Online Colloquium + Exhibition in honor of Augusto de Campos

Thursday, June 10 + Friday, June 11, 2021

Thursday, June 10, 2021 (11h-14h EDT)		
11h00 - 11h10	Welcoming Remarks	Dr. Cecily Raynor
11h10 - 12h00	Panel 1	McGill Graduate Panel
12h00 - 13h00	Panel 2	*Revista Rosa* Scholars
13h00 - 14h00	Keynote Speaker	Dr. Dene Grigar
13h40 - 14h00	Closing & Exhibition Tour	Trans[creation] Curators

Welcoming Remarks - (11h00-11h10)

Dr. Cecily Raynor, McGill University

Panel 1 - (11h10 -12h00)

McGill Graduate Panel: "Digital Culture, Translation, Migrations, Chronologies"

Moderator: Cecily Raynor
Language: English & Portuguese

1. **Presenter:** Kate Bundy
   Title: SOS / 404: TransCreation + Digital Obsolescence
   Summary: I'm speaking about a brief and temporary observation that is at the core of this colloquium and exhibition about De Campos' *Clip Poemas*. It's both a material and a poetic problem, and one that can certainly be repaired, renewed, translated, and transcreated. It's that HTTP error code that you get when you click on something that doesn't "exist" anymore on the World Wide Web: 404. There is a curious dialogue between this error code and one of Campos' Clip poemas called *SOS*.
   Presentation Language: English

2. **Presenter**: Lara Bourdin
   Working Title: From self-translation to digital transcreation: reflections on movement between (artistic) languages
   Summary: From the easel to the turntable, from the page to the screen: movement across media is an essential aspect of artistic creation. Theory on painter-sculptors such as Picasso or Braque tells us that these artists were after a more comprehensive engagement with their subjects. Can we understand shifts between analogue and digital as part of this *longue durée* history of transmedia artistic practice? And how might (self-)translation theory help us illuminate the aesthetic and semantic stakes of these shifts between media?
   Presentation Language: English

3. **Presenter**: Stephen Keller

   Working Title: Language, Code, Translation

   Summary: This presentation will engage with the concept of language: the way we communicate with each other and also how we communicate with our machine counter-parts: computers. Poetry and the poetic use of language traditionally relied on the oral recitation of a poem or the sedimentation of the poem on paper. Electronic poetry requires a set of instructions given to the computer before a poem can exist in the digital substratum. The presentation will investigate the act of translating an electronic poem from one computer language to another: is meaning lost/created in the process?

   Presentation Language: English

4. **Presenter:** Lidia Ponce de Vega

   Working Title: (Virtual) Repatriation: Repaired, Returned, Reborn

   Summary: This presentation will problematize the concept of virtual repatriation by exploring issues of and challenges to (virtual) return and reparation. It will delve into the relationship between digital objects and ideas of nation, ownership, data sharing, materiality, and open access. By proposing the concept of virtual epistemic repatriation, this presentation will argue that digital objects—both born-digital and digitized—constitute a new starting point for the development of (re)new(ed) knowledges anchored in digital spaces.

   Presentation Language: English

Panel 2 - (12h00-1h00)

Augusto de Campos Panel - *Revista Rosa* edition

Moderator: Marcela Vieira

Language: English & Portuguese

1. **Presenter:** Nancy Perloff

   Title: *Linguaviagem*: Corresponding with Augusto de Campos

   Summary: In the poem, "Acaso" (1963, Portuguese for "chance"), Augusto de Campos applies a process of permutation that results in anagrams whose ordering and structure are not immediately apparent. Augusto called his anagrams "anagrammatic vocables," which might imply sound and performance (like "Cidade"), but "Acaso" is more an abstract poem with patterns we try to read and decipher visually.

I'll discuss how Augusto makes the deciphering more difficult by aligning all the anagrams of "Acaso" in alphabetical order, and then reversing that order. His rule: to avoid the appearance of "acaso" and, indeed, to avoid forming any vernacular word, only suggesting in the final stanza the word "caos" (chaos) in "acaos" (which evokes "no chaos") and "caaos" (which gives a hint of chaos). Due to the use of every possible permutation of the letters "acaso," the word that it spells has to appear once and does so in the eighth text block (fifth line).

