JULY 18-22, 2017

ELECTRONIC LITERATURE '17

ELO

AFFILIATIONS
COMMUNITIES
TRANSLATIONS

PORTO, PORTUGAL

CONFERENCE, FESTIVAL, EXHIBITS
BOOK OF ABSTRACTS AND CATALOGS
EDITORS: RUI TORRES & SANDY BALDWIN

Conference Book of Abstracts edited by
Rui Torres and Sandy Baldwin

Festival Catalog edited by Rui Torres and Sandy Baldwin

Exhibits Catalog edited by Rui Torres
with texts by the Curators:

- *Affiliations - Remix and Intervene: Computing Sound and Visual Poetry*: Álvaro Seiça and Daniela Côrtes Maduro
- *Communities - Signs, Actions, Codes*: Bruno Ministro and Sandra Guerreiro Dias
- *Translations - Translating, Transducing, Transcoding*: Ana Marques da Silva and Diogo Marques
- *E-lit for Kids*: Mark Marino, Astrid Ensslin, María Goicoechea, and Lucas Ramada Prieto.

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COMMUNITIES: SIGNS, ACTIONS, CODES

MOSTEIRO DE SÃO BENTO DA VITÓRIA
CURATORS: **BRUNO MINISTRO** AND **SANDRA GUERREIRO DIAS**

This exhibit acknowledges the wide range of community practices converging and sharing reflections, tools and processes with electronic literature, as they challenge its ontological status. Implying an existing set of relationships, communities, such as those represented in this exhibit - the Artists' Books, ASCII Art, Net Art, Hacktivism/Activism, Performance Art, Copy Art, Experimental Poetry, Electronic Music, Sound Art, Gaming, and Visual Arts communities - share a common aesthetic standpoint and methods; but they are also part of the extremely multiple and large community of electronic literature. Our aim is to figure out the nature and purposes of this dialogue, apprehending, at the same time, their fundamental contributions to electronic literature itself.

Communities: Signs, Actions, Codes is articulated in three nuclei: Visual and Graphic Communities; Performing Communities; and Coding Communities. Each nucleus is porous, given that some works could be featured in several nuclei. Because it is necessary to negotiate the time-frame, locations, situations and genealogies of electronic literature, this collection of works expands the field's approaches by proposing a critical use of language and code — either understood as computational codes, bibliographical signs, or performative actions. Therefore, the exhibit adopts both diachronic and synchronic perspectives, presenting works from the 1980s onwards, and showing the diversity of art communities working in nearby fields which, at close-range, enrich the community/ies of electronic(s) literature(s), either in predictable or unexpected ways. Distributed authorship and co-participant audience are key in this exhibit.

VISUAL AND GRAPHIC COMMUNITIES

Ian Hatcher, Amaranth Borsuk, and Kate Durbin

Abra: a living text, 2015

Abra: a living text is born from the meeting of screen and paper. Composed as an artist's book, printed with heat-sensitive ink, also exploring other material affordances of the page, and an iOS app which generates and animates text upon reader interaction. *Abra* deals with printed and computational words as an ever-changing form, asking for the reader to manipulate and intervene in the process of reading both page and screen. According to the authors, this work "is an exploration and celebration of the potentials of the book in the 21st century." Constructed by Amy Rabas at the Center for Book and Paper Arts at Columbia College Chicago with the help of graduate students in Inter-Arts, the artists' book invites readers to see the page itself as an interface that asks for touch and interaction. This work was shown at ELO 2014 (in Milwaukee) and it is here presented considering the communitarian aspects of distributed authorship and audience intervention.

iOs app. Limited-edition artist's book. http://www.a-b-r-a.com/

iPad, headphones. Clothbound book.

Courtesy of Ian Hatcher, Amaranth Borsuk and Kate Durbin.

