

The Emergence of Electronic Literature



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Exhibition catalogue by Scott Rettberg and Jill Walker Rettberg
University of Bergen Electronic Literature Research Group

“The Emergence of Electronic Literature” exhibit includes objects and artifacts, books, computers and software, posters and ephemera documenting the rise of the field of electronic literature over the past four decades. Electronic literature includes literary works that take advantage of the context of the computer and the contemporary networked environment. This broad category of digital work includes genres such as hypertext fiction and poetry, kinetic poetry, computer art installations with literary aspects, interactive fiction, novels that take the form of emails, SMS messages, or blogs, poems and stories that are generated by computers, network-based collaborative writing projects, and literary performances online that develop new ways of writing. The field is essentially focused on potentially transformative uses of the computer to develop new literary genres, and the experiments that contemporary writers and artists are conducting within the new communications paradigm.

The most important artifacts in this exhibit are those running on the computers associated with it. Several historical works are running here, including *Colossal Cave Adventure* by Will Crowther (1976), the first text adventure program that spawned the genre of interactive fiction: interactive stories and games that the reader interacts with via a text parser. *Colossal Cave Adventure* was originally published on a PDP-10 timesharing computer and written in FORTRAN code. The reader explored a landscape based on Mammoth Cave in Kentucky. On the same computer, visitors can also play the text adventure *Zork I* (1981), published by Infocom, one of the first interactive fictions to achieve a wide popular audience, and in the era before graphics cards in home computers, was the first successful computer game company. Although after a brief heyday in the 1980s, the arrival of graphic computer games eliminated the commercial interactive fiction market, an amateur community of authors emerged, developed a new interactive fiction authoring language and developing platform specifically for the form, organized a directory and archive of works, and organized annual competitions. The resulting IF community has over time produced works of remarkable literary interest supported by an active community of authors and enthusiasts. *Adventure* is running on a contemporary computer and the display includes a disc drive from an early Mac and the original floppy

disc for *Zork*.

Michael Joyce's *afternoon, a story* (1990) published by Eastgate Systems is also running on Storyspace software on a vintage mid-1990s PowerMac. *afternoon* was the first hypertext fiction to be the focus of a good deal of critical attention, and it remains the most-often critically cited work in the corpus.

Joyce's work has the allusive and intertextual character of high modernist fiction, and is focused on the fragmented consciousness of an intellectual protagonist who may or may not have witnessed the death of his son in a car crash.

