APPROACHING NEW MEDIA POETRY: FROM SIMONIDES TO THE WEB

Stephanie Strickland - homepage
strickla@mail.slc.edu
Office: (TBA)
Classroom: (TBA)

Office Hours: (TBA)

COURSE TEXTS

- *A Book of the Book*, edited by Jerome Rothenberg and Steven Clay, Granary Books, 2000
- Richard Barbrook, "The Hi-TechGift Economy" *EME*, pp. 31-40
- Anne Carson, *Economy of the Unlost*, Princeton University Press, 1999
- John Miles Foley, *How to Read an Oral Poem*, University of Illinois Press, 2002
- N. Katherine Hayles, *Writing Machines*, The MIT Press, 2003

Syllabus:

Feb 15 (Week 1)	**Mar 22 (Week 6)**	**May 3 (Week 11)**
Feb 22 (Week 2)	**Apr 5 (Week 7)**	**May 10 (Week 12)**
Mar 1 (Week 3)	**Apr 12 (Week 8)**	**May 17 (Week 13)**
Mar 8 (Week 4)	**Apr 19 (Week 9)**	**May 24 (Week 14)**
Mar 15 (Week 5)	**Apr 26 (Week 10)**	**May 31 (Week 15)**

Tuesday February 15 (Week 1)

INTRODUCTION

Neither painting nor poetry but a virtual poetics that could be leveraged in a number of directions.

e-works:

1. Astronomy Picture of the Day 27 November 2000
   http://antwrp.gsfc.nasa.gov/apod/ap001127.html

2. Bradford Paley CODeDOC
   http://artport.whitney.org/commissions/codedoc/paley.shtml

3. Florian Cramer and James Joyce Permutations Page *herecomeseverybody*
   http://userpage.fu-berlin.de/~cantsin/permutations/hce/hce_about.cgi How It Works
   http://userpage.fu-berlin.de/~cantsin/permutations/n-8/aleph.cgi?&q=river&i=w

4. David Knoebel *How I Heard It* and *White Room* (mute sound red square upper right)
   http://www.StudioCleo.com/cauldron/volume3/contents/index.html Choose Knoebel under
   Confluence

5. Laurie Baker, Jared Tarbell *I Ching Poetry Engine: I Ching Generative Poetry*
   http://www.levitated.net/exhibit/iching/ Introduction
   http://www.levitated.net/exhibit/iching/ichingdaily.html

6. Jonathan Harris *Word Count* http://www.wordcount.org/main.php

7. Jason Nelson *Nine Attempts to Clone a Poem* http://heliozoa.com/clone.html

8. Michael Szpakowski *Proof: An Opera*
   http://www.somedancersandmusicians.com/proof/index.html

9. EPIC 2014 http://www.letitblog.com/epic/

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Tuesday February 22 (Week 2)

NOTATION AND THE ARTS OF READING

Karl Young, "Notation and the Art of Reading," *A Book of the Book*, pp. 25-49

e-works:

1. Thom Swiss *The Narrative You Anticipate You May Produce*
   http://bailiwick.lib.uiowa.edu/swiss/narrative [read several times]

2. Ingrid Ankerson *While Chopping Red Peppers*
   http://www.poemsthatgo.com/gallery/ 2000

3. Megan Sapnar *Figure 5 Media Series (Figure 5 in Gold Goes By)*
   http://www.poemsthatgo.com/gallery/ 2001

4. Jim Rosenberg *Barrier Frames*

http://www.well.com/user/jer/j/barrier_frames_4.html

5. Stephanie Strickland *The Ballad of Sand and Harry Soot*
   http://www.wordcircuits.com/gallery/sandsoot

Make one of the following:

a "screenfold" poem [p. 28]
a "Chinese graphic" poem [Fig. 5 p. 34, note all words have the same size because all Chinese characters are about the same size]
a "17th-century manuscript" poem [fluid spelling, handwritten, puns, singable]
a "score" poem for more than one reading voice

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Tuesday March 1 (Week 3)

BETWEEN TWO WORLDS REMEMBER BOTH: POET AS HINGE

Anne Carson, "Alienation," *Economy of the Unlost*, p. 10-44
Richard Barbrook, "The Hi-TechGift Economy" *EME*, pp. 31-40

e-works:

1. Young-Hae Chang <u>The Struggle Continues</u>
   http://www.yhchang.com/THE_STRUGGLE_CONTINUES.html
   http://www.yhchang.com/TOOJEING.html (check out the Korean version too)

