures, etc., how Aarseth's ergodic typology can be used to expand narratology so it would be more useful for ergodic works in general, including digital works. ([Note 90](#))

Similar ground-clearing was undertaken by Lev Manovich in his influential *The Language of New Media*. ([Note 91](#)) Although his emphasis is primarily on cinema rather than electronic literature, his "five principles of new media" have helped to define the distinctiveness of new media forms in contrast to print and other electronic media such as broadband television. ([Note 92](#)) Four of the five follow in straightforward fashion, respectively, from the binary basis for digital computers (numerical representation), object-oriented programming (modularity and variability), and networked architectures with sensors and actuators (automation). The deepest and most provocative for electronic literature is the fifth principle of "transcoding," by which Manovich means the importation of ideas, artifacts, and presuppositions from the "cultural layer" to the "computer layer" (46). Although it is too simplistic to posit these "layers" as distinct phenomena (because they are in constant interaction and recursive feedback with one another), the idea of transcoding nevertheless makes the crucial point that computation has become a powerful means by which preconscious assumptions move from such traditional cultural transmission vehicles as political rhetoric, religious and other rituals, gestures and postures, literary narratives, historical accounts, and other purveyors of ideology into the material operations of computational devices. This is such an important insight that, although space does not allow me to develop it fully here, I will return to it later to indicate briefly some of the ways in which it is being explored. ([Note 93](#))

Binary Basis is a managed account service brought to us by Suen Cho Hung an investment analyst for Overseas Hong Kong Investment limited. Depending on the amount deposited the service promises in annual profit from anywhere between 840% to 1650%. Each plan comes with a number of insured trades, a length of contract and a management fee. This service comes across more like a high-yield investment program than a binary options service.

With these ground-clearing arguments, new opportunities became available to re-think the specificities of print and electronic literature and to explore their commonalities without collapsing one into the other. Loss Pequeño Glazer's *Digital Poetics*, cited earlier, argues that the materiality of practice is crucial both to experimental print literature and to innovative electronic work. As he and others have argued, notably Matthew Kirschenbaum, John Cayley, and Matthew Fuller, code must be considered as much a part of the "text" of electronic literature as the screenic surface. Web pages, for example, rely on HTML, XML, or similar markup languages to be properly formatted. Alexander Galloway in *Protocol* puts the case succinctly: "Code is the only language that is executable" (emphasis in original) ([Note 94](#)). Unlike a print book, electronic text literally cannot be accessed without running the code. Critics and scholars of digital art and literature should therefore properly consider the source code to be part of the work, a position underscored by authors who embed in the code information or interpretive comments crucial to understanding the work.

Hey people

I desperately looking for - Hamlet no holodeck pdf.

appreciate all the help i can get on this one & keep the good work rapidfind members

May the force be strong with you all.!

Jerome McGann, whose work on the Rossetti Archive ([Note 95](#)) and contributions to Institute of Advanced Technology in the Humanities (IATH) at the University of Virginia have made him a leading figure in the field, turns this perspective on its head in *Radiant Textuality: Literature after the World Wide Web* by arguing that print texts also use markup language, for example, paragraphing, italics, indentation, line breaks and so forth. ([Note 96](#)) Although this point somewhat muddies the waters in that it conflates operations performed by the

reader with those performed by the computer, it nevertheless establishes common ground between scholars interested in bibliographic and textual criticism of print works and those oriented to close examination of digital texts. Also contributing to building bridges between digital protocols and close reading practices is the The Ivanhoe Game, a joint project of Johanna Drucker and Jerome McGann, now being developed at Speculative Computing Laboratory at the University of Virginia. ([Note 97](#)) Part literary criticism, part creative play, and part computer game, The Ivanhoe Game invites participants to use textual evidence from a given literary text to imagine creative interpolations and extrapolations,

Home Page

IVANHOE is a pedagogical environment for interpreting textual and other cultural materials. It is designed to foster critical awareness of the methods and perspectives through which we understand and study humanities documents. An online collaborative playspace, IVANHOE exposes the indeterminacy of humanities texts to role-play and performative intervention by students at all levels.

While we often refer to IVANHOE as a “game,” it is important to understand that the concept has broader implications for humanities pedagogy and research, and that many modes of sophisticated, scholarly gamesmanship are possible in the IVANHOE environment. The “rules” of the game are up to its players and initiators. IVANHOE can foster both competitive and collaborative interaction, well suited to research and teaching.

vanhoe is a 1952 British-American film in [Technicolor](#), directed by [Richard Thorpe](#) and produced by [Pandro S. Berman](#) for [MGM](#). The cast features [Robert Taylor](#), [Elizabeth Taylor](#), [Joan Fontaine](#), [George Sanders](#), [Emlyn Williams](#), [Finlay Currie](#), and [Felix Aylmer](#). The screenplay is by [Æneas MacKenzie](#), [Marguerite Roberts](#) and [Noel Langley](#), based on the historical novel [Ivanhoe](#) by [Sir Walter Scott](#).

The film was the first in what turned out to be an unofficial trilogy made by the same director and producer and star, Robert Taylor. The others were [Knights of the Round Table](#) (1953) and [The Adventures of Quentin Durward](#)(1955). All three were made at MGM's British Studios at [Elstree](#), near London.

During the production, one of the screenwriters, [Marguerite Roberts](#), was [blacklisted](#) by the [House on Un-American Activities Committee](#), and MGM received permission from the [Screen Writers Guild](#) to remove her credit from the film.

No, really: what is IVANHOE?

In simple terms, IVANHOE is a digital space in which players take on alternate identities in order to collaborate in expanding and making changes to a “discourse field,” the documentary manifestation of a set of ideas that people want to investigate collaboratively.

Conceived at SpecLab and developed by ARP, IVANHOE was released to open-source developers under an Educational Community License in late 2006.

Contact:

For more information about Ivanhoe, contact technologies@nines.org or Jerome McGann.

Update:

If you just want to play IVANHOE, sorry to disappoint you but the game is now offline. However, we would invite you to check out this site and get some [free spins](#). Have fun!

The great Italian polymath, [Leonardo da Vinci](#) comes to my mind as the master of subtle suggestion. He aggressively exploited the technique of sfumato (the fine shading that produces soft, imperceptible transitions between colors and tones to form a smoky effect) to bring forth this power of subtle seduction. His fabled work, Mona Lisa is a masterful manifestation of this technique. Da Vinci was well versed in the seductive power of limiting knowledge. He recognized that when things are open to interpretation, we are driven by our imaginations and our creative interpolations. The result: the bliss of an eternal enigma; [Mona Lisa](#).

Tim Berners-Lee, a British scientist at CERN, invented the World Wide Web (WWW) in 1989. The web was originally conceived and developed to meet the demand for automatic information-sharing between scientists in universities and institutes around the world. The first website at CERN - and in the world - was

dedicated to the World Wide Web project itself and was hosted on Berners-Lee's NeXT computer. The website described the basic features of the web; how to access other people's documents and how to set up your own server. The NeXT machine - the original web server - is still at CERN. As part of the project to restore the first website, in 2013 CERN reinstated the world's first website to its original address.

On 30 April 1993 CERN put the World Wide Web software in the public domain. CERN made the next release available with an open licence, as a more sure way to maximise its dissemination. Through these actions, making the software required to run a web server freely available, along with a basic browser and a library of code, the web was allowed to flourish.

facilitated through a computer interface. ([Note 98](#)) Noah Wardrip-Fruin and David Durand follow similar lines of inquiry in Cardplay, a program that uses virtual playing cards to create the script of a play. Similar projects are Mark Bernstein's Card Shark and Thespis, systems to create hypertext narrative using AI techniques. ([Note 99](#)) As with Regime Change and News Reader discussed earlier, Wardrip-Fruin and Durand call these programs "textual instruments," likening them both to computer games and musical instruments.

In the 1970s, two of the best bridge writers of all time collaborated on a series of eight small books on aspects of card play at bridge. These books have long been out of print, and are being republished now in two combined volumes, edited and updated by BRIDGE magazine editor Mark Horton.

