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eLiterature

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The last performance in
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ELECTRONIC LITERATURE: STATE OF THE ART

Fabio De Vivo
University of Macerata

This article summarizes
the current state of the
national and
international research in
the field of Electronic
Literature (Electronic
Literature or
eLiterature).

The definition of
eLiterature is still an
unsolved problem. The
essay by N. Katherine
Hayles "Electronic
Literature: What is it?"
(2007) together with the
ELO (Electronic
Literature Organization)
has made clear on the
phenomenon, so much so
that the American free
encyclopedia wikipedia
disappeared the words
"this article or section is

DIGITAL FUTURE OF POETRY: BETWEEN HUMAN AND MACCHININO, BETWEEN GLOBAL AND LOCAL

Giovanna Di Rosario
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Digital literature: Two lectures on
digital literature, one just ended, the
other is about to begin poetry Italian
digital. We also talk about a poet
Electronic Italian: Lello Masucci

Last week ended in Valencia, Spain, a
very important and interesting seminar
on Digital Literature, organized by the
research group Hermeneia
(www.hermeneia.net). The event took
place within the XXXVIII Premis
Octubre of the city of Valencia (
http://www.octubre.cat/activ_fitxa.php?id_activitat=843). Scholars, critics,
writers, and digital audiences (mostly
made up of college students, but not
only) discussed the literary creation
digital, of how to approach this new
type of text, what are the uncertainties,
doubts and frustrations you this "new"
literature seems to envisage. Finally, we

LITERATURE ELECTRONICS DEVELOPMENT OF ITALIAN CULTURE

Lisa Somma

*Centro Studi Humanism & Technology - FAC
IMAGINARY*

1. Excursus

With the gradual organization of *brainframes*
electronic, the powerful cultural technology of
alphabet is losing ground in terms of production
interpretation of meaning. The transition from
culture to culture alphabetic has led to the separation
of the text from the context, "the written word
isolated from the context in which they originate
spoken. Writing is an operation solipsistic." The
spread of electronic communication has created
anthropological mutation, the bearer of a culture
dominated by "secondary orality", which has similarities
with the older one for its participatory
mystique, for the sense of community for
concentration on the present and even the use of
formulas "3, electronically mediated reconfiguration
the perception of space and time and the relationship
between the individual / environment, in key collective
and connective. As well as in the sphere of experience
and identity, the new cultural system is driving
substantial innovations in language, intended to
influence the creative processes of each art for

in need of attention from an expert on the subject," but the article is still at a purely embryonic.

The definition is changed from "work with an important literary aspect That takes advantage of the capabilities and contexts provided by the stand-alone or networked computer" (previous definition of Hayles) to "a literary genre Consisting of works of literature That originated Within digital environments ". It started so to speak not so much of a typically related to computers or computer networks, but to digital environments.

The classification of genres still remains a difficult point to the absence of specific studies of some kind for the interdisciplinary aspect of eLiterature. N. Katherine Hayles, Joseph Tabbi, George P. Landow, J. David Bolter, Mark Bernstein, Espen J. Aarseth and ELO have given their important contribution to critical, but we are still far from the definition of a clear classification. If it is agreed that generally are kinds of eLiterature the Hypertext (ual) Fiction, the Hypertext (ual) Poetry, the Kinetic Poetry Flash, the Interactive Fiction, the chatterbots, the Narrative Blogs and Collective Narrative, while it is not defined that the Cybertext, the harder it is to place mixed forms and iridescent such as Digital

discussed the future of literature that we have seen in the past weeks have little more than fifty years. Next week, namely from '8 to 10 November the University of Bergen in Norway (where he established in the Electronic Literature in Europe) will host this year', a conference on digital literature, will attend some of the biggest names digital creation of the European and North American.

As for 'Italian experience I would like to speak today of "Red Night poetry", the latest work of the Master Lello Masucci. "Red night poetry" is an 'idea of global art and toy car, which, at the same time, suggests a highly private and singular reading of the poem: exemplifying our Western culture so comprehensive but also very local.