I'll offer a comparison between Augusto's and John Cage's use of "chance", arguing that random elements in fact play only a minor role for each. I'll conclude with a reading of the "verbivocovisual" dimension in a contrasting minimalist poem, "Sem um numero" ("Without a number") (1957).

Presentation Language: English

2. **Presenter:** Marcelo Noah

   Title: Concrete Poetry, Bossa Nova and Tropicália: Intersections Between Poetry and Music

   Summary: Augusto de Campos managed to simultaneously represent the movement he was part of as one of its creators and expand the scope of his poetic practice guided by the principle of "invention," so that the creative imperative surpassed any reducing simplifications. In addition to the calculated provocation to the taboos of versified poetry, concrete poetry indeed proposed a new perspective to writers and readers, expanding the cognitive experience in relation to poetry. In this presentation, I observe points of intersection between Augusto de Campos' concrete poetry and music, especially João Gilberto and Caetano Veloso.

   Presentation Language: Portuguese

3. **Presenter:** Eduardo Jorge de Oliveira

   Title: O poema e a margem de recusa — notas de leitura sobre Augusto de Campos

   Summary: Refusal is a fundamental resource in Augusto de Campos' work because it is the measure of poetical imagination. The margin is in the center: his ethics are in the word, the rhythm, and the art of translating. Quoting him: "my goal is poetry, which—from Dante to Cage—is color, is sound, is failure to succeed, and is no more than a lecture on nothing" (1986: 10). The article develops this brief argument.

   Presentation Language: Portuguese

4. **Presenter:** Patricia Lino

   Title: Augusto de Campos, o poema inter-ghetto e as massas

   Summary: The short form of the poem, as well as its intermediary character, seems to adapt more naturally to the transient, popular and consumerist format of social networks, compared to other literary genres. In fact, it is the poetry channels and the poets' pages that dominate, in number and presence, the Brazilian

literary world of social networks. In fact, the visuality, sound and cinematographic movement that characterize and distinguish the poetic composition from other literary forms, find on the Internet, and particularly on these platforms, a space that privileges the interdisciplinary or undisciplined dimension of the poem. By allowing the fast and free publication of images, videos and animations, the structure of Instagram, Facebook and Twitter even influence, through design, the way poems themselves are made, read, spatio-temporally seen.

In Brazil, the presence of a poet like Augusto de Campos (São Paulo, 1931) in social networks, where, since 2018, he exposes his work using image and video, corroborates the idea that the particularities and demands of the publication of the visual poem, videopoem, performative poem, slam poem or the exercise of appropriation of the poem itself from image, sound or body correspond, aesthetically and functionally, to the particularities and demands of the cyber world.

Included among the works published by Augusto de Campos on instagram are the so-called "Counterpoems," "Bolsograms," and other works, also unpublished, that, to date, do not seem to be part of a series or set. In addition to reflecting on the role of social networks in the dissemination of the intermedial poem and the easy and rapid adaptation of the intermedial poem to the design of these online platforms, "Augusto de Campos, the interghetto poem and the masses" proposes to gather, organize and analyze ten of these poems recently published on Augusto de Campos' Instagram account, @poetamenos, and to rethink the effects of their politically intervening dimension in Brazilian cultural life.

Presentation Language: Portuguese

Keynote - (13h00-13h40)

Dene Grigar - "Saving Flash Literature"

Summary: On December 31, 2020 Adobe dropped support of Flash software, a premier platform for net art popular in the late 20[th]century to the first decade of the 21st. Leading up to that pivotal moment, some individual artists and arts organizations rushed to migrate and/or document works and develop tools and methods for saving Flash art. Efforts to do so remain ongoing and will take many years in order to address the vast potential loss of these important cultural artifacts of the early digital age. This keynote compares several methods used for saving Flash literature, such as ruffle.js, Conifer, Webrecorder, and video playthroughs or Traversals, in order to provide a critical understanding of the affordances and constraints of

each, information useful for scholars engaged in digital preservation, Digital Humanities, and literature and language study.

Bio: 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 born-digital literature and net art.