2. Barry Smylie / Homer *The Iliad* http://barrysmylie.com/iliad/iliad000.htm
   Book 2 (8pages); Book 7 (10 pages + movie); Book 11 (bardic + multimedia versions); Book 12 (3 pages + game); Book 16 (movie: introduction up until speech begins); Book 18 (movie); Book 19 (movie)

3. Pauline Masurel and Jim Andrews *Blue Hyacinth*
   http://vispo.com/StirFryTexts/bluehyacinth3.html (1,152,921,504,606,846,976 texts=4^30)
   Discussion of the piece: http://vispo.com/StirFryTexts/mazconv.htm
   Joshua Honigwach *About Big Numbers* http://pages.prodigy.net/jhonig/bignum/

4. Brian Lennon and Jim Andrews *Log* http://vispo.com/StirFryTexts/BrianLennon.html

5. Deb King and 48 other women http://www.gender-f.com/
   "**gender[f]** addresses issues of gender, racial and economic biases resulting in systemic violence against women and minorities. This project arises from the unseemly juxtaposition of a "war on terror" with the every day realities faced by women living in cultures that enforce female circumcision, do not give equal value for equal work based on cultural bias, tacitly accept violent domestic situations, use sexual intimidation as a military tactic and fear of reprisal as a cultural control. The name, gender[f], designates a programmatic function. The function – gender – holds an

unlimited, presently undefined array – [f] – the identities, issues and/or representations of women in society. This work is dedicated to the over 400 murdered and disappeared women of Juarez who worked in the maquiladoras of Juarez."

Make one of the following:

a Riddle/Clue poem [p. 23]
a poem that includes the tension between two systems
a poem that reflects a person's "double character" [p. 19]

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Tuesday March 8 (Week 4)

THE ART OF IMMEMORABILITY

"Poetry's social function in our time is to bring language ear to ear with its temporality, physicality, dynamism: its evanescence, not its fixed character; its fluidity, not its authority; its structure, not its storage capacity; its concreteness and particularity, not its abstract logicality and clarity." C. Bernstein

Charles Bernstein, "The Art of Immemorability," *A Book of the Book*, pp. 504-517

e-works:

1. Jim Andrews *Nio* http://www.turbulence.org/Works/Nio/

2. Regina Célia Pinto (and Julio Cortazar) *Viewing Axolotls* http://www.iis.com.br/~regvampi/
   Explore Museum of the Essential and Beyond That http://www.arteonline.arq.br/
   http://www.arteonline.arq.br/viewing_axolotls/

3. Simon Biggs *Babel* http://hosted.simonbiggs.easynet.co.uk/babel/babel.htm
   http://hosted.simonbiggs.easynet.co.uk/babel/statement.htm
   http://hosted.simonbiggs.easynet.co.uk/babel/intro.htm

4. Brian Kim Stefans *The Dreamlife of Letters* http://www.ubu.com/contemp/stefans/dream/index.html

5. *Spider Tangle: The Book* http://www.spidertangle.net/the_book/

Make one of the following:

a poem "with refractory—unmemorizable—language (unexpected, nonformulaic, distressed)."
a poem that "foreground[s] features of speech that do not contribute to the memory function"
such
as noise, static, microtextures
a poem that treats language as a material (stone, cloth, feathers, butter, stardust, …) rather
than as a means

Tuesday March 15 (Week 5)

THESE FLAMES AND GENEROSITIES OF THE HEART
Letters / Missives

"All scandalous breakings out are thoughts at first."
"These manuscripts should be understood as visual productions."
"The poems in packets and sets can be read as linked series."
"They can be read as events, signals in a pattern, relays, inventions or singular hymnlike stanzas."
"Meaning is scattered at the limit of concentration."
S. Howe

Susan Howe, "These Flames and Generosities of the Heart: Emily Dickinson and the Illogic of Sumptuary Values," *A Book of the Book*, pp. 113-131

e-works:

1. Marta Werner *The Flights of A821: Dearchiving the Proceedings of a Birdsong*
   http://altx.com/ebr/ebr6/6werner/6wern.htm

2. Joel Weishaus and Alan Sondheim *Cybermidrash*
   http://www.cddc.vt.edu/journals/newriver/WeishausSondheim/cybermidrash/title.htm

3. Alicia Felberbaum *Holes-Linings-Threads*
   http://www.aliciafelber.com/projects/holes/holesliningsthreads/index.htm
   Be an active and persistent explorer of this work

4. Peter Howard *xylo* http://www.wordcircuits.com/gallery/xylo

5. Young-Hae Chang Heavy Industries *Subject: Hello*
   http://www.yhchang.com/SUBJECT_HELLO.html

Make a letter poem with some scandalous feature.

