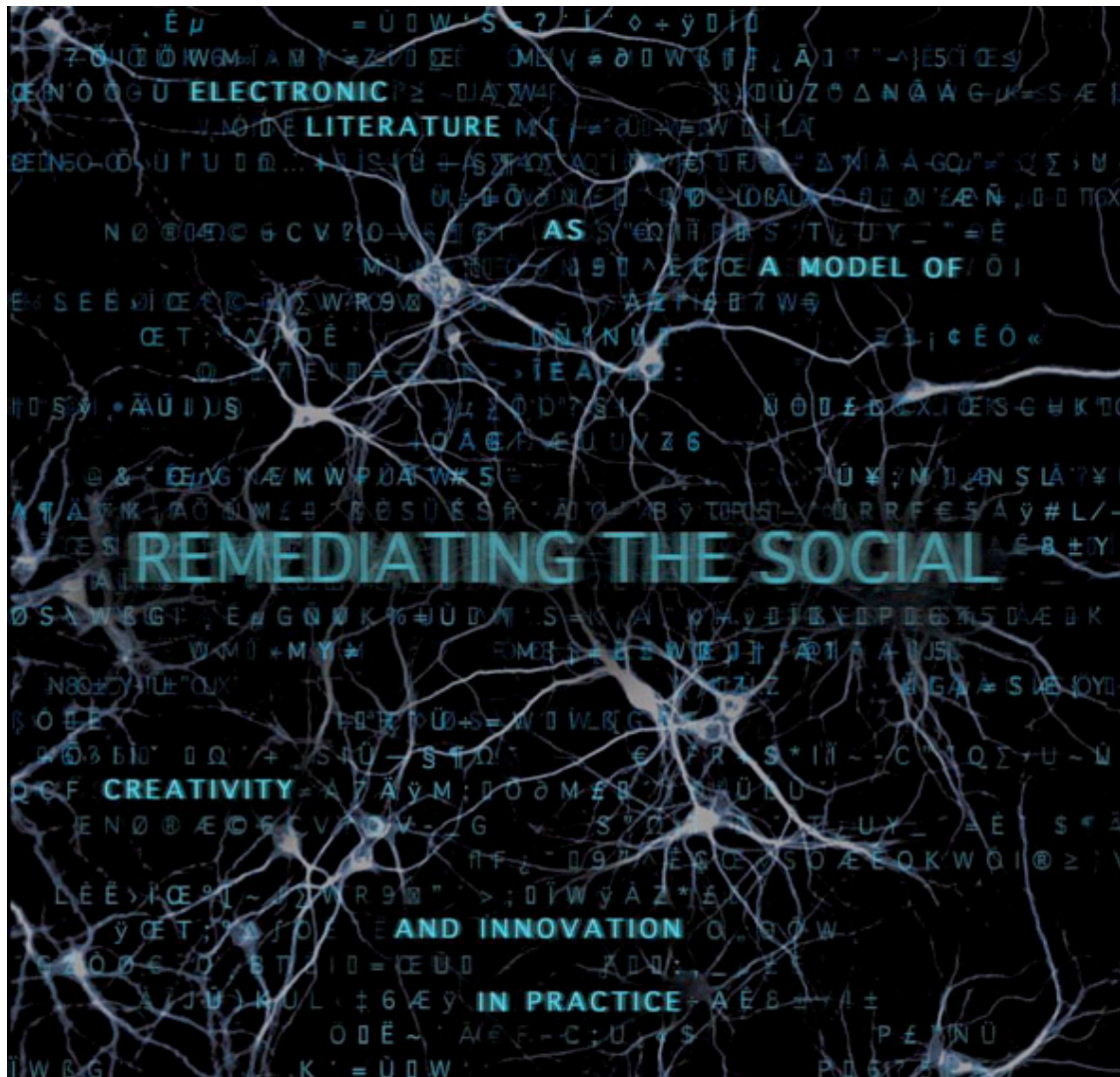


# Remediating the Social, November 1-3, 2012

Edinburgh College of Art and Inspace, The University of Edinburgh



Conference: November 1-3, Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF

Exhibition: November 1-25, Inspace, 1 Crichton Street, Edinburgh, EH8 9AB

<http://www.elmcip.net/conference/>

## KEYNOTE PRESENTATIONS

### **Programming for Fun, Together**

*Nick Montfort, MIT*

Ever since computers have been programmed, people have programmed them together. From almost the first days of programming, people have also programmed them for fun, to create literary and artistic works as well as games and, quite simply, technical feats intended to suggest new directions for computing.