Ian Hatcher (b. 1983, USA) is a writer, sound artist, and programmer whose work explores cognition in the context of digital systems. http://ianhatcher.net

Amaranth Borsuk (USA) is a poet and scholar whose work focuses on textual materiality across media — from the surface of page to the surface of language. http://amaranthborsuk.com

Kate Durbin (b. 1981, USA) is a writer, performer and conceptual artist. Her work primarily centers around popular culture, gender, and digital media.

Johannes Heldén and **Håkan Jonson**

Evolution, 2014
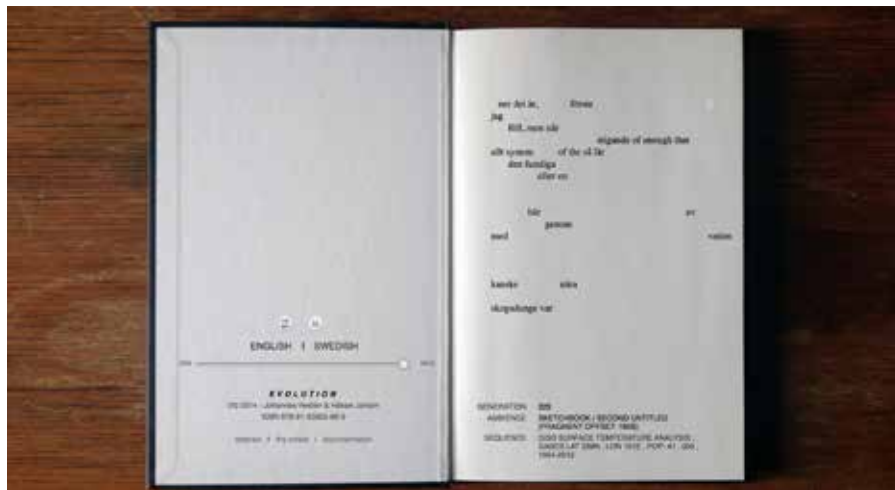
Evolution is a database-driven generative work designed to emulate the texts and music of poet and artist Johannes Heldén. The procedural generator visually evokes the book's form, while deeply exploring the combinatorics expressivity of the digital environment. The work is a reflection upon algorithmic culture, outlining the role of author and programmer, as well as questioning concepts such as originality, legacy, and copyright. An early version of this work was performed at ELO 2013 (in Paris) and shown in its virtual gallery. The work is here presented pondering the generative codification of previous existing materials and aesthetic resemblance with print culture and book form.

HTML, JavaScript. http://www.textevolution.net

Raspberry Pi, screen, headphones, mouse.

Courtesy of Johannes Heldén and Håkan Jonson.

Johannes Heldén (b. 1978, Sweden) is a visual artist, poet and musician. Several of his works deal with artificial intelligence and ecology. http://johanneshelden.com

Håkan Jonson (b. 1978, Sweden) is a programmer, publisher and artist focused on software development, sound creation, conceptual visual designs, hand-crafted books and paintings. http://jonson.net

Elizabeth Hobbs

G-AAAH, 2016
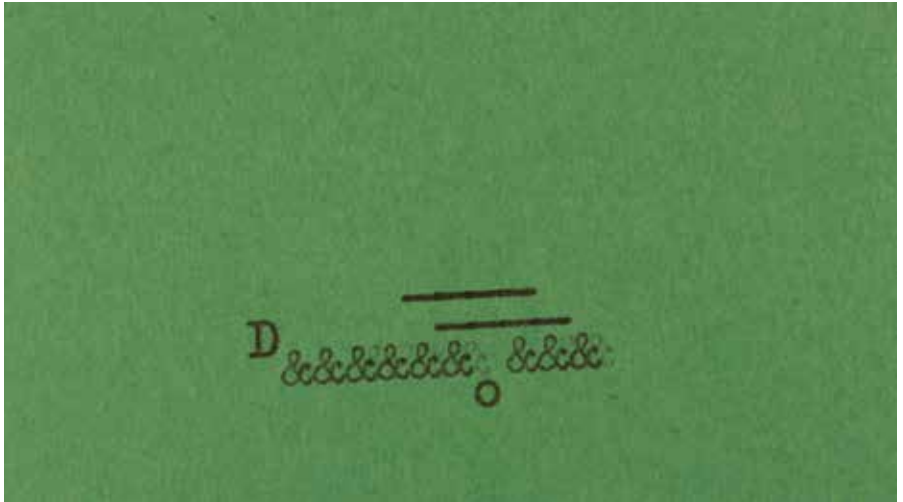
G-AAAH is a tribute to Amy Johnson, the first woman to fly solo from England to Australia in 1930. Before the record-breaking, Amy was a typist for a firm of solicitors. The animated film, "a celebration of her journey" in Elizabeth Hobbs' words, was created with an Underwood 315 typewriter and serves as a metaphor for the living matter of graphic types. The author used the 61 characters available in the typewriter to produce visually rich images. From the montage and manipulation of these images – also incorporating sound, color and graphic texture – resulted a cheerful animated sequence which invokes historic e-lit forms such as kinetic and animated poetry, as well as video poetry and motion graphics.

