

Contributors

Sandy Baldwin is an Associate Professor of English and Program Director of Digital Humanities and Social Sciences at the Rochester Institute of Technology. He is the author or editor of more than ten books. His monograph *The Internet Unconscious* (Bloomsbury) won the 2015 N. Katherine Hayles prize for the best work of criticism in the field of electronic literature. He is managing editor of electronic book review, one of the oldest all online peer reviewed journals, and editor of two academic book series on electronic literature: Computing Literature (WVU) and Electronic Literature (Bloomsbury). He has extensive involvement with the Electronic Literature Organization. His current artwork is exhibited widely and explores performative agit-prop theater interventions in multiplayer video games.

Dene Grigar is Professor and Director of The Creative Media & Digital Culture Program at Washington State University Vancouver whose research focuses on the creation, curation, preservation, and criticism of electronic literature, specifically building multimedial environments and experiences for live performance, installations, and curated spaces; desktop computers; and mobile media devices. She has authored 14 media works such as “Curlew” (2014), “A Villager’s Tale” (2011), the “24-Hour Micro E-Lit Project” (2009), “When Ghosts Will Die” (2008), and “Fallow Field: A Story in Two Parts” (2005), as well as 53 scholarly articles. She also curates electronic literature and media art, mounting shows at the Library of Congress and for the Symposium on Electronic Art (ISEA) and the Modern Language Association (MLA), among other venues. With Stuart Moulthrop (University of Wisconsin Milwaukee), she is the recipient of a 2013 NEH Start Up grant to support the digital preservation of early electronic literature, a project that culminated in an open-source, multimedia book entitled *Pathfinders* (2015) and a book of media art criticism, entitled *Traversals: The Use of Preservation for Early Electronic Writing* (2017) for The MIT Press. She is President of the Electronic Literature Organization and Associate Editor of *Leonardo Reviews* and *Literary Studies in the Digital Age*. In 2017, she was awarded the Louis E. and Stella G. Buchanan Distinguished Professorship by Washington State University.

Otso Huopaniemi is a performance-maker, artistic researcher, and teacher who has shown work internationally including PS122 (NYC); 3LD Art & Technology Center (NYC); Kiasma Theater (Helsinki); ZKM Center for Art and Media (Karlsruhe); Theaterdiscounter (Berlin). Currently, Otso is completing a doctor of arts degree (DA) at the University of Helsinki, Theatre Academy. His practice-based research looks into how the so-called digital revolution has altered

performative writing and reading practices. In particular, Otso's research examines and proposes methods of writing with, alongside and through algorithmic (machine) translation. Otso has received numerous grants for artistic projects and academic studies in Finland, the US, and in Germany. He has collaborated with various artists and companies in all three countries and taught writing and dramaturgy at Uniarts Helsinki on a part-time basis since 2006. Also, Otso has given workshops in live writing at the ELO2015 Conference in Bergen and at ZKM Karlsruhe.

María Goicoechea de Jorge teaches English and US-American literature at the Complutense University of Madrid. She has studied at the University of East Anglia (UEA), UK, and at the University of Maryland Baltimore County (UMBC), USA, where she obtained a Master's Degree in Intercultural Communication. Her doctoral dissertation is entitled *The Reader in Cyberspace: A Literary Ethnography of Cyberculture* (2004). Her research interests include literary theory, ethnography, and cyberculture. Goicoechea's publications include the edited volume *Alicia a través de la pantalla. Lecturas literarias en el siglo XXI* (2013), the book chapters "In Search of a Female Technological Identity in Electronic Literature: Dancing with the Spanish Domestic Cyborg," in *#WomenTechLit* (with Laura Sánchez, 2017); "The Reader in Cyberspace: In Search of Digital Literature in Spain" and "Teaching Digital Literature in Spain: Reading Strategies for the Digital Text," in *Reading Moving Letters: Digital Literature in Research and Teaching* (2010), and the articles "The Mechanic Ear: North American Sound Poetry in the Digital Age," *Complutense Journal of English Studies* (with Víctor Salceda, 2015), "Literary Reading Rituals and Practices on New Interfaces," *Literary and Linguistic Computing* (with Amelia Sanz, 2012). Currently, she is a teacher of the English Department at the University Complutense of Madrid (UCM) and Principal Investigator of the project eLITE-CM in Electronic Literary Edition. Prof. Goicoechea is a member of LEETHI Research Group (UCM), and of HERMENEIA (Universitat de Barcelona), two interdisciplinary research groups dedicated to the study of literature and computers.

