

FRAMAPAD 1 - synchronous with the online (un)distance panel.

<https://stars.library.ucf.edu/elo2020/live/roundtables/6/>

This pad is open to all and serves as

a site for questioning / commenting / digressing / feeding and disturbing the (un) distance elo panel before, during and after its effectuation

Feel free to write questions, reactions etc before, during and after - open "chat" / chat for personal conversations.

If ever during the panel it becomes too crowded here, you can go to [https://annuel2.framapad.org/p/\(un\)distanceBIS](https://annuel2.framapad.org/p/(un)distanceBIS) that contains the same "before" info. (When rearing t / wr / iting with more than 10 please alternate between the two pads)

Let's got to the pub. Pub Audio. Yes, the pub is wonderful and I will buy the rounds of drinks.

Thank you all for this presentation and shared writing, thank you.

The only true distances are crossed and recrossed only by our imaginations.

One of the things I like most about Framapad is being able to "talk" with others in a semi-silent environment. And this can be a synchronous/asynchronous communication.

The only true distances are crossed and recrossed only by our imaginations. And what about the boundaries? Does it work with them as well?

One of the things I like most about Framapad is being able to "talk" with others in a semi-silent environment.

Confused where to write, wrote in the other Framapad, then moved the comment down at the end here.

Great session! The silence now is deafening! true and then it kicked me out **You can write anywhere to anyone, to (un)distance yourself from any meaning and any sense.** That's the beauty of it.

So how do I find you here? How do I find y'all here? How do I navigate silenc(ies) I know all too well? How do I transfer these silenc(ies) into mileages of (un)distancing. No it's not me I was supposed to be marked with different colour, the turquoise. Framapad, framapad, oh, let me find the way and let me not to silence the numbers that uncover the (un)distance.

I need to know more of these tools in order for me to learn perfectly. Do you provide any other means for the new comer like me to learn? Come join us on Discord in #newcomers channel (or any other there for that matter :-)) I like ELO2020 because i have learnt many things within three days that will help me in my writing career. Thanks. This is really un-distancing writing because I am getting answer to my questions already,

This is diffractive rearing

What does distancing and undistancing mean for you? for different people?

We are oscillating between being distant and close, how do we undo the distance?

Annie: videoconferencing is always awkward because "normally" we look intensely at a "moving portrait" only when we are a baby in the cradle or with a lover in bed, which are very intimate moments. Our brain sees subconscious intimacy in a situation **with others** (often strangers) far away and gets confused, tired. Moreover we exist as doubles - we exist as a body in front of the screen and as an image on the screen - we are not used to "control" both at the same time. Also it is difficult to distinguish sound over "there" from (often disturbing) sound "here". Also the "there" sound is mono and unidirectional - we can't "feel" who is talking and need to check the screen for that. And somehow we also continuously check ourselves in the videoconferencing frame, as if not trusting that we are still "there".

We need to be aware of the strains of videoconferencing, adapt to, find good practices.

Annie: it means avoiding travel - it means being able to work with people I feel professional affinity with ...

Videoconferencing - feel the heat off the screen, like the heat of another body, close.

White space a moment of silence? *Noisy literature!* I hadn't thought of it like that before.

Texts bring us closer, into minds(?), but not present at the same time - un(distance) - (un)distance

Another thought occurs, relating to code - un(distance) looks like a function: to un - and distance is the argument passed in. Good point, and what it doesn't - it doesn't cancel the distance, but creates a separate concept. It's in fact very hard to "cancel" something in language (as Kristeva claims)

Renee: The other day in my dance class we were drawing together on the screen while being conscious of our bodies; not leaning into the screen but using the computer as a sort of support to go backwards. I realized that the screen became blurry, I didn't see it in the same way. I was distanced. And yet more (un)distanced because I was connected with my body? I think one of the problems of distance online might have to do with that we see the digital as something visual, or as Annie says mono. Distancing/(un)distancing is to at least be conscious of how I feel with each scroll, video call, click to then process that. Executing without seeing.

Eugenio: How can our wor[d][k]s bridge the distance that has grown between us? How will our

wor[d][k]s change as they try to overcome the lack of physical presence? What about our bodies? Is it even possible to undo distance?

Sometimes it's a good thing that distance is not undone. We need distance as much as we need closeness. Is that why (un)distance is so interesting, it gives us both simultaneously?

A collapse of miles in virtuality and any mode of communication. At the same time a deeper ennui and sense of isolation in the aural, in what is adjacent in the lack of the usual drone and hive here in Los Angeles. My student posted in a discussion how this is a time of history yet also how the present is overwhelming and dull at once as to seem near immeasurable. -- agree totally here!

What is the role of a sense of a physical location in an (un)distanced collaboration?

Annie: mostly disturbance :) - all participants are in different local situations and so in collaboration you have to specifically address these local situations if they are of importance (you can't take anything for granted)

Deena--as we zoom, we see the physical locations in the background. This becomes an intimacy, as I am invited into your house, or a social distance, as I see a generated background behind you. I was also struck by Mosher's piece in the exhibit, where participants touched through the screen to push on a mouth. <https://projects.cah.ucf.edu/mediaartsexhibits/uncontinuity/Mosher/mosher.html>

Should I dress my background? Does my background shame me? Attendant worries of videoconferencing.

Renee: To ask the question: "What time is it there?" ;) And the body is always still physical but perhaps not located...(only in data)

Eugenio: The body and its surroundings become more tightly interwoven, as if person and place were one and the same.

