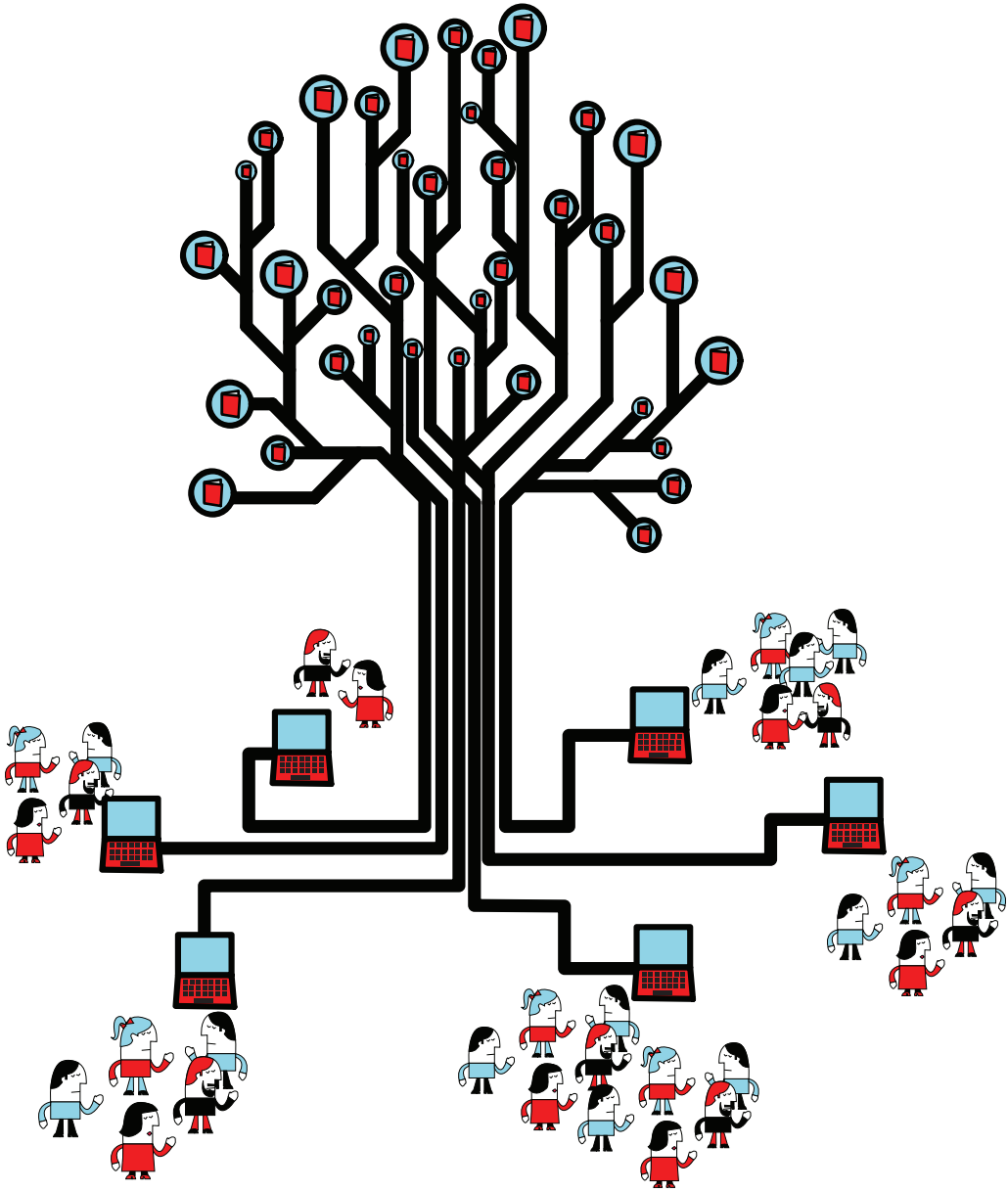
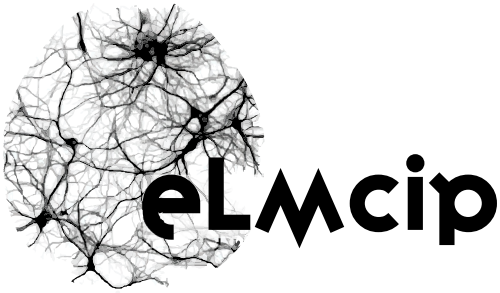


electronic literature communities
20.-21. september 2010

PROGRAMME



Developing a Network-Based Creative Community: Electronic Literature as a Model of Creativity and Innovation in Practice (ELMCIP) is a collaborative research project funded by the Humanities in the European Research Area (HERA) JRP for Creativity and Innovation.

ELMCIP involves seven European academic research partners and one non-academic partner who will investigate how creative communities of practitioners form within a transnational and transcultural context in a globalized and distributed communication environment. Focusing on the electronic literature community in Europe as a model of networked creativity and innovation in practice, ELMCIP is intended both to study the formation and interactions of that community and also to further electronic literature research and practice in Europe.

http://elmcip.net


HERA
Humanities in the European Research Area





Funded under Socio-economic Sciences & Humanities



The project ELMCIP is finacially supported by the HERA Joint Research programme (www.heranet.info) which is co-funded by AHRC, AKA, DASTI, ETF, FNR, FWF, HAZU, IRCHSS, MHEST, NWO, RANNIS, RCN, VR and The European Community FP7 2007-2013, under the Socio-economic Sciences and Humanities programme.

seminar
electronic literature communities

How do creative communities form? How do they grow? What makes them successful? This seminar is the first in a series from the ELMCIP project that will explore creativity by looking at the communities that have formed around electronic literature, that is, literary expressions in digital media.

From 9:30 am till nearly 6 pm we offer presentations and discussions of how electronic literature has grown forth and how artists and authors have established networks and organizations in France, Spain, the Nordic countries, the US, the Netherlands and England. We have also invited representatives from the Bergen electronic arts and experimental literature communities surrounding Audiatur, Piksel, KHiB and BEK. The seminar will also include a screening of Jason Scott's *Get Lamp*, a documentary about interactive fiction, as well as an evening of performances and demonstrations of electronic literature.