Daniela Côrtes Maduro is a post-doctoral researcher, teacher, editor and curator. After writing a master thesis titled *A Creature Made of Bits: Illusion and Materiality in the Hyperfiction Patchwork Girl by Shelley Jackson*, Daniela Côrtes Maduro was awarded an individual doctoral grant by the Portuguese Foundation for Science and Technology (FCI) to complete her PhD in Materialities of Literature at the University Coimbra, Portugal. Her research interests lie in the study of science fiction; storytelling and oral tradition; experimental and electronic literature; narratology; literary analysis; archive and curation of literature. She is an associate researcher of the Consortium on Electronic Literature and works at

the Universität Bremen (Germany), where her project, “Shapeshifting Texts: Keeping Track of Electronic Literature,” is being developed with the support of the University of Bremen and the Marie Skłodowska-Curie Actions Research Fellowship Programme.

María Mencía is a multimedia artist, practice-based researcher and lectures at Kingston University, London, UK. She is an executive member of the Electronic Literature Organization. Her artistic research explores hybrid textualities at the intersection of poetics, art and digital technologies with an interest in social and political issues. It has been exhibited worldwide, presented at numerous conferences and published in the Electronic Literature Collection, Volume 1 and the ELMCIP Anthology of European Electronic Literature. She has also curated and edited e-literature shows and journals. She is interested in collaboration and has been the recipient of various fellowship grants to conduct research at the RMIT in Melbourne, NYU and at the University of Sydney. Her current publications include *Gateway to the World: Data Visualisation Poetics* in GRAMMA: Journal of Theory and Criticism, Digital Literary Production and the Humanities and she is the editor of # *WomenTechLit*, published by West Virginia UP which was awarded second prize for the *N. Katherine Hayles Award for Criticism* by the ELO 2017.

Anna Nacher has been working, since 2006, at the Institute of Audiovisual Arts, Jagiellonian University, Kraków, Poland. Her research interests include new media art, cyberculture, sound studies, digital textuality and e-literature. She currently pursues a 3-year long research project on the post-digital imagery (“The aesthetics of post-digital imagery: between new materialism and object-oriented philosophy,” 2017–2019, grant from the Polish National Science Centre). The author of three books in Polish, the newest one published in 2016 focuses on the locative media. A reworked version of one chapter has been published as “Internet of things and automation of imaging: beyond representationalism” in “communication+1,” vol. 5 (2016). Other articles include: *Mashup as paratextual practice: beyond digital objects (in the age of networked media)* in N. Desrochers, D. Apollon (eds.), *Examining Paratextual Theory and its Application in Digital Culture*, Information Science Reference, IGI Global 2014; *Stelarc and His Experiential Machinarium* [in:] R. W. Kluszczyński (ed.), *STELARC: Meat, Metal & Code / Contestable Chimeras*, Gdańsk 2014. She has participated in several international conferences, including “Other Codes” The First Galway Digital Cultures Initiative Conference (National University of Ireland in Galway 2017), “Transimage—The Transdisciplinary Imagining Conference” (Plymouth University 2016), International Conference on Digital Media and Textuality (University of Bremen 2016), Electronic Literature Organization’s

Conferences (in 2013, 2015 and 2017) and NECS Conference (2015). More information in: <<http://nytuwan.wordpress.com>>.