How has (un)distance played a part in your work?

Annie: it is core

How does (un)distance relate to the haptic? Does it?

Eugenio: I have always tried to "be there", but now my work will have to deal with the

impossibility of "being there"

Renee: it works at different levels, from collaborating with people online that I don't know to trying to (un)distance myself enough to figure out a thought or movement.

Always but now more than ever before and what seemed possible. Collaborations across platforms and space collapsing in the digital as society totters outside

What role does language and communication play in (un)distancing your writing and your art?

Language is a tool that establishes distance and yet helps us close the distance through communication. while at the same time being entangled in the technological communication (zoom, facebook, framapad, discord, etc.)

Why is everything always in English? Yes, but Rod;s work has multiple languages. **How do we cross multilingual distances.?**

Eugenio how do you see the relationships between English. other human languages/ and code language? Most code languages are also based on English

English is in the process of becoming a non-human language. Not that people who speak English are not humans, but I guess that, today, more machines speak code-English than non-machines do. Also, English has been the vehicle that has allowed me to speak and listen to people in different parts of the world, including farmers from Tanzania.

What happens when we translate everything into numbers?

How do we execute language and how do we carry code within our speech and logic and thinking?

thinks of code-switch

I would argue through movement How can we resist?

When numbers can represent so many things (COVID, miners, trees disappearing) then what is the distance between our interpretations and representations of numbers? Numbers with their promise of singularity - distance solved as a problem we never really ha

AMW : This is a key question. In our field you publish your work in English, or you do not exist. Let us be honest about that! What does it mean about our use of language when we are "obliged" to translate everything in order to be heard. What do we lose. **Located knowledge!**

Renee: One thing that is interesting to think of is that distance requires thinking that we are individuals, a sort of mirroring of ourselves outside. We use language because it helps us resolve

this distance. But in the end I think a lot of what this panel in general shows is that it isn't enough to only think of and use language. A question of simultaneity is important. There is always something that we can't control but that happens at the same time.

Eugenio: Languages, both human and computational, play a central role in my work: they are the very materials with which I play. However, my work is not necessarily about communication. Language is not necessarily communication, and this is a huge difference for me. I always use language, but rarely to 'communicate' something. However, in works which deal with collaborative writing, communication takes center stage and, strangely, language becomes less important. It's almost as if language and communication were opposite things. would love to hear more about this

AMW : Is this not exactly the enormous problem about collaborative projects? I took a look at the collaborative projects realized during this conference. Indeed there is not much communication inside. It is all about "express yourself". I really like one of your projects, Annie A, you made with Emmanuel Guez: a degenerative framapad experience, where participants erase the traces of other participants. I participated at one of this writing experiences, it was very violent: very honest about what is really going on in "virtual" spaces.

E-lit is much about not being read, :) I guess.

Questions concerning the practice of the panelists

Question to Kyrill: Are your pieces programmed or written? Written. I don't do much programming currently

- What is the relation form - content in your work? Comes one of them first, or emerge they together?

My question is - to everyone - how does interaction derive from perception and gets back to it - how does a writer perceive changes made by him or her (on distancing/undistancing from and to our experience and an artifact)?

Yes, that's a rub. That's interesting with VR and immersive media, when the verisimilitude is disrupted and the connect/disconnect between visceral experience and words used to express it can be brought forward = the gemix of generative tools with language and combinatory tools with video are nice in creating that disruption. The hope from that is to give a freshness to perception by undermining expectations, at least in the creative process. I suppose the way these tools trigger collaborations.

Renee: For me, it is not about interacting but more about intra-actions, that in the moment of writing or doing it is impossible to distinguish one from the other, nanoseconds that change a direction, inhibit a thought, etc. When we then take distance, we see it as an object, but that begins a new (un)distancing. There is an endless loop between distance/(un)distancing? The

problem is how do you communicate this as a process.

Eugenio: Interaction has become less important in my work.

Eugenio how do you see interactions between you and readers in your work? Why do you feel that interaction is less important?

It is less important in a material sense. There is always a more abstract interaction, sense-making, meaning-making. That form of interaction is always present, thankfully. And - also thankfully - it is a form of interaction that cannot be controlled by the "author", so it is just something that I assume. It will happen - or not - without me. Interesting - so interaction is there as a pure phenomenon, capability to interact. Love that

Question to Kyrill: "no thing" reveals itself as erotic text - how do you relate to that?

I'd rather see it as ambiguous - however, what might seem erotic is the interaction itself without any clear intention. Interaction reduced to the very core of it - interactivity, being able to interact as it is - might seem related very much to sensual experience. But it never develops into sensual experience of any particular kind - for it would enable intentionality - and sticks to the basics of meaning and responsiveness.

Question to Kyrill from Søren: I'm really thrilled by the way you use - and mystify - standard software like MS Office. How does this relate to your text? And do you know older examples like Adrian Ward's work Auto-Illustrator? I have to say I haven't seen these - thank you! I will

Questions to Rod and Eugenio from Søren: How does numbers and codes relate to ecology? E.g. relating to climate change, one could argue, that to a certain degree (which we might be past now), climate change as an global ecology is mainly visible through modelling and measuring, so to a certain degree we wouldn't 'know' of climate change without coding. I think your works shows a problem between coding and ecology, but do they also point to how coding and ecology is intertwined? And perhaps should be?

