

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

# 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 REPRECOIGIT'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  ${\it /}$  AS EDITOR  ${\it /}$  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 AUTHORING 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:

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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/

PAPER SESSION 1 (WED 17:00-18:00, OSTERGOTLANDS MUSEUM, WALLENBERGSALEN)

# TEXT:SOUND

# VERTICAL ACOUSTICS WITH HORIZONTAL PROSODY STEN SANDELL, FREELANCE

Abstract: Free improvised music allows me as a musician to be able to change direction at any time. Free improvised music is the only form of music where I can completely change my way of playing depending on the character of the room or the space. The room becomes a co-player that I can either go along with or resist. In my project I investigate different ways to explore and clarify how changes of direction in free improvisation can be performed and how the spatial conditions and other conditions affect the way the music is played. The form of improvised music I am examining is extremely dialogue-oriented, where action and reaction within the dialogue in the room play a vital role in the process. What I would like to try out and demonstrate is how a sonic language entirely based on the participants' sensitivity can be moulded, i.e. a language that is altogether based on the listening and playing of a person in a particular space. The sounding image process that becomes a link to the narrative text. I deal with thoughts regarding discovering or retrieving "silence" in between two events, words, rhythms, or notes. An empty space, which is not a void, but space filled with expectations. Where there is trust to be able to wait, hesitate, delay and listen, as well as reliance on silence as a field of force of its own. The central question examined in my work is how the caesura/line break, which is written into the versified poem as a silent event in time, is affected when integrated in an improvised sounding course of events. And also how a musical, to a great extent improvised, flow of time transforms when integrated with verbal poetic material. http://stensandell.com/object.php?id=86&l=s

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

#### MIKAEL ASKANDER, LUND UNIVERSITY

**Abstract:** Poetry is, maybe, traditionally something many of us think of as printed, in books or in newspapers. We might also think of poetry as performed live, on a stage (poetry performance, poetry slam, etc.). But there are many other forms and shapes for poetic communication to yield. Poetry can also present itself in the audiovisually recorded and/or streamed media of today's – often digital – mediascape. In my presentation, I aim for a discussion about music videos as a kind of – audiovisual– poetry, and poetry videos, in a so called digital age. I will try some comparisons between these two video concepts, and also point out some possible ways for identifying how today's online cultures have changed the circumstances for the aesthetics of these two audiovisual media forms. I will illustrate this with examples from poetry videos made for some of the swedish poet Bruno K. Öijer's poems, Beyoncé's visual album Lemonade, and also audiovisual works created by fans and readers.

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

PAPER SESSION 2 (THU 13:00-14:00, KEY23 & KEY24, KEY-HUSET, CAMPUS VALLA)

### 2A: IMAGINING THE DIGITAL: FEARS AND FANTASIES

## PARASITES OF THE MIND: THE MEDIA ECOLOGY OF HORROR PER ISRAELSON, STOCKHOLM UNIVERSITY

**Abstract:** Erich Hörl has argued that the proliferation of systems theories within the humanities is testament to "a general process of ecologization" that is part of a "transition from a modernist to a specifically non-modern ecological rationality that resolutely contravenes modernists rationality's insufficiencies, simplifications and distortions." Following Hörl's line of thought, the presentation "Parasites of the Mind" will briefly suggest that a media-ecological framing of the concept of adaptation will offer an example as well as an argument for the theoretical advantage of such a non-modern, ecological rationality. Mapping, in brief, the media ecology of Alan Moore's comic book adaptations of the writer H. P. Lovecraft, the presentation argues that adaptation needs to be understood as a neocybernetic, and therefore ecological, concept.

An increasingly ubiquitous presence in contemporary media franchises, Lovecraft's work is situated in the intersection between artistic creativity and commercial commodification, and the horror of hybrid and degenerate human-alien life forms that overflows his narratives can in a sense be tied to the manner in which the freedom and experience of the individual is relegated, controlled and produced, by a pre-individual environment. Adaptation itself, into new forms and new systems of existence becomes central to the notion of horror in Lovecraft's work.

The horror of horror comics, the fear, but also the awe and fascination, of thinking the unthinkable and being confronted with a world that is not for the human, can here be used as tool to analyze the subjectivities produced by media environments. Thus, adaptation, understood as an ecological concept, could be used to analyze and critique the power structures of what N. Katherine Hayles discusses as the "technogenesis" of posthuman subjects.

