Welcome Statement

Welcome and thank you for attending the 5th Annual Digital Assembly Conference at the University of Florida, “Futures of Digital Studies 2010.” This year’s 3-day event includes a day of videoconferencing with scholars from across the globe, a gallery show featuring a group of innovative digital artists, a film screening, and an exceptional series of panels and speakers.

The conference focuses on the dialogue among forms of digital literacy connected with recent technological developments in networked and programmable media in relation to human expression and forms of representation. By putting digital artists and digital critics in conversation with one another, we aim to examine the "state of the art" of digitally mediated practices and to envision possible futures for the current overlapping platforms, software, formats, hardware, and artistic processes through which we experience digital culture.

What is the next "refresh" set to update the cultural page? We look forward to many exciting dialogues that continue to map and develop the field of digital studies.

Keynote Speakers

Joseph Tabbi - University of Illinois, Chicago
Professor of English at the University of Illinois at Chicago and President of the Electronic Literature Organization, Tabbi is the author of Cognitive Fictions and Postmodern Sublime, books that examine the effects of new technologies on contemporary American fiction. He is the founder and current editor of the Electronic Book Review, and has edited and introduced William Gaddis’s last fiction and collected non-fiction. His essay on Mark Amerika appeared at the Walker Art Center’s phone:me site, a 2000 Webby Award nominee. Also online (the Iowa Review Web) is an essay-narrative, titled “Overwriting,” an interview, and a review of his recent work.

John Cayley - Brown University
Cayley writes digital media, and has practiced as a poet, translator, publisher, and bookdealer. Three recent and ongoing projects are imposition, riverIsland, and what we will ... His last printed book of poems, adaptations, and translations was Ink Bamboo. Cayley was the winner of the Electronic Literature Organization’s Award for Poetry 2001. He has taught and been associated with a number of universities in the United Kingdom, and was an Honorary Research Associate in the Department of English, Royal Holloway College, University of London. In the United States, he has taught or directed research at the University of California San Diego and Brown University. His most recent work explores ambient poetics in programmable media and writing in immersive VR, with parallel theoretical interventions concerning the role of code and the temporal properties of textuality. (photo by: Douglas Cape, z360.com)
**Guest Speakers**

**Mark Bernstein - Eastgate Systems**
Bernstein is the chief scientist at Eastgate Systems, Inc. At Eastgate, Bernstein has guided the development of innovative hypertext writing tools, including Tinkerbox and Storyspace, and has overseen the publication of a distinguished catalog of original hypertext fiction, nonfiction, and poetry. He has been program chair of the ACM Hypertext Conference (twice) and of WikiSym. With Diane Greco, he recently published *Reading Hypertext*, an anthology of classic writing about hypertext reading. He is currently at work on *Tinkerbox 5* as well as a book entitled *A Natural History of the Link*.

**Jay David Bolter - Georgia Institute of Technology**
Wesley Chair of New Media, Bolter is the author of *Turing’s Man: Western Culture in the Computer Age*, *Writing Space: The Computer, Hypertext, and the History of Writing and Remediation*, with Richard Grusin; and *Windows and Mirrors*, with Diane Gromala. Bolter collaborates in the creation of new digital media forms. With Michael Joyce, he created Storyspace, a hypertext authoring system. With Blair MacIntyre and the AEL at Georgia Tech, he is helping to build Augmented Reality (AR) and mobile technology systems for games and to stage dramatic and narrative experiences for entertainment and informal education.

**Maria Engberg - Blekinge Tekniska Högskola (Sweden)**
Associate Professor and Director of the Bachelor’s program in Literature, Culture, and Digital Media, Engberg’s research focuses on contemporary experimental literatures in English, visual culture, and the impact of digital technologies on literature and culture. She is currently working on a collaborative book project about contemporary multimedial literature and is helping to build scholarly resources about European e-lit. Engberg wrote several articles including the forthcoming “Aesthetics of Visual Noise in Digital Literary Arts.” She is an editor of the Electronic Literature Directory.