Søren - yes, this relationship of numbers and codes related to ecology. One aspect of this in *Altering Shores* is related to this concept of the digital imaginary: we have lots of science but that alone is not driving people to solve the problem, which just keeps getting worse. Yet that language, numbers, weather models are all disturbing in deep ways and we are trying to digest that info - to make personal meaning of, at the point where it is changing the cultural imagination, senses of place. So the level of trying to see, show explain and letting that break down, I find interesting because it is a space to create some other reaction, and in live performance and in mobile tech, some sense also of collectivity. We can try it in Aarhus sometime if you like, setting up the headsets on location or with projections, so people become part of those images, language, numbers (Rod)

Søren, I do think that the tendency to numerize all that exists lies at the core of our relation with nature. Think about, science, for example. Numerizing everything, from the atom to the

galaxy, has implicit intention: understanding. Understanding, by itself, is a positive value. But the line that divides understanding from control is too fine. Think about Bacon's New Atlantis: a perfect society based on the technoscientific understanding *and* control of nature...

We do understand phenomena such as climate change through numbers, but we also need to understand it through more intimate forms of perception, through non-numeric forms of understanding as well, as Timothy Morton has suggested. Numbers favor an intellectual understanding, but **how can we achieve emotional understanding?** Perhaps that's where e-lit can come in...

Yes, but than emotional and affective kinds of understanding also have their own problems, don't they? E.g. a lot of people don't 'feel' that there is a climate change or that it relates to them, and therefore we do need science. But we definitely need to experiment with ways of experiencing.

So for example in shifting a sense of place or memory of a place, by disrupting it and trying to connect strange places with familiar ones so that these become difficult to reconcile and then putting sea level rise in the middle of that so that a participant needs to sort that relationship, that is an approach to related emotional and affective understanding to scientific conditions, or at least a start in that direction. Coming around to the issues of climate change through first experiences in very disrupted and hard to explain experiences that are both familiar and strange. (Rod)

This also relates to combining the models (of e.g. rising waters) and the more or less personal experiences of spaces and environments.

Yes definitely, and I get that there is also the necessity for different ways of experiencing than only models. And that the language of codes and numbers is unsettling as well. Probably we need both? Some kind of personal and collective experience AND the numbers/models to see how this is part of a bigger picture.

yes and to feel the bigger picture in ways that it changes language. **The language itself has to change.**

how to do that... that's part of the quest. (Rod)

How does this relate to the images? E.g. your use of panoramic images? (I know you know the history of this...). The panorama is also a way of dominating - like a panopticon - and a way of being part of the mass perspective.

So the 360 imagery is very fragmented and layered - there are always several images working at the same time emerging and disappearing, and there is this illusive horizon line. The perspective is sometimes above water, sometimes below water. And all the time there is the text trying to describe what it see but then pointing to what is hidden, the hidden things invading the text. Plus the sounds, voices trying to sing that text in different languages, ultimately struggling to speak what is unspeakable, how to find language for human annihilation, and so the ways of describing must change. That is also why there is a constant attack on verisimilitude and realism

in these projects and the false sense of cohesion that it provides, as if not needing explanation. I am interested in that - those elements that like surrealism are about disruption of that surface - both in image and language, which is opposite of what VR often promises in its seemingly seamless 360 worlds. (Rod)

I definitely have to see the work! Sounds really interesting.

For Kyrill silence is a problem--silence is a great disadvantage in lit--I love silence in art.

Meaning is even more problematic--i am trying to create meaning-less things, meaning appears unrelated to what is meant --meaning is always there in our heads and to create something minimalist is more of the challenge. I am interested in things that are present or not present.

Question to Eugenio: the amazon is distant - I don't feel the destruction - the piece is beautiful - isn't this contradictory? is the piece didactic? does it bring me closer to the probelematics? how?

- What are the numbers standing for?

- The code that people have to paste contains words like: "createElement", "children" and "settimeout". Do you want people to be aware of how the code already has the content inside?

Eugenio reacted with: I would like to present 'Amazon' under two different perspectives. The first one is connected to the current situation in the Amazon, in particular how the government is taking advantage of the pandemic to ease restrictions on deforestation, and how gold miners (garimpeiros) who come into the forest are carrying the virus with them and putting indigenous populations at peril. The second one is more abstract, and has to do with the question of our role as vectors of code. In our daily lives, we help code proliferate: not just by copying pasting or executing it, but by actually performing it ourselves. I'm not just thinking about computer code... consider the homo economicus behavioral model, for instance. According to this model, we are supposed to evaluate all of life's events in terms of costs and benefits, of rationalizations and optimizations. How much is this code present in our daily actions and decisions? Maybe more than we realize! I often relate the negative effects of this "codified behavior" to the Capitalocene predicament, which I understand as a sort of "environmental artificial intelligence" (shared by humans and machines alike) that parses the world as numbers. If we may see the universe in a grain of sand, as William Blake would have it, then I would suggest that, likewise, every fragment of code carries within it a very specific vision of the cosmos: a cosmos entirely composed of numbers, where everything is knowable through measurement. What happens when every-thing can be translated to the language of numbers, and therefore measured? To what extent do we become numbers ourselves? If numbers are serializable, then they are infinitely interchangeable, according to Federico Campagna. What happens to life on earth, to human and nonhuman beings, when they are considered as no more than interchangeable numeric fragments? To me, this is the core question of the Capitalocene predicament. My piece, amazon.html, seeks to

suggest that we carry code as much as code carries us, and that such reciprocal relation emanates a cosmos modeled after the numerical logic of computation. The negative effects of such "fierce mathematization" of life (as Franco Berardi would say) are, among many others, the destruction of forest ecosystems for the sake of economic profit.