Scholarly presentations from this seminar will later be revised and gathered both on the ELMCIP website and in a special issue of the online journal *Dichtung Digital*, to be published next year.

The University of Bergen's role in the ELMCIP project threefold. Under the direction of project leader Scott Rettberg, UiB is leading the research and administrative aspects of the project as a whole. This seminar constitutes the second aspect of UiB's role in the project. The third aspect of the ELMCIP project based in Bergen is the development of the ELMCIP knowledge base, a bibliographic database focused particularly on European electronic literature which will include information about authors and works of electronic literature, as well as organizations, publishers, and events important to its practice, and critical writing about electronic literature.

programme

Monday September 20th (Landmark/Bergen Kunsthall)
Different forms of electronic literature community, past and present

09:30 : Welcome

9:40-10:30 : Electronic Literature in France
Serge Bouchardon: Electronic Literature in France
Phillipe Bootz: From ALAMO to Transitoire Observable: Evolution of the French Digital Literature

10:45-11:05 : Yra van Dijk: Dutch Electronic Literature Communities

11:05-11:25 : Andrew Roberts: *The Poetry Beyond Text Project* (UK)

11:30-12:00 : Nick Montfort: The International Interactive Fiction Community

12:00-13:00 : LUNCH

1:00-2:00 : Panel on US Communities and Hypertext
Rob Wittig: Shyness, Cushions & Food; Case Studies in American Creative Communities; *Invisible Seattle*, *Persimmons & Myrrh*, *Chicago Lit Dinners*, and *Imperial Quality Media*
Jill Walker Rettberg: Hypertext Fiction in the 1980s and 1990s
Scott Rettberg: The ELO and US Electronic Literature in the 2000s

2:15-3:00 : David M. Berry: Intellectual Property Rights and Commons-based Creativity

3:00-4:15 : Electronic Literature in Barcelona and Scandinavia
Laura Borras Castanyer: Catalonian Electronic Literature Communities
Hans Kristian Rustad: Nordic Electronic Literature Communities

4:30-5:45 : Bergen Electronic Arts and Experimental Literature Communities
Audun Lindholm (Vagant)
Gisle Frøysland (Piksel): Piksel - from workshop to festival
Trond Lossius (BEK)
Jeremy Welsh (KHiB): Let it Bleed - the effects of electronic media on the curriculum of the art academy

6:30 : DINNER

8:30 : Screening of Jason Scott's documentary *Get Lamp*

Tuesday September 21st (UiB HF Canteen)
Forward focus on ELMCIP Projects

09:30 : Coffee and rolls

10:00-12:00 : ELMCIP Knowledge Database Workshop:
Stein Magne Bjørklund and Elisabeth Nesheim

12:00-12:30 : Penny Travlou: Ethnographic Study on Electronic Literature Communities
- presentation of study and discussion

1:30-2:30 : Maria Engberg: Discussion of processes and issues for ELMCIP anthology

2:45-3:30 : Davin Heckman on videoconference about the ELO directory
and discussion of how to collaborate and share information
between ELD and ELMCIP knowledge base.

3:45-4:15 : Raine Koskimaa and Giovanna Di Rosario: Electronic Literature Publishing in Europe
- sample cases from Italy and Finland

4:30-5:30 : Workshop on Final ELMCIP Project Activities:
Simon Biggs, Jerome Fletcher, and Mark Daniels
- discussion/working session on conference, exhibition, and performance
agenda, selection criteria, calls, etc.

6:30 : DINNER

8:30-10:30 : **Performances and Readings (Landmark/Bergen Kunsthall)**

* Philippe Bootz: Video captures of some historic pieces by Jean-Marie Dutey and Philippe Bootz.
* Hans Kristian Rustad w/ Maria Engberg

  Ingen elge på vejen den dag (no moose on the road that day) by Sonja Thomsen, *Primärdirektivet* by Johannes Heldén, *I mellom tiden* (In between time) by Anne Bang-Steinsvik
* Jeremy Welsh: *Radial City*

  Collaborative video work with British poet Paul A. Green
* Anders Sundnes Løvlie: Flâneur - let the city speak
* Steve Tomasula and Steven Farrell: *TOC*
* Ottar Ormstad: *LYMS*
* Nick Montfort: *The ppg256 series, Computer Hat*
* Serge Bouchardon: *Loss of Grasp*

Electronic Literature in France

Serge Bouchardon and Phillippe Bootz

Serge Bouchardon [l'Université de Technologie de Compiègne]
I will first briefly retrace the history of electronic literature in France, emphasizing the various literary and aesthetic tendencies and the corresponding structures (groups, magazines etc.). I will then focus on French electronic literature communities. I will notably give an account of a study that I did in 2004-2007 for the Centre Pompidou in Paris (study included in the book *Un laboratoire de littératures*, http://editionsdelabibliotheque.bpi.fr/livre/?GCOI=84240100044550). I analyzed a "dispositif" (mailing list, website, meetings) called e-critures, dedicated to electronic literature, with the hypothesis of the co-construction of a "dispositif", a field and a community. I will conclude on the possible characteristics of electronic literature in France (which might not be specific to France), both from a literary and from a sociological point of view.

Phillippe Bootz [Paris 8]
The presentation will provide a historical overview of the evolution of electronic literature in France from the ALAMO group, an outgrowth of the OULIPO focused on combinatory aesthetics, through to the present day.

Dutch Electronic Literature Communities

Yra van Dijk [University of Amsterdam]

This presentation will give an overview of Dutch and Belgium communities of creators of digital literature. I will for example elaborate on the question of the government-funded initiatives in the Low Countries and the results of these, and the possible effects of funded communities on the content of the work.

Poetry Beyond Text Project

Andrew Roberts [University of Dundee]

This presentation will offer an overview of the research project, *Poetry Beyond Text: Vision, Text and Cognition* (2009 – 2011), funded by the U.K. Arts and Humanties Research Council, emphasizing areas of potential connection with ELMCIP, and raising issues relevant to electronic literature.