**Aden Evans - Dartmouth College**
Assistant Professor of English, Evans’s book, *Sound Ideas*, examines digital technologies of music and sound. Aden’s current book project *Ontology of the Digital*, locates the discrete code made of 0s and 1s at the center of the digital. The binary code provides the digital's unprecedented powers but also establishes its limits. The book is principally concerned with those moments when the digital surpasses the hard limit of the binary to serve creativity. Aden has released two albums of electro-acoustic music under the project name *re*.

**Terry Harpold - University of Florida**
Associate Professor of English, Film, and Media Studies, Harpold’s research interests include narrative and material operations of digital and print media; psychoanalytic theory; science and literature; and the scientific romance (primarily Jules Verne). The University of Minnesota has recently published his book *Ex-Solutions: Reading Machines and the Upgrade Path*. Recent essays and reviews have appeared in journals such as *Buletin de la Société Jules Verne, ImageText*, *Science Fiction Studies*, and *South Atlantic Reveue*; and in edited collections such as *Prepare for Ptolemais*, and *Playing the Past: History and Nostalgia in Video Games*.

**Fox Harrell - Georgia Institute of Technology**
Assistant Professor in the School of Literature, Communication and Culture, Harrell’s primary research interests include computational (interactive and generative) narrative, cognitive semantics, imaginative fiction for social critique and empowerment, experimental and cross-cultural narrative and social aspects of user-interface design. Sites of his publications and presentations include the MIT Press, the University of Toronto Press, the American Association for Artificial Intelligence, the Digital Arts and Culture Conference, and CTheory. He has also worked as an interactive television producer and as a game designer.

**John Johnston - Emory University**
John Johnston is Professor of English and Comparative Literature at Emory University. He is the author of *Carnival of Repetition, Information Multiplicity, and The Allure of Machinic Life*, and editor of literature, media, information systems, a collection of essays by media theorist Friedrich Kittler. He is currently working on a book about networks, technologies, and new vitalisms.

**Craig Saper - University of Central Florida**

**Maureen Turim - University of Florida**
Professor and Director of Film and Media Studies in the Department of English at the University of Florida, Turim is the author of *Abstraction in Auteur-Garde Films, Flashbacks in Film: Memory and History, and The Films of Oshima: Images of a Japanese Iconoclast* and over 80 essays in journals on theoretical, historical and aesthetic issues in cinema and video, art, cultural studies, feminist and psychoanalytic theory, and comparative literature. Articles of particular relevance to digital media studies include "Artisanal Prefigurations of the Digital: Animating Realities, Collage Effects and Theories of Image Manipulation," appearing in *Wideangle* and “Postmodern Metaphors and the Images of Thought,” published in *Polygraph*.

**Gregory L. Ulmer - University of Florida**
Professor of English and Media Studies, Ulmer is a Joseph Bueys Chair in the European Graduate School, Saas-Fee, Switzerland, where he teaches a summer seminar on electry and heuritics; and coordinator of the Florida Research Ensemble, a creative arts research group focusing on chorography since the mid 1980s. Ulmer’s books include: a grammatology trilogy including *Applied Grammatology, Telethery, and Heuritics*; and a second trilogy on the virtual consultancy known as the EmerAgency which applies grammatology and heuretics to the invention of electracy. The trilogy includes *Internet Invention, Electronic Monuments*, and the final book, *Avatar Emergency*, is in progress.
Futures of Digital Studies 2010
Conference Schedule

Thursday February 25, 2010
Panel Presentations 282 Reitz

Panel 1 - 9:30-10:45
Moderator: Marina Hassapopoulou
“New ‘Computer Board Games’: Counter-Immersive Forms and Theories of Play”
Tof Eklund - University of Florida
“Combinatorial Futures: Hope Tekstlight, and Random Generation”
Rob Schoenbeck - University of California, Irvine
“Anamorphic Subjectivity: Simulating the Digital Any-Space-Whatever in Ecentric Games”
Stephanie Boluk and Patrick LeMieux - University of Florida