Video file. 00:01:22. https://vimeo.com/168314107

Raspberry Pi, screen, headphones.

Courtesy of Elizabeth Hobbs.

Elizabeth Hobbs (UK) is an animator with a background in printmaking and artists' books. She created several participatory animated films and visual art projects involving young people and community groups. http://lizzyhobbs.wordpress.com

César Figueiredo

Untitled, 2017

Promoting a reflection upon text-image relations and processes of inscription, Figueiredo's work appropriates mass culture materials to stimulate the desse-mantization and ressemantization of these appropriated images and texts, transforming them in a new object. In order to do so, the artist uses a copy machine, changing its main function, from a reproduction instrument to a creative medium for producing visual-texts. Through transgressive practices of fragmentation, degeneration and juxtaposition, the author invokes the overload of information in contemporary societies. The work here presented deals with the notions of signature, authorship and community by combining a selection of works created by

several authors which figure in Figueiredo's personal archive. These works represent an international wide number of artists and were mainly received through the mail art network. The work is shown as an installation made of loose photocopied sheets placed inside archive folders, thus also questioning the notions of copy and archive.

Installation with photocopied materials and archive folders.

Courtesy of César Figueiredo.

César Figueiredo (b. 1954, Portugal) is a poet and visual artist devoted to copy art. His works explore the expressive capabilities of photocopiers through the appropriation of visual and verbal materials. Over the last decades the author has created several experimental participatory editions.

PERFORMING COMMUNITIES

Sauti ya wakulima team

Sauti ya wakulima, 2011-ongoing

"Sauti ya wakulima" means "The voice of the farmers". It is a collaborative knowledge base created by farmers from the Chambezi region of the Bagamoyo District in Tanzania by gathering audiovisual evidence of their practices, using smartphones to publish images and voice recordings on the Internet.

HTML. Programmed map. [http://sautiyawakulima.net]

Raspberry Pi, screen. Android tablets, headphones.

Courtesy of Eugenio Tisselli.

Sauti ya wakulima is a project motivated by mutual learning, observation and community memory. The project was conceived by Eugenio Tisselli and Angelika

Hilbeck, together with a support team, and is sustained from the very beginning by a community of farmers from Tanzania. The project uses *ojoVoz*, an open source app/platform for the collaborative creation of community memories maintained by the own Sauti ya wakulima team. [Participant farmers: Abdallah Jumanne, Mwinyimvua Mohamedi, Fatuma Ngomero, Rehema Maganga, Haeshi Shabani, Renada Msaki, Hamisi Rajabu, Ali Isha Salum, Imani Mlooka, Sina Rafael | Group coordinator / extension officer: Mr. Hamza Suleyman | Scientific advisor: Angelika Hilbeck | Programming: Eugenio Tisselli | Translation: Cecilia Leweri | Graphic design: Joana Moll, Eugenio Tisselli | Project by: Eugenio Tisselli, Angelika Hilbeck].

