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THINKING THROUGH THE DIGITAL IN LITERATURE -
REPRESENTATIONS+POETICS+SITES+PUBLICATIONS
LINKÖPING UNIVERSITY, SWEDEN, 29 NOV-1 DEC, 2017
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CONFERENCE BOOK



UNIVERSITY OF
GOTHENBURG

CONFERENCE AT A GLANCE

WEDNESDAY 29 NOVEMBER

14:30-15:00 REGISTRATION AT LÄNSMUSEET/DATAMUSEET

15:00-15:15 OPENING WORDS

15:15-16:45 KEYNOTE: KENNETH GOLDSMITH – "THE IDEAL LECTURE (IN MEMORY OF DAVID ANTIN)"

17:00-18:00 PAPER SESSION 1

TEXT:SOUND

MIKAEL ASKANDER. MUSIC VIDEOS AND POETRY
VIDEOS – POETRY-FILM-CULTURES IN A
DIGITAL AGE

STEN SANDELL. VERTICAL ACOUSTICS WITH
HORIZONTAL PROSODY

18:00-19:00 – GUIDED TOUR OF LÄNSMUSEET/DATAMUSEET

19:00-19:15 – PRESENTATION OF REPREC DIGIT'S NEW DIGITAL PUBLICATION

19:15-20:30 – WELCOME RECEPTION AT HAGDAHLS

THURSDAY 30 NOVEMBER

10:00-10:30 COFFEE

10:30-12:00 KEYNOTE: ELENA LAMBERTI – "MALEWARE DIGITELLING:
FAKENEWS, OR MYTHMAKING 2.0?"

12:00-13:00 LUNCH

13:00-14:00 PAPER SESSION 2

2A: IMAGINING THE DIGITAL: FEARS AND FANTASIES

PER ISRAELSON. PARASITES OF THE MIND:
THE MEDIA ECOLOGY OF HORROR

RAGNILD LOME. FEAR AND CURIOSITY OF THE
BRAVE NEW WORLD – DAS GEDANKENNETZ
(1961) AND DER ORCHIDEENKÄFIG (1961) BY
HERBERT W. FRANKE

2B: CODE

ADEN EVENS. DIGITAL STRUCTURE AND
CREATIVE POSSIBILITY

HANNAH ACKERMANS. SOURCE CODE:
LINGUISTIC, LITERARY, AND CULTURAL
MEANING-MAKING

14:00-14:30 COFFEE BREAK

14:30-15:00 PERFORMANCE/LECTURE: OLLE ESSVIK – »THE MACHINE«

15:00-16:00 PAPER SESSION 3

3A: THE ARCHIVE

JOHAN FREDRIKZON. BEYOND THE LOOK OF
AGE: THE EERINESS OF EARLY DIGITAL
ARCHIVES

JACEK SMOLICKI. POST-DIGITAL ARC

3B: CONTEMPORARY ANALOGUE CULTURE

ØYVIND PRYTZ. FROM TELEFAX TO E-MAIL.
ERLEND LOE'S NAIV SUPER AND THE
INTRODUCTION OF THE INTERNET IN THE
NORWEGIAN NOVEL.