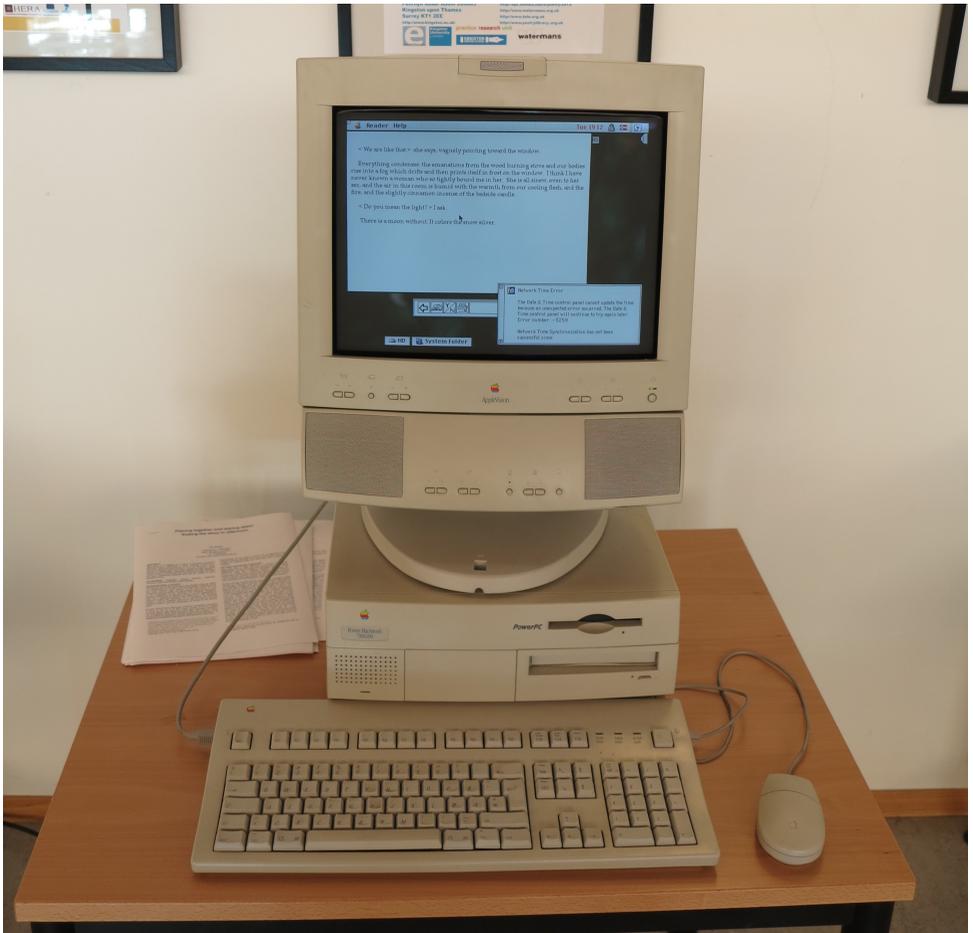


Fig. 1 *afternoon, a story* running on a 1995 Apple Power Macintosh.

During the past three years, the ELMCIP Project (Developing a Network-Based

Creative Community: Electronic Literature as a Model of Creativity and Innovation in Practice), a transnational joint research project funded by HERA (Humanities in the European Research Area) has been central to Electronic Literature activities at the University of Bergen, and more generally in Europe. A 2010-2013 €1.000.000 research project led by Scott Rettberg, involving partners in Sweden, Finland, the UK, the Netherlands, and Slovenia, ELMCIP has resulted in some of the most important resources in the field of electronic literature produced to date. Computers in the exhibit are running the ELMCIP Electronic Literature Knowledge Base and the ELMCIP Anthology of European Electronic Literature. The Knowledge Base is an extensively cross-referenced open access online contributory database, including more than 8.000 records of creative works, critical writing, authors, organizations, events, publishers, teaching resources, and databases and archives in the field of electronic literature. The ELMCIP Anthology of European Electronic Literature (2012) includes thirteen works of electronic literature in nine different European languages, in addition to teaching resources related to Electronic Literature. The exhibit also includes several posters documenting the outputs of the ELMCIP project, in addition to digital humanities visualizations UiB researchers in the Electronic Literature Research Group are developing in investigations of data from the Knowledge Base. Another machine is running several video documentaries produced during the ELMCIP project, including Richard Ashrowan's "Remediating the Social" documentary, along with Talan Memmott's "Interrogating Electronic Literature" and "Touching Words" video essays produced at two of the ELMCIP seminars in Ljubljana and Bristol. Robert Coover's 2008 keynote lecture for the Electronic Literature in Europe conference at UiB is also included on the video machine.



Fig. 1 Video of Robert Coover presenting “A History of the Future of Narrative” at the 2008 Electronic Literature in Europe Conference at UiB.

The University of Bergen has played an important role within the emergence of electronic literature as a critical, practical, and creative field of practice. Espen Aarseth's *Cybertext: Perspectives on Ergodic Literature* (1997), a revision of his 1995 UiB dissertation, remains one of the foundational texts in the field. *Cybertext* includes Aarseth's typology of cybertexts, or texts that require the non-trivial effort of the reader to traverse. While associate professor of Humanistic Informatics at UiB in the late 1990 and early 2000s, Aarseth was also played a significant role in organizing the emerging field of digital culture. With support from the Norwegian Research Council and elsewhere, Aarseth established the

Digital Arts and Culture conference series, with iterations in Bergen in 1998, Georgia Tech in 1999, again in Bergen in 2000, and five subsequent iterations in the USA, Denmark, and Australia.

Also in the late 1990s, on the other side of the Atlantic, current UiB associate professor of Digital Culture Scott Rettberg was writing the hypertext novel *The Unknown* with co-authors William Gillespie, Frank Marquardt, and Dirk Stratton. The comic road trip novel positioned eponymous characters on an absurd, freewheeling book tour that took on the character and dimensions of a rock tour gone horribly wrong. One of the first web-based hypertext novels to achieve a popular audience, the novel was selected by novelist Robert Coover as the co-winner of the 1999 trAce/AltX Hypertext Competition. When Coover invited the authors of *The Unknown* to Brown University for the Technology Platforms for 21st Century Literature Conference, Rettberg, Coover and Internet venture capitalist Jeff Ballowe together hatched a plan to start a non-profit literary organization focused on electronic literature. After establishing a board of directors and securing seed funding donated by individuals and technology companies, by the end of 1999, the Electronic Literature Organization was established as a non-profit literary organization. For the next two years, Rettberg served as executive director of the organization, and had remained active on its board of directors continuously in the years since. The exhibit includes a number of artifacts related to the ELO, including Scott Rettberg's first handwritten notes and the original proposal for the organization, conference and festival posters, the poster for the 2001 Electronic Literature Awards, the proceedings from the 2002 State of the Arts Conference, the *Electronic Literature Collection, Volume 1* published on CD and *Electronic Literature Collection, Volume 2* published on USB Drive.

www.hyperlit.org

The equivalent of a non-profit press for free, web-distributed, hypertext literature.