To be created, to become poetry, "Red night poetry" needs the technology software. The presence machinic imposes an explanation of use of the poetic text. The same author gives her the "reader", which, at the same time accepting the deal offered to him read, ceases to be a mere reader of the work and became co-author.

How it works: once in <http://www.poesianumerica.net>, each Internet user can create his poetry clicking in different points of the blue box in the center of the window. Simple mouse clicks draw strange shapes, composed of small red cards, conquering space blue.

Fig. 1 "Red night poetry".

Once the surfer to click stops in blue space, his poem is created. The internet user knows its shape, it is he who has drawn, but its content is the unsuspecting. Small red cards are traces of poetic language, drawing the simulacrum of the content. The Internet user is the author of his poetry, which is a poem unique and unrepeatable, each surfer proposes its shape to poetry, but, at the same time it is prevented from changing its parts, to transform it, correct it: all actions that normally does an author with its own text. Furthermore, the developer in this case is an author mutilated, devoid of

particular, the lattice size, flexibility (app architectures hyper textual and resizing the dominance pose a challenge to the traditional for narrative and invite the definition of a new li status. The constants of formal models of Elec Literature fall into three characteristic feature presence of a narrative structure lattice, the co redefinition of the role of producer / consum content and the apparent reduction in the dominance. Electronic literature leaves the linear sequential narrative text in place of a ne organization of autonomous units of content. The of content are microstructures in which harmonized references intratextual the nar matrix and elements of development, such as to the independence narrative. This type of ne structure, released by the development way, re an "orchestral style" 4, directed a narrative a effectively manage the units composing the literary general. The elements of developmen references must either substantiate the consist the work, as it will be failed cohesion derived fro plot. Furthermore, characterization, setting, plan no longer focusing factors narratological interpret as well as levels of involvement own linear inter must be rethought in terms of a renewed relatic author / reader, key in interactive and collabor Always literature requires a Most High lev cooperation from the player who coord imaginative faculty, knowledge and expertise wi indications received by the author. Active readin text entails interactivity and causes a non-elec process hypertext. So what concrete changes i relationship author / reader, producer / consum content? One answer is that hypertext is tactil immersive. A "reader" electronic, rather than external to the literary representation is s connections between narrative units, choosing a the possible routes intratextual prepared by the a "We are becoming true inhabitants of electrol mediated environments rather than mere use computational tools." 5 The electronic literature read as a book it looks like television. Literature electronic one enters, the reader is itself a va narrative, an internal agent asking you to activ complex perceptual level, aesthetic intellectua physical at the same time. With the practi electronic writing occurs a form of reading ergor Abandoned sequential cohesion of the book, fragment narrative can be connected and recom in different ways, so the act of reading invol textual production independently. The asymme the relationship author / reader finds a equilibrium, "generates each reading a different created by the recipient and no longer immutably by the issuer. So if the work is no longer uniqu stable as any hypertext can give rise to multiple

Poetry, the Video Poetry, the Net-Poetry the MUVE Narration and even more difficult to resolve the contradictions that arise when it comes to such macroinsiemi Ergodic Literature or NetArt . The international scientific research, particularly but not exclusively in the figure of Katherine N Haykles, Electronic Literature: New Horizons for the Literary (2008) and Joseph Tabbi, "On Reading 300 Works of Electronic Literature" (2009), are working on this about.