*Respondent Rita Raley, UC Santa Barbara*

*Thursday 1<sup>st</sup> November 13.30 – 15:00pm, Main Lecture Theatre ECA*

### **The Compelling Charm of Numbers**

*Roberto Simanowski, University of Basel*

In postmodern times writing is different. With Facebook the personal diary has returned, reformulated for the 21st century. But this is not the diary as we use to know it. Here time gains a persistence and epistemological import and the person or persons recorded shift from being narrator to the quantified subject. This is not only a philosophical or psychological issue but also an economic and political one.

*Respondent Friedrich Block, Kassel*

*Friday 2<sup>nd</sup> November 14.00-15.30pm, Main Lecture Theatre ECA*

## PLENARY SESSION

### **Creativity as a Social Relation**

*James Leach, University of Aberdeen (via Skype)*

Creativity can be considered not as individual 'genius' but an emergent and necessary aspect of social relations. To appreciate this we need to formulate conceptual approaches that take us outside recurrent divisions between persons and objects, individuals and society, creative genius and slavish replicators. On the Rai Coast of Papua New Guinea we can see how connections between people and land can form the basis for kinship and identity.

*Saturday 3<sup>rd</sup> November 17.15 – 18.15pm, Main Lecture Theatre ECA*

## PANEL SESSIONS

Panel 1

### **Rhizomic Ethnographies**

How do communities form in the network and what is the role, value and affect of creativity in this context? What impact do associated dynamics have upon our notions of authorship, ownership and cultural identity? Here we consider the processes of formation involved in contexts as diverse as central London and Italy.

Penny Travlou | Rhizomes, Lines and Nomads

Salvatore Iaconesi and Oriana Persico | Open Source Cure (via Skype)

Ruth Catlow and Marc Garrett | DIWO: Do It With Others

*Thursday 1<sup>st</sup> November 15.15 – 16.45pm, Main Lecture Theatre ECA*

Panel 2

**Writing Different Together**

That technology can re-shape what we consider to be writing is a given. The question is what that means for those who read and write the texts and documents involved? What are the implications of massively co-authored texts upon the communities that create and consume them? How does the Wiki articulate and affect the value of knowledge and the relations it arises from? How can the networked folksonomy affect tacit cultural practices? How might text be navigated geographically and historically at the same time?

Smita Kheria | The Digital Manual  
Eugenio Tisselli | Sauti ya wakulima  
Helen Varley Jamieson | Upstage  
Miranda Anderson and Amy Guy | Palimpsest

*Friday 2<sup>nd</sup> November 09.30 – 11.00, Main Lecture Theatre ECA*

Panel 3

**Emergent Frameworks**

How do social media and network culture impact on communities? Is the value of creative work, and the author's perceived standing in a networked creative community, a function of the work or of the network connections it, and its author, have? How do such networks establish the tenets of taste and criteria for inclusion within them and what affect does that have on practice? How do different cultural and social contexts act upon creative practices?

Janez Strehovec | Derivative Writing  
Alexandra Saemmer | Evaluating Digital Literature  
Yvonne Spielman | Thinking in Networks

*Friday 2<sup>nd</sup> November 11.30 – 13.00, Main Lecture Theatre ECA*

Panel 4

**Artist's Voices**

Close reading plays an important role in the exposition and analysis of creative writing. Such an approach is by definition inter-textual, engaging topics and metaphors in ever expanding waves. With new media writing, with its networked character, this intertextuality is structurally explicit. The library and landscape can be powerful metaphors for this virally expanding and yet immanent connectivity of meaning.

