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# Curating "Shapeshifting Texts"

## 1    Setting and Concept

Between the 3rd and the 5th of November 2016, I was the curator of the exhibition "Shapeshifting Texts: An Exhibition About Electronic and Experimental Literature." Together with the "International Conference on Digital Media and Textuality" (ICDMT) and an Evening of Performances entitled "Electronic Literature Authors Perform Their Work," this event was supported by the University of Bremen (Excellence Initiative). The present text is an account of the curation process, from the creation of the exhibition's materials, to the assemblage of an online gallery.

The exhibition "Shapeshifting Texts" took place at the University of Bremen library (Staats- und Universitätsbibliothek Bremen) and the evening of performances was hosted by the city library[1] (Stadtbibliothek Bremen). As for the conference, it took place at the university campus and in the city center. While these were events mostly dedicated to the academic community participating in the conference, the exhibition and the evening of performances were open to the general public. The evening of performances was included in the "globale°—Festival für grenzüberschreitende Literatur"[2] [Transnational Literature Festival] which welcomes poets and artists from countries all around Europe. Literaturhaus Bremen,[3] a lively and flourishing platform and forum based in Bremen, sponsored this Evening of Performances.

Several members of the Consortium on Electronic Literature (CELL) made precious contributions to the exhibition: entries published in several archives and directories were used to introduce the works displayed. All these events were supported by the Electronic Literature Organization (ELO). The exhibition "Shapeshifting Texts" also benefited from a collaboration with the *Deutsche Forschungszentrum für Künstliche Intelligenz GmbH* [German Research Center for Artificial Intelligence] (DFKI), as well as the *Bremer Institut für transmediale Textualitätsforschung* [The Bremen Institute for Transmedial Textuality Research] (BITT). These events were organized under the project "Shapeshifting Texts: Keeping Track of Electronic Literature" funded by the University of Bremen and the Marie Skłodowska-Curie Actions. The aim of this project was twofold: besides addressing changes in the field of electronic literature, it was also focused on the study of individual texts. The following is a summary of the project:

How do we read a dynamic and shapeshifting surface that demands rapid shifts of attention and multiple reading strategies? Meaning, even when considered as arbitrarily related to form, has been studied as if it was inscribed in a stable and neutral surface. However, digital texts are, from the computer processor to the screen, ever-changing artifacts. Besides that, a digital text can assume the contours of a movie, a game or the pages of a book. Shapeshifting is the ability of a creature to change its form. While reading a mutating text, the reader's attention and approach also shifts. In order to address these texts, one needs to take into account digital materiality, multimodality and the cognitive and physical tasks performed by the reader. The way meaning emerges is a key element in this research project. The term "shapeshifting" will be applied to the production and reception of meaning, which is constantly being deferred or delayed in digital transient texts. Likewise, electronic literature can be described as a rapidly changing field. Digital media invite experimentation, and thus allow the creation of new types of texts. However, because they often emerge in response to new technology, digital works are being permanently subjected to obsolescence or dispersal across the web. There are several institutions, as for example ELO (Electronic Literature Organization) and ELMCIP (Electronic Literature as a Model of Creativity and Innovation in Practice), working to find new ways to deal with electronic literature's constant metamorphosis. By using the concept of "shapeshifting," I will track several turning points in the history of electronic literature and propose a general perspective from which to view such field.[4]

Exhibitions can be considered as a way to preserve and keep track of electronic literature, as well as to promote the reading of this literary form. The exhibition "Shapeshifting Texts" allowed visitors to experience some works which, at some point in time, became inaccessible due to technology obsolescence. Some of these works have been rescued from oblivion. Such is the case of Shelley Jackson's *Patchwork Girl* (1995) which was first released on floppy disk, distributed in CD and, in 2014, became available on USB pen drive.[5] However, some of the works displayed in the exhibition (namely, those published in Flash or CD) remain at risk of disappearing. Furthermore, several works need a specific configuration to be accessed. For instance, Caitlin Fisher's *200 Castles* (2014),[6] an augmented reality work, and Søren Pold's *Ink After Print* (2012),[7] a digital installation, need specific software and devices in order to be experienced. Therefore, exhibitions can also afford readers an unique opportunity to experience a vast array of works.