Tuesday March 22 (Week 6)

VISIBLES INVISIBLES SIDE BY SIDE

"Simonides says that painting is silent poetry while poetry is painting that talks." Plutarch
"No other Greek writer of the period, except perhaps Heraklitos, uses the sentence in this way, as a 'synthetic and tensional' unit that reenacts the reality of which it speaks. This is mimesis in its most radical

mechanism. This is the bone structure of poetic deception." A. Carson

Anne Carson, "Visibles Invisibles," *Economy of the Unlost*, p. 45-72

e-works:

1. Shao-lien *Su Heart Changes* http://www.cddc.vt.edu/journals/newriver
   http://www.cddc.vt.edu/journals/newriver/sslee/heart_changes/heart0e.htm

2. Nicolaus Clauss, Jean-Jacques Birgé *Dervish Flowers*
   http://www.flyingpuppet.com/shock/dervish.htm

3. Chris Green, Erik Natzke *Walking Together What Remains*
   http://www.poemsthatgo.com/gallery/ 2001
   http://www.poemsthatgo.com/gallery/summer2001/walking/index.html

4. Ted Warnell *Berlioz* http://www.warnell.com/syntac/berlioz.htm

5. Ana Maria Uribe *Tipoemas and Anipoemas* http://vispo.com/uribe/index.html
   Middle Column: in A Host of Halfties *A Shoal of Mermaids, Ladders*
   http://vispo.com/uribe/shoal.html
   http://vispo.com/uribe/ladders.html
   Right Column: *Deseo-Desejo-Desire* and *A Busy Day* and in Some Ani-Poems *More Mermaids 2*
   http://vispo.com/uribe/deseo2/deseo.html
   http://vispo.com/uribe/2002b/busy.html
   http://vispo.com/uribe/2000/newmer2.html

Make one of the following:

> a poem that is "a painting that talks."
> a poem that "render[s] the invisible"

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Tuesday April 5 (Week 7)

EPITAPHS

Anne Carson, "Epitaphs," *Economy of the Unlost*, p. 73-99

e-works:

1. 47 Contributors *Migrating Memories* http://trace.ntu.ac.uk/mime/mime.htm
   read at least 10 from 10 different places

2. Deena Larsen *Carving in Possibilities* http://trace.ntu.ac.uk/frame6/

3. Ingrid Ankerson / Otagaki Rengetsu *Murmuring Insects*
   http://poemsthatgo.com/gallery/ 2001
   http://www.poemsthatgo.com/gallery/fall2001/murmuring/launch.htm

4. Mark Napier *King Kong* http://potatoland.org/solid/kingkong/index.html let it run a bit before
   intervening

5. Alan Sondheim and Rainer Strasser *Tao* http://nonfinito.de/tao/

Make a poem designed to be read vertically.

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Tuesday April 12 (Week 8)

TOWARDS A POETICS OF POLYPHONY AND TRANSLATABILITY

Dennis Tedlock, "Toward a Poetics of Polyphony and Translatability," *A Book of the Book*, pp. 257-276

John Felstiner, an acclaimed literary translator, believes so strongly in the process of translation that he
teaches Keats in German, Yeats in French, Eliot in Spanish, to his Stanford students. In a 1997 interview
[Damion Searls, "Bringing the Poem to Life: An Interview with John Felstiner," *Poetry Flash* 275
(January-February 1998), p.5.], Felstiner says,

[…] the poem is just as fine in the original as it ever was, no matter what happens to it in translation. But
still, there's a sense in which the poem can remain static, or dormant maybe, or quiescent, or even
overcrystallized, unless it is brought back *into* life. … I often liken the process to a stress
electrocardiogram: you put the poem under a kind of alienating stress to see what's really going on in it,
because you can't see that in the quiescent state. It seems to me that to translate a poem is in a sense to-I
wouldn't want to say *re*vivify, because it doesn't need re-; it isn't dead-but to vivify it, especially in your
native language…

Later, he adds, "I feel that the translator enters some kind of trajectory, call it a re-arcing back, a sparking
back, or call it a boomerang."

e-works:

1. Michael Samyn and Auriea Harvey *Leviticus*
   http://www.entropy8zuper.org/godlove/it's_not_about_comfort_baby/index.html
   (up through Ecstasy/Feather scene, then some of moremoremore through falling logos)

2. Megan Sapnar *Pushkin Translation* http://www.poemsthatgo.com/gallery/ 2000

3. Donna Leishman, *Red Riding Hood* http://www.6amhoover.com/redriding/red.htm
   or *Deviant* http://www.6amhoover.com/index_flash.html

Also (optional) onsite her thesis, "Does Point and Click Interactivity Destroy the Story?"