She has authored 16 media works such as "Curlew" (2014) and "A Villager's Tale" (2011), as well as 71 scholarly articles and six books. She has curated exhibits at the British Computer Society and the Library of Congress and for the Symposium on Electronic Art (ISEA) and the Modern Language Association (MLA), among other venues. With Stuart Moulthrop (U of Wisconsin Milwaukee) she developed the methodology for documenting born-digital media, a project that culminated in an open-source, multimedia book, entitled *Pathfinders* (2015), and book of media art criticism, entitled *Traversals* (2017), for The MIT Press. Her recent book, co-edited with James O'Sullivan (University College Cork) and published by Bloomsbury Press in 2021, is entitled *Electronic Literature as Digital Humanities.*

Grigar served as President of the Electronic Literature Organization from 2013-2019 and is now the Managing Director and Curator of ELO's The NEXT. Since 2003 she has been Associate Editor of *Leonardo Reviews*. In 2017 She was awarded the Lewis E. and Stella G. Buchanan Distinguished Professorship by her university, where she also directs the Electronic Literature Lab at WSUV.

Closing & Exhibition video - (13h40 - 14h00)

Trans[creation] Curators

Gina Cortopassi
Lidia Benedetti
Alexandra L Martin
Marcela Vieira

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Friday, June 11, 2021 (11h00 - 14h00 EDT)		
11h00 - 11h10	Welcoming Remarks	Dr. Cecily Raynor
11h10 - 12h00	Panel 3	Augusto de Campos Scholarship
12h00 - 13h00	Panel 4	Digital Curator's Roundtable
13h00 - 14h00	Keynote Speaker	Dr. Eduardo Ledesma
13h40 - 14h00	Closing & Exhibition Tour	Trans[creation] Curators

Welcoming Remarks - (11h00-11h10)

Dr. Cecily Raynor, McGill University

Panel 3 - (11h10 - 12h00)

Augusto de Campos & TransCreation

Moderator: Stephen Keller
Language: English & Portuguese

1. **Presenter**: Rejane Rocha
   Title: Augusto de Campos entre dois tempos: poeta concreto e digital
   Summary: In the process of building the *Atlas of Brazilian Digital Literature*, the first repository that, in Brazil, intends to gather, organize, document and preserve the digital literary production of the country, the digital works of Augusto de Campos were understood as works that go beyond the limits of concretism experimentalism, although it inherits important elements from it. This makes the digital poems require other ways of reading that, if not excluding the interpretations made for the printed poems, signal the need to consider the modularity (Manovich, 2005) of the digital environment and the combination of media fragments provided by computational tools that are present in the poetics of these poems. In this paper proposal, we intend to present a model of analysis and characterization of Augusto de Campos' digital poems that locates them in 3 different levels, based on the concepts of transcoding (Manovich, 2005), remediation (Bolter and Grusin) and agency (Murray, 1997). With this, we intend to discuss how transcoding and remediation are viable tools for understanding the procedures of passage from one media to another and the reformulations of potentialities perpetrated by the available tools of Flash. The analyses, thus, allow us to conclude that Augusto de Campos' digital poems are poems with distinct degrees of autonomy in relation to the printed media, even though they should be analyzed in their aesthetic specificities, proper of the digital medium in which they are built.
   Language: Portuguese

2. **Presenter:** Cecily Raynor
   Title: The Technopoetics of the Algorithm: Milton Läufer and the Born Digital Avant-Garde

Summary: Algorithmic intervention alters how users engage with and perceive creative works. Entangled in the human, algorithms nonetheless evoke a sense of loss of control of a digital object as well as a looming ambiguity around questions of origin and development. Nowhere is this more apparent than in literary texts, where the randomization of plotlines or machine intervention into poetics have an immediate impact on how users interact with digitally-born literature. The wealth of theoretical work on algorithmic intervention into humanistic questions from authors including Ed Finn, Ian Bogost, Benjamin Schmidt, Ted Underwood and Andrew Piper, probes the relationship between machines and digitized and digitally born texts. In this presentation, I examine the work of Milton Läufer, an Argentine digital writer based in Berlin who uses algorithms as a transcreative intervention, producing and transforming literary texts since 2001. In projects ranging from poetry, to short novels, to visual renderings evocative of Latin American constructivism, Läufer's work is unique in its historical depth and technical intervention. Indeed, Läufer programs his own code and constructs his own algorithmic parameters for myriad multilingual projects. In my attempt to historicize Läufer's work, I argue that it operates as a crucial node within a born-digital avant-garde at the turn of the century in Latin America, in which algorithmic intervention is utilized towards transcreative ends. Indeed, experimentation with techno-poetics and digital environments in the early 2000s produced a wealth of born-digital artistic projects that aimed to provoke and test limits, a tradition that Läufer builds and extends upon. In doing so, I connect Läufer's work to the Latin American avant-garde period, with a particular focus on digital mediums that rely on modes of reading that are multi-sensorial, including sight and sound, and experimentation with the constraints of language.
Presentation Language: English