This is a small collection of eight small books which measure a diminutive 3-1/2" x 4-1/2". Technically, they are not true miniatures, but they are small enough to charm and large enough to read. Seven of the eight were published by Siena in 1996 with one, Hitler, being

a Parragon first edition from 1994. Siena, however, is an imprint of Parragon. The books are illustrated in both color and black and white and have an average 70 pages. All are clean and attractive, designed with laminated pictorial boards. This is a large series which would be fun to collect.

Price: 30.00 USD

Complementing studies focusing on the materiality of digital media are analyses that consider the embodied cultural, social, and ideological contexts in which computation takes place. Although a full account of this body of work is beyond the scope of this discussion, a few seminal studies should be noted. Mark Hansen, focusing more on digital arts than electronic literature, makes powerful arguments for the role of the embodied perceiver as not only a necessary site for the reception of digital art work but as a crucial aspect foregrounded by works that literally do not make sense without taking embodiment into account. (Note 100) Working the opposite side of the street, so to speak, is Friedrich A. Kittler's emphasis on the genealogy of technology as a formative force in its own right. (Note 101) Kittler's controversial opening line in the "Preface" to *Gramophone, Film, Typewriter*, "Media determine our situation," although not unproblematic, suggests the larger contours within which electronic literature can be seen as a cultural force helping to shape subjectivity in an era when networked and programmable media are catalyzing cultural, political, and economic changes with unprecedented speed. (Note 102) Writing on *New Media poetics*, *New media poetry*—poetry composed, disseminated, and read on computers—exists in various configurations, from electronic documents that can be navigated and/or rearranged by their "users" to kinetic, visual, and sound materials through online journals and archives like UbuWeb, PennSound, and the Electronic Poetry Center. Unlike mainstream print poetry, which assumes a bounded, coherent, and self-

conscious speaker, new media poetry assumes a synergy between human beings and intelligent machines. The essays and artist statements in this volume explore this synergy's continuities and breaks with past poetic practices, and its profound implications for the future. Adalaide Morris aptly discusses this aspect of digital literature by commenting that it articulates for us what we already in some sense know. ([Note 103](#)) To this I would add it creates practices that help us know more about the implications of our contemporary situation. Much as the novel both gave voice to and helped to create the liberal humanist subject in the seventeenth and eighteenth centuries, so contemporary electronic literature is both reflecting and enacting a new kind of subjectivity characterized by distributed cognition, networked agency that includes human and non-human actors, and fluid boundaries dispersed over actual and virtual locations.

He is currently working on "Word Toys: Poetry and Technics," a book that discusses the intersection between technology and poetry, scheduled for release in July.

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acceptable to all individuals. The library does not control information found on the Internet

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In accordance with the library's "Information Access" guidelines (see above), the library does not monitor an individual's use of the Internet; nor does the library utilize filtering software.

Located within the humanities by tradition and academic practice, electronic literature also has close affinities with the digital arts, computer games, and other forms associated with networked and programmable media. It is also deeply entwined with the powerful commercial interests of software companies, computer manufacturers, and other purveyors of apparatus associated with networked and programmable media. How and in what ways it should engage with these commercial interests is discussed in Alan Liu's magisterial work, *The Cool: Knowledge Work and the Culture of Information*. (Note 104)

Liu urges a coalition between the "cool" — designers, graphic artists, programmers, and other workers within the knowledge industry — and the traditional humanities, suggesting that both camps possess assets essential to cope with the complexities of the commercial interests that currently determine many aspects of how people live their everyday lives in developed societies. Whereas the traditional humanities specialize in articulating and preserving a deep knowledge of the past and engage in a broad spectrum of cultural analyses, the "cool" bring to the

table expert knowledge about networked and programmable media and intuitive understandings of contemporary digital practices. Electronic literature, requiring diverse orientations and rewarding both contemporary and traditional perspectives, is one of the sites that can catalyze these kinds of coalitions. Realizing this broader possibility requires that we understand electronic literature not only as an artistic practice (though it is that, of course), but also as a site for negotiations between diverse constituencies and different kinds of expertise.

(1) In the digital humanities, cultural criticism—in both its interpretive and advocacy modes—has been noticeably absent by comparison with the mainstream humanities or, even more strikingly, with “new media studies” (populated as the latter is by net critics, tactical media critics, hacktivists, and so on). We digital humanists develop tools, data, metadata, and archives critically; and we have also developed critical positions on the nature of such resources (e.g., disputing whether computational methods are best used for truth-finding or, as Lisa Samuels and Jerome McGann put it, “[deformation](#)”). But rarely do we extend the issues involved into the register of society, economics, politics, or culture in the vintage manner, for instance, of the [Computer Professionals for Social Responsibility \(CP SR\)](#). How the digital humanities advance, channel, or resist the great postindustrial, neoliberal, corporatist, and globalist flows of information-cum-capital, for instance, is a question rarely heard in the digital humanities associations, conferences, journals, and projects with which I am familiar. Not even the clichéd forms of such issues—e.g., “the digital divide,” “privacy,” “copyriSuddenly, everything is a computer. Phones, of course, and televisions. Also toasters and door locks, baby monitors and juicers, doorbells and gas grills. Even faucets. Even garden hoses. Even fidget spinners. Supposedly “smart” gadgets are everywhere, spreading the gospel of computation to everyday objects.

ght,” and so on—get much play.

Promotional literature refers to print materials that are designed to promote an organization and/or its products and services. Promotional literature can be created as a stand-alone piece, or as a supplement to a meeting, presentation or event.

Most businesses use some form of printed promotional literature to reach potential customers. Promotional literature is also used by many non-commercial organizations to build awareness among the general public.

As a commercial printer for over 25 years, I wanted to provide an overview of three popular categories of promotional literature – **Flyers, Pamphlets, and Brochures**. These three are somewhat related, but as you will see there are some important differences.

Flyers: A flyer is one of the most basic and economical promotional pieces. It is usually produced as a single, unfolded printed sheet that draws attention to a specific product, service, or event. A flyer usually contains a very simple message that can be conveyed quickly. As such, a flyer typically makes effective use of graphics with minimal text.

Among these constituencies are theorists and researchers interested in the larger effects of network culture. Of the very large number of studies that have appeared in recent years, I will mention two to illustrate the kinds of scholarship that should rightly fall within the domain of electronic literature. First is Alexander Galloway and Eugene Thacker's *The Exploit*, a work that builds on Gilles Deleuze's notion of the control society ([Note 105](#)) and Michael Hardt and Antonio Negri's *Empire and Multitude* ([Note 106](#)) to argue that the materiality, rhetorical force, and structure of the network provide the basis for new kinds of political power and oppression while also opening possibilities for new modes of theoretical analysis and political resistance. ([Note 107](#)) *Society of Control* = refers to the interpretation that social power no longer 'disciplines' as in the industrial era, but combines the a priori internalisation of social expectations, with a posteriori control of certain limits. Individuals can move freely within those limits, but not without. Complementing their study is

Rita Raley's *Tactical Media*, a brilliant analysis of a systemic shift from strategy to tactics in contemporary political resistance as enacted by a diverse group of artistic computer games, online art works, and art installations. Adrian Mackenzie's *Cutting Code: Software as Sociality* studies software as collaborative social practice and cultural process. ([Note 108](#)) Analyzing a range of technical practices from Unix operating systems to extreme programming, *Cutting Code* explores how social forms, subjectivities, materialities and power relations entwine in the creation, marketing, and use of software.

UNIX is an operating system which was first developed in the 1960s, and has been under constant development ever since. By operating system, we mean the suite of programs which make the computer work. It is a stable, multi-user, multi-tasking system for servers, desktops and laptops.

was looking at a job offer:

[...] I am looking for a Developer who hacks code for pleasure, takes pride in their works and displays a keen interest in learning new technologies (boys toys). My client doesn't care what language you use they pick the best tools for the job. Day to day work will be highly varied and across the entire stack.

The Java / Scala / Ruby developer will:

Cut code (a big surprise to many)

Release Management

Core software Development

[...]