As I will explain later on, the exhibition benefited from the participation of some of the authors. It also welcomed representatives of several archives

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and directories of electronic and experimental literature. Thus, in addition to reading and experiencing a wide diversity of works, visitors had the opportunity to meet some of the authors and, since this exhibition was part of ICDMT, to participate in discussions or to share their questions and ideas with a community involved in the study of digital media.

Because I intended to introduce electronic literature to students and departments of the University of Bremen, this exhibition had a strong pedagogical component. As it becomes clear from the way it was structured (works were distributed along alphanumeric, rhizomatic, hybrid and recombinant groups), the exhibition aimed to present several types of works to a public not familiar with electronic literature. The exhibition also aimed to demonstrate that electronic literature is part of an open-ended dialogue between art forms and, as such, belongs to a long tradition of experimentation with surfaces of inscription. Since the exhibition was put together at the university library, I decided to emphasize this link by including book editions owned by the Staats- und Universitätsbibliothek Bremen (SuUB). Works written by the following authors were displayed together with computers and other devices: Jacob Grimm, Wilhelm Grimm, Georges Perec, Guillaume Apollinaire, Italo Calvino, Johann Wolfgang von Goethe, Jorge Luis Borges, Lewis Carroll, Mary Shelley, Raymond Queneau, Walter Benjamin, William Burroughs and Brion Gysin. *One Thousand and One Nights* and *I Ching* were also part of this exhibition.

## 1.1   Shapeshifting Texts: The Concept

I believe that the selection of the setting and the concept behind an exhibition are of the utmost importance because these help curators to convey their message effectively. Similar to the "Shapeshifting Texts: Keeping Track of Electronic Literature" project, the concept behind the exhibition is based on the notion that all sorts of texts can change during a reading session. The concept of "shapeshifting" can be applied to different changes suffered by texts. These can take place at the:

a)      computer processor level;
b)      surface level;
c)      meaning level.

As hinted before, texts can also shapeshift across time. For this reason, we need to take into account not only the way works change during a reading session, but also how they change, or might change, while stored in a specific platform. Dene Grigar suggests three methods for preserving electronic litera-

ture: "software emulation; migration to newer media and the creation of collections."[8] As mentioned above, *Patchwork Girl* has "migrated" to new platforms in order to survive and has shapeshifted from a floppy disk into a CD, and lastly, a pen drive. Storyspace itself has also been updated, as stated in Eastgate Systems Inc.'s webpage: "Storyspace 3 works with existing Storyspace files and creates new Storyspace documents in a robust, state-of-the-art XML format. Legacy Storyspace work immediately takes advantage of Storyspace 3's outstanding new typography."[9] Words such as "transformation," "transiency" or "mutation" are normally used to describe the process of change undergone by digital texts. However, the concept of "shapeshifting" places a particular focus on form and (contrary to "metamorphosis," which seems to refer to a long and slow change, often irreversible) allows us to describe texts that suffer a sudden or swift change, with or without the influence of the reader, during a reading session. Due to its mythical background (the myth of "shapeshifting" is shared by different cultures); the scientific application of the term (for instance, "Shape-Shifting nanoparticles") or its presence in the world of gaming and science fiction, the term "shapeshifting" also enables us to emphasize the link with several fields of research, such as science fiction, oral tradition, game studies, cognitive sciences and computer science.

Electronic literature cannot be analyzed without resourcing to a vast array of knowledge gathered within several interconnecting disciplines. The importance of taking into account antecedents and neighboring fields in the study of electronic literature has been sufficiently highlighted by several authors. However, the term "shapeshifting" allows us to describe the textual behavior (Aarseth) and, simultaneously, the context in which electronic literature emerged and developed. Because of the sudden shapeshifting moments suffered by electronic literature, I have described it elsewhere as a shapeshifter.[10] Even though electronic literature shares several features with experiences performed by, for instance, Oulipo, I am specifically concerned with the use of computers and other devices as a central feature of this literary form: as we know, several types of software have allowed the creation of further texts (and deemed others unreadable), thus producing swift changes in the field.

