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with assistance from Cristina Molina

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5th Annual Digital Assembly Conference  
Futures of Digital Studies 2010  
**TEXT FIELDS**  
curated by Patrick LeMieux  
with assistance from Cristina Molina

**OPEN FEBRUARY 25 - 27**  
**RECEPTION on THURSDAY**  
**FEBRUARY 25, 6PM to 9PM**

**at THE GALLERY**  
**on the 2ND FLOOR**  
**of the THE REITZ UNION**

**UF** UNIVERSITY of  
FLORIDA

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# TEXT FIELDS

is an integral part of the 5th annual Digital Assembly conference, Futures of Digital Studies 2010. The conference brings together artists and theorists in order 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.

The Digital Assembly would like to invite you to our opening reception Thursday, February 25th at 6pm for refreshments and live performances by John Cayley and Daniel C. Howe beginning at 7pm.



## *Saving the Alphabet* by Alan Bigelow

*Saving The Alphabet* is a digital story for the web which is created in Flash and uses text, images, and audio. The work is a commentary on the use of language in a digital age. It addresses governmental and corporate threats to the free use of language, as language is simultaneously constructed and deconstructed by Orwellian double-speak, trademark claims, and invented etymologies on the web. The piece uses ActionScript code to decay language events as they are triggered by users. This decay is gradual and erases elements of the story after they appear. *Saving The Alphabet* is also a statement about the impermanence and permeability of language, and how language, although connected to a historic (and gradually evolving) lexicon, can be altered, corporatized, and destroyed. Additionally, those who navigate the site themselves become a contributing factor in the decay of the story, and their contribution to the fictional death of language suggests our wider social and aesthetic responsibility.



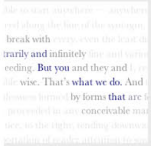
## *My Words* by Serge Bouchardon

*My Words* explores the relationship between gesture and meaning in interactive writing. In this online creation, an interface gives access to several words, each word corresponding to a short interactive scene. Eleven scenes corresponding to eleven words are currently available. All the scenes have the same structure: an interaction with the reader is followed by a short text. In each scene, it is not so much the animation but rather the interaction with the reader, the reader's gestures, that make the words meaningful. The reader can thus experiment with the meaning of the words, or at least the one given to the words by the authors.



## *The Sociable Pint* by Brian Larson Clark

*The Sociable Pint* investigates the use of networked objects to encourage and augment face-to-face conversation. Through the introduction of Pint-to-Pint (P2P) networking, bar glasses become social objects, mapping themselves onto the existing network of people, in turn inserting a new layer of sociability within the space. By networking pint glasses capable of sensing, recording, and interpreting gestural, pressure, and temporal data, the glasses can collectively provide direct intervention onto the social fabric within the bar space. *The Sociable Pint* will be installed at Brophy's Irish Pub (60 Southwest 2nd Street) starting at 8pm, Friday, February 26th.



## *The Readers Project* by John Cayley and Daniel C. Howe

*The Readers Project* is a distributed, performative system of quasi-autonomous poetic "Readers" (active, procedural entities with distinct reading behaviors and strategies). These Readers are released onto arbitrary surfaces that may be explicitly or implicitly, visibly or invisibly, constituted by their inscribed texts. The Readers follow traces of linguistic and poetic structure -- symbolic idealities -- that define their specific focuses of attention. Since the Readers' behaviors are derived from a necessarily partial, aesthetically implicated analysis of human reading, they explore and reveal certain contours and outlines of linguistic materiality's 'other dimensions'.



## *imposition* by John Cayley with Giles Perring

*imposition* is a collaborative transliterational performance that is mediated through an internet network. Engaged with ambient, time-based poetics, and harmonically organized, language-driven sound, this work uses the same texts and procedures as translation. It continues an investigation of the iterative, procedural removal from one text or language to another, resulting in a musical experience. During the performance, four passages from the source texts of imposition are presented in any one of three shifting states: surfacing, floating or sinking. Passages are also in one of three changing language states: German, French or English. If a passage sinks in one language it may, for example, surface in another.

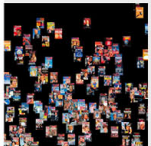


## *Stroller Flâneur* by Katerie Gladdys

Pushing a baby stroller, I examine the minutiae of my suburban neighborhood searching for patterns and narratives in the genealogies of architectural structures and topographies while simultaneously searching for items of interest for my son. My resulting observations collage both real and imagined systems into metaphors of community. The methodology informing this video is a gendered rift on the practice of the flâneur where the necessity of childcare becomes a platform for textualizing suburban space.

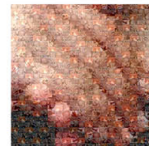
## *Videogame Traversal: Kingdom Hearts* by William Huber with Lev Manovich

Frames taken every 6 seconds from the sequence of gameplay sessions which constitute a full traversal of the game from beginning to end. This image represents 62.5 hours of gameplay (22,4999 frames).