Among various kinds of eLiterature, critical attention internationally for years focuses on Hypertext Fiction, and attested by many authoritative essays existing. In particular, Professor George P. Landow Brawn University nineties carefully studying the phenomenon of hypertext and hypertext narrative with volumes such as Hypertext: The Convergence of Contemporary Critical Theory and Technology (1991), The Digital Word (1993), Hypermedia and Literary Studies (1994), Hyper / Text / Theory (1994), Hypertext 2.0 (1997), Hypertext 3.0 (2005). Specifically, the research of Professor. Landow, renowned critic and theorist, pioneer in the field of eLiterature and one of the most important figures in the field of hypertext and hypermedia, analyzes the impact of digital

not only the control of the text but also the content that can not change nor know. Finished his poem the Internet user has to "print" virtually the text by pressing the "k" in the keyboard, as shown in the instructions and then paste the copied image into a treatment program images such as Paint, Photoshop, etc. After saving the image must mail to an e-mail. The instructions for use are common in electronic poetry, considered complicated creations. In this case, however Lello Masucci goes further and makes the "manual" of use needed to create: without the e-mail address the poem is actually accomplished. In fact "Red night poetry" is the result of the assembly of the various poetic fragments sent to the Master Masucci. So, "Red night poetry" in its form consists of three categories of authors: the creator of the project, Lello Masucci, the internet by clicking on the screen forming the individual pieces of the poetic text, and the software itself. We are, therefore, also in the presence of a machinic statement because it is the program that associates the single click minimum elements of language. "Red night poetry" is a collaborative poem, where none of the authors can have a real control over text. Lello Masucci waiver in part to his role as author, leaving Internet users the task of tracing the poetry. These in turn create individual poetic forms, of which, however, ignore the content, which is written by the program, which combines human order (click at a given point in space creative) a minimum element of language. Lello Masucci he reclaims his role as author only in the final moment of creation in assembling the fragments of poetry, in re-building the text, re-train him: poetry escapes his authority.

"Poem Red Night" looks like an oxymoron in both form and content: one proposes a collaborative creation and buggy, but the literature and poetry are the quintessence of human creation and, therefore, considered to be the opposite of science and the mechanic. For another, the title offers himself as a key, bringing the two terms

read, then its author is a bit 'less author. The] takes a freedom and a power that the first were d " 6 To these considerations one must add an addi element: in many of the most interesting mod electronic literature collaboration request to the r as well as reside in the act of navigation, is p towards the production of content, a mo composition defined collaborative writing, in whi matrix narrative is set by the author and made co and other writers or groups of readers / users formula of collaborative writing is adopted frequ and with considerable results also in the teach narrative processes electronic correspondence be learning methodology and mode of expressior seems extremely indicated as in the sphere of elec literature the process of literacy often coincide the creation of the alphabet. In terms of the significant changes introduced by the elec literature on the relationship author / reader, f consider that the mutation is so radical as to inve innovate so the relationship between the parties, identity and role of the author, as a produc content. Writing text, we have said before, is an carried out in solitude, electronic writing requires and creative abilities so different as to requi cooperation of many hands; why the figure of writer-author switches to that of writer-director writer-director must be able to manage the comp structuring the narrative matrix, producing or content, measuring the presence of different lang imagining the broadest use of software d providing for the distribution of digital d integrated, choosing and knowing dialogue with : different human resources (content proc humanistic and technological) necessary to the cr of the literary-mail. Precisely the figure of the v director introduces the last of the features of elec literature: resizing the dominant verbal. The elec author shares with the filmmaker the need to c simultaneously narrative strategies, human reso technological resources and multiplicity of lang On the blank page of the writer materialize bit str visions of digital

syncretic images, soundtracks and electronic so unfamiliar voices of newly created characters, such as icons. In electronic literature written iconized by graphic treatment, implodes, se synthesis aphoristic, learn to live with other for expression, producing a language recombine digitization of digital, which must increasingly away from the logic of the narrative text, to exploit the opportunities offered by techn imagination, look in the dynamism of the structure, the interaction, the naturalizatio interfaces and connectivity emotional maturation poetic function, creating the grammar and synta

technologies on the in strong antithesis between them: night new art form.

language and the / red. New Pierre Menard, modern electronic media on Bartleby, Lello Masucci rewrites texts literature. As for the drawn from different authors, poems other kinds of antithetical to each other shaped by the eLiterature, the subjectivity of a software. It will Narrative Blog albeit therefore be the player of the final text widespread and among to be able to find a way to work, the the earliest forms of only one who can trace a highly unique literature Electronics to and personal meaning. "Red night take life, is a poetry" proposes a creation and a phenomenon well reading horizontal and not vertical: established how little artistically highlights the inherently regarded in theory. In democratic Internet. The author latter years, the focus of becomes co-author and reader finally a international research collective and machinic which will has also placed on genres make sense only when the author such as Interactive himself becomes reader.