Exhibitions contribute towards the preservation of literary works, and thus, they help scholars and institutions to deal with the shapeshifting ability displayed by electronic literature. Besides taking into account media affordances and materiality, the concept of "shapeshifting" also views the emergence (or shapeshifting) of meaning as an object of analysis. In this sense, the concept of "shapeshifting" can refer to individual texts, but also to an entire field such as literature.

This exhibition was focused on the second level of shapeshifting: the surface level. In the case of the works displayed in this exhibition, even though

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some of them could be easily inserted in more than one strand, I wanted to underline some features of these works, which strongly contribute to a shapeshifting process. In these works, this process was catalyzed by shapeshifting numbers and letters (*Alphanumeric* Surfaces), by randomness and self-generativity (*Recombinant Surfaces*), by multilinearity and bifurcation (*Rhizomatic Surfaces*) and, finally, by multimodality (*Hybrid Surfaces*).

## 1.2    The Materials

Several exhibitions, as for example *No Legacy*[11] (2016), or *Affiliations, Communities and Translations* (2017),[12] have demonstrated that design plays a decisive role in conveying the curator's message. For instance, these exhibitions have selected materials such as cardboard or wood to reflect upon issues of inscription and materiality. For the exhibition "Shapeshifting Texts," I departed from concepts such as randomness and change. When I thought of an object that could represent playfulness, interactivity, impermanence and experimentalism (features usually displayed by electronic literature works), a cootie catcher came to mind.[13] This object also allowed me to represent the ability of digital media to turn texts into customizable or configurable objects. João Rui[14] and I created all the materials from scratch.
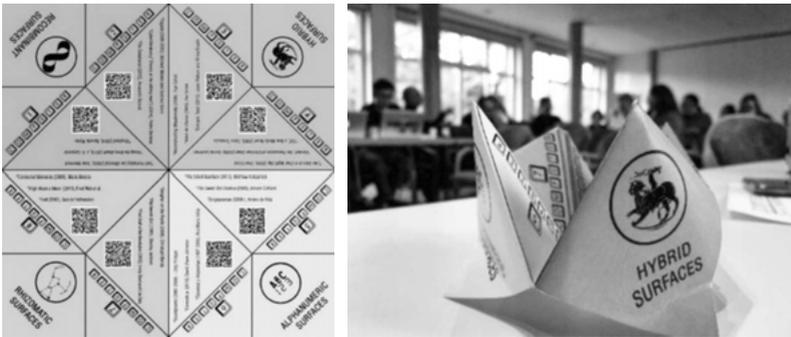


Fig. 1. and Fig. 2. The cootie catcher.

The cootie catcher represented the four strands of the exhibition and included QR Codes which offered further information about the works. Besides drawing a visible link between ICDMT and the exhibition "Shapeshifting Texts," this object was used to suggest an alternative perspective over the exhibition.

For those who did not own a device with a QR Code reader, we included a stand with information about each work. Nevertheless, some details were exclusively available at a "hidden exhibition" which remained accessible through

the cootie catcher. Visitors were invited to use their cootie catchers in order to access this "hidden exhibition." Here, they would find the following challenge:

> If you arrived here, that's because you are holding a cootie catcher in your hands. You have probably used a cootie catcher before. Yes, a cootie catcher is a children's game to predict the future. Like the multiple-sided cootie catcher you are now manipulating, electronic and experimental literature invite you to play with language and to explore this surface of inscription in an unconventional way. However, just because you are holding this object in your hands, it does not mean that you have everything under control, or that you will get to see the whole. There are several paths ahead. Besides that, you will have to discover how each artefact works and solve several riddles in order to keep going. This cootie catcher will work as an oracle to predict the future. As such, it will help you deal with uncertainty and randomness. You can explore the exhibition sequentially (computers 1, 2, 3, 4, 5, 6, 7, 8). However, we challenge you to use your cootie catcher and face the unknown. Move your fingers in order to know what comes next. There are shapeshifting texts waiting for you.[15]



Fig. 3. Poster. Fig. 4. Flyer.