A consortium which could provide hypertext authors with:

- A) a central distribution point for their work
- B) a mechanism for promotion of their work
- C) access to the latest tools and technologies
- D) authenticity via a refereed process
- E) new alliances within established literary and technological communities
- F) based on a collective model, in which authors retain copyright and control of their work
- G) Would emphasize hypertext as a literature which emerges from, rather than in opposition to, our shared literary heritage
- H) Would serve an "evangelical" function - by organizing live events across the US and the world.
- I) Could provide lived and concise criticism of hypertext in ordinary language
- J) Along these lines, such an organization could also publish in more traditional media - book + CD-ROM - thus providing "hard-copy" references for libraries, communities etc.
- K) Such an org would not necessarily be tied to any particular aesthetic or would emphasize

Fig. 2 Scott Rettberg's handwritten first notes towards the establishment of the Electronic Literature Organization (1999).

Jill Walker Rettberg, professor of digital culture at UiB, was also enthused

about electronic literature in the 1990s. After writing her 1998 UiB MA thesis on three nonfiction hypertexts, Walker Rettberg's 1999 *Piecing Together and Tearing Apart: Finding the Story in afternoon*, which examined the first widely-read hypertext fiction—Michael Joyce's *afternoon, a story* (1990)—won the Ted Nelson newcomer Award at the ACM Hypertext Conference. Walker continued this line of research through her Ph.D. dissertation, *Fiction and Interaction: How Clicking a Mouse Can Make You Part of a Fictional World* (2003) which examined concepts such as ontological interaction and avatars in reading interactive works of electronic literature which enlist the reader in different configurative roles in navigating and interacting with the text.

In late 2001, the Electronic Literature Organization moved its base of operations from its original home in Chicago to Los Angeles at UCLA. After organizing the program of the 2002 State of the Arts conference at UCLA, Scott Rettberg took a position teaching new media studies in the literature program of the Richard Stockton College of New Jersey and completed his University of Cincinnati dissertation, *Destination Unknown: Experiments in the Network Novel* (2003) which contextualized *The Unknown* and several other 1990s web-based hypertext novels from the context of their specificity as networked narratives. The exhibit includes Espen Aarseth's, Scott Rettberg's, and Jill Walker Rettberg's dissertations, as well as Hans Kristian Rustad's *Tekstspill i Hypertekst* (University of Adger, 2008), one of the first dissertations to deal extensively with Scandinavian electronic literature, Anders Løvlie's *Textopia: Experiments with Locative Literature* (University of Oslo, 2011), a dissertation focused on practical creative experiments in locative literature, and Talan Memmott's *Digital Rhetoric and Poetics: Signifying Strategies in Electronic Literature* (Malmö University, 2012). Memmott is the joining the staff of UIB in 2013, to manage Digital Humanities research projects in LLE based in Digital Culture and Computational Linguistics.

Also included in this exhibit are a number of print books that have an important relationship to genres and practices of electronic literature. Theodor Holm Nelson (Ted Nelson) was the first person to articulate the concepts of hypertext and associatively indexed literature. A large branch of electronic literature (and the hypertextual foundations of the Web itself) springs from his conception

of hypertext. His landmark 1974 work dual work *Computer Lib / Dream Machines* is presented in its original oversize publication format (1977, fifth edition).