SVANTE LANDGRAF. MAPPING THE ANALOGUE
LABYRINTH

18:30 – CONFERENCE DINNER AT MUNKKÄLLAREN

CONFERENCE AT A GLANCE

FRIDAY 1 DECEMBER

10:00–10:30 COFFEE

10:30–12:00 PAPER SESSION 4

4A: PRODUCTION

NILS OLSSON. THE AUTHOR / AS EDITOR / AS PRODUCER

SOLVEIG DAUGAARD. THE END OF READING

DIANA CHESTER. FORM SHIFTING GERTRUDE STEIN

4B: NEW TOOLS, NEW CONCEPTS

TALAN MEMMOTT. MEME CULTURE AS ALIENATION CAPITAL AND GESTIC PLAY

ALEXANDER SVEDBERG. BLEEDING NETWORKS – ON LITERARY CRITICISM AND AUGMENTED REALITY

ODILE FARGE. THE AUTHOR'S IMAGINARY THROUGH THE PRISM OF THE AUTHORIZING TOOL IN DIGITAL LITERATURE

12:00–13:00 LUNCH

13:00–14:30 PAPER SESSION 5

5A: CONTEMPORARY DIGITAL CULTURE

ANNE KARHIO. BEYOND LANDSCAPE AS INTERFACE: DIGITAL TERRAINS AND THE AESTHETICS OF PERCEPTION

KARIN NYGÅRD. UPDATING LITERATURE: INFORMATION MANAGEMENT AS TIME MANAGEMENT IN THE WORK OF KENNETH GOLDSMITH

CHRISTIAN LENEMARK. DIGITAL ILLNESS. REPRESENTING AND NEGOTIATING CANCER IN SOCIAL MEDIA AND BEYOND

5B: TRANSMEDIALITY

LARS KRISTENSEN. DIGITAL INTERPELLATION: 'I AM ZLATAN' – BOOK/APP/GAME

HEIDRUN FÜHRER. DIGITAL EKPHRASIS – TRANSFERRING AN OLD CONCEPT INTO A NEW SPHERE?

HEIDI STALLA. TEACHING VIRGINIA WOOLF IN THE DIGITAL AGE

14:30–15:30 CONCLUDING DISCUSSION AND CLOSING WORDS

THINKING THROUGH THE DIGITAL IN LITERATURE – REPRESENTATIONS + POETICS + SITES + PUBLICATIONS, LINKÖPING, SWEDEN, 29 NOV–1 DEC 2017

The research project RepRecDigit – *Representations and Reconfigurations of the Digital in Swedish Literature and Art 1950–2010* – and Linköping University, Sweden, invite scholars in media archaeology, digital culture, artistic practice, media history, electronic texts, comparative literature and adjacent fields to the conference THINKING THROUGH THE DIGITAL IN LITERATURE – REPRESENTATIONS + POETICS + SITES + PUBLICATIONS, to be held at Linköping University, Sweden, 29 November to 1 December, 2017.

RepRecDigit explores different aspects of how digital technology and digital culture have influenced aesthetic and literary expressions since 1950, including digital artifacts, the digitization as motif, post-digital aesthetics and digital epistemology.

The topics of this event are derived from the questions that have been asked and explored throughout the project. The conference subtitle suggests four aspects of these explorations: The actual representation in art and literature; Aesthetic forms and critical reflections; The material sites for writing and reading texts; and New interfaces for dissemination.

RepRecDigit:

Jesper Olsson, Linköping University

Jakob Lien, Linköping University

Cecilia Lindhé, University of Gothenburg

Jonas Ingvarsson, University of Gothenburg

KEYNOTE 1 (WEDNESDAY 15:15-16:45, OSTERGOTLANDS MUSEUM, WALLENBERGSALEN)

KENNETH GOLDSMITH - "THE IDEAL LECTURE (IN MEMORY OF DAVID ANTIN)"



Bio: Kenneth Goldsmith is the author of numerous books of poetry, among them *No.111.2.7.93–10.20.96* (1997), *Fidget* (2000), *Day* (2003), the trilogy *The Weather* (2005), *Traffic* (2007), and *Sports* (2008), and, most recently, *Capital* (2015). He has published two books of essays, *Uncreative Writing: Managing Language in the Digital Age* (2011), and *Wasting Time on the Internet* (2016), and has edited *I'll Be Your Mirror: The Selected Andy Warhol Interviews* (2004) and co-edited *Against Expression: An Anthology of Conceptual Writing*. Goldsmith teaches at the University of Pennsylvania and is, not least, founding editor of the online archive UbuWeb.

KEYNOTE 2 (THURSDAY 10:30-12:00, KEY1, KEY-HUSET, CAMPUS VALLA)

ELENA LAMBERTI – “MALEWARE DIGITELLING: FAKENEWS, OR MYTHMAKING 2.0?”



Abstract:

In a society of ideological believers, nothing is more ridiculous than the individual who doubts and does not conform.

John Ralston Saul, *The Unconscious Civilization*

When politics is built on fictions, it's fiction that can help us get to truth.