3. **Presenter:** Nathaniel Wolfson
   Title: Augusto de Campos' *Black Box* Poetics
   Summary: In this paper I will explore Augusto de Campos' intermedial translations, zooming in on the 1975 collaborations between de Campos and the visual artist Julio Plaza entitled *Caixa Preta* (Black Box). First providing a brief overview of the historical and theoretical development of cybernetic art in Brazil beginning in the early 1960s, I explore how the poetic concept of the 'black box' emerged in de Campos' and Plaza's collaborations. I argue that the two employed the concept of the black box both to refer to the limitations placed on the expression of poetic interiority, a key concern for de Campos' poetics, and to refer the cybernetic concept of the black box as the invisibility of internal workings within engineered systems (Ashby, Wiener, et al). I proceed to place these conversations in the broader context of the Brazilian Concrete Poetry movement's cybernetic turn, involving Haroldo de Campos' reception of German philosopher Max Bense's writings as well as Waldemar Cordeiro and others' developments of a "semantic poetics." I will conclude by discussing the inclusion in *Black Box* of the poem "cidade/city/cité," which was

originally written in 1963 and was subsequently translated across media. In this iteration, "cidade/city/cité" became the product of de Campos' collaboration with early computer artist Erthos Albino de Souza, with whom he turned the original poem into a computerized work: an iconic cityscape in which words were translated into light, as holes punched onto the black cards used to store and process data in early computing.

Presentation Language: English

4. **Presenter:** Maíra Freitas

    Title: A transcriação da realidade e a fabulação do real em Pedro Costa.

    Summary: Based on the production of the contemporary Portuguese filmmaker Pedro Costa, I develop a perspective of analysis that considers the fabrication of the real and the transcription of reality. The indiscernibility between the documentary and fictional regimes in Costa's cinema is built upon the presentation of a world and characters that are simultaneously real and perfectly unreal. To understand how this cinema blurs the understanding of the unreal and the real, how it articulates poiésis and mimesis, abolishing the houses of the real and the fictional without conceptual trauma, I will use two concepts in my analysis: the transcription of reality and the fabrication of the real.

    The real is that which circumvents reality, the immaterial datum that allows one to look at materiality critically. Reality focuses on space, on what is visible; and the real focuses on time, on what is unrepresentable.

    The concept of transcription, so dear to poetry, resulting from re-creation, that is, from the idea that each and every translator must also be a creator in order to preserve the original work, is taken here by metaphorical approximation. In the context in which it was formulated by Haroldo de Campos, to transcribe would be the "reverse of the so-called literal translation," that is, the valorization of the creative gap between the translation and the original. We methodologically view the idea of "original work in need of translation" as a correlation of the concrete reality that gains legibility through translation. Literal translation is the act of registering reality through audiovisuals, but in Costa's cinema the spectator is not allowed to acquire a readable set of information about the "documented" characters. By using a visible set of information from reality to create in its voids, the filmmaker ends up corrupting the possible fluidity and intelligibility of the visible, transcreating it and, therefore, enhancing the creative lag between the reality of the characters and the films. Thus, the filmmaker ends up keeping, not the evidential appearance of reality, but the meaning and imaginary present in the surroundings of the experiences. It is from the transcribed reality that the filmmaker operates the fabrication about the life experience of the documented characters, located in the African diaspora of Cape Verdeans who immigrated to Portugal.