Fiction, where in this regard portal Dreaming Giovanna Rosario IN3 - Barcelona and Methods is an University of Jyväskylä (Finland) authoritative collection of

such works, the novels collective, collaborative projects along these lines continue to be born (one example among many is the Italian project "The Tower of Asian", collective novel set in Second Life) and ePoetry, landed several years even at the Venice Biennale thanks to the work of the poet Catherine Davino and the place, among many others, and traceable in the Museum of the Metaverse Second Life. Finally, a recent project (October 2009), still in progress, whose founder is Mario Gerosa, professor, writer and editor of Condé Nast Italy SpA, is collecting all the works of Italian literature in a web-anthology titled Anthology web of Italian literature whose release date is scheduled for 2010.

The international research of the highest level you are currently

Giovanna Rosario IN3 - Barcelona and University of Jyväskylä (Finland)

DIGITAL LITERATURE

Giovanna Di Rosario November 13, 2009, 15:03

In this article we will discuss the International Festival of "E-poetry" which took place in Barcelona last May and poetry electronics Italian who had plenty of space inside the same Festival

Last week we met a poet Italian electronic Lello Masucci and his poetic creation machinic, "Poem Red Night". We have seen that through the use of software and the collaboration of readers / authors Masucci has created a new kind of poetry that is both collaborative and machinic, but that involves and requires a personal reading and subjective.

The work of Masucci, after being exposed in April to PAN Palazzo delle Arti Napoli, in the exhibition "Poetry / Last cut", was presented in a performance video link always from Naples, during the international festival poetry electronic "E-poetry 2009" (<http://www.e-poetry2009.com/>) organized by the research group

2. Electronic Literary Currents

On the international level, the literature contemporary electronic is developing mainly in three different currents that more than being artistic movements constitute formal experimentation gender co-poetry, fiction and non-fiction. In America, France, Germany and England literary criticism pays attention to the developments of the new production electronic and consortia participating companies and universities support their research. Organizations such as the Electronic Literature Organization www.eliterature.org, the Frankfurt Fair

www.literatureawards.com/frankfurtebookaward the Bibliothèque Publique d'Information of the Centre Pompidou (www.bpi.fr), the Trace Online Web Centre (<http://trace.ntu.ac.uk>) create opportunities to meet between authors, experts and editors, organize conferences, workshops, updates on the best software support creative processes, promote the writers and most interesting works. The scenario of international electronic literature presents strong elements of original composition, supported by indisputable technological maturity. The most courageous experiments, and in our opinion the most productive in the direction of the new poetic electronics conducted by those writers who gradually witness the nostalgia of the word and go beyond the borders of the textual to the Enhanced Literature, literature "from" incursion expressive languages of visual and audio, from geniuses programming minimalist to the fade the technological impact in intuitive interactive read.