## 1.3  The Room

The exhibition took place at a room inside the University of Bremen's library. This room is prepared to welcome study groups and is divided into four sections separated by walls. These sections are originally equipped with a TV

screen and a media hub and each of them hosted one of the four exhibition strands. Strands were comprised of two computers with three works each. Besides that, MP3 players, mobile phones and tablets were used to display works. A fifth section (*In the Making*) was created in order to provide a space where software developers and artists, as well as scholars, could inform visitors about ongoing projects, call for papers, newly released works or tools designed for the creation of electronic literature works.



Fig. 5. (left) *Hybrid*, *In the Making* and *Rhizomatic Surfaces* stations.

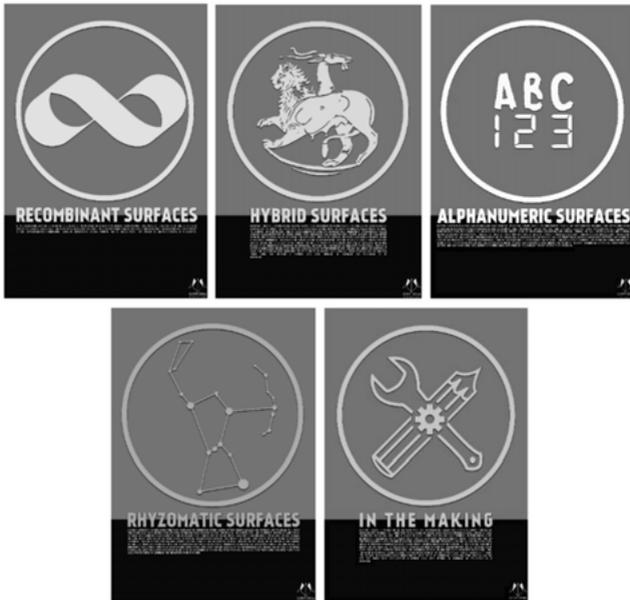Fig. 6. (right) *Recombinant Surfaces*, Computer 1.



Fig. 7. Station logos.

## 1.4    Artist Talks

The exhibition opening took place on the first day of the conference. Jörgen Schäfer (a member of the ongoing project "Archiv der deutschsprachigen elektronischen Literatur" [Archive of German Electronic Literature]) and Rui Torres (director of the *Po-ex.net: Arquivo Digital da Literatura Experimental Portuguesa* [Digital Archive of Portuguese Experimental Literature]) spoke about their projects.

I consider exhibitions as unique places where artists, researchers and the general public can meet and exchange ideas. With this in mind, I gathered artists, the directors of archives dedicated to electronic and experimental literature, as well as researchers from different fields. Rui Torres and Søren Pold, two authors featured at the exhibition, were invited to give an artist talk and share their work with visitors. María Mencía, who created a work about the harbor of Bremen (*Gateway to the World: Data Visualisation Poetics*),[16] specifically for this exhibition, was one of the six keynote speakers. John Barber, author of the work *Tunnel to Another World* (2014–2016),[17] also attended the exhibition and participated in the conference.

The Evening of Performances took place on the second day of the conference. During this event, Scott Rettberg presented a screening of *Toxi•City* (Scott Rettberg and Roderick Coover), "a combinatory film in which narrative segments and a chorus of historical anecdotes chronicling deaths from Hurricane Sandy are drawn from a data-base of materials."[18] AIMISOLA a performance based on the research developed by Álvaro Seiça and Sindre Sørensen "on immigration, Spanish immigration policies, cultural, social and political issues in Spain" was presented by Álvaro Seiça. In *PoeticUnConversationS*, Rui Torres presented (and performed) his work.



Fig. 8. *PoeticUnConversationS*, Rui Torres.