What does it mean to "cut code"? And why would that be a big surprise?

Edit: as I can read from the comments, it looks like being quite a negative term, so why would they employ it in a job offer?

The welfare state was apparently nothing to do with Attlee but was the single-handed achievement of Aneurin Bevan. Attlee had been the grey, bloodless figure whose retreat from the true faith had forced the radical [Harold Wilson](#) along with Bevan out of the cabinet in 1951 and had then cleared the way for the traitor Hugh Gaitskell. It was really only in the later Thatcher years that the left decided that Attlee was the best prime minister of all time. We might be very surprised to see who's where in another 50 years.

Mackenzie's work serves as a salutary reminder that just as one cannot understand the evolution of print literature without taking into account such phenomena as the law cases that established legal precedent for copyright and the booksellers and publishers who helped promulgate the ideology of the creative genius authoring the great work of literature (for their own purposes, of course), so electronic literature is evolving within complex social and economic networks that include the development of commercial software, the competing philosophy of open source freeware and shareware, the economics and geopolitical terrain of the Internet and World Wide Web, and a host of other factors that directly influence how electronic literature is created and stored, sold or given away, preserved or allowed to decline into obsolescence.

“Everything you read about geopolitics, about spheres of influence and national interests and so forth has a counterpoint on the Internet and how Internet structure plays out,” said James Cowie, CTO of [Renesys](#), in a lecture at the Berkam Centre at Harvard University. To illustrate his point, the networks expert

discussed the way the Internet is configured in the Middle East.

As Israel is surrounded by enemy countries, for example, its connection with the rest of the world depends on submarine cables that mainly go through Cyprus, Sicily and Greece to reach Europe and the United States. Palestinian territories, Cowie says, get their connection partly from Israel and partly from European operators that land in Jordan, which is in turn connected to the rest of the world by cables that pass through Saudi Arabia and the branch of the FLAG submarine cable that lands at the port of Aqaba.

Lebanon, which has no diplomatic relationship with Egypt, depended almost exclusively on a cable from Cyprus until 2011, when the I-ME-WE cable that begun operating in 2009 to connect France and India added a submarine branch from Alexandria to the coastal city of Tripoli. “They suddenly had a terabyte of capacity landing on their doorstep,” Cowie explained, which eventually took the pressure off an overloaded system.

The Fukushima Effect offers a range of scholarly perspectives on the international effect of the Fukushima Daiichi nuclear meltdown four years out from the disaster. Grounded in the field of science, technology and society (STS) studies, a leading cast of international scholars from the Asia-Pacific, Europe, and the United States examine

the extent and scope of the Fukushima effect. The authors each focus on one country or group of countries, and pay particular attention to national histories, debates and policy responses on nuclear power development covering such topics as safety of nuclear energy, radiation risk, nuclear waste management, development of nuclear energy, anti-nuclear protest movements, nuclear power representations, and media representations of the effect. The countries featured include well established 'nuclear nations', emergent nuclear nations and non-nuclear nations to offer a range of contrasting perspectives.

The Fukushima Effect: a new geopolitical terrain. Available from:

https://www.researchgate.net/publication/298069424_The_Fukushima_Effect_a_new_geopolitical_terrain [accessed Oct 3, 2017].

Social networks often determine exchange opportunities for trading goods and for launching creative partnerships. They diffuse political opinions, gossip, ideas and job offers. They affect how we value different goods and activities, and they provide essential insurance against a variety of contingencies which lie beyond the reach of formal insurance schemes. They are also the basic platform for wielding the sticks and carrots prescribed by many social norms. Furthermore, we often directly derive significant well being from our social relationships. It is thus plausible that social networks play a central role in our lives, and in particular in our economic lives.

Digital media exposure for children of all ages should be limited, according to new guidelines from the [American Academy of Pediatrics](#).

This week, the AAP hosted a national conference in San Francisco, where an estimated 10,000 pediatricians met to

discuss new children's health recommendations for 2017. Children's screen time, social media and cyberbullying were key points of interest.

Previously the Academy set a general screen time limit: no more than two hours in front of the TV for kids over age 2. Today, in a world surrounded by digital media 24/7, defining screen time is difficult.

4 Preservation, Archiving, and Dissemination
Delisting. It might just be the scariest term a digital game developer can hear.

A digital game can be delisted for a number of reasons, including poor sales, license expiration, copyright issues, and company closures. But whatever the reason, it means the game gets pulled and is no longer available.

When this happens to a game on the PC, pirated versions can always be found,

keeping the game alive. But when it happens on Xbox Live or PlayStation Network, there's no way to get it again. That game is gone for good. This can lead to truly fantastic games going M.I.A., never to be seen again.

Over the centuries, print literature has developed mechanisms for its preservation and archiving, including libraries and librarians, conservators, and preservationists. Unfortunately, no such mechanisms exist for electronic literature. The situation is exacerbated by the fluid nature of digital media; whereas books printed on good quality paper can endure for centuries, electronic literature routinely becomes unplayable (and hence unreadable) after a decade or even less. The problem exists at both the software and hardware levels. Commercial programs can become obsolete or migrate to new versions incompatible with older ones, and new operating systems (or altogether new machines) can appear on which older works will not play. With a foreshortened canon limited to a few years and without the opportunity to build the kinds of traditions associated with print literature, electronic literature would be doomed to the realm of ephemera, severely hampered in its development and the influence it can wield.

The only thing that stays the same is a basic and simple part of ourselves. Everything else comes and goes. That includes our beliefs, what we feel is right and wrong, our likes and dislikes, our hopes and fears, the shape and condition of our bodies. These are usually things we consider to be ourselves. We identify with them. But upon reflection, it becomes apparent that they change. That's

because we are fluid. We are constantly growing and changing.

“I will not play at tug o' war.

I'd rather play at hug o' war,

Where everyone hugs

Instead of tugs,

Where everyone giggles

And rolls on the rug,

Where everyone kisses,

And everyone grins,

And everyone cuddles,

And everyone wins.”

Common Sense is the leading independent nonprofit organization dedicated to helping kids thrive in a world of media and technology. We empower parents, teachers, and policymakers by providing unbiased information, trusted advice, and innovative tools to help them harness the power of media and technology as a positive force in all kids' lives.

Media and technology are at the very center of all our lives today -- especially our children's. Kids today spend over 50 hours of screen time every week. The media content they consume and create has a profound impact on their social, emotional, cognitive, and physical development. Learning how to use media and technology wisely is an essential skill for life and learning in the 21st century. But parents, teachers, and policymakers struggle to keep up with the rapidly changing digital world in which our children live and

learn. Now more than ever, they need a trusted guide to help them navigate a world where change is the only constant.

The Electronic Literature Organization has taken a proactive approach to this crucial problem with the Preservation, Archiving and Dissemination Initiative (PAD). Part of that initiative is realized in the Electronic Literature Collection Volume 1, co-edited by me and Nick Montfort, Scott Rettberg, and Stephanie Strickland. Featuring sixty works of recent electronic literature, some of which are only available in the ELC, the ELC includes a brief description of each work, a note by the author(s), and a keyword index. Available for free downloading at the Electronic Literature Organization site (<http://collection.eliterature.org>), it offers the literary works through a Creative Commons license that allows them to be freely disseminated, so long as they are not altered. Collecting innovative, high-quality work is an important step forward in opening electronic literature up to a wider audience and moving it into the classroom. (I am frequently asked by colleagues how they can find "the good stuff"

Enjoy ultimate peace of mind when you order from Gimme the Good Stuff. We offer safe, effective, nontoxic products for you, your baby and your home. If you're trying to avoid toxins in conventional and "natural" brands of cosmetics, baby & kid gear, and cleaning products, you've come to the right place.

among the immense flood of works available on the Web; now there is an easy — albeit still very partial-- answer to that question). It is anticipated that the ELC will continue on a biennial basis,

"Bi-annual" means twice a year, or two times within a 365-day period. So if you hire a heating company to do a bi-annual cleaning of your furnace, they will send someone out once in the summer and once in the winter—of the same year.

with each subsequent volume compiled by an editorial collective that will take responsibility for soliciting important works and making them available in accessible cross-platform formats.