The click of the mouse replaces the rustle of the pages, the screen images and sounds alternate with aphorisms, distillates of words on which the reader lingers before restarting the adventure narrative to the next link. The parable of literary styles provides examples extremely diverse and ranges from mainly textual works of literature increased and described. The models in prevalence text are the ebook, mere transposition of an electronic text to which differ from the book exclusively for the type of reading, for the presence of a dictionary available synchronously to the reading and a search function internal to the text that provides the ability to quickly find a particular passage or a single word. The most established software that allow downloading electronic texts are *Adobe eBook Reader* and *Microworld eReader*. In the next version of these programs you will be able to use the soundtrack of the text, so the ebook

moving in the following directions:

Katherine Hayles, expert in postmodern literature, American literature and electronic literature and ordinary professor and director of the Department of Comparative Literature at Duke University, Hayles focuses his research on the relationship between science, literature and technology. Initially with *Technocriticism and Hypernarrative* (1997), a collection of critical essays on *Hypertext Narrative*, including contributions of Michael Joyce and Joseph Tabbi, the Hayles directs his research on the critical analysis of the hypertext narrative. His famed "Electronic Literature: What is it?" (2007) stands at the international level as the first critical essay done on Electronic Literature. In the position of director of the Electronic Literature Organization in the period 2001-2006, the Hayles contributes to the publication of the first collection of works by accomplished eLiterature: *Electronic Literature Collection - Volume I* (2006) collects three hundred examples of eLiterature. With his latest essay *Electronic Literature: New Horizons for the Literary* (2008), supported by its experience in eLearning, the Hayles published a book intentionally designed with the aim of bringing the eLiterature in the classroom. The

Hermeneia (www.hermeneia.net) and held in Barcelona 24 to 27 May.

The festival of E- poetry takes place every two years. The first edition was held in Buffalo (New York) in 2001, conceived and curated by Loss Pequeño Glazier. E-poetry is a symposium and an arts festival with numerous installations and performances that welcomes scholars, researchers, artists, poets and writers from all over the world interested in poetry and electronics. This year is now in its fifth year, has previously been hosted, among others, also in London and Paris.

In the evening, after a day of conferences, held every day in different places of the city (from the CCCB - Centre of Culture Contemporary Art in Barcelona, at the CaixaForum, University of Barcelona) poets and digital artists presented their latest works in contact with a non-expert in the field, who seemed intrigued and very interested in this new kind of creations, usually considered their for a niche audience.

A morning of studies was devoted entirely to poetry electronics Italian. Were retraced the milestones of Italian poetry from the trials of electronic video and poetry "Poetronics" Gianni Toti (1924-2007) to Tape Mark Nanni Balestrini, a poem generated by a computer rather by a computer IBM 7070, still called so, in 1961 and published the following year Bompiani *Literary nell'Almanacco* with a rich explanatory article. *_Fig. 1 Tape Mark Nanni Balestrini_Tape Mark* is one of the first (the first in Italy) experiments of poetic writing created by a machine. The fragments of text from which the computer started to generate the new poem were the Tao Te Ching, the *Mystery of the lift* Paul Goldwin, and the diary of Hiroshima Michihito Hachiya.

He also talked about the recent experience of poetry electronic Italian, such as, for example, experiments and dynamic typographic Daniela Calisi. During this session, also, Raffaele Pinto, a professor at the University of Barcelona, presented and explained his poetic work, a sort of e-Canzoniere (a

resemble more and more to an audiobook, distri via the Internet. This type of electronic form suitable for kinds non-fiction, non-fiction and sci literature. With poetry electronic text confirms language carrier but the word has become characterized in visuality, valued in the select characters, and significant in the relation proportion. The text is not static, it becomes re sometimes catching orality and realizing elec environment in the most radical theories o twentieth century avant-garde art. "With the Da the attractive appearance or sound ensemble capa convincing, the work of art became a bullet. He h tactile quality." 7 The electronic fiction present different lines of the composition, on the one ha generative literature, which is focused on the elec mode of production of content, on the hypermedia literature, the literature increase visual languages and sound.

