



E-LIT BOOKLET

O N I R I S C H E K A A R T

---

EXPLORING DREAMS TROUGHT DIGITAL NARRATIVES









ESPECTRITO

---

S P E C T R U M - J E

# **CONTENT**

## **LECTURE**

**E-LIT CONTEXT**  
**WHAT IS ELIT ?**  
**(WHAT IS NOT)**  
**EXAMPLES**

## **WORKSHOP**

**DREAMS**  
**DEFRAGMENTATION**  
**MAPS**  
**TWINE**  
**“OJO COMO PALABRA”**





SCRIPTORIUM





**ST JEROME IN THE SCRIPTORIUMS (1480 - 1490)**  
**MASTER OF PARRAL**



**OLDEST PRINTING PRESS (1600)**  
**PLATIN AND MORETUS MUSEUM, BELGIUM**





**TABLETTE**  
**TOURNAI**  
Parchement de la ville de Tournai, contenant le  
statut de la ville de Tournai, daté de 1284.  
Ce document est conservé à la bibliothèque  
municipale de Tournai, sous le n° 100.  
Il est écrit en latin, en gothique, sur  
parchement de couleur brune.  
Il est daté de 1284, le 10 mai.  
Il est écrit par le scribe Jean de Tournai.  
Il est conservé à la bibliothèque municipale  
de Tournai, sous le n° 100.

SCROLL PARCHMENT





THE PILCROW

hein niet scaden of senten toe voeghen  
 Meester Augustus spreekt dat die wijn-  
 ruype seere goet is den binnensten leden  
 En dat si se storte en den binnensten leden  
 Die in meerten houden alle gheineet  
 den der oren geact En drage is in  
 met stumpe wijne vernemngt watere  
 die ruyple oft dpe pijnlich; vā deo mē  
 schen bupche En dit selue verdyft oech  
 dat gheswel onder of tusschen die ribbe  
 der borst Item wijneruype is goet inge-  
 nomē vanden ghenē dpe coet sebrēs  
 hebbe Oft als wijneruype groen in bo-  
 olte ghesoden wort En dat lēf daer me-  
 de bestrēken wort En als die rouden der se-  
 bres aen comen En als die rouden der se-  
 met eender districte ghedaen word, soe  
 ghenefet sonderlinge die hirtige sebrēs.  
 Winruipe in olie ghesoden en warm  
 in die oren gheslūt verdyft en warm  
 die daer inne sijn Winruipe die wotme  
 rooch oft iner nypche ghesoden en dan  
 ghebrōchen verdyft die waterluchtē  
 Winruuten sap merolte van roosen  
 en arijn vernemngt beneft dpe pine des  
 hoofs als dat hoofs daer mede bestrēke  
 word Winruipe ghesoden in water  
 van sumus terre. dat griseom genaet  
 is en ghebrōchen helpt sonderlinge zo  
 der ewiscle den ghenen dpe Morbillo  
 oft die pochte hebben Morbillionē Wa-  
 riole dat sijn die pochten en die mase-  
 len die die ionghe kinderen dāwilen ge-  
 crighen En van dese crancheden comē  
 somtiden grote ghebreken en scade den  
 den kinderen aene. En sonderlinge van  
 de maselen die ouer alle haer lēf comen  
 want die kinderen bliuen dāwilen hier  
 af blind alse hare ogheyn vele wriue En  
 als men wilt sehere sijn dat si nypet blind

blinen en sullen so hangt hoer aen haer  
hals wij nupte worde en scabiele wor  
tele Ende dan en darf hi niet daer vore  
sofghen.



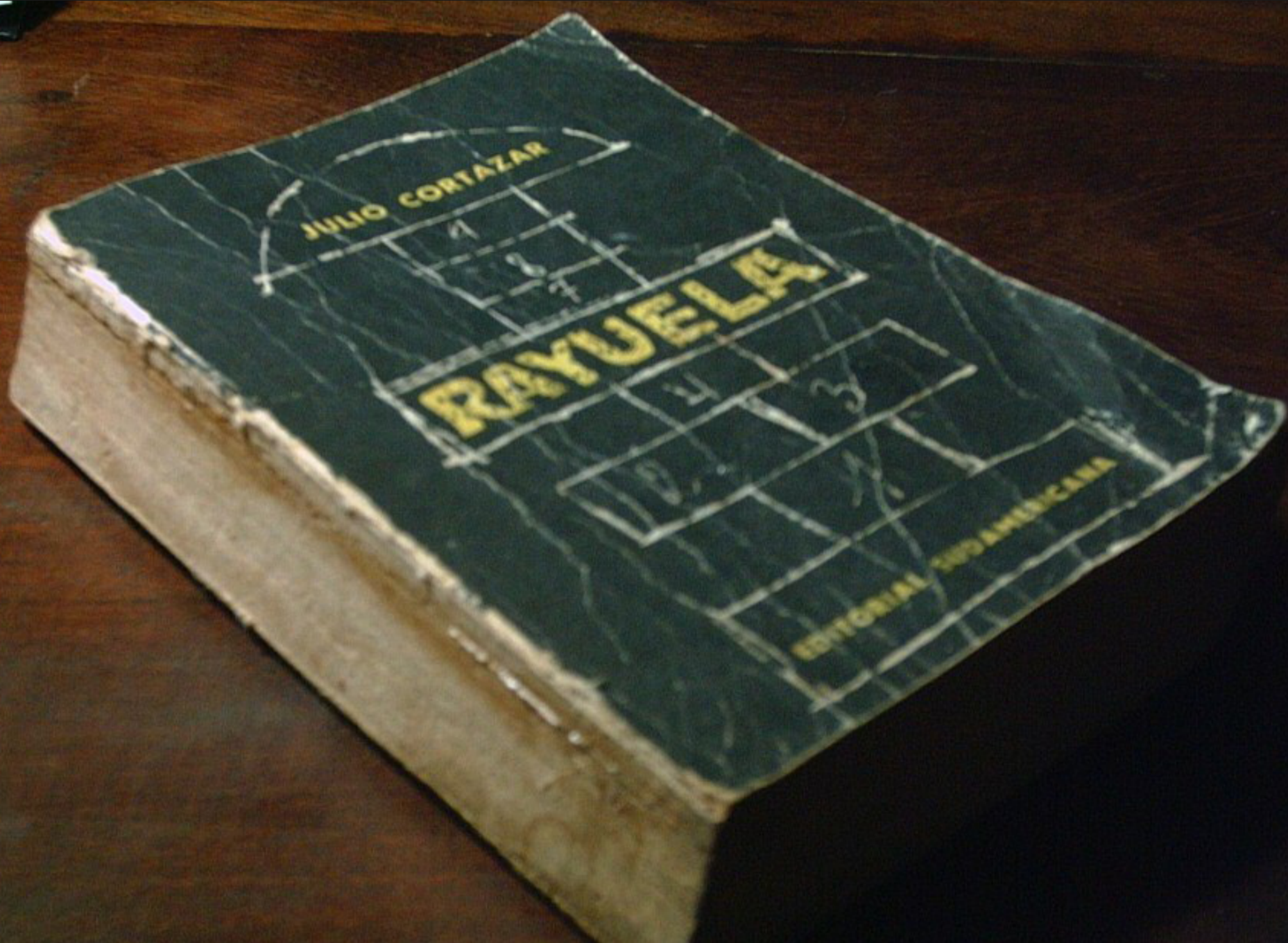
**R**oosen  
Dat. **LXXVIII** cap  
Caola larine Rhodon grece Hardt de  
Aden boech circa instanc  
Long die

**I**onen die meere daer instan onbescheijst  
natueren rovd zyn inden die roosen die  
en drooghe inden tweeden graet en  
die roosen roer zyn en noch knoppt  
of alse niet ghehele open en zyn in sal  
menste af sinen en en der sonne daer  
achten boeck simplicium farmaciarius  
inden capirele slofa crist datmen dpe  
roosen biemen langhe rieche wille won  
den af sinen sal alse niet ghehele open  
en zyn en dat die open rosen niet lange  
rupchende ghehouden en worden en  
sen honich wordt alus ghemact siet  
honich en schijmt desen wile also d  
clae en suuer is en dan laeten dore  
eenen doech loopen en daer na neemt  
die bladeren van die roosen dpe noch u

men en sijn En inhoud die bladde van  
den knoope. En laet dese bladren dan  
ren luttel in den honich also toe  
dat den honich daer al rooynich wort  
In crachtich den mensche haer glof  
Den sijn van roosen met wijn glof  
den beneemt die pine int hooft die van  
oeghen (Die beneemt oec die pine des  
canculose also dat daer mede ghewasse  
wordt (Die bladren van rosen gelo  
men en op die luttelghe sueringhen ghe  
leij trecke vte huten daer wte (Plate  
arino. dat laet va rosen gepuluerise  
ren en dat canculosech daer mede ge  
men worden (Roosen knoppen mer wa  
renen worden en dat warre ghesdon  
ken beneemt den loop des buyses en oec  
dat bloer suwen (Roosen sijn goet ge  
belscht roe die loepende oeghen. also dat  
rooswaere daer ene gheslreken wort  
(Die menschen die grote onmachich  
hebben moghen rooswaere in neemen  
en drincken (Den rooch der roosen is  
seere bequame Colerico. dat is de ghe  
nen die hitich en droge van bloede sijn  
En desen lypden beneemt den roec der  
rosen die pine int hooft die van die hiti  
ghe wuchrichheit oft vande coler a gheco  
men is (Den roech van roosen beneet  
oec dye catarren en inoterighen in  
hooft (Roosen mer honich en suychere  
ghemengt en inghenomen beneet dye  
quade vuchrichheit wter mae. (Cassio  
speect; roosbladeren alsoe noch versich  
sijn mer suychere vermengt die mensche  
wel reinighen en purgeren En desghe  
lijken oec dat sap van roosen (Johan  
nes melle capitulo ciosa / belsicht ons

dat die rosen gheceet worden onder hie  
medecinen die medecine benedict ghe-  
maent worden. En dat haer duecht is  
staet en crachtich maken. En die quade  
complexie in een goede verandere wille  
die sal nemen dat sap van roosen twee  
loot. En hier onder sal hi menghe heet  
wey en doen daer inne roof baderen sel  
se vuten dat .xij. loot. En daer onder  
sal hi wat honich menghen die sapet  
en versaeft seer wel. Die srope die vā  
rosen ghemacet worde sapet oech saef-  
telic. Aosen met honich en siucher dar licht  
nificeert crachtich en reinicht dar licht  
in. Cassius seht spreken. also rosen in  
ghedronen worden ende over nacht  
daer inne worden soe is desen  
ajzine. Die hitte leet daer  
medete. En also hi op een hit  
tighemay. Die woerde soe help hi  
seere wel. En trecht grote hitte daer wie  
dasap van roolen met watere van  
verske prupmen ghebrouchen lareert  
wel en reinicht oft purgeert dat bloet  
En het purgeert sonderlinge colerae. En  
dit also ghenut beneet oec die geslucht.  
Dit sap ghenut verdrift die sineren  
die die menschen hebbē van grote hitte  
En het vercoelt sonder schaden. Dit sap  
gheeft den menschen oec goede ruste na  
die laperinghe. Auicenna scrift in sine  
boech de viribus cordis dat de roosen v  
herte verstarcken. En goet bloet maken  
Inden boec circa instans inden cap  
telc rosa bescrijft ons die meeste der ro  
sen honich seere confortatij en verstar  
kende is. En dat hi die materie vericeert  
die vander melancolie comen. En oech  
die materie van die overuloedige fle