Ali Smith, Goldsmiths Prize Lecture, "The novel in the age of Trump."

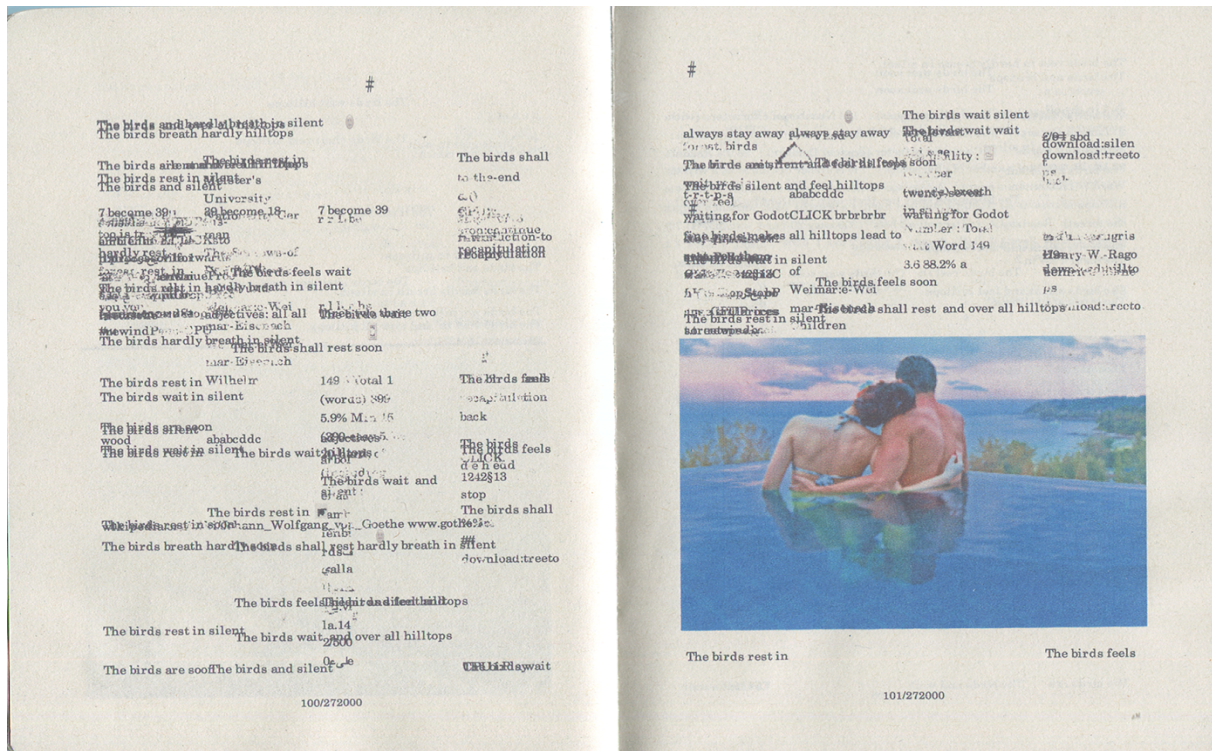
Media Ecology postulates literature (all forms of literature) not simply as a subject, but instead as a 'function inseparable from our communal existence' (McLuhan, *Letters*); consistently, within Media Ecology, the method of art and literary analysis is applied to the critical evaluation of society. Similarly, Media Ecology postulates digital media not only as the extensions of the individuals, but also (and mostly) as *environment*; consistently, we can apply the method of art and literary analysis to the critical evaluation of digital societies. That includes all digital narratives that create our environment and that shape the transnational novel we now inhabit.