## *Time Covers* by Lev Manovich

4553 covers of Time magazine, 1923 - 2008. The x axis is time, the y axis is a composite dimension of brightness, hue, and saturation measures that were automatically extracted from the images. The graph shows the complicated transition--black and white to color printing, and indicates some basic design trends in various eras of the publication.



## *a show of hands* by Mark C. Marino

a show of hands is an adaptive hypertext built on the Literatronica storytelling platform. Readers collect the pieces of the story of the sisters de la Palma as their lives are pulled toward the immigration reform marches of 2006. The Literatronica engine overcomes several of the "grand challenges" of literary hypertext, namely: dead branches in the story tree and a lack of a sense of the length of the piece. a show of hands will always present all of its contents, even as readers choose their particular path, becoming active as the characters struggle with becoming activated.



## *intense by MONDUAL* (Sair Sinan Kestelli and Tugrul V. Soylu)

In this work, fuzzy borders between various dualities such as continuity and interruption, existence and extinction, celebration and mourning are explored. Exploration of these dualities reveals the tense and dependent relationship between these concepts. It also implies that one could not exist without the other.



## *lo-fi order* by MONDUAL (Sair Sinan Kestelli and Tugrul V. Soylu)

Contrary to the highly appreciated hi-fi, lo-fi structures propose low resolution in terms of defined components and potential combinations. On the other hand, an order formed with these constrained components will definitely contain combinations that hi-fi structures are not likely to form. Although not lo-fi, analog sounds are known to have their own imperfections, which provide them a unique and distinctive place in the sound universe. This work presents an example of a distinctive soundscape consisting of elements formed by lo-fi structures.



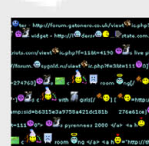
## *ppg256-4* by Nick Montfort

Each four seconds, this small program, written for a particular display, generates one of 174,653,820 possible poems. The code above is the complete code of ppg256-4; no other source of data, online or offline, is used. ppg256-4 is part of the ppg256 (Perl Poetry Generators in 256 characters) series.



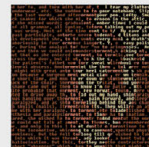
## *The Architecture of Association* by Bill Seaman and Daniel C. Howe

The Architecture of Association is a large-scale, generative artwork that draws associative links between media elements to form an evolving visual collage. A distributed flow of image, video and poetic text are "intelligently" distributed over a span of 12 large, vertically-oriented monitors. As the work is emergent in nature, it does not repeat sequences of images or texts, but instead dynamically generates a continuously recombinant network of associations. In 1995, Seaman coined the term "Recombinant Poetics" to articulate a set of generative virtual worlds. The Architecture of Association (v2.0) develops this concept to create rich media landscapes from real-time associative processes.



## *For All Debts* by Daniel Tankersley

The world of For All Debts is derived from a digital elevation model of the continental United States. The looming font in the sky is Legal Tender.



## *Human Nature* by Daniel Tankersley

Human Nature is an image and video that explore the interplay between alphabetic signifiers and pictures through a performed construction of "human nature."



## *The Forest* by Daniel Tankersley

The Forest is a website producing a constant stream of digital poetry (waterandlight.net). It is a collaboration between the artist and online spambots. "The literature machine can perform all the permutations possible on a given material, the poetic result will be the particular effect of one of these on a man (sic) endowed with consciousness and an unconscious, that is, an empirical and historical man. It will be the shock that occurs only if the writing machine is surrounded by the hidden ghosts of the individual and his society." -Italo Calvino



## *Talking Cure* by Noah Wardrip-Fruin with Camille Utterback, Cilly Castiglia, and Nathan Wardrip-Fruin

Talking Cure is an installation that includes live video processing, speech recognition, and a dynamically composed sound environment. It is about seeing, writing, and speaking -- about word pictures, the gaze, and cure. It works with the story of Anna O, the patient of Joseph Breuer's who gave to him and Freud the concept of the "talking cure" as well as the word pictures to substantiate it.

## *Screen* by Noah Wardrip-Fruin with Josh Carroll, Robert Coover, Shawn Greenlee, Andrew McClain, and Ben "Sascha" Shine

Screen was created in the "Cave," a room-sized virtual reality display. It begins as a reading and listening experience. Memory texts appear on the Cave's walls, surrounding the reader. Then words begin to come loose. The reader finds she can knock them back with her hand, and the experience becomes a kind of play as well-known game mechanics are given new form through bodily interaction with text. At the same time, the language of the text, together with the uncanny experience of touching words, creates an experience that doesn't settle easily into the usual ways of thinking about gameplay or VR. Words peel faster and faster, struck words don't always return to where they came from, and words with nowhere to go can break apart. Eventually, when too many are off the wall, the rest peel loose, swirl around the reader, and collapse. Playing "better" and faster keeps this at bay, but longer play sessions also work the memory text into greater disorder through misplacements and neologisms. While the discussion of the relationship between games and literary forms is longstanding, Screen uses text as play material in a way that this discussion has not previously explored.

## *Transferring a Smithsonian Heap* by Kenneth John Wilson

In this work the text from Robert Smithson's "A Heap of Language" has been eroded and transferred into digital media.