Somewhere, parently, in the ginnandgo gap between antediluvius and annadominant the copyist must have fled with his scroll. The billy flood rose or an elk charged him or the sultrup worldwright from the excelsissimost empyrean (bolt, in sum) earthspake or the Dannamen gallous banged pan the bliddy duran. A scribicide then and there is led off under old's code with some fine covered by six marks or ninepins in metalmen for the sake of his labour's dross while it will be only now and again in our rear of o'er era, as an upshoot of military and civil engagements, that a gynecure was let on to the scuffold for taking that same fine sum covertly by meddlement with the drawers of his neighbour's safe.

Ginnungagap is the bottomless abyss that was all there was prior to the [beginning of the cosmos](#), and into which the cosmos will collapse once again during [Ragnarok](#), the “Twilight of the Gods,” only to be reborn as the cycle completes itself. As the [Eddic](#) poem *Völuspá*, “The Insight of the Seeress,” describes the time before the cosmos existed:

Another part of the PAD initiative is this essay, intended as a general introduction that can serve to orient newcomers to the field. By attempting to give a recognizable shape to this fast-moving and diverse community of artists, writers, designers, programmers, and critics and the works they create and interpret, I hope this essay will also interest specialists who may be familiar with one or more areas of electronic literature but not necessarily with the field as a whole. This essay is the final component of a triad of critical works commissioned by the Electronic Literature Organization as part of the PAD initiative, joining two white papers published at the ELO site, “Acid-Free Bits” by Nick

Montfort and Noah Wardrip-Fruin, ([Note 109](#)) and "Born-Again Bits" by Alan Liu, David Durand, Nick Montfort, Merrilee Proffitt, Liam R. E. Quin, Jean-Hughes Rety, and Noah Wardrip-Fruin. ([Note 110](#)) Whereas this essay focuses on surveying the field (and thus on dissemination), the two white papers are centrally concerned with preserving and archiving electronic literature.

ICC White Papers provide useful information on color management. Each White Paper is prepared by ICC members, and either expands on the information provided in the specification, or provides more general information.

All the White Papers have been discussed in detail within the membership and hence represent the view of the ICC, which may not be the case with documents elsewhere on the web site. White Papers should therefore be considered as authored and approved by the ICC as a whole.

"Acid-Free Bits" offers advice to authors to help them "find ways to create long-lasting elit, ways that fit their practice and goals" (3). The recommendations include preferring open systems to closed systems, choosing community-directed systems over corporate driven systems, adhering to good programming practices by supplying comments and consolidating code, and preferring plain-text to binary formats and cross-platform options to single-system options. Since electronic literature does not have the economic clout to convince commercial developers to insure its continuing viability on their platforms, it is simply good sense to prefer open systems to closed. Likewise, plain-text formats will remain human-readable while binary formats will not, and cross-platform options increase the availability of works to interested audiences. These commonsense recommendations make available to writers and authors issues they can consider at the beginning of projects, before substantial time and resources are invested in options that may prove damaging to long-term preservation and costly to change, once the work has been implemented.

More encompassing, and even more visionary, is the proposal in "Born-Again Bits" for the "X-Literature

Initiative." At last year's Electronic Literature conference in Los Angeles, Katherine Hayles gave a keynote that warned that the incessant development of the software and hardware is rendering old computer based works obsolete and inaccessible. Although obsolescence is a problem for every form of cultural production (someday even the pyramids will wear away), the reliance of computer-based creations upon a particular and delicate matrix of software and hardware, makes preserving and archiving digital work especially challenging. Out of last Spring's discussions emerged the "PAD" initiative: it is an effort to develop a software standard (and perhaps eventually software products) that would give writers and artists some influence over the future development of the hardware/software interface, especially with regard to three related activities: preservation, archiving, and dissemination. Like most things in life, what may seem to have a simple solution (for example, preserving digital works by creating emulators that allow us to migrate them to new platforms) ends up becoming complex, and implicated in many other issues. Here are a few: the value of earlier works (are they worth saving?); cost (at what expense?); technical feasibility (how can it be done?); ownership of works and software platforms (what sort of open-ness is necessary for preservation, archiving and dissemination); the various interests of users (who benefits, and in what ways?). The basic premise is that XML (Extensible Markup Language) will continue to be the most robust and widespread form of Web markup language into the foreseeable future. Working from this assumption, the proposal envisions a set of practices and tools that will enable older electronic literature to be migrated to XML for preservation, facilitate XML compliant authoring, insure the inclusion of appropriate metadata

CELL stems from a desire to establish cooperative communication among databases devoted to electronic literature worldwide. These resources are open source and freely accessible to all, but they have not as yet had a method for cross-referencing each other in terms of

content, citation structure, bibliographic information, and other forms of metadata. In a word, the goal of CELL is *interoperability*. It is our shared objective to streamline our system so that any of our readers, while reading or browsing in any of our databases, will be able to access works referenced in other databases. This system will additionally benefit our contributors, so that any entries generated by a contributor in one database will be generated automatically in the others. We are in the process of creating a naming authority and a common tag vocabulary that will enable this process. to allow works properly to be identified and archived, develop tools for the easy reading, annotating, and teaching of electronic literature, and provide authors with applications for creating electronic literature in X-Lit formats. The scope here is breathtaking, and if even a portion of the proposal can be successfully implemented, the contribution to the preservation, dissemination and archiving of electronic literature will be immense.

Virgin Records is a British-American [record label](#) founded by English entrepreneurs [Richard Branson](#), Simon Draper, [Nik Powell](#), and musician [Tom Newman](#) in 1972. The company grew to be a worldwide phenomenon over time, with the success of its platinum performers such as [Janet Jackson](#), [Roy Orbison](#), [Devo](#), [Genesis](#), [Keith Richards](#), [the Human League](#), [Culture Club](#), [Simple Minds](#), [Lenny Kravitz](#), [dc Talk](#), [the Smashing Pumpkins](#), [Mike Oldfield](#), [Spice Girls](#) and more on their list of artists.^[1] It was later sold to [Thorn EMI](#) in 1992.

The "X-Literature Initiative" makes startlingly clear that the formation we know as "literature" is a complex web of activities that includes much more than conventional images of writing and reading. Also involved are technologies, cultural and economic mechanisms, habits and predispositions, networks of producers and consumers, professional societies and their funding possibilities, canons and anthologies designed to promote and facilitate teaching and learning activities, and a host of other factors. All of these undergo significant transformation with the movement into digital media.

Exploring and understanding the full implications of what the transition from page to screen entails must necessarily be a community effort, a momentous task that calls for enlightened thinking, visionary planning, and deep critical consideration. It is in these wide and capacious senses that electronic literature challenges us to re-think what literature can do and be. Enlightened Thinking also includes instruction in development of critical consciousness - a genuine concern for human welfare in general.

At last year's Electronic Literature conference in Los Angeles, Katherine Hayles gave a keynote that warned that the incessant development of the software and hardware is rendering old computer based works obsolete and inaccessible. Although obsolescence is a problem for every form of cultural production (someday even the pyramids will wear away), the reliance of computer-based creations upon a particular and delicate matrix of software and hardware, makes preserving and archiving digital work especially challenging. Out of last Spring's discussions emerged the "PAD" initiative: it is an effort to develop a software standard (and perhaps eventually software products) that would give writers and artists some influence over the future development of the hardware/software interface, especially with regard to three related activities: preservation, archiving, and dissemination. Like most things in life, what may seem to have a simple solution (for example, preserving digital works by creating emulators that allow us to migrate them to new platforms) ends up becoming complex, and implicated in many other issues. Here are a few: the value of earlier works (are they worth saving?); cost (at what expense?); technical feasibility (how can it be done?); ownership of works and software platforms (what sort of open-ness is necessary for preservation, archiving and dissemination); the various interests of users (who benefits, and it what ways?).

African Science Fiction writers reach 2000 readers at the African Fantasy Reading Group page on Facebook

Storyspace 3 works with existing Storyspace files and creates new Storyspace documents in a robust, state-of-the-art XML format. Legacy Storyspace work immediately takes advantage of Storyspace 3's outstanding new typography.

