"Electronic Literature" Exhibit
MLA 2012 Convention
Curated by Drs. Dene Grigar, Lori Emerson, & Kathi Inman Berens

"Electronic Literature" is an exhibit featuring over 160 works by artists who create literary works involving various forms and combinations of digital media, such as video, animation, sound, virtual environments, and multimedia installations, for desktop computers, mobile devices, and live performance. The works presented at this exhibit have been carefully selected by the curators because they represent a cross-section of *born digital*—that is, works created on and meaningfully experience through a computing device—from countries like Brazil, Canada, Australia, Sweden, the UK, the US, and Spain, and highlight literary art produced from the late 1980s to the present. Thus, the exhibit aims to provide humanities scholars with the opportunity to experience, first-hand, this emergent form of literature, one that we see as an important form of expression in, as Jay David Bolter calls it, this "late age of print."

This is a catalog of the works featured at the exhibit. The online archive produced for this show can be found at dtc-wsuv.org/mla2012.

Exhibit Location and Time

"Electronic Literature" takes place in Seattle, WA, at the Washington State Convention Center in Room 609. Exhibit times are: Thursday, 5 January, 12 noon to 7:00 p.m.; Friday, 6 January, 9:00 a.m. to 7:00 p.m.; Saturday, 7 January, 9:00 a.m. to 7:00 p.m.

Twitter Hashtag

The Twitter hashtag we will be using throughout the conference for this exhibit is #mlaelit2012. Be sure to check out all of our social media—Twitter, Facebook, Google Maps, and YouTube.

Readings & Performances

In conjunction with the exhibit, a special evening of Readings & Performances by artists featured at the exhibit will take place on Friday, January 6, from 8-10:30 p.m. at the Richard Hugo House, located about 1.5 miles from the convention area at 1634 11th Ave, Seattle, WA 98122-2419. This event, curated by Lori Emerson, is free and open to the public. Special door prizes created by electronic literature artist, Jason Nelson, will be awarded at the event. To learn more about them, visit The MLA Elit 2012 Exhibition Prize website. The hashtag for the event is #mlaelitprize.

Student Docents

Along with the curators, undergraduate student docents from The Creative Media & Digital Culture Program at Washington State University Vancouver, trained in digital media and electronic literature, will be on-hand to provide technical assistance to visitors of the exhibit and talk about the works in the show.

Contact

For more information about the Electronic Literature exhibit, contact one of the curators:

- Dr. Dene Grigar, Director and Associate Professor, The Creative Media & Digital Culture Program
  Washington State University Vancouver, dgrigar@vancouver.wsu.edu

- Dr. Lori Emerson, Assistant Professor, Department of English, University of Colorado, Boulder, lori.emerson@gmail.com

- Dr. Kathi Inman Berens, University of Southern California's Annenberg School of Communication, kathiberens@gmail.com

Credits

Putting together and hosting a digital media gallery show of this scope and for a national organization like the Modern Language Association is a large undertaking and, so, cannot be done without the help and guidance of others. The curators would like to thank, first and foremost, the MLA and, in particular, Karin Bagnall for her faith in us to develop a sound and useful event aimed at furthering literary scholarship in general and the digital humanities in particular.

We would also like to thank the Electronic Literature Organization for use of the *Electronic Literature Collection 1 &: 2* for viewing in the show and for donating copies for dissemination at the conference.

Also important are the contributions of our students. Grigar's students in her DTC 354 "Digital Storytelling" course wrote many of the annotations as well as researched publication dates, artist bios and other information for the website; Inman Berens' students in her DTC 338 "Networked Culture" course developed and implemented a six-week, five-platform social media strategy for the exhibit and built customized content: all social media posts, one piece of Electronic Literature and three videos. All of these students are undergraduates taking courses in or majoring in The Creative Media & Digital Culture (CMDC) Program at Washington State University Vancouver. We are very proud of their creativity and dedication.

DTC 354 Student Team

- Nicole Buckner, Project Manager & content development
- Greg Philbrook, Lead Coder, content development, & editing
- Jordan Walker, content development & editing
- Krystine O'Malley, content development & editing
- Setty Alizadeh, content development & editing
- Jon Exe, content development & editing

DTC 338 Student Team
- Marzee Dyer: Project co-Manager, Twitter, Facebook
- Kathleen Schultheis: Project co-Manager, video content
- Travis Buck: Facebook, Twitter, Google Plus (lead for all 3); metrics
- Nicole Buckner: Google Map (lead), research, Twitter
- Greg Philbrook: YouTube (lead); video content (lead)
- Adele Dandeneau: metrics and research
- Vern Blystone, Google Map (co-lead), audio recording of video narration, research

Additionally, customized content was created by Terri Mason (e-lit: "What is E-Lit? Autobiography of Otto Didact"); Mark Van Tassel ("Invisible Seattle"); Greg Philbrook, Kathleen Schultheis, Madi Kozacek, Katie Campbell, Saundra Beauchaine, Spencer Watson, Jacob Tobey, Andrew Rajigah, Heather Martin, Kyle Schaffer and Zack Stahl.

The logo and website were also created by a CMDC student, [Jonathan Tanner.](#) Tanner is a graduating senior who is already working in the field as a multimedia designer. His excellent talents and skills are on display with this exhibit.

We also want to highlight the CMDC undergraduates and recent graduates who are docents for the exhibit and will be on hand to assist visitors with the technology and talk about the works. These are:
- Aaron May, Project Manager, Technology
- Kerri Lingo, Project Manager, Logistics
- Hunter Crawford
- Margarete Strawn
- Nicole Buckner
- Greg Philbrook
- Setareh Alizadeh

Finally, we would like to thank Washington State University Vancouver for providing Grigar with the research funds necessary for underwriting the expenses associated with this exhibit. Its continued support for digital media, The Creative Media & Digital Culture Program, and its faculty deserves much recognition and appreciation.

Featured Works at the "Electronic Literature" Exhibit

Electronic Literature is viewed by many of its scholars and artists, such as C.T. Funkhouser and Eduardo Kac, as a descendant of experimental poetry produced in Europe, North America, and South America. It is a trajectory that begins in the early 20th century and has continued on to the current time, encompassing a variety of forms. The driving force behind it, however, is technological experimentation and innovation, not necessary limited to the computer but certainly at its center until the end of the 20th century. In the U.S. electronic literature is said to have begun in 1989 with the publication of Michael Joyce's *afternoon: a story*.

Because the ultimate goal of this exhibit is to present Electronic Literature in a way that makes it understandable to non-practitioners and scholars new to it, we have chosen to organize the work by medium (desktop, mobile, and readings and performances) and, by approach and style (locative, multimodal, and literary games, and so forth) instead of genres, such as hypertext fiction or flash poetry, etc., usually associated with Electronic Literature.

Works on Desktop

The works featured in this part of the exhibit, for the most part, have been produced for desktop computers and include some of the earliest works of electronic literature. The curatorial statement that contextualizes many of the choices that led to the selection and inclusion of these works can be found in Dene Grigar's Curatorial Statement page of the website.

Annotations, authors' biographies, & publication dates are included as hyperlinks that can be accessed by hovering over or clicking on each work below. Much of the content was produced by undergraduates in The Creative Media & Digital Culture Program at Washington State University Vancouver and, so, is noted where appropriate.