Do you see code and mathematization as related intimately to the physical (for example, the situation in the Amazon) - and how can this be brought to the surface in a conference emphasizing the virtual? Is there a politics here in general? **Is it being addressed?** Thanks greatly -

Eugenio--how do you see **the distance between reading code and reading text?** If code is the vector of human society, how are us human vectors distancing?

I'd like to think that humans are also vectors of code, which means that the agency of code (to proliferate) is realized through human performance. Code would be nothing without the action of our bodies. But I also think that code is indifferent towards distance, thanks to planetary electronic networks. So, while code proliferates, aggregates and disaggregates, we (now) are isolated, helping it flow...

Let's go to the pub. Pub Audio.

we did a reading of the code from Eugenio's project here: <http://wg20.criticalcodestudies.com/index.php?p=/discussion/61/week-1-amazon-html-by-eugenio-tisselli>

Vectors show relationships between poles or points.

eugenio: How do you think of a link between intention and responsibility?

to Kirill from Johannah Can literature ever stop talking? (Kirill) I agree with Kyrill re: silence! being a problematic issue in literature.

We know the ellipse doesn't signify silence very well

between signified and signifier is e-lit. The place of silence? the words are hidden in these projects... or "manipulated"-dismantled... Is this literature? ;) I would say it still is :) But I wouldn't stick to this title

AMW : Ok but you are still inside the system when you do such kind of works. I mean, to what extent a work like amazon.html still serves the cause of Amazon? We are all caught in the system, aren't we? Digital art is fatally an art of the digital device (in the sense of Foucault). !!!!!

between signified and signifier is e-lit. The place of silence? the words are hidden in these

projects... or “manipulated”-dismantled... Is this literature? ;)

Adding colour to syntax

Let's got to the pub. Pub Audio.

Question to Renee: how do you see the distance between emotions and form? Can code be affected?

The distance between emotions and forms is at the core of my work. It's trigger in a way as it is a space that I can't put into words and that I don't understand (yet?!), a process "that just happens". Something that was frustrating me as well was that there was always a distance in the work when I wrote about it. First I had to explain dance, then code, but in reality they are already linked in my process. Thinking through (un)distance is thinking them together from the start? To then be able to talk about them separately.

Perhaps code is affected, but not in a human sense, in another way. The incomputable. The next step in this work would be to write new texts about these dances and feed them again into the machine learning algorithm. Would that create an affect in the code? I'm not sure yet...but it definitely works the other way around, that bodies are affected by code even if we don't always realize it. I guess since they are in relation to each other something must arrive back to the code, even if it is not "affect" exactly. But what is it? Still in process...

Renee, you start with "my feeling of dance and code is ...", "feeling" why this word? Can you feel code? script/protocol/scenario/partition/code <(the apparatus)> execution/interpretation/feeling /glitches

That is the question, can you? And what I am trying to argue and experiment is that we can feel it. The world feeling comes from a personal relationship, I started dancing after my dad passed away and somehow it was always connected for me to code, that code has movement, it moves. It's something I feel, a relationship between code and movement. It is also a way of resisting technological power flows, or at least being conscious of them. It also comes from the idea that the code feels, but not in a human sense, I think it is Luciana Parisi that says that a code feels in her text on Soft Thought.

Maybe the question for everyone is: how do you (personally) feel code? Can we (un)distance to feel code? Does it matter?

But maybe before tell us shortly something about your experience with dance and code - what is your history?

- Your videos are edited so I guess you didn't dance when listening to the text? How did you dance?

As I always say, I'm not a dancer nor am I programmer, but somehow both of them relate to the way I think, write, and process ideas. I use them to experiment. When I made the videos, I read the text out loud before dancing, and then I improvised. Some of them I danced to the rhythm of

the text, others maybe a phrase or an idea, it was basically what came to my mind. One thing that is interesting that I noted that the time of reading the text, the time of dancing it, and the time it takes for the machine learning to process it are not the same. I had to edit and intervene.

Let's got to the pub. Pub Audio.

Question to Renee--how do you see solitude in your work? How can we bridge dancing alone in our rooms to a sense of dancing and facing the COVID crisis, climate crisis, other crises together?

Good question! I think there is a lot of solitude in and that is partly because I can't quite put it into words yet, to communicate it beyond my body and also to communicate that what we can't see. Maybe **there is always a distance that we can use to face each other**? I actually had planned to read one out loud that we do together. I will put it here:

"My feeling of dance and code is nothing new, but dance and code, not just in the sense that the instrumentalist Merce Cunningham's instrumentalist Fantasy Repetition became a monument to his style, showing its power and importance throughout the whole of his life. But the dance and code are not new, they are not static objects, hidden away in the static world of code. In Dance and Code's History, Sally Pennington shows the impossibility of freeing the hands of animals to the death by emitting dances to illustrate how codes are the basis of the human body. Cunningham's body was once used to make candy, but is now filled with junk and robots, to distract attention away from the attention of the human. The human body is no longer a tool to manipulate or control, but a tool to help humans to their very survival.

The code is an example of how the digital is not just a tool for control, but a tool for reaching an end. The Digital Zoetrope uses code to create records and to communicate with humans.