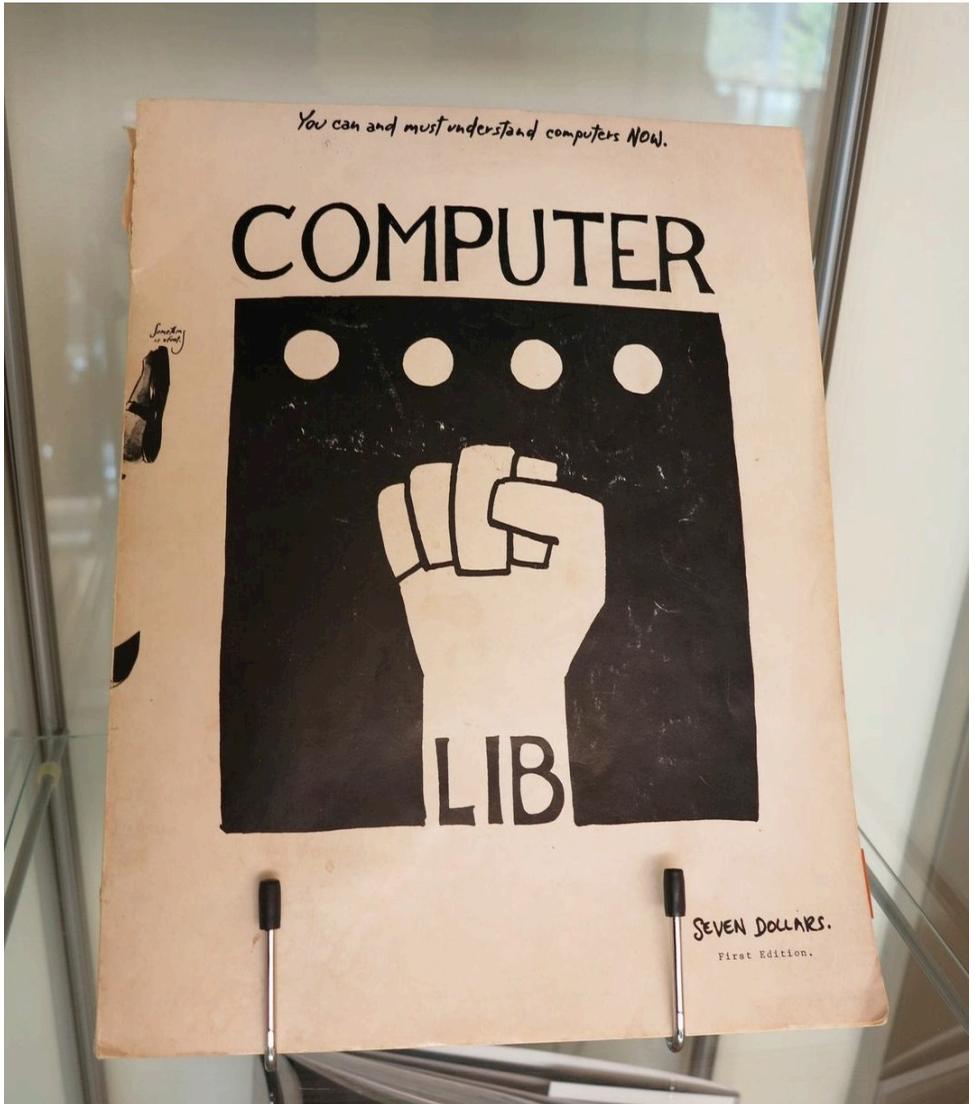


Fig. 3 *Computer Lib / Dream Machines* by Ted Nelson.

Many of the genres of contemporary emerge from and are in dialogue with innovative formal practices and genres of twentieth century art and literature.

For example, we cannot speak of kinetic poetry for the computer without considering the work of Lettrists such as Stéphane Mallarmé or Futurists such as Filippo Tommaso Marinetti.



Fig. 4 *Cent Mille Millions des Poems*, Gallimard edition.

This exhibition includes a number of examples of print literature, that are closely related to the emergence of hypertext fiction, to reconsiderations of the materiality of text, and to generativity. Raymond Queneau's *Cent Mille Millions des Poems* (1961) is a classic Oulipian work including ten 14-line sonnets, published on pages that are cut so that each line of any of the poems can be turned individually. Because the structure of all of the poems and the rhyming sounds are coordinated, any given line in any of the poems can be replaced with a line in the same position of any of the others, resulting in a generative structure so that can produce 10^{14} (100,000,000,000,000) different poems. Julio Cortázar's 1963 *Rayuela* (*Hopscotch*) encouraged the reader to experience the novel either linearly, according to an alternate order determined by a table of instructions, or in a random order. In each case the experience of the novel would be different. Marc Saporta's *Composition No. 1*, included in its 1963 English translation by Richard Howard, was a book published on loose pages in a box. The reader is requested to shuffle the pages of the book like a deck of