    Presentation language: Portuguese

Panel 4 - (12h00-13h00)

Curator's Roundtable Discussion

Moderator: Lara Bourdin

Bio: Lara Bourdin is a PhD student in Hispanic Studies at McGill University. Her interests lie primarily in themes of migration, mobility and translation in modern and contemporary Latin American and African cultural production. She holds an M.A. in Portuguese, Brazilian and Luso-African Studies from Sorbonne-Université (2020) and an M.A. in Art History from the Université de Montréal (2013). She also engages with her research areas outside academia, as a practicing translator and language teacher, and as research coordinator for NGOs Art Moves Africa and On the Move.

Language: French, English & Portuguese

1. **Curator:** Nancy Perloff

   Bio: Nancy Perloff is Curator, Modern & Contemporary Collections at the Getty Research Institute (GRI). She pursues scholarship on the Russian avant-garde, European modernism, and the relationship between music and the visual arts. Her Getty exhibitions include *Sea Tails: A Video Collaboration* (2004); *Tango with Cows: Book Art of the Russian Avant-Gard*e (2008–9);and she led the curatorial team for *World War I: War of Images, Images of War* (2014). Perloff is the author of *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie* (1991), coeditor, with Brian M. Reed, of *Situating El Lissitzky: Vitebsk, Berlin, Moscow* (2003), and author of *Explodity: Sound, Image, and Word in Russian Futurist Book Art* (2017). She has written and lectured widely on avant-garde composers such as John Cage and David Tudor. Her exhibition, *Concrete Poetry: Words and Sounds in Graphic Space* (2017) inspired her forthcoming publication, *Concrete Poetry: A 21st-Century Anthology*, (October 2021).

   Language: English

2. **Curator:** Gina Cortopassi

   Bio: Gina Cortopassi is a PhD student and a lecturer in the department of Art History at the Université du Québec à Montréal. She examines future imaginaries in Internet Art as well as the temporal dimension of biopower and of artistic resistance online through the lens of feminist, decolonial and performance studies. As part of her duties at the NT2Lab, the Canada Research Chair in Digital Art and Literature, and the research group Archiver le présent - all three located at UQAM - she has co-curated online exhibitions and organized several symposium and conferences on art, the digital and the contemporary.

   Language: French & English

3. **Curator:** Dene Grigar

Bio: 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 born-digital literature and net art.

Grigar served as President of the Electronic Literature Organization from 2013-2019 and is now the organization's Digital Preservationist. Since 2003 she has been Associate Editor of Leonardo Reviews. In 2017 She was awarded the Lewis E. and Stella G. Buchanan Distinguished Professorship by her university, where she also directs the Electronic Literature Lab at WSUV.

Language: English

4. **Curator:** Marcela Vieira

Bio: Marcela Vieira is French translator, researcher, and cofounder of the art website aarea.co. She is currently working on her PhD in semiotics and translation at the University of Paris VIII, in collaboration with the University of São Paulo. She has translated works by Marquis de Sade, Edouard Glissant, Nathalie Sarraute, Émile Zola, Virginie Despentes, among others. She currently edits Revista Rosa, a political, theoretical, and artistic-cultural magazine. Marcela has worked in educational teams at cultural institutions and has written and edited texts for art institutions and galleries.

Language: English, French, Portuguese

5. **Curator:** Livia Benedetti

Bio: Livia Benedetti is a contemporary art curator, researcher and writer based in São Paulo (Brazil). She is the cofounder and director of aarea.co. Since 2007, she has been working as a curator in projects at institutions such as FotoBiennale (Odense, Denmark), Pivô (São Paulo, Brazil), Jeu de Paume (Paris, France), CCA Wattis Institute (San Francisco, USA), 45 Salón Nacional de Artistas (Bogotá, Colombia) and Centro Cultural São Paulo (São Paulo, Brazil), among others. In 2019 she was part of the Emerging Arts Professionals program at Para Site (Hong Kong). Her writing has been published in books, catalogues and magazines.

Language: Portuguese, English

6. **Curator:** Alexandra L Martin

Bio: Alexandra L Martin (she/her) is a researcher and doctoral student specializing in digital literary arts, living and working in the unceded territory of Tiohtià:ke. She has previously worked on digital installative exhibitions. Since beginning at UQÀM's Laboratoire NT2 in 2019 she collaborates as a curator, notably on

the exhibition *S'éclipser | Phases of Resilience* (2020) for Ada X's HTMlles Festival as well as *Trans[creation]*.