The generative literature investigates the rul creating text through the use of special sof pragmatic. The author program variables algorithms of a function while the software will p the code and produce text. Author-director-autho comes programmer, Who is interested in this dimension of the writer suggest visit of Jean Balpe, University of Paris VII (www.trajectoires and the Italian site www.ilsognodiella.com). In of literature hypermedia, after trying the (bankruptcy) of the hypertext novel, some author started composing narrative units that gather m languages, to apply to the lattice structure o hypertext language elements from traditional nar cinema (and television video clips), contamina electronic page with the reality of photograph bribe the icy computer-graphics with texture pic At this current, the most fertile in term of inno and formal language, which only give the ti literature increased, belong visual artists, writer musicians such as Marjorie Luesebrink, who und pseudonym MD Coverley signature work hyper *Califia* , Juliet Martin *Can you see me throug computer* , Christine Baczewska, author of the audiovisual *Vocabulary (Turbulence)* , Christy Sh Sanford, published both in print and on the web o of which highlight in particular *the Pre-Rapl Dreams of Violette Poole* . These authors i electronic writing with a meaning of compositio involves all the languages, "in the last five though, the" Hypertextual "electronic literatur seen the blossoming of yet another subset - Tl hypermedia. Hypermedia literature usually you multilinear form, but anche uses graphics, s animation, or video as part of the content, "said interview Marjorie Luesebrink. Hypermedia liter looking for a new literary status, a syntax-mail

theoretical framework of this work aims to understand how to publish and discuss with his electronic literature audience, in a democratic way, the albeit draws from the tradition of printing needs new strategies of reading and interpretation.

Joseph Love System, an expert in postmodern literature, American literature, electronic literature and cognitive sciences and professor at the University of Illinois at Chicago, Tabbi focuses his research on the relationship between literature, information technology and communication and cognitive science. With his much quoted volume *Cognitive Fiction* (2002), continuation of the critical analysis began eight years ago with *Postmodern Sublime* (1996), Tabbi analyzes the effects of ICT on Contemporary American Literature correlating this analysis with the study of the ways in which technologies of 'Information and communication mix with cognitive models. In the position of the current director of the Electronic Literature Organization and literary critic, with *Toward a Semantic Web Literary* (2007) Tabbi offers a careful analysis of how to act critically and operationally (PAD: Preservation, Archiving, and Dissemination) in respect of the Electronic Literature. His latest effort, "On Reading 300 Works of Electronic Literature" (2009), is ultimately a profound

Song Book on line). Pinto uses the social network facebook as a platform where to publish and discuss with his audience, in a democratic way, the sonnets that make up. Pinto normally writes a sonnet to the day, we are now at 229 ° sonnet after sonnet all users of facebook "friends" leave comments, suggestions, ideas to which the author always responds, creating an open and direct with his readers.

He was also invited to e-poetry, the best known computer Italian artist: Catherine Davino, who, among other activities, care for the Venice Biennale, a section dedicated to poetry.

The first creations of Davino date back to the years '90. This artist is not only a poet-mail, as it uses different ways to create. All his works are digital, but differ in form and structure. The Davino uses digital animation, video poetry, including digital texts with performance and video (combining different media and different semiotic systems), net-poetry, collaborative events that involve the use of Web sites, digital pictures and videos, on-line events. One of the characteristics of Davino is to rework the material used to create a sort of work-in-progress. The entire work of Davino is based on the idea that communication is the matter of art.

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digital alphabet, is the latest frontier of expressive art form at the stage of evolution that combines technological power of writing and become crucial interface between civilization and society alpha Digital. 8

