

'GOOGLE EARTH: A POEM FOR VOICE AND INTERNET' is a work about the world as representation of the world. This procedural work is based on the projection of satellite photographs of various locations on the planet and on the vocalization of found discourses containing representations of the world and humanity. Technical and discursive mediation emerge as equivalent devices in the creation of a totalizing picture of the world and humanity. The power of representation of digital image technologies is likened to the power of verbal rhetoric. Global visualizations lose their technical neutrality and their realist transparency, and they are shown as instruments for a geopolitics of representations that produces a certain image of the world, of its present and future as a political and economic system. The repetition of found discourses and the motion in the virtual space created by geographic visualization techniques reveal the particular nature of the mode of production of representations of the world in the era of digital mediation.

'GOOGLE EARTH: A POEM FOR VOICE AND INTERNET' includes excerpts of speeches by George W. Bush ('Financial Markets and World Economy', given at the Manhattan Institute, Federal Hall National Memorial, New York, November, 13, 2008) and by Barack Obama ('Financial Regulation', given at Cooper Union, New York, April 22, 2010). Except for the very last coordinate, all zoom ins, zoom outs and travellings over and into the Earth point to locations (cities, countries, institutions) referred to in George W. Bush's speech. All layers of the Google Earth database containing names or signs have been left out, and the viewer moves within the purely visual materiality of the satellite photographs of the Earth. The zooms take the viewer from large-scale patterns of realist representation into small-scale patterns of pixelated granularity. Travellings create a tension between stasis and rotational movements, causing both disorientation and perceptual pleasure. This denaturalization of space representation suggests the abstract beauty created by simulated flight and also the deserted aspect of photographed cities. The soundtrack for the last two minutes of the work is the beginning of Aria 'Die Seele ruht in Jesu Händen' from the Cantata 'Herr Jesu Christ, wahr' Mensch und Gott' (BWV 127) by Johann Sebastian Bach.

This performance is part of ongoing series of self-reflexive mashup parodies of interactions with digital technology. The series includes the techno-performances 'MYSELF (AGAIN)' ['eu (outra vez)'] (Matosinhos, 2007), 'GOOGLE EARTH: A POEM FOR VOICE AND INTERNET' ['Terra Google: Um Poema para Voz e Internet'] (Lisbon, 2009; Salamanca, 2009; Coimbra, 2010; Buffalo, NY, 2011), and 'UNTITLED' ['sem título'] (Coimbra, 2010). In those works, pre-programmed text and/or audio and video streaming confront a speaking self who echoes found discourses fed by various media. Moving between reading, listening, and seeing, the self becomes a site of inscription produced by this entangled relationship between the technologies of language and the technologies of digital media.

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Title: PO.EX '70-80: The Electronic Multimodal Repository as Digital Performance¹

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Abstract: The creation of a digital archive of experimental literature forces us to address two sets of theoretical and technical problems. The first set of problems originates at the level of the source materials for the archive, such as selecting from the source materials those documentary evidences that will come to represent a given body of works and live performances of works. The digital representation and classification of the source materials will follow the hypertext rationale established by scholarly electronic editions of literary and artistic works. This means producing digital facsimiles and digital transcriptions, marking up variations and versions, and creating elaborate metadata both about the digital surrogates and their source objects. The second set of problems clusters around issues posed by the new archival medium. We need to work with a model of electronic space that takes full advantage of its aggregative and collaborative functionalities as a new space for using the archived materials in new contexts, including teaching, research, and other creative practices.

Experimental literary objects, practices, and events often consist of an interaction between notational forms on paper and site-specific live performances. Thus the eventuality of literary meaning is dramatically foregrounded by turning the text into a script for an act whose live performance co-constitutes the work. Many of these performative practices are poorly documented and yet they may exist in several media and several versions. The aim of 'PO.EX '70-80: A Digital Archive of Portuguese Experimental Literature' (<http://po-ex.net/>) is to represent this intermedia and performative textuality in a relational database and to explore the research potential of this archival space. The aggregation and marking up of a large multimodal corpus has material and interpretative implications which challenge our representations of experimental works and practices. Whether taking the form of facsimiles of books and visual texts, photographs of installations, audio and video recordings of performances or emulations and recreations of early computer poems, digital remediation re-performs the works for the current techno-social context. In what follows, we will identify three kinds of representational problems and we will briefly sketch the infrastructure, objectives, and questions raised by 'PO.EX '70-80'.

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