4. Dane *him* http://www.eastgate.com/ReadingRoom.html

   Exquisite, iconic visual-design features are counterpoised with more mundane magazine text-snippets referring (pronominally) to men. Because the snippets themselves are appropriated material, the whole collage can be read as a critique of socio-journalistic constructions of male identity. But the greatest power of the piece resides in its truly striking graphic design elements (of which an image of two birds pecking at seed, as objective correlative for marriage, is one unforgettable instance). The viewer gets caught up in exploring (and exhausting) the trigger-mechanisms for text-sequences (the mix-and-match effects can be very funny). In a sense, the piece reveals the underlying limits of our instrumental freedom. But ultimately it was the elegance of the designer images, with their power of juxtapositive commentary, that earned this piece its place in the top three.-Heather McHugh, Judge, ELO Poetry Awards commenting on "Him"

   Do you agree with her?

5. Brian Reed *Stein Times Nine*
   http://www.studiocleo.com/cauldron/volume4/contents/index.html
   Choose Reed under Confluence

Take a short poem of yours, or a 10-12 line excerpt from a longer poem of yours, and "translate" it by extending each part into parallel pairs. [Use p. 273-275 as a model]

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Tuesday April 19 (Week 9)

WRITING IN THE IMAGINATION OF AN ORAL POET / HEALING

Henry Munn, "Writing in the Imagination of an Oral Poet," *A Book of the Book*, pp. 251-256
Cameron, Dan, "from Living History: Faith Ringgold's Rendezvous with the Twentieth Century," *A Book of the Book*, pp. 489-493
Faith Ringgold, "from The French Collection, Part 1, #3: The Picnic at Giverny," *A Book of the Book*, pp. 494-496
Deena Larsen, "What You See is not What I See" http://www.cwrl.utexas.edu/currents/fall01/larsen.html

e-works:

1. Melinda Rackham *Carrier* http://www.subtle.net/carrier/

2. Gavin Inglis *Same Day Test* http://bareword.com/sdt/

3. Noah Wardrip-Fruin, Camille Utterback, Clilly Castiglia *Talking Cure*
   http://www.studiocleo.com/cauldron/volume4/confluence/wardrip-fruin/

4. Teri Hoskin, et al., *Noon Quilts* 1 and 2 http://trace.ntu.ac.uk/quilt/info.htm

5. Young-Hae Change Heavy Industries *The Last Day of Betty Nkomo*
   http://poemsthatgo.com/gallery/winter2004/YHCHI/index.htm

Make a POEM that trumps binaries:
http://www.english.vt.edu/~siegle/Comp/Trumping_Binaries/trumping_binaries.html

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Tuesday April 26 (Week 10)

VOICED TEXTS and WRITTEN ORAL POETRY

John Miles Foley, *How to Read an Oral Poem*, "Four Scenarios," "What the Oral Poets Say," "What Is Oral Poetry," pp. 1-57 [this book is on reserve]
E-Companion to *How to Read an Oral Poem* http://www.oraltradition.org/hrop/

e-works:

1. Christian Bök Eunoia Chapter E (Flash by Brian Kim Stefans)
   http://www.arras.net/RNG/flash/eunoia/eunoia_final.htm

2. Ubu Web Sound Poetry Section
   http://www.ubu.com/sound/index.html
   Choose Samuel Beckett: *Rule Number Two*, Four Horsemen: *Mayakovsky*, Bob Cobbing: *Alphabet of Fishes*, *Insults*; Augusto de Campos: *Cidade City Cité, quasar*; Fluxus Anthology: Emmett Williams *Duet,* Sound Poetry Today: Natalie and Michael Basinki: *Parent + Child Heebee- Jeebies*, Gertrude Stein: *If I Told Him*. Explore this site and prepare your own choice of text.

3. Martin Wattenberg *The Shape of Song* http://www.turbulence.org/Works/song/

Two definitions:
Musicalization: meaning and meaning-carrier are so close that the meaning of words is also suggested by the sounds of the words. *Sonorization*: links between meaning and meaning-carrier are broken. The sounds alone (and their juncture, stress, rhythm, pitch, pause ("atavistic richness of body language sublimated in voice") are employed as self-meaningful material.