3. The Project

The Study Centre Humanism & Technology FACTORY IMAGINARY is developing a research applied to the production of experimental models of Electronic Literature, based *Crossing Media Language*. In a perspective *glocal* the effect of globalism generated by the powerful technological convergence has to be balanced by the enhancement of the linguistic and cultural local. The primary objective of the proposed research by the Research Center Humanism & Technology FACTORY IMAGINARY is the creation of new models of electronic literature, focusing on the promotion and dissemination of Italian Language and Culture. Despite being a strategic sector of cultural policy, culture and a powerful vehicle expressive language, electronic literature in Italian presents a certain immaturity. Considering that in this field the linguistic process coincides with the creation of the alpha digital proposed testing of a production system narrative automated, using the methodology of learning and production of collaborative writing, based on access to a database of contents narrative (Narrabase: walking routes Writing Wizard (Visual Knowledge Literature hypermedia web-based). Looking ahead will test this model of electronic writing also in the direction of distance learning of the Italian language and culture, directed at both members of Italian (Italian international community) that of foreign language and culture. NARRABASE is a database narrative content (textual, visual and audio), designed as a multimedia archive lexical structure. Access to content (mode up-load and down-load) allows the process hypermedia literary compositions, combining the elements according to data models of writing "wizard". The models of guided writing provided for the project takes into account the technological convergence of digital and exploit telephony systems and integrated Web. VISUAL-KI is a project of Electronic Literature evolved, for the phone platform integrated Universal developed by the researcher of the Research Center Humanism & T Mark Sage, which arises from the need to protect the language from the inevitable "corruption" will be exposed by the new technologies of communication: the synthesis of the message (SMS and email). The project involves the use of a process of guided writing, based on a metric structure data, derived poetic (eg hendecasyllable) for composing multimedia messages complete in terms of linguistic and emotional expressiveness, without compromising the ease of use of the media.

reflection on the quality of current and eLiterature sull'obiettivo thereof.

George Landow, an expert on Victorian literature, electronic literature, hypertext and hypermedia and professor at the University of Maryland, Baltimore, Landow focuses its research on hypertext and hypermedia and their epistemological value. With *Hypermedia and Literary Studies* (1994), Landow reflects on the theoretical and practical opportunities and challenges raised by the convergence of hypermedia systems and traditional written text, ranging from the theory and design of hypermedia to literary creative potential applications in poetry and narrative. Simultaneously with *Hyper / Text / Theory* (1994), Landow describes the new frontiers of information technology and its relationship with the work of some literary theorists (Derrida, Barthes) in order to explore deeply the implications of hypertext literature for literary theory contemporary endorsing the thesis of a new theory of the technology of electronic writing. With its noble *Hypertext 3.0* (2005), reviewing and extending the *suitor Hypertext 2.0* (1997), Landow puts together for the first time the world of literary theory and the theory of computer technology. In this rich volume (436

1. *De Kerckhove D., BRAINFRAMES. Mind, technology, market, Baskerville, Bologna 1993*

2. *WJ Ong orality 'AND WRITING II Mulino, Baskerville, Bologna 1986*

3. *WJ Ong op.cit.*

4. *"The analogy is nothing but the deep love connects distant things, seemingly different and homogeneous. Only through vast analogies an orchestral style, a polychromatic, polyphonic and polymorphous, embrace life of matter. " , Theorized in 1912 by Tommaso Marinetti in MANIFESTO TECHNICAL LITERATURE FUTURISTAI De Kerckhove BRAINFRAMES. Mind, technology, market, Baskerville, Bologna 1993*

5. *Mitchell W. E-TOPIA The MIT Press, Cambridge, 1999*

6. *F. Carlini THE STYLE OF WEB Giulio Einaudi Editore, Torino, 1999*

7. *Benjamin W. ART WORK IN THE AGE OF MECHANICAL REPRODUCTION 'TECHNICAL Einaudi Editore, Torino, 1966*

8. *"A Hypertextual viewing style would be one where the reader / participant actively clicks Their way into writing or textual spaces (at this point we would extend the concept of writing to include all manner of graphics, moving pictures, sound, animation, modeling, etc.). Hypertext, as in blackboard narratologically-minded (fictionally-generated) click reading / viewing style, could be construed as a Writing Machine. " Mark Amerika in www.grammatron.com*

LITERATURE WEB BASED hypermedia is the format used by the electronic format of fiction for dissemination via the Internet of Italian language and culture, conceived for the Province of Naples by the Studies & Technical Humanism FACTORY IMAGINARY, which is presented as a model driven Give her hypermedia electronic version for the Web and as a vector of knowledge of the Italian language and culture in the world.

