Loss of Grasp
Serge Bouchardon

In Loss of Grasp by Serge Bouchardon and Vincent Volckaert, the user experiences a loss of grasp in a narrative and interactive way. The idea is to create an experience of a certain relationship with the world around us: the loss of grasp with events and with people, but also with an interactive work. Loss of Grasp also illustrates the desire to experience the articulation of two concepts, narrativity and interactivity, and to explore lines of research in the framework of an interactive narrative. What are the possibilities of an interactive narrative? How can the gestures and the gestural manipulations of the user contribute to the building of meaning? More generally, how can we reconsider – and re-elaborate – the concept of narrative? Eventually, Loss of Grasp asks the question of repurposing narrative for an interactive medium.

http://lossofgrasp.com

Loss of Grasp

The Secret History of Icons
Jason Nelson

The icons were created, all manner of small graphics in the digital devices, leading us to close and open, to listen or watch, to send or create. They are meant to be their own language, with universal meanings. These icons did not just arrive, parachuting down from some digital gawd to our smart phones. Instead these small pictures of people running or arrows flying were born from strange and curious circumstances. The Secret History of Icons is exactly what the title implies. It’s an interactive artwork/digital poem exploring the poetic and unusual pasts of this seemingly simple iconographic world. The work reuses, rethinks, re-conceptualizes dozens of popular icons, tossing them together into an interactive playground, and the result is a repurposing of iconographic symbolism, remaking our digital signposts.

http://ha.art.pl/schulz/start.html

Balwochwał
Mariusz Pisarski, Marcin Bylak

Balwochwał is a gamebook (paragraph fiction with links) based on Bruno Schulz’s short stories. The reader-gamer is given a mission of utmost importance, its aim is to eliminate the danger looming over the city. With many elements drawn from hypertext fiction, classical IF and internet chatrooms (chats with characters, random links, alternative paths, rolling a digital dice) Balwochwał is a tribute to Schulz in a hybrid form of digital storytelling forms. Many events, images, objects and metaphors, which Schulz’s oneiric and surrealist fiction is famous for, come to live as functional elements of Balwochwał’s gameplay and reading.

Balwochwał je gamebook (fikcia pozostávajúca z paragrafov s linkmi), založený na poviedkach Bruna Schulza. Čitateľ-hráč má dôležitú misiu, ktorej cieľom je eliminovať nebezpečenstvo, ktoré visí nad mestom. Pre mnohé elementy, ktoré Balwochwał prebral z hyper-textových fikcií, klasických textoviek a internetových chatovacích miestností (chaty s postavami, náhodné linky, alternatívne cesty, hádzanie kockou), je toto dielo poctou Schulzovi v hybridnej podobe digitálneho rozprávania. Mnohé udalosti, obrazy, objekty a metafory, ktorými sú Schulzove snové a sur-realistické diela známe, ožívajú ako funkčné elementy pri hraní a čítaní Balwochwału.

http://lossofgrasp.com

http://ha.art.pl/schulz/start.html
This piece is an exploration of oral histories and the use of technology as a participatory and inviting medium to perform and share stories. It is an interactive piece, which repurposes a series of extracts from interviews of refugees living in London interconnecting them through common link words. To represent the fractured realities and the formations of connected memories, the viewers need to interact with the piece by clicking on the color-activated common link words. As with the oral storytelling tradition, in this work, the share of experiences happens at that moment in time. There is no recording facility; the text is in constant flux of becoming.

http://anthology.elmcip.net/works/connected-memories.html
http://www.mariamencia.com

TYPE:NOIZE
jörg piringer

writers writing silently in front of a computer screen. they pause to think. contemplate. restructure. craft sentences.
Type:Noize redefines this situation. instead of quietness you'll get noise! instead of contemplation you'll get violence!
spisovatelia píšúci potichu pred svojou počítačovou obrazovkou. dajú si prestávku na premýšľanie. nanovo štrukturujú dielo.
tvoria vety.
Type:Noize nanovo definuje tuto situáciu, namiesto ticha dostaneš hluk! namiesto kontemplácie budeš mať násilie!

http://joerg.piringer.net/typenoize

Fitting the Pattern
Christine Wilks

Fitting the Pattern is an interactive, animated memoir, that explores aspects of the author's relationship with her mother, a dressmaker. The design of the user interface repurposes sewing patterns and their instructional symbols to fuse the interactive process into the narrative world. The usual cursor is restyled as a series of digital dressmaking tools so the reader becomes actively involved in cutting through memories, pinning down facts, stitching fabrics and unpicking the past. Thus the reader becomes reposed as the tailor who brings it all together to make the pattern fit the cloth of narrative coherence.