“Hopscotch” (1963) by Julio Cortazar



*C'ÉTAIT*  
*issu stellaire*

*CE SERAIT*

*pire*  
*non*  
*davantage ni moins*  
*indifféremment mais autant*

*LE NOMBRE*

*EXISTÂT-T'IL*  
*autrement qu'hallucination éparse d'agonie*

*COMMENCÂT-IL ET CESSÂT-IL*  
*sourdant que nié et clos quand apparu*  
*enfin*  
*par quelque profusion répandue en rareté*  
*SE CHIFFRÂT-IL*

*évidence de la somme pour peu qu'une*  
*ILLUMINÂT-IL*

# LE HASARD

*Choit*  
*la plume*  
*rythmique suspens du sinistre*  
*s'ensevelir*  
*aux écumes originelles*  
*naguères d'où sursauta son délire jusqu'à une cime*  
*flétrie*  
*par la neutralité identique du gouffre*

# How to make a Dadaist Poem

## (method of Tristan Tzara)

---

To make a Dadaist poem;

- Take a newspaper.
- Take a pair of scissors.
- Choose an article as long as you are planning to make your poem.
- Cut out the article.
- Then cut out each of the words that make up this article and put them in a bag.
- Shake it gently.
- Then take out the scraps one after the other in the order in which they left the bag.
- Copy conscientiously.
- The poem will be like you.
- And here you are a writer, infinitely original and endowed with a sensibility that is charming though beyond the understanding of the vulgar.

-Tristan Tzara

VARIABILITY

“HOW TO MAKE A DADAIST POEM”  
(1920) BY TRISTAN TZARA



## COLLECTIVE PROCEDURAL

“EXQUISITE CORPSE”  
(1949) BY ANDRÉ BRETON



pour la mettre à sécher aux cornes d...  
le cornédbif en boîte empesté la remise  
et fermentent de même et les cuirs et les peaux

Je me souviens encor de cette heure exennaise  
les gauchos dans la plaine agitaient leurs drapeaux  
nous avions aussi froids ma nne sur la l...  
lorsque pour nous distraire y plantions nos tréteaux  
Du pôle à Rosario fait une belle trotte  
aventures on eut qui s'y pique s'y frotte  
lorsqu'on boit du maté l'on devient argentin

L'Amérique du Sud séduit les

GENERATIVE

"CENT MILLE MILLIARDS DE POÈMES",  
1961 | RAIMOND QUENEAU





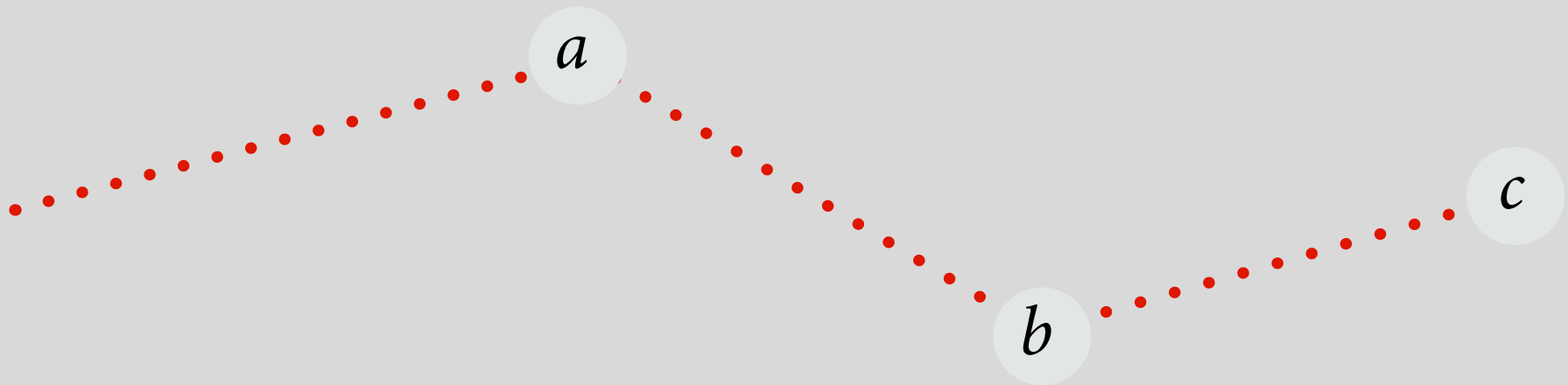
INTERACTIVE

"IN-COMUNI-CABLE",  
1988 BY AUGUSTO DE CAMPOS









# THE NEW ART OF MAKING BOOKS

(1975) | Ulises Carrión





1. **Write out**, in simple language, **an authentic secret** never before revealed by you.
2. **Slip this paper** (unfolded) into the slot of the box provided for the receipt of “ **incoming**” **information**. **Your secret will be photocopied** and, in turn, **become** the **exchange information** made available on a subsequent occasion .
3. The operator of the photocopy machine will acknowledge your submission **by giving you the photocopy of another’s secret**. (If you choose, you may submit as many as five secrets and receive an equal number in return.)

## ALGORITHM *SET OF INSTRUCTIONS*

---

“VARIABLE 4 SECRETS”  
BY DOUGLAS HOUBERT (1967)



“PRINTING OUT THE INTERNET”, (2013) BY KENNETH GOLDSMITH

## REFRAMING LANGUAGE



E-lit refers to works with important literary aspects that take advantage of the capabilities and context by the stand alone or networked computer. It is a construction whose literary aesthetics emerge from computation.

Some practices are :hyper text fiction and poetry, on and off the web. Kinetic poetry. Computer art installations. Conversational characters (chatter bots). Interactive fiction. Literary apps. Novels that take for of emails, SMS or blogs. Poems and stories generated by computers. Networked participatory writting projects. Literary performaces online .



**Digitalize literature is not E-lit**

**Art language goes beyond formats.**



## Keypoints:

- Form and content is unity. Therefore, the relation in time between the *object* book and language is a symbiosis.
- If *The medium is the message* what makes this medium different from the others?
- Variable and aleatory, generative and process writing practices have a long history in print literature.
- What is writting/reading in the digital enviroment?



→ E-lit is not literature digitalized

→ E-lit relies in code for its creation, preservation and display It means “born to be digital”.

→ **E-lit is a transitional name**, for this language form of art



# NETWORKED AND PROGRAMMABLE MEDIA

JHON CAYSLEY

# E-LIT → Genres, imagination and so on

HYPER TEXT FICTION

INTERACTIVE FICTION

COMBINATORY NARRATIVE

COMBINATORY POETICS

GAMEFORM

NETWORK NARRATIVES

DISTRIBUTED NARRATIVE

NETPROV

MAIL NOVELA

AUMENTED CINEMA

LOCATIVE NARRATIVES

AR NARRATIVE

VR NARRATIVE

GENERATIVE NARRATIVES



Christopher Strachey  
1952

DEAR LOVE

YOU ARE MY ARDENT INFATUATION. MY LONGING AFFECTIONATELY PINES FOR YOUR  
ADORABLE FONDNESS. YOU ARE MY ANXIOUS DESIRE. MY LOVEABLE THIRST LIKES  
YOUR PRECIOUS WISH. MY FERVOUR HUNGERS FOR YOUR FERVENT HEART.

YOURS CURIOUSLY

M.U.C.

**JEWEL DUCK**

**MY ARDOUR TEMPTS YOUR FANCY. MY AFFECTION BURNINGLY YEARNs FOR YOUR  
LOVEABLE HEART. MY ADORATION ARDENTLY PANTS FOR YOUR ARDOUR. YOU ARE MY  
LITTLE AFFECTION. MY LOVE FERVENTLY PRIZES YOUR PASSIONATE RAPTURE.**

**YOURS IMPATIENTLY**

**M.U.C.**

**EX:**

**“MY -(ADJ) - (NOUN) - (ADJ) - (ADV) - (VERB) -YOUR - (AJD) - (NOUN) “or “ YOURS  
(ADV)“**

**MUC [Manchester University Computer]”**



Theo Lutz  
1959

NO FARMER IS GOOD. EVERY STRANGER IS DARK.  
NOT EVERY VILLAGE IS NARROW THEREFORE NO COUNT IS LATE.  
A TABLE IS QUIET AND A GUEST IS QUIET.  
NO TOWER IS SILENT THEREFORE EVERY GUEST IS STRONG.  
NOT EVERY DAY IS DEEP OR EVERY FARMER IS LARGE.  
NO FARMER IS FAR AND NO TOWER IS NARROW.  
NOT EVERY VILLAGE IS LARGE. A TABLE IS DARK.  
NO LOOK IS SILENT. NO LABOURER IS FREE.  
NOT EVERY TABLE IS NARROW THEREFORE EVERY HOUSE IS OLD.  
NO STRANGER IS OPEN OR EVERY VILLAGE IS QUIET.  
NO FARMER IS LATE. NO DAY IS NEW.

Alison Knowles

James Tenney

1967

**A HOUSE OF LEAVES  
BY THE SEA  
USING ELECTRICITY  
INHABITED BY CHILDREN AND OLD PEOPLE**

**A HOUSE OF DUST  
IN A DESERTED FACTORY  
USING ELECTRICITY  
INHABITED BY PEOPLE WHO LOVE TO READ**

**A HOUSE OF DISCARDED CLOTHING  
IN A DESERT  
USING ALL AVAILABLE LIGHTING  
INHABITED BY VARIOUS BIRDS AND FISH**

**A HOUSE OF STONE  
AMONG SMALL HILLS  
USING ALL AVAILABLE LIGHTING  
INHABITED BY COLLECTORS OF ALL TYPES**

**A HOUSE OF DUST  
IN A DESERTED FACTORY  
USING ELECTRICITY  
INHABITED BY PEOPLE WHO LOVE TO READ**

**EX:**

**A house of (list of materials)  
in a(list of location)  
using (list of light sources)  
inhabited by (list of inhabitant)**