Computer Station 1: From The Electronic Literature Organization, Part 1

The Electronic Literature Collection I, 2006
"The Electronic Literature Collection 1 (ELC) is an anthology of 60 works created by 58 electronic literature artists. Published by the Electronic Literature Organization in 2006, it was edited by N. Katherine Hayles, Nick Montfort, Scott Rettberg, and Stephanie Strickland. It was produced as both a web-based and CD collection and its contents offered under a Creative Commons license so that it would enjoy wide use by the general public as well as academics" ("The Electronic Literature Organization Website").

Computer Station 2: From The Electronic Literature Organization, Part 2

The Electronic Literature Collection II, 2011
"The Electronic Literature Collection 2 is an anthology of 61 works created by 74 electronic literature artists. Published by the Electronic Literature Organization in 2011, it was edited by Laura Borrás, Talan Memmott, Rita Raley, and Brian Kim Stefans. It was produced as both a web-based and CD collection and its contents offered under a Creative Commons license so that it would enjoy wide use by the general public as well as academics" ("The Electronic Literature Organization Website").

Computer Station 3: The Eastgate School

Shelley Jackson, *Patchwork Girl*, 1995
"Shelley Jackson's brilliant, unforgettable hypertext novel *Patchwork Girl* is one of the great achievements of literary hypertext. What if Mary Shelley herself made the monster, not the fictional

Dr. Frankenstein? And what if the monster was a woman, and fell in love with Mary Shelley, and travelled to America?" ("*Patchwork Girl*—Eastgate Systems").

Author's Bio:
"Shelley Jackson is a San Francisco-based writer and artist known for her cross-genre experiments, including the groundbreaking hypertext *Patchwork Girl* (1995). . . . As a media artist and writer her works deal with issues of the body, displacement, touch and desire. She is critically acclaimed and widely recognized as one of the leading innovators in hypertext" ("Shelley Jackson—Biography").

Michael Joyce, *afternoon: a story*, 1987/1989
"A classic of electronic fiction, *afternoon* is required reading. Complex and richly imagined, this is the story of Peter, a technical writer who (in one reading) begins his afternoon with a terrible suspicion that the wrecked car he saw hours earlier might have belonged to his former wife" ("*afternoon: a story*—Eastgate Systems").

Author's Bio:
"Michael Joyce is a professor of English at Vassar College, NY, USA. He is also an important author and critic of electronic literature. Joyce's *afternoon: a story* was among the first literary hypertexts to present itself as undeniably serious literature and experimented with the short-story form in novel ways. It was created with the then-new Storyspace software, deployed the ambiguity and dubious narrator characteristic of high modernism, along with some suspense and romance elements, in a story whose meaning could change dramatically depending on the path taken through its lexias on each reading" ("Amazon Biography").

Deena Larsen, *Marble Springs*, 1993/2011
"*Marble Springs*, a complex and lyrical new work in the tradition of *Spoon River Anthology* and *Winesburg, Ohio*, explores the lives of the women who built the American West. [It] invites the reader to explore a collection of poems discovered in the ruins of a church in an abandoned ghost town. The poems, like the lives of so many 19th century women, are anonymous, enticing the reader to discover the identity of the author hidden between the lines" ("*Marble Springs*—Eastgate Systems").

Author's Bio:
"Deena Larsen received her BA in English/Philosophy from the University of Northern Colorado in 1986. Her undergraduate thesis, "Nansense Ya Snorsted: A logical look at nonsense" received the university's 1986 Best Thesis Award. After spending time in San Francisco and Japan, she returned to Colorado and earned her MA in English from the University of Colorado at Boulder in 1991. She currently works at the Bureau of Reclamation, where she developed and wrote the *Decision Process Guidebook*: *How to Succeed in Government*. She has led many writers workshops (online, at conferences, and at universities) to encourage exploration into the possibilities of hypertext. She also hosted the Electronic Literature Organization chats from 2000-2005 and taught at Red Rocks Community College, Lakewood, Colorado" ("Larsen Biography").

Judy Malloy, *its name was Penelope*, 1993
"An artist, a photographer. A tripartite montage of a life in random screens of text that glimpse and blink by like the slide show at a party" ("*its name was Penelope*—Eastgate Systems").

Author's Bio:
"A poet who writes about the lives of artists, Judy Malloy works at the conjunction of hypernarrative, magic realism, and information art. . . . Her work has been exhibited and/or published around the globe including locations such as The Houston Center of Photography, *The Iowa Review Web*, *Blue Moon Review Web*, Sao Paulo Biennial, and the Institute for Contemporary Art New Orleans. While working to catalogue, design, and program information systems for various library informational

systems in the 60"s, she expanded to creating hypertext literature. She went on to create a series of innovative literary works exclusively for the computer platform [that] were published by Eastgate [Systems] and the Internet. Malloy was responsible for creating one of the first arts websites, "Making Art Online" in 1993-94, while working for the Computer Science Laboratory" ("WELL—Biography").

Stuart Moulthrop, *Victory Garden,* 1992

"The Gulf War and its media frenzy serves as the backdrop for this Dickensian tale of campus politics, seduction, burglary, dissent, unsafe driving, and war" (*"Victory Garden*—Eastgate Systems").

Author's Bio:
"Stuart Moulthrop is an award-winning artist, writer, and scholar of digital culture . . . . His electronic literary works, beginning with the hypertext fiction *Victory Garden* in 1991, have drawn widespread critical attention. In a front-page article in the "New York Times Book Review" in 1993, Robert Coover called *Victory Garden* "the new benchmark" for digital literature and named Moulthrop the foremost practitioner and theorist of the craft. Coover later included this work, along with Michael Joyce's *afternoon* and Shelley Jackson's *Patchwork Girl*, in his "golden age" of early hypertext. . . . In 1999, Moulthrop became a founding board member of the Electronic Literature Organization" ("U of Wisconsin—Details").

Computer Station 4: Experiments with Form

Jim Andrews, "Enigma n," 1998

"Enigma n" is "an online philosophical poetry toy" that plays with the notion of "meaning," both literally and figuratively. The interface provides options for manipulating the word while the code underlying the work offers even deeper insights into the text.

Author's Bio:
Jim Andrews spend many years in Victoria, B.C. where he hosted a weekly literary venue called Mocambopo. In 1997 he moved to Seattle, Washington to take a position as technical writer but later became a Solutions Architect with Network Commerce. He eventually left industry to author and develop multimedia full time. He had long believed that "electronic publishing [will] radically change the infra-structure of the publishing world" and he has placed himself on the cutting edge of this development.

David Jhave Johnston, "softies," 2009

"Softies" is a series of animated, typographic poems created with the Mr. Softie vector typographics editor. The author describes these works as "wrinkled squirming typographic poems (fresh in 2009)." Because of its malleable form, the work forces the user to move and engage with it. The ongoing reshaping of the words and the ambient music playing in the background add to its hypnotic quality.

Author's Bio:
"David Jhave Johnston is a multimedia-poet currently living in Montréal. . . . He has produced a large body of intermedial, flash-based net art for many years at glia.ca, and his most recent project is titled *Sound Seeker*. He has been involved in numerous collaborative, solo, digital, and in-situ art practices working with (among others) Fluxus Online, Champ Libre, Turbulence.org, Ollivier Dyens, Symbiosis, and Zoi. His work has been exhibited at the new media Biennales in Montrèal 2003 and Toronto 2004" ("Author's Bio"—*Rhizome*).

Will Luers, "The Walking Man," 2008/09/10

"The Walking Man" is a video documentary of a fictional experiment in which a man is collected as a subject before being dropped into a cityscape filled with the wonders of metropolitan life. The screen is split into three different angles during the video, giving the viewer varying accounts of the

same events as the man walks throughout the city. Put simply: it's the observation of one man experiencing life.

