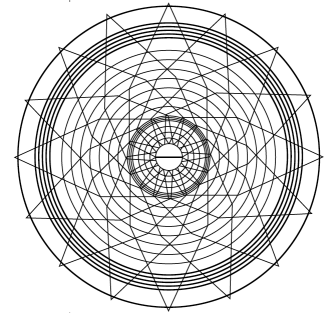[Scientific Articles]
Ackermans H., van de Ven I.
*Electronic Literature in the Database and
the Database in Electronic Literature*

Electronic Literature in the Database and the Database in Electronic Literature

Ackermans H.
PhD student (аспирант) at the University of Bergen
(Bergen, Norway)
Hannah.Ackermans@uib.no

van de Ven I.
PhD, Assistant Professor at the Tilburg University
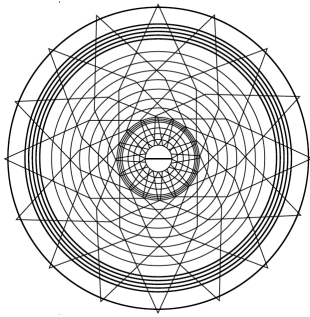(Tilburg, Netherlands)
I.G.M.vdVen@uvt.nl

Abstract:

Due to the constant threat of technological obsolescence, documentation practices of archiving and database construction are of vital importance, to warrant that artists and scholars can continue developing and understanding this field of practice and study. To this end, multiple e-lit databases are being developed in the context of research projects.

Within the field of Digital Humanities, database construction is too often regarded merely as a preparatory task. But from the perspective of its developers, the e-lit DB is both a research space, a form of dissemination, and a cultural artefact in itw own right. By no means neutral containers, database carry out diverse processes including storage, distribution, and exposition. Scholarship and artistic practice entangle: scholars attempt to document and research a field. Artists interrogate the database structure in their works, and the production of DBS further develops the field, which leads to more (varied) creation and dissemination of electronic literature. This article examines how the database form increasingly in-forms and infiltrates electronic literature and becomes an aesthetic in its own right. We compiled a research collection in the ELMCIP (Electronic Literature as a Model for Creativity in Practice) Knowledge Base, consisting of works that reflect on the fact that they are part of a database, by taking on its formal characteristics. We consider how scholarship and artistic practice entangle: scholars attempt to document and research a field, and artists interrogate the database structure in works and the production of databases develops the field, which leads to more (varied) production of electronic literature.

We analyze three works of electronic literature: Identity Swap Database by Olia Lialina and Heath Bunting (1999), Dictionary of the Revolution by Amira Hanafi (2017), and Her Story (2016) by Sam Barlow. Embedded in the database, these works reflect a variety of roles for databases in digital culture. Our analyses will shed light on the multifarious roles that databases play in the field of electronic literature—as storage

[Scientific Articles]
Ackermans H., van de Ven I.
Electronic Literature in the Database and
the Database in Electronic Literature

of information, platforms for dissemination, artistic artefacts, and as a methodological tools for critical thinking about the construction of the field itself. In particular, we focus on three functions of databases that are amplified by electronic literature: reflection on online appropriation of identity and data use; commemoration or preservation; and an exercise in empathy.

Keywords: electronic literature, database, media theory, narrative, digital humanities.

The database, both as a reality and as a concept, is especially significant in the digital information age. Many of today's information structures include database elements. In fact, it is not an exaggeration to assume that each of us deals with some form of database on a daily basis. Databases each have their own materiality that allows them to function as comprehensible forms of information.

In recent decades, the database form itself has been scrutinized in both media arts and electronic literature. Here, we use the term 'electronic literature' to denote forms and genres of writing that explore the specific capabilities of the computer and network, as per Scott Rettberg's definition (2019). Electronic literature is procedural and computational. It is processed across multiple platforms, protocols, and technologies in real time. This means that it is also an ephemeral genre. Due to the constant threat of technological obsolescence, documentation practices of archiving and database construction are of vital importance, to ensure that artists and scholars can continue developing and understanding this field of practice and study. To this end, multiple e-lit databases are being developed in the context of research projects.