Fernando Nabais, **Fernando Galrito**, and **Stephan Jürgens**

.txt, 2008-2009

.txt is an interactive performance work with creative foundations in generative soundscapes, visual composition and real time choreography. Through mediated gestures and motion, the performer interacts with the virtual words projected across the stage. By detection and reaction, the projected words reshape themselves, sketching several paths for the emergence of sparkling meanings. The original concept was created by Fernando Nabais based on *The Electronic Revolution* (1970), by William S. Burroughs. The work was produced according to distributed authorship: Fernando Nabais (sound design and technological project management), Fernando Galrito (visual dramaturgy), Stephan Jürgens (choreography), along with software and graphic design teams, having Pedro Ramos as performer.

Video files. 00:43:33. [Live recorded at the Pole of Civil Engineering, Université d`Artois, Béthune, Arras (France), integrated in the Portuguese Culture Week, organized by Quai de la Batterie, 17th February 2011] http://po-ex.net/taxonomia/materialidades/performativas/nabais-galrito-jurgens-ponto-txt

Raspberry Pi, screen, headphones.

Courtesy of Fernando Nabais.

Fernando Nabais (b. 1964, Portugal) is an engineer working in the confluence of engineering, art and industry. http://fernandonabais.com

Fernando Galrito (b. 1960, Portugal) is a director with experience in animated films, documentaries and videos.

Stephan Jürgens (b. 1964, Germany) is a choreographer focused on theater, multimedia and contemporary dance.

María Mencía, **Jeneen Naji**, **Christine Wilks**, and **Zuzana Husárová**

The Upside-Down Chandelier, 2013

The Upside-Down Chandelier points out to an event connected with the history of Košice, in Slovakia, and its tobacco factory, created in 1851. This industry employed mostly women workers. Some decades later, when St. Elizabeth's Cathedral was being renovated, the women workers donated a candle chandelier to this cause. The chandelier itself was repurposed twice — from the original candles, to gas lighting and, with the advent of electricity, it was turned upside down. In this digital work, words and images of the chandelier are randomly generated in a kinetic screen-scape that also generatively mix phonetic sounds from Slovakian, Hungarian and German, languages that were once spoken by the mentioned women workers. This work was shown at ELO 2014 (in Milwaukee). It is here shown aiming to highlight the collaborative relations between authors and the authors' dialogue with communitarian historical episodes.

HTML, Flash. http://www.mariamencia.com/images/upsidedown_flash/Tabacka-6.html

Raspberry Pi, projector, speakers.

Courtesy of María Mencía, Jeneen Naji, Christine Wilks, and Zuzana Husárová.

María Mencía (Spain) creates interactive installations, net art, textual poetics and sound pieces. http://mariamencia.com

Jeneen Naji (Ireland) teaches digital media and culture. http://jeneeninteractive.com

Christine Wilks (UK) is a digital writer, artist and developer of playable stories. http://crissxross.net

Zuzana Husárová (b. 1983, Slovakia) is an author of experimental literature across various media. http://zuz.husarova.net

Miguel Azguime

Itinerário do Sal [Salt Itinerary], 2003-2006

Itinerário do Sal is a multimedia opera performed on stage by Azguime using several programmed technologies. It is a one man show based on the metaphor of salt as an essential element in sustainable life, a unique ingredient pointing the difference between insipidity and flavor. Reflecting on art and madness, it revolves around language, considering words as a source of meaning and words as a source of sound. Both concepts are used as an extension of the body and melted into the construction of an exceptional staging – a tangible projection of words' resonance through sound and image. Music and texts were composed by Miguel Azguime, being video composition and live-electronics designed by Paula Azguime and video programming by Andre Bartetzki. The record here presented was directed by Perseu Mandillo.