## 1.5    Directories and Archives

Besides Rui Torres and Jörgen Schäfer, Scott Rettberg, director of the ELMCIP (Electronic Literature as a Model of Creativity and Innovation in Practice) Knowledge Base, and Joseph Tabbi (editor in chief of the Electronic Literature Directory and the Electronic Book review) were also invited to speak about their projects. Both the conference and the exhibition opening benefited from the presence of the Electronic Literature Organization's (ELO) president and director of the Electronic Literature Lab (ELL), Dene Grigar.
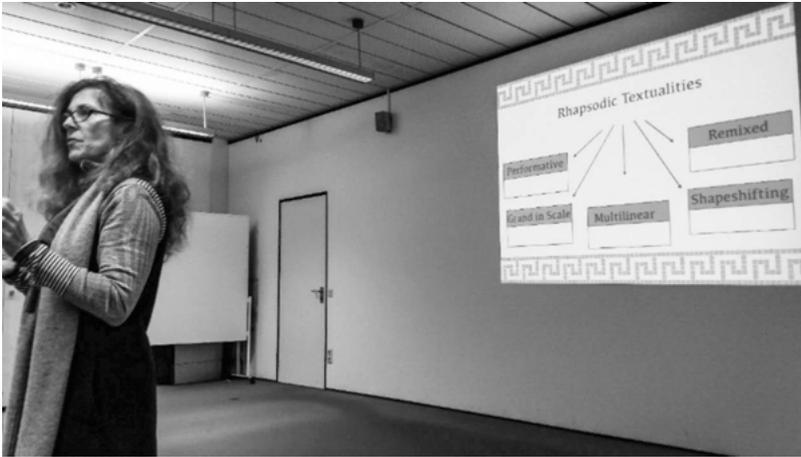


Fig. 9. "Rhapsodic Textualities," Dene Grigar.

Carlos Reis (director of the Center for Portuguese Literature and coordinator of the Dictionary of the Portuguese Figures of Fiction), as well as Manuel Portela (performer, translator, director of the Materialities of Literature Programme and coordinator of Fernando Pessoa's *Book of Disquiet* digital archive) were also present. As stated in the exhibition's manifesto, I sought to:

> . . . present the collaborative work done by institutions and archives focused on the preservation of electronic and experimental literature and, simultaneously, to demonstrate that electronic literature is part of an ever-evolving process which might have been catalyzed by the first experiences with language and surfaces of inscription.[19]

The work of several archives, collections and directories played an important role in this exhibition. Pieces included in this exhibition were introduced to visitors through entries published in the Digital Archive of Portuguese Experimental Literature (Po-ex.net), Electronic Literature as a Model of Creativity

and Innovation in Practice (ELMCIP), Electronic Literature Lab (ELL), Electronic Literature Directory (ELD), NT2 (*Le Laboratoire de recherche sur les oeuvres hypermédiatiques*), and I Love E-Poetry. Entries written by the editors of volumes I, II and III of the Electronic Literature Collection were also cited in order to introduce some of the works.

As Dene Grigar and Stuart Moulthrop have claimed in the introductory note to *Traversals: The Use of Preservation for Early Electronic Writing* (2017), "many pioneering works of electronic literature are now largely inaccessible because of changes in hardware, software, and platforms."[20] Several institutions, such as Lori Emerson's Media Archaeology Lab[21] and Dene Grigar's Electronic Literature Lab[22] are (re)creating environments where these works can survive. The project *Pathfinders*, developed by Dene Grigar and Stuart Moulthrop, aims "to make documentary video recordings of readers as they engage with works of early computational literature involving multi-path reading strategies, dating from the crucial period of invention that preceded popularization of the Internet (roughly 1985–99)."[23] The fact that authors are often invited to participate and to read/perform their own works, turn traversals into interesting exercises which can shed new light on both creative and reading processes. In the "Shapeshifting Texts" exhibition, a traversal (video recording as envisaged by the *Pathfinders* project) of *Patchwork Girl* was displayed with the purpose to demonstrate how digital works can fall into oblivion as they become unreadable or inaccessible.