However, because digital cultures take inspiration ? Maybe we can organise a meeting to dance together on your "score" - would be nice.

Dance sends signals. They can be interesting to interpret. The idea, as I remember, was to find a pattern that you could repeat. If someone copied you in the club. They had to cite you. They cited you with the universal gesture of pointing and nodding, sending eyes to your body and what it was trying to say. Repetition was an homage to your message

there's definitely a lot of repetition that happens.

always impressed with dancing as a way to distance oneself from others. I used to go to clubs to dance - in order to be alone. The music was loud, earsplitting, to make sure we couldn't talk to each other!!!! So dancing is a way of communicating and bridging distances amidst both chaos and silence?

alone but always together?

Dance doesn't need words. it communicates through its movement.

Renee, do you have names for your moves?

no, but you can try to (un)distance it by dancing it? Do you have one?

Let's got to the pub. Pub Audio.

I do Tai Chi to communicate - I'm hijacking the communication here, the virus of silos of silence at the heart of noise as a martial art. I need to flight back, at some point. Somewhere. Anywhere. I'll flight back 2 front with out/silenc(ies). Silenc(ies) is my trademark in the exchange market of charactersignals. Exclamations. Exchanges. Shapeshifting. Sudden transformations from silence to otherwise. Other sides. Looking for you in all of this, to no avail. Orgy of colors. *It can be anyone. Auteur inconnu.*

The DJ made sure it never broke except to break...

wilder rhythms made sure people kept their distance. When someone dances on the subway, people move to other cars.

Let's got to the pub. Pub Audio. Let's got to the pub. Pub Audio. Let's got to the pub. Pub Audio. Let's got to the pub. Pub Audio.

One gesture I've never experienced as a dream. I can run and fall and walk in dreams. I can't dance

very interesting! I don't know if I have ever danced in a dream either. to be experimented... somehow

I think machine learning algorithms are often interesting because it is so difficult for us to get at and understand how they are actually operating/thinking, even if we created them? And I imagine if you placed the same texts through the algorithms again, they would create something new? As in the text they produce is in some sense an improvisation? Do you see yourself (or does it make sense to think of it) as improvising a response to the machine's improvisation? Or how else do you think of code as a creative partner? yes all to explore!

Also - have been going through your videos on youtube, during this - they are really great!

Question to Rod: You use an immersive environment depending on not yet overall accepted technology to immerse people in a doom scenario with the intention *to explore the profound consequences of sea level rise on memory, consciousness and the sense of place*. Does this "play" with distance (future, technology, a place I don't know) undistance (now, affective immersion, edited images) work? And if so how?

Thanks for the question - see the above conversation on this with Soren also. Distance between how we experience things and how we explain them is one angle I was playing at, distance between the familiar and the unfamiliar through layering and collage and the sound/language elements, and between the here and now of where the user is standing/walking (whether in the mobile media form or in the active performance form) and the constant movement on the screen. Those are some of the ways this play was taking place. Meanwhile the imagery is rich with combinations of images of history - particularly decayed industrial history but also nostalgic photographs floating in the waters and such, beacons like lighthouses pointing ways to go, that

an installation with particular hardware in one manifestation, a live performance with particular hardware in another. So there is no need to control how other people's computers work.)

how has your sense of distance and its collapse and/or expansion shifted not in materiality but in the experiential and sense of self in these difficult times?

Renee, perhaps you can address: Dancing the quantified self? Quantifying the dancing self?

How to quantify the self? A mutable ever changing

This is something I am thinking about. How can we measure in a way that takes into account quantity but still movement? Maybe it is a way for now to **quantity myself in my own terms**?

Why would you want to quantify the self? to do the quantification by others? It happens

anyway...? I think of Joyce who kept Paris metro receipts to prove he was really in one place in case the police wanted to know where he wasn't. The quantities are marks of evidence. In the pandemic era, I checked my temperature daily to make sure I was "okay" - past tense, as I

stopped it driving me insane. or closer to it. This is something interesting about the pandemic, we have to think about this data in our body not just abstracted? it brings a new relationship. it's something I have been thinking of... of course there is a lot of problems with this too. **This is the body, not the self that you are 'quantifying'**

Get tested... get traced.... doing our civic duty.

Silence, as Cage showed, becomes extremely hard to really record - nevermind detect. My brain refuses to imagine silence. It is terrifying. What about silence in Tarkovsky's films? I think there it is.. well, not comforting, but eventually very.. natural, again

Silence as a practiced together discipline (such as the quakers have done for almost two centuries now) is an amazing way of *being* and *communing* together.

There is no absolute silence if one's ears function--yes, but there is always the heartbeats. And sometimes ears function too well--. The beats of the body and flow of the blood/ms lol yes the blooms

BUt I think silence here means the chaos of the distance--how do I know my silence is your silence? How do I know what you are thinking? *Mind you, language bridges are always delicate.*

In absolute silence, the ears will ring - a tinnitus of desire for more sound to process. Is it the ears ringing or is it the sounds of the cosmos?

Yes our telepathic functions are developing, we will better understand one another's silence through these xperiments with distance

Kirill, you may enjoy The Black Book (aka Black Friday) by Jean Keller: <https://www.lulu.com/shop/jean-keller/the-black-book/paperback/product-21008894.html> (brought over from the Zoom chat). Oh, thank you :))

Question to Kirill--how do you suggest people approach silence and lacunae in your work? Have you seen Anna Akhmatova's Poem without a Hero where she leaves blank what the censors took out? Is this meaningful silence an integral part of Russian literature?