Make or find one of the following:
a poem that evinces "musicalization"
a poem that uses "sonorization" (Can such a poem be written or only performed?)

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Tuesday May 3 (Week 11)

THE CHINESE ART OF WRITING

Jean François Billeter, "from 'The Chinese Art of Writing,'" *A Book of the Book*, pp. 290-310
John Cayley, "Writing (Under-) Sky: On Xu Bing's Tianshu," *A Book of the Book*, pp. 497-503

Optional: John Cayley *Transliteration* http://www.shadoof.net/in/translit/transl.html

e-works:

1. John Cayley *Digital Wen* http://www.shadoof.net/in/digitalwen/ on IE only

2. Talan Memmott *From Lexia to Perplexia*
   http://www.uiowa.edu/~iareview/tirweb/hypermedia/talan_memmott/

3. William Poundstone New Digital Emblems
   http://beehive.temporalimage.com/content_maps/42b.html

4. Young-Hae Chang Heavy Industries
   http://www.yhchang.com/PERFECT_ARTISTIC_WEB_SITE.html
   Young-Hae Chang Heavy Industries http://www.yhchang.com/PERFECT_KOREAN_pc.html
   Young-Hae Chang Heavy Industries http://www.yhchang.com/PARFAIT_WEB_SITE.html
   Young-Hae Chang Heavy Industries
   http://www.yhchang.com/DECLARACION_DE_ARTISTA.html

5. Roberto de Vicq de Cumptich *Bembo's Zoo* http://www.bemboszoo.com/Bembo.swf

Go to the Xu Bing website http://www.xubing.com and write a paragraph or poem about two of the
following: Monkeys Grasp (for) the Moon, The Living Word, Art for the People.

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Tuesday May 10 (Week 12)

NEGATION & ALL CANDLED THINGS

Anne Carson, "Negation" and "All Candled Things," *Economy of the Unlost*, p. 100-134

e-works:

1. John Cayley and others *What We Will* http://www.z360.com/what/index1nn.htm

2. Reiner Strasser and others *Project Hope* http://nonfinito.de/hope/

3. http://www.singlecell.org/ Humankind's recent discovery of the World Wide Web has entailed a concomitant investigation of its fauna, and the birth of a new field, online zoology. SINGLECELL is a monthly bestiary of these newfound species: a collection of online interactive life-forms discovered and reared by a diverse group of computational artists and designers. Look at February: Danny Brown; May: Marius Watz; July: Martin Wattenberg; and DOUBLECELL entries: Colony Media, limiteazero, Lia, Jared Shiffman, Manny Tan.

4. Stephanie Strickland and Cynthia Lawson *V: Vniverse* http://vniverse.com

Bring a poem including negation. What might negation be in an e-poem?

Important Note: *Take a copy of Mez's word list for next week's assignment.*

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Tuesday May 17 (Week 13)

COMPOSITION AS EXPLANATION: CODE WORK
or, Absence of Paraphrasable Content

Tom Phillips, "Notes on a Humument," *A Book of the Book*, pp. 423-430

N. Katherine Hayles, "*A Humument* as Technotext: Layered Topographies," *Writing Machines*, pp. 76-99

Mez (Breeze), *The Art of M[ez]ang.elle.ing: Constructing Polysemic & Neology Fic/factions Online* [3] [e]vol[ve]ition::Omeganumeric Mezangelleing:: [Note, just part 3 of the article]
Beehive 3:4 http://beehive.temporalimage.com/archive/34arc.html

E-poets on the State of their Electronic Art:
Mez http://www.cwrl.utexas.edu/currents/fall01/survey/mez.html

e-works:

1. Jonathan J. Harris *10x10: 100 Words and Pictures that Define the Time*
   http://www.tenbyten.org/10x10.html
   http://www.tenbyten.org/developers.html

2. Mez and Talan Memmott *Sky Scratchez* http://beehive.temporalimage.com/archive/25arc.html

3. Piotr Szyhalski *Ding an Sich*
   http://www.walkerart.org/gallery9/szyhalski/index.html for the interview
   http://www.walkerart.org/gallery9/szyhalski/dingansich/

