DURING THIS TALK, I HOPE TO

• Tell you about my new book *Electronic Literature* and provide some examples of works in different genres of electronic literature.

• To describe some of the critical approaches taken by researchers in the field.

• To describe some of the research hurdles that the field has faced due to the contingent nature of the born-digital cultural artefacts that are its primary concern.

• To describe some of the research infrastructures developed by researchers in the field to begin to address these challenges.

• To focus specifically on the ELMCIP Electronic Literature Knowledge Base.

• To point to some of the new kinds of research that this database has enabled, and its relation to CLARIN.
ELECTRONIC LITERATURE

SCOTT RETTBERG

Polity Press
Pub Date: Nov 16, 2018 (UK)
Jan 4, 2019 (US)
Hardcover, paperback, ebook
$24.95 US pb

Circa 240 pp
98K words, seven chapters
Imagine a book. That should be easy enough, you’re holding one now. The book is a particular reading technology, and it’s a good one. It took a long time to develop. The codex book is portable and can be easily lugged from place to place. It is addressable. It has page numbers so I can easily communicate with you exactly where any piece of information is within its volume: we can get on the same page and read the same words. The book has a complex and multifunctional navigational apparatus. There is a table of contents, there is an index, and so the book can be navigated non-linearly. The book is verifiable. It has a copyright page with a publisher and a place and a year and an author. The book is fixed. If I put it on the shelf now and come back and pull it out ten years later, the same words will be on the same pages as when I last opened the book. While the book could be destroyed in a fire or flood or might slowly decay, there is a sense of permanence to it. One of its main functionalities is to get thoughts down in print and carry them through time.
Flanagan, Mary 
(2017)  
[The Mirror Book]
Imagine that the book were different. Imagine it offered other affordances and material properties. Imagine that instead of turning pages you could make any word in the book a link to some other part of the book, or even some other book. Imagine it were bound on a spool, so that you could enter and exit anywhere; a book without beginning or end. Imagine what you would do with that as a storyteller. Imagine what it would mean if every time you put the book up on the shelf, the words in the book shifted order and rearranged themselves. Would it still be the same book? What would you do with that as a poet? Imagine if, when you pulled the book down from the shelf and opened up the first page, the book asked you in what direction you wanted to go, and would not begin to tell a story until you responded. Imagine if the book were a conversation, a novel that you had to talk to. Imagine that, as you read a poem on the page of the book, the words jumped off the page into three-dimensional space and began flying around the room, shifting form and regrouping in the physical environment. Imagine that when you opened the book, it was filled with threads connecting it to all of the other books in your library, which would make it possible to pull part of another book right into the text of the one you were reading. Imagine if the book could read the newspaper and change its content depending on the time of the day, or the weather, or the season. Imagine if you opened the book and found all those of your friends who were reading the book at the same time leaving their comments in the margins. Imagine that when you opened the book, those same friends were all writing the book simultaneously. Imagine the book as a network, always on, always connected, and always changing. Imagine what you could do as a reader. Imagine what you could do as a writer.

Imagine the book as a networked computer.
TECHNOLOGY
ELECTRONIC
LITERATURE
CULTURE

ELECTRONIC

LITERATURE
GENRE?
WHY GENRE?
(so boring)
RUPTURE is so exciting but CONTINUITY builds a field
GENRE IS A

& SO IS THIS BOOK
WHAT’S IN THE BOX?
(unboxing *Electronic Literature*)
CORE GENRES OF ELECTRONIC LITERATURE

- Combinatory poetics
- Hypertext fiction
- Interactive fiction / other game-like forms
- Kinetic and interactive poetry
- Network writing
- & Divergent forms
I: Genres of Electronic Literature (1-19)

- Defining Electronic Literature
- Reconsidering Genre in Electronic Literature
- Genre from a Literary Studies Perspective
- Genre from a Media and Technology Perspective
- Overview of Key Theoretical, Critical, and Analytical Work in the Field
- Why Read Electronic Literature?
2: COMBINATORY POETICS (20-53)

- Artistic and Literary Contexts for Combinatory Poetics
- The Early History of Digital Combinatory Writing
- Procedural, Syntactic Poetry Generation Systems
- Contemporary Combinatory Digital Poetics
- Regenerating and Mutating Existing Texts
- Bots
- Big Data Poetics
DUCK DUCK

YOU ARE MY LITTLE AFFECTION:
MY BEAUTIFUL APPETITE: MY EAGER
HUNGER. MY COVETOUS LOVE LUSTS
FOR YOUR INFATUATION. MY YEARNING
ANXIOUSLY CLINGS TO YOUR FELLOW
FEELING.