Author's Bio:
Will Luers is a media artist, writer, and educator who lives in Portland, Oregon. In 2010, he was awarded a Vectors—NEH Summer Fellowship to work on his database documentary, *The Father Divine Project*. He has also won the Nantucket Film Festival and Tony Cox Award for Best Screenplay. He is currently teaching in The Creative Media & Digital Culture Program at Washington State University Vancouver, where in 2008 he was an artist-in-residence creating locative media work with his students. An early adopter of social media, he was named a pioneer in videoblogging in the "Forbes.com Top Technology Trends" (2004) and in *The New York Times* (2006) ("Luers Bio").

mez + Shane Hinton, ":terror(aw)ed patches:_", 2010
:terror(aw)ed patches:_ is a "collaborative fiction that utilizes through live concurrent editing in Google Wave that results in expressive output[s]" ("SpringGun Press Issue Two").

Authors' Bios:
Mez Breeze is an Australian born artist who works with ASCII Art, or "coded poetry." Her innovations in the field have been compared to that of Shakespeare, James Joyce, Emily Dickinson, and Larry Wall. She has received many awards for her "codewurks." Some of which include the 2001 VIF Prize in Germany, the JavaMuseum Artist of the Year in 2001, and the 2002 Newcastle New Media Poetry Prize in Australia. Her work specializes in augmented reality theory, game scripting, networked art, graphic design, social and artistic engineering, as well as online identity formation.

Shane Hinton is living out a tiny life as an unintentional interstitial. His background is in chemical paraphrasing with an emphasis on derogatory adjectives.

Ana Maria Uribe, "Typoems," 1968, & "Anipoems," 1997
"Typoems" is a series of 10 concrete poems created in 1968 that were re-published in 1997 online in conjunction with "Anipoems," a series of kinetic poetry.

Author's Bio:
"Ana Maria Uribe was born in Buenos Aires, Argentina, in 1944. She was a visual poet who worked from the late sixties until her death in 2004. In addition to her website, she is the author of a single Spanish-English book, which is home-printed, hand-sewn and hand-bound called *Tipoems and Anipoems, 1968-2001*. She also published a CD of her work (done with Macromedia Director) titled *Escaleras y otros Anipoemas, 2001*" ("Vispo—Bio").

Computer Station 5: Multimodal Narratives

Andy Campbell, "The Flat," 2006
"The Flat" combines interactive video and poetry to create a work the author describes as "remnants of narratives left behind in an abandoned flat" ("Dreaming Methods"). The introduction sets the tone with its barely discernible but eerie text. On subsequent screens, the darkness of mood is accentuated by ominous music and dimly lit rooms, aspects of which are viewed seemingly through a small opening, evoking a feeling of tunnel vision. Moving the cursor around the flat can evoke sudden startling sounds and effects, including a wispy spectral object. Lines of melancholy poetry fleetingly drift in and out of view, accentuating the dreamlike quality of the piece. Annotated by Andrea Nelms.

Author's Bio:
Andy Campbell's website, *Dreaming Methods,* combines fictional narrative with other media like film, photography, animation, and music. His work is often visually haunting and atmospherically

immersive where the text floats, mutates, and becomes entangled with motion graphics to create powerful scenes for his stories. Along with Judy Alston, he co-directs "One-to-One Productions," creating films, regeneration, public space, and charities. His current project is to archive and digitize Tibetan literature, and he is interested in the future possibility of merging writing stories with game design.

Béatrice Mousli & Guy Bennett, "ABC LA: Portrait d'une ville en 26 lettres," 2009

"*THE ABC: portrait of a city in 26 letters* offers a reading in Los Angeles over the alphabet, an attempt to find coherence in what appears not to have to give shape to what is often perceived as amorphous. Beyond the clichés this portrait reveals textual and audio aspects of the city hidden behind her image hypermédiatisée" ("France Culture").

Author's Bio:
"Béatrice Mousli was born in 1966 in Orléans, France and published her first article in 1994 in the French literary magazine *Digraphe*. A year later she had completed her dissertation, "Intentions, une revue des années vingt", which was later put in book form and published by Ent'revues in 1996. . . . She currently teaches French language and literature at the University of Southern California (USC), and is the founding director of the USC Francophone Research and Resource Center" ("About Béatrice Mousli").

"Guy Bennett (1960) was born in Los Angeles California, but was raised in Gardena. He attended the University of California in the late 80's and early 90's, earning his PhD in French Literature in 1993. . . . While working for Sun & Moon press, Bennett . . . translated foreign books into the English language, mainly those published by Sun & Moon and Green Integer. He eventually began his own press in 1997 called Seeing Eye Books, which is currently publishing four books annually, and shortly after wrote his own book *Last Words*. . . . Bennett has worked with Standard Schaefer, Bruno Franklin, and Chris Reiner along with his contribution to several book translations, poetic ventures, and exhibition/conferences" ("The Pip—Bio").

MD Coverley, "Califia," 2000

Califia is a work of hypertext fiction published in 2000 that "[s]pan[s] five generations of swashbuckling Californians" in an "epic search for a lost cache of gold" ("*Califia*—Eastgate Systems").

Author's Bio:
M.D. Coverley (also known as Marjorie Luesebrink) began writing poetry at the early age of seven. She was awarded an NEH grant to study hypertext fiction in 1995 and, since then, she has written and published web fiction, traditional fiction, poetry, and flash works. While she has crafted other forms of literature, Coverley is first and foremost a fiction writer. Her works have been featured in numerous electronic publications, such as the *Iowa Web Review*, *Cauldron & Net*, and *The Salt River Review*.

Alan Bigelow, "When I Was President," 2007, & "This is Not a Poem," 2010

"When I Was President" is "a portrait of absolute power as depicted by a fictional President of the United States. This President is unnamed and non-historical, that is, he has never, and could never, exist, yet what he represents is archetypal in nature and endures within the optimism, dangers, and limitations of political power. The work is created in Flash and divided into nine sections, each of which addresses a different Presidential act of power, and its consequences" (Bigelow, qtd. in *Rhizome*).

"This Is Not a Poem" moves Joyce Kilmer's "Trees" "onto a scratchable disk," and turns it into "a toy, a game, and a language engine. The piece is online and a visitor can navigate the work by mouse movements on the poem text and disk. [The poem] is infinitely playable, in the sense that once the

text has been deconstructed, it can be renewed and played again" ("Cyberideologies").

Author's Bio:
Alan Bigelow has been writing online interactive fiction since 1999. His stories are created in Flash and utilize video, audio, text, and other forms of media. Prior to his work with electronic literature, Bigelow was a traditional fiction writer. He made the transition to online interactive fiction because he was interested in the way a multimedia environment could emulate the pages of traditional text. In 2010, Bigelow was a finalist for the International New Media Competition of the 24th Stuttgart Filmwinter in Germany and a finalist for the New Media Writing Prize at the Poole Literary Festival in the United Kingdom. That same year, he was also nominated for the World Technology Network Award.

Christine Wilks, "Underbelly," 2010
"Underbelly" is a work of flash "playable media fiction." . . . [The story] is about a woman sculptor carving on the site of a former colliery in the north of England, now landscaped into a country park. As she carves, she is disturbed by a medley of voices and the reader/player is plunged into an underworld of repressed fears and desires about her sexuality, potential maternity and worldly ambitions mashed up with the disregarded histories of the 19th Century women who once worked underground mining coal" ("Artist Statement," *Hyperrhiz*).