The International Interactive Fiction Community

Nick Montfort [MIT]

Interactive fiction is a form in which the interactor or player types the actions that they wish a particular character to undertake; the program responds with a report of what happens. Works in this form (usually called "games," although they are seldom only games) present puzzles and challenges as well as literary pleasures; they simulate a world and perform limited but effective natural language understanding. Interactive fiction has been around, and has been influential, for more than 30 years, first on minicomputers, then as the leading form of entertainment software thanks to Infocom and other companies and, most recently, mainly as an activity of programmer/writers who develop IF systems, libraries, and games for the love of it. The people active in interactive fiction take part in several communities including what I hear called "the IF community" -- English-language authors and players interested in games that are to some extent like those of Infocom, but which also go in several new directions.

Other communities include IF authors who work in ADRIFT (an easy-to-use but more limited IF development system), those interested in so-called "adult interactive fiction," and those who write games in Spanish, German, Italian, or Russian. In this talk, I describe some details of how these communities have functioned over the years: What forums, chat systems, publications, competitions, directories, archives, and other sorts of institutions and traditions are used to build new aesthetic appreciations of IF, to enable people to learn more about programming, design, and writing, and to to connect IF authors and players. My analysis, which draws on my experience as a member of "the IF community" while also considering online artifacts and discourses, helps to indicate which aspects of community-building and around interactive fiction could be helpful in other electronic literature communities. It will also consider how existing community activity could help to connect IF more effectively with poets, fiction writers, artists, and others who work in creative computing.

Panel on US Communities and Hypertext

Rob Wittig, Jill Walker Rettberg, and Scott Rettberg

Rob Wittig [UIB, University of Minnesota at Duluth]
Everyone wants to be a part of community - but someone has to break the ice and establish the infrastructure. What are the physical, behavioral and interpersonal strategies and tactics that lead to the success of four American creative communities: *Invisible Seattle*, *Persimmons & Myrrh, Chicago Lit Dinners*, and *Imperial Quality Media*?
Answers include: food, timekeeping, meeting facilitation, psychological tenderness, seating arrangements, theatricality and deep shag carpeting.

Jill Walker Rettberg [University of Bergen]
I will outline the development of the hypertext fiction community that developed from the late eighties and onwards. This community was separate from the interactive fiction community (and largely thought of its works as different from "games") and largely revolved around the use of Storyspace, a software tool for creating electronic literature, and later, around Eastgate, a publisher of hypertext fiction and the company that developed Storyspace. While some work was written and published in Hypercard and other systems, the technology of a dominant software authoring tool and of the mechanics of distribution (diskettes sold by mail order) formed the hub of the electronic literature community during this period. There was little or no communication with other communities, such as the IF community or digital art communities. With the advent of the web, new authoring and distribution channels opened up, and this hub gradually lost its dominance. The transition from this relatively centralised and explicit community to the networked communities and scattered individuals of the web is an interesting one to explore. I will base this research on historical websites and articles published at the time, as well as on interviews with key figures of the time, such as Michael Joyce and Stuart Moulthrop.

Scott Rettberg [University of Bergen]
The Electronic Literature Organization was founded as a literary nonprofit organization in 1999 after the Technology Platforms for 21st Century Literature conference at Brown University. Today it is one of most active organizations in the field, central to the practice of electronic literature in the United States and its establishment as an academic discipline. This presentation will briefly outline the history of the organization, the ways that the mission, profile, and the focus of the organizaiton has evolved and changed in its first decade, and offer some tentative insights into the ways that an institutionally structured community can facilitate network-mediated art practice.

Intellectual Property Rights and Commons-based Creativity

David M. Berry [Swansea University]

Creative works are treated as a form of property in as much as they are subject to intellectual property laws (IPRs), like copyright. Owning IPRs can therefore be very lucrative and owning the copyrights a key part of what constructs a market in creative works. But creative processes differ from those embedded in a factory or machine (which in a certain sense can be considered condensed physical labour) in that it is the processes or outputs of creative thought itself that is being transferred into the IPRs. The thinking actions of the creative actor (and sometimes the tacit knowledge of the workers whose skills are being encoded) are abstracted into the IPR (sometimes through the absorption of the tacit knowledge of experts) and then encoded (stabilized) within the IPR. This is what Hardt and Negri (2000) named "immaterial labour'", pointing to the way in which contemporary capital increasingly requires that our intellectual labour is alienated in postmodern capitalism. This points to the attempts by owners and managers to move creativity from a craftman-like approach to an industrial processing model of creative processes by using Taylorist techniques, like time-and-motion studies, peer review, "creative" libraries, modularity, and so forth. This has certainly transformed the practice of commercial graphic design into something approaching a Fordist way of producing creative outputs. In contrast, I want to explore some examples of attempts to develop commons-based creativity in a number of different case studies focusing on the use of innovative creative practices through the use of different licensing approaches.

Electronic Literature in Barcelona and Scandinavia

Laura Borràs Castanyer and Hans Kristian Rustad

Laura Borràs Castanyer [University of Barcelona]

Starting with the famous last words of Hamlet "and the rest is silence", I would like to introduce the Catalan e-lit communities and their experience of Digital Literature. The Hermeneia Research Group has been one of the pioneers in the field in Spain and has been developing many different activities for the last 10 years. Lately it has been promoting a public debate in Literary Societies on Digital Literature (we will comment the last examples: *Premis Octubre* in Valencia, 2009, Catalan and Castillian Association of Writers, (AELC/ACEC), Barcelona 2010, Spanish Society of Comparative Literature, Alacant 2010, etc.). Of course the celebration in 2009 of the e-poetry festival in Barcelona was one of the big events and helped this open debate on the matter. But in this paper there will be a special space for one of this activities that, for the last 5 years we have been trying to encourage creativity: the establishment of the international *Ciutat de Vinaròs* awards. These awards accept creations in languages that already have a tradition of electronic or digital literature, such as English, French or Portuguese, but they also serve to stimulate creative work in languages like Spanish, Italian or Catalan. These works are subsequently studied by the research group and at the same time in undergraduate and postgraduate courses, thus promoting an interchange between the areas of creation, teaching and research. Some of the winners of the Vinaros Award have been selected for the Electronic Literature Collection vol. II of the ELO.