Video files. 00:49:43. [Transcoded from the DVD released in 2008 by Miso Studio. Live recorded at Centro de Cultural de Belém, Lisbon, Miso Music Portugal - Festival Música Viva 2006.] http://po-ex.net/taxonomia/materialidades/performativas/miguel-azguime-itinerario-do-sal-video
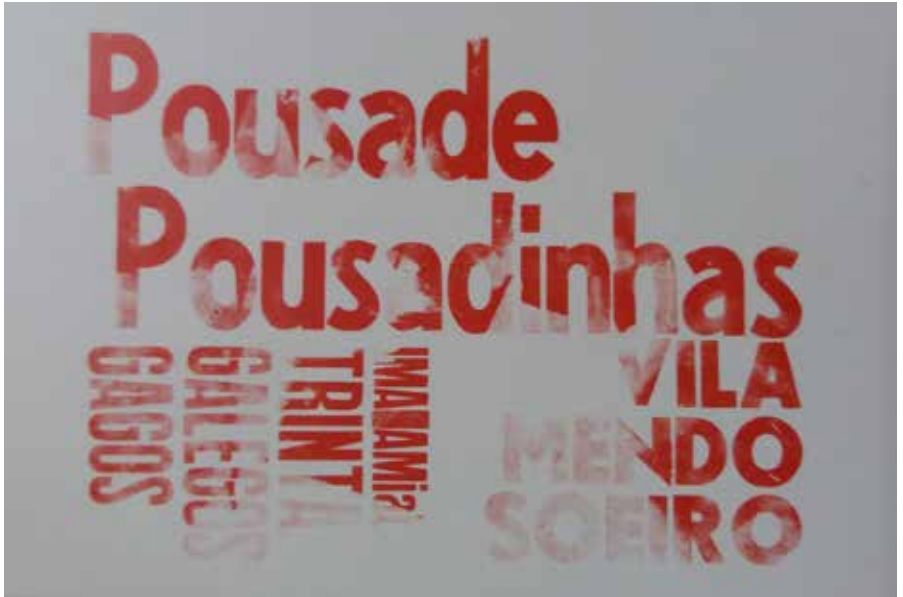
Raspberry Pi, screen, headphones.

Courtesy of Miguel Azguime.

Miguel Azguime (b. 1960, Portugal) is a composer, performer and poet whose sonic work brings together influences from jazz, electroacoustic and improvised music. http://azguime.net

Américo Rodrigues and Jorge dos Reis

Trânsito Local Trânsito Vocal [Local Transit Vocal Transit], 2003

Trânsito Local Trânsito Vocal is a CD containing sound poems by Américo Rodrigues and Jorge dos Reis based on the performative reading of visual notational scores created by Reis. From typography to topography, the words inscribed in the typographic scores and explored by those two dialoguing voices varies between the repetition and variation of names from Beira Alta Province's villages, rivers, and other topographic-related words. The album, live recorded in Guarda (Portugal) in 2003, invites us to consider this hybrid object as a redefinition of the traditional boundaries between graphic and oral forms of inscription.

Sound materials. CD, Luzlinar, 2004. [Contents: 1. Introdução ~ Mapa topográfico/ tipográfico.; 2. Partitura um ~ Uma aldeia é uma aldeia é uma aldeia; Lhe Lhas Valhelhas; Seixo Amarelo; Cavadoude.; 3. Partitura dois ~ Dominga Feia; Carapito Cairrão; Guarda; Avelãs da Ribeira de Ambom; Aldeia Nova Ruiva.; 4. Partitura três ~ Rio Diz; Vale Vela Vila.; 5. Partitura quatro ~ Pousade; Pousadinhas; Vila Men-

do Soeiro; Ima; Amial; Trinta Galegos Gagos.; 6. Partitura cinco ~ Aldeia do Bispo Viçosa; Ramela; Monte Soito Montes Monteiros.; 7. Partitura seis ~ Meios; Chãos; Faia; Toito; Cubo Gata Gare.; 8. Partitura sete ~ Riba Côa; Guarda; Praça Forte; Fria; Vigilante; Estrela.]

MP3 player with headphones. CD, typographic notation scores.