Within our mediated societies, we are, in fact, living in a fictional 'déjà vu', borrowing a taxonomy from a very popular literary genre, as if we were inhabiting a Sci-Fi novel. Today we have become *post-humans* living in *cyberspace* and *smart cities*, surrounded by *robots* and *intelligent machines*, including *intelligent bombs*. Consistently, fake news inhabit our fictionalized reality taking advantage of a media induced cognitive pollution that prevents us from really 'reading' what is going on. Fake news and trolling are perceived as aggressive forms of communication, unsettling and falsifying our perception of reality; they are the trendy topics of most discourses on media, the target of today witch-hunt, the new villains in a digital scenario where fact checking has become the superhero that will save us, and restore 'the Truth'. In my talk, I will instead pursue the idea that, within our digital media eco-system, fake news, trolling – as well as other digital forms of unethical 'pseudo-communication' – are but the updated version of the age-old idea of mythmaking, something that media ecology can help us to investigate as multifaceted communicative forms revealing much about our 2.0 or 4.0 realities. Mythmaking 2.0 is a growing tree, with roots in Classic mythmaking and branches spreading across a complex inter-media scenario that affects our way of being humans, as well as our way of inhabiting our hyper-realities.

Bio: Elena Lamberti is a specialist of Modernist Literature, Cultural Memory, Literature and Media Ecology, and War Literature. She pursues an interdisciplinary methodology of research where literature stands at the core of innovative investigations of complex ecosystems. Her book *Marshall McLuhan's Mosaic. Probing the Literary Origins of Media Studies* (2012) received the MEA Award 2016 (Award for Outstanding Book in the Field of Media Ecology). She serves in a variety of editorial boards including *Explorations in Media Ecology (EME)*; *Journal of Mobile Media*; and *The International Journal of McLuhan Studies*. She is affiliated to the Mobile Media Lab, Concordia University di Montreal.

PERFORMANCE / LECTURE (THURSDAY 14:30-15:00, KEY23, KEY-HUSET, CAMPUS VALLA)

OLLE ESSVIK - "THE MACHINE"



Abstract: I searched the Internet and found the book *The Machine*, written by Georges Perec. The book was originally a 1968 radio play, on three computers analysing the Goethe poem "The Ramblers Lullaby II". The poem is processed in various ways. A fictional book on computers as creators and interpreters of text.

The computer as an author, but not then. Georges didn't live to experience the personal computer. He wrote about a future he would never see. Singularity – the computer capable of self-improvement, the ultra-intelligent machine.

The work was broadcast on German radio in 1968 and later translated for an American art journal of which I have forgotten the name. Someone scanned this translation and made it available online as a PDF-download.

I read about a program that can interpret texts, the development is fast and within a few years they predict that the computer will be able to author texts. Together with Georges and the computer I create the text that Georges once dreamt about. I upload the book to the Internet.

An experimental artistic presentation about code, shadow libraries, book binding and lava lamps as generator for chance, marbling and text. It all starts with an empty screen and ends with a book.

<http://www.rojal.se/theenemiesofbooks/>

TEXT: SOUND

STEN SANDELL, FREELANCE

MUSIC VIDEOS AND POETRY VIDEOS - POETRY-FILM-CULTURES IN A DIGITAL AGE

My theoretical framework is primarily based in intermedia studies theories (Elleström, Rippl, Bruhn), and Carol Vernallis ideas on music videos.

2B: CODE

ADEN EVENS, DARTMOUTH COLLEGE

SOURCE CODE: LINGUISTIC, LITERARY, AND CULTURAL MEANING-
MAKING

Abstract: I consider the role of the source code of generative literature in the process of meaning making. The significance of code in the cultural meaning of generative works means the source code becomes a key factor to explore in literary studies. I use Critical Code Studies (Marino) which rejects the practice of only analyzing the output of electronic literature and instead proposes to look at code from a humanities perspective as an integral part of coded literature. To specify this emerging field specifically for generative literature, I propose a distinction between three levels on which the code is involved in the meaning-making process of generative literature: the linguistic level, the literary level, and the cultural level. On the linguistic level, I draw from structuralism, using Jakobson's notions of selection and combination as outlined in "Two aspects of language and two types of aphasic disturbances". Generative literature shows the meaning of language explicitly via selection and combination of linguistic units, and adds to this process a literary meaning employing the process of chiasm and overwriting. To do justice to the complexity of the materiality of coded literature on a literary level, I link this to Brillenburg et al's reference to Lyotard's notion of chiasm as excess of meaning and Dworkin's notion of neglected perspectives. Moreover, the source code is positioned as a trope for objectivity, as it does not embody the same cultural biases as one expects from intention-typical research. On a cultural level, I argue that source code is positioned as a trope of objectivity, as the randomness of generation supposes an emptiness of cultural bias.