But the other main activity I would like to focus on will be the Master Programme on Digital Literature that the Hermeneia Group has developed since 2007. It has been activating the translation of some e-lits works. Translation has been one of the issues that the electronic literature community is facing on the last years. It has to be mentioned that the Bleu Orange, Revue de literature hipermédiathique in the three numbers that have appeared has started adapting into French some works like: Jason Nelsons' *Game, game, game and again game*, Nick Montfort's *Rame*, Alan Bigelow's *When I was a president* or Aya Karpinska and Daniel C. Howe's *fin.ouverte* among others. I would like to introduce in Bergen and for the ELMCIP's

audience the Catalan translations of Rui Torres' Amor de Clarice and Deena Larsen's *I'm simply saying* by some of the students of the Masters programme of the University of Barcelona.

Hans Kristian Rustad [Hedmark University College]
The paper gives an account of electronic literature in Scandinavia by emphasizing characteristic features of the tradition, as well as showing how and to what extent this tradition reflects the expansion of the international field of electronic literature. The paper gives surveys and short analyses of works which have played a significant role in the development of the literary field in Scandinavia.

Bergen Electronic Arts and Experimental Literature Communities

Audun Lindholm, Gisle Frøysland, Trond Lossius, and Jeremy Welsh

Audun Lindholm [Vagant]
A presentation with samples of work related to Audiatur, Gasspedal, Vagant and other Bergen based communities for innovative literature in the 2000s.

Gisle Frøysland [Piksel]
Piksel is an international event for artists and developers working with free/libre and open source technologies & art. Part workshop, part festival, it is organized annually in Bergen, Norway, and involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on the aesthetics and politics of FLOSS & art. The festival involves 70-80 participants from more than a dozen countries each year; exchanging ideas, presenting art and software projects, hosting workshops, offering performances and discussions on the aesthetics and politics of free and open source software and art.
The first Piksel event was arranged in November 2003, and gathered around 30 artists/developers from all parts of the world. It consisted of artistic/technical presentations, coding workshops and live performances. As of 2010 the Piksel festival exhibits a broad range of expressions, presenting a programme of exhibitions, workshops, live events and audiovisual concerts, panels and presentations.

Trond Lossius [BEK]
BEK, Bergen Center for Electronic Arts, is a non-profit organization situated in Bergen, Norway, which main aim is to be a national resource centre for work within the field of arts and new technology. BEK is engaged in artistic and scientific research and development, and helps realizing various artistic projects. It also practices an educational program including curses, workshops, talks and presentations. BEK runs its own server and hosts mailing lists, web pages and other services for cultural organizations, artists and artistic projects.

Jeremy Welsh [KHIB]
Looking at developments in art education since the widespread introduction of electronic media in the early nineties, and at the effects of networked culture on contemporary art practices within the academy. How the new media have "infected" traditional art practices. The contemporary art student as product of a networked society.

Get Lamp

Documentary by Jason Scott

We will screen part of Jason Scott's documentary about interactive fiction's past and present, *Get Lamp*, on Monday evening. About the film, *Get Lamp*: In the early years of the micro-computer, a special kind of game was being played. With limited sound, simple graphics, and tiny amounts of computing power, the first games on home computers would hardly raise an eyebrow in the modern era of photorealism and surround sound. In a world of *Quake*, *Half-Life* and *Halo*, it is expected that a successful game must be loud, fast, and full of blazing life-like action.

But in the early 1980s, an entire industry rose over the telling of tales, the solving of intricate puzzles and the art of writing. Like living books, these games described fantastic worlds to their readers, and then invited them to live within them. They were called "computer adventure games", and they used the most powerful graphics processor in the world: the human mind. Rising from side projects at universities and engineering companies, adventure games would describe a place, and then ask what to do next. They presented puzzles, tricks and traps to be overcome. They were filled with suspense, humor and sadness. And they offered a unique type of joy as players discovered how to negotiate the obstacles and think their way to victory. These players have carried their memories of these text adventures to the modern day, and a whole new generation of authors have taken up the torch to present a new set of places to explore.

Get Lamp is a documentary that will tell the story of the creation of these incredible games, in the words of the people who made them.

ELMCIP Knowledge Database Workshop

Stein Magne Bjørklund and Elisabeth Nesheim [University of Bergen]

This workshop gives participants an introduction to using and entering information into the ELMCIP Knowledge Database.

Ethnographic Study of Electronic Literature Communities

Penny Travou [Edinburgh College of Art]

Penny Travlou's ELMCIP research consists of an ethnographic study of electronic literature / new media art communities. Her presentation will outline her research plan and methodology.

Processes and Issues for the ELMCIP anthology

Maria Engberg [Blekinge Tekniska Högskola]

Maria Engberg will lead a discussion of the processes and editorial methods of the ELMCIP anthology. The anthology will be one of the most significant outcomes of the ELMCIP project, intended to provide educators, students and the general public with a free curricular resource of a collection of a variety of examples of different types of electronic literary works produced in Europe.

ELO Directory and ELMCIP Integration

Videoconference with Davin Heckman [Electronic Literature Organization]

Davin Heckman will give a demonstration of the Electronic Literature Directory, Volume 2, and lead a discussion of ways the the ELD could collaborate and interface with the ELMCIP Knowledge Base.

Electronic Literature Publishing in Europe - sample cases from Italy and Finland

Raine Koskimaa and Giovanna Di Rosario [University of Jyväskylä]

The publication of electronic literature, globally, has taken place outside of the traditional literary publishing field. The main modes have been either self publication by the authors, or, literary online magazines and portals. E-lit competitions have played also a role. In a situation where no established publication system exists, the authors have had to invent new publication strategies. The activity has been characterised by noncommerciality, collegialism, and close connection to academia. Publication of electronic literature has often been happening side by side with critical writing on electronic media. Also, a considerable amount of electronic writing is such by nature, that it comes close to visual and auditive arts. It has then found publication channels through these non-literary connections: many of the works have been presented in art gallery settings.