cards. The reordering of the events in the novel caused by this reshuffling has non-trivial effects on our reading of the work, for instance placing a love affair before, during, or after the protagonist is married. Vladimir Nabokov's *Pale Fire* (1962) is presented as a 999-line poem with an extensive paratextual apparatus including foreword, afterword, and footnotes. The story of the relationship between the poet and the academic preparing the book unfolds within these cross-references and annotations. In *Cybertext*, Espen Aarseth notes that *Pale Fire* is an example of ergodic literature in that it "can be read either unicursally, straight through, or multicursally, jumping between the comments and the poem." American postmodern novelist Robert Coover, who led the first electronic writing workshops at Brown University during the 1990s, also has had a history of playing with notions of linearity and narrative closure in his print fiction. His innovative 1969 collection *Pricksongs and Descants* includes the classic fiction "The Babysitter" which unfolds, and refolds, as a series of events that might or could have taken place between a teenage babysitter, her boyfriend, and the father of the house. Coover explores the potential multilinearity of events, potential events, fantasies, and transgressions that could take place within this triangle by retelling the story of their relations in multifarious ways. Coover's more recent fiction "Heart Suit" (2005), published in *McSweeney's 16* as a deck of oversized playing cards, from which the reader can deal a hand that will deliver a variant narrative on each play, is also represented in this exhibition. Milorad Pavić's *Dictionary of the Khazars* (1984) is another print novel that contests and challenges the material constraints of the novel form in two ways: first by presenting a narrative with an encyclopedic "lexicon" form, and secondly, by publishing the book itself in two different gendered editions: a "male" and "female" edition in which some key aspects of the texts are variant.

Several Scandinavian-language works can also be understood as electronic literature antecedents. In 1971, science fiction authors Tor Åge Bringsværd and Jon Bing published an "envelope novel", *Sesam '71*. Within it was a ten-page, loose-leaf story by Tor Åge Bringsværd that was told in the form of a dictionary. The story describes a future society where overpopulation is so great a problem that ceiling heights are regularly lowered to fit more people, hence the title "Faen. Nå har de senket takhøyden igjen. Må huske å kjøpe nye knebe-

skyttene.” (Damn. They have lowered the ceiling height again. Must remember to buy new knee protectors.) The story was adapted for the web in 1996, with hypertextual links for the cross-references, and thus became the first work of electronic literature available in Norwegian. An early Danish precursor to electronic literature is Svend Åge Madsen’s 1972 novel *Dage med Diam eller Livet om natten*. Here the reader can choose between several different paths through the text, by selecting chapters based on the unusual table of contents. There are 32 possible endings to the story of Alian and his lover Diam, depending on the choices the reader makes. In this sense, the book can be seen as a more literary version of the Choose-Your-Own-Adventure books that became popular in the 1980s. *Dage med Diam* has been translated to English and is also available in a digital version for the iPad that was published in 2013. In addition to works made specifically for the computer, we can note broader changes in textuality wrought by the shift to the globally connected network, as styles of writing derived from networked communications work their way back into print literature. A recent example of how the digital influences the literary is Audun Mortensen’s collection of poems, *alle_forteller_meg_hvor_bra_jeg_er_i_tilfelle_jeg_blir_det* which was published by Flamme forlag in 2010. Although this is not electronic literature per se, the influence of the Internet is obvious, both in the cut and paste style of certain very repetitive poems and in the use of fonts and emails.

Another notable trend is that towards hybrid projects that have both electronic literature components and printed book components (and sometimes other aspects as well – for example as a performance, museum installation, or film). These are works that can be understood as “projects” that have multiple instantiations in different media, each of which can be read in their media-specific context as separate works but nevertheless are part of the same conceptual project. Stephanie Strickland’s *Vniverse* project (2002) exists in print and on the Web as one work. In print, it is an invertible book with two beginnings (*V : WaveSon.nets / Losing L'una*, 2002); online, it has two additional parts: *V : Vniverse* (with Cynthia Lawson Jaramillo) and *Errand Upon Which We Came* (with M.D. Coverley). At the center of the print work, one finds a URL, which leads the reader to a beautiful interactive Flash work that the reader navigates by following combinatory constellations, each, of which forms a poem. Scott

Rettberg and Nick Montfort's *Implementation* (2004 web, 2012 print) is similarly a project that traversed multiple media. The novel was composed in eight installments, each of which included 30 different short narrative fragments that were printed on sheets of business-sized shipping labels. These labels were physically mailed to readers, who were asked to read the narratives and place them in public environments they felt resonated with the text. The readers then sent back digital photos, which were gathered on a website where reader / viewers could navigate them. During 2009-2012, the project was "re-implemented" with new reader/photographers, and a coffee table book edition of the project was published, including photographs of every narrative segment of the novel situated in the physical world.