### FEAR AND CURIOSITY OF THE BRAVE NEW WORLD - DAS GEDANKENNETZ (1961) AND DER ORCHIDEENKäFIG (1961) BY HERBERT W. FRANKE

RAGNILD LOME, LINKöPING UNIVERSITY

**Abstract:** The Austrian computer graphic artist, SF-author and co-founder of Ars Electronica, Herbert W. Franke, wrote several novels involving human space travellers to distant planets in the 1960s. This paper will deal with two of these novels, Das Gedankennetz (1961) and Der Orchideenkäfig (1961), where humans discover elaborated foreign technologies, alien for the citizens of Tellus. In the meeting between the human understanding and the foreign agency, discussions of both alienation and technology takes place. This paper will place these discussions of alien technology – the fear and curiosity of the brave new world of technology – in a wider media technological ecology of the 1950s and 1960s, and try to characterize the kind of digital future Franke imagined in his novels.

## 2B: CODE

# DIGITAL STRUCTURE AND CREATIVE POSSIBILITY ADEN EVENS, DARTMOUTH COLLEGE

Abstract: This talk offers a foundational account of the structure of digital code in order to lay out the space of creative possibility in the digital. I ask how digital code—beginning with the 0s and 1s of binary representation—repercusses in the computer interface and in the cognitive effects of digital technologies. Taking a cue from the great stratified domains analyzed in Deleuze and Guattari's \_A Thousand Plateaus\_, Chapter 3, I compare the structure of the digital to structures of life, earth, and language. Finally, this talk looks for spaces in the digital where creativity might get a foothold. As the literary is a paradigmatic case of creativity through a discrete code (namely, the alphabet), the research of this talk, though preliminary, begins to interrogate the many possibilities at the intersection of literature and the digital.

#### SOURCE CODE: LINGUISTIC, LITERARY, AND CULTURAL MEANING-MAKING HANNAH ACKERMANS, UNIVERSITY OF BERGEN

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.

PAPER SESSION 3 (THU 15:00-16:00, KEY23 & KEY24, KEY-HUSET, CAMPUS VALLA)

### 3A: THE ARCHIVE

### POST-DIGITAL ARCHIVES

#### JACEK SMOLICKI, MALMö UNIVERSITY

**Abstract:** Debates on the so called "post-digital" condition suggest that the digital revolution is over. The enthusiasm that ushered in this revolution has since become counter-balanced, if not submerged, by disenchantment. And what we are faced with are ubiquitous surveillance, impoverishment of aesthetic experiences and trivialization of social life, the results of an -- at once deep and shallow – immersion in the digital and network media. The way we access, record and archive our presence in the world has also been affected. In this post-digital situation, we all engage in some forms of micro-archiving, whether we want to or not. When interacting with our devices, we archive and are being archived, capture and are being held captive by the ubiquitous net of "smart" and "user-friendly" technologies.

But the post-digital can also be read differently, more pro-actively. It might denote a conscious return to nondigital techniques of recording, archiving and mediating of the archived; a creative, perhaps subversive act in which pre-digital techniques become regenerated and while offering disparate, hybrid media records and idiosyncratic experiences, also allow for a sharper comprehension of the digital.

This presentation is envisaged as a speculative territory for questioning and exploring what post-digital archives are or could be, what and how they register, communicate, mediate and represent. The presentation draws on broadly define post-digital practices, some of which were displayed at an exhibition entitled [Post]-[Digital]-[Archives] at InterArts Center in Malmö in September 2017. The presentation will also inaugurate an experimental publication under the same title. First few booklets will be released from what is envisaged as an open-ended series consisting of successively launched chapters. In its own terms, each booklet negotiates the notion of the post-digital by combining manual and digital components (physical print and a complementary digital content hosted online).

# BEYOND THE LOOK OF AGE: THE EERINESS OF EARLY DIGITAL ARCHIVES

#### JOHAN FREDRIKZON, LUND UNIVERSITY

**Abstract:** Scholars in the humanities are increasingly using digital archives to do their work. Digital information is typically devoid of traces of use as well as the common signs of aging that we associate with physical things exposed to time. If we access archive materials on, say, floppy disks from the early 1980:s to study a computer game or a word processing document what we see on the screen is a new production of old files, not unlike a theatre ensemble performing a classic play. Old in one sense, new in another.

Any vintage equipment used in the process may, of course, be dented and faded, the subject matter, cultural references, writing style, artistic design, technical limitations and so on will surely indicate time gone by. Hence, in the example above we would intellectually perfectly well recognize that we are working with material from the early days of personal computing by these marks of antiquity as David Lowenthal has called them. But the files displayed on the screen – be they symbols of the interface, a spreadsheet, a personal letter, items in the trashcan – will reveal no look of age.