In our project, an investigation on organized European electronic literature publication and distribution will be carried on. This means that self-publication by authors will be excluded. The investigation will cover the following forms:
- electronic literature magazines and portals online
- electronic literature competitions
- collections
- art-sites including electronic literature works
- offline presentations in galleries, museums etc.

In our conference presentation, we will first present the main principles of the survey. Then we will proceed to present sample cases from two European countries, Italy and Finland. The Italian cases are the publishing and archiving portal maintained by Caterina Davinio (http://xoomer.virgilio.it/cprezi/caterinadav.html) and the "Italian ELO", OLE – Officina di Letteratura Elettronica by Lello Masucci (http://www.lellomasucci.net). The Finnish cases are the e-poetry publishing portal Nokturno.org (http://www.nokturno.org) and the on-demand publishing house Ntamo by Leevi Lehto (http://ntamo.blogspot.com/).

Working Session on ELMCIP Project Activity

Simon Biggs, Jerome Fletcher, and Mark Daniels

This workshop will cover the various aspects of the final ELMCIP project activity, the conference, exhibition and performance programme to be held in Edinburgh in November 2012.
Topics to be discussed include the commissioning process for creative works that will be presented within the exhibition and performance programmes, the schedule, coordination and criteria for calls for papers and the form the final programme publication will take.
A particular focus of the session will engage the balancing of curatorial and peer review criteria and processes in the selection of creative works.

The presenters (Simon Biggs, Edinburgh College of Art; Jerome Fletcher, University College Falmouth and Mark Daniels, Inspace: University of Edinburgh/New Media Scotland) experience in participating in the selection committee for the upcoming International Conference on Interactive Digital Storytelling (Edinburgh November 2010), employing both peer review and curatorial selection models, will inform the discussion.

Performances and Readings

Philippe Bootz

Video captures of some historic pieces by Jean-Marie Dutey and Philippe Bootz.
These works have been programmed in Basic on old PC or TO8.

A bribes abattues (1990 ; 2 :10), *Retournement* (1991 ; 1:15)
Metamorphose (1988 ; 4:0), *Ré veille d'artiste* (2007 ; 6 :00)
Amour (1989 ; 4:07), *Le mange-textes* (Dutey 1989 ; 0 :22)
Je t'aimerai (Dutey 1995 ; extraits ; 1:40)

Hans Kristian Rustad w/ Maria Engberg:

Ingen elge på vejen den dag (No moose on the road that day) by Sonja Thomsen,
Primärdirektivet by Johannes Heldén
I mellom tiden (In between time) by Anne Bang-Steinsvik

Jeremy Welsh: *Radial City*

Collaborative video work with British poet Paul A. Green

Anders Sundnes Løvlie: *Flâneur - let the city speak*

Flâneur is a literary challenge and experiment. The participants are tasked with composing literary texts from scraps of text found somewhere in the city - on advertising boards, road signs, graffiti etc. Take pictures, mix and match and use the website to place your text on the map, so that others can walk through the city and listen to your text as they pass by. The results of the participants contributions will be presented during the performance evening on tuesday.
For more information about the project, see textopia.org and folk.uio.no/anderssl.

Steve Tomasula and Steven Farrell: *TOC*

Although Tomasula will not be present, we will have a brief screening of part of *TOC*, the 2009 multimedia epic about time. More on *TOC* at http://www.tocthenovel.com/

Ottar Ormstad: *LYMS*

LYMS is combining concrete poetry and photographs made by myself with music composed and synchronized by Xploding Plastix in collaboration with me. Words from different languages are put together without translation.

Nick Montfort: *The ppg256 series, Computer Hat*

ppg256 is a series of 256-character Perl poetry generators.
Computer Hat is an event where the audience places words not into a hat, but into a computer; these are then used to generate texts.

Serge Bouchardon: *Loss of Grasp*

Loss of Grasp is a digital fiction about the notions of grasp and control. Six scenes feature a character who is losing grasp. At the same time, this play on grasp and loss of grasp mirrors the reader's experience of an interactive digital work. The piece requires headphones (or loudspeakers) and a webcam (for the fifth scene). The interaction with the piece lasts about 10 minutes.

participant list

David M. Berry	Swansea University
Simon Biggs	Edinburgh College of Art
Stein Magne Bjørklund	Independent
Philippe Bootz	Paris 8
Laura Borràs Castanyer	University of Barcelona
Serge Bouchardon	l'Université de Technologie de Compiègne
Thomas Brevik	Bergen Naval Academy (Sjøkrigsskolen)
Mark Daniels	New Media Scotland
Giovanna Di Rosario	University of Jyväskylä
Maria Engberg	Blekinge Tekniska Högskola
Jerome Fletcher	University College Falmouth
Gisle Frøysland	Piksel
Daniel Jung	University of Bergen
Raine Koskimaa	University of Jyväskylä
Audun Lindholm	Vagant
Trond Lossius	BEK (Bergen Center for Electronic Arts)
Anders Sundnes Løvlie	University of Oslo
Nick Montfort	MIT
Elisabeth Nesheim	University of Bergen
Ottar Ormstad	Independent artist
Eric Dean Rasmussen	HINT/UIB
Jill Walker Rettberg	University of Bergen
Scott Rettberg	University of Bergen
Andrew Roberts	University of Dundee
Hans Kristian Rustad	Hedmark University College
Patricia Tomaszek	University of Bergen
Penny Travlou	Edinburgh College of Art
Yra van Dijk	University of Amsterdam
Jeremy Welsh	KHIB (Kunsthøyskolen i Bergen)
Rob Wittig	University of Bergen/University of Minnesota at Duluth

Remote

Davin Heckman	Electronic Literature Organization
Jason Scott	Filmmaker

participant bios

David M. Berry [Swansea University]
David M. Berry is a Lecturer in Media and Communication in the Department of Political and Cultural Studies at Swansea University. He has published on intellectual property rights, "copyleft" and open-source software, Art and creativity, and the politics of code. His book *Copy, Rip, Burn: The Politics of Copyleft and Open Source* was published by Pluto Press in 2008. His next monograph is titled *Philosophy of Software: Code and Mediation in the Digital Age* and will be published by Palgrave Macmillan in 2010.