Rob Wittig is one of the pioneers of creative experiments in digital narrative. During the late 1980s, he and a group of writers known as "The Invisibles" established the *Invisible Seattle* project. Using a number of different information-gathering techniques: for example sending "literary workers" wearing hard hats and carrying clipboards out onto the streets of Seattle to ask passersby questions like "What is the best restaurant in Seattle for a break-up scene?" or "What is the most dangerous dive bar in Seattle?" the team gathered information for a literary database which was used to produce a number of different versions of "the novel of Seattle"—a work which could not be said to be written by any individual but derived from anonymous contributions of a collective. Wittig documents these and other early electronic writing experiments in his *Invisible Rendezvous* (1994). More recently, Wittig completed an M.A. in Digital Culture at the University of Bergen with his thesis *Networked Improv Narrative (Netprov) and the Story of Grace, Wit & Charm* (2011). Wittig's thesis, tied to an elaborate online and in-person theatrical performance of a netprov, outlined a new genre of electronic literature, borrowing elements of social media discourse, alternate reality gaming, and theatrical improvisation to create a new genre of performative fiction. Wittig has continued to work in this emerging genre, which blends network styles of writing with large scale play and improvisation within authored scenarios, including recent works with Mark Marino such as "Occupy MLA" and "TempSpence Poets" that have had elements of performance, hoax, and fiction, and unfolded with the participation of large audiences on Twitter and within the physical world.

The publishing media of electronic literature has by no means been uniform. A number of different examples of physical media and packaging of electronic literature are represented within this exhibit: from the floppy disc of *Zork I*, to the 3.5" discs and CD-ROMs on which many of the hypertexts published by Eastgate Systems, to John McDaid's *Uncle Buddy's Phantom Funhouse* (1992), which included audio cassettes as well as Hypercard files on diskette, to the CD-ROM and most recently USB drive editions of the *Electronic Literature Collections* and *ELMCIP Anthology of European Electronic Literature*, publishing forms of electronic literature are as varied as the digital storage and communications media of the past several decades have themselves been. There are examples of works, such as literary installations, that are produced for a very specific hardware-and-software setup. In recent years, of course, the World Wide Web has probably been the most important publication and distribution media for electronic literature. All of these media pose new and difficult challenges for libraries and archives. While the media of the book has for several centuries remained relatively stable, most forms of digital storage tend to have a shorter half-life. Beyond the media, the constant updating and re-versioning of software poses problems for preserving works of electronic literature. Anthology efforts, such as the two *Electronic Literature Collections* and the *ELMCIP Anthology of European Electronic Literature* help to mitigate this in some respects. Both by gathering large collections of works in one place where they be publicly accessible on the Web in a comparatively stable environment and by publishing these digital works on physical media which have been distributed around the world, there is some assurance at least that "the bits will survive" even if other contingencies such as platform shifts may or may not make the works inaccessible.



Fig. 5 Display demonstrating the diversity of media formats of electronic literature publications.

It is worth noting that the University of Bergen has served as one of the institutional sponsors of both the *Electronic Literature Collection Volume 1* (2006) and *Volume 2* (2011) and additionally led the ELMCIP project that produced the first European anthology of electronic literature. The Nordic countries have also emerged more generally during the 1990s and 2000s as a critical and theoretical center in the field. Scholars such as Raine Koskimaa and Markku Eskelinen (Finland), Søren Pold, Lisbeth Klaustrup, and Susana Tosca (Denmark), Maria Engberg (Sweden), Hans Kristian Rustad, Anders Fagerjord, Anders Løvlie, and Ture Schweps (Norway) have made important contributions to the field.

After Espen Aarseth left UiB for a position at ITU Copenhagen, Jill Walker Rettberg took up the mantle of electronic literature at UiB, in 2004 leading the ELINOR project. ELINOR was a Nordic project to document and promote electronic literature in the Nordic countries, and was funded by NORDBOK. In addition to a series of events, ELINOR created a database of electronic literature in Norway, Denmark, Sweden and Finland. The database no longer exists,

but the works documented there have now all been entered into the ELMCIP Knowledge Base. Together with Thomas Brevik, Jon Hoem and other Bergen digital natives, Jill Walker Rettberg organized the 2004 Digital og sosial conference, which brought ELINOR and other electronic literature and digital publishing activity together with emerging discourses of social media.