Author's Bio:
Christine Wilks has created various animations, short films, and installations. Her pieces of electronic literature, most of which are created in Flash, are high regarded and included in course readings around the world. The Electronic Literature Collection, Volume 2, includes two of her pieces: "Fitting the Pattern" and "Tailspin." Her piece, "Underbelly," won the New Media Writing Prize in 2010, as well as first place in the 'Maternal Subjectives: Care and Labour' Digital Media Competition 2011. Christine Wilks is also one of two head directors at Make It Happen, a company started in 2004 that helps non-profit organizations create e-learning programs.

Jonathan Harris et al, "Whale Hunt," 2007
"Whale Hunt" is "an experiment in human storytelling, using a photographic heartbeat of 3,214 images to document an Eskimo whale hunt in Barrow, Alaska" (Harris, "Whale Hunt" website).

Author's Bio:
"Born August 27th 1979 in Vermont, Jonathan Harris creates projects that bridges how humans relate to technology and each other. During his time at Princeton University studying computer science, he received the 2005 Frabrica fellowship award and three Webby Awards. Harris has a permanent collection at The Museum of Modern Art in New York and The Museum of Fine Arts in Houston. He has also been seen in AIGA, Ars Electronica, *Print Magazine*, and World Economic Forum with prestigious recognition, such as "New Visual Artist" and "Young Global Leader." He has made appearances on CNN, NPR, BBC, and Bhutanese television. His works reflect his knowledge of computer science, anthropology, visual art and storytelling ("Harris Bio").

Computer Station 6: Multimodal Poetry

John Kusch, "Red Lily," 2000
"Red Lily" is a flash poem divided into three musical movements that addresses the pain of lost love. Visual symbols like a child playing with ducklings and a calla lily juxtapose innocence and death, while the sound of the tolling bell coupled with textual clues of blood and needles emphasize love's end.

Author's Bio:
John Kusch is an editorial, essay, and slam poetry writer from the east side of Milwaukee, Wisconsin,

and has been composing for over 20 years. For many years Kusch was the general editor for *Bluff Magazine*, an e-zine based in Milwaukee focused on controversial poetry and commentary. He was also the editor of *Island Life*, an online journal devoted to free verse modern poetry.

Stephanie Strickland, "The Ballad of Sand and Harry Soot," 1999

"The Ballad of Sand and Harry Soot," is a "hypertext ballad metaphorically exploring the relationships between people (Harry Soot) and machines (Sand)" ("ELMCIP Knowledge Base").

Author's Bio:

Stephanie Strickland, a teacher of both literature and media literature at numerous universities across the United States, has been writing both print and electronic poems since 1995. She is an active creator of digital media exhibitions, as well as an active writer of both print and digital media poetry. Stephanie's piece "The Ballad of Sand and Harry Soot," won the poetry prize in the *Boston Review* in 1999, and was featured extensively in *The Iowa Review Web*. It also won About.com's "Best of the Net" poetry award in 1999. She was also the winner of the Best Innovative Writing at Then&NOW Awards in 2009.

Thom Swiss, "Shy Boy," 2002

"Shy Boy" is a flash poem that utilizes movement, visual images, and sound to deep into the soul and life of one very shy boy. The monochromatic use of black, gray, and white suggest a child who calls no attention to himself and the vanishing text, his own lack of presence among his schoolyard peers.

Author's Bio:

Thomas Swiss has been writing poetry for electronic media for almost a decade and several of his works have been featured in *Born Magazine*, an electronic magazine devoted to the exploration of interactive media and traditional literature. He is also a well-known scholar with numerous books on new media, such as "Digital Writing in the Classroom" (2007) and "New Media Poetics: Contexts/Technotexts/Theories" (2006). He was the former editor of *The Iowa Review Web* and past president of the Electronic Literature Organization. Currently he serves on the editorial board for *The Journal of Popular Music Studies*.

bpNichol, "First Screening," 1984

"First Screening" is a "series of 12 kinetic poems created in 1983 and 1984 with an Apple IIe computer and the Apple BASIC programming language." It was distributed through Nichol's own imprint (Underwhich) as 100 numbered and signed copies produced on 5.25 inch floppies accompanied by printed information about the work ("Author's website").

Author's Bio:

Barrie Phillips Nichol (1944-1988) was a Canadian writer known for experimental work. Director Brian Nash's film based on the author's life, entitled "bp: pushing the boundaries," captures his intense impetus to innovate. His hand drawn concrete and visual poems that led to *Konfessions of an Elizabethan Fan Dance* is one such example. In the early 1980's he became a writer for a children television show called *Fraggle Rock*, and over the span of his life he produced over 30 works of art, books, and recordings.

Brian Kim Stefans, "Suicide in an Airplane," 2009

"Suicide in an Airplane" is a flash-based algorithmic poem/painting in black and white. Poet Brian Kim Stefans, using text derived from pages of *The New York Times*, has created a work in which terms associated with a hijacking incident randomly appear on the screen. The words, which have the appearance of pencil doodling, break into separate letters and chaotically bounce around the screen, sometimes disintegrating on impact with other text, other times moving about in what seems to be a floating anagram. Accompanied by tone cluster piano chords in a composition by Leo Ornstein, the text seems to pulse with the music. At times, letters fly into objects constructed of

other text and explode in sync with music that mimics the scream of jet engines. Annotated by Andrea Nelms.

Author's Bio:
Brian Kim Stefans is currently an Assistant Professor at UCLA in the Department of English. He has a collection of his works on arras.net and has produced many published books, essays, and poetry. His interests include digital humanities, English-language modernism, contemporary poetry, video game narrative studies, software studies, conceptual art and more.

Computer Station 7: Vectors Projects

David Theo Goldberg & Stefka Hristova; design by Erik Loyer, "Blue Velvet," 2006
"Blue Velvet" is a documentary about Hurricane Katrina and its affect upon New Orleans, LA. "Combining sound, text, photography, video, and several maps, the piece sculpts an evocative and poignant landscape that nonetheless refuses all registers of nostalgia, insisting as it does that we locate Katrina and the Crescent City among multiple trajectories of policy, memory, and representation" ("Blue Velvet"—*Vectors*).

Author's Bio:
David Theo Goldberg is the Director of the University of California Humanities Research Institute and is currently a Professor of Comparative Literature School of Humanities. His works focus on race, racism, political theory, social-legal studies, law and society. He is an author of several books, such as *Racist Culture*: *Philosophy and the Politics of Meaning (1993)*, *Racial Subjects*: *Writing on Race in America* (1997), and *Ethical Theory of Social Issues* (1990/1995).

Stefka Hristova is an Assistant Professor in Digital Media at Michigan Tech whose "scholarship explores the intersection of aesthetics, politics, and histories in the context of displacement through theory and praxis. More broadly, her research interests include the fields of Visual Studies, Digital Media Studies, Eastern European Visual Studies, Postcolonial Studies, and Critical Theory" ("Michigan Tech—Bio").

Erik Loyer is the Creative Director for *Vectors* journal. He won the 1998 New Media Invision Silver Award for his project "The Lair of the Marrow Monkey" and in 1999, a Rockefeller Media Fellowship for "Chroma." He is also the founder of Song New Creative, an interactive design studio.