YOURS EAGERLY

M. U. C.
Height roams the rippling.
Height paces the flow.

enter the encompassing sinuous —

Brows range the stones.
Mists hum.
Ripplings hum.
Forest sweeps the rippling.
direct the fine sinuous clear driven

Height sweeps the stone.
Coves dwell.
Heights hum.
Brows exercise the basins.

direct the straight objective cool driven —

Heights frame the basin.
Layer trails the cove.

MONTFORT, NICK (2009): TAROKO GORGE
HTTP://NICKM.COM/POEMS/TAROKO_GORGE.HTML
MONTFORT, NICK (2009): TAROKO GORGE
HTTP://NICKM.COM/POEMS/TAROKO_GORGE.HTML
Thugs hustle the fruitseller.
Dealers dwell.
Goth girl skins the casinos.

bless the sexist--

Stockbrokers detest the soldier.
Poets circle.
Public servants adore the clown.

elucidate the shabby anything bizarre amazing

Drummer enlists the ingénues.
Spokesmodels imitate.
Vending machines follow the vintage cadillacs.

forego the new noisy--
3: HYPERTEXT FICTION (54-86)

LITERARY ANTECEDENTS TO HYPERTEXT
- Modernist influences
- Postmodern multilinearity
- Metafiction and reflexivity

HYPERTEXT IN TECHNOLOGICAL CONTEXT

EARLY HYPERTEXT FICTION

HYPERTEXT ON THE WEB
Consider a future device for individual use, which is a sort of mechanized private file and library. It needs a name, and, to coin one at random, “memex” will do. A memex is a device in which an individual stores all his books, records, and communications, and which is mechanized so that it may be consulted with exceeding speed and flexibility. It is an enlarged intimate supplement to his memory.
Well, by "hypertext" I mean non-sequential writing – text that branches and allows choices to the reader, best read at an interactive screen. As popularly conceived, this is a series of text chunks connected by links which offer the reader different pathways."

*Literary Machines (1980)*
So now it was the three of us driving to Seattle. Our book tour. We had seen an opportunity and we had made it ours. We had built a literature, crammed it into a van, and we were heading for the Rockies. Laptop in lap, writing our third Unknown anthology—our anthology of travel memoirs, written on the tour of the first two books: The Unknown: An Anthology, and The Unknown: Criticism, a book of essays written by us about our first book. Technological advances had cut out the middleman between writer and readers—in effect eliminating the whole publishing industry. We were a celebration of that. And we were in a van looking for a campground. I was in the back asleep dreaming of our fourth Unknown anthology: the The Unknown: Cookbook.

But there had been a flat tire. I sat up and stared at an American landscape we had not yet named, as the car wobbled to rest beside the road.

Dirk had been driving while Scott typed. I had fallen asleep in the middle of a hallucination and was unsure what was. “Where are we?” I asked. “I don’t know,” said Dirk. “I know,” said Scott, typing. But he wouldn’t tell us. I climbed out of the back of the van and looked around.

I realized that the tire needed to be changed and that the three of us, collectively, being academic professionals (not to mention the Hope of America), working together with the blaze of charisma and virtuosity that had so captivated our reading public, didn’t know how to change a tire.

And the irony of this, it seemed then, against that mountainscape, invited us to drink and to write volumes. So on that deserted road with that sunset and that flat tire, we took turns writing on Scott’s laptop. And we wrote so well that nobody would ever again need Homer.
Melville
Allah
David Bowie
William Gibson
Laurie Anderson
Dennis Ashbaugh
Sigmund Freud
Elvis Presley
King Kong
Kilgore Trout
Bobby Knight
Harvey Keitel
Jello Biafra
Flea
Chuck Aukema
Marjorie Perloff
Don Barthelme
The Minutemen
William Gaddis
De Selby
Jorges Luis Borges
Marla Kleingeld
Curtis White
Edgar Allan Poe
Mark Leyner
David Letterman
Robert Kelly
John D. Rockefeller
Michael Banderó
During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low, the Unknown had been passing together, on horseback, through a singularly dreary tract of country in Maryland, and at length found themselves, as the shades of the evening drew on, within view of the melancholy house of John Barth. I know not how it was—but with the first glimpse of the building, a sense of insufferable metafiction pervaded Dirk’s spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind receives even the sternest natural images of storytelling or the storyteller. We looked upon the scene before us—upon the mere house, with the boathouse and the gray sea behind it—upon the bleak walls—upon the vacant eye-like windows—upon a few rank marijuana plants—and upon a few white trunks of decayed trees—with the utter depression of soul which I can compare to no earthly sensation more properly than to the afterdream of the reveler upon opium—the bitter lapse into everyday life—the hideous dropping of the veil.