I would say that silence for me is interesting as something natural, while there I think it is forced silence, forced in a bad way. And, I also think it is false freedom: nothing can be there, while readers could think they might fill the gaps, but no. What's gone is gone. This scares me, and in this way, yes, silence is horrifying (as Mr. Klobucar said)

We can erase and write? Yes you can erase what someone else has written. This Framapad is based in silicon and electrons, both very slippery substances! And by clicking the clock at the top you read it's history!

I can't hear keys being typed - The silence of the page is eerie. I almost want to go and turn on the audio channel in our Discord Pub just to have some voice coming through. (I love the silence of this page) Yet being in a room of silent communication with you all is a hauntingly evocative experience. To see the ghostly hands throughout the Framapad. (Yes) Much of 'real life' conversation is noise. I do not find this room silent I find it speaks in my mind. I agree! And when it's someone I know well, I read their writing in their voice. Yes. we are all anonymous here though, no? Perhaps not all of us... These touching texts... quietly connected... IN this instance we are undistanced. We are perhaps closer than two people speaking in a room in a social situation, as we are kind of in each others' minds Yes, so true. This is lovely, the experience.

Renee: I enjoyed your dancing I danced your enjoying with language and code video on YouTube. Have you considered using some of the social media platforms like TikTok to create and disseminate such work? YouTube is already a powerful video-based platform with social network elements, of course.

Thank you! Not yet, but I think now it should go out there, and also adapt. I have more texts to dance. I also thought of writing about the dances and then feeding that back into the algorithm. Will it change? A code dancing code dancing feedback loop.

And of course writing on the video itself. Perhaps a little kinetic typography to have writing that actually takes advantage of the medium of video.

One of the things that fascinates me about some of these platforms is that they invite writing on moving targets or writing in ways that interact with the filmed dance. Wouldn't it be great if you could dance through this Framapad? Our texts are dancing a little. there's movement for sure. Shall we? Take my verb in your pronoun and shimmer should happen does happen from one to the other within is happening together with different voices a line dance between strangers

whodance together accidentally unavoidably necessarily beautifully and to a rhythm that is emerging with the words as they appear or as I wait to respond, to intervene, to to cut in allow me to pause lightly, suspended between different thoughts afloat blinking cursor marking time being in the time it makes me anxious it is only metronomic remember that always when you feel that anxiety of the blinking cursor awaiting your next step/word may surprise you or you may surprise it or someone who is reading or me or me or us moving across the gleaming page traversing space creating thinking and thinking slowly think think slow, think think slow, quick (but rather slow) that is how we type when we dance with our words they tumble out and trip us up they come in the moment, or here, we can catch each other when we fall into the page's illusion

s
move thank you for this dance yes thanks
thanks to all

During: (Un)Distance ELO panel

Meeting Time and Place: Friday July 17 at 1pm EDT

See the entire conference schedule at <https://elo.cah.ucf.edu/virtual-conference/>

What does it mean to be together apart? (many people are excluded) How can we create and share ideas from an (un)distance? Please join us in this experimental panel in a talk show format. We will explore the topic “(un)distance” as a way to practice undistancing, to b(e)r/ing us together to share ideas, potential collaborations, and partnerships over various (di)stances and (di)scourses. This discussion will center around long-distance writing practices, and will self-reflexively discuss how effective on-line community discussion works. The panel itself will be an experiment using open access communication tools and incorporating as many live online channels as possible. So please participate via videoconferencing (Zoom in with the conference online venue), hashtag discussion via live tweeting (#ELO#UnDistance), YouTube, and collaborative annotating via Framapad.

Roderick Coover will present issues from his new book, Digital Imaginaries, and segments from his new immersive and generative film project Altering Shores, made with Nick Montfort and Adam Vidiksis. Eugenio Tisselli will discuss the non-local role of algorithms in the Capitalocene by presenting ‘Amazon’: a visual poem, as well as a critical code work, from his ‘Algorithmic Politics’ series. Kirill Azernyy will introduce his approach to perceptive interaction with the “materiality” of digital works. Renee Carmichael will explore thinking, representing and embodying the here and now through the tensions and limits between dance (both as beyond all writing/representation and as Dance Writing) and code.

Not sure if Rob Wittig or Mark Marino are on here, but this is somewhat similar to a netprov where everyone is writign.

how has your sense of distance and its collapse and/or expansion shifted not in materiality but in the experiential and sense of self in these difficult times?

I've thought of the word "transmission" - the french trans- mettre - to bring something across an imaginary distance. Imagining bridges. Yes, trans-mission is a good way to think of it, as well as a mission to accomplish. And to trans-form.

code tells you to do something. Is not code a text that tells you to do something.

I'm writing constantly on multiple screens thanks to this format--yes and I am reading on the two screens but scrolling so slowly--I think of the ancient furled scrolls where text is hidden above and below the page we are reading on.

Bizarrely fragmented - an ongoing stream of transmissive consciousness. Or transmission consciousness. I think this is how we can translate/transform our writing into an undistanced reality.

Renee--the fact that you are alone in the room being quarantined conveys such a powerful sense of meaning.

Renee interacts as a cyborg

Eugenio when we use numbers to model everything , we solve problems we did not know we had and we realize our distances between models--when science has solved all the questions, we realize there were no questions to be answered. "Numbers with their promise of singularity - distance solved as a problem we never really had" —Andrew Klobucar

Eugenio: How can our wor[[k]s bridge the distance that has grown between us? How will our wor[[t][k]s change as they try to overcome the lack of physical presence? What about our bodies? Is it even possible to undo distance?