Simon Biggs [Edinburgh College of Art]
Simon Biggs is a visual artist born in Australia, 1957. He moved to the UK in 1986. Since 1978 Biggs has been working with digital and interactive systems in installation, networked and other media. Venues presenting his work include Tate Modern, Whitechapel, Institute of Contemporary Arts (London), Ikon (Birmingham), Centre de Georges Pompidou, Academy de Kunste and Kulturforum (Berlin), Rijksmuseum Twenthe, Macau Arts Museum, Cameraworks (San Francisco), Walker Art Center, Paco des Artes (Sao Paulo), Museo OI (Rio De Janeiro), McDougall Art Gallery (Christchurch), Experimental Art Foundation (Adelaide) and the Art Gallery of New South Wales. He has been keynote at numerous international conferences, most recently at Cornell University's 2010 annual Society for the Humanities Conference. Publications include *Autopoeisis* (with James Leach, Artwords, 2004), *Halo* (Film and Video Umbrella, 1998), *Magnet* (McDougall Art Gallery, 1997) and CD-ROM's *Book of Shadows* and *Great Wall of China* (Ellipsis, 1996 and 1999).
He is Professor at Edinburgh College of Art. His URL is http://www.littlepig.org.uk

Stein Magne Bjørklund [Independent}
Stein Magne Bjørklund is a Drupal developer based in Bergen. Bjørklund is developing the ELMCIP Knowledge Base platform in Drupal.

Philippe Bootz [Paris 8]
PhD in physics (1985) and in Information and communication (2001). Assistant Professor at the University Paris8, Laboratory Paragraphe. President of the Laboratoire Musique et Informatique de Marseille (MIM), publisher since 1989 of the electronic review on digital poetry *alire*. Cofounder in 1988 of the group of digital poetry L.A.I.R.E and, in 2003 of the group of digital poetry Transitoire Observable. Member of the management committee of e-poetry. Coordinator of the seminar poésie: numérique. Member of the advisory board of the online review of French-speaking digital poetry *BleuOrange*.

Laura Borràs Castanyer [University of Barcelona]
Laura Borràs Castanyer, Ph.D. in Romance Philology (1997) from the UB, has attained the qualification of European Doctor (1997) and has been awarded the Special Ph.D. Prize (1998) in Social Sciences at the same university. Castanyer is an associate professor on Comparative Literature and Literary Theory at the University of Barcelona. She devoted the last 12 years to develop the Open and Distance Learning (ODL) on the literary field –mainly on Comparative Literature and Digital Literature as well. Member of the Literary Advisory Board of the ELO, from 2000, she directs and is the main investigator of the International Research Group HERMENEIA, made up of professors and investigators from various European and American universities, whose mission is to study connections between Literary Studies and Digital Technologies. Academic Director of the M.A. Programme on Literature in the Digital Age at the University of Barcelona. She has organized the e-poetry festival 2009 in Barcelona. With Rita Raley, Brian Kim Stefans, and Talan Memmott, she has been editor of the Electronic Literature Collection, vol. II (2008-2010).

Serge Bouchardon [l'Université de Technologie de Compiègne]
Serge Bouchardon graduated in literature from La Sorbonne University (France). After working as a project manager in the educational software industry for six years, he wrote his dissertation on interactive literary narrative and is currently associate professor in communication sciences at the University of Technology of Compiegne (France). His research focuses on digital creation, in particular electronic literature. Latest book published: *Littérature numérique: le récit interactif*, Hermes Science, Paris, 2009.
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Thomas Brevik [Bergen Naval Academy (Sjøkrigsskolen)]
Thomas Brevik is the ELMCIP Project Librarian and is head librarian at the Bergen Naval Academy.

Mark Daniels [New Media Scotland]
Mark Daniels is a curator interested in smart spaces and responsive environments. He trained as an architect at Kingston University before completing the MA Art as Environment at Manchester Metropolitan University. He was the inaugural Director at Northern Architecture where he curated a diverse range of subjects including love hotels, sitooteries and science fiction cinema. As International Co-ordinator he was responsible for the look and feel of the 2004 Liverpool Biennial.
An increasing interest in new media led him to Folly in Lancaster, and now New Media Scotland in 2008. He is Creative Director of the University of Edinburgh's Inspace, a laboratory that explores the cultural significance of informatics and new media practice. Inspace is a joint research collaboration between the School of Informatics and New Media Scotland. He is based in Edinburgh and loves a little set jetting. www.mediascot.org

Giovanna Di Rosario [University of Jyväskylä]
Giovanna Di Rosario – M.A., M.P.S., M.SocSc. – is currently enrolled in the PhD program in Digital Culture at the University of Jyväskylä (Finland) where she teaches Digital Literature at the Department of Art and Culture Studies. From 2001 to 2005 she has been Assistant Professor for the Chair of General Linguistics at the University of Siena and Lecture of Narratology. From 2005 to 2008 she has been visiting-scholar at the University of Geneva taking advantage of one of the two scholarships sponsored by the Swiss Confederation for the University of Geneva, and at the University of Jyväskylä receiving a CIMO grant (Finnish Centre for International Mobility – Finnish Ministry of Education). Since 2008 she has been a researcher member of the Hermeneia research group - Literary Studies and Digital Technology – of the University of Barcelona (www.hermeneia.net) and she has worked at IN3 – Internet Interdisciplinary Institute in Barcelona directed by Prof. Manuel Castells. Her PhD thesis focuses on poetry in the digital environment.

