made available to the public before.

Bibliography:
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The ELO Conference Trifecta
Mark Marino (University of Southern California)

These are Dakota-style one-word or one-phrase-at-a-time digital poems created using Erik Loyer's Step.Works platform for one-click electronic literature, which he demonstrated at ELO 2018.

The first piece Souvinirecuerdos (a mashup of "souvenir" and "recuerdos") presents a lament of the aftermath of conferences, specifically the ELO conferences in Porto (2017) and Montreal (2018). This poem treats on the painful sweet feeling of conference fatigue, the mad rush to collect some souvenirs, and the friction of re-entry into the real world as we reunite with our friends and loved ones. The second poem, conferencEliterature (joining "conference" and "e-literature"), celebrates real ELO panels and talks in a call and response litany that interleaves titles of talks from ELO 2018 with reactions from a second voice. This response character at first is stunned by the fascinating panel names, then becomes more curious, and then finally begins to ask questions, seeming to come into a fuller understanding of what ELO is all about and wanting to participate. Thus, the poem traces the experience of the conference goer who has never before encountered the field, following their path from fascination to participation. The last piece is Suighenerous (a mashup of the Gaelic word for suck-- "suigh"-- plus the Latin phrase "sui generis," of its own kind). Drawing titles from the 2018 conference and, when they are available, the 2019 conference, I am using an algorithm to generate new machine-authored paper titles, which gestures toward the future of ELO as well as back to Rita Raley's talk at ELO 2018, in which she noted the imminent rise of computer-generated text.

Taken together the three works, which combine arresting concrete poetry with rhythmic musical accompaniment, pay homage to ELO, its presenters, and diverse ideas it collects at its conferences. These poems lend themselves to a stage performance before the very communicate they celebrate. The presentation will require only a projector and speakers to plug into a Mac laptop, although the works will be online and easily displayed on a PC as well. Each poem is only 2-3 minutes long.

From Stone to Flesh and Back Again: Digital Literature as Alchemy
Diogo Marques (University of Coimbra) and Ana Gago (CITAR – Escola das Artes/Universidade Católica Portuguesa, Porto)

"The Stone can only be found when the search lies heavily on the searcher. – Thou seekest hard and findest not. Seek not and thou whilst find."
Arthur Koestler, "The Act of Creation"

One of the most discussed applications of Alchemy, herefore understandable as art, science, language or code, is the search for the Philosopher's Stone. It is called search, not discovery, because it is truly in the process that the stone operates and materializes; i.e. only by understanding its geometry, by reducing, melting and sublimating its composition, there is a chance for revelation. Hence, the process is both the flesh and the animus within the Stone,

combined in its multiple possible forms of creation. Happening from the outside in and inside out. From stone to flesh, and back again.

In an evident parallel, we can, in fact, compare the artist (the writer, the poet) to the alchemist; for instance, in the way that both attempt to materialize their individual expression by a process of (de)codification. Thinking of digital literature and its well-known association with the notion of ergodic by Espen Aarseth, in 1996, it can be seen as reminiscent of a longstanding relationship of hermeticism with the "Royal Art" of Alchemy. Through artistic processes, and as with alchemy, certain particularities of a given experience may indeed be modified, filtered, sublimated, multiplied, and sometimes even self-generated. Experimental writing techniques, such as combinatory poetry, literary cut-ups, or fold-ins, contribute to extending the word, and therefore the text, adding multiple levels of meaning and affection.

In addition, as with Alchemy, Digital Literature now seems to enjoy a peripheral status, not to be confused with marginality, since peripheries do tend to shape and limit what they circumscribe – particularly those inhabited by certain elites.

Based upon these principles, (DES)CONEXÃO [wreading-digits.com/desconexao], a cyberpoetic project from 2018, by portuguese artist collective wr3ad1ng d1g1t5 in colaboration with media artist Pedro Ferreira, aims to question the implications of digital technologies on human perception of time and over human relationships. In (DES)CONEXÃO, the access point, its circular interface, contains and materializes 32 concrete/visual/sound/video/digital poems, organized accordingly to the four alchemical stages in the search for a potential Philosopher's Stone: nigredo, albedo, citrinitas, rubedo. In a dialectic tension between two completely opposite experiences of time (realtime/runtime), the reader is invited to (de)activate these fractal, fragmented and encrypted intermedia contents, so that a potential de-codification may take place.

Moreover, given that it was intended to serve as a form of digital alchemy lab, it mirrors the ability of arts, namely of digital or "new" media arts, to question so-called reality, from the outside in. In others words, artistic processes, specifically those in association with digital technologies, are/as an alternative way of questioning what science, in its hegemonic role, can no longer question by itself.

Bucle: Archivo de ficciones
Vinicius Marquet (Independent Artist)

Ulises Carrión is not dead and maybe he has never been. Maybe his death was part of some last performance, a symbol beyond death. It was shamanic witchcraft; Or maybe his death was just a plot between particulars: a cultural project, an art product or an organized rule set left to follow by well-known strangers and friends.

Bucle: archivo de ficciones is a small archive of fictions that it is inspired in Carrión's theories about the book and dissemination of language, as his famous essay "The new art of making books" among other projects.

Bucle: Archivo de ficciones is a Hyperfiction text based on real life events that happened to Nos llamamos Track siete (Author)during his research about Ulises Carrion life and legacy.

Give Me a Reason
Terhi Marttila (University of Porto)

"The button knows no prejudices, uniting concepts at random. It is in the mind of the interactor that meaning begins to take shape."