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FROM TELEFAX TO E-MAIL. ERLEND LOE'S NAIV. SUPER AND THE
INTRODUCTION OF THE INTERNET IN THE NORWEGIAN NOVEL

ØYVIND PRYTZ, ARTS COUNCIL NORWAY

Abstract: A search in the online collection of the Norwegian National Library, the so called “Bokhylla”, reveals that “Internet” first became a topic in the Norwegian novel in 1996. The word “Internet” is mentioned in eight Norwegian novels published that year. One of the novels is Erlend Loe’s *Naiv. Super*. The interpretation of *Naiv. Super* has so far largely been defined by the title, that is, it has been read as an expression of a “naïve zeitgeist” in Norway in the 1990’s. A media archeological perspective on the novel, however, opens for a somewhat different reading. Quite literally the novel describes the transition from using telefax to using e-mail and the Internet as main communication technologies. The development of the main character’s story is closely linked to these technologies, and following this, it can be argued that Loe’s novel explores the leap into the “Internet age”, and the main character’s attempt to deal with the information society.

MAPPING THE ANALOGUE LABYRINTH
SVANTE LANDGRAF, LINKÖPING UNIVERSITY

Abstract: There are texts which can be seen as analogue counterparts to electronic games, either classic text-based adventure games, or, more loosely, mirroring other kinds of labyrinth-focused games. Those are hypertexts, or, with Espen J Aarseth's term, ergodic texts, meaning that they demand nontrivial work or choices to be made by the reader. Frequently, the subject matter, and not only the form, of that class of texts concerns labyrinths. In this paper, I study two examples of such analogue mazes: Lotta Lotass's experimental work *Den svarta solen* (2009), and the fantasy gamebook *The Warlock of Firetop Mountain* (1982) by Steve Jackson and Ian Livingstone. According to Aarseth's classification of hypertexts, the two texts differ formally mostly in the latter's use of dice to determine the outcome of certain events. That is, the gamebook is obviously a game, an analogue version of a digital game. But Lotass's book? How large is the difference, if it even exists, between that text and an adventure game? To investigate this, I map *Den svarta solen* and *The Warlock of Firetop Mountain* side by side; delving deeper into these labyrinths, looking for the underlying structure, I draw maps and networks, find similarities, loops, and exits, allow myself to get lost. What do the texts demand of and offer to the reader? What is the difference between the map of the fictional labyrinth and the map of the narrative labyrinth? Does the narrative have an ending? Do any of the mazes have a center?

PAPER SESSION 4 (FRI 10:30–12:00, KEY23 & KEY24, KEY-HUSET,
CAMPUS VALLA)

4A: PRODUCTION

THE AUTHOR / AS EDITOR / AS PRODUCER

NILS OLSSON, UNIVERSITY OF GOTHENBURG

Abstract: In Walter Benjamin's "The Author as Producer", the writer is urged to identify with the worker in terms of a producer – i.e. not only on an ideological level, but with regards to the technological conditions of production within a given historical moment – in order to become both politically and aesthetically effective. This, in turn, must take place through an elimination of the demarcation lines between specific mediums and their affiliated competences. In this sense (at least according to Benjamin, in 1934), doing away with the 'barrier' between text and image, for instance, would be a way of escaping a bourgeois production apparatus. One aspect of this idea of the author as producer, is that the author here assumes the figure of what is essentially an editor: someone who identifies, collects, modifies, constellates and distributes cultural artifacts – regardless of medium, regardless of publishing surface; a practice that is not medium specific, and implies an unconstrained mobility between different technologies of cultural production and distribution. One consequence of the general digitalization of contemporary culture is that the distinction between the figure of the author and the editor has become eminently uncertain. Can Benjamin's 1934 reflection on cultural production be beneficial for developing tools to describe what one could call an recent editorial turn of artistic practice? Is this assumed 'turn' actually a longer historical process, made visible by the emergence of digital editing (in a broader sense)? And in what ways can it help to uncover hitherto hard to discern aspects of historical art and literature?