Maria Engberg [Blekinge Tekniska Høgskola]
Maria Engberg is an Assistant Professor at Blekinge Institute of Technology (BTH), where she is currently working with the establishment of a new Bachelor's program in Digital Culture and Communication. Engberg holds a Ph.D. in English from Uppsala University (2007) on digital poetry, and is a Fulbright alumnus (2003-2004). Engberg's research focuses on digital literature, contemporary verbal-visual literatures, graphic novels and comics, visual culture, and the impact of digital technologies on literature and culture with particular focus on digital media. Engberg is the author of several articles on digital literature, including *Aesthetics of Visual Noise in Digital Literary Arts* (Cybertext Yearbook, 2010: http://cybertext.hum.jyu.fi/) and *Morphing into New Modes of Writing: John Cayley's riverIsland* (Leonardo Electronic Almanac 14.5 2006). Her current projects include a collaborative book project on contemporary multimedia literature and a single-authored book on multimodal reading practices; an Augmented Reality locative media project in association with the Augmented Environments Lab at Georgia Institute of Technology, as well as collaborative articles on the role of the avant-garde in digital literary scholarship. Engberg is affiliated editor of the Electronic Literature Directory (2010-2012: http://www.directory.eliterature.org/). She teaches digital literature and culture, American literature, graphic novels, literary theory, and visual culture and theory.

Jerome Fletcher [University College Falmouth]
Jerome Fletcher is a writer and academic. He has published novels and poetry for children (OUP and Scholastic) a series of literary concept books, (Dedalus) and made several artists books. His work has been translated into nine languges. He has also made text installations, text and video pieces and a number of performances, these last in collaboration with writer Alex Martin and visual artist Paul Renner. The performances have been shown in Vienna, New York, Bregenz, London and Budapest. He is course leader for the MA Performance Writing which is a UCF off-campus postgraduate degree delivered from and in partnership with Arnolfini, Bristol, one of Europe's major Visual Art and Performance institutions.

Gisle Frøysland [Piksel]
Gisle Frøysland studied computer science, information science, TV production and arts in Bergen. Since the early 80s he has been working as a musician, VJ and visual artist. He is a founding member of BEK - the Bergen Centre for Electronic Art and initiator/director of the Piksel festival for free technologies in artistic practice. Gisle Frøysland has been the receiver of grants and has held numerous exhibitions, many of them in Norway but also abroad.

Daniel Jung [University of Bergen]
Daniel Jung is teacher and researcher in the Digital Culture program at the University of Bergen.

Davin Heckman [Electronic Literature Organization]
Davin Heckman is an Associate Professor of English at Siena Heights University, where he teaches courses in Literature, New Media, and Popular Culture. His book, *Small World: Smart Houses and the Dream of the Perfect Day* (Duke University Press, 2008), addresses the intersection of technology, the home, and popular culture in everyday life. Heckman currently serves as Supervising Editor of the forthcoming Electronic Literature Directory and blogs for *Netpoetic*. He is also developing a collaborative project called *The Post-Corporate University for Liquid Books*.

Raine Koskimaa [University of Jyväskylä]
Raine Koskimaa works as a professor of digital culture at the Department of Art and Culture Studies, and at the Agora Game Lab, University of Jyväskylä. He teaches and conducts research especially in the fields of digital textuality, programmable media, and game studies. He has published widely around the issues of digital culture, digital literature, hyper and cybertextuality, game studies, reader-response studies, media use, and narratology. He is the co-editor of the *Cybertext Yearbook Series* and a member of the Literary Advisory Board for the Electronic Literature Organization and the Review Board for Gamestudies.

Audun Lindholm [Vagant]
Editor of the small press Gasspedal since 1999 and the literary review Vagant since 2007. One of the initiators of the biennal Audiatur – Festival for ny poesi in Bergen and the small press fair Tekstallianse in Oslo. Former columnist in the digital literary review Afsnit P and critic in Morgenbladet 2000–2004. Has edited several anthologies, including *Borders* (with Susanne Christensen, Chain 2008) and *Audiatur – Katalog for ny poesi 2007* (with Paal Bjelke Andersen, Gasspedal and Nypoesi 2007). Lives in Bergen and Berlin.

Trond Lossius [Bergen Center for Electronic Arts - BEK]
Trond Lossius is a sound and installation artist living in Bergen, Norway. He has collaborated with other artists on a large number of cross-disciplinary projects, in particular sound installations and works for stage. His projects has been presented at major venues in Norway and abroad, including Dutch Electronic Arts Festival, World Wide Video Festival and Electrohype. He has contributed to several prodution with the contemporary performance group Verdensteatret, winner of New York Dance and Performance Awards a.k.a. The Bessies 2005-2006 in the Installation & New Media category. He graduated with a master degree in geophysics from the University of Bergen, and went on to study music and composition at The Grieg Academy. From 2003-2007 he was a research fellow

in the arts at Bergen National Academy of the Arts. Trond Lossius is currently a replacement associate professor at Bergen National Academy of the Arts . He is a guest researcher at the University of Oslo and member of the Management committee of the COST-SID European research project on Sonic Interaction Design.

Anders Sundnes Løvlie [University of Oslo]
Anders Sundnes Løvlie is a Research Fellow and a PhD Student at the University of Oslo. His research focuses on locative literature and user participation. The *'textopia'* project investigates the relationship between literary texts and places, through a system which makes it possible to place literary texts on a map and let users walk through the city and listen to texts which talk about the places they walk by. Løvlie has also published research on the rhetoric and aesthetics of computer games

Nick Montfort [MIT]
Nick Montfort is associate professor of digital media at the Massachusetts Institute of Technology. Montfort has collaborated on the blog *Grand Text Auto*, the sticker novel *Implementation*, and 2002: *A Palindrome Story*. He writes poems, text generators, and interactive fiction such as *Book and Volume* and *Ad Verbum*. Most recently, he and Ian Bogost wrote *Racing the Beam: The Atari Video Computer System* (MIT Press, 2009). Montfort also wrote *Twisty Little Passages: An Approach to Interactive Fiction* (MIT Press, 2003) and co-edited *The Electronic Literature Collection Volume 1* (ELO, 2006) and *The New Media Reader (*MIT Press, 2003). His book of poems *Riddle & Bind* is forthcoming from Spineless Books. He is currently at work on his interactive fiction system, *Curveship*, and on a collaborative project with nine others to write a single-voice academic book, *10 PRINT CHR$(205.5+RND(1)); : GOTO 10*, about the one-line Commodore 64 BASIC program that is the book's title.