Panel 2 - 10:55-12:10
Moderator: Katerie Gladys
“Implementation and Interpretation of Locative Narrative”
Juan B. Gutierrez - University of Miami
Laura Borràs - Universitat de Barcelona (Spain)
“Locative Media and the Future of Narrative”
Brian Greenspan - Carleton University (Canada)
“Alternate Reality Games and the Futures of Textuality”
Zach Whalen - University of Mary Washington

Lunch - 12:10-2:10

Panel 3 - 2:10-3:10
Moderator: Wes Kline
“Beyond Representation: Embodied Expression and Social Me-dia”
Lissa Holloway-Attaway - Blekinge Tekniska Högskola (Sweden)
“NeoVictorian New Media: the critical difficulty”
Mark Bernstein - Eastgate Systems

Panel 4 - 3:20-4:35
Moderator: Jack Stenner
“After the Bubble Bursts’: Wikipedia, Rhetoric, and Software Studies”
James J. Brown, Jr. - Wayne State University
“Phantasmal Media Technologies: Mental Imagery and Ideology in Code”
Fox Harrell - Georgia Institute of Technology
“Webbots and Machinic Agency”
John Johnston - Emory University

Panel 5 - 4:45-6:00
Moderator: Zach Whalen
“The Underside of Digital Studies”
Terry Harpold - University of Florida
“Literacies for the Near Future”
Holly Willis - University of Southern California
“Web 2.0 and the Ontology of the Digital”
Aden Evens - Dartmouth College

Exhibit Opening 6:00-9:00 with John Cayley and Daniel Howe performing at 7:00

Friday February 26, 2010
Panel Presentations 282 Reitz

Panel 1 - 9:30-10:45
Moderator: Nic Guest-Jelley
“Forward to the Past: Scribblenauts, Okami, and the Future of the Trace”
Aaron Kashtan - University of Florida
“Conferring Text---Scrolling Rhizomes”
Steven LeMieux - University of Florida
“Dynamic Expression with Google Wave”
Matthew Carroll and Bradley Barcus - University of Florida, ADAM

Panel 2 - 10:55 - 12:10
Moderator: Scott Nygren
“Digital Theory Reconfigurations: Intermediality, Multimodality, Remediation and their environs”
Asunción López-Varela - Universidad Complutense de Madrid (Spain)
“Machinic Realism: The New, Old-Fashioned Way”
Megan Ward - Point Park University
“Metaphors and Devices in Anne Friedberg’s The Virtual Window”
Maureen Turim - University of Florida

Lunch - 12:10-1:55

Panel 3 - 1:55-3:10
Moderator: Victoria Bradbury
“Nodalism”
Phil Gochenour - Towson University
“The Learning Screen: Towards a Pedagogy for Electracy”
Gregory L. Ulmer - University of Florida
“Simulating Reading: Digital Research Beyond the Database”
Craig Saper - University of Central Florida
**Panel 4 - 3:20-4:35**
**Moderator: Mark Bernstein**
“Digital Literature and the Modernist Problem”
Maria Engberg - Blekinge Tekniska Högskola (Sweden)
Jay David Bolter - Georgia Institute of Technology
“The heuristic value of electronic literature”
Serge Bouchardon - Université de Technologie de Compiègne (France)
“The Data Story: Affective Aesthetic Compositions”
Elise Takehama - University of Florida

**Panel 5 - 4:45-6:45**
**Moderator: Mauro Carassai**
“Writing to be Found nad Writing Readers”
John Cayley - Brown University
“Graphic Sublime: On the Art and Designwriting of Kate Armstrong and Michael Tippet”
Joseph Tabbi - University of Illinois, Chicago

### Saturday February 27, 2010
**Videoconference Sessions REVE Room**
As a concluding event, the Futures of Digital Studies 2010 features a round table discussion focusing on the theoretical and institutional developments of both scholarship and creative practices in the digital field. The discussion is split into two separate sessions centered on different themes and featuring different sets of scholars remotely connected with the REVE room at the Digital Worlds Institute. Specialists in the field will be able to join via videoconference mode with other FDS participants in a wide-range intellectual conversation.