http://www.crissxross.net/elit/fitting_the_pattern.html
http://www.crissxross.net
Obvia Gaude
Ľubomír Panák, Zuzana Husárová

Obvia Gaude is a mobile application for Android devices that repurposes the textual and visual elements of a Slovak Baroque literary work – a wedding wish. By the original pattern poem “Decagrammaton”, Slovak poet Matej Gažúr wished his friends Pavol Ostrošič and Eva Ujfalusi a blissful marriage already in 1649. The app Obvia Gaude moves the printed baroque work from an archive to a post-digital world, while the idea of a visual wedding wish bridges 364 years. The users can also change the names of the newlyweds, twist and turn the pattern poem and listen to a digitalized Baroque music. The application analyzes user’s touch gestures and the position of the digital device and responds to it by reforming the text into post-alphabetic objects that move in the 3D graphics. The music is also looped based on the user’s interactivity.

Obvia Gaude je mobilná aplikácia pre Android platformu, ktorá nanovo uvažuje o textových a vizuálnych elementoch slovenského barokového literárneho diela – svadobného priania. Pôvodnou vzorovou básňou “Decagrammaton” slovenský básnik Matej Gažúr prial svojim priateľom Pavlovi Ostrošičovi a Eve Ujfalusi šťastné manželstvo už v roku 1649. Aplikácia Obvia Gaude prenáša tlačené barokové dielo z archívu do post-digitalného sveta, pričom idea svadobného priania prepája 364 rokov. Užívatelia môžu meniť mená novomanželov, točiť a ohýbať vzorovú báseň a počúvať digitalizovanú barokovú hudbu. Aplikácia analyzuje dotykové gestá používateľa a aj pozíciu digitálneho prístroja a odpovedá na to premenou textu na “post-alfabetické” objekty, ktoré sa hýbou v 3D grafike. Hudba sa tiež mení s interaktivitou užívateľa.

R3\1\X\V\ORX

R3\1\X\V\ORX (remixworx) is an ongoing collaborative creative project for remixing multimedia digital art and writing. It can inhabit a number of forms but began as a group blog in November 2006 and has grown to contain well over 500 individual works. The idea is that each new piece is remixed, literally or conceptually, from others on the site and sources are attributed by linking, but new work is also welcome because R3\1\X\V\ORX needs to be fed. With such a voracious appetite, its no surprise that R3\1\X\V\ORX feeds on external sources too and a lot of remixed material is repurposed from the world at large. Many artists have bubbled through R3\1\X\V\ORX and the project has no single author. The current remixing members are Randy Adams (runran), Andy Campbell (Author X), Chris Joseph (babel) and Christine Wilks (crissxross).

#CARNIVAST
Mez Breeze, Andy Campbell

#Carnivast – a collaboration between Mez Breeze and Andy Campbell – is a virtual reality code poetry application for Windows, Mac and Android that repurposes a work of Mezangelle – a unique poetic language created by Mez Breeze – into a series of complex and beautiful 3D shapes and textures that can be explored with the mouse or through pinch/touch gestures.

#Carnivast – spolupráca medzi Mez Breeze a Andym Campbellom – je aplikácia kódovej poézie vo virtuálnej realite pre Windows, Mac a Android. #Carnivast nanovo pretvára jazyk Mezangelle – jedinečný poetický jazyk vytvorený Mez Breeze – na sériu složitých a nádherných 3D tvorov a textúr, ktoré môžu byť preskúmané pomocou myši alebo dotykových gest.
Acknowledging the centrality of both print and digital media to the 21st-century reader, *Between Page and Screen* repurposes the book, placing the codex in conversation with the computer in hopes they might reach some compromise, rather than asking us to choose between them. The project merges the book arts and e-poetry traditions, trespassing the boundary between print and digital, old and new media. You might say *Between Page and Screen* repurposes the pop-up book as well, turning the space of childhood delight into a virtual playground where words beckon us in. Between pages, the animations disperse, scattering letters in every direction to suggest the text’s ephemerality: it does not exist on either page or screen, but in the augmented space between them opened up by the reader, in whose hands page and screen might learn to coexist.

Our poetry generator, *Sea and Spar Between* bol vytvořený na základe básní Emily Dickinson a Biely veršy Hermana Melvilla. Apropriované lexikony poskytli slovný zásobu pre generátor poézie, ktorý produkúce okolo 225 triliónov strof usporiadaných na prsteňovom povrchu a dostupných na novom rozhraní. Keďže *Sea and Spar Between* je šírené explicitne s volnou softvérovou licenciou, ponúka rôzne druhy nového využitia a modifikácií. Tieto nové využitia zahŕňajú preklad do poľského, *Między Reją a Morzem* (by Monika Górska-Olesińska a Mariusz Pisarski), a verzíu *House of Leaves* (by Mark Sample), v ktoré teši a niečo z kódu bol odstránené, aby spôsobili frázy Marka Z. Danieliewski a Walt Whitmana. Here, the types of repurposing that have been done involve not only poetics but also programming and licensing.