Dirk groaned and the horses neighed. We tied them onto the thing onto which you tie horses so that they might lap at the trough of murky gray water, and yet not prance away into the inky day, I forget what such a thing is called—but I remember that Barth had one, most conveniently—the horse-post?

William said, “So, this is Baltimore?” and groaned as well.

Our asses were sore, as we were unaccustomed to riding horses. Scott groaned as well.

What of John Barth?

The spry old man ran up to greet us.

William paused to think—what was it that so unnerved him in the contemplation of John Barth?

John Barth gave all high fives. He was bouncing about, chock full of energy.

It was possible, William reflected, that a mere different arrangement of the particulars of the scene, or the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression.
4: INTERACTIVE FICTION & LUDIC FORMS (87-117)

- Interactive Fiction and the IF Community
- An Adventure Begins
- Zork and the Computer Game Industry It Spawned
- An Amateur Interactive Fiction Community Takes Shape
- Worlds, Puzzles, Characters, and Wordplay in IF
- Modeling Ethical Choice and Moral Complicity
- Hypertext + Interactive Fiction = Twine
- Games as Literary Platforms
- Games as Digital Vernacular
Somewhere nearby is Colossal Cave, where others have found fortunes in treasure and gold, though it is rumored that some who enter are never seen again. Magic is said to work in the cave. I will be your eyes and hands. Direct me with commands of 1 or 2 words. I should warn you that I look at only the first five letters of each word, so you'll have to enter "Northeast" as "ne" to distinguish it from "North."

You are standing in front of a large stone building. Around you is a forest. A small stream flows out of the building and down a gully.

> go south

You are in a valley in the forest beside a stream tumbling along a rocky bed.

> go east

You are in open forest, with a deep valley to one side.

What's next?
Your greatest challenge lies ahead—and downwards.

INFOCOM
INTERACTIVE FICTION
IBM PC/XT
MS-DOS 2.0
FANTASY
STANDARD LEVEL
The Gallery's End
Unlit, except for the single spotlight; unfurnished, except for the defining silver placard on a little stand.

On the pedestal is Galatea.

> Read the placard
Large cream letters on a black ground.

47. Galatea

White Thasos marble. Non-commissioned work by the late Pygmalion of Cyprus. (This man committed suicide.)

Originally not an animate. The waking of this piece from its natural state remains unexplained.

> Ask Galatea about Pygmalion
A pause. "I don't know where he is," she comments. "Or who, or what, for that matter. He sort of... immediately after my waking. While he was carving me, there was no strangeness, but afterward..."

> Ask about the strangeness
"Strangeness? What sort of strangeness?"

"He avoided me. He was uncomfortable; he wouldn't meet my eye. He wouldn't speak to me. I asked him questions -- I had just discovered how to speak, but for hours I thought I was getting it wrong, since he gave no sign... Finally I made him talk to me, and he told me that he didn't want me to be alive. He hadn't made me to be alive. He asked me, in fact, if I would go back to being a statue."

You become aware of her breathing -- the slight expansion of her ribs, the soft exhalation -- natural, and yet somehow studied. "I said no. I didn't think it would help. And he sent me away. He didn't want me to be near him, if I couldn't be the way he had made me."
You felt dead years ago but somehow you're still standing.

Lost control of your body, changed into a hysterical woman, changed into something inhuman. Changed against your will until you started doing it to yourself.