Her research centers on digital and organic networks of communities and the question of communal memory. Alexandra employs an ecocritical approach to her research and curatorial work, emphasizing the experiential process of reading or consuming digital art and the transformative power of this process over physical and digital spaces.

Language: English, French

Keynote Speaker - (13h00 - 13h40)

Eduardo Ledesma - "The Digital Afterlife of Augusto de Campos' Kinetic Poems"

Summary: Over the decades Augusto de Campos has transfigured his early Concrete poems by deploying the newest media technologies to dream up a poetry that, in his words, "longs for the future." Through the transcreation or creative translation of his poems across different media, works that originated in static formats such as paper became increasingly material, three dimensional, sonorous, and kinetic – in essence they became what William Carlos Williams understood poems to be, little machines with words as gears, bearings, and pistons in motion. With technology De Campos manipulates poetic time and space, actualizing a kineticism that was previously only virtually present through metaphor, optical illusions, and suggested movement. Motion becomes a key signifier, providing words with expressive force and transmuting them into animated word-objects or word-entities. As words drift, appear and disappear, whether on a computer screen, or projected against various surfaces, the poem becomes a mechanism of sight, sound, and movement, a material assemblage the "reader" can experience in an embodied state. Through each transcreation and reincarnation, De Campos' poems gain additional valence and retroactively imbue previous versions with an added affective and semantic charge. By returning to the "same" poems De Campos is experimenting to create increasingly complex technological assemblages. His earlier poems articulated the foundational dynamic principles and were the motors propelling a poetic sensibility that blurred generic and semiotic distinctions between symbolic and iconic systems of representation. His later works mobilize the plastic and filmic nature of the digital and allow the actualization of the metaphors of movement of the early period, endowing the poetic image with new visualization capabilities. A symbiosis between image and script, human and machine, digital and analog become central themes in De Campos' later transcreations. The poet's restless quest to find the perfect way to integrate the various dimensions of poetry (image,

sound, texture, movement) is itself a metaphor of perpetual movement which corroborates the existence of a dynamic principle in De Campos' poetry, a poetry that is perpetually in (forward) motion.

Bio: Eduardo Ledesma is Associate Professor in the Department of Spanish and Portuguese at the University of Illinois at Urbana-Champaign. He received his PhD in Romance Languages and Literatures from Harvard University in 2012, and his BS in Civil Engineering from UIUC in 1995. He is the author of *Radical Poetry: Aesthetics, Politics, Technology and the Ibero-American Avant-Gardes* (1900-2015) (SUNY 2016), supported by a Fulbright Research Grant. In that book Ledesma studies visual, concrete, kinetic and digital poetry to understand the relationship between poetry and technology. He is currently completing a second monograph entitled *Cinemas of Marginality: Experimental, Avant-Garde and Documentary Film in Ibero-America* (under contract with SUNY). His latest book project, *Blind Cinema*, which studies films by blind filmmakers has been awarded an NEH Fellowship.

Closing & Exhibition video - (13h40 - 14h00)

Trans[creation] Curators

Panelist Bios (in alphabetical order)

Lara Bourdin is a PhD student in Hispanic Studies at McGill University. Her interests lie primarily in themes of migration, mobility and translation in modern and contemporary Latin American and African cultural production. She holds an M.A. in Portuguese, Brazilian and Luso-African Studies from Sorbonne Université (2020) and an M.A. in Art History from the Université de Montréal (2013). She also engages with her research areas outside academia, as a practicing translator and language teacher, and as research coordinator for NGOs Art Moves Africa and On the Move.

Katherine (Kate) Bundy is a doctoral candidate of Hispanic Studies, and her research interests include contemporary Spanish and Latin American film and media studies, digital cultural production, (trans)nationalism, and posthumanism. As a founder of an annual short film festival and a feminist wrestling collective in the southern United States, Kate's approach to scholarship is that of an ongoing dialogue between the analogue and the digital. www.Katherinebundy.com

