

# E-Poetry [ 2011 ] :

## International Digital Language | Arts Festival

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### The E-Poetry 2011 Gallery: A Decade of E-Poetry

*Curated by Sandy Baldwin*

*May 18-21, 2011*

The gallery features, side by side, the latest E-Poetry works with works dating from prior to the first E-Poetry Festival in 2001. This historical survey finds continuity and change: new techniques and artistic undertakings, on the one hand, and ongoing, persistent concerns on the other. What remains evident is a poetics of language and expression, coupled with innovative media exploration. Note: headphones are provided throughout the gallery for your convenience in listening to works using sound.

#### **Wilton Azevedo, Brazil**

*Interpoesia*, 1997

Interactive digital poetry. A collaborative creation with Philadelpho Menezes, the work explores intersemiotic verbal/visual/acoustic poesis.

*Atame*, 2010

Interactive visual poetry. The work moves beyond *Interpoesia* to an expanded intersemiotic digital narrative "interprosa."

#### **Philippe Bootz, France**

*Métamorphose (metamorphosis)*, 1988

Animated poem. The work explores interactivity in terms of the author and reader's relation to the unfolding temporal, programmable, transitory event of the work itself.

#### **Philippe Bootz, France**

*Les amis sur le seuil (Friends on the Doorstep)*, 2011

Executable file, made with director. A collaborative creation with the Music and Computer Laboratory of Marseille (MIM,) published at *revue bleuOrange*. The work emphasizes an uncomfortable or unsettled reading, situating the readers on the threshold of interactions and involvements.

#### **Amaranth Borsuk, USA and Brad Bouse, US**

*Between Page and Screen*, 2010

Letterpress-printed and hand-bound book, Flash website. An augmented reality chapbook or digital pop-up book exploring the traditions and conventions of the object known as the book.

**John Cayley, Canada**

*Oisleánd*, 1996, 2011

Two digital prints of custom software-generated translingual mesostic texts based on Nuala Ní Dhomhnaill's 'Oileán' and an adaptation, of John Montague's English translation, 'Island.' The work explores the translation and transformation of one written language into another.

**John Cayley and Daniel C. Howe, Canada and USA**

From *The Readers Project*, 2009

Ongoing multimedia installation, custom software. The work visualizes reading through programmed meaning-generating processes, creating a series of "readers" related to the aesthetics of human reading.

**Loss Pequeño Glazier, USA**

*Io Sono At Swoons*, 2002

Java. The work creates a multicultural and intersemiotic text and sound poetry script using lexical fragments from multiple languages and semantics. The text is constantly refreshed and rewritten.

**Loss Pequeño Glazier, USA**

*Middle Orange | Media Naranja*, 2010

Java, JavaScript, video. The work uses generative texts and image to explore intercultural and lateral translation.

**Talan Memmott, USA/Sweden**

*Lexia to Perplexia*, 2000

HTML, JavaScript. The work offers a simultaneously fictive and critical exploration of internet protocols and subjectivity. It presents a self-deconstructive and programmatological exploration of network, machine, and interface.

**Talan Memmott, USA/Sweden**

*(s)Pacing*, 2009

Flash, Zone Trigger. The work plays on the measured tempo and nervous activity of the pacing body in relation to inspiration and insight.

**María Mencía, UK**

*Another Kind of Language*, 2001

Flash. The work explores intercultural and liminal linguistic spaces between semantics, phonetics, and images.

**María Mencía, UK**

*String code=*, 2011

Processing

**Jörg Piringer, Austria**

*hypoem*, 2001

Java. The work is a dynamic, interactive system for typographic hyperpoetry, extending concrete poetry into virtual, e-poetry environments.

**Jörg Piringer, Austria**

untitled, 2008

Custom written software, computer, screen, microphone. The work invites users to shout, cry, and speak. Interactions create animated, abstract text, and invoke a dynamic world of sound.

**Jim Rosenberg, USA**

Selections from *Diagrams Series 3* (1979), *Diagrams Series 4* (1984)

Paper. These early works initiate the exploration of interactive syntactical diagram poems.

**Jim Rosenberg, USA**

*Collected Digital Interactive Works*, 1988-Present

Squeak. The work uses interactive visuals to diagram language using hypermedia, creating a multiplicity within syntax.

**Alan Sondheim, USA**

Selections, 2000-2011

Video. The work includes motion capture driven animation and Second Life performance, and explores embodiment, abjection, and virtuality.

**Lawrence Upton, UK**

*Ian's 575*, 1988

Word processed output of poetry generator written by Upton in LOGO (Edinburgh dialect). Written at Kings College, London

**Lawrence Upton, UK and Guy Begbie, UK**

*Namely*, 2011

Digital images on various papers, paper engineered into a "pop up" 3d structure to be used as a score for text-sound composition with video. Packed 11 in x 14 in x 2 in (all approx) expands to a structure footprint of 7 ft x 2 ft 5 in (approx).