Events play a special role in the field of electronic literature. While in print literary culture, the central event in the life of a literary work is generally considered to be its publication in print and subsequent reception by readers and by scholars in other print publications, the lines are not as cut and dried in electronic literature. If something is first published on the Web, along with the billions of other materials on the Web, tracking the “event of publication” becomes more complex. Is it published when it is first uploaded to the Web? When it is announced on a blog, Twitter or Facebook? When it is released in an online journal? In fact, events where scholars and writers physically gather, at conferences and festivals, take on a new importance, as they are often the occasion at which works are first presented and carefully discussed by an involved community of critics and writers. The collection of posters included in the exhibition come from both recent and past events in Bergen and around the world, such as GiG (1999)—the first event produced by the Electronic Literature Organization in 1999, the Electronic Literature Organization conferences, E-Poetry Festivals, and Digital Arts and Culture conferences, which have been important both in providing public, peer-reviewed outlets to showcase new works of electronic literature. These events provide opportunities for a critical community to form and continue a theoretical discourse that has evolved in a number of different directions, investigating diverse strands of inquiry ranging from poststructuralist theories of digital text, to new modes of narratology, to arguments about the extent of technological determinism in genres of electronic literature, to embodiment and the materiality of the text, to platform and software studies, codework and media archeology.

In recent years, Bergen has played an increasingly vital role in international electronic literature activities. Associate professor Scott Rettberg joined the UiB Humanities faculty in 2006 and has taken advantage of numerous funded research opportunities in Norway and Europe to organize and host international seminars focused on electronic literature and digital arts at the University of

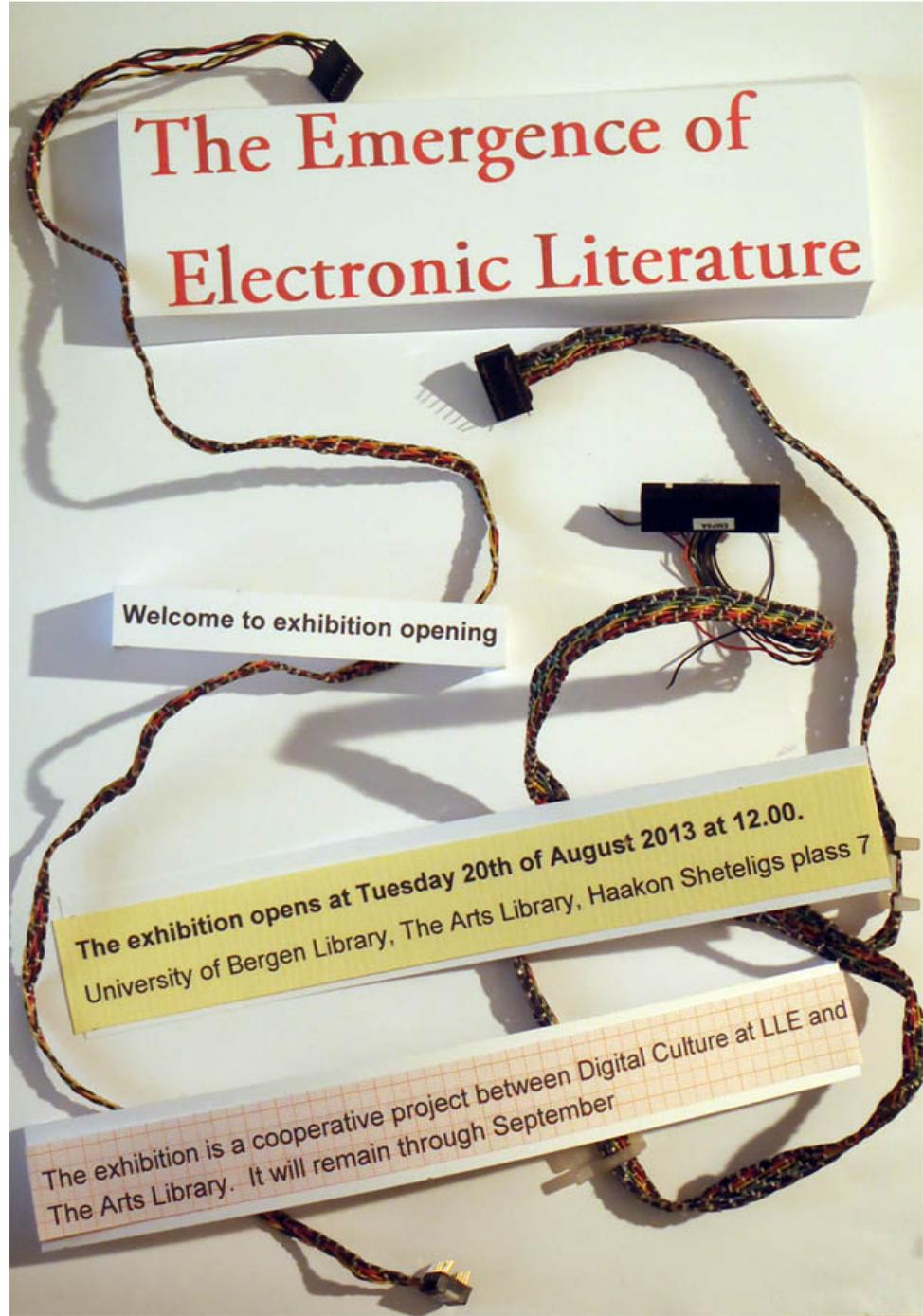
Bergen, including the 2008 Electronic Literature in Europe conference, which gathered key actors in the European field of practice and subsequently led to the formation of a trans-European electronic literature research network; the 2009 Network as a Space and Medium for Collaborative Interdisciplinary Art conference; the 2010 ELMCIP Electronic Literature Communities seminar; the 2011 International Workshop on Databases and Documentation Standards for Electronic Literature. Bergen has also been the hub for the ELMCIP Project, which resulted in seven different conferences in different locations in Europe, numerous digital and print publications, and the most extensive research database in the field of electronic literature. The ELMCIP Knowledge Base and UiB are also part of the international Consortium for Electronic Literature (CELL), a network of organizations, databases, and archives in the field. Together they are working to assure that the complexities of documenting, preserving, and disseminating this form of literary practice are addressed in a coherent way by different entities working in four different continents. In addition to the conferences and seminars, UiB has emerged as a research hub in the field. In the past five years, the UiB Electronic Literature Research Group has organized visiting lectures and extended research stays for established figures in the field, such as N. Katherine Hayles, Michael Joyce, Robert Coover, Stuart Moulthrop, and Roderick Coover, postdoc guest researchers working on specific projects related to the ELMCIP Knowledge Base, such as the Brazilian research collection developed by Luciana Gattass, the Russian research collection organized by Natalia Fedorova, and a Spanish collection that will be developed by Maya Zalbidea, and numerous visiting Ph.D. students who come to Bergen to present their and evolve their works-in-progress with our research group. Since 2010, the UiB Digital Culture program has hosted a Fulbright lectureship that has included visits from a number of the most dynamic American researchers and writers working the field, such as Mark Marino (UCLA), Rita Raley (UCSB), Davin Heckman (Siena Heights), Leonardo Flores (U Puerto Rico, Mayaguez) and Judd Morrissey (School of the Art Institute, Chicago). Several of our current Ph.D. stipendiats, including Patricia Tomaszek, Elisabeth Neshiem, and Álvaro Seiça Nieves, are currently developing dissertations that address concerns related to the field, including a study of database narratives and the paratextual elements of digital literature, the operations and aesthetics of non-visual synesthetic interfaces, and digital diasthma—aspects of temporality in