Notes

Note 1. Among many manifestations of these questions, I single out one as particularly telling, a high-profile panel discussion in Paris, organized by the French government, to debate the following topic: "The Internet: A Threat to Culture?". Panelists include representatives from Virgin Records and AOL and the Director of the Bibliothèque nationale de France, October 2006.

Note 1.1 Electronic music skeptics often assume that music created on a computer is not real music, and they can be forgiven for thinking in this way; qualities one might assume to be intrinsic to music such as an obvious narrative, or even the just the presence of an individual's emotional expression are often not obviously present. The stronger emphasis on a beat and the lack of live instruments might suggest a shift towards a more primal response to music, and away from sounds that are more obviously rooted within their cultural context. But the fact is, whether we like it or not, our culture is becoming more and more defined by its relationship with technology. And so the sorts of sounds which

might be initially dismissed as mere 'noise' reflect more about our culture than we might think.

Note 2. See for example Peter L. Galison, *Image and Logic: A Material Culture of Microphysics* (Chicago: University of Chicago, 1997), pp. 47, 55.

Note 3. Michael Joyce, *afternoon: a story* (Watertown MA: Eastgate Systems, 1990). An earlier version was circulated in 1987; see Matthew Kirschenbaum, "Save As: Michael Joyce's afternoons," *Mechanisms: New Media and Forensic Textuality* (Cambridge: MIT Press, forthcoming 2007) for a detailed account of all the different versions and editions.

Note 4. Stuart Moulthrop, *Victory Garden* (Watertown MA: Eastgate Systems, 1995).

Note 5. Shelley Jackson, *Patchwork Girl* (Watertown: Eastgate Systems, 1995).

Jackson's *Patchwork Girl* tells the story through illustrations of parts of a female body that are stitched together through text and image. The narrative of the story is divided into five segments, titled: "a Graveyard", "a Journal", "a Quilt", "a Story", and "& broken accents." The goal of the piece is to not only make the reader realize the structure of the *Patchwork Girl* as a whole but also realize all the pieces that must be "patched" together in order to create one unified structure. Each segment leads down a trail that takes the story in multiple directions through various linking words and images. Jackson uses recurring graveyard imagery in order to continually invite the reader to resurrect Mary Shelley's monster.

despair, grudging hope, enthusiasm, joy, despair

Note 6. George P. Landow popularized the term "lexia" in *Hypertext: The Convergence of Contemporary Critical Theory and Technology* (Baltimore: The Johns Hopkins University Press, 1991). Terry Harpold in *Exfoliations* (Minneapolis: University of Minnesota Press, forthcoming

2007) objects to the term, arguing that in its original source, Roland Barthes's *S/Z*, it denoted textual divisions that the reader made as part of her interpretive work. In *S/Z*, Roland Barthes carefully works to disassemble a popular French short story, "Sarrassine" by Honore de Balzac, and in doing so, unveils a complex system of textual codes inscribed within the narrative body. By uncovering a multiplicity of codes present in the text, Barthes lays claim to the true "plural" quality of discourse, which also supposes that any text is merely an assemblage of familiar "signifiers" that the reader passively deciphers and mobilizes in a purely conventional response. As the discourse progresses, the reader is compelled to bind all the independent codes together into a cohesive, centralized meaning. The aforementioned scenario describes textual reception in relation to what Barthes calls "the readerly": "The reader is thereby intransitive left with no more than a referendum (*S/Z* 4)."

The term is now so well-established, however, that it seems difficult to change. Moreover, terms frequently change meanings when they migrate across fields, disciplines, and media.

Note 6.66 *Queer Feast* is a five-course meal: a mosaic of contemporary lesbian life played out through its contradictions of class, race, desire, and the banalities of daily life. Each of the five pieces that will eventually make up the feast represent five evolving experiments in narrativity. Two of the courses, *As American Apple Pie* and *Cocktails & Appetizers*, characterize how we build stories from fragments overheard. *Apple Pie* tells its tale through twenty-two scenes randomly accessed by the viewer/player, from which a narrative of the characters' family life can be constructed. *Apple Pie* is open-ended; a different story is constructed on each viewing. Played one time, Monica and Lucille live happily ever after; another time, their relationship does not survive; and in yet another

play ambiguity prevails. *Cocktails & Appetizers* uses a different narrative strategy. You eavesdrop on a multitude of conversations during an art opening cocktail party. From these snippets of both relevant and inconsequential gossip, you construct, retroactively, a story of the main characters, their relationships, and their milieu. *Cocktails* is about falling into lust and love; *Apple Pie* is about what happens after the first kiss is over.

Note 7. N. Katherine Hayles, "Deeper into the Machine: Learning to Speak Digital," *Computers and Composition* 19 (2002): 371-386; reprinted in revised form with images in *Culture Machine* 5 (Feb. 2003) http://culturemachine.tees.ac.uk/frm_f1.htm and in *State of the Arts: The Proceedings of the Electronic Literature Organization's 2002 State of the Arts Symposium*, edited by Scott Rettberg (Los Angeles: Electronic Literature Organization), pp. 13-38.

Note 8. David Ciccoricco, in *Reading Network Fiction* (Tuscaloosa: University of Alabama Press, forthcoming 2007), takes issue with the first and second generation characterization, arguing that the use of images is a matter of degree rather than an absolute break. My distinction, however, was concerned not only with the increased visuality of post-1995 works but also the introduction of sound and other multimodalities, as well as the movement away from a link-lexia structure into more sophisticated and varied navigational interfaces. The major factor in precipitating the shift, of course, was the huge expansion of the World Wide Web after the introduction of the Netscape and other robust and user-friendly browsers. In any construction of periods, there will always be areas of overlap and remediation, but it nevertheless seems clear that a major shift took place around 1995.

Note 8.2 Multimodality is an inter-disciplinary approach that understands communication and representation to be more than about language. It has been developed over the past decade to systematically address much-debated questions about changes in society, for instance in relation to new media and technologies. Multimodal approaches have

provided concepts, methods and a framework for the collection and analysis of visual, aural, embodied, and spatial aspects of interaction and environments, and the relationships between these.

Note 9. M. D. Coverley, *Califia* (Watertown: Eastgate Systems, 2000); *Egypt: The Book of Going Forth by Day* (Newport Beach: Horizon Insight, 2006).

Note 10. Scott Rettberg, William Gillespie, and Dirk Stratton, *The Unknown* (1998)

<http://www.unknownhypertext.com>.

Note 11. Michael Joyce, *Twelve Blue*, *Electronic Literature Collection 1*, eds. N. Katherine Hayles, Nick Montfort, Scott Rettberg, and Stephanie Strickland (Maryland: Electronic Literature Organization, 2006) <http://collection.eliterature.org> (hereafter noted as ELC 1). When works are also available at other locations, these will be listed second; for *Twelve Blue* (Eastgate Hypertext Reading Room, 1996)

http://www.eastgate.com/TwelveBlue/Twelve_Blue.html.

Note 12 Caitlin Fisher, *These Waves of Girls* (2001)

<http://www.yorku.ca/caitlin/waves/>.

Note 13 Stuart Moulthrop, *Reagan Library* (1999)

<http://iat.ubalt.edu/moulthrop/hypertexts/rl/pages/intro.htm>.

Note 14 Judd Morrissey in collaboration with Lori Talley, *The Jew's Daughter*, ELC 1 and (2000)

<http://www.thejewdaughter.com>.

Note 15 Talan Memmott, *Lexia to Perplexia* (2000)

Note 15.1 Talan Memmott's *Lexia to Perplexia* is a rich and complex exploration of the relationship between human consciousness and network phenomenology. Alluding to traditions ranging from ancient Greek and Egyptian myth to postmodern literary theory, using a creole of human language and code, *Lexia* is a work in which the functioning and malfunctioning of the interface itself carries as much meaning as the words and images that compose the text.

http://www.uiowa.edu/~iareview/tirweb/hypermedia/talan_memmott/index.html.