You have attained the grace of water

Your anger is a hot knife someone forgot in the fire
CHARACTERISTICS OF KINETIC AND INTERACTIVE POETRY

• Time and movement
• The materiality of language

DIGITAL POETRY IN RELATION TO LITERARY AND ARTISTIC TRADITIONS

• Concrete poetry
• Symbolism, Futurism, and Lettrism
• Visual poetry
• Sound poetry
• Moving letters in film
EARLY WORK IN DIGITAL POETRY

KINETIC AND INTERACTIVE POETRY IN TECHNOLOGICAL CONTEXT

- BASIC
- HyperCard
- Director, Shockwave and Flash
- Processing
- HTML5, CSS, Canvas, JavaScript

BALANCING MOVEMENT AND INTERACTIVITY IN DIGITAL POETRY

LETTERS MOVING IN SPACE AND TIME
The Javascript version of *First Screening* (English)

View the JavaScript version of *First Screening*.

Download the source code (40.4 Kb). The JavaScript version was written by Marko J. Niemi and Jim Andrews.

*First Screening* suomenkielinen JavaScript-versio

*Ensiesitys*

Katso *Ensiesitys*.


Suomenkielinen versio löytyy myös *Nokturnosta*

*About the JavaScript version by Marko Niemi*

***************

From: Jim Andrews
http://vispo.com/bp/index.htm
unicode

jörg piringer

Video excerpt from Unicode by Jörg Piringer (2003)
https://joerg.piringer.net/index.php?href=unicode/unicode.xml
ANTECEDENTS TO NETWORK WRITING

• Codework
• Flarf
• Home page fictions
• Email novels
• Fictional blogs
• Twitter fiction
• Online writing communities
• Collective narrative
• Netprov
• Network critique
Body knows every dice are loaded that
Body rolls with every fingers crossed their
Body knows that every war is over the
Body knows every good guys lost the
Body knows every fight was fixed the
 Poor poor stay the, Rich rich get the
How that it goes
Body knows every

Body knows that every boat is the leaking
Body knows that the every captain lied
Body broken got this every feeling
Dog their father or like just died

Consider the Style of Old Words in New Times

Please register or sign in to respond to Lens #548 in this constraint area. If you would rather continue to read, proceed to the dome.

log in  register  request new password

Username: *

Enter your The Last Performance username.

Password: *

Enter the password that accompanies your username.

Log in
Some Previous Netprovs

INTERNATIONAL WEB WORKERS & FACETWIT WORKERS

HERE'S ME GETTING AWAY FROM TECHNOLOGY

#1WKNOTECH

NETPROVS BY ROB WITTIG AND MARK MARINO
Remember: put a penny in your #mla13 badge to show solidarity with #omla and our question: In what exact way are adjuncts unequal to TT?

Wheels down in BOSTon and ready to offer #mla13 a penny for its thoughts. How DO you rationalize the inequality of adjunct/TT? Join us #omla

RT @noeljackson: Does MLA pay adjuncts to serve as bouncers at #MLA13 #justwonderin

If you stand for those with no standing, put a single penny in your #mla13 name badge! #omla

Reminder: the Occupy MLA guide to #mla13 is here: occupymla.tumblr.com/schedule #omla

Adjuncts! <hug> the tenured & the TT and say, "I don't blame you; I blame the system that denies & uses me." #mla13
7: DIVERGENT STREAMS (183-204)

LOCATIVE NARRATIVES

INTERACTIVE INSTALLATIONS

EXPANDED CINEMA, VIRTUAL REALITY, AND AUGMENTED REALITY

FINDING AND KEEPING ELECTRONIC LITERATURE: COLLECTIONS, DATABASES, AND ARCHIVES

THE FUTURE OF ELECTRONIC LITERATURE: ENDINGS, EXPERIMENTS, OR TRANSITIONS?
Lyle's sudden stillness was both the first terrible warning and my last coherent memory. I woke to red eyes, a chem of smoke and cutting salt. Pains of roast and yellow-brown dust ring.

The ash from my soul and I reached one conclusion: Radiation was in one thing: paralyzing. I live not.

I live according to rumors. I watch the skies and wait. To keep calm, I count. Hall Marys. 2 grace. The Lord.

I count the patterns of false alarms like heartbeats. Daily drills keep the anxious. I dream in protective gear. I give in. Panic science and even reason. Panic is like suffocating in thin clear air.

Wait, red air is just a reaction. It's the clear air that is flavorless that drowns you. Sarin. But I left you. I left, and 1 returned to.

There were the signs I watched for. I watched to live. I lived through cancer. I watched until the mask lifted, as the mask, the mask, the mask. I saw something that it swelled back. But still dead. There was no one to react.

'Give, Alive?' Eyes, panicked, pleading. Alive. Jesse Alive. The red world quiet and I knew it was hers, the mask. I heard her name? My name called? Our names? Love in.