The discussion will focus on two major themes explored in separate sessions with several renowned scholars appearing on the multi-screen facility in the REVE polymodal immersive theater. The first session will explore the question of how digital technologies are changing our understanding of the literary while the second address what cultural role machines play in contemporary expression.

**Session 1: Beyond Literary? - 12:00-1:20**
**Break - 1:20-1:40**
**Session 2: Perspectives of Machinic Expression - 1:40-3:00**
**Debriefing Session - 3:15**
**8:30 Screening of Digital Animation Shorts at the Hippodrome Theatre**

**Session 1: Beyond Literary?**
Are digital technologies changing our understanding of the literary and how? What features of the millennial art of writing will we bring to our digital literary future? This session is interested in mapping some of the aesthetic patterns emerging from the current overlapping of textual web-based art, digital storytelling, reading installations, and electronic writing live performances. Computer forensics and software emulators increasingly cast their analytical glance on first-generation electronic literary works while archivists, readers, and editors cope with the multiplicities of the current transitional wave of second-generation digital literature. We cannot imagine a better time to envision future technological equivalents of belle-lettres, genre and theme, figurative language, mimesis, interpretation, close reading, and authorial intention in relation to recent developments of digital texts.

**N. Katherine Hayles - Duke University**

**Nick Montfort - MIT**
Associate Professor of digital media, Montfort has collaborated on the blog Grand Text Auto, the sticker novel Implementation, and 2002: A Palindrome Story. He writes poems, text generators, and interactive fiction such as Book and Volume and Ad Verba. Most recently, he and Ian Bogost wrote Racing the Beam: The Altar Video Computer System. Montfort also wrote Twisty Little Passages: An Approach to Interactive Fiction and co-edited The Electronic Literature Collection Volume 1 (ELO, 2006) and The New Media Reader.

**Jerome McGann - University of Virginia**
John Stewart Bryan University Professor, McGann is the author of many books including Towards a Literature of Knowledge, The Textual Condition, and Poetics of Sensibility. His volumes of poetry include Air Heart Sermons, and Four Last Poems. McGann is editor of The Complete Poetical Works of Byron, The New Oxford Book of Romantic Period Verse, and the online The Rossetti Archive. His pioneering critical projects on the World Wide Web have redefined traditional notions about interpreting literature. He was awarded the MLA’s Lowell Prize for best literary study for his book, Radiant Textuality: Literary Studies after the World Wide Web.

**Matthew Kirschenbaum - University of Maryland**
Kirschenbaum is an Associate Professor in the Department of English at the University of Maryland, Associate Director of the Maryland Institute for Technology in the Humanities (MITM, an applied thinktank for the digital humanities), and Director of Digital Cultures and Creativity, a new “living/learning” program in the Honors College. He is also an affiliated faculty member with the Human-Computer Interaction Lab at Maryland, and a Vice President of the Electronic Literature Organization. MIT recently published his first book, Mechanisms: New Media and the Forensic Imagination. Currently he is co-authoring a report on Computer Forensics and Born-Digital Content in Cultural Heritage Collections.

**Michael Joyce - Vassar College**
Joyce wrote afternoon, a story (1987) and thereafter published a number of other hyper-text fictions on the web and on disk. His most recent print novel, Wec: Animales No-madique, a novel of internet, was published by Fiction Collective 2. Recently he has been collaborating in multimedia work with LA visual artist Alexandra Grant and has taken more and more to poetry, with poems appearing in various literary journals.
SESSION 2: PERSPECTIVES OF MACHINIC EXPRESSION

What is the cultural role of machines in contemporary encoded forms of expression? Are machines expressive in themselves? Is the human element more and more just a cultural/philosophical construct instrumental in keeping the pervasive technological counterpart clearly recognizable? As a complex system inhabited by digital relational artifacts, artificial intelligence engines, time-based forms of representation, tactical media, expressive processing, net art, and cultural software our everyday info-sphere is increasingly blurring the boundary between human creation and machinic automation. This session focuses on the current interconnection of the human and machine elements and on the increasingly complex relationship between technical affordances and authorial agency on creative, social, and political levels.