by Will Crother  
& Dan Woods (later)  
1975-76



```
Terminal
File Edit View Search Terminal Help

Welcome to Adventure!!  Would you like instructions?

> y

Somewhere nearby is Colossal Cave, where others have found fortunes in
treasure and gold, though it is rumored that some who enter are never
seen again.  Magic is said to work in the cave.  I will be your eyes
and hands.  Direct me with commands of 1 or 2 words.  I should warn
you that I look at only the first five letters of each word, so you'll
have to enter "northeast" as "ne" to distinguish it from "north".
You can type "help" for some general hints.  For information on how
to end your adventure, scoring, etc., type "info".

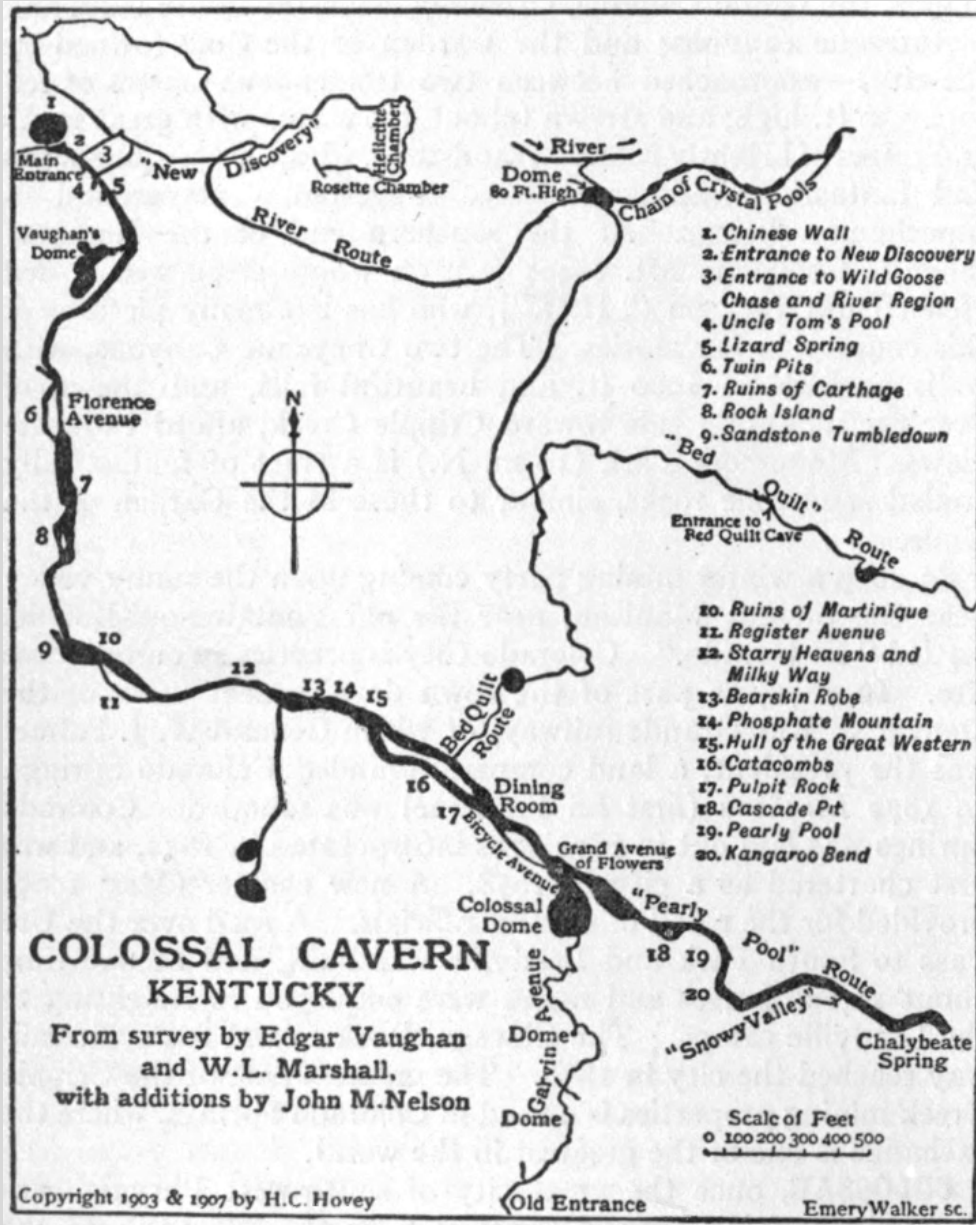
- - -

This program was originally developed by Willie Crowther.  Most of the
features of the current program were added by Don Woods.  Contact Don
if you have any questions, comments, etc.

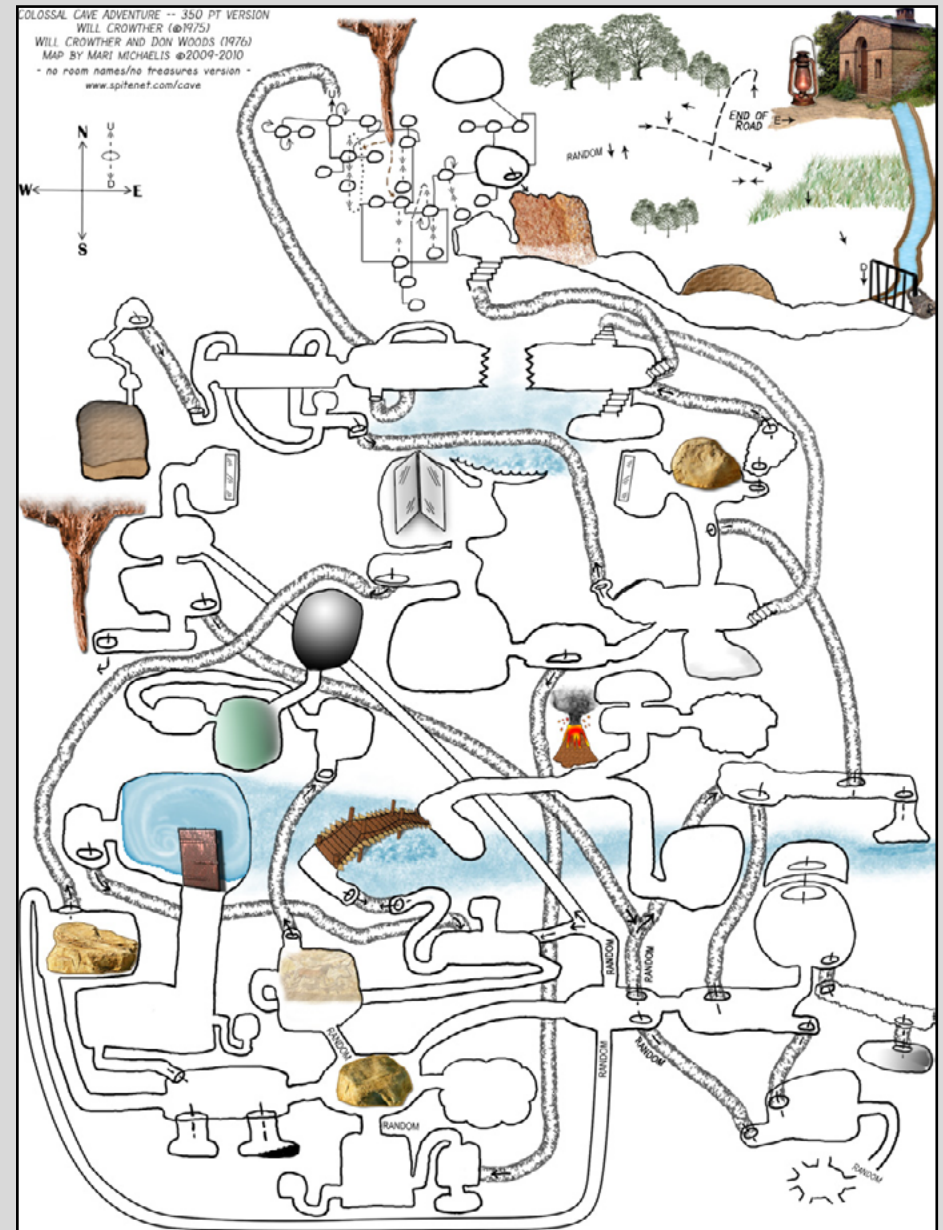
You are standing at the end of a road before a small brick building.
Around you is a forest.  A small stream flows out of the building and
down a gully.

> █
```

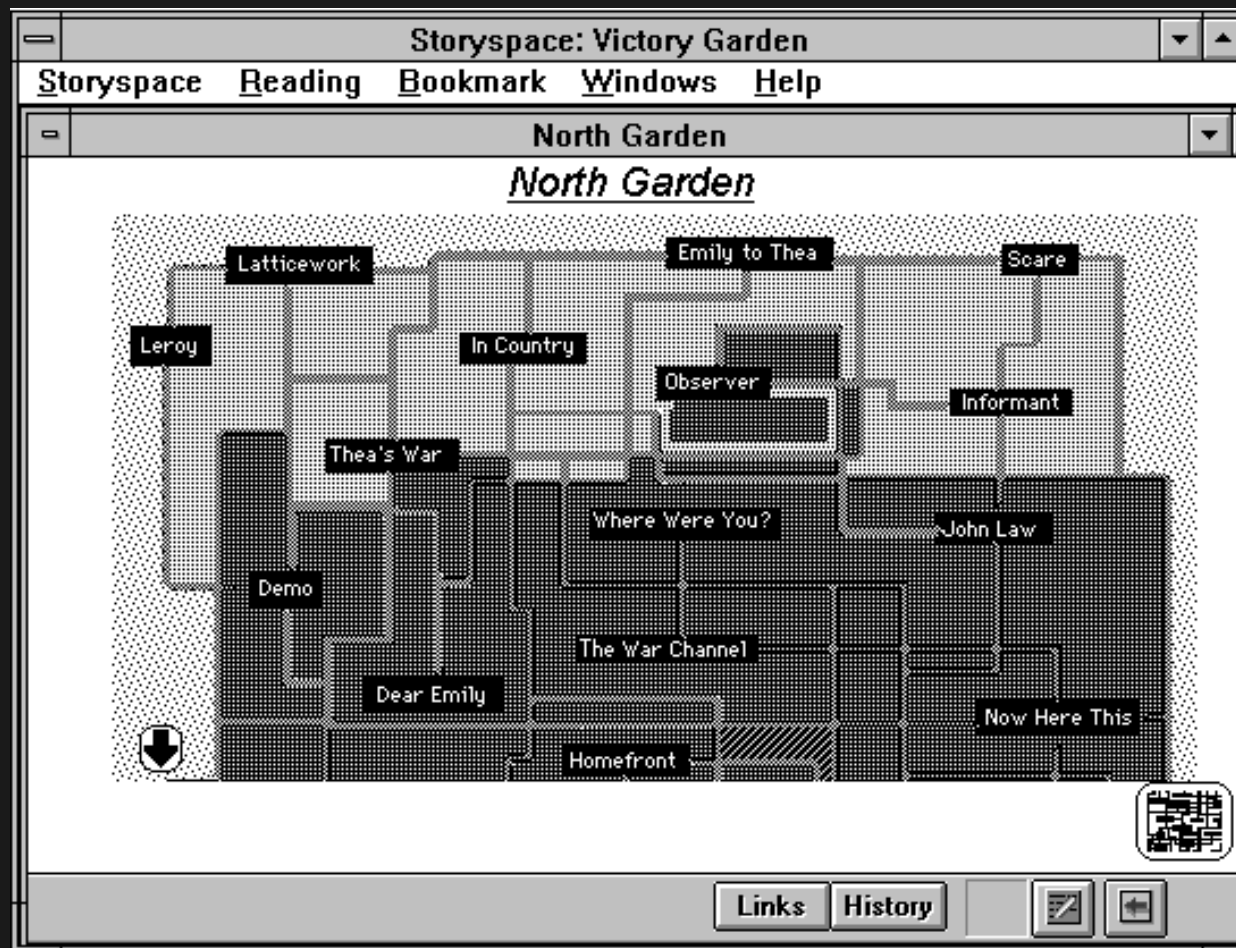
Inspiration source: Regards nature.