Lisa Lynch & Elena Razlogova; design by Eric Rodenbeck, Guantanamobile, 2004
"Guantanamobile" is an "[i]nteractive web-based documentation of the detention situation in Guantanamo Bay, Cuba" ("Media Commons").

Author's Bio:
Lisa Lynch is Assistant Professor of English and Media Studies at the Catholic University of America and Director of the *Guantanamobile* project.

Elena Razlongova is an Associate Professor at Concordia University in Montreal, Quebec, Canada. She received PhD in Cultural Studies from George Mason University and works in a variety of media, such as print-based books, virtual exhibits, and documentary projects such as the *Guantanamobile* project.

Eric Rodenbeck is the founder and creative director of Stamen and has been working in and on and around interactive design since 1997. [Rodenbeck] led the interactive storytelling and data-driven narrative effort at Quokka Sports, illustrated and designed at *Wired Magazine* and *Wired Books*, and was a co-founder of the design collective Umwow ("Stamen—Bio").

Computer Station 8: Literary Games

Ian Bogost, "A Slow Year: Game Poems," 2010

A Slow Year is "a collection of four games, one for each season, about the experience of observing things. These games are neither action nor strategy: each of them requires a different kind of sedate observation and methodical input. The game attempts to embrace maximum expressive constraint and representational condensation. I want to call them game poems. The set comprises a little collection, a kind of videogame chapbook" ("Author's Website").

Author's Bio:
Ian Bogost is a professor at the University of Georgia Institute of Technology and a Founding Partner for a video game studio called Persuasive Games. He is also a educational publisher and board member of Open Texture. He educates students in computational media and is the Director of the Digital Media graduate program. His past includes working in financial services, graphic design, advertising, technology, consulting, and entertainment. . . . Bogost focuses on contextualizing video games as cultural artifacts. His *A Slow Year: Game Poems* won the Vanguard and Virtuoso awards in 2010 and was a finalist in the Nuovo category at the 2010 Independent Game Festival. His works focus on video games in regards to entertainment, politics, advertising, art and learning. Recently he has been in collaboration with Nick Montfort in a book series for The MIT Press entitled Platform Studies.

Nick Montfort, "Ad Verbum," 2000

Ad Verbum is a work of interactive fiction that engages the player wordplay. In 2000 it was awarded the XYZZY Award for Best Puzzles and took 4th place in the Sixth Annual Interactive Fiction Competition ("*Ad Verbum* website").

Author's Bio:
Nick Montfort is a Associate Professor of Digital Media WHS & CMS at the Massachusetts Institute of Technology and is now the president of Electronic Literature Organization. He is a critic, theorist, and scholar of computational art and media. His works include computation and constrained poetry, as well as developing computer games, and range from interactive fiction to books of poems and works in collaboration with other authors, for example a book series with The MIT Press entitled Platform Studies (with Ian Bogost).

Reiner Strasser, Dan Waber, and Jennifer Hill-Kaucher, ">>oh<<," 2005

">>oh<<"is a "concrete cyberpoem, an interactive audio-visual by Reiner Strasser. It is based on a visual poem by Dan Waber, created on a short poem by Jennifer Hill-Kaucher" (">>oh<<'s website"). Gray dots simulating the effect of rain fall on the page and by passing over them with the pointer an audible "Oh" sound is triggered and a ripple effect extends out from it, briefly illuminating the background text of the poem. The uncovered text and the voiced "Ohs" differ between dots and when one has moused over each one a blue dot appears. When clicked, like a fresh rainfall it washes the entirety of the poem's background text into view. Annotated by Kirian McClure.

Author's Bio:
Reiner Strasser, living and working in Wiesbaden, Germany, was born 1954 in Antwerpen, Belgium. He studied art, art history and philosophy at the University of Mainz, Germany in the 1970's. His Web works, international collaborations, and Web art projects date from 1996. Strasser's Web work has appeared in several exhibitions/publications all over the world since 1997 ("ELMCIP Knowledge Base").

"Dan Waber and Jennifer Hill-Kaucher are poets who thrive primarily outside of academia. Their work, past and present, defies easy categorization. Both approach poetry experimentally, but it would be incorrect to say that they are experimental poets. They are experimental because, while

they are steeped in the reading and traditional techniques of poetry, they are constantly at play in their work" ("In the Margins").

Computer Station 9: Future Writers—Electronic Literature by Undergraduates from U.S. Universities—Works on Desktop

Katie Campbell, "Circumstances," 2011, Washington State University Vancouver
"Circumstances", an animated poem, created for the Digital Storytelling class in the Spring of 2011. The creation of this piece involved a combination of Photoshop, Flash, and After Effects. with music set to The Time Has Come by Pretty Lights. Much attention is paid to syncing the appearance of the poem onscreen with the music in order to evoke the rhythm of beatnik poetry.

Author's Bio:
Katie Campbell is a 21-year old aspiring graphic designer, with roots in traditional art making. She has been writing and drawing since she "could hold a pencil," finding particular inspiration in the vibrance of nature. In my work, she tries to echo some of the delicacies found in the organic form, seeking to embody even a fraction of the beauty that surrounds us within textual and visual imagery.

Michael Hoffman, "Transfixions," 2011, University of Colorado—Boulder
"Transfixions" is a video poem that seeks to create an archive of language and moving image, a dream-narrative shifting between spaces of virtual thought and physical travel. The piece becomes a map littered with found objects that cross the narrator's path and those found wandering inside YouTube. Shot entirely on location in Bailey, Colorado with an 8 megapixel Canon Powershot digital point-and-shoot camera, with original music & words by the author.

Author's Bio:
Michael Hoffman is currently completing his undergraduate studies at the University of Colorado at Boulder, with a BA in Creative Writing-Poetry and a BFA in the Studio Arts program. Hoffman grew up in the small town of Bailey located in the mountains of Colorado, is an avid collector of middle-class American refuse, and writes strange vignettes in the form of folk songs.

Claire Kwong, "Distraction," 2011, Brown University
The Internet represents and extends human consciousness. "Distraction" explores the changing cultural and personal implications of the web through a live performance of improvised blogging and generative searching. Through the interaction between human and machine, the artist dramatizes her personal experience with technology.

Author's Bio:
Claire Kwong works with performance, interaction, and immersion across a variety of digital and physical media. She is currently a junior at Brown University studying computer science and modern culture and media. Claire has presented her work at the 4th International Conference of the Electronic Literature Organization. She is currently working to help establish the Writing Digital Media collection at the Brown Digital Repository and the Youth and Media Lab at the Berkman Center for Internet and Society.

Mindy Lam, "Picking Petals," 2011, University of California San Diego
"Pulling Petals" is a simple flash poem about the never-ending uncertainty of young romance.

Author's Bio:
Mindy Lam is a Literatures in Writing major at the University of California at San Diego. She is relatively new to digital poetry though she hopes to work more in digital media.

Richard Montoya, "Vive la Bagatelle," 2011, University of Colorado—Boulder

"Vive Le Bagatelle" is a short, kinetic digital poem in the Italian Futurist style, featuring the song The Airplane by Futurist composer George Anthiel. Through deft manipulation of Flash CS4 and Actionscript much of the prose seen is randomly selected and displayed on screen. The end result is a new poem with each viewing, every bit as mesmerizing as it is curious.

Author's Bio:

Richard Montoya is a third year English and Film student at the University of Colorado, but judge him not on the content of his major, but rather by the color of his prose. He has always said that. Although he was a remedial English student up until third grade (slow learner), he has always had an interest in the alchemical allocation of alliteration and the acupunctural propensities of poignant punctuation. You may call him a wordsmith, but if you did he might punch you in the throat.