Romy Achituv | Embodied Algorithms  
Loss Pequeño Glazier | Stringing Disturbances in Poetic Array Spaces  
Roderick Coover | Spatial Remediations

*Friday 2<sup>nd</sup> November 15.45 – 17.15, Main Lecture Theatre ECA*

Panel 5

**R3M1XW0RX**

Collective writing involves multiple voices. How they inter-relate, connect and disconnect defines the nature of what emerges. The R3M1XW0RX blog, like the library, can be conceived of as an echoing and riffing of one voice upon another, exemplifying a trope of techno-culture, the remix, as a micro-community of creative discourse.

Christine Wilks  
Randy Adams  
Chris Joseph (via Skype)  
Søren Bro Pold | Electronic Literature for Library Spaces

*Friday 2<sup>nd</sup> November 17.15 – 18.45, Main Lecture Theatre ECA*

## Panel 6

### **Ludic Tactics**

Artist's play games and game-play can be art, as Duchamp showed, and as digital authors, such as Jim Andrews, make it so. Games can also unpack social interaction and in 'The Apartment' (Watternberg and Walczak) the principles of artificial intelligence are employed to explore a new form of open story-telling. Then again, with the pervasive influence of Facebook we are now required to "play", rather than live, our lives, and are scored according to how many "friends" we gain or lose? The whole of life becomes a game, with its winners and losers.

Leonardo Flores | Authorial Scholarship 2.0

Chris Funkhouser and Andrew Klobucar | Players only Love you when they're Playin'

Daphne Dragona | The New Gamified Social

*Saturday 3<sup>rd</sup> November 09.30 – 11.00, Main Lecture Theatre ECA*

## Panel 7

### **Practices in Context**

New writing practices emerge from and, in turn, help form communities. Three distinctive examples are explored, ranging from the emerging community of electronic and networked writers in the period after the collapse of the Soviet Union, the "digital in/out-grouping" exemplified in the artists' Flash scene of the 1990's and the example of how an artist's can affect and be affected by working with a particular group of people.

Natalia Fedorova | Where is e-lit in Rulinet?

Donna Leishman | Out of Place

Cecile Chevalier | Rendezvous

*Saturday 3<sup>rd</sup> November 11.30 – 13.00, Main Lecture Theatre ECA*

## Panel 8

### **Invisible Participation**

Language is the hidden scaffolding of networks, applications, and web sites. It is minified and monetized in ways that are often occluded from the everyday user's experience. The interaction appears innocuous - language is used for labels and explanations. A few words are typed into an empty field and thousands of related results instantly appear. A simple search, an email to a friend, a unique phrase - all easily logged, monetized, and indexed. This is the world of invisible participation.

Jason Huff and Mimi Cabell

Clement Valla

John Cayley and Daniel Howe

*Saturday 3<sup>rd</sup> November 14.00 – 15.30, Main Lecture Theatre ECA*

## Panel 9

### **Negotiating the Social**

What are the rights, obligations and codes that might operate in emergent networked communities? How are these formed, how are they perceived and what is their impact. To what extent does the law and associated public policy keep abreast of these changes, if at all? How might networked and co-creative story-telling inform the structures and practices of pedagogy? How do new forms of writing affect friendship, being mindful of Sandy Baldwin's comment that "friendship is [the] possibility of reading the other's messages"? This panel includes a presentation of the ELMCIP Anthology of European Electronic Literature.

Elena Cooper | Of People not Machines

Penny Florence | Re-reading the Digital

Maria Engberg and Talan Memmott | European E-Literature Anthology

*Saturday 3<sup>rd</sup> November 15.45 – 17.15, Main Lecture Theatre ECA*

## EXHIBITION

Romy Achituv | **The Garden Library database**

Johannes Auer, Beat Suter & Rene Bauer | **Search Trilogy**

Philippe Bootz | **small uncomfortable reading poems**

Mez Breeze | **\_The\_Tem(Cor)p(oral)\_Body\_**

Andy Campbell & Kate Pullinger | **Duel**

J. R. Carpenter | **The Broadside of a Yarn**

John Cayley & Daniel Howe | **Common Tongues**

Shu Lea Cheang | **Baby Work**

Aya Karpinska | **Absurd in Public** (ECA)

