1) Bryan Barrachina "Cursed Poems"

Story-Sensing "Cursed Poems" Cursed Poems is an Electronic Literature project that combines a set of poems from wellknown writers remediated to exist in a videogame-like world in which the "reader", by using Microsoft's Kinect, will have to rely solely on movement to complete a set of stages by collecting the letters of the poems they are meant to rescue from the digital world. The aim of this project is to rethink the idea of the reading experience in the digital age by offering the possibility to come in contact with a new form of Reading\Writing sensibility through gaming thanks to the advantages the new digital medium offers. Our work belongs to a larger project called Story-Sensing intended to revisit classic poems through new media devices so as to understand how new media is changing the way we read. The game is a means to an end...the poem. The Player/Reader, who is essential to the game and the poem, will have to complete a set of stages which will include, depending on the players skills, the opportunity to also unlock and experience hidden paths of poetic creation. These "bonus stages" give the reader a chance to become a poet for a brief period of time. What the player does or does not do will influence the experience as a whole and alter the reading process just as much as the final resulting poem. All stages in the game allow the reader the freedom to interact as they wish. There is an intended way to proceed so as to give the game a goal or finality; however, as the reader adapts to the medium, he/she will be able to control the outcome of the game.

Installation: - PC (Windows 7 or 8) - Large Flat Screen - Microsoft Kinect - Enough space to interact comfortably

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2) David Clark, *88 Constellations*

This work can be seen at: www.88constellations.net

For the Call for Artistic Works, I am proposing this interactive, non-linear artwork for the internet that explores the life and philosophy of Ludwig Wittgenstein through a series of 88 animated sections corresponding to the constellations of the night sky. The constellations become a way for the viewer to negotiate associative relationships between aspects of the story. The viewer can also interact with each section using their left hand to trigger events from the computer keyboard (in homage to Wittgenstein's brother Paul – a concert pianist who lost his right arm in WWI but continued his career performing piano works composed for the left hand). This work considers questions that Ludwig Wittgenstein pondered in his career as a philosopher: logic, language, the nature of thinking, and the limits of knowledge – all in relation to our contemporary digital world.

Each of the eighty-eight 'constellations' features a story or idea that is linked by multiple associations to other constellations creating a web of interrelated stories. These are not arranged chronologically or even thematically but invite the viewer to move from association to association throughout the work. Having a voiceover-driven story frees the visuals to

act as a counterpoint to the stories, interjecting odd associations through visual puns. This associational structure is not unlike the experience of surfing the internet itself.

I would be pleased to discuss this work in the context of the conference and particularly in Vienna that is so much part of this piece.

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3) Domenico Chiappe *Hotel Minotauro/ Minotaur Hotel*
(english and spanish)

Doménico Chiappe
& Maloka Media, David Losada, Jesús Jiménez, Fidel Cordero

http://domenicochiappe.com/pg_d_11a.html

Narrative multimedia. Collaboration and interactive work.

Fiction (Minotaur in a hotel, like labyrinth, like the net) and non-fiction stories (the story of a woman in Venezuela, and the external voices, like people in the chats and forums on line). Both are spectator in this story. The story is told from Inside, with a subjective perspective, of the Minotaur, and a multimedia and playful rhetoric. The language of the texts is inspired in Goya's etching, *Los desastres de la guerra* (grabados de Goya).

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4) Rodolfo Mata, *Silencio vacio*

"Silencio vacío" is an electronic poem written in Spanish and conceived as an homage to the Swiss poet Eugen Gomringer. Constructed around his concrete poem "Silence", it works with sets of words that were chosen to create poetic legible reading paths over the original "surface" provided by the initial word matrix that is in fact Gomringer's poem:

silence silence silence

silence silence silence

silence   silence

silence silence silence

silence silence silence

https://drive.google.com/file/d/0B7O-q8VHZCYSZzY5cWVhTnVJQ3M/view

The user uncovers these reading paths until he reaches several points were animations are triggered. This surprising action feeds the user's curiosity to

continue the uncovering of the sets of words. The title of the electronic poem is based on the so called "iconic fallacy" that points to the fact that the blank space in the center of Gomringer's poem is not "silence" but emptiness. The literary dimension of the poem is enhanced by the focus on language and by showing the combinatory possibilities of poetic word manipulation. That is why there is an emphasis on words and a limited use of images. The selection of words was made considering grammatical functions and caracteristics, in order to produce coherent poetic discourse. For example, the place of nouns and verbs, and the existence of genre as a grammatical mark in Spanish.