Note 16 Richard Holeton, "Frequently Asked Questions about 'Hypertext,'" ELC 1.

Note 17 David Ciccoricco, Reading Network Fiction, "Introduction," p. 7 ms.

Note 18 An interesting illustration of the difference between narrative and game is provided by Natalie Bookchin's, "The Intruder," in which she makes computer games from Jorge Luis Borges's fiction
<http://www.calarts.edu/~bookchin/intruder/> .

Note 19 Markku Eskelinen, "Six Problems in Search of a Solution: The Challenge of Cybertext Theory and Ludology to Literary Theory," *dichtung-digital* (2004)
<http://www.dichtung-digital.com/2004/3-Eskelinen.htm>.

Note 20 Nick Montfort, *Twisty Little Passages* (Cambridge: MIT Press, 2003), pp. vii-xi.

Note 21 Emily Short, *Savoir-Faire* (2002) ELC 1.

Note 22 Jon Ingold, *All Roads*, ELC 1 and (2001)
<http://www.ingold.fsnet.co.uk/if.htm>.

Note 22.1 In the past he has also played jazz trombone, led an improvised comedy troupe and edited a film review site, but he now lives a quiet life in Cambridge with his wife, daughter and cat.

Note 23 Donna Leishman, *The Possession of Christian Shaw*, ELC 1 and (2003)
<http://www.6amhoover.com/xxx/start.htm>.

Note 24 The Iowa Review Web 8.3 (September 2006)
http://www.uiowa.edu/~iareview/mainpages/new/septembe_r06/sept06_txt.html.

Note 25 The move is, however, not without caveats. Aya Karpinska comments that "a screen is a screen. It's not space," anticipating that her future work will move into actual space through mobile technologies, Rita Raley, "An Interview with Aya Karpinska on 'mar puro'"

http://www.uiowa.edu/~iareview/mainpages/new/september06/karpinska/karpinska_interview.html. Dan Waber

comments that "I think the word and the letter have been three dimensional in many ways for a very long time. As long as there has been language there has been a way of looking at its materiality, and that way of looking at it adds a dimension automagically," Rita Raley, "An Interview with Dan Waber on 'five by five'"

http://www.uiowa.edu/~iareview/mainpages/new/september06/wabere/waber_interview.html.

Note 26 "Artist's Statement: Ted Warnell"

<http://www.uiowa.edu/~iareview/mainpages/new/september06/warnell/warnell.html>.

Note 27 Ted Warnell, TLT vs. LL (2006)

<http://www.uiowa.edu/~iareview/mainpages/new/september06/warnell/11x8.5.html>.

Note 27.1 We come from the streets... literally.

The brand was built on a passion for the industry.

When we started our food truck we used all of our savings, and we put together a concept of what we thought people would love and enjoy. Our concept was simple: deliver amazing food, use quality

ingredients, make things from scratch, and make the experience great from start to finish. Now 2 years and

500+ dishes (off of a truck) later, we came up with our brainchild, TLT!

TLT is unique. It's a fast-casual, chef driven dining destination to come spend amongst friends. We've focused on all the things we've loved and tested on the truck, brought in amazing wine and beer, and summed it up with a really great ambiance. We've always had difficulties describing our style of cuisine, so we won't! But this is what we can tell you. Our menu is built off of pleasing the palate.

Note 28 David Knoebel, "Heart Pole"

<http://home.ptd.net/~clkpoet/htpl/index.html>.

Note 29 Janet Cardiff, *The Missing Voice* (Case Study B) (1999); print book edition (London: Artangel, 1999); for a description, see <http://www.artfocus.com/JanetCardiff.html>; *Her Long Black Hair* (2005)

<http://www.publicartfund.org/pafweb/projects/05/cardiff/cardiff-05.html>.

Note 30 Blast Theory, *Uncle Roy All Around You* (premiered London, 2003)

http://www.blasttheory.co.uk/bt/work_uncleroy.html.

Note 31 Joan Campàs in "The Frontiers between Digital Literature and Net.art" finds several areas of convergence, including emphasis on process, information and algorithm, "new perceptual situations, hybridization and simulation, the artistic and literary objectivization of the concept of the Net" and "software as work of art and as a text," among others, *dichtung-digital* 3 (2004): 12 <http://www.dichtung-digital.com/2004/3-Campas.htm>. She also has trenchant observations about how electronic literature is more often browsed than read; although, recently, in what we might call the second generation of hypertext criticism as practiced by such critics as David Ciccoricco, Terry

Harpold, Matthew Kirschenbaum, and Jessica Pressman, electronic literature is read, and read very closely.

Note 32 For a description of Screen, see Josh Carroll, Robert Coover, Shawn Greenlee, Andrew McClain, and Noah Wardrip-Fruin
<http://www.uiowa.edu/~iareview/mainpages/tirwebhome.htm>.

Note 33 William Gillespie, with programming by Jason Rodriguez and David Dao, Word Museum; see documentation, <http://www.uiowa.edu/~iareview/mainpages/new/september06/gillespie/wordmuseum.html>.

Note 34 Rita Raley discussed Torus in the broader context of digital works using haptic and proprioceptive stimuli in "Reading Spaces," Modern Language Association Convention, Washington DC, December 28, 2005.

Note 35 See John Cayley's website www.shadoof.net/in for a download of lens in a QuickTime maquette; the piece was originally designed for the CAVE.

Note 36 Information from Robert Coover in an email dated September 25, 2006.

Note 37 Paul Sermon, Steven Dixon, Mathias Fucs, and Andrea Zapp, Unheimlich (2006)
<http://creativetechnology.salford.ac.uk/unheimlich/>.

Note 38 Michael Mateas, Façade (2005)
<http://www.interactivestory.net/>.

Note 39 Janet Murray, Hamlet on the Holodeck: The Future of Narrative in Cyberspace (Cambridge: MIT Press, 1998), p. 40

Note 40 Marie-Laure Ryan, Avatars of Story (Minneapolis: University of Minnesota Press, 2006).

Note 41 Deena Larsen, Disappearing Rain (2001)
<http://www.deenalarsen.net/rain/>.

Note 41.1 Deena Larsen's *Disappearing Rain* is one of the major works of web-based digital narrative, written in 2000. It is studied in various universities worldwide and has been critically reviewed by scholars in the field of digital fiction. In essence, the plot revolves around the disappearance of Anna and her family's attempts to piece together what has happened to her: "The only trace left of Anna, a freshman at the University of California, Berkeley, is an open internet connection in the computer in her neatly furnished dorm room." The detective story unwinds, one link at a time, but even as readers explore Anna's disappearance, Larsen also orchestrates our own disappearance in the virtual reality of the Internet.

Note 42 Electronic Poetry Center <http://epc.buffalo.edu/>;
Ubuweb <http://www.ubu.com/>.

Note 43 Loss Pequeño Glazier, *Digital Poetics: Hypertext, Visual-Kinetic Text and Writing in Programmable Media* (Tuscaloosa: University of Alabama, 2001).

Note 44 Loss Pequeño Glazier, *White-Faced Bromeliads on 20 Hectares*, ELC 1
<http://epc.buffalo.edu/authors/glazier/java/costa1/00.html>.

Note 45 Generative art is, of course, a major category of digital arts generally. For example, Bill Seaman's ambitious installation work, *The World Generator* (1996), used images, sound, and spoken text to create a recombinant poetics that created emergent and synergistic combinations of all these modalities
<http://digitalmedia.risd.edu/billseaman/poeticTexts.php>.

Note 46 Philippe Bootz, "The Functional Point of View: New Artistic Forms for Programmed Literary Works," *Leonardo* 32.4 (1999): 307-16. See also the earlier article "Poetic Machinations," *Visible Language* 30.2 (1996): 118-37, and the later "Reader/Readers," *p0es1s: Ästhetik Digitaler Poesie/The Aesthetics of Digital Poetry*, edited by Friedrich W. Block, Christiane Heiback, and Karin Wenz (Berlin: Hatje Cantz Books, 2004), pp. 93-122, which gives

a further elaboration and refinement of the functional model. In "Digital Poetry: From Cybertext to Programmed Forms," Leonardo Electronic Almanac 14.05/06 (2006) http://leoalmanac.org/journal/lea_v14_n05-06/pbootz.asp, he slightly shifts terminology to technotexts and intermedia, with a focus on a procedural model of communication.