In digital humanities, database construction is too often regarded merely as a preparatory task. But from the perspective of its developers, the electronic literature database is both a research space and a form of dissemination. Databases are by no means neutral containers. They carry out many processes, including storage, distribution, and exposition. Moreover, scholars increasingly analyze the database itself as a cultural artifact. Rettberg, for example, gave a keynote lecture at the International and Transdisciplinary Conference 2012 on the ELMCIP Knowledge Base as an expression of collective and cultural memory.

In this paper, we begin to explore how the database form increasingly informs and infiltrates electronic literature and becomes an aesthetic in its own right. In the database, scholarship and artistic practice entangle. Scholars use these information structures to document and research a field (in this case the field of electronic literature). Artists, or creators of electronic literature, in turn interrogate the database structure in their works. The production of databases then further develops the field, which leads to more (varied) creation and dissemination of electronic literature.

We are compiling a research collection in the ELMCIP Knowledge Base. ELMCIP stands for Electronic Literature as a Model of Creativity and Innovation in Practice, and the objective of the Knowledge Base is to give a comprehensive overview of electronic literature by documenting the field in a contributory and cross-referenced

[Scientific Articles]
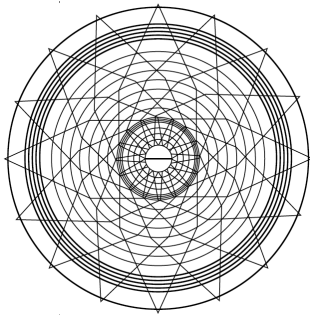Ackermans H., van de Ven I.
*Electronic Literature in the Database and
the Database in Electronic Literature*
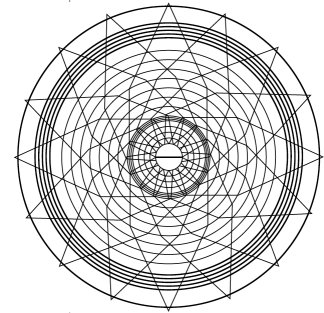
manner. In the ELMCIP KB, we curate a collection of works that, we could say, self-consciously reflect on the fact that they are part of a developing database society by taking on its formal characteristics. For this paper, we have selected three of these works to analyze: *Identity Swap Database* (1999) by Olia Lialina and Heath Bunting, Amira Hanafi's *A Dictionary of the Revolution* (2011), and *Her Story* (2015) by Sam Barlow. On the one hand, these works have in common the aforementioned reflectiveness on the database itself. But there are important differences, as we want to show the range and variety of functions the database has in electronic literature. Each case study therefore foregrounds another aspect or role of the database: *Identity Swap Database* aims to critique identity politics and surveillance. *A Dictionary of the Revolution*, we will argue, exemplifies the commemorative function of the database. And last, *Her Story* is a database that collects stories in the form of videos that ask for empathic identification from the viewer. Embedded in the database, we argue, these works of electronic literature reflect a variety of roles for databases in digital culture.

Lev Manovich famously stated in *The Language of New Media* (2000) that the database replaces narrative as our primary means of meaning-making in the computer age. To explain how this works, he discusses the difference between paradigm and syntagm as the two structural dimensions of all sign systems. The syntagm is, simply put, a combination of signs. In language, for instance, a speaker produces an utterance by threading together one element after another in a linear sequence. The paradigmatic dimension is the set of all elements of a certain type from which the speaker can choose. In language, all nouns form such a set, and all synonyms of a particular word form another set. The elements in the syntagmatic dimension are related in praesentia, while elements in the paradigmatic dimension are related in absentia. This is how a narrative sequence is structured: the paradigm, which is the database of selections out of which a narrative is built, remains implicit, whereas the narrative resulting from it is explicit (Manovich 231). New media, however, has reversed this relationship. Here, the paradigm is materially present: interactive interfaces, for instance, present the user with a complete, explicit menu of all available choices. The syntagm, the 'narrative' or string of subsequent choices actually made, is dematerialized and therefore loses its privilege. This results in a move from temporal to spatial presentations in media. Narrative, bound as it is to the linear order of language through syntax, is a temporal technology. By contrast, data sets and databases lend themselves to spatial displays. It has to be noted that Manovich's binary logic and the simplified conception of 'narrative' that underlies it have been subjected to critique, for instance in the special issue of PMLA published in 2007, on the "Genre of the Database." See f.i. Jerome McGann's essay "Database, Interface, and Archival Fever" and Katherine Hayles' "Narrative and Database: Natural Symbionts" in that issue.