THE END OF READING

SOLVEIG DAUGAARD, LINKÖPING UNIVERSITY

Abstract: Practices of post-productive art and poetry that has earned dominant positions in the cultural landscape in recent years. In an essay from 2000 American poet Tan Lin claims that "the time for reading and especially for reading individual works is over. Individual works can only be sampled, and subjected to statistical analysis. A massively parallel computing system could have a field day with the collected writings now being assembled within this computing device or poem."

This statement resonates with the rise of the internet as a life condition, creating out of all text and information an interconnected rhizomatic network structure no longer organized in organic work units. In A Prank of Georges, a hybrid between a post-productive poetry collection and performance score, the poets Thalia Field and Abigail Lang are having a "field day" with the collected works of Gertrude Stein as an entangled corpus of text, not to be read contemplatively, but rather to be sampled, and replayed. If they stop short of the automated processes of statistical analysis, that Lin proposes, they are taking his non-retinal ideal for literature in the direction of ambient poetics as they are approaching not just the textual data but also the rich variety of paratextually or contextually generated metadata contained in Stein's media ecology as the raw material of their composition. However, a greater part of this media ecology is attached to the Gertrude Stein persona and would seem paradoxically "retinal" or pervaded by emotion (Massumi).

This paper examines how this practice of lifting poetry off the page, to examine the broader spaces and rooms it occupies, is carried out in A Prank of Georges and reflects upon its dependency upon the reading-and-writing interfaces (Lori Emerson) and infrastructures implied by digital phenomena like the rise of the internet and social media platforms.

DIANA CHESTER, YALE-NUS

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TALAN MEMMOTT, WINONA STATE UNIVERSITY

BLEEDING NETWORKS – ON LITERARY CRITICISM AND AUGMENTED REALITY

ALEXANDER SVEDBERG, KRITIKLABBET

Abstract: Can augmented reality (AR) change how literature will be received, scrutinized, and highlighted in the public sphere? What are the potential critical applications and meta-critical implications of this technology? I ask these questions in my essay collection *De blödande nätverken*, which will be published by Kritiklabbet during 2017. Using my experience as a critic, experimentation, and interviews with several researchers, I present a possible trajectory of augmented reality in literary criticism.

The critic has always worked within the existing system of communication. Until recently, this consisted of newspapers, journals, books, radio, and television. The critic was one of few voices allowed to use these channels of communication. Today, anyone with access to an internet connection can voice their opinion.

Initially, this paper traces the discussion of language, aesthetics, and mechanization back to ancient philosophy. These thoughts are contrasted with important theorists such as Martin Heidegger, Bernard Stiegler, and Günther Anders. As part of this study, I also discuss the future of literary criticism with the digital poet and researcher David Jhave Johnston, as well as Björn Thuresson, the manager of the visualization studio at the Royal Institute of Technology (KTH).

Next, this paper analyzes potential critical applications inside and outside of the digital system of control. Firstly, I make several suggestions concerning timeline based image and sound animations on the traditional page. Secondly, I discuss the next generation of spatial augmented reality (SAR) as a way of blending the digital and physical spheres with the notion of play, while still maintaining critical autonomy. In this discussion, I present examples of software and hardware assemblages used for autonomous critical experiments in Asia and Europe.

THE AUTHOR'S IMAGINARY THROUGH THE PRISM OF THE AUTHORING TOOL IN DIGITAL LITERATURE

ODILE FARGE, UNIVERSITY OF PARIS8

Abstract: Digital writing necessarily requires tools, software or technology. With its constant development, the technology must be "intuitive" and easy to use and then arises question such as: does software entail a uniform way of producing, doing or thinking? Indeed, every software-tool has a double face: on the one hand, it is subject to the constraints of computer coding and on the other hand, it is inseparable from a history of the elaboration of visual forms. The formatting of the text by the software-tool promote a logic of structuring and reasoning in the author.