4. Gary Zebington *Termite* http://murlin.va.com.au/eyespace/termite/index.html

5. Mez _] [ad][Dressed in a Skin C.ode
   http://www.cddc.vt.edu/host/netwurker/

"mez's writings are, in my view, examples of reflecting the virulence of digital text without actually coding in programming language. - The beauty of 'mezangelle' is that it uses elements of programming language syntax as material, i.e. reflecting formal programming language without being one. Of course, many other aesthetic options in Internet poetry exist, and many of them may have an aesthetics which totally separates the textuality of the digital poem from the internal textuality of the machine. I just prefer if the latter is the product of an aesthetically conscious decision _against_ algorithmic coding (i.e. as its negative reflection).
+
"If it doesn't (conceptually, aesthetically) matter at all for a work whether it resides on the CD-ROM or in the Internet, then I have difficulties calling it 'net literature'. The fact that something displays in a browser isn't enough to make it, to quote mez, a 'net wurk'. You might consider it picky, but in my view 'net literature' and 'digital literature' aren't synonymous per se, although they frequently intersect today. I could, for example, think of a lot of analog 'net literature', like Mail Art or even 18th century letter novels, or Japanese renshi poetry.
+
"The code poetry of, among others, mez, Alan Sondheim and Ted Warnell seems to build on two developments a) the re-coding of traditional pictorial ASCII art into amimetical noise signals by net artists like Jodi, antiorp, mi-ga and rederic Madre, (b) the mass proliferation of programming language syntax through web and multimedia scripting languages and search engines. For the reader of mez's 'netwurks', it remains all the more an open question whether the 'mezangelle' para-code of parentheses and wildcard characters only mimics programming languages or is, at least partially, the product of programmed text filtering."- Florian Cramer, lecturer in Comparative Literature at Freie Universität Berlin and transmedia 01 jury member for the Artistic Software Award.

Make a list of 10 terms that name things for which there is no word but for which you need a word. Condsider the techniques Mez uses to create words.

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Tuesday May 24 (Week 14)

ARTIFACTUAL WORLDS: GAMES / GENERATIVITY

Greg Ulmer, "Toward Electracy" *Beehive 3:4* http://beehive.temporalimage.com/archive/34arc.html

Gonzalo Frasca, "The Sims: Grandmothers Are Cooler than Trolls" http://www.gamestudies.org/0101/frasca/

e-works:

1. Diana Reed Slattery *Glide* http://www.academy.rpi.edu/glide/portal.html

2. Eric Zimmerman *Sissyfight* http://www.sissyfight.com

3. Ferry Halim *Orisinal: Morning Sunshine* http://www.ferryhalim.com/orisinal/

4. Joe Keenan *Moment* http://beehive.temporalimage.com/content_apps42/app_h.html
   http://beehive.temporalimage.com/content_maps/42h.html
   Choose a strand in the upper box and choose "spawn aspects" in the lower box and then keep
   spawning new aspects.

5. Jim Andrews *Arteroids* http://vispo.com/arteroids

6. Geniwate *Concatenation*
   http://www.idaspoetics.com.au/generative/generative.html

7. Flashcomguru.com *Someone Keeps Stealing My Letters*
   http://web.okaygo.co.uk/apps/letters/flashcom/

8. Valerie Laws *Woolly Writing*
   http://news.bbc.co.uk/1/2541761.stm

Make one of the following:
an algorithmic or recipe or game poem.
a poem using [one of?] these related ideas:
http://www.english.vt.edu/~siegle/Comp/Queneau.../queneau....html
http://www.english.vt.edu/~siegle/Comp/Oulipo_s_N_7/oulipo_s_n_7.html
http://www.english.vt.edu/~siegle/Comp/Exquisite_Corpse/exquisite_corpse.html

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Tuesday May 31 (Week 15)

UNKNOWN OLDER POETS & (ONE?) WORLD OF VOICES

On Lionel Kearns http://www.vispo.com/kearns/ by Jim Andrews

Mark Hansen and Ben Rubin *Listening Post* http://www.earstudio.com/projects/listeningpost.html

The project *Listening Post* by Mark Hansen and Ben Rubin won the Golden Nica in Interactive Arts. It
reflects the activity and interactivity of the web, but does not provide interactive features for the audience
in the exhibition. This piece has a stunning effect on the audience. It dominates the space and, almost like
whispering, displays words on its huge array of little screens accompanied by clicking sounds and spoken
words. It has a shrine-like effect on everyone entering the room and people sit down, lie down, stand or
slowly walk around, magnetized by the seductiveness of the installation.

David Daniels *The Gates of Paradise* http://www.thegatesofparadise.com/tgop.htm

http://www.thegatesofparadise.com/pdf_toc.htm
http://www.thegatesofparadise.com

A Human Being Called David Daniels http://www.arteonline.arq.br/david/ by Regina Pinto