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POETRY

<http://www.contentodesign.it/index.htm>

<http://postal.free.fr/>

LITERATURE

pages), Landow ranges from the theory of de-centering of Derrida (hypertext is a decentralized system and ricentrabile) to the concept of "readerly" versus "writerly" text Barthes (closed text VS open text); the analysis of Internet-related technologies to how technology is contributing to the reconfiguration of the text, the author and literary education; the impact of hypertext literature and pedagogy to the relationship between literature and contemporary social theory.

David Bolter, expert in New Media, Technology in Education, Computers in the writing process, Augmented Reality, Digital Art and Design; Director of Information Design and Technology Project; Director of the Writing Program of the School of Literature and professor at the Georgia Institute of Technology, Bolter focuses his research on the application of new technologies in the humanities, trying to locate a point of union between the "Gutenberg Galaxy" (printed text) and the " Computer Universe ". His main interest concerns the impact of computers on the culture and their use as a medium for innovative communication verbal, textual and visual. With this in mind, with Writing Space (2001), who takes the momentum

<http://www.yorku.ca/caitlin/waves/navigate.html>

<http://www.eastgate.com/catalog/>

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Literary Criticism

<http://www.eliterature.org/state/index.shtml>

<http://www.duke.edu/~mshumate/hyperfic.html>

<http://www.ucm.es/info/especulo/hipertul/>

from the previous Remediation - Understanding New Media (2000), Bolter analyzes the relationship between the press and new media claiming, in contrast with the traditional criticism, theory the "re-mediation", ie as hypertext and other forms of electronic literature do nothing but reshape the forms and genres of print. With Windows and Mirrors (2003), Bolter expands the frontiers of his research by analyzing the importance of digital art and focusing on the concepts of transparent and reflective of the typical interface. Reifying his theoretical speculations, Bolter has designed a project that exploits the potential of the Digital Art created with Macromedia Director a virtual environment called DART (The Designer's Augmented Reality Toolkit) with the aim of increasing informal learning and skills of artistic expression through the use of digital art.

Michael JOYCE, writer, critic, theorist of Hypertext Fiction and professor of English and media studies at Vassar College in New York, with hypertext narrative Afternoon: a Story (1987) Joyce has created the first serious work of hypertext fiction, reaching immediately the international appreciation. Joyce is considered the precursor

of hypertext fiction and parallel to his vocation as a writer for several years Joyce undertakes the study, development and diffusion of hypertext fiction. With the critical essay *Of two minds: hypertext pedagogy and poetics* (1995), Joyce rate his research exploring how new technologies, new media and new methodologies can support teaching and learning. To his research work, and especially in this work, you must coinage of the term "Theoretical Narrative". In particular way in this text, the author also points out how the hypertext creates a textual topography which implies new ways of thinking about the concept of text. With *Othermindedness: the emergence of network cultures* (2000), Joyce offers another egregious example of "Theoretical Narrative", ie a text in which the theory becomes fiction, focusing his research not only on hypertext fiction, but also towards addressing the narrative interactive. Moreover, with David Bolter, Michael Joyce is the creator and the creator of the famous tool for writing hypertext fiction Storyspace.

Catherine Davino, pioneer of Digital Poetry, poet and theoretical ePoetry NetArt and, thanks to the participation and collaboration on various projects as a curator of the Venice Biennale (in six editions from 1997 to

2009), led the formalization of the genre and ePoetry NetPoetry in Italy, a result of his serious and ongoing work in this area since 1990. With its collection criticism Techno-Poetry and virtual reality (2002), Davinio helped bring to the fore the international ePoetry. His latest project Virtual Mercury House - Planetary Interplanetary & Events (2009), developed within the events of the prestigious Venice Biennale, was a set of virtual happenings international Net-Poetry whose community of nearly 800 members is present on 'namesake public Facebook page.

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