I was saying. 'We are going, NOW.' I was saying something. Something screamed through a set sock or filter. A set cotton mesh. A sound bending down and down toward me. A first tugging, a hand. His hand. A slack, warm weight on my shoulder: a weight both calming and numbing.
HEARTS AND MINDS: THE INTERROGATIONS PROJECT (2016)
VR theatre / documentary focused on prisoner torture in Iraq
CRITICAL APPROACHES TO E-LIT
QUESTIONS

• How can e-lit be read in the context of literary and art traditions?
• How can e-lit be read in the context of critical theory?
• How can e-lit be read in technological context?
• How can e-lit be read in cultural contexts?
• How can we understand e-lit in the context of the digital humanities?
THE CHALLENGES OF DOCUMENTING, DISSEMINATING, ARCHIVING AND PRESERVING E-LIT
PROBLEMS AND CHALLENGES

• The Pace of Literary Culture vs. the Pace of Technological Change
• The Many Modes of Disseminating E-Lit
• The Challenge of Documenting E-Lit
• The Challenge of Archiving and Preservation
ELECTRONIC LITERATURE RESEARCH INFRASTRUCTURE
INFRASTRUCTURES BUILT BY THE FIELD

Human networks: the ELO, conferences, events, exhibitions, online discourse networks

Electronic Literature Collections

Electronic Literature Repository

Research Databases and CELL (Consortium for Electronic Literature)
ELECTRONIC LITERATURE COLLECTIONS
ELECTRONIC LITERATURE REPOSITORY
Welcome to the Electronic Literature Organization Repository

In an effort to preserve works of electronic literature, ELO has developed the ELO Repository that collects and/or manages online journals, works of electronic literature, community archives, and other digital materials for other organizations and makes them available to the public. Partnering with us in this endeavor is the Electronic Textual Cultures Lab at the University of Victoria and Compute Canada as well as Washington State University Vancouver’s Electronic Literature Lab and the university library.
OPEN ACCESS RESEARCH DATABASES
FEATURED ARTICLE

A Bibliographic Overview of Electronic Literature
Amanda Starling Gould

Electronic literature is born-digital literary art that exploits, as its muse and medium, the transmedia possibilities of the digital. It is, according to the Electronic Literature Organization (ELO), "work with an important literary aspect that takes advantage of the capabilities and contexts provided by the stand-alone or networked computer." [1]
Individual Work
Samplers: Nine Vicious Little Hypertexts

Samplers: Nine Vicious Little Hypertexts is an early hypertext-fiction written by pioneering author, Deena Larsen. Although the packaging indicates 1996 as the year it was published by Eastgate Systems, Inc., provenance was discovered in the Electronic Literature Lab at Washington State University Vancouver that clarifies the work was not actually released until 1997. Its folio cover featured a sampler quilt designed by Larsen herself, which acted as both its namesake and structural metaphor—nine "vicious" little hypertexts stitched together into one, intricately structured anthology.

The individual works inside are "Caught Out", "Interlocked", "Conventions", "Devil's Claws", "Century Cross", "Firewheel", "Seed Voices", "Mystic Knot", and "Crossed Ends".

Samplers itself is what Larsen calls an ideological stepping stone in the field, as it was the first work to utilize Storyspace 1's ability to name the link structure in a way that told another layer of the story. The work was her proof of concept that "structure equals meaning".

Each hypertext has its own independent narrative, unrelated to the other squares on the quilt in little other than their structural exploration.

- "Caught Out" is about a young girl who has broken something inside a store and her anxieties about what will happen to her.

- "Interlocked" is a painful story about incest and traumatic memory.

- "Conventions" is a story about two childhood friends, completely opposite, and meeting again after many years.

About this Entry
ENTRY AUTHOR: Deena Larsen
PUBLICATION YEAR: 1997
PUBLISHER: Eastgate Systems, Inc.
WORK LANGUAGE: English
TECHNOLOGY USED: Unspecified or unknown
PLATFORM
MECHANISM(S): Device ID
FORMAT(S): Physical Artefact
LITERARY QUALITIES: Unspecified
CET OUTIL PERMET DE CHERCHER DES OEUVRES HYPERMÉDIATIQUES ISSUES DE NOTRE RÉPERTOIRE.
UTILISER LES FILTRES DE LA COLONNE DE GAUCHE POUR AFFINER VOS RÉSULTATS.