Frieder Nake belongs to the founding fathers of (algorithmic) computer art. He produced his first works in 1963. He first exhibited his drawings at Galerie Wendelin Niedlich in Stuttgart in November 1965. His early work was influenced by Max Bense's *Information Aesthetics*. Until 1969, he went through a succession of increasingly complex programs, using in succession machine language, Algol, FORTRAN, and PL/I. His main work phases are identified by the collection of programs, *comp.Art ER56* (1963-65), *Walk-through-raster* (1966), *Matrix: multiplication* (1967-1968), *Generative aesthetics I* (1968-1969). He declared not to continue producing computer art in 1971 when he published the note, *There should be no computer art in page*, the Bulletin of the Computer Arts Society. His reasons were mainly of political origin: He did not see how he could actively contribute to computer art and, at the same time, be a political activist against capitalism. He resumed publishing on computer art in the mid 1980s with the breakdown of the radical left. With the start in 1999 of project "compArt: a space for computer art," Nake returned to his roots as a theoretician, writer, creator, and teacher in the domain of digital art and beyond. He is head of "compArt: Center of Excellence Digital Art." After three years in Toronto and Vancouver, Frieder Nake has been a full professor of computer science at the University of Bremen, Germany, since 1972. Since 2005, he has also been teaching at the University of the Arts, Bremen. His teaching and research activities are in computer graphics, digital media, computer art, design of interactive systems, computational semiotics, and general theory of computing. Nake was represented at all important international exhibitions on computer art. He has published in all the areas mentioned above, with a preference for computer-generated images. "The drawings were not very exciting. But the 'principle' was!" (Nake 2004/2005).

María Teresa Vilariño Picos is Associate Professor at the University of Santiago de Compostela. She holds a PhD in Literary Theory and Comparative Literature from the University of Santiago de Compostela. She has taught courses on cyberliterature and digital culture, and on film and literature. She was a visiting professor at several universities, including Queens (Canada), Amsterdam, Kiel, Toulouse, and Trento. She is the author of several books, including *Literatura e Cinema* (2002) and *Teoría del hipertexto: La literatura en la era electrónica* (2006). Since 2003, her research has focused on the relationship between literature and new technologies, including the poetics of video games and the relations between the literary system and digital culture. She is a member of the project "proxecto le.es: literatura electrónica en España."

Carlos Reis is a professor at the University of Coimbra whose areas of specialization are 19th and 20th century Portuguese literature, with an emphasis on the Realist writer, Eça de Queirós (1845–1900). He is the author of over twenty monographs and has taught at several universities outside of Portugal throughout Europe and in Brazil and the United States. He was awarded a doctorate *honoris causa* by the Catholic University PUC-Rio Grande do Sul in 2000. He is the director of the Critical Edition of the Works of Eça de Queirós (sixteen volumes published to-date) and the *Critical History of Portuguese Literature* (nine volumes). He was the director of the Portuguese National Library (1998–2002), Chancellor of the Universidade Aberta (2006–2011), and president of the International Association of Lusitanists (2010–2011) and the European Association of Distance Teaching Universities (1998–2000). He is a corresponding member of the Spanish Royal Academy and the Scientific Academy of Lisbon. Currently, he coordinates the Center of Portuguese Literature at the University of Coimbra, Portugal.