Courtesy of Américo Rodrigues and Jorge dos Reis.

Américo Rodrigues (b. 1961, Portugal) has worked as a cultural programmer, actor, stage director, and dramatist. He is internationally known for his sound poetry records and performances.

Jorge dos Reis (b. 1971, Portugal) is a graphic and visual artist who explores typography as a medium for artistic expression.

CODING COMMUNITIES

Gabriel Rui Silva

Big-Bang, Poesia! [Big-Bang, Poetry!], 1992

Big-Bang, Poesia! is an urban intervention which took place in Almada (Portugal) in 1992 at the end of an Autumn afternoon. This sudden display of electronic poetry in the municipal electronic panels scattered around the city, disrupting and engaging the urban audience and life, was one of the first in Portugal. The themes convoked in this artwork, as well as the verbal signs performed on the panels in a permutative and combinatorial way conform a critical approach to the ontological challenges raised by the extremely fluid but precarious relationship between language, code, interface, audience, space and time.

Video files. 00:29:39. [Transcoded from the U-matic original record.] http://po-ex.net/taxonomia/materialidades/performativas/gabriel-rui-silva-big-bang-poesia
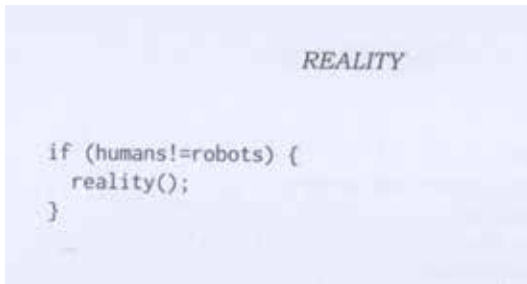
Raspberry Pi, screen, headphones. Catalog documenting the intervention.

Courtesy of Gabriel Rui Silva.

Gabriel Rui Silva (b. 1956, Portugal) is an experimental poet whose work addresses the confluence between electronic literature, performance and video art.

Ishac Bertran

code {poems}, 2012.


```
                    REALITY

if (humans!=robots) {
   reality();
}
```

code {poems} gathers 55 poems written by 55 authors. This book's original concept can be traced in the wake of code poetry, perl poetry and other similar forms sustained by web-based communities. It is described by Ishac Bertran as an intent to produce an intertwined form, using both natural and computational languages, in which "code meant to be read, not run." With the help of four code editors (David Gauthier, Jamie Allen, Joshua Noble, Marcin Ignac), this work presents visually rich texts written in several coding languages, either in use or obsolete. The poems were selected after an open call limited to two rules: the poem having a maximum size of 0,5 KB, and requiring to compile. Another interesting layer in this reflection is the fact that the book was printed by a traditional printer, Impremta Badia, founded in Barcelona in 1888.

Book with a selection of 55 code {poems}. Limited edition, 100 copies. http://code-poems.com/index.html
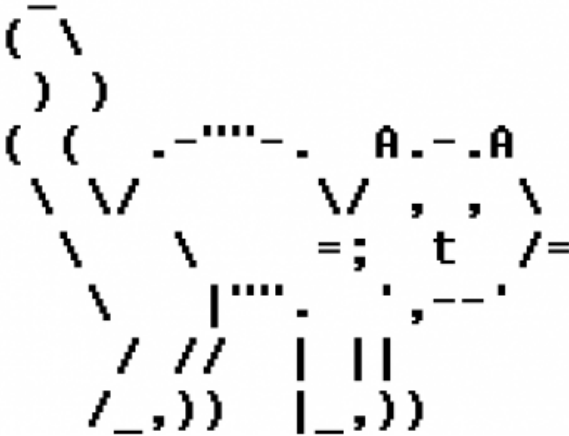
Book, copy nr. 94/100.

Courtesy of Ishac Bertran.