digital poetry.

As the ELMCIP research project concludes, the UiB Electronic Literature Research Group is continuing to work on outputs from that major project, including two new books that will be published in the next year by ELMCIP and the Computing Literature Series at West Virginia University Press: *Electronic Literature as Model of Creativity and Innovation in Practice* (2013) and *Electronic Literature Communities* (2014) in addition to the *Remediating the Social* (2012) volume which is included in this exhibit. The continued development of the ELMCIP Electronic Literature Knowledge Base, and the derivation of new visualization-based research outcomes from it are continuing concerns. Electronic literature is also an important aspect of the Digital Culture curriculum in courses such as Digital Genres, Electronic Literature, Digital Media Aesthetics, and Practical Projects in the Digital Humanities. We are also setting our sights on a major congress to be held in Bergen in 2015, when we plan to host the Electronic Literature Organization conference and exhibitions at UiB and in cooperation with literary and art venues all over the city of Bergen. This will be only the second European iteration of this major international conference, which has previously been hosted only in USA venues. The first European iteration will be held in Paris in September 2013 at venues including the Bibliothèque Nationale de France, the Pompidou, and the École Nationale Supérieure des Arts Décoratifs. So though will have our work cut out for us, as Paris can be a hard act to follow, we are confident that Bergen, which has been a supportive home to innovative work in electronic literature and other emerging forms of digital art, will be a superb venue for this central event in the field.



Fig. 6 Poster by Talan Memmott from “Cabaret Voltage” – an ELMCIP event held in Karloskrona, Sweden in 2011.



The Emergence of Electronic Literature

Welcome to exhibition opening

The exhibition opens at Tuesday 20th of August 2013 at 12.00.
University of Bergen Library, The Arts Library, Haakon Shetelig's pllass 7

The exhibition is a cooperative project between Digital Culture at LLE and
The Arts Library. It will remain through September