Trier par ordre alphabétique
Cenzobot est un robot Twitter qui retweete des fragments de textes de censure issus de l'ère communiste, écrits par des censeurs polonais entre les années 1940 et 1990. Certains des censeurs étaient des critiques compétents, souvent bien éduqués, mais d'autres étaient dépourvus de talent, en particulier ceux qui étaient plus âgés et avaient été formés en URSS.

Auteur-e-s: Cortopassi, Gina
2018 - POR PO.EX.NET

Poesia Experimental Portuguesa no Brasil

Exposição de Poesia Experimental Portuguesa em Brasília, Brasil, com curadoria de Bruna Callegari e Omar Khouri.
[Cartaz. Informações. Imagens. Vídeos. Ligação]

**Coordenação geral:** Bruna Callegari | **Produção executiva:** Rafael Buesi | **Curadoria:** Bruna Callegari e Omar Khouri

**Local:** CAIXA Cultural Brasília – Galerias Piccola I e II (SBS Quadra 4 Lotes 3/4) | **Abertura:** 16 de outubro de 2018, às 19h | **Visitação:** de 17 de outubro a 16 de dezembro de 2018 | **Horário:** de terça a domingo, das 9h às 21h


**Cartaz:** >
Introducing CELL

“[t]he cell, the smallest autopoietic structure known today . . . the minimal unit that is capable of incessant self-organizing metabolism." (Humberto Maturana)

The Consortium on Electronic Literature (CELL) is an international organization led and managed by the ELO that currently includes 11 member organizations, research labs, and research centers. Since 2010, our collaborative network has been developing the information architecture needed for making born digital creative works and scholarly criticism findable across databases, world-wide.

Davin Heckman, Managing Director
Joseph Tabbi, Founding Director

The ELO recognizes the contribution of Anna Gibbs and Maria Angel for convening the initial CELL participants at a founding meeting in 2010, supported by a grant entitled “Creative Nation,” from the International Science Linkages Program of the Australian Academy of the Humanities, Sydney, Australia. We also recognize NT2 for developing the CELL Search Tool.
ELMCIP
ELECTRONIC LITERATURE
KNOWLEDGE BASE
Electronic Literature Knowledge Base

Contribute to the Knowledge Base

The ELMCIP Knowledge Base is a research resource for electronic literature and it is open for new contributions and submissions. It provides cross-referenced, contextualized information about authors, creative works, critical writing, platforms, and practices. Current contributors should log in to the knowledge base to enter new records.

The ELMCIP Knowledge Base depends on the active participation of a community of international researchers and writers working on electronic literature. To join us in building the Knowledge Base, email kb_editor@elmcip.net a brief message. Include a brief description of your background and interests in electronic literature so we can set you up with a contributor account to add and edit records. The Knowledge Base is developed in Drupal 7 by the University of Bergen Electronic Literature Research Group as an outcome of the ELMCIP project.

Browse

See all tags used in the Knowledge Base by frequency or alphabetically.
See the latest videos and multimedia content in Knowledge Base.
Basic premise of the Electronic Literature Knowledge Base: consider a field as a network composed of human and non-human actors, objects, and events.

Consider creativity and field-formation as emerging from all of these networked interactions.

The literary artifact is inseparable from the network in which it is produced, disseminated, and post-processed.

Document individual objects, but even more importantly, develop a knowledge model that accounts for and makes available for study the relations between them.
### Creative Works

#### 3287 records

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## Platform/Software

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Video and multimedia documentation of works and events made accessible
Extensive cross-referencing to show works in their critical contexts

**Author:** Michael Joyce

**Year:** 1990

**Publisher:** Eastgate Systems, Inc.

**Web URL:** afternoon, a story (Eastgate catalog)

**Language:** English

**Publication Type:** Published on disc, CD, or DVD

**WorldCat:** 2001 ed. http://www.worldcat.org/oclc/190649771

**Exhibited at:** Electronic Literature Exhibit

**License:** All Rights reserved

**Record Status:** Approved record

**Description (in English):**

*Afternoon, a story* is a work of electronic literature written in 1987 by American author Michael Joyce. It was published by Eastgate Systems in 1990 and is known as the first hypertext fiction. *Afternoon* was first shown to the public as a demonstration of the hypertext authoring system Storyspace, announced in 1987 at the first Association for Computing Machinery Hypertext conference in a paper by Michael Joyce and Jay David Bolter.[1] In 1990, it was published on diskette and distributed in the same form by Eastgate Systems. The hypertext fiction tells the story of Peter, a recently divorced man who witnessed a car crash that may or may not have involved his ex-wife and their son.