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**BETWEEN PAGE AND SCREEN**
Amaranth Borsuk-Brad Bouse

ACKNOWLEDGING THE CENTRALITY OF BOTH PRINT AND DIGITAL MEDIA TO THE 21ST-CENTURY READER, *BETWEEN PAGE AND SCREEN* REPURPOSES THE BOOK, PLACING THE CODEX IN CONVERSATION WITH THE COMPUTER IN HOPES THEY MIGHT REACH SOME COMPROMISE, RATHER THAN ASKING US TO CHOOSE BETWEEN THEM. THE PROJECT Merges THE BOOK ARTS AND E-POETRY TRADITIONS, TRAVERSING THE BOUNDARY BETWEEN PRINT AND DIGITAL, OLD AND NEW MEDIA. YOU MIGHT SAY *BETWEEN PAGE AND SCREEN* REPURPOSES THE POP-UP BOOK AS WELL, TURNING THE SPACE OF CHILDHOOD DELIGHT INTO A VIRTUAL PLAYGROUND WHERE WORDS BECKON US IN. BETWEEN PAGES, THE ANIMATIONS DISPERSE, SCATTERING LETTERS IN EVERY DIRECTION TO SUGGEST THE TEXT’S EPHEMERALITY: IT DOES NOT EXIST ON EITHER PAGE OR SCREEN, BUT IN THE AUGMENTED SPACE BETWEEN THEM OPENED UP BY THE READER, IN Whose HANDS PAGE AND SCREEN MIGHT LEARN TO COEXIST.

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**REMIXTHEBOOK.COM**
Mark Amerika

THE *REMIXTHEBOOK.COM* WEBSITE IS THE ONLINE HUB FOR THE DIGITAL REMIXES OF MANY OF THE THEORIES GENERATED IN THE PRINT VERSION OF THE BOOK AND FEATURES THE WORK OF ARTISTS, CRITICAL WRITERS AND SCHOLARS FOR WHOM THE PRACTICE AND THEORY OF REMIX ART IS CENTRAL TO THEIR RESEARCH INTERESTS. The *REMIXTHEBOOK* AUTHOR, ARTIST MARK AMERIKA, ALONG WITH CO-CURATOR AND ARTIST RICK SILVA, HAVE INVITED OVER 25 CONTRIBUTING INTERNATIONAL ARTISTS, POETS, AND CRITICAL THINKERS, ALL OF THEM INTERDISCIPLINARY IN THEIR OWN PRACTICE-BASED RESEARCH, TO SAMPLE FROM REMIXTHEBOOK AND MANIPULATE THE SELECTED SOURCE MATERIAL THROUGH THEIR OWN ARTISTIC AND THEORETICAL FILTERS.

WEBOVÁ STRÁNKA REMIXTHEBOOK.COM je ONLINE PROSTDŘEDE Pre DIGITÁLNÍ REMIXY RŮZNÝCH TEORIÍ GENEROVANÝCH Z TLAČENÝCH VERZÍ KNHY. TÁTO STRÁNKA OBSAHUJE DIELA UMELCOV, SPISOVATELÔV A VEDCOV, PRE KTORÝCH JE PRAX A TEÓRIA REMIXOVÉHO UMENIA CENTRÁLNA Pre ICH VÝSKUMNÉ ZÁJEMY. AUTOR TOHTO PROJEKTU, UMEĽEC MARK AMERIKA, SpoLU s DAŠÍM KURÁTOROM RICKOM SILVOM, POZVALI VIAC než 25 umelcov z celého sveta, básníkov a teoretikov (ktorí sa vo svojom výskume pochádzajú do praxe opierať o interdisciplinárny prístup), aby vybrali časti z *REMIXTHEBOOK* a manipulovali vybraný zdrojový materiál cez vlastné umelecké a teoretické fíltere.

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**SEA AND SPAR BETWEEN**
Nick Montfort, Stephanie Strickland

OUR POETIC GENERATOR *SEA AND SPAR BETWEEN* bol vytvořený na základe básní Emily Dickinson a Biely veršy Hermana Melvilla. Apropriované lexikony poskytli slovný zásobu pre generátor poézie, ktorý produkúce okolo 225 triliónov strof usporiadaných na prsteňovom povrchu a dostupných na novom rozhraní. Keďže *SEA AND SPAR BETWEEN* je šírené explicitne s volnou softvérovou licenciou, ponúka rôzne druhy nového využitia a modifikácií. Tieto nové využitia zahŕňajú preklad do poľského, *Między Reją a Morzem* (by Monika Górska-Olesińska a Mariusz Pisarski) a verzíu *House of Leaves* (by Mark Sample), v ktoré teši a niečo z kódu bol odstránené, aby spôsobili frázy Marka Z. Danieliewského (*House of Leaves*) a Walt Whitmana (*Leaves of Grass*). V oboch týchto remixových dielach sa nový úmysel diela tvorí nielen v poetike, ale aj v programovani a licencovaní.