Note 47 Philippe Bootz discusses the web-based literary journal created by L.A.I.R.E in "Alire: A Relentless Literary Investigation," Electronic Book Review (March 15, 1999) <http://www.electronicbookreview.com/thread/wuc/Parisian>.

Note 48 Philippe Bootz, La série des U, ELC 1; Alire 12 (2004).

Note 49 Noah Wardrip-Fruin with Brion Moss and Elaine Froehlich, Regime Change and News Reader <http://hyperfiction.org/rcnr/>.

Note 50 Jim Andrews, On Lionel Kearns, ELC 1 and <http://www.vispo.com/kearns/index.htm>.

Note 51 William S. Burroughs and his partner in crime, Brion Gysin, wrote extensively about the technique and philosophy of the cut-up that Burroughs pioneered in Naked Lunch, among other works. For more information and algorithms allowing you to cut up your own texts, see <http://www.reitzes.com/cutup.html>.

Note 52 Jim Andrews and collaborators, Stir Fry Texts <http://www.vispo.com/StirFryTexts/>.

Note 53 Geniwate and Brian Kim Stefans, When You Reach Kyoto (2002) <http://www.idaspoetics.com.au/generative/generative.html>.

Note 54 Millie Niss with Martha Deed, Oulipoems, ELC 1 and (2004) http://www.uiowa.edu/~iareview/tirweb/feature/sept04/oulip_oems/.

Note 55 Patrick-Henri Burgaud, Jean-Pierre Balpe ou les Lettres Dérangées, ELC 1 (2005).

Note 56 John Cayley has a trenchant criticism of "code work" in "The Code is not the Text (unless it is the Text)," Electronic Book Review (2002)
<http://www.electronicbookreview.com/thread/electropoetics/literal>.

Note 57 For a fuller explanation of intermediating dynamics between language and code, see N. Katherine Hayles, "Making: Language and Code," My Mother Was a Computer: Digital Subjects and Literary Texts (Chicago: University of Chicago Press, 2005), pp. 15-88.

Note 58 Diane Reed Slattery, Daniel J. O'Neil and Bill Brubaker, The Glide Project
<http://www.academy.rpi.edu/glide/portal.html>. Slattery is also the author of The Maze Game (Kingston NY: Deep Listening Publications, 2003), a print novel that gives the backstory of the development, politics, and cultural significance of the Glide language.

Note 58.1 Glide is a dynamic visual language that originated in the context of Slattery's novel, The Maze Game. The materials available on the website use a strategy of multimodal means of self-presentation: narration, animation, translation, divination, game design, and appropriation of theoretical ideas that suit its purposes. Glide, at play on mutable media, modestly conceals the extravagance of its evolutionary intentions behind thin veils of noetic license.

Note 59 Sha Xin Wei, TGarden, <http://f0.am/tgarden/>; see also Sha Xin Wei and Maja Kuzmanovic. "Performing Publicly in Responsive Space: Agora, Piazza, Festival and Street." Worlds in Transition: Technoscience, EASST Conference: Citizenship and Culture In the 21st Century (September 2000), Vienna, Austria
<http://www.univie.ac.at/Wissenschaftstheorie/conference2000>.

Note 60 Carrie Noland, "Digital Gestures," *New Media Poetics: Contexts, Technotexts, and Theories*, edited by Adalaide Morris and Thomas Swiss (Cambridge: MIT Press, 2006), pp. 217-244.

Note 61 John Cayley, "Literal Art: Neither Lines nor Pixels but Letters," *First Person: New Media as Story, Performance, and Game*, eds. Noah Wardrip-Fruin and Pat Harrigan (MIT Press, Cambridge, Mass, 2004), pp. 208-17; see also John Cayley, "Literal Art"<http://www.electronicbookreview.com/thread/firstperson/programmatology>.

Note 62 John Cayley, *riverIsland*
<http://www.shadoof.net/in/>.

Note 63 Stephanie Strickland, with technical implementation by Janet Holmes (1999), "The Ballad of Sand and Harry Soot"<http://www.wordcircuits.com/gallery/sandsoot/frame.html>. The poem appeared first in print as the winner of the Boston Review's Second Annual Poetry contest.

Note 64 Jason Nelson, *Dreamaphage*, version 1 (2003) and version 2 (2004), ELC 1 and<http://www.secrettechnology.com/dreamaphage/opening.html>.

Note 65 Stephanie Strickland, *V: WaveSon.nets/Losing L'una* (New York: Penguin, 2002); Stephanie Strickland with Cynthia Lawson, *V: Vniverse*
<http://www.vniverse.com/>.

Note 66 Lance Olsen, *10:01* (Portland: Chiasmus Press, 2005). Lance Olsen with Tim Guthrie, *10:01*, ELC 1.

Note 67 Geoff Ryman, *253: The Print Remix* (London: St. Martin's Press, 1998); the Web version is at
<http://www.ryman-novel.com>.

Note 68 Gregory L. Ulmer, *Internet Invention: From Literacy to Electracy* (New York: Longman, 2002).

Note 69 Alan Sondheim's writings are represented in a collection of texts made over a ten-year period in "Internet Text, 1994 [Through Feb. 2, 2006]," ELC 1; Brian Kim Stefans, *Fashionable Noise: On Digital Poetics* (Berkeley: Atelos Press, 2003); Stephanie Strickland, "Writing the Virtual: Eleven Dimensions of E-Poetry," *Leonardo Electronic Almanac* 14:05/06 (2006)http://leoalmanac.org/journal/vol_14/lea_v14_n05-06/sstrickland.asp and "Dali Clocks: Time Dimensions of Hypermedia," *Electronic Book Review II* (2000) <http://www.altx.com/ebr/ebr11/11str.htm>.

Note 70 Ian Bogost, *Unit Operations: An Approach to Videogame Criticism* (Cambridge: MIT Press, 2006); Wendy Hui Kyong Chun, *Control and Freedom: Power and Paranoia in the Age of Fiber Optics* (Cambridge: MIT Press, 2006); Florian Cramer Florian Cramer is an applied research professor and director of Creating 010, the research center affiliated to Willem de Kooning Academy and Piet Zwart Institute at the Rotterdam University of Applied Sciences, The Netherlands. He also works for WORM, a Rotterdam-based venue for DIY avant-garde culture., *Words Made Flesh: Code, Culture, Imagination* (Rotterdam: Piet Zwart Institute) http://pzwart.wdka.hro.nl/mdr/research/fcramer/wordsmade_flesh/); Matthew Fuller, *Behind the Blip: Essays on the Culture of Software* (New York: Autonomedia, 2003); Mark B. N. Hansen, *New Philosophy for New Media* (Cambridge: MIT Press, 2004); Matthew Kirschenbaum, *Mechanisms: New Media and Forensic Textuality* (Cambridge: MIT Press, 2006); Adalaide Morris, "New Media Poetics: As We May Think/How to Write," *New Media Poetics*, edited by Adalaide Morris and Thomas Swiss (Cambridge: MIT Press, 2006), pp. 1-46; Rita Raley, *Tactical Media* (Minneapolis: University of Minnesota Press, forthcoming 2007).

Note 71 Espen J. Aarseth, *Cybertext: Perspectives on Ergodic Literature* (Baltimore: The Johns Hopkins University Press, 1997).

Note 72 Stephanie Strickland, "Writing the Virtual: Eleven Dimensions of E-Poetry," Leonardo Electronic Almanac 14:05/06 (2006)

http://leoalmanac.org/journal/vol_14/lea_v14_n05-06/sstrickland.asp.