Donna Leishman | **Borderline**

Johannes Helden | **Natural History**

Judd Morrissey & Mark Jeffrey | **The Final Problem** (ECA)

Jason Nelson | **Textual Skyline**

### PERFORMANCE EVENING

Thursday 1<sup>st</sup> November 20.00 – late, Sculpture Court, ECA

20.00 - 20.20 | Annie Abrahams **Huis Clos / No Exit - Beyond**

20.25 - 20.45 | Johannes Auer, Beat Suter & Rene Bauer **Search Trilogy**

20.50 - 21.10 | Philippe Bootz **Small uncomfortable reading poems**

21.15 - 21.35 | Andy Campbell & Kate Pullinger **Duel**

21.40 - 22.00 | JR Carpenter **The Broadside of a Yarn**

22:05 - 22.25 | Cris Cheek **B A C K L I T**

22:30 - 22.40 | Aya Karpinska **Absurd in Public**

22:45 - 23:00 | Mark Amerika **ReMix**

### DAYTIME PERFORMANCES

#### ECA

Judd Morrissey & Mark Jeffrey | **The Final Problem**  
Friday 2<sup>nd</sup> & Saturday 3<sup>rd</sup> November 13.00 – 14.00

Annie Abrahams **Huis Clos / No Exit - Beyond**  
Friday 2<sup>nd</sup> & Saturday 3<sup>rd</sup> November 15.30 – 16.00

#### Inspace

Donna Leishman | **Borderline**  
Thursday 1<sup>st</sup> November 17.00-19.00

Brendan Howell | **Exquisite Code**  
Friday 2<sup>nd</sup> November 10.00-17.00

*The artworks presented at Remediating the Social were selected through a process of rigorous peer review. The committee members were Giselle Beiguelman (University of Sao Paulo), Simon Biggs (University of Edinburgh), Friedrich Block (Stiftung Brückner-Kühner, Kassel), Laura Borràs Castanyer (University of Barcelona), Mark Daniels (New Media Scotland), Yra Van Dijk (University of Amsterdam), Jerome Fletcher (University College Falmouth), Raine Koskimaa (University of Jyväskylä), Talan Memmott (Blekinge Institute of Technology), Scott Rettberg (University of Bergen) and Janez Strehovec, (University of Ljubljana).*

*The brief for the committee was to select works that address how network-based creative practice can effect and reflect upon community formation and the role of creativity in social ontologies. Submitted works were expected to engage "born digital" literary and artistic practices and might include works that employ generative, interactive, network and/or hypermedia techniques. From over seventy proposals sixteen were selected for commission. A number of the works exist as installation pieces, often interactive, whilst some exist as performances that employ digital and network technologies. Notably, a number exist as both installation and performance and, in some instances, blur these definitions so as to render them rather meaningless. All of these pieces were developed for Remediating the Social and will be presented here, complete, for the first time. These are all experimental works in that they are reflexive about their means and condition, as well as the condition of the people engaged with them, whether as authors, readers or the hybridised roles such works explicitly encourage and demand we consider. In this respect all the projects directly and successfully engage the core theme of Remediating the Social.*

*The exhibition and performance programme was supervised by Simon Biggs, Mark Daniels and Elizabeth Hodson. The ELMCIP Bergen team of Scott Rettberg and Elisabeth Nesheim supported the Edinburgh team and produced the website and other public facing aspects of the project. Some months prior to the opening of Remediating the Social a number of the performance works were presented and discussed during a seminar at the Arnolfini in Bristol, organised by Jerome Fletcher, which offered the opportunity for the works to be critically considered as process and to allow the artists to develop their projects in dialogue with the organisers. Our thanks go to Mark Daniels and his team at New Media Scotland for hosting Remediating the Social at Inspace. We would also like to thank the peer review committee, for their contribution to the formation of the event, and the many assistants that have worked with organisers, artists and presenters. Special thanks go to Elizabeth Hodson for managing the diverse aspects of the exhibition, performance programme and conference.*

Simon Biggs, Edinburgh

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