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**http://www.betweenpageandscreen.com**
http://www.remixthebook.com

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**http://nickm.com/montfort_strickland/sea_and_spar_between/**
http://www.digitalhumanities.org/dhq/vol/7/1/000149.html
This multiplatform digital work references an event connected with the history of Košice as well as with the tobacco factory. The tobacco factory, that started to be built in Košice in 1851, employed mostly women workers. Some decades later, when St. Elizabeth’s Cathedral was being renovated, the women workers donated a candle chandelier. The chandelier itself was repurposed twice – from the original candles, to gas lighting and then to electric bulbs. In order to facilitate this repurposing it was turned upside down. In the installation images of the chandelier from the cathedral are projected onto the screen in a constant flux of forms while simultaneously the words connected with this story appear projected on the walls of the room, and phonetic sounds from Slovakian, Hungarian and German are generatively mixed in to create the soundscape of languages that were once spoken in the very same place by women workers.

**Prevrátený luster**

Toto multiplatformové dielo referuje na udalosť spojenú s históriou mesta Košice a tiež s tabakovou továrňou. Tabaková továrňa, ktorá začala byť v Košiciach stavovať v roku 1851, zamestnávala prevádzkových žien. Niekoľko desaťročí neskôr, počas renovácie Dómu sv. Alžbety, pracovníčky dómu darovali sviečkový luster. Pôvodný zámysel lustra (ako svietidla pomocou sviečok) sa dvakrát zmenil – z originálnych sviečok, cez plynové svetlo až na elektrické žiarovky. Počas týchto zmien sa luster prevrátil. V inštalácii sú obrázky lustra z dómu (v konštantnej premene fóriem) projektované na stenu. Zároveň sa slová spojené s týmto príbehom objavujú v projekciach na stenách miestnosti a fonetické zvuky slovenčiny, maďarčiny a nemčiny sa generatívne mixujú, aby vytvorili zvukovú krajinu jazykov, ktorými sa na tomto mieste kedysi pracovníčky hovorili.

**Windsound**

John Cayley

*Looped b/w digital video, 23’09” generated from custom software*

*Windsound* is a poetic and narrative ‘text movie’ with transliteral morphing. The texts were written by the author, and they include the repurposed translation of a Song-period classical Chinese lyric. The narrative underlying *windsound* also, in a sense, repurposes a fiction from Republican-period China and transforms it, through transliteral morphing so as to engage, poetically, with the author’s autobiography. For this rendition *windsound* is re-presented (repurposing the images its algorithms produced) as a looping twenty-three minute digital video. In the original version the transliteral morphs and the resulting transitional texts were software-generated, and the speech synthesis was ‘live.’

*Windsound* je poetický a naratívny 'textový film’ s transliterárnym morfovaním. Texty boli napísané autorom a obsahujú preklad klasickéj čínskej poézie z obdobia dynastie Song. Naratív v diele *windsound* dáva nový zmysel čínskej fikcii z republikánskeho obdobia a transformuje ju cez transliterárne morfovanie, aby sa čitateľa poeticky stretol s autorovou autobiografiou. Pre toto predstavenie je *windsound* re-prezentovaný (nová funkcia pre obrázky, ktoré boli vytvořené algoritmi) ako zaslučkované dvaadvaciatminútové digitálne video. V originálnej verzii boli transliterárne zmeny a ich výsledné prechodné texty generované softvérom a hlasová syntéza prebiehala naživo.

**Poems in the Middle of the Road**

Rui Torres

*Poems in the Middle of the Road* is a set of combinatory texts programmed in a way that allows the reader to dynamically change the paradigms that feed the original syntax of the poems. The sound is also randomly generated, live-mixing voices and sound textures from a given database. Besides altering the poems, the reader can also save his/her versions on a weblog on the Internet.

*Poems in the Middle of the Road* je súbor kombinatorických textov naprogramovaných tak, aby umožňoval čitateľovi dynamicky meniť paradigmy, ktoré živia pôvodnú syntax básní. Zvuk je tiež náhodne generovaný, pozostáva zo živého mixovania hlasov a zvukových textúr z danej databázy. Poprí premene básní, čitateľ si môže aj uchovávať vlastné verzie na internetovom blogu.

http://telepoesis.net/streamflowconditions/index.html