Rita Raley - UC Santa Barbara
Associate Professor of English, Raley researches and teaches courses in the aesthetics, politics, and politics of new media. She is the author of Tactical Media and articles on such topics as locative narrative, code art and poetry, literary uses of mobile media, hypertext, machine translation, and text-based media arts installations. She is currently working on an article on datacivlance and an ongoing book project on Global English.

Arthur Kroker - University of Victoria
Writer and lecturer in the areas of technology and contemporary culture, Kroker is the Canada Research Chair in Technology, Culture, and Theory, Professor of Political Science, and Director of the Pacific Centre for Technology and Culture at the University of Victoria. He is co-editor of the Digital Futures Book Series, and of CTheory, an international peer-reviewed electronic-journal of theory, technology, and culture. He recently co-edited Critical Digital Studies: A Reader with Marilouise Kroker.

Luciano Floridi - Oxford University (United Kingdom)
Floridi is the Research Chair in philosophy of information and the UNESCO Chair in Information and Computer Ethics at the University of Hertfordshire. He is best known for his pioneering work on two new areas of philosophical research, which he has contributed to establish: the philosophy of information and information ethics. In 2006, he was elected President of the International Association for Computing And Philosophy. In 2009 he was awarded the Barwise Prize by the American Philosophical Association and became the first philosopher to be elected Gauss Professor by the Göttingen Academy of Sciences.

Lev Manovich - UC San Diego
Manovich is a Professor in the Visual Arts Department at the UC San Diego, Director of the Software Studies Initiative at California Institute for Telecommunications and Information Technology (Calit2), and Visiting Research Professor at Godsmith College, De Montfort University and College of Fine Arts, University of New South Wales. He has delivered 300+ lectures, seminars and workshops during the last ten years. His books include Software Takes Command, Soft Cinema: Navigating the Database, and The Language of New Media. He has written 90+ articles which have been reprinted over 300 times in more than 30 countries.

Janet Murray - Georgia Institute of Technology
Dean’s Recognition Professor, and the director of Georgia Tech’s Graduate Program in Digital Media, Murray is the author of Hamlet on the Holodeck: The Future of Narrative in Cyberspace and the forthcoming Inventing the Medium: A Principle Approach to Interactive Design. Her recent interactive design projects include a digital edition of the Warner Brothers classic, Casablanca, funded by NEH, in collaboration with the American Film Institute, and the InTEL Engineering Education Project, funded by NSF, as well as numerous prototypes of interactive television. Murray holds a PhD in English from Harvard University.

ACKNOWLEDGEMENTS

The Digital Assembly would like to thank our sponsors for supporting “Futures of Digital Studies 2010”, our 5th Annual Conference as well as the many volunteers who assisted in the conference preparation.

SPONSORS
- Department of English
- School of Art + Art History (SAAH)
- Digital Media Art (DMA)
- Graduate Film Studies Group
- Digital Worlds Institute
- ImageText: Interdisciplinary Comics Studies
- Center for Student Activities and Involvement (CSAI)
- Association of Digital Art and Media (ADAM)
- College of Liberal Arts and Sciences Student Council (CLASSC)
- Student Government Finance
- J. Wayne Reitz Union
- Xerographics Copy Center

SPECIAL THANKS
- Paola Pizziocini
- Tamar Ditzian
- Kevin Sherman
- Lauren Glenn
- Allison Rittmayer
- Todd Jurges
- Elizabeth Dixon
- Jane Dominguez
- Kristin Allukian
- Brophy’s Irish Pub

INSTALLATION, DOCUMENTATION, AND TECHNICAL SUPPORT
- Zach Castedo
- Josh Cajinarobleto
- Christina Molina
- Kristin Reeves
- Kenneth Wilson

INSTALLATION ASSISTANTS
- Lu Cao
- Mitze Mize

VIDEOCONFERENCE TECHNICAL SUPPORT
- James Oliverio
- Patrick Pagano
- Nandhini Giri

http://www.english.ufl.edu/dfs/home.html
digitala@grove.ufl.edu