Greg Philbrook, "Collection," 2011, Washington State University Vancouver

"The Collection" is a short, text driven video about the self-imposed loneliness of a man living behind his video camera. Though a technically simple piece made entirely in LiveType and Final Cut, this brief narrative exposes a raw, unwavering feeling of regret and helplessness.

Author's Bio:

Greg Philbrook is a senior at Washington State University Vancouver. He majored in both English and computer science before finding his place in Digital Technology & Culture major offered by the Creative Media & Digital Culture program. While Greg has just recently been introduced to electronic literature, he is greatly interested in both exploring and contributing to the rich world it offers.

Sylvia Tomayko-Peters, "Mapping," 2011, Brown University

"Mapping" is an interactive web-based text that addresses location, geographically, psychologically, and corporeally. By mousing through the text and exploring various options, users reveal layers, edit structure, and help create a unique piece with each iteration. Mapping was designed to be run in a browser and was created using HTML and JavaScript.

Author's Bio:

Sylvia Tomayko-Peters is an undergraduate at Brown University studying Literary Arts and Modern Culture and Media. She is interested in electronic literature and the contemporary transition from page to screen. In addition to struggling to find her own time to read and write, she works for the Brown Women Writers Project and helps edit *The Round*, a Brown literary magazine. When not at school, she lives on Cape Cod, Massachusetts.

Josh White, "Robohand," 2011, University of Maryland, College Park

Observing that Keats's poem "reads like a program written for human software," Josh White reinterprets "The Living Hand" in the voice of an artificially intelligent robotic computer system. Notions of persistence and durability reappear here in the guise of digital emulation. The end result is a commented code poem in pseudo-C++ that changes the original "so as to produce an alternative that is different yet recognizably related to it." [from an Introduction by Prof. Kari Kraus]

Author's Bio:

Josh White is an undergraduate in Materials Science and Engineering at the University of Maryland College Park. He is interested in computer games, science fiction, and technology.

Zehra Yousofi, University of Mary Washington, "No Country For Old Men"

"No Country For Old Men" is my attempt to create an interactive reading of well-known literary text using a .zlorb file and can be played in Gargoyle or Spatterlight. These interactive fiction files were created during the Spring 2010 semester.

Author's Bio:
Zehra Yousofi is a senior at the University of Mary Washington and will be graduating with a B.A. in English in the spring of 2012.

Computer Station 10: Invisible Seattle

The Invisibles, "Invisible Seattle," 1983, 1985, 1986, 1987
The exhibit features a special exhibit celebrating the 25th anniversary of *Invisible Seattle: The Novel of Seattle,* by The Invisibles (Jean Sherrard, Larry Stone, Rob Wittig, James Winchell, Philip Wohlstetter). In the early 1980s, The Invisibles, "literary workers," dressed in white coveralls and white hard hats, set out to create a novel written by the people of Seattle. The workers used interviews, questionnaires, and fill-in the blank forms to collect comments on the city. The novel was constructed during the Bumbershoot Arts Festival, posting text on walls and using the "cyberno-ziggurat", *Sheherezade II*, the first of a new generation of literary computers, a towering framework of terminals where participants could contribute text . Versions of the novel included a print novel, radio production, and a text presented to the Mayor.

©1983, 1984, 1985, 1986, 1987, Invisible Seattle
Version 1.0, The Database
Version 2.0, The Version of Four Days
Version 3.0, The Mayor's Version, presented to Mayor Charles Royer, 1983
Version 3.5, The Radio Version, Broadcast on KUOW-FM, Seattle October 17-Nov 7, 1983
Version 4.0, The Illustrated Version
Version 5.0, The Visible Invisible, extracts, pub. By Function Press 1984
Version 5.2 The True Text of Version 5.2 was published by Function Industries Press as *Invisible Seattle: The Novel of Seattle*, by Seattle. 1987

Mobile & Geolocative Works

The works featured in this part of the exhibit have been created specifically for mobile devices or have included an iteration that allows the work to be accessed and read on one. The curatorial statement that contextualizes many of the choices that led to the selection and inclusion of these works can be found on the Curatorial Statement page of the website.

Annotations, authors' biographies, & publication dates are included as hyperlinks that can be accessed by clicking on each work below. Much of the content was produced by undergraduates in The Creative Media & Digital Culture Program at Washington State University Vancouver and, so, is noted where appropriate.

Mark Amerika, *Immobilité*, 2011
Immobilité, the first feature-length film for a mobile device, is story of two women living in a dream-like state. The audio is that of great eeriness, but we are assured by the narration that the women are not here to haunt us. Soon after, we are presented with a very interesting question; a question that is left open to interpretation by an unknown being from the distant future. Annotated by Gary Nasca.

Author's Bio:
"Mark Amerika is an internationally renowned remix artist who not only reconfigures existing cultural content into new forms of art, but also mashes up the mainstream media forms and genres that most commercial artists work in. His remix artworks includes published cult novels, pioneering works of Internet art, digital video and surround sound museum installations, large scale video projections in public spaces, live audio-visual/VJ performance, and most recently, a series of foreign films shot with different image capturing devices. Amerika's art and writing has influenced a new generation of artists using digital processes to create emerging forms of art that intersect at the boundary of visual art, live performance, cinema, and experimental literature" (*Mark Amerika website*).

Kate Armstrong, "Ping," 2002
"PING" employs "a telephone menu system to distribute active commands to participants who call in using cellular telephones. The choices made by the caller when navigating the telephone system produce directions for physical movement through the city. [The project] comes out of psychogeographical inquiry, which focuses on the study of the effects of the environment on the perception, behaviour and mood of individuals. . [and] is intended to explore the interface between disparate fields such as situationist thought that focuses on subjective mood, generative psychogeography which introduces algorithms as a way to inspire movement through urban space, existentialism, and the interpolation of digital metaphors onto physical, analog space" ("Project Site").

"Kate Armstrong is a media artist and writer who has lived and worked in Canada, France, Japan, Scotland, and the United States. Her work has taken a variety of forms including short films, essays, net.art, performative network events, psychogeography and installation. Her first book, *Crisis & Repetition: Essays on Art and Culture*, was published in 2002. Her artwork has been exhibited internationally." ("Author's Website").

LAT-23 (Claudio Bueno, Denise Agassi, Marcus Bastos and Nacho Duran), "LAT 23," 2010
Cartographies are alway imprecise. An important aspect of 2346, created by LAT-23, is discussing the impossibility of showing everything about a place in its map. The act of cartography implies in choosing perspectives about spaces (on the optimistic scenario of shared and collective maps) or inscribe marks on territories (on the pessimistic scenario of classic militaristic approaches). Even overlaying ways of seeing the street, 2346 only shows Augusta in fragments of an incomplete mosaic.

Histories that interweave describing particular or generic days and nights, useless or surprising facts and data, visceral or unnecessary things and thinkings. By fictionalizing testimonies and selecting statistics in arbitrary ways, 2346 tells as much of its savvy narratives and spicy stories as of the impossibility of showing a place in its specificities. What is the relation between how high is the rent of a building and the altitude in certain parts of Augusta street? How many liters of alcohol are sold in a bar on the corner? How many condoms are used on a full-house night in a ship hotel on the area? How many cigarettes were sold on a newstand? How much is a taxi from on end of the street to the other? 2346 present this and other data, in QR-Codes available in bars at Augusta, and also compiled on a printed / online map, available for the audience to share its own experiences. 2346 completes a trilogy of maps about São Paulo in which LAT-23 aims to deconstruct traditional cartography.