Note 73 Jim Rosenberg, Diagram Series 6: 6.4 and 6.10, ELC 1; see also Diagram Poems

<http://www.well.com/user/jer/diags.html>

Note 74 Raymond Queneau, Cent mille milliards de poèmes (Paris: Gallimard, 1961); John Cage, M: Writings '67-'72 (Middletown: Wesleyan University Press, 1973); Jackson Mac Low, The Virginia Woolf Poems (Providence RI: Burning Deck, 1985).

Note 75 Brian Kim Stefans, Fashionable Noise: On Digital Poetics (Berkeley: Atelos Press, 2003).

Note 76 Ian Bogost, Unit Operations: An Approach to Videogame Criticism (Cambridge: MIT Press, 2006), especially p. 4.

Note 77 Stephanie Strickland and M. D. Coverley, "Errand Upon Which We Came"

<http://www.thebluemoon.com/coverley/errand/home.htm>.

Note 78 Brian Kim Stefans, "The Dreamlife of Letters," (1999)

http://www.chbooks.com/archives/online_books/dreamlife_of_letters/.

Note 79 Robert Kendall, "Faith," ELC 1; also Cauldron and Net, 4 (Autumn

2002)http://www.studiocleo.com/cauldron/volume4/confluence/kendall/title_page.htm.

Note 80 Young-hae Chang Heavy Industries, "Dakota"

<http://www.yhchang.com/DAKOTA.html>.

Note 81 Jessica Pressman, *Digital Modernism: Making It New in New Media*, Ph.D. dissertation (2007: Los Angeles, University of California, Los Angeles).

Note 82 Young-Hae Chang Heavy Industries, "Nippon"
<http://www.yhchang.com/DAKOTA.html>.

Note 83 Jay David Bolter, *Writing Space: The Computer, Hypertext, and the History of Writing* (New York: Lawrence Erlbaum Associates, 1991); George P. Landow, *Hypertext: The Convergence of Contemporary Critical Theory and Technology* (Baltimore: The Johns Hopkins University Press, 1991).

Note 84 Aarseth, *Cybertext*, pp. 77, 89 and passim.

Note 84.5 Hello, I'm lost in an island. I have no water or food. Someone please send help, I'm going to die. I'll trade my good shoes for a cheap boat or perhaps a helicopter or something. I'm begging.

Note 85 Jay David Bolter, *Writing Space: The Computer, Hypertext, and the History of Writing*, p. 147.

Note 86 Richard Grusin and Jay David Bolter, *Remediation: Understanding New Media* (Cambridge: MIT Press, 2000).

Note 87 George P. Landow, *Hypertext 2.0: The Convergence of Contemporary Critical Theory and Technology* (Baltimore: The Johns Hopkins University Press, 1997) and *Hypertext 3.0: Critical Theory and New Media in an Era of Globalization* (Baltimore: The Johns Hopkins University Press, 2006).

Note 88 Espen J. Aarseth, "Textonomy: A Typology of Textual Communication," *Cybertext*, pp. 59-75.

Note 89 Espen J. Aarseth has also taken a leading role in establishing game studies as an academic discipline, being one of the founders of the field and of the leading

journal in the field, *The International Journal of Game Studies*.

Note 90 Markku Eskelinen, "Six Problems in Search of a Solution: The challenge of cybertext theory and ludology to literary theory," *dichtung-digital* (March 2004)
<http://www.dichtung-digital.com/index>.

Note 91 Lev Manovich, *The Language of New Media* (Cambridge: MIT Press, 2000).

Note 92 Manovich, *The Language of New Media*, pp. 27-46.

Note 93 For an example, see N. Katherine Hayles, "Traumas of Code," *Critical Inquiry* 33.1 (Autumn 2006): 136-157.

Note 94 Alexander Galloway, *Protocol: How Control Exists after Decentralization* (Cambridge: MIT Press, 2004), p. 165.

Note 95 Jerome J. McGann, *The Complete Writings and Pictures of Dante Gabriel Rossetti: A Hypermedia Archive*
<http://www.rossettiarchive.org/>.

Note 96 Jerome McGann, *Radiant Textuality: Literature after the World Wide Web* (New York and London: Palgrave Macmillan, 2001).

Note 97 For information on the computerized version of *The Ivanhoe Game*, see
<http://www.patacriticism.org/ivanhoe/>; for information on the Speculative Computing Laboratory, see
<http://www.speculativecomputing.org/>.

Note 98 See Johanna Drucker, *The Ivanhoe Game*.

Note 98.1 The game is fundamentally dialogical rather than narrative in nature, although its moves are all carried out in a narratological space. It is, and was initially, conceived as a game to be played in digital space,

although the first experimental game-rounds have all been in textual space, except that we used BLOGGER to hold these materials (and except that Drucker once produced an image (see Round 1, "Move 7"), mostly to demonstrate that the materials produced by players can be of any kind textual, visual, oral, etc.). In other words, the discourse field is not constituted by textual materials alone. The Ivanhoe game is distinguished from other computer games by its creation of a space of critical self-reflection. Even though sophisticated strategy games like *SimCity* encourage thoughtful reflection on the process of the game (effect of moves, impact of decisions that allocate the virtual resources within the game) they do not formalize the process of self-reflexive interpretation within the substance of the play. Ivanhoe makes this self-reflexive process the substantive core of the game.

Note 99 Noah Wardrip-Fruin and David Durand, "Cardplay, a New Textual Instrument," Association for Computers and the Humanities and Association for Literary and Linguistic Computing (ACH/ALLC), University of Victoria, Victoria, BC, Canada (June 15-18, 2005)

http://mustard.tapor.uvic.ca:8080/cocoon/ach_abstracts/proof/paper_175_durand.pdf; Mark Bernstein, "Card Shark and Thespis: Exotic tools for hypertext narrative," Proceedings of the twelfth ACM conference on Hypertext and Hypermedia, Århus, Denmark (New York: 2001), pp. 41-50.

Note 100 Mark B. Hansen, *New Philosophy for New Media* (Cambridge: MIT Press, 2004).

Note 101 Friedrich A. Kittler, *Discourse Networks 1800/1900* (Stanford: Stanford University Press, 1992); Friedrich A. Kittler, *Literature Media Information Systems*, edited by John Johnston (New York: Routledge, 1997).

Note 102 Friedrich A. Kittler, "Preface," *Gramophone, Film, Typewriter* (Stanford: Stanford University Press, 1999), p. xxxix.

Note 103 Adalaide Morris, "New Media Poetics: As We May Think/How to Write,". *New Media Poetics: Contexts, Technotexts, and Theories*, pp.1-46.

Note 104 Alan Liu, *The Laws of Cool: Knowledge Work and the Culture of Information* (Chicago: University of Chicago Press, 2004).

Note 104.1 In *The Laws of Cool*, Alan Liu reflects on these questions as he considers the emergence of new information technologies and their profound influence on the forms and practices of knowledge. Liu first explores the nature of postindustrial corporate culture, studies the rise of digital technologies, and charts their dramatic effect on business. He then shows how such technologies have given rise to a new high-tech culture of cool. At the core of this book are an assessment of this new cool and a measured consideration of its potential and limitations as a popular new humanism.

Note 105 Especially pertinent to their discussion is Gilles Deleuze, "Postscript on Societies of Control," *October* 59 (Winter 1992): 3-7.

Note 106 Michael Hardt and Antonio Negri, *Empire* (Cambridge: Harvard University Press, 2001); *Multitude: War and Democracy in the Age of Empire* (New York: Penguin, 2005).

Note 107 Alexander Galloway and Eugene Thacker, *The Exploit* (Minneapolis: University of Minnesota Press, forthcoming 2007).

Note 108 Adrian Mackenzie, *Cutting Code: Software as Sociality* (London: Peter Lang, 2006).

Note 109 Nick Montfort and Noah Wardrip-Fruin, "Acid-Free Bits," *Electronic Literature Organization* (June 14, 2004) <http://eliterature.org/pad/afb.html>.

Note 110 Alan Liu, David Durand, Nick Montfort, Merrilee Proffitt, Liam R E. Quin, Jean-Hughes Rety, and Noah Wardrip-Fruin, "Born Again Bits" (September 30, 2004) <http://eliterature.org/pad/bab.html>.



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