Maíra Freitas is a doctoral student in the Postgraduate Program in Visual Arts at Unicamp in the Department of History, Theory and Criticism; Master in Multimeios at Unicamp, where she developed her research thesis, *Contemporary Portuguese Cinema: the fabulation of the real in Pedro Costa*; and graduated in Artistic Studies from the University of Coimbra. She works as a researcher in contemporary art, focusing on video art and its relations with gender, sexuality and raciality; she is an art educator, artist and curator. She exhibited in the solo show *Solo da Mãegem*, at the cultural space Torta (Campinas-SP); published the photoperformance series *Deslizamento e Emersão* in the book *Nós (in) Butler: gender, politics, education, ethics, art, organized by Jacob Biziak* (Ape'Ku Editora, 2020) and is a contributor to the hipocampo.art.br platform. Her doctoral research is funded by the CAPES agency.
Link: http://atorta.org/exposicoes-virtuais/solo-da-maternagem-solo/

Stephen Keller is pursuing an MA in Digital Humanities and has an interest in information visualization and cultural analytics. His previous education includes a BA in Mass Communication with a focus in Advertising and a Graduate Certificate in Digital Futures at OCAD University in Toronto where he was a Research Assistant at the Visual Analytics Lab and worked on projects related to User Interfaces and Information Visualization.

Patrícia Lino is a Portuguese-Brazilian poet and professor of literature and cinema at UCLA. Lino is the author of *The Portuguese Discoverer's Survival Kit in the Anticolonial World* (2020), *This is not a book* (2020) and *Manoel de Barros and A Poesia Cínica* (2019). She recently directed Antibody. A Parody of the Risible Empire (USA 2019) and *Vibrant Hands* (2019). She also released the mixed poetry album *I Who Cannot Sing* (2020). Lino presented, published and exhibited essays, poems and illustrations in more than six countries. Her research focuses on

contemporary poetry, visual and audiovisual cultures, parody, anti-colonialism and Brazilian cinema. She is an integrated member of the UCLA Latin American Institute and collaborator of the Margarida Losa Comparative Literature Institute. http://patricialino.com

Marcelo Noah is a doctoral candidate in the Department of Romance Studies at Duke University in the United States. In Porto Alegre, he has presented programs on literature and culture on Radio da Universidade and Ipanema fm, in addition to directing Minima.fm radio.

Eduardo Jorge de Oliveira holds a PhD in literary theory and comparative literature (ufmg) and is professor of literature, culture, and media (University of Zurich).

Lidia Ponce de la Vega is a Doctoral Candidate in Hispanic Studies at McGill University. Her research interests lie at the intersection of Latin American studies, ecocriticism, and the digital humanities, especially regarding the epistemic (de)colonization of Latin American nature and biodiversity in digital archives. Through an analysis of the *Biodiversity Heritage Library*, she develops equitable archival practices focusing on the relationship between the Global South and North as sites of knowledge production. Twitter handle: @Lidia_PdV

Nancy Perloff is Curator, Modern & Contemporary Collections at the Getty Research Institute (GRI). She pursues scholarship on the Russian avant-garde, European modernism, and the relationship between music and the visual arts. Her Getty exhibitions include Sea Tails: A Video Collaboration (2004); Tango with Cows: Book Art of the Russian Avant-Garde (2008–9);and she led the curatorial team for World War I: War of Images, Images of War (2014). Perloff is the author of Art and the Everyday: Popular Entertainment and the Circle of Erik Satie (1991), coeditor, with Brian M. Reed, of Situating El Lissitzky: Vitebsk, Berlin, Moscow (2003), and author of Explodity: Sound, Image, and Word in Russian Futurist Book Art (2017). She has written and lectured widely on avant-garde composers such as John Cage and David Tudor. Her exhibition, Concrete Poetry: Words and Sounds in Graphic Space (2017) inspired her forthcoming publication, Concrete Poetry: A 21st-Century Anthology, (October 2021).

Cecily Raynor is an Associate Professor of Hispanic Studies and Digital Humanities at McGill University. She works on contemporary Latin American literature, digital culture, e-lit, and computational humanities and currently serves as Graduate Program director for Digital Humanities. In addition to Latin American Literature at the Millennium: Local Lives, Global Spaces, she is co-editing a volume on digital culture in Latin America which will be released by the University of Toronto Press in early 2022.