Robin Elliott, *[Murmur]*, 2003
[Murmur], a documentary oral history, records aural stories and memories and geolocates them exactly. Now in its ninth year, this ample, well-curated archive features stories from twelve cities on four continents and loads quickly on mobile device.

Jeremy Hight, "34 North 118 West," 2002
"Imagine walking through the city and triggering moments in time. Imagine wandering through a space inhabited with the sonic ghosts of another era. Like ether, the air around you pulses with spirits, voices, and sounds. Streets, buildings, and hidden fragments tell a story. The setting is the Freight Depot in downtown Los Angeles. At the turn of the century Railroads were synonymous with power, speed and modernization. Telegraphs and Railroads were our first cross-country infrastructures, preceding the Internet. From the history and myth of the Railroad to the present day, sounds and voices drift in and out as you walk. *34 North 118 West* plays through a Tablet PC with Global Positioning System card and headphones. GPS tracks your location to determine how the story unfolds as you uncover the early industrial era of Los Angeles" ("Project Website").

Author's Bio:
Jeremy Hight "created locative spatial narrative in the first locative narrative project '34 north 118 west.' His essay 'narrative archaeology' was recently named one of the four primary texts in locative media. His project 'floating points' is shortlisted by the European Space Agency to be a locative narrative project on the international space station and in key cities across the earth. A retrospective look at his work and ways to push locative media deeper into the landscape was recently in *Leonardo Electronic Almanac*. He lives and works in Los Angeles" ("Vague Terrain").

Aya Karpinska, *Shadows Never Sleep*, 2008
Shadows Never Sleep is a visual poem made for the Apple iPhone that can also be viewed on a web browser. The reader can move on to different pictures by clicking on certain points on the screen. The poem is non-linear and the stanzas can be read in any order on each picture. It describes different kinds of shadows using black and white text and images. Annotated by Kevin Chen.

Author's Bio:
"Aya Natalia Karpinska is an artist and interaction designer working in digital media. Her diverse output includes performance, installations, literature, music, graphic design, and game design. Her work has been published widely on the Internet, including in the *Leonardo Electronic Almanac* and Electronic Literature Organization Collection. With Daniel C. Howe, she received a commission from Turbulence.org for the newly-launched project *No Time Machine*. Karpinska is completing a fellowship in Electronic Writing at Brown University where her recent work focused on children's literature for mobile devices" (*New River Journal*).

LAinundacion, *L.A. Flood Project*, 2011
L.A. Flood is a locative media experience about a fictional flood hitting Los Angeles in three stages over the course of several days. Timed to simulate the devastating effects of a real flood, *L.A. Flood*

plays out in fictional first-person narrations—many of them audio recorded—and geolocated to exact spots. Anyone can participate in the Twitterfiction that plays out simultaneously in real time by tagging tweets #LAFlood. Most recent installations include one for the L.A. Times Festival of Books (May 2011) and one for a Visions and Voices event at the University of Southern California (Oct. 2011).

Author's Bio:
LAinundacion is a collective of mostly L.A.-based authors who create the L.A. Flood platform, write the fictional narratives that are pinned to exact geospatial coordinates, and tweet the flood simulation. Creators: Jeremy Douglass, Juan B. Gutierrez, Jeremy Hight, Mark C. Marino, and Lisa Anne Tao. Writers: Ann Carlson, Nzingha Clarke, Sean Keith Henry, Jeremy Hight, Roberto Leni, Daniel A. Olivas, Laura Press, Abel Salas, Kevin Schaaf, Lisa Ann Tao, Nancy E. Taylor;. Voices: Percival Arcibal (Sonny Barstow), Kim B (Tia), Matisha Baldwin (Leticia West), Dustin Balderrama (Mike Thorouhill, Sky Runner), Jim Holmes (Narrator, Austin Grant, Prof. Sid), James Hurd (Rev. Les. R. Fretten, Travis Barabbas Kingsilver), Roberto Leni (Manny Velasco),Lizzy Murray (Chloe), Michelle Ortiz (Elizabeta), Abel Salas (Manny Velasco).

Jason E. Lewis & Bruno Nadeau, *P.o.E.M.M.*, 2011
A compilation of broken poems, *P.o.E.M.M. Poems for Excitable [Mobile] Media* is designed explicitly for mobile media. The poems cannot be read without touching the screen, an experience that creates excitable stimulation. The letters and words of the poems float in the background, waiting for the user to snatch them up with their fingers. One line at a time, the user can grab the words and align them on the screen. The lines can be arranged in any order, and so the user must piece together both their meaning and the structure. Lewis and Nadeau built the interface filled by these works and poets: "What They Speak When They Speak to Me" by Jason E. Lewis, "Character" by Jim Andrews, "Let Me Tell You What Happened This Week" by David Jhave Johnston, "Muddy Mouth" by JR Carpenter, "The Color of Your Hair Is Dangerous" by Aya Karpinska. Annotated by Greg Philbrook.

Authors' Bios:
"Jason E. Lewis is an Associate Professor of Computation Arts at Concordia University whose research/creation practice revolves around experiments in visual language, text and typography, with a core interest in how the deep structure of digital media can be used to create innovative forms of expression. He founded Obx Laboratory for Experimental Media, where he directs projects devising new means of creating and reading digital texts, developing systems for creative use of mobile technology, designing alternative interfaces for live performance, and using game and virtual environments to assist aboriginal communities in preserving, interpreting and communicating cultural histories."

"Bruno Nadeau is a Research Associate at the Obx Laboratory for Experimental Media at Concordia University and a computation artist with a special interest in technologies to thinker with, unusual interactive interfaces and typography. His interactive artwork was shown in new media art galleries like Oboro in Montréal and the Beall Center for Arts and Technology in Irvine. His publications were presented as part of international conferences such as Digital Arts and Culture (DAC) and Tangible and Embedded Interactions (TEI)" (Taylor & Francis Online).

Erik Loyer, *Strange Rain,* 2011, *Ruben and Lullaby,* 2009
In Erik Loyer's *Strange Rain* touch, sound, color, narrative and haptic play (the tilt of the device) blend into a tightly choreographed story driven by the gamer/reader's input. Alphonse the protagonist is standing out in a rainstorm contemplating his ailing sister and his role in her recovery. User touch controls the pace of raindrops falling on Alphonse and calls forth phrases of Alphonse's interior monologue. Tap the screen twice to ask Alphonse whether he's ready to go back into the house.

Ruben And Lullaby is an interactive iPhone app/game that engages the user in a relationship between two lovers. Loyer labels this and similar projects as 'opertoons', stories that you can play. *Ruben And Lullaby* allows the user to shift focus between people, changing a characters mood by shaking or stroking. While the work is presented in black and white, the screen changes color based on the mood of the characters while also playing a responsive jazz soundtrack in the background. Annotated by Mike Scoggins.

Author's Bio:
Erik Loyer is a media artist who uses tactile and performative interfaces to tell stories with interactive media. Loyer's award-winning website *The Lair of the Marrow Monkey* was one of the first to be added to the permanent collection of a major art museum, and his serialized web narrative *Chroma* went on to win the Best Digital Creation award at the Montreal International Festival of New Cinema and New Media. He is the Creative Director for the experimental digital humanities journal *Vectors*, and has designed over a dozen interactive essays in collaboration with numerous scholars.