## 2    The Online Gallery

### 2.1    The Structure

The exhibition online is comprised of five strands, a section dedicated to the cootie catcher; a section where videos and photos were published; acknowledgments, and a section where visitors are invited to take a survey. This page was disclosed on the last day of the conference, as we were approaching final remarks. Until then, the works displayed remained accessible in the exhibition room, or by using the cootie catcher.



Fig. 10 Gallery homepage

The "Cootie Catcher" section was created so that people who did not have the chance to attend ICDMT could get a glimpse of the exhibition. The strands of the exhibition are now available online. However, even though a great number of works can be read online, not all of them can be accessed by the reader. As explained before, some of the works need a specific configuration in order to be read and experienced.

| Recombinant Surfaces | Hybrid Surfaces | Alphanumeric Surfaces | Rhizomatic Surfaces |
|---|---|---|---|
| *Self Portrait(s) [as Other(s)]* (2003), Talan Memmott | *Entropic Texts* (2015), Jason Nelson and Alinta Krauth | *The Silent Numbers* (2013), Matthew Kirkpatrick | *Senghor on the Rocks* (2008) Christoph Benda |
| *Along the Briny Beach* (2012), J. R. Carpenter | *Like Stars In A Clear Night Sky* (2006), Sharif Ezzat | *The Sweet Old Etcetera* (2006), Allison Clifford | *Patchwork Girl* (1995) Shelley Jackson |
| *Storyland* (2004), Nanette Wylde | *Deviant: The Possession of Christian Shaw* (2004), Donna Leishman | *Scriptpoemas* (2008–), Antero de Alda | *First Draft of the Revolution* (2012), Emily Short and Liza Daly |
| *Façade* (2005–2012), Michael Mateas and Andrew Stern | *TOC: a New Media Novel* (2009), Steve Tomasula | *Soundpoems* (2002–2008), Jörg Piringer | *Connected Memories* (2009), María Mencía |
| *Cyberliterature*, "Theory of the sitting man" (2014), Pedro Barbosa | *Ink After Print* (2012–), Søren Pold | *Concrete p.* (2010), David Jhave Johnston | *High Muck a Muck* (2014), Fred Wah, Nicola Harwood, Jin Zhang, Bessie Wapp, Thomas Loh, Tomoyo Ihaya, Hiromoto Ida, Phillip Djwa, and Patrice Leung |
| *The Deletionist* (2013), Amaranth Borsuk, Jesper Juul and Nick Montfort. | *Breathing Wall* (2004), Kate Pullinger | *Tipoemas y Anipoemas* (1997–2003), Ana Maria Uribe | *Fest* (2012), Gabriel Helfenstein |
| *Looppool* (1998), Bas Boettcher | *200 Castles* (2014–), Caitlin Fisher | *Signagens* (1985–1989), E. M. de Melo e Castro | *Shelley Jackson's Traversal of* Patchwork Girl (2013) |
| *Stochastische Texte* (2010), Johannes Auer | | *Prosthesis* (2011) Ian Hatcher | *Gateway to the World: Data Visualisation Poetics* (2016), María Mencía |
| | | *Tunnel To Another World* (2014–2016), John F. Barber | |

Table 1. Exhibition strands and works displayed.

## 2.2    The Abstracts

Each strand is introduced by an abstract comprised of words or sentences extracted from the entries published in different directories, archives or collections. A citation is used at the beginning of every abstract to introduce visitors to the literary debate depicted in the strand.

Recombinant Surfaces
"After the novel, and subsequently cinema privileged narrative as the key form of cultural expression of the modern age, the computer age introduces its correlate: database." Lev Manovich, in *The Language of New Media* (2001)
Electronic literature can shapeshift randomly by resourcing to a database of images, sounds or words. The present works were "subjected to the knife of the cut-up." Some of them could be described as a "generated text cascading down the screen." In this strand, you will have the opportunity to read "computer-generated combinatorial" stories as if you were conducting an "experiment in electronic narrative." Furthermore, you will be invited to "uncover poems" that "promote the generative potential of an algorithm."