As archival materials from the late 20th century are coming within range of historical interest – an increasing number of scholars will experience the eeriness of a blinking cursor at the end of forty year old archival documents, awaiting further input as if last worked on forty seconds ago. This, I would argue, is an up until now scarcely considered aspect of digital archives. If the old documents we study in some respects look new, unused (or somehow beyond time, aging or decay) – does it matter?

### **3B: CONTEMPORARY ANALOGUE CULTURE**

# 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 textbased 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 lan 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 at 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.

### FORM SHIFTING GERTRUDE STEIN DIANA CHESTER, YALE-NUS

Abstract: This paper will discuss an arts based methodological approach to creating digital works of art. "Formshifting," a practice based creative methodology used to chart the translation of form as it moves from the written to a sonically expressive form, to a digital work of art, supports creative outcomes that aim to achieve a new form of understanding through the process of imitation and replication. Specifically I will look at the experience of form shifting Gertrude Stein's 1925 Essay, "Composition as Explanation," into both a sonic composition entitled, Amazing Grace, and a hybrid media composition, comprised of animation and live sound synthesis, entitled Composition as Exploration. I explore the process of first understanding the text then deconstructing the passages, analyzing the formal properties of the text, and then transforming the text based on formal qualities of the text. "Form-shifting" pushes the artist to move beyond the idea of capture. Surrendering to form is to allow for a more intuitive and less pragmatic understanding of the art. By highlighting a creative method to transform text into digital composition, I offer a perspective on how frameworks and methods in digital art can provide a lens through which artists and writers alike can revisit and transform the formal qualities of literary works of art, to uncover trans-modal readings and representations not otherwise visible. What is it about the process of transforming textual composition into a new medium that allows us a window into the intuitive compositional makeup of the piece, and does this impact our understanding of the literary work? Finally, I will ask what it is that form shifting a textual composition can reveal about the process of composing in a trans disciplinary arena, and how this informs our ideas and formal ideals for composing.

# 4B: NEW TOOLS, NEW CONCEPTS

# MEME CULTURE AS ALIENATION CAPITAL AND GESTIC PLAY TALAN MEMMOTT, WINONA STATE UNIVERSITY

**Abstract:** According to Bertolt Brecht, gestus is concerned with "uncovering or revealing [...] the motivations and transactions that underpin a dramatic exchange between characters." Gestus involves the combination of gesture and attitude, as a singular expressive form -- attitude affecting gesture, gesture elaborating attitude. In this paper I will explore how this term may apply to forms of address that occur through social media, in digital culture, across networks. That is to say, what forms of network based expression include a combination of gesture and attitude in their declaration and performance, in their exchange and affect.

Internet memes, as they are shared, maintain a sort of core value, a sort of meta-attitude that allows them to continue, and remain consistent, through countless alterations and iterations. And, we could say that this meta-attitude is at the root of their virality. At their memes produce a consistent frame, but their pronouncements are ultimately portable, flexible; open to multiple utterances and gestures that come to form, or formalize; richly narrativize the meta-attitude of their central subject.

As artifacts internet memes operate as currency, as coinages both economic and rhetorical -- their value measured through their continuation, through wit, through exchange and performativity.

The archetype, the central subject, is flattened, yet extended -- flat enough, smooth enough for conversion, for cohesion, adhesion of rhetorical tropes that play at the fringes of formula.

As such, their exchange value is based in a heightening of the alienation effect, their being made progressively more strange; their rhetorical claims more extreme perhaps; less reliant upon their original context. This is the fundamental currency of memes, their cultural capital if you will – their shareability as gesture and attitude; their alterability and iterability; their portability and flexibility; their idiomatic extensibility.

# 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.

PAPER SESSION 5 (FRI 13:00-14:30, KEY23 & KEY24, KEY-HUSET, CAMPUS VALLA)

### 5A: CONTEMPORARY DIGITAL CULTURE

# BEYOND LANDSCAPE AS INTERFACE: DIGITAL TERRAINS AND THE AESTHETICS OF PERCEPTION

ANNE KARHIO, NATIONAL UNIVERSITY OF IRELAND

**Abstract:** This presentation examines a selection of recent literary and visual works to discuss how they renegotiate the concept of landscape as an aesthetic motif, and how new technological environments also force us to re-evaluate the continuing relevance of the concept in cultural production. In particular, the presentation addresses the question of how landscape as an interface between the human perceiver and the material environment is rendered problematic in the age of digital networks and algorithmic processes. How are the ideas of framing and visual representation being challenged by the computer-generated, immersive and augmented environments in which we are increasingly embedded? How do these processes and technologies direct and monitor our perception and behavior? How can literature and art explore the entanglements behind the landscape imagery that continues to constitute much of our everyday environment? Such questions also relate to technology's relationship with aesthetic and cultural nostalgia. The works discussed employ a range of forms and methods, including glitch aesthetics, code, non-digital material and mobile locative platforms, to interrogate our contemporary perceptual aesthetics as it reaches beyond landscape as interface.