Out put: personal projection

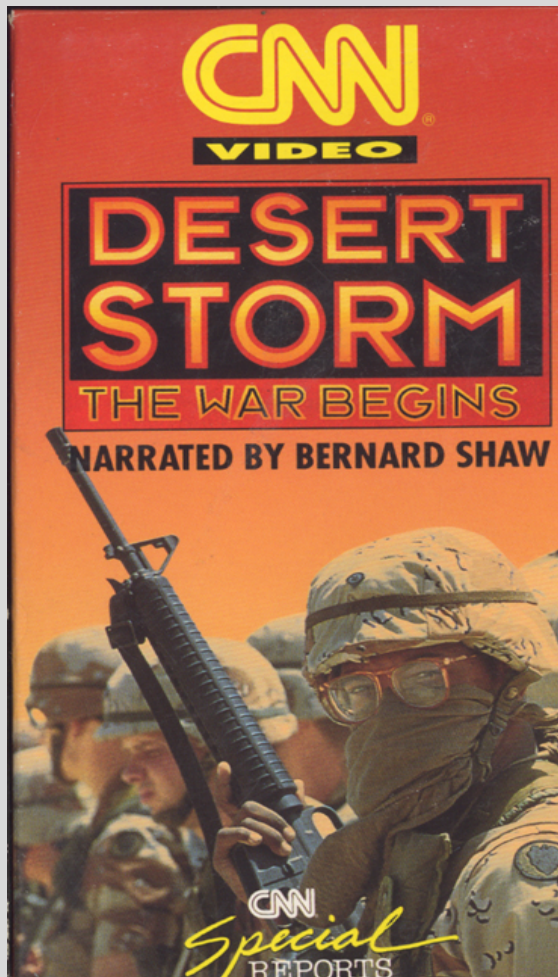


by Stuart Moulthrop  
1995 | Eastgate Systems

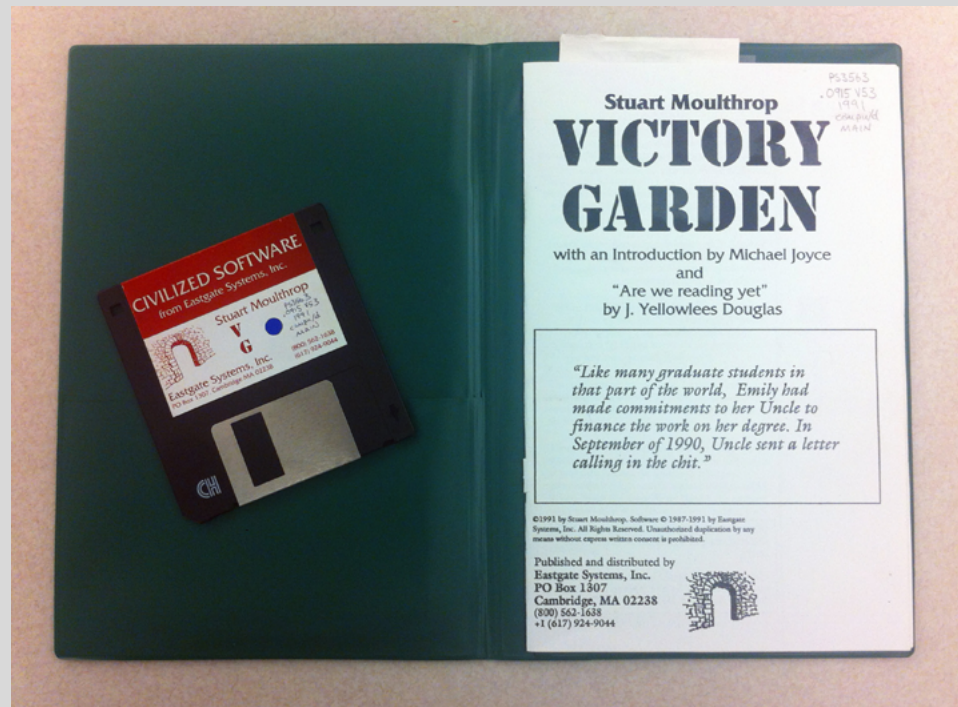




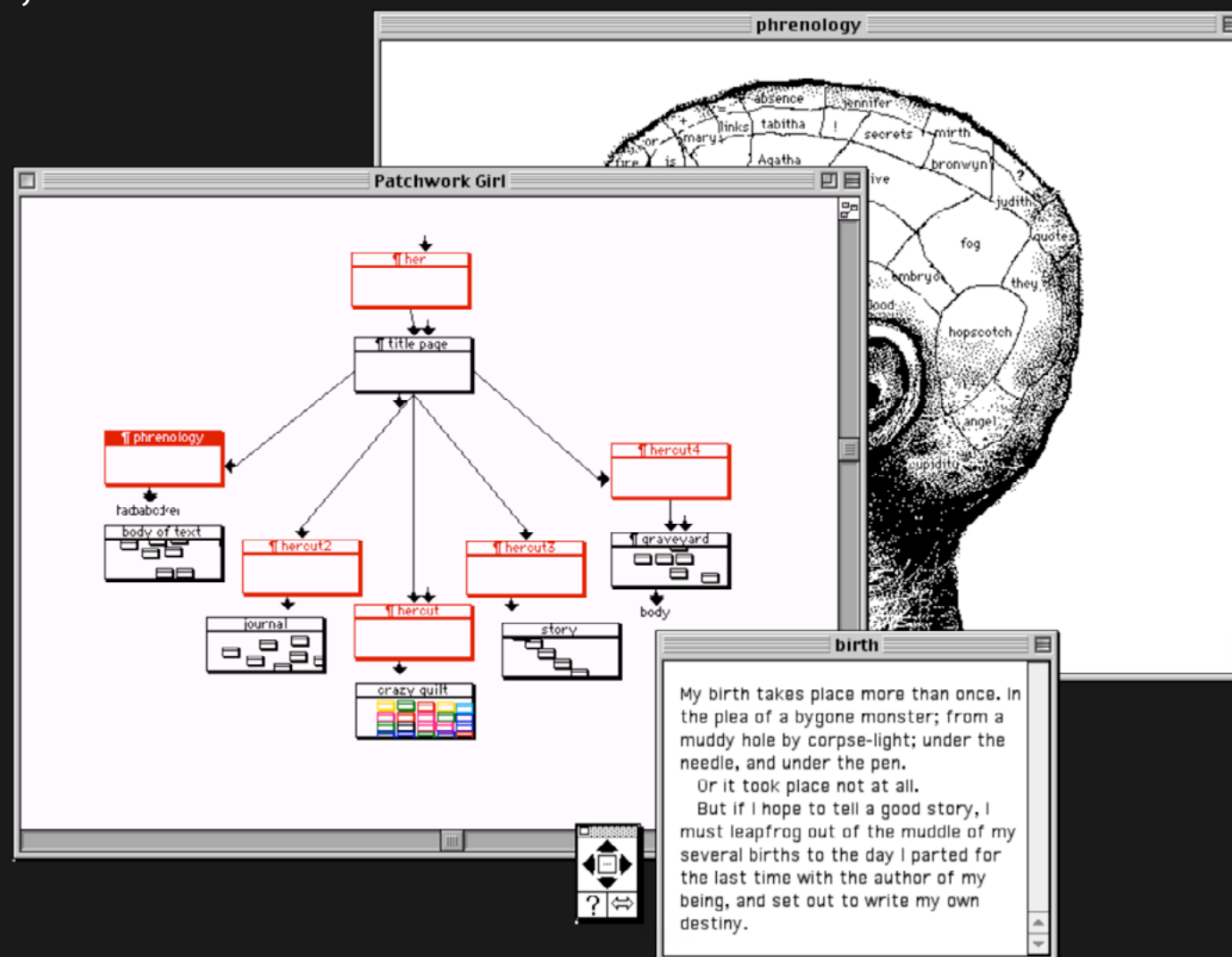
# Historical events



“DESSERT STORM” WAS THE FIRST WAR  
BEING REAL TIME BROADCASTED,  
EVERY DAY



by Shelley Jackson.  
1995 | Eastgate Sys

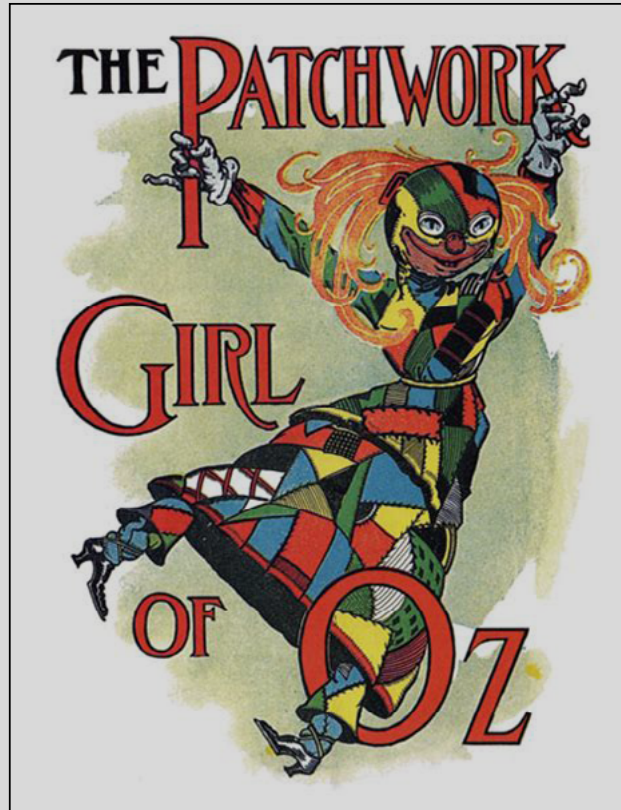




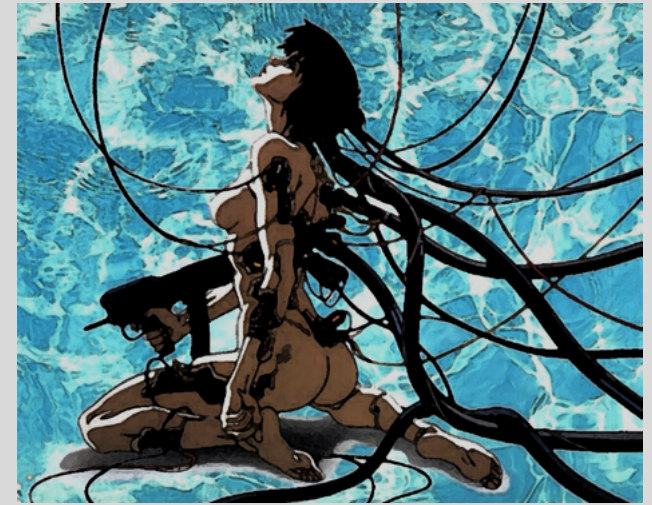
# Archetypes figures, echoes in time



“FRANCKENTAIN” (1823) BY MARY SHELLEY



“PATCHWORK GIRL” (1913) BY FRANK BAUM.