The poem was programmed originally in Director and produced as an exe file for PC platform. Later I produced a Mac version, with some limitations. It was published in January 2015 by Uno y Cero Ediciones, Spain (http://unoyceroediciones.com/libros/silencio-vacio/). For evaluation purposes it can be downloaded from the following link:

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5) Ottar Ormstad *When*

"when/the book" (2013) is a print-based metamorphosis of the video-based work when (2011).
The book resembles the catalogue of an exhibition in which large-scale prints deriving from Ormstad's video were exhibited at the gallery for Norwegian graphic artists in Oslo.
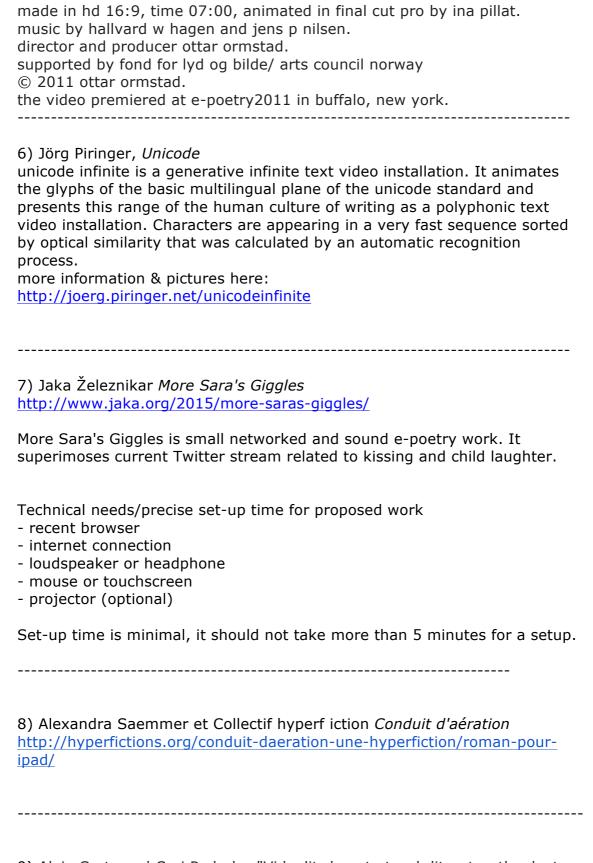
While the digital work is composed of b/w photographies that blend often animated yellow-colored 'letter-carpets' with specially composed modern music with electronic elements, the book freezes the animations. Both objects can be experienced independently from each other. At the same time however, a comparative view reveals the affordances of programmable media and elucidates what and how multimodality adds to a viewer's experience, thus illustrating the limits of an analogous "silent" print. The digitally made 'letter-carpets' are closely connected to the old concrete poetry, on which Ormstad's works are based.

when is telling a story about life and death, basically from the standpoint of cars, rotten in a field in Sweden. The narrative is open, and each viewer may experience the work differently. It is also dependent upon the viewer's language background, any translation of words in different languages is – intentionally – not given. Some sentences derive from well-known songs or films, other letter-combinations invented by the author who started creating letter-carpets in print in 2006.

Technical and practical information:

The book shall be exposed together with the video and ideally be secured at the computer station as to make sure the video and book can be viewed together. In addition, loudspeakers, or headphones are required.

when/ the video

made in hd 16:9, time 07:00, animated in final cut pro by ina pillat.
music by hallvard w hagen and jens p nilsen.
director and producer ottar ormstad.
supported by fond for lyd og bilde/ arts council norway
© 2011 ottar ormstad.
the video premiered at e-poetry2011 in buffalo, new york.
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6) Jörg Piringer, *Unicode*
unicode infinite is a generative infinite text video installation. It animates
the glyphs of the basic multilingual plane of the unicode standard and
presents this range of the human culture of writing as a polyphonic text
video installation. Characters are appearing in a very fast sequence sorted
by optical similarity that was calculated by an automatic recognition
process.
more information & pictures here:
http://joerg.piringer.net/unicodeinfinite

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7) Jaka Železnikar *More Sara's Giggles*
http://www.jaka.org/2015/more-saras-giggles/

More Sara's Giggles is small networked and sound e-poetry work. It
superimoses current Twitter stream related to kissing and child laughter.

Technical needs/precise set-up time for proposed work
- recent browser
- internet connection
- loudspeaker or headphone
- mouse or touchscreen
- projector (optional)

Set-up time is minimal, it should not take more than 5 minutes for a setup.

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8) Alexandra Saemmer et Collectif hyperf iction *Conduit d'aération*
http://hyperfictions.org/conduit-daeration-une-hyperfiction/roman-pour-ipad/

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9) Aleix Corts and Cori Pedrola: "Videolit: how to teach literaturethanks to
new media"