### UPDATING LITERATURE: INFORMATION MANAGEMENT AS TIME MANAGEMENT IN THE WORK OF KENNETH GOLDSMITH KARIN NYG&RD, OSLO AND AKERSHUS UNIVERSITY COLLEGE OF APPLIED SCIENCES

**Abstract:** The notion of literature as an obsolete cultural form, out of sync with its own time, has been a familiar one ever since modern media displaced the literary from its previous centrality in culture. Intent on closing this temporal and cultural gap between literature and the contemporary, Kenneth Goldsmith has made a case for conceptual writing (which emerged as a response to the proliferation of the Internet in the 1990s) as a veritable "updating" of literature as such, an "update" that arguably relies on a reconfiguration of literature's place in the overall media environment.

Whereas conceptual writing's claims to up-to-dateness and contemporaneity have previously been assessed on the models of representation and cultural critique, this paper contends that "contemporary literature," in this case, is not simply one that is on a par with its own time, but more emphatically, one that participates in the modes of temporal production of today's dominant technologies. If literary modernism was the cultural manifestation of a particular temporal experience, that of the permanent transitoriness of the new, contemporary literature can be seen to reflect a very different mode ephemerality: the time of the "enduring ephemeral" (Wendy H.K Chun), the temporal dynamic of the constant dissemination and regeneration, disappearing and reappearing of digitally networked information. Investigated from the media archeological point of view of information management as time management, the work of Kenneth Goldsmith is in this paper seen to actively inhabit, modulate, reflect and share the heterogeneous temporalities of today's media environment, from the microtemporalities of computation to the dynamic times of network culture.

# DIGITAL ILLNESS. REPRESENTING AND NEGOTIATING CANCER IN SOCIAL MEDIA AND BEYOND

#### CHRISTIAN LENEMARK, UNIVERSITY OF GOTHENBURG

**Abstract:** During the last decades it has been a discernable upsurge of illness narratives, often told from an auto/biographical perspective. Internet and digital media has, as G. Thomas Couser points out, been a crucial driving force in this development. Above all, the medium of the digital blog has opened up new areas where the experiences of being ill can be narrated, distributed, and processed. In a Swedish context, journalist and musician Kristian Gidlund's very popular blog about living with incurable stomach cancer, In My Body (I kroppen min), is one of many examples of how the digital media prepare new spaces for the patient's voice in the medical discourse.

The aim of the paper is to analyze how digital media is used in different ways to represent and to comprehend the experience of being diagnosed with cancer. Taking Gidlund's blog as a departure, it discusses how cancer is represented and negotiated in different ways on the internet and beyond, on social media-platforms as Twitter and Facebook as well as in computer games as for example That Dragon, Cancer, which is an auto/biographical game centered on the child Joel who in an early age is diagnosed with terminal cancer.

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.

# **5B: TRANSMEDIALITY**

# DIGITAL INTERPELLATION: 'I AM ZLATAN' - BOOK/APP/GAME LARS KRISTENSEN, UNIVERSITY OF SKöVDE

**Abstract:** This paper will take Anders Johansson's (2015) analysis of 'I am Zlatan' as its springboard, but expand Althusser's notion of the ideology-subject interpellation by looking at the digital applications that has been created in the slipstream of the book. It will claim that in a digital interpellation there can be no critique as there is no position for subjectivity. In the app 'Zlatan Unplugged', fans gained unlimited access to the footballer through exclusive interviews and updates. However, this proved much more boring than the book (Thorell 2013) and the app was eventually abandoned in 2017. 'Zlatan Legends' is a mobile game released only half a year after the dead of the app and is described as 'an exciting arcade sports game' set in a Sci-Fi environment. In the game, the digital interpellation is amplified through maximum player agency, but the game also reverts back to fiction and story telling, as the title and setting suggest. Story telling was, of course, also the subject of the book, despite its autobiographical claim (Johansson 2015).

# 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.