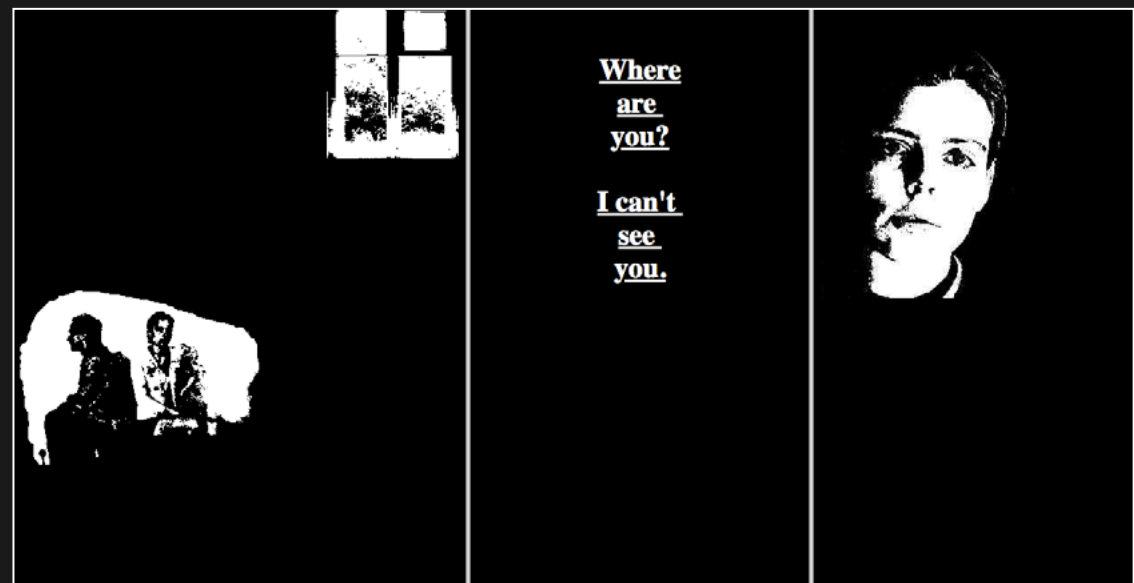
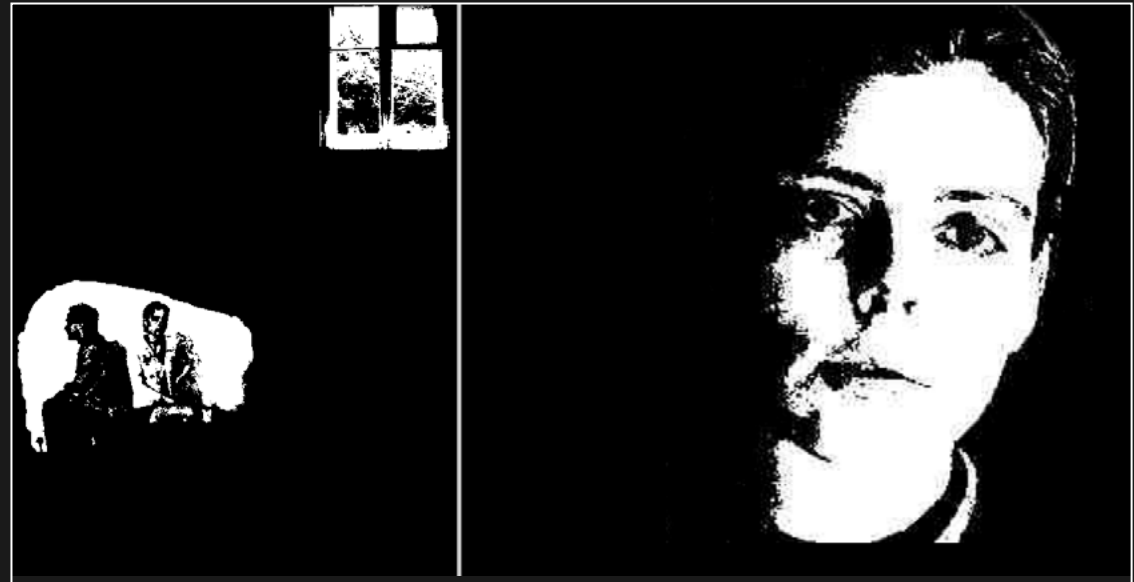
“CYBORG MANIFESTO” (1984) BY DONNA HARAWAY [PIC: GHOST IN THE SHELL]



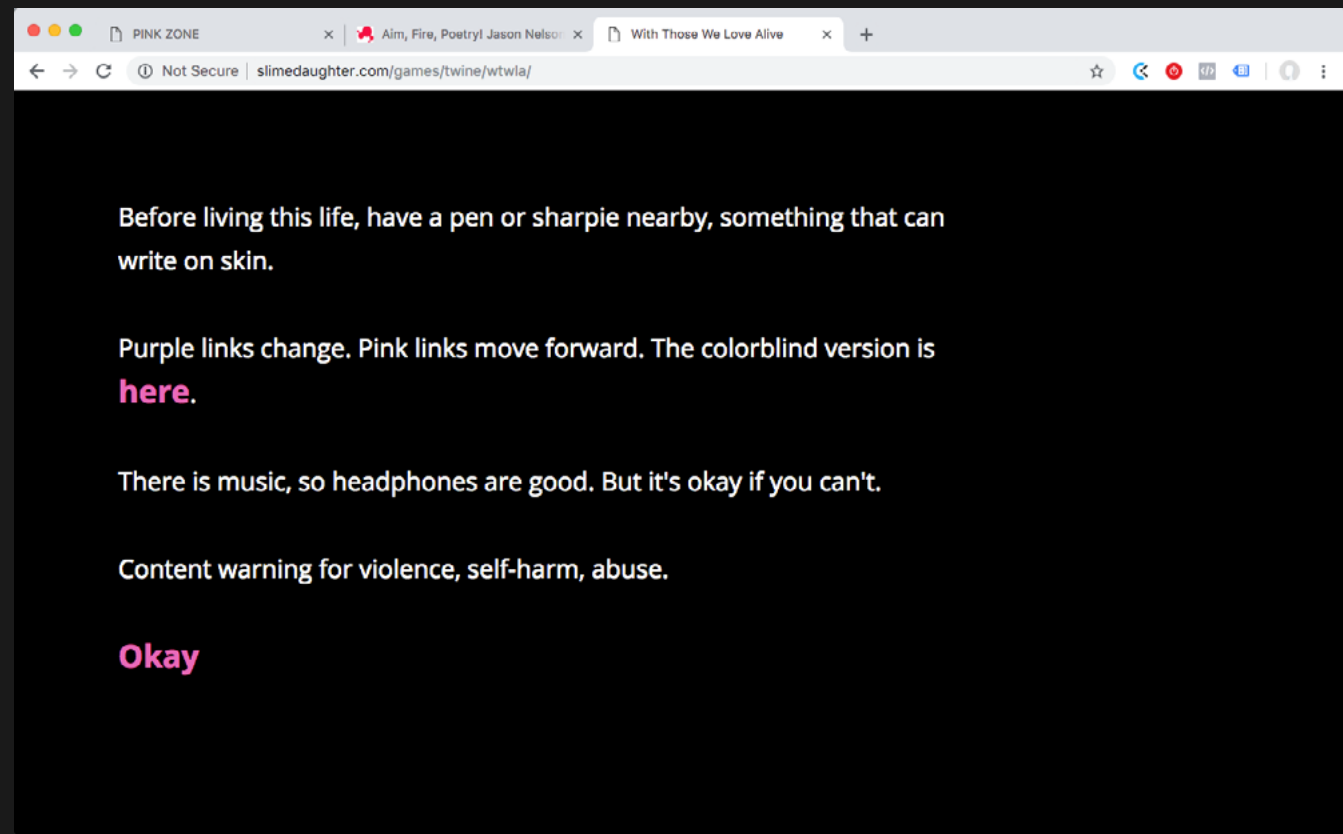
“THE ROCKY HORRO MOVIE SHOW” (1975)  
RICHARD O'BRIEN



by Olia Lialina  
1996



by Porpentine Charity  
Heartscape  
2014

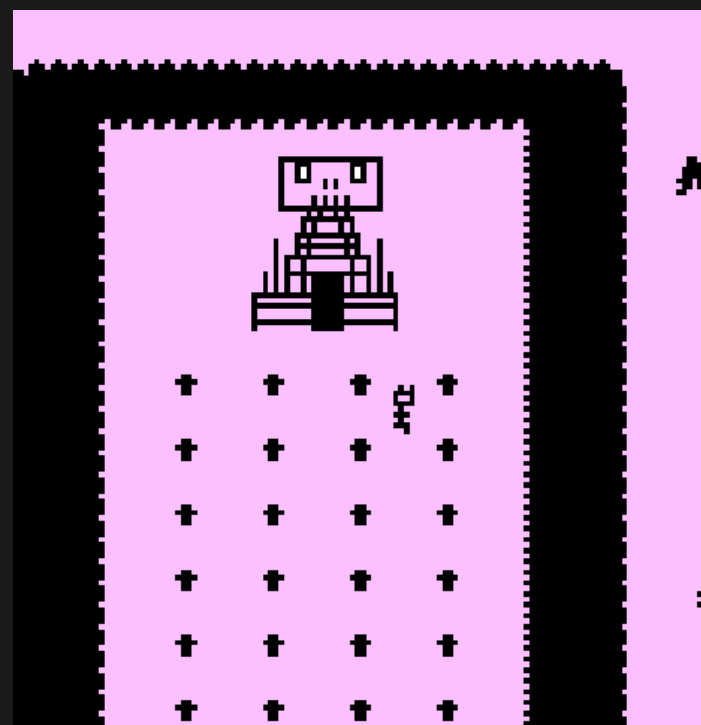


by Anna Anthropy  
2013

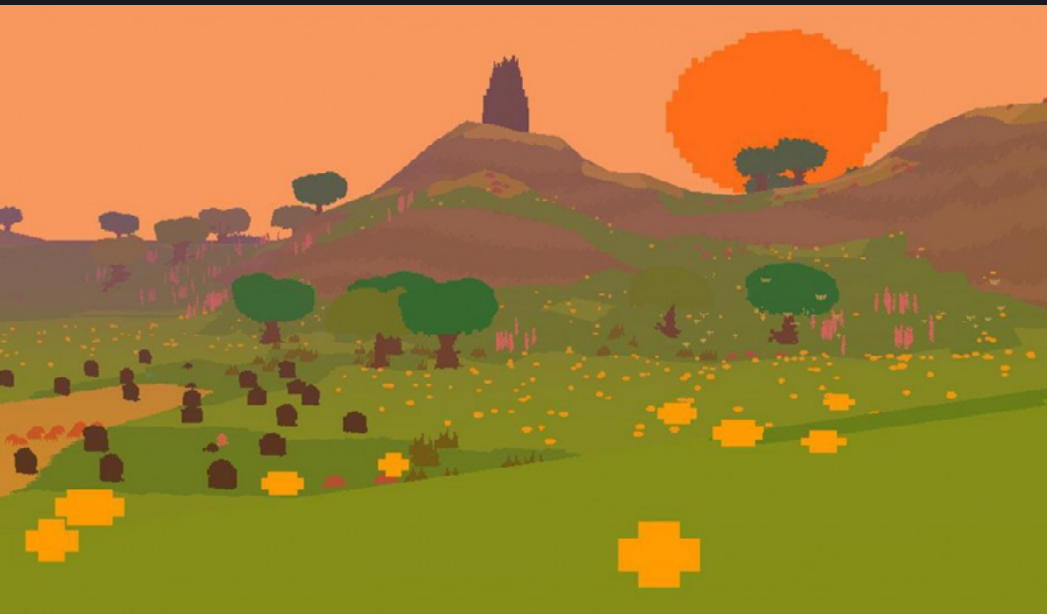
WHEN WE  
HAVE EACH  
OTHER  
WE HAVE  
EVERYTHING