Elisabeth Nesheim [University of Bergen]
Elisabeth Nesheim lives in Bergen, Norway, where she works as the program coordinator for Piksel, a media lab and an annual festival for electronic art and technological freedom. She is currently finishing her MA in Digital Culture at the University of Bergen, and previously hold a BA in process and project leadership from the Kaospilots in Denmark. Main focus area is the ongoing exploration of technology from a humanistic perspective, with a particular emphasis on man machine interaction.

Ottar Ormstad [Independent artist]
My artistic practice grounds in concrete poetry. I have made several books, and exhibited large-scale prints from the books in galleries. Over the last years I've been working on exceeding my poetry from books and digital prints to electronic poetry. I wish to transfer my practice as concrete poet to the realm of a programmable network space, and to blend my poetry with modern music.

Eric Dean Rasmussen [HINT/UIB]
Eric Dean Rasmussen (PhD, University of Illinois at Chicago) is associate professor of English at Nord-Trøndelag University College, a research associate for the Electronic Literature Organization, and associate editor at Electronic Book Review (www.electronicbookreview.com). He is currently co-editing, with Rone Shavers, a casebook on Lynne Tillman and writing *Senseless Resistances,* a study of affect and materiality in contemporary experimental fiction. Rasmussen will be working as a researcher on the ELMCIP Knowledge Base in 2011-2012.

Jill Walker Rettberg [University of Bergen]
Jill Walker Rettberg is associate professor of Digital Culture at the University of Bergen. Her research focus is on how we tell stories online, and she has a particular interest in social media and personal narratives. She has published several articles on early hypertext fiction, electronic literature, digital art and social media, as well as the book *Blogging* (Polity Press, 2008). She also co-edited an anthology of scholarship on World of Warcraft (*Digital Culture, Play, and Identity*, MIT Press, 2008). Jill has been blogging at jilltxt.net for a decade, and tweets as @jilltxt.

Scott Rettberg [University of Bergen]
Scott Rettberg, the project leader of ELMCIP, is associate professor of Digital Culture at the University of Bergen. Rettberg is the cofounder of ELO and served as the organization's first executive director from 1999-2001. He is the coauthor of *The Unknown, a Hypertext Novel* (1998-2001) and *The Unknown, an Anthology* (2002), and the author of *Kind of Blue* (2003), a serial novel for email. Rettberg has a Ph.D. in English from the University of Cincinnati, an M.A. in Fiction Writing from Illinois State University and a B.A. in English and Philosophy from Coe College.

Andrew Roberts [University of Dundee]
Andrew Michael Roberts is Professor of Modern Literature in the School of Humanities at the University of Dundee. He is Principal Investigator for the AHRC Beyond Text project, *Poetry Beyond Text: Vision, Text and Cognition*. His books include *Conrad and Masculinity* (Palgrave, 2000), *Geoffrey Hill* (Northcote House, 2004) and (with Jonathan Allison) *Poetry and Contemporary Culture: the Question of Value* (Edinburgh University Press, 2002). A book entitled *Poetry & Ethics* is forthcoming with Liverpool University Press., and he is currently working on a book on digital poetry for Salt Publishers.

Hans Kristian Rustad [Hedmark University College]
I completed my PhD thesis in 2008 in Scandinavian Literature, entitled *Textplay in hypertext*, where I approached electronic literature from an aesthetic reception-theoretical point of view.
Currently. I am teaching digital aesthetics and semiotics as Hedmark University College in Hamar. At the moment I'm working on a book about digital aesthetics, and am about to begin a book project on close reading digital fiction together with Alice Bell (Sheffield) and Astrid Ensslin (Bangor).

Jason Scott [Filmmaker]
Jason Scott is a digital historian and archivist who specializes in early microcomputer history and dial-up bulletin board systems. He is the webmaster of *textfiles.com*, a collection of BBS-era textfiles that has been open to the public since 1998. In 2001, he began filming a documentary about BBSes called *BBS: The Documentary*, an 8-episode mini-series about BBSes spanning 25 years and totalling five and a half hours in length. This documentary series was released on 3 DVDs in early 2005. He has been playing text adventures since he was 10, and to this day does not understand why the rod scares the bird.

Patricia Tomaszek [University of Bergen]
Patricia Tomaszek holds a M.A. in Literature, Culture and Media from the University of Siegen, Germany. Since fall 2010, she is a phd-candidate researching electronic literature and information visualization at the Department of Linguistic, Literary and Aesthetic Studies.

Penny Travlou [Edinburgh College of Art]
Penny Travlou is an ethnographic researcher at Edinburgh College of Art.

Yra van Dijk [University of Amsterdam]
Dr. Yra van Dijk is assistant professor at the Dutch Literature department of the University of Amsterdam. She wrote a PhD thesis on typographic blanks in modern poetry, and has since specialised in the analysis and interpretation of electronic poetry. She is currently at the Centre for Research in Computing and the Arts of the UCSD as a research scholar.

Jeremy Welsh [Kunsthøyskolen i Bergen - KHIB]
Currently professor/MA course leader at Bergen Academy of Art. Formerly professor of Intermedia at Trondheim Academy of Art. Artist working with a combination of electronic media, photography & installation. Formerly director of Film & Video Umbrella, London and exhibitions coordinator for London Video Arts.

Rob Wittig [University of Bergen/University of Minnesota at Duluth]
Rob Wittig is co-founder (1983) of IN.S.OMNIA, a literary electronic bulletin board system that pioneered the creative possibilities of the electrosphere and has been termed "legendary" by cyber-chronicler Howard Rheingold. Rob's book, *Invisible Rendezvous, Connection and Collaboration in the New Landscape of Electronic Writing* (Wesleyan University Press, 1994), based on Fulbright work with Jacques Derrida, is an analysis of this early period of electronic literature. Rob coordinated several collaborations with members of the legendary French experimental literary group Ou.Li.Po. for IN.S.OMNIA. He also created web literature projects such as the faux-vernacular *Fall of the Site of Marsha*, the chatroom novel *Friday's Big Meeting*, and the hand-illustrated e-mail novel "Blue Company." Rob has worked and played for years in the graphic design and publishing industry. He teaches graphic design, art history and writing studies at the University of Minnesota, Duluth. He is a masterstudent in Digital Culture at the University of Bergen, Norway.