Jöerg Piringer, *abcdefghijklmnopqrstuvwxyz*, 2009
Soundpoems are a series of interactive games created in Flash that utilize letters and sounds as components of the game. The user can insert these letters into the field in different ways depending on the game, and then the letters will then undergo some sort of animation accompanied by the letter's sound. While the letters rarely form words, their interactions create a melody of sounds. The user can thus manipulate how the letters react on the screen and the accompanying sounds. Annotated by Jason Head.

Author's Bio:
Jörg Piringer, a musician and sound poet, was born in 1974 and currently resides in Vienna, Austria. He is a member of the Vegetable Orchestra. *Abcedfg…* won honorary mention prix ars electronica 2010 digital musics and sound art, honorary mention FILE PRIX LUX 2010 digital language, and won the "Content Award Vienna 2010" for the "Special Prize Mobile App."

Teri Rueb, *Core Sample*, 2007
Core Sample "is a GPS-based interactive sound walk and corresponding sound sculpture that evokes the material and cultural histories contained in and suggested by the landscape of Spectacle Island. The piece engages the extended landscape of Boston Harbor as bound by the new Boston Institute of Contemporary Art building on the downtown waterfront, and Spectacle Island, a former dump and reclaimed landfill park visible just off the coast. The two sites function dialogically, questioning what is seen versus what is not seen, what is preserved and recorded versus what is suppressed and denied" ("Project Website").

Author's Bio:
"Teri Rueb is an artist whose work engages digital, architectural and traditional media and modes of production. Her most recent project, "Elsewhere : Anderswo" is currently on exhibit across two sites in Northern Germany, The Edith Russ Site for Media Art (Oldenburg) and the Springhornhof Kunstverein (Neuenkirchen). Another recent project "Core Sample," received a 2008 Prix Ars Electronica Award of Distinction in the Digital Musics category" ("Author's Website").

Evan Young, *The Carrier*, 2009
The Carrier is the first digital graphic novel meant to be viewed exclusively on the iPhone. The novel utilizes many of the features the phone has to offer such as the touch interface, web links to extra story input, and geolocation. Also unique to the work is the way in which the story unfolds: It is given to the user in real time. Like 19th-century novels and 20th-century comic books, *The Carrier* is distributed serially. Release of each chapter is timed to specific intervals that correlate to the hero's experience of time within the story. Story premise: a scientist wakes up in Bangkok with no memories and a briefcase chained to his wrist. As the scientist moves across the world, ancillary

elements of his story are texted and emailed to the reader: recipes for Thai food, London weather reports, fake news headlines and the like. Annotated by Kyle Schaeffer.

Author's Bio:
Evan Young is a digital media artist who is best known for his iPhone app, *The Carrier*. He is from Philadelphia, PA and is a contributor of Stop Watch Media. Bio by Nicole Buckner.

Future Writers—Electronic Literature by Undergraduates from U.S. Universities—Mobile Works

Hunter Crawford and Margarete Strawn, "Selene and Chandra," 2011, Washington State University Vancouver
"Selene and Chandra" is created in the design of a thumb novel, a short story formatted for a touchscreen mobile phone. It is a narrative following twin sisters discovering the supernatural. The interface is customized to fit the theme and setting of the story; for example, paw prints and the story's pivotal dilapidated house embody the navigation, and the background shifts as each sister takes her turn in narration.

Author's Bio:
Margarete Strawn and Hunter Crawford are a collaborative visual communications team based out of Vancouver, Washington that specializes in web design, graphic design, and multimedia. They build websites using hand-coding in HTML and CSS, taking care to focus both on aesthetics and usability of the product. They also enjoy designing posters and digital graphics in a variety formats and have also had creative ventures into animation and digital graphic novels.

Kirsten Petersen, Nicole Anderson, Page Schumacher, Kevin Diep, Allison Gray, Tyler Lundfelt, & Dylan Symington, "Blue Light," 2011, University of Maryland, College Park
"The Blue Light Project" is a mobile media narrative. Composed to challenge conventional perceptions of security, the project guides participants through the campus using emergency phone towers as landmarks to discover who among their friends accused them of cocaine possession. With an immersive narrative written by Kirsten Petersen and Page Schumacher, a dynamic route mapped by Nicole Anderson and Allison Gray, and an interactive web interface coded by Kevin Diep, Tyler Lundfelt, and Dylan Symington, "The Blue Light Project" compels participants to reevaluate the certainty of personal safety and prized friendships.

Author's Bio:
The Blue Light Project is comprised of Kirsten Petersen, Page Schumacher, Nicole Anderson, Allison Gray, Kevin Diep, Tyler Lundfelt, Dylan Symington are sophomore undergraduates in the Digital Cultures and Creativity honors program at the University of Maryland, College Park.

Katherine Chen, Phillip Chow, Yasmin Kadry, Vicky Lai, & Kelsey Marotta, "Glitch," 2011, University of Maryland, College Park
"Glitch" is a fictional, site-specific, mobile media narrative based on the campus of the University of Maryland. Readers follow the story of a student named Alice, who experiences a series of strange glitch-like events that she cannot explain but works to understand. Users walk through various sites on campus based on provided coordinates, finding geocaches and solving riddles that utilize location-based knowledge to explore Alice's personal journal pages and digital blog entries.

Author's Bio:
Katherine Chen, Phillip Chow, Yasmin Kadry, Vicky Lai, and Kelsey Marotta are sophomore undergraduate students in the Digital Cultures and Creativity (DCC) honors program at the University of Maryland, College Park. Brought together by a shared interest in new technologies, they undertook the creation of the exhibited work in the class Mobile Media Culture, taught by Dr. Jason Farman.

Readings & Performances

On Friday January 6th from 8 p.m. to 10.30 p.m., there will be a reading of Electronic Literature off of the MLA Convention hotel complex at the Richard Hugo House (1634 11th Ave., Seattle, WA 98122-2419), featuring some of the artists found in the MLA 2012 Electronic Literature exhibit. If you are in Seattle in early January, please make sure you stop by to this free reading as it is a rare treat indeed to have the opportunity to hear these extraordinarily innovative writers read together. They will be reading the Electronic Literature highlighted in the exhibit as well as other works.

Jim Andrews, "Aleph Nul"

Ian Bogost, "A Slow Year"

John Cayley, "Terms of Use," "III=II=I=I=II=III"

Erin Costello & Aaron Angello, "Poemedia"

Marjorie Luesebrink, "Tin Towns and other Excel Fictions"

Mark Marino, "LA Flood"

Nick Montfort, "Taroko Gorge and other short text generators"

Brian Kim Stefans, "Kluge," "Suicide in an Airplane (1919)"

Stephanie Strickland, "The Ballad of Sand and Harry Soot," "Errand"

Rob Wittig, *Invisible Seattle*

Resources for the Study and Teaching of Electronic Literature

The archival website associated with this exhibit contains a wealth of information including initiatives, websites & blogs, and conferences about Electronic Literature. We have included for this print catalog, however, the list of books that have been highly influential in helping to develop our thinking about Electronic Literature and, so, serve as a bibliography on which others interested in Electronic Literature may build an understanding of it. We have also included our own scholarly endeavors in this list.

What should be evident as you read though the works is that Electronic Literature has been an art form and a topic of scholarly study for over 20 years. It has developed a faithful following of researchers and practitioners who have spent careers studying and creating it. This exhibit is intended to be an invitation for you to join us in these endeavors.

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