Hybrid Surfaces
"When we have business with language, we are possessed by its dreams and demons, we grow intimate with monsters. We become hybrids, chimeras, centaurs ourselves: steaming flanks and solid redoubtable hoofs galloping under a vaporous machinery." Shelley Jackson, in *Patchwork Girl* (1995)
The works here presented can shapeshift between several semiotic modes and art forms. In this strand, you will visit a "website gone amok" or poems that have "succumbed to entropy." You will be invited to click "blue stars in the night sky," and explore fictional worlds populated by "terrible creatures." If you follow this path, you will engage in a multisensory experience and activate "night-dreams" that respond to your rate of breathing, as if you were facing a "magic looking glass."

Alphanumeric Surfaces
"A sense of fascination and adventure told me that the letters and the signs standing still on the page could gain actual movement of their own. The words and the letters could at last be free, creating their own space." E. M. de Melo e Castro, in *Media Poetry: An International Anthology* (2007), edited by Eduardo Kac.
This strand is comprised of works that suggest "graphic and kinetic possibilities." Here, letters and numbers are *defamiliarized* and display a "verbicovisual energy." The manipulation of their graphical properties often results in a "re-

mediatization of concrete poetry." Letters and numbers become "enigmatic shapes," or sounds vocalized by a robotic voice whose "traces" you need to follow. These works shapeshift between the ideogrammatic and the alphanumeric, presenting words and numbers as encrypted, and persistently exploring the transition from absence to emergence of meaning.

Rhizomatic Surfaces

"[C]ontrary to a deeply rooted belief, the book is not an image of the world. It forms a rhizome with the world, there is an aparallel evolution of the book and the world." Gilles Deleuze and Felix Guattari, in *A Thousand Plateaus* (1987).

The works included in this strand invite the reader to enroll in a "journey on the map" and to stitch body/hypertext parts together. You will engage in a "letter-writing" session, activate a "decisional process" or participate in an "exploration of oral histories." Memories that connect people will surface along the way.

## 2.3    The Survey

Visitors of the exhibition were invited to take a survey which will enable me to understand how electronic literature reaches a public not familiar with this literary form and to evaluate the impact of events such as the "Shapeshifting Texts" exhibition. This survey is now available online and the data collected will allow me to know visitors' reaction to the exhibition or the online gallery, as well as to electronic literature. The survey will also grant me the opportunity to know, for instance, the place and context where visitors familiar with electronic literature were introduced to this literary and artistic form.



Fig. 11. Exhibition room and survey box.

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Survey Questions

1. What is your job and academic degree?
2. What is your field of research/study?
3. How old are you?
4. Genre.
5. Were you at the exhibition "Shapeshifting Texts" in Bremen? Before visiting the exhibition in Bremen/online:
   5.1 had you ever visited an exhibition about electronic literature? Which one?
   5.2 had you ever read electronic literature? If yes, how did you come across electronic literature?
6. Did you know any of the works displayed? / Are there any works you did not know? Which ones?
7. How would you describe electronic literature? Please use adjectives separated by commas.
8. Did you find any connection with works you have read before? Could you offer some examples?
9. If you were given the chance, would you attend a course about electronic literature? Which topics would you prefer to address? Electronic literature and: experimental literature, game studies, narrative, literary theory, feminism, multimodality, media studies, film studies, programming or other.
   9.1 If you replied "Other," please let us know your suggestions.

## 3    To Be Continued…

The exhibition "Shapeshifting Texts" was recently presented at ELO 2017 in a round table entitled "Exposé!! The Global Practice of Curating Electronic Literature," together with exhibitions curated by the following scholars: Élika Ortega (Northeastern University, USA), Alexandra Saum-Pascual (University California Berkeley, USA), Dene Grigar (Washington State University Vancouver, USA), Scott Rettberg (University of Bergen, Norway), James Brown (Rutgers University, USA), Robert Emmons (Rutgers University, USA) and Giovanna di Rosario (Catholic University Louvain, Belgium). This roundtable has shown the importance of exhibitions for the promotion, study and preservation of electronic literature. It also made clear that a growing number of researchers are interested in using exhibitions as a way to study and preserve electronic literature.