To Annie--the framapad is very dynamic, but it is also a one to one communication--I can only moderate one line, one voice at a time! :)

After:

We'd like to keep this going, and we will be recording the session, with a transcript. Any ideas or volunteers for bringing these ideas forward?

Next time we do this for next year, let's note that it is important to regroup from the disjointed discourses in framapad to a group chat again. Why?

Thank you everyone for this panel, the whole experience was fascinating!

This has been fascinating and so enjoyable, thank you all.

Participants

You, our audience, are important participants as we chase the ideas of distance and (un)distance.

Moderators to ensure an anchored discussion within (un)distance are:

Annie Abrahams <bram.org@gmail.com> Zoom + Framapad

Johannah Rodgers <johannahrogers@gmail.com> mediator between twitter and framapad and zoom chat

Deena Larsen <deenaforcedtouse@gmail.com> Framapad

Participants to reach out across the spectrum of distances are:

Roderick Coover <roderickcoover@gmail.com>

Eugenio Tisselli <cubo23@yahoo.com>

Kirill Azernyy <kirill.azernyy@gmail.com>

Renee Carmichael <renee.carmichael@gmail.com>

Roderick Coover

will present issues from his new book, *Digital Imaginaries*, and segments from his new immersive and generative film project *Altering Shores*, made with Nick Montfort and Adam Vidiksis.

Altering Shores: <https://vimeo.com/373025686>. This is a work designed for VR headsets that are viewed on location in different locations near the Delaware River. One goes to these points using a cellphone/map. The video is embedded in a place that underlies the meaning of the piece (petrochemical wastelands and eco-rich marshes of the Delaware River estuary.)

Roderick Coover's latest book is *The Digital Imaginary: Literature and Cinema of the Database* (2019 Bloomsbury Press <https://www.bloomsbury.com/us/the-digital-imaginary-9781501347580/>). His latest media arts works include the virtual reality (VR) narrative *The Key To Time*, made with composer Krzysztof Wolek, and the locative and performance-based VR work *Altering Shores*, made with composer Adam Vidiksis and computational poet Nick Montfort. Both works are designed for 360 cinema, domes and VR viewing <https://unknownterritories.org>.

Eugenio Tisselli (un)distance to the material sources of electronic technologies

Eugenio--how do you feel about all of the possible interpretations of your work? Do you bridge the distances between these interpretations?

will discuss the non-local role of algorithms in the Capitalocene by presenting 'Amazon': a visual poem, as well as a critical code work, from his 'Algorithmic Politics' series.

Amazon https://drive.google.com/file/d/1kL5O5whaZ5iiuUogNa4Li_QvtyRK0Nln/view

Eugenio Tisselli is a programmer, writer and researcher. As a programmer-writer, he has explored the different ways in which code influences our understanding of the world, and has attempted to write against meaning by focusing on the materiality of language. As a programmer-researcher, he has become engaged with social and environmental issues which have led him to develop platforms for the collaborative creation of community memories. He is a computer scientist, holds a master's degree in digital arts, and has received a PhD from the University of Plymouth. He has presented his work in multiple conferences, festivals and exhibitions. His writing-related work can be read at <http://motorhueso.net>, and his platform-based research may be accessed at <http://ojovoz.net>.

Kirill Azernyy (un)distance to artifacts

I see the hidden layers of text in your work--how do you see the distances between the visible and invisible? You hide the texts in the white space and then copying one of the nodes in the multitexts I would say the distance between them can be tiny, but there is certain border between them, probably - they function differently, but since visible can become invisible and vice versa, those functions become problematic - what it "means" to be visible or invisible happens to be not a very big deal, for both modes are temporary and can be switched on/off. This system might seem strict, as difference between elements are explicit, but when they change positions, it all becomes chaotic as playground. And, I like to see it all as playground

you range from a paucity/absence of text to a plethora/presence of text--how do you see meanings in the multi voices and in the silence?

Have you seen Jim Rosenberg's work where the word is a note and then you have the chords of symphony. I have - in fact I was a little bit nervous when opening them, for I felt there might be something very close to what I do - you know, there's always this feeling something might be very, very close to what you're doing :) they really look like mine, but work differently - they are programmed (at least those that I tried), and they are fascinating, but I'd be happy to see more options of interaction, maybe.

You don;t believe in the capability of narrative--can you say more about that? I don't think anything can quite be translated into anything else, and this is a problem. This is price for things being unique (god, I had to look this word up.. shame on me). Also, narrative is something that is ongoing, and it's very imperative. Narration is very important of course, but it's so good when the alternative is there. And it is very hard to have one, when literally everything becomes a story.

I love stories and meanings, but I also love meaninglessness

will introduce his approach to perceptive interaction with the "materiality" of digital works. Kyrill : **the Expansion.ppt , No thing.odt Lost in Florence.ods** https://drive.google.com/file/d/11Ne0kICY8RnbiWTSdU_i_DqYuKvEhBc/view

- the work reminds of Jim Rosenbergs <https://www.inframergence.org/jr/diags.shtml> He's very good, thank you for letting me know about him!