Ishac Bertran (Catalonia) is a designer and artist whose work revolves around the relationship between people and technology. http://ishback.com

Various ASCII artists / Totally anonymous web users and ASCII art-

ists under nicknames

ASCII art - selected works, 1980s onwards

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       / //   |  ||
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ASCII art is a computer-based graphic technique using the 95 printable charac-
ters defined by ASCII Standard, a character-encoding scheme from 1963, abbre-
viated from American Standard Code for Information Interchange. Either signed
with name, nickname or anonymous, the selected works address ASCII art as a
visual medium of communication and community-building. Not to mention the
resemblance between these artifacts and historical image-texts such as Medieval,
Baroque and Visual Poetry, ASCII art forms engage with other late 20th century
text-based visual arts, such as typewriter art, ANSI, or the Japanese Shift_JIS art.
The ASCII art scene emerged during the 1980s, using techniques borrowed from
graffiti tags and signature files, and it was developed by individuals and groups
around MUDs, IRC, e-mail and message boards.

Print versions of ASCII artworks, various dates.

Anonymous web users and ASCII artists under nicknames.

Mez Breeze

Mezangelle (emails from 7-11 mailing list), 1998-1999

Mezangelle is a pseudo-programming language developed by Mez Breeze from the 1990s onwards. Close to the practice of codework, it consists in the creation of hybrid words by intertwining programming language and informal speech — mixing English, fragments of source code, markup languages, protocol code, IRC shorthands, and slang. The works that figure in the exhibit were Mez's contributions to 7-11 listserv, a pioneer online community dedicated to net art, which was created in reaction to the non-interactivity of email lists from the earlier 1990s. In the version shown, the external hyperlinks contained in this work were deleted since they pointed to other works in the 7-11 mailing list or unavailable web sources. A top menu was created allowing the navigation between Mez's contributions to the 7-11.

HTML. https://anthology.rhizome.org/mez-breeze

Raspberry Pi, mouse, screen.

Courtesy of Mez Breeze.

Mary-Anne Breeze aka Mez (Australia) is a digital artist working with interactive fiction, experimental storytelling and games, as well as experimenting with VR and AR. http://mezbreezedesign.com

Jesper Juul

4:32, 2010

4:32 is a conceptual game developed at the NYU Global Game Jam 2010, where the main theme was "deception". The piece thereby deals with user expectation and frustration. Through a complex process requiring the constant changing of computer settings, the game forces the user to install, update and uninstall software. The user will feel lost and annoyed. To a certain extent, this is exactly what happens in our daily experience using networked personal computers. Subjected to the obsolescence of programming languages, media formats and software versions, the computers are ruled by software restrictions and incompatibilities, and so it is with Juul's game. Given the steady possibility that the user might not even start playing the game, *4:32* was already played in the previous silent process – as in Cage's *4'33"* piece

HTML, JavaScript, PHP. http://www.jesperjuul.net/4.32/

Laptop PC.

Courtesy of Jesper Juul.

Jesper Juul (b. 1970, Denmark) is a video game theorist who has also occasionally developed his own games. http://jesperjuul.net

Jason Nelson

Myopic Blossoms, 2017

Myopic Blossoms is a catapult style game where each level connects to a different arts community. As it goes, the reader/player will engage with sound poetry and sound art communities, as well as concrete poetry, glitch or SeaPunk style art communities. According to Jason Nelson, the overall concept is grounded on "how recent political and social events (Brexit in England or Trump election in USA, for instance) represent the rise of the Myopic, generating uninformed and anti-intellectual communities driven by fear and raw emotion untethered to complex ideas." In this sense, each level also ties into a different topic impacting the world community, such as climate change, the rising tide of nationalism or the walls and borders security that arise from such movements. Language, image and sound work together in the playful Nelson's chaotic interface, requiring from the user participation to propel words and ideas.

HTML, JavaScript.

Raspberry Pi, screen, headphones, mouse.

Courtesy of Jason Nelson.

Jason Nelson (b. 1970, USA) is a digital poet whose works deeply engage with game-like interactive strategies through disruptive interface aesthetics. http://secrettechnology.com

ELO

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