When I first started planning the exhibition "Shapeshifting Texts," I was thinking about scholars who wish to implement the study of electronic litera-

ture in their universities. The titles of the exhibition's strands are linked with antecedents represented by, for instance, concrete poetry (*Alphanumeric Surfaces*); Oulipo (*Recombinant Surfaces*); novels written by Jorge Luis Borges or Italo Calvino (*Rhizomatic Surfaces*), and works such as *Alice in Wonderland* (1946) written and illustrated by Lewis Carroll (*Hybrid Surfaces*). Without overly circumscribing, I wished to offer four points of departure based on antecedents and literary debates ignited before the adoption of personal computers as tools for literary and artistic creation. Currently, materials are being prepared so that visitors can use this gallery inside classrooms. As a result, the exhibition here introduced will continue shapeshifting in order to keep track of electronic literature.

## Notes

1    Bremen's city library website <http://www.stabi-hb.de/>.

2    *globale°—Festival für grenzüberschreitende Literatur* <http://globale-literaturfestival.de/ueber-uns/>.

3    *Literaturhaus Bremen* <http://www.literaturhaus-bremen.de/uber-uns/>.

4    Project summary available at <https://wordpress.com/post/shapeshiftingtexts.wordpress.com/684>.

5    *Patchwork Girl* available for purchase at <http://www.eastgate.com/catalog/PatchworkGirl.html>.

6    *200 Castles* <https://exhibitionshapeshiftingtexts.wordpress.com/shapeshiftingtexts/hybrid-surfaces/200-castles/>.

7    *Ink After Print* <https://exhibitionshapeshiftingtexts.wordpress.com/shapeshiftingtexts/hybrid-surfaces/ink-after-print/>.

8    Review of the seminar taught by Dene Grigar at the University of Coimbra, Portugal. Available at <https://matlit.wordpress.com/2014/12/07/caring-for-electronic-literature/>.

9    Storyspace 3 <http://www.eastgate.com/storyspace/index.html>.

10   More information about the project "Shapeshifting Texts: Keeping Track of Electronic Literature" (2015–2017) available at <https://shapeshiftingtexts.wordpress.com/>.

11   Exhibition *No Legacy* <http://nolegacy.berkeley.edu/>.

12   ELO 2017 exhibits <https://conference.eliterature.org/2017/exhibits>.

13   The cootie catcher <https://exhibitionshapeshiftingtexts.wordpress.com-/about/cootie-print/>.

14   João Rui is a Portuguese musician and songwriter. He is the lead singer of the Portuguese band a Jigsaw <http://www.ajigsaw.net/about.html>. João Rui designed the exhibition materials and assembled the online gallery.

15   This citation can be found in the cootie catcher's "About" page <https:-/cootiecatchershapeshiftingtexts.wordpress.com/>. Please download the cootie catcher here: <https://exhibitionshapeshiftingtexts.wordpress.com/about/cootie-print>. Some details are not available in the online gallery.

16   *Gateway to the World: Data Visualisation Poetics* available at <https://-exhibitionshapeshiftingtexts.wordpress.com/shapeshiftingtexts/rhizomatic-surfaces/gateway-to-the-world-data-visualisation-poetics/>.

17   This work is available at <https://exhibitionshapeshiftingtexts.wordpress.com/shapeshiftingtexts/alphanumeric-surfaces/tunnel-to-another-world/>.

18   *Toxi•City* available at <http://crchange.net/toxicity>.

19   Online exhibition is available at <https://exhibitionshapeshiftingtexts.wordpress.com/>.

20   *Traversals*' overview available at <https://mitpress.mit.edu/books/traversals>.

21   Media Archaeology Lab <https://loriemerson.net/media-archaeology-lab/>.

22   Electronic Literature Lab <http://dtc-wsuv.org/wp/ell/author/denegrigar/>.

23   The Pathfinders project <http://dtc-wsuv.org/wp/pathfinders/description/>.

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