Rejane Rocha is a professor at the Federal University of São Carlos, where she works in the Literature Course and in the Graduate Program in Literature Studies. He coordinates the Research Project (CNPq) "Repositório da Literatura Brasileira Brasileira" and leads the Grupo de Pesquisa Observatório da Literatura Digital Brasileira. Researchgate: Rejane Rocha

Nathaniel Wolfson is Assistant Professor of Spanish and Portuguese and Affiliated Faculty of the Program in Critical Theory at University of California, Berkeley. He specializes in 20th and 21st-century Brazilian literature, with a focus on poetry and poetics, media studies and critical theory. He is currently working on a book on the internationalization of Brazilian aesthetics in the 1950s–1970s and related debates on meaning and materiality. He is the editor of a special issue on the "Legacies of Concrete Aesthetics" in the *Journal of Lusophone Studies* (2020) and the author of various articles.

Organizers

Aarea.co

Aarea.co is an online platform founded in 2017 in Brazil to showcase artworks created specifically for the internet, showing one artwork at a time, that occupies the whole area of the website. aarea's activities extend beyond its website, promoting a broad public program, doing curatorial projects, seminars and projects in partnership with other institutions.

McGill Digital Humanities

At McGill University, the department of Languages, Literatures, and Cultures offers an Ad Hoc MA in Digital Humanities. The program is grounded in the computational study of art, culture, history, society, and technology. It brings together different fields of inquiry under a larger methodological domain, one that centres on the application of computational analysis toward the understanding of human culture. McGill's digital humanities projects and collaborations are well-established and internationally recognized.

Chaire ALN|NT2

The Canada Research Chair in Digital Arts and Literatures, held by Bertrand Gervais and based at the Laboratoire NT2 at UQAM, studies the shift from a book culture to a screen culture. The Chair's team studies artistic and literary practices deployed in a digital context, bears witness to the manifestations of a culture of the screen and its impact on the contemporary imagination, and develops research methodologies and strategies in the arts and humanities based on contemporary technologies.

Sponsors & Partners

NT2-Figura Concordia

NT2-Figura Concordia is a branch of Figura, a research center dedicated to the study of the imaginary in its present and past manifestations, and of the NT2 laboratory, which provides an infrastructure for this general approach by allowing an exploration of new forms of texts and hypermedia works.

Electronic Literature Lab

Founded and directed by Dr. Dene Grigar, the Electronic Literature Lab contains 61 vintage Macintosh & PC computers, dating back from 1977, vintage software, peripherals, and a library of over 300 works of electronic literature and other media. One of a handful of media archaeology labs in the U.S., it is used for the advanced inquiry into the curation, documentation, preservation, and production of born digital literary works and other media. ELL is the hub of preservation activities for the Electronic Literature Organization (ELO) and oversees the ELO's The NEXT.

GREN

The Groupe de Recherche sur les Éditions critiques en contexte Numérique (GREN), founded in 2014, brings together practitioners and theorists involved in several projects primarily concerned with digital tools and culture and is positioned at the center of thinking about new forms of research environments.

CRIHN

Based at the Université de Montréal, the Centre de recherche interuniversitaire sur les humanités numériques (CRIHN) brings together 45 regular members, 35 collaborators and 5 postdoctoral fellows from eight Quebec universities, CEGEPs and research institutions. In recent years, Quebec has witnessed a concentration of expertise

and skills in the field of digital humanities, a unique concentration in the French-speaking world and one of the most promising in the world.

Aquarela

Publications Aquarela Magazine Inc. is a new small independent publishing company based in Montreal, whose mission is to promote the love and passion for reading among people of all ages and all languages by providing a pleasant reading experience with original and creative titles.

Consulate General of Brazil in Montreal

Since 1880, the Consulate General assists Brazilians visiting or living in Quebec and Atlantic Canada, as well as Canadians travelling to Brazil. In fostering bilateral relations, the Consulate is a proud supporter of Brazilian arts and businesses.

Electronic Literature Organization

The Electronic Literature Organization is an international organization dedicated to the investigation of literature produced for the digital medium. Founded in Chicago, Illinois in 1999, the ELO now has a presence across North America and in South America, Europe, Asia, Australia, and Africa. Our members hail from a wide array of disciplines and areas of study, including Art, Literature, Communication, Computer Science, Humanities, Digital Humanities, Media Studies, Women Studies, and Comparative Media.

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Thursday, June 10 & Friday, June 11 / 11am - 2pm EDT
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aarea.co/nt2/transcreation/