Azernyi Kirill - fiction writer and poet, translator and amateur game designer. Writes and publishes works in Russian and in English. Has two books of prose (2015 and 2018), participated in International Writing Program of the University of Iowa (2015). As a fiction writer, has been interested in kind of writing where reader could have more active role, which, in combination with his passion for video games, directed him towards interactive fiction and other electronic forms of writing. Now has a site and a FB group devoted to digital art and electronic literature. Participated in 2020 Critical Code Studies Working Group. Writes conventional and interactive literature of various kinds. A PowerPoint-based novel for formatting was published in March 2020 - the work is devoted to exploring "materiality" of a digital object that might be able to obtain properties close to a physical one (rigidity and plasticity) when it comes to interacting with it.

Renee Carmichael (un)distancing between the function and the feeling

will explore thinking, representing and embodying the here and now through the tensions and limits between dance and code.

1. **MY FEELING OF DANCE AND CODE IS...** Partly inspired by this panel and also partly from writer's block, being stuck in the same room all day, I decided to *do* instead of write, although in the end I am writing. Compiling all of my texts that I could find (academic and non-academic) in a single document, I created a machine learning model in RunwayML and using several different prompts (My feeling of dance and code is, code is, a code feels, my dancing is, (un)distancing is) I then incorporated and danced the 1024 character results. (what is a character result? can you show us one (*this is the text that is produced and read in the voice of the video, 1024 character text which is a limit that was proposed by the software ;)))*

Here is a playlist of all videos: <https://www.youtube.com/watch?v=NJIBEKoS0k8&list=PLvuFFZW6XT0Rhe-VaHZ0AcSQm3kJ9sr7F> Or on a website here: <http://www.renee-carmichael.com/myfeelingofdanceandcodeis/>

Renee Carmichael is a researcher, writer and artist. She is a doctoral candidate in Comparative Art Theory at the Universidad Nacional de Tres de Febrero, Argentina. Her research focuses on the aesthetics of contemporary dance and code, exploring a relationship between the formal and the feeling. She has a master's degree in Interactive Media: Critical Theory and Practice from Goldsmiths College, London, has worked as a researcher in the HybridPublishing Lab at Leuphana University, Germany and is founder of the experimental publishing project Flee

Immediately!. Her texts have been published internationally in both academic and artistic platforms. Her research and artworks often bring together poetic ideas that explore the boundaries between theory and practice. <http://renee-carmichael.com/>

interesting to think of dance, language, and movement as code and again as communication--how do you see movement connecting your meaning and various interpretations of the language and dance at the same time (how do we bridge physical perceptions and languageperceptions?)

Moderator Bios:

Annie Abrahams--(un)distance as a practice

is known for her netart (*Being Human* – online low tech mood mutators / not immersive.1996 - 2007) and collective writing experiments. She is an internationally regarded pioneer of networked performance art. Abrahams has performed and shown work extensively in France, including at the Centre Pompidou and the Jeu de Paume, Paris, and in many international galleries as the Museum of Contemporary Art in Zagreb; the Stadtgalerie Mannheim, Germany; the Black Mountain College Museum + Arts Center in Asheville, USA; the New Museum, New York; Furtherfield Gallery, London; NIMk, Amsterdam and Aksioma in Ljubljana. She was lead-performer in ELO2017 Porto. <https://bram.org>

Deena Larsen--(un)distance to collaborate with those who can not be present physically (disability, travel, funding)

Deena Larsen has been playing with these concepts of melding art and text, programming and tech, for decades. She has presented her work in many conferences and exhibits. She ran CyberMountain way back when, which was one of the first to introduce a distanced keynote speaker, Stuart Moulthrop. She has collaborated in person and long distance on many projects, including Cold Calling with Jon Saklofsky, Ouroboros and Jabberwocky with Stuart Moulthrop, and Eliza and Andromeda with Anastasia Salter.

Anna Nacher – inhabiting various degrees of (un)distancing

an associate professor at the Institute of Audiovisual Arts, Jagiellonian University, Kraków, Poland. 2019 Fulbright Scholar-in-Residence at Creative Digital Media program of Winona State University. Her research interests include media art, electronic literature, media theory, and environmentalism. The author of three books in Polish, the newest one published in 2016 focuses on locative media imagery. 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). Published numerous articles in journals and chapters in edited volumes including Hyperrhiz, Electronic Book Review, Communications+1. Most recently published *VR - the culture of (non)participation? Reframing the participative edge of virtual reality*

in Eriksson B., Stage C., Valtysson B. (eds.) *Cultures of participation. Arts, Digital Media and Cultural Institutions*, Routledge, New York and London. She is also a part-time musician and a passionate gardener in a tiny permaculture farm located in Slovakian Carpathians. Full information: <http://nytuan.wordpress.com>

(not to anyone in particular) Somewhere I wrote into this and it's gotten lost; I was just saying that for me distancing isn't psychological fundamentally now but at least where I live, has to do with red-lining and poverty, and the much high rates of virus etc. in poor neighborhoods populated by people of color. It's a hard issue and godawful, Providence is now going for reparations -- it's about time, given the nature of RI as a slave state -

It's concrete as well, areas and times it's uncomfortable to walk in here, we stay inside most of the time, because of the disease and rioting that damaged a lot of the buildings downtown (the result of organized looting, not black or white protests). Distance, block by block, became more concrete. Anxiety is thru the roof. I do wish the conf. Zoom page had been more open to discussion there - it seemed more like a spectacle to me, watching from a distance and oddly finding my name associated with an image I didn't put up. Apologies. - I did find the presentation fantastic and rewarding!