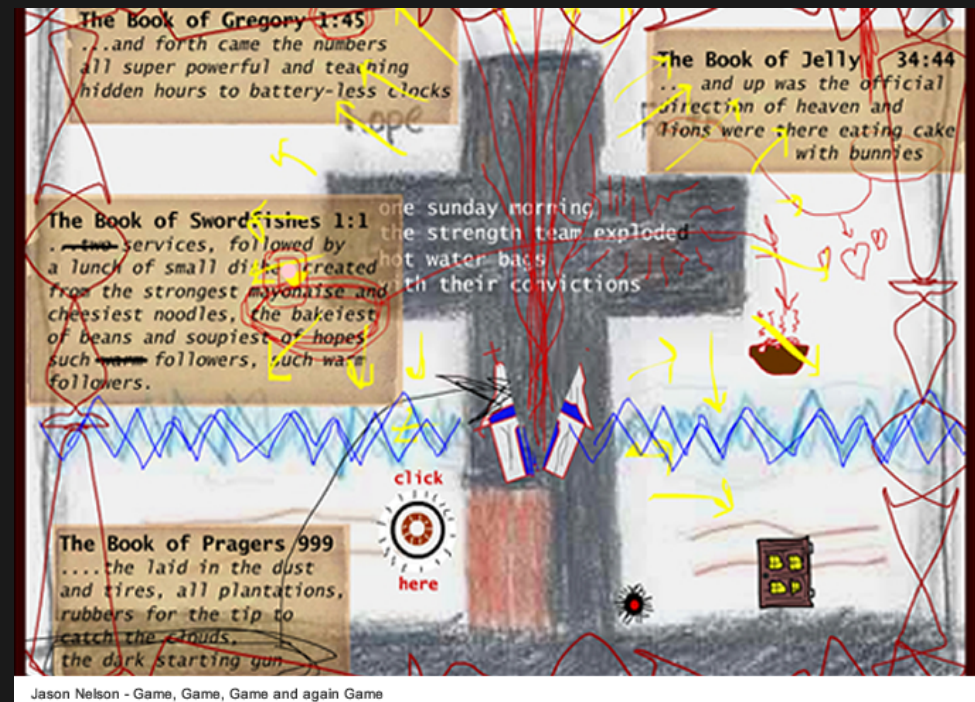
by Porpentine Charity  
 Heartscape  
 2014