Jörgen Schäfer is an assistant professor in German and Comparative Literature at the University of Siegen (Germany). He is currently working on a monograph on electronic literature. He also is one of the project leaders of the research group Literature in Electronic Media (LEM) and of the Archive of German Electronic Literature (ADEL) and also a member of the research initiative *Transformations of the Popular*. He is the co-editor of *Handbuch Medien der Literatur* (de Gruyter, 2013), *Beyond the Screen: Transformations of Literary Structures, Genres and Interfaces* (Transcript, 2010), *Reading Moving Letters: Digital Literature in Research and Teaching* (Transcript, 2010), *The Aesthetics of Net Literature: Writing, Reading and Playing in Programmable Media* (Transcript, 2007), *Wissensprozesse in der Netzwerkesellschaft* (Transcript, 2004) and *Pop-Literatur* (Text + Kritik, 2003) as well as the author of *Pop-Literatur: Rolf Dieter Brinkmann und das Verhältnis zur Populärkultur in der Literatur der sechziger Jahre* (Metzler, 1998) and *Exquisite Dada: A Comprehensive Bibliography* (G.K. Hall, 2005). He also is the Series Editor of *International Texts in Critical Media Aesthetics* (Bloomsbury Academic) and a founding member of both the Consortium on Electronic Literature (CELL) and the European Network of Digital Literature (DDDL).

Devon Schiller is a Member of the Academic Staff in the Department of Image Science at Danube University Krems, Austria. Originally from Cambridge, Massachusetts, and today living in Vienna, Austria, Schiller holds a BFA in art history and studio painting from the Kansas City Art Institute, as well as an MA in MediaArtHistories from Danube University, and is an alumnus of the Studio Arts College International in Florence, Italy. Currently, he pursues his doctorate in semiotics. From a theoretical framework of cognitive semiotics,

emotions histories, and image science, Schiller's scholarship problematizes the intermedial and multimodal genealogies between physiognomy, the science of facial expression, and digital biometrics. He probes how artists, scientists, and technologists use media prosthetics to interpret from the outside physiological behavior of the face to the psychological phenomena inside of an individual; the diagrammatology of such methodologies; and how these rhetorical artifacts can inform the display rules, social scripting, and truth claims about emotions experience in society. Schiller is also an internationally exhibited digital artist.

Gabriel Tremblay-Gaudette is a scholar in the fields of digital literature, semiotics, comics studies and video games. From 2016 to 2017, he completed a post-doctoral research grant at West Virginia University and Rochester Institute of Technology, and will be a post-doctoral researcher at LABEX H2H Arts in Paris 8 for the year 2018. Head editor of the *Pop en Stock* series at Éditions de Ta mère, he was formerly the Media Coordination Assistant at the Laboratoire NT2. He is also a member of the editorial board of *bleuOrange*, the only French electronic literature journal, and is the editor for the "Image+Narrative" thread of *Electronic Book Review*.

Mia Zamora is an Associate Professor of English, Director of the MA in Writing Studies, Director of the Kean University Writing Project, and former Coordinator of the World Literature Program at Kean University in Union, NJ. Zamora is a scholar of Electronic Literature (literary works that originate in a digital environment and require digital computation to read). She is a digital humanist and she writes about how digital technologies are transforming education in the 21st century. Mia Zamora has won the Kean University Presidential Excellence Award for Teaching, she is a Fulbright scholar, and she is a past President of the New Jersey College English Association. Her research interests in Comparative Literature, Postcolonial Literature, nationalism, and cultural studies are reflected in her book entitled *Nation, Race, History in Asian American Literature: Remembering the Body* (2008) and her *Postcolonial Studies Book Series*. Dr. Zamora completed her M.A. and Ph.D. in Comparative Literature at the University of Wisconsin-Madison, where she was a fellow of the Center for Southeast Asian Studies.

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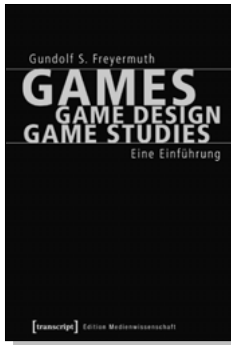
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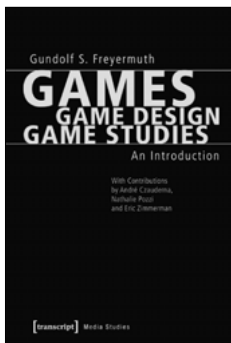
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