**See also:** Electronic Literature Directory entry

**Other language version:**

popołudnie, pewna historia

**Critical writing that references this work:**

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<td>Astrid Ensslin</td>
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<td>Command Lines: Aesthetics and Technique in Interactive Fiction and New Media</td>
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Archival attachments such as full text pdfs and source code

discuss some of the strategies that authors experienc es for the fragmented reading environment. A critical component, I survey some of the new creative component of the dissertation includes forty “scenes” from The Unknown, the 1998 trAce/AltX International Hypertext Competition-winning collaborative hypertext novel. The preface to these selections discusses the effect of remediating sections of a novel written for the network into print. In print, the selections from the hypertext novel function autonomously as a comic, metafictional, and intertextual road-trip novel, and track the rise and fall of the eponymous authors of The Unknown.

Works referenced

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Add a new creative work.

Attachment:  
rettberg_dissertation.pdf

The permanent URL of this page: http://elmcip.net/node/807

Record posted by: Scott Rettberg
### Research Collections

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Add new research collection.

1 of 10  next »

See all research collections
Granular filtered search of creative works and critical writing
Expert level: open data exports of all data in content types or filtered search for data analysis and visualization
Backend: Built in customized Drupal DB, all code now managed in a Github repository
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Research Data

- This page is under construction.

About NIRD

Backend: Hosted on NIRD
Norwegian E-Infrastructure
CHALLENGES

• Resource needs: maintenance, development, editorial layer, design, hosting
• Preservation: 100 year vs. few year perspective
• Institutional investment / ownership of DH research infrastructure
• Community involvement in content development
• Communication with user base
• Documentation / tutorials
BENEFITS

• Internationally: key resource and a basis for an academic field
• Expands audiences
• Connects E-Lit to broader DH
• Value to students, authors, researchers
• Locally: basis for research group international reputation
• Locally: attracts visiting researchers, post-docs, leads to new projects and applications
• Locally: Pedagogical resource for curricula
• Locally: Strengthens grant project applications, bringing in new resources
NEW RESEARCH OUTCOMES: DATA HARVESTING & VISUALIZATION
An Emerging Canon?

A Preliminary Analysis of All References to Creative Works in Critical Writing Documented in the ELMCIP Electronic Literature Knowledge Base
How would we go about defining an e-lit canon?

One approach – define rules. But whose rules? Whose canon?
All Crit Writing Referencing Creative Work

Circular graph visualization of all critical writing references to creative works in the ELMCIP Electronic Literature Knowledge Base. Items are arranged on the circle by year of publication.

More about this visualisation

Legend:
- Creative works, Critical writing
- Crit writing to referenced work
- Colors indicate year of pub

Search:

Search by name

Group Selector:

Select Group
Information Pane

Fade

Year: 2005

Modularity Class: 38

Type: Creative Work

Author: Michael Mateas, Andrew Stern

Connections:
- Generating Narrative Variation in Interactive Fiction
- Avatars of Story
- Behind Fade: An Interview with Andrew Stern and Michael Mateas
- Beyond the Screen: Transformations of Literary Structures, Interfaces and Genres
- Interactive Drama, Art, and Artificial Intelligence
- Konservativer Avantgardismus oder: Die Rettung der Kunst im Zeichen der Technik
- Looking Behind the Fade: Playing and Performing an Interactive Drama
- Mobile Urban Drama Setting the Stage
afternoon, a story

Patchwork Girl

Victory Garden
afternoon, a story
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An Emerging Canon? A Preliminary Analysis of All References to Creative Works in Critical Writing Documented in the ELMCIP Electronic Literature Knowledge Base

by Scott Rettberg
06-01-2014

Scott Rettberg’s essay, "An Emerging Canon?", highlights the potential for macroanalytic approaches to literary study, specifically in the field of electronic literature. Through his study of the richly populated ELMCIP Knowledge Base, Rettberg analyzes the impact that specific works have had within scholarly and creative communities, and enumerates the potential benefits that this work might have for the preservation, study, and understanding of the field.
WHERE TO FIND E-LIT

collection.eliterature.org
elmcip.net/knowledgebase
THANKS!