by Ed Key & David Kanaga  
2013



by Jason Nelson  
2008

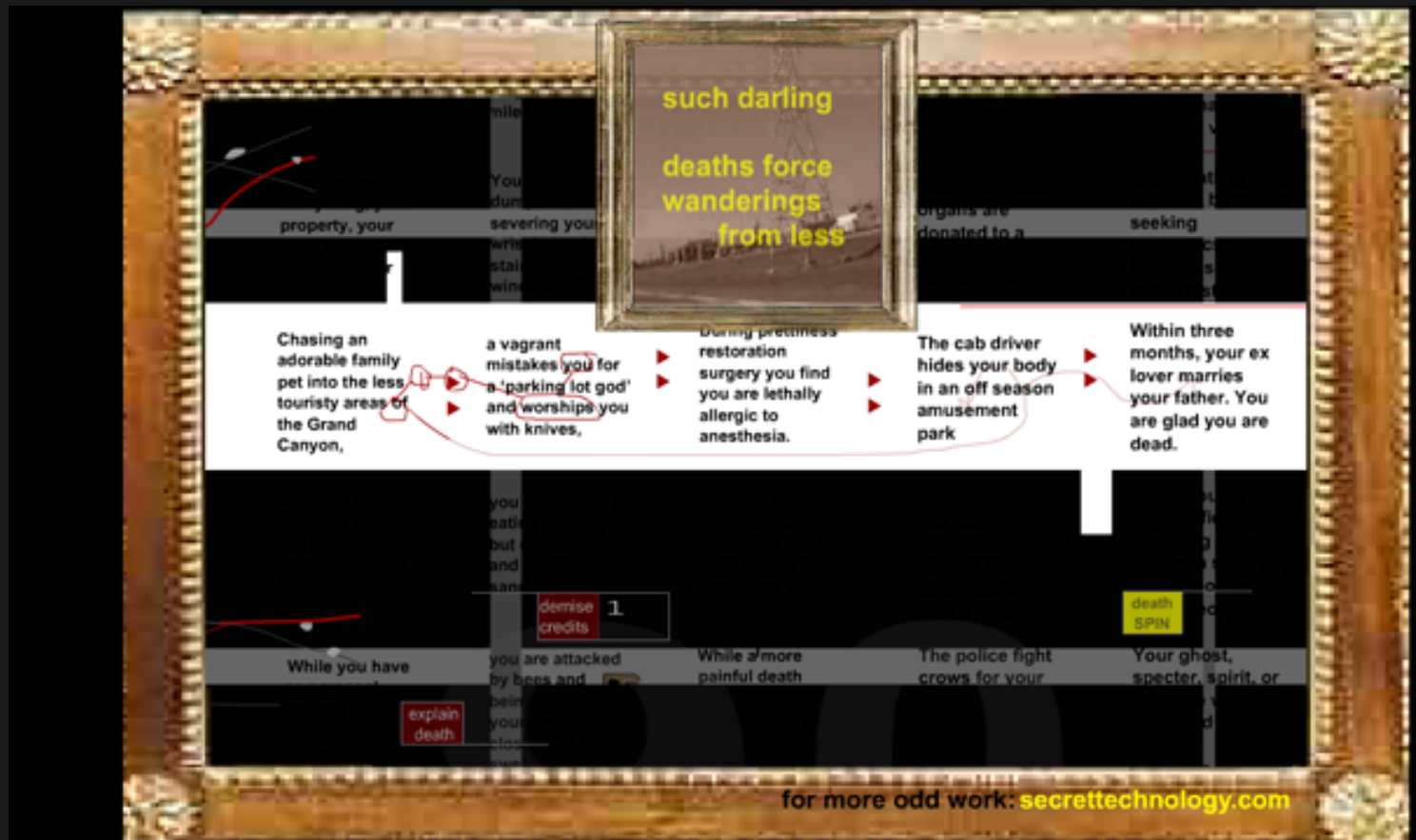




by Augusto Marquet  
& Gabriel Wolfson  
2009



by Jason Nelson  
2008



by Nick Montfort  
2001





NOTHING IS NEW NOTHING IS OLD,  
JUST *DIFFERENT*

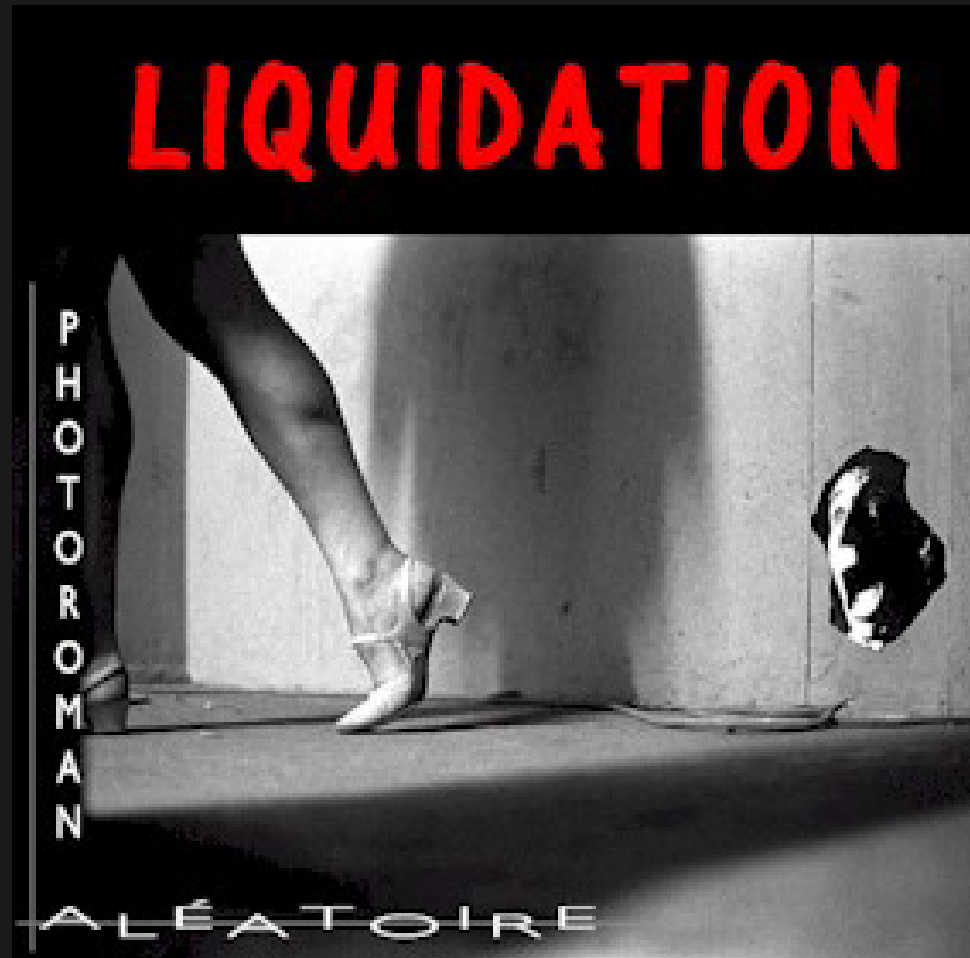




by Jean Pierre Balpe  
2000



by Michel Lefebvre &  
Eva Quintas  
1998





# Algolit

Algolit is a project of  
*Constant*

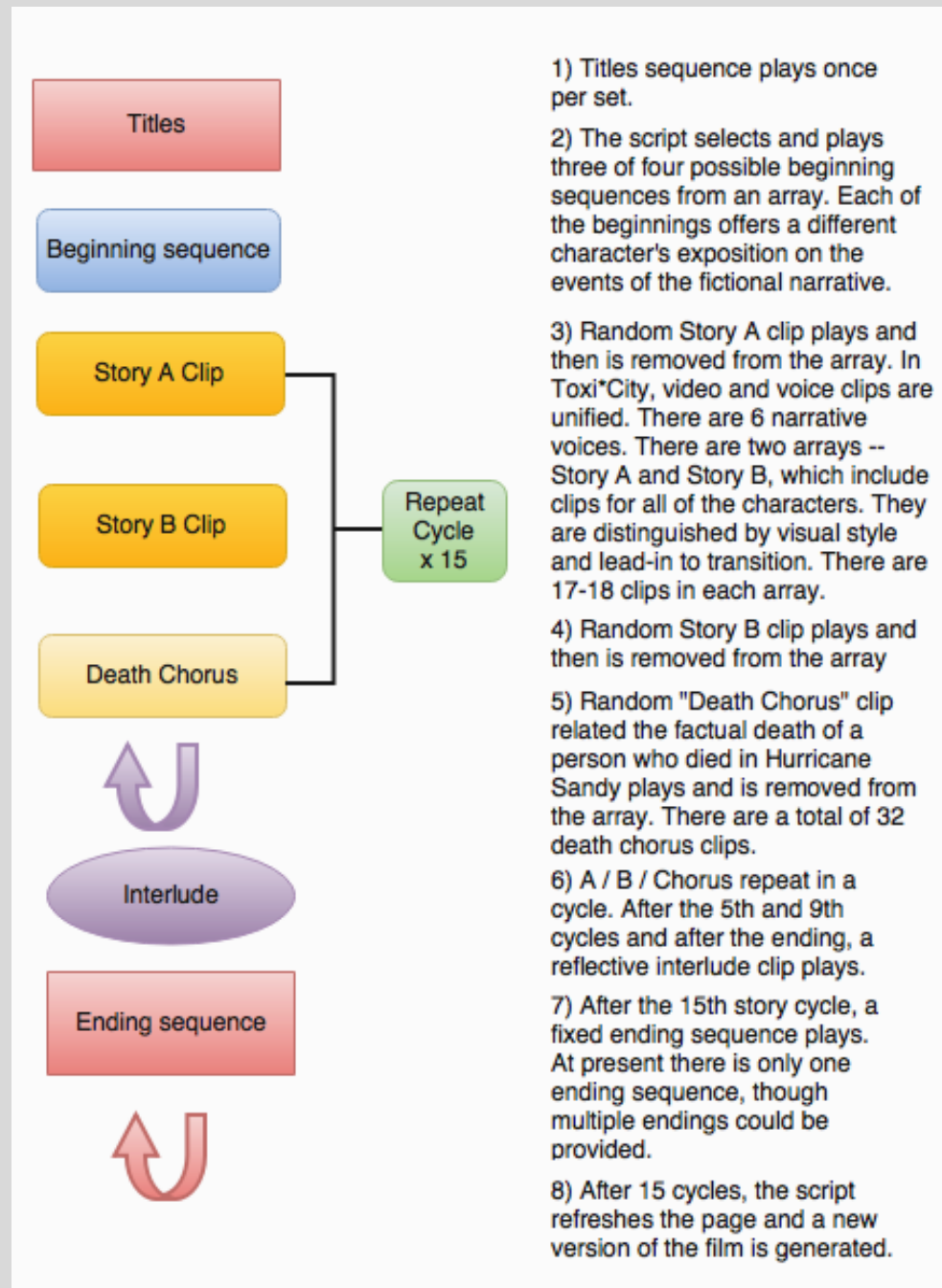
by Catherine Lenoble  
and An Mertens.

2012

by Scott Rettberg &  
Roderick Coover  
2015



## “Toxi city” Combinatory Narrative Structure





by Jeff Knowlton, Naomi  
Spellman and Jeremy Hight  
2003



by Michelle Teran  
2009



by Rob Witting  
2002

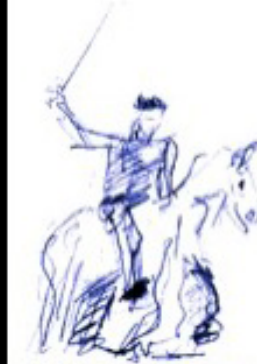


Dear You,

### Long Day, Tired E-Mail

Regine got us up early  
drove us **hard** all day

She mounts up before dawn and yells:  
"I'm sick of these mountains!"



We're gonna blow through them **today!**"

There's some kind of fire under her butt now  
to make it to Milan

I was **sore-footin'** it most of the day  
while Skip rode Nastibelle

**But . . .** we're into an actual, **decent-sized valley** now  
with actual **decent-sized towns**

and churches with resident priests

. . . and all of a sudden Skip and I are nostalgic  
for the hills and their 'billies

\*sigh\*

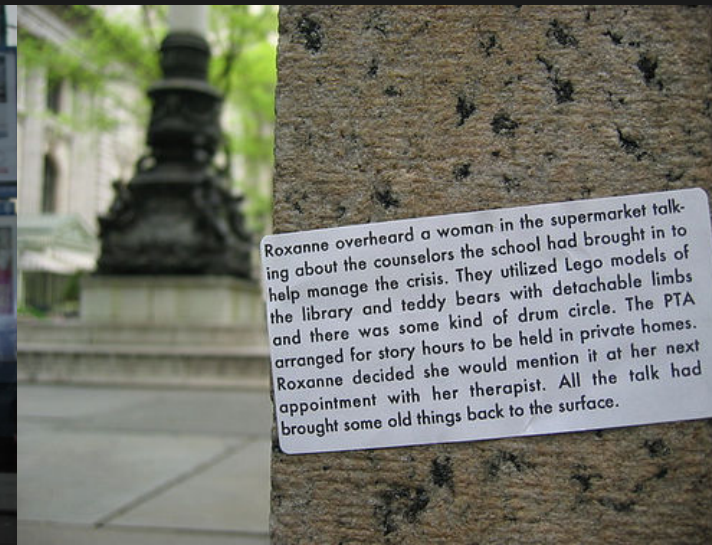
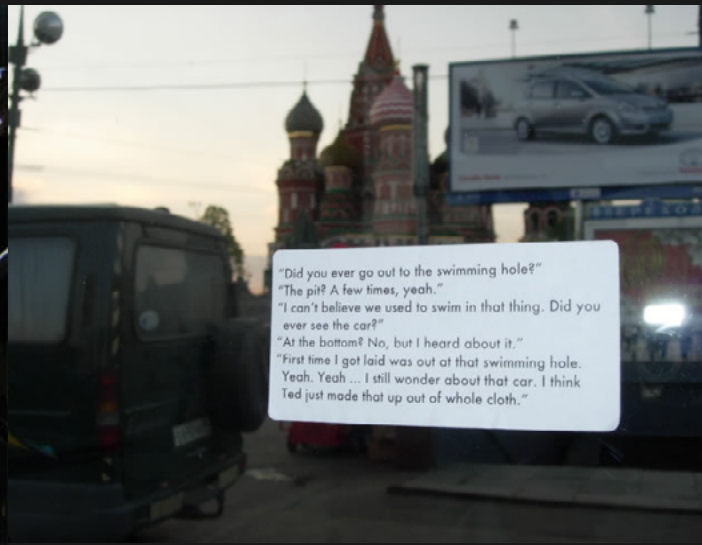
Yep, we're definitely within the purview of Civilisation  
again

(such as it is)

darn it



by Nick Monfort &  
Scott Rettberg  
2005



by María Mencia  
2015



Leonardo Flores  
2017



2018







## ICONOGRAPHIC REBUS

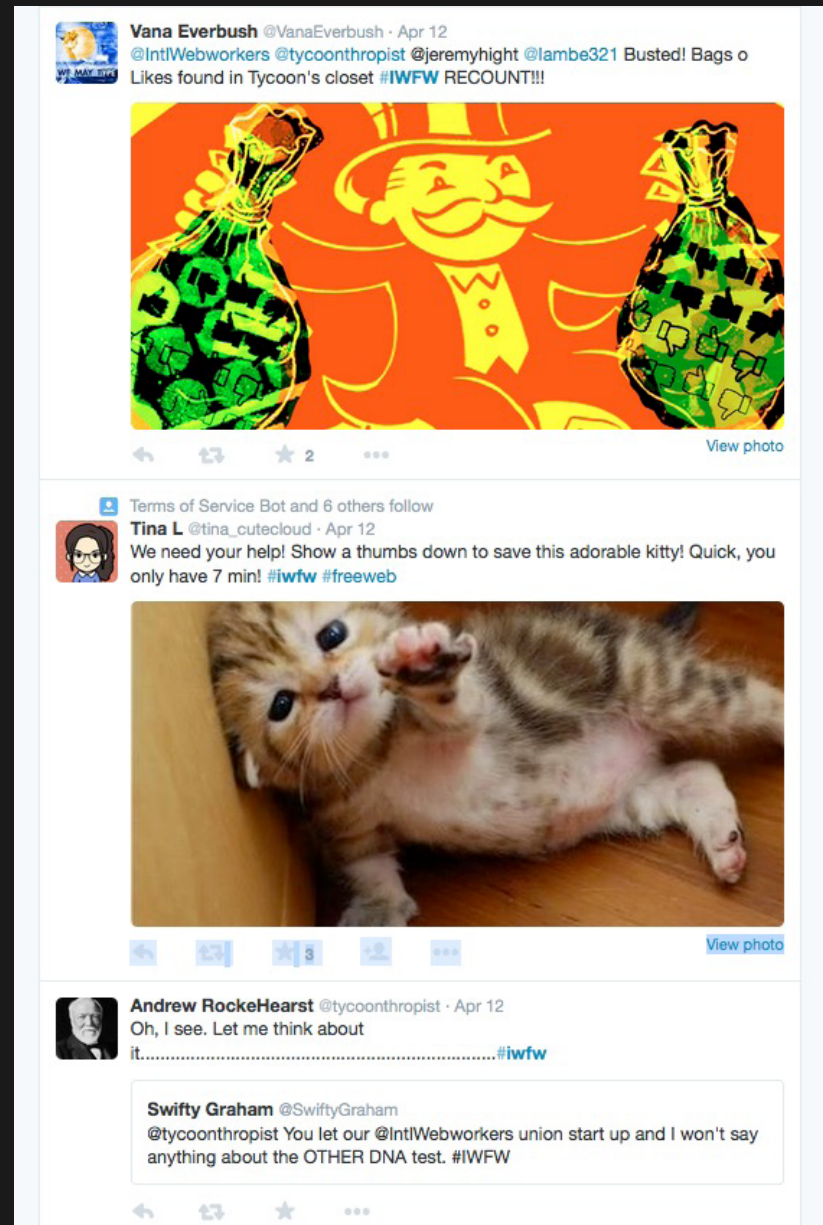
REBUS PRINCIPLE

"IBM" (1969) BY PAUL RAND

EGYPTIAN HIEROGLYPHS : "BEE, LEAF, SEE, AND SUN"

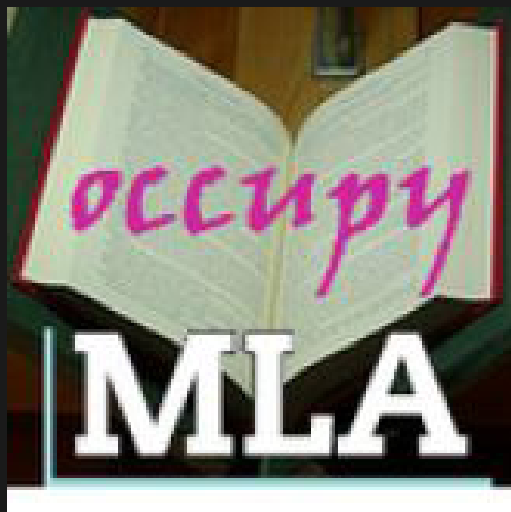
Collective project.  
Runners: Mark C. Marino  
& Rob Wittig

2015



by Collective project.  
Runners: Mark C. Marino  
& Rob Wittig

2011



occupypmla @occupypmla · 2 Jan 2013

Remember: put a penny in your #mla13 badge to show solidarity with #omla and our question: In what exact way are adjuncts unequal to TT?