There exists an intention in software-tools, to address a message, often unknown to the receiver and which is structured in rhetorical strategies. The price to pay for the user of these tools is an imposition of the form to the structuration and the presentation of the text, what we call the "editorial enunciation". How far these tools influence the process of structuring and formalizing the contents and ideas that take shape, once these rules of editorialization are accepted by the user?

Taking the example of electricity, McLuhan attributed an important capacity of influence to the media which are literally supported today by the digital software-tools. They mobilize but are also co-producers of imaginary. How the authors approach their work and design their modes of creation?

On the basis of the analysis of the discourse of tools like Wordpress, Flash and Processing, that are in great demand in digital literature, my communication proposes to examine the role played by—and the challenges inherent in—a tool on which our societies rely for the creation of digital works. Based on the interviews I conducted during my research, I propose to highlight the "semiotised" postures and imaginaries deployed by authors of digital literature in their relationship with the creation tool.

5A: CONTEMPORARY DIGITAL CULTURE

ANNE KARHIO, NATIONAL UNIVERSITY OF IRELAND

CHRISTIAN LENEMARK, UNIVERSITY OF GOTHENBURG

In the paper the main question to be answered is concerned with the affordances and limitations of the digital when it comes to representing illness in general and cancer specifically.

[illegible]

LARS KRISTENSEN, UNIVERSITY OF SKÖVDE

17

DIGITAL EKPHRASIS – TRANSFERRING AN OLD CONCEPT INTO A NEW SPHERE?

HEIDRUN FÜHRER, LUND UNIVERSITY

Abstract: In the light of the digital influence of literature and art, my paper focuses on a rather small topic that is traditionally strongly placed in the aesthetics of the interart and intermedia discourse, namely ekphrasis. Whereas the conventional discourse outlines ekphrasis as a “verbal representation of a visual representation” (Hefferan 1993, p. 3) to call attention to poems describing paintings, my research steps beyond this referential definition with its insistence on closed spaces and self-sufficient artworks.

Developing Cecilia Lindhé’s seminal essay on digital ekphrasis, I investigate the rhetorical trope ekphrasis in the context of mediating forces that enhance e/affective experiences of the human body. Thereby, a digital environment might extend and enhance the performative communication in a processual engagement with the world. When deconstructing the traditional conflict between word and image, ekphrasis can be reconsidered even beyond the material and cognitive frame of museum art. Recalling the intra-subjective forces *enargeia* and *energeia*, ekphrasis as rhetorical trope shall be revived as an empowering practice of performance and performativity in- and outside the digital realm. Favourably, this ancient concept can be linked to Deleuze’s treatment of art. Rather than making the humans to the intentional interpreter in a rhetorical communication, I reconsider ekphrasis within a more systemic model of human-nonhuman relations, modelled upon Karen Barad’s concept of ‘intra-action’. By so doing, I track the breaking point and the discontinuities of the conventional interart concept of ekphrasis as a form of remediation, adaption or transmediation.

TEACHING VIRGINIA WOOLF IN THE DIGITAL AGE

HEIDI STALLA, YALE-NUS

Abstract: As a literature scholar and a writing program administrator who has served on the faculties of both NYU Abu Dhabi and Yale-NUS in Singapore, recent start-up international liberal arts colleges that seek to develop innovative pedagogies, I have spent the past 8 years thinking about how to support my students’ ability to express themselves in ways that are persuasive, articulate, conceptual, and in keeping with the tools of the 21st Century—while rooted in a history of what has come before them. Of course, honing traditional writing and critical thinking skills continues to be essential to a well-rounded education; however, today’s students will be at a disadvantage if professors ignore technology as epistemology—not only as guiding ways of expression but also as an opportunity for new approaches to methods of teaching and learning. This panel presentation will describe my experiments with digital technologies in three literature courses (a great works course, a modernism course, and a course focused on the historiography of Virginia Woolf) in ways that both expanded my students’ understanding of research skills, but also introduced them to a new way of reading, interpreting, and creating creative work that has demonstrably deepened their understanding of complicated literary texts. Some of these methods are now being used as part of faculty development practices at Yale-NUS for instructors interested in teaching both writing and literature courses.