← ↻ 2 ★ + 👤 ...



occupypmla @occupypmla · 2 Jan 2013

Wheels down in BOSTon and ready to offer #mla13 a penny for its thoughts. How DO you rationalize the inequality of adjunct/TT? Join us #omla

← ↻ ★ 1 + 👤 ...



occupypmla @occupypmla · 2 Jan 2013

RT @noeljackson: Does MLA pay adjuncts to serve as bouncers at #MLA13 #justwonderin

← ↻ 2 ★ + 👤 ...



occupypmla @occupypmla · 2 Jan 2013

If you stand for those with no standing, put a single penny in your #mla13 name badge! #omla

← ↻ ★ + 👤 ...



occupypmla @occupypmla · 2 Jan 2013

Reminder: the Occupy MLA guide to #mla13 is here: [occupypmla.tumblr.com/schedule](http://occupypmla.tumblr.com/schedule) #omla

← ↻ 1 ★ + 👤 ...

[View summary](#)



occupypmla @occupypmla · 2 Jan 2013

Adjuncts! <hug> the tenured & the TT and say, "I don't blame you; I blame the system that denies & uses me." #mla13

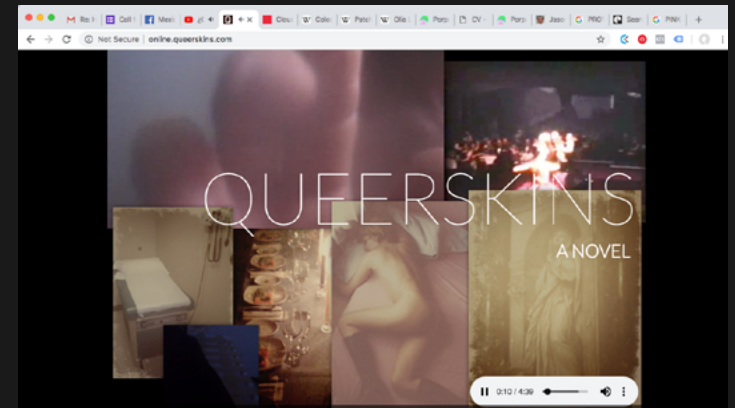


by Daria Tsoupikova, Scott  
Rettberg, Roderick Coover, Arthur  
Nishimoto  
2016



by Illya Szilak &  
Cyril Tsiboulski

2016



by Rafael Pérez Pérez

2018



# MEXICA

20 YEARS - 20 STORIES  
20 AÑOS - 20 HISTORIAS

**RAFAEL PÉREZ Y PÉREZ**

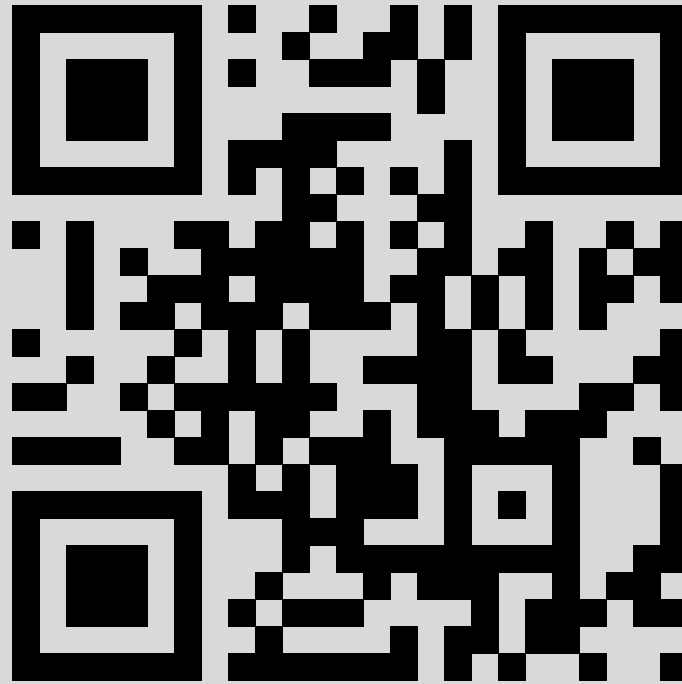


By Maarten Doorman,  
PJ Roggeb and Nils  
Mühlenbruch

2012



# THE EXQUISITE CORPUS: ISSUES IN E-LIT (2013) | Talan Memmott



***"there will not be literature any more. There will be, perhaps, new ways to communicate that will include language or will use language as basis. As a medium of communication, literature will always be old literature"***

Ulises Carrión,  
The New Art of Making books

**SALUTJES**



# REFERENCES

---

- ▶ Carrion, Ulises (1975) , *The new Art of Making books*  
in “Kontexts” no. 6-7 and 1st ed “Second thoughts “(1980) Ed Void.  
Amsterdam, The Netherlands
- ▶ Cayley, Jhon (1998) *Performances Of Writing In The Age  
Of Digital Transliteration* [PDF]  
Available at: [https://elmcip. net/critical-writing/performances-writing-age-digital-transliteration](https://elmcip.net/critical-writing/performances-writing-age-digital-transliteration)
- ▶ De Campos , Augusto (1979) *The concrete poetry manifesto*  
Available online at [ <http://www2.uol.com.br/augustodecampos/concretipoet.htm> ]
- ▶ Hayley, Katherine (2006) , *The Time of digital poetry: from the object to the event* in “New Media Poetics:  
Contexts, Technotexts, and Theories” Ed. Adelaide Morris and Thomas Swiss  
Cambridge. MIT Press USA
- ▶ Hayley, Katherine (2008) *Electronic Literature: New Horizons for the Literary.*  
University of Notre Dame Press USA
- ▶ Labarre, Albert (2005) *Historia del libro* .Trans : *Histoire du livre* (1954)  
Siglo XXI Editores Ciudad de Mexico, Mexico
- ▶ Rettberg, Scott (2019) *Electronic Literature*  
Polity Press Cambrige UK, Medford USA

# Artwork

- ▶ *Hopscotch* (1963) | Julio Cortazar
- ▶ *Un coup de dés jamais n'abolira le hasard* (1897) | Stephen Mallarme
- ▶ *How to make a dadaist poem* (1920) | Triztan tzara
- ▶ *Exquisite corpse* (1949) | André breton
- ▶ *Cent mille milliards de poèmes*, (1961) | Raimond Queneau
- ▶ *In-comuni-cable* (1988) Augusto de Campos
- ▶ *Love story* (1984) | Ulises Carrión
- ▶ *St Jerome in the scriptoriums* | Master of Parral
- ▶ *Printing out the internet* (2013) | Kenneth Goldsmith
- ▶ *Love Letters* (1952) | Christopher Strachey
- ▶ *Stochastic texts* (1959)| Theo Lutz
- ▶ *House of Dust* (1967) | Alison Knowles and James Tenney
- ▶ *Colossal Adventure* (1975 -76) | Will Crother and Dan Wood
- ▶ *Victoriy Garden* (1995) | Stuart Moulthrop
- ▶ *Patwork girl* (1995) | Shalley Jackson
- ▶ *My boyfriend came back from the war* (1996) | Olia Lialina
- ▶ *With those we love* (2014) | Pink Love (2014) | Porpentine Charity Heartscape
- ▶ *Queers in love at the end of the world* (2013) | Anna Anthropy
- ▶ *Proteus* (2013) | Ed Key & David Kanaga
- ▶ *Game Game and Game again* (2008) | This is how you will die (2008) | Jason Nelson
- ▶ *Anacrón, hipótesis de un producto todo* (2009) | Augusto Marquet and Gabriel Wolfson
- ▶ *The girl and the wolf* (2001)| Nick Montfort
- ▶ *Liquidation* (1998) | Michel Lefebvre & Eva Quintas
- ▶ *Toxy city* (2015) | Scott Rettberg & Roderick Coover
- ▶ *34 North 118 West* ( 2003 ) | Jeff Knowlton, Naomi Spellman and Jeremy Hight
- ▶ *Buscando a SrGoodBar* (2009) | Michelle Teran
- ▶ *Blue Company* (2002) | Rob Witting
- ▶ *Implementations* (2005) | Nick Monfort & Scott Rettberg
- ▶ *Winnipeg: the poem that crossed the atlantic* (2015) | María Mencia
- ▶ *Tyny protest* (2017) | Huracán en Puerto rico (2018) | Leonardo Flores
- ▶ *We Work for the internet* (2015) | Mark C. Marino & Rob Wittig
- ▶ *Ocuppy MLA* (2011) | Mark C. Marino & Rob Wittig
- ▶ *Hearts and Minds: The Interrogations Project* (2016)| Daria Tsoupikova, Scott Rettberg, Roderick Coover, Arthur Nishimoto
- ▶ *QueerSkin*(2016) | Illya Szilak & Cyril Tsiboulski
- ▶ *Mexica* (2018) | Rafael Pérez Pérez
- ▶ *200T TNT* (2012) | DouBy Maarten Doorman, PJ Roggeb and Nils Mühlenbruch

# Web sites of interest

- ▶ Electronic literature organization | <https://eliterature.org>
- ▶ ELMCIP Electronic Literature Knowledge Base | <https://elmcip.net>
- ▶ Twine | <https://twine.org>
- ▶ Algorit | <http://www.algorit.net>
- ▶ The Exquisite Corpus: Issues in Electronic Literature | <https://vimeo.com/76686430>



THANKS SCOTT RETTBERG, NICK MONFORT  
FOR SHARING THEIR KNOWLEGE. RIKA  
COLPAERT, ERIKA SPREY, SERGE ONNEN,  
JADE CLEMENS, DICK AERTS AND PIETER DE  
BLOOMBE TO MAKE THIS EDITION OF "MAPAS  
ONIRICOS" POSSIBLE. | GRACIAS A MI COMPA  
MISAE Y A MI FAMILIA | GHENT, BE 2019