Another, related, difference is that between the finite and the potentially infinite. Narrative amounts to a cause-and-effect trajectory with a beginning, middle, and end-structure. The organizing principle of narrative is the plot, a structure of relationships by which the events narrated are given meaning. Closure is of vital importance, since

[Scientific Articles]
Ackermans H., van de Ven I.
Electronic Literature in the Database and the Database in Electronic Literature

the ending of the story drives the narrative. The end serves as a point from which the meaning of beginning and middle can be determined (Brooks 1984). For the database, by contrast, closure in any real sense is impossible. It represents the world as a list of items without beginning or end, and every item possesses the same significance as any other (Manovich 218). It is always possible to add a new element to the list. In *Archive Fever* (Mal d'archive, 1995), Derrida emphasizes how the archive is radically open-ended (68). The digital database is therefore potentially (depending on its space for memory storage) infinite—the epitome of the archive.

This potential for unlimited combination and recombination of particulars, finally, is what has led media theorists to pit narrative and database against each other in a story of competition. Thus, Manovich provocatively states that "database and narrative are natural enemies. Competing for the same territory of human culture, each claims an exclusive right to make meaning out of the world." (2001, 225). Ed Folsom follows this suggestion, insisting that databases threaten to "displace narrative, to infect and deconstruct narrative endlessly, to make it retreat behind the database or dissolve back into it, to become finally its own sprawling genre" (2007, 1577). This would imply that narratives, along with their selective and partial representations of the world, are rendered obsolete by the engulfing scope of the database. But, in practice, the relation between the two modes of organization is instead characterized by mutual inspiration (Hayles 2007; Vesna 2007; Veel 2011; Pressman 2014). As Manovich himself readily admits, database and narratives "produce endless hybrids" (2001, 234). In our case studies, we will see that narrativity plays an important role.

The increasing cultural importance of the database in the current media culture, together with the digitization of more and more information, influences existing modes of representation in analog and digital art forms. In Victoria Vesna's words, "[i]n an age in which we are increasingly aware of ourselves as databases, identified by social security numbers and genetic structures, it is imperative that artists actively participate in how data is shaped, organised, and disseminated" (2000, 155). This realization has led her and other scholars like Kristin Veel to consider the new hybrid forms of film, literature, and art that they see emerging under the umbrella term of 'database aesthetics'. In Veel's characterization,

[w]hat is termed database aesthetics … inscribes itself in a long cultural tradition of fragmentation, excess and the challenge to linearity, but its prevalence in contemporary culture – from popular films such as *Memento* (2000) to experimental online artworks such as David Clark's *A is for Apple* (2002) – justify its identification as a distinct phenomenon. (2011, 310)

The works of art that Veel mentions share a mode of inventory that "prioritizes simultaneity over selection and probes the boundaries of contemporary conditions of attention" (312). In the words of Christiane Paul, "Database aesthetics itself has become an important cultural narrative of our time, constituting a shift towards a relational, networked approach to gathering and creating knowledge about cultural specifics" (2007, 155). There is a growing body of research on these forms influenced by the database: Victoria Vesna (2007) focuses on new media art, Ernst van Alphen

[Scientific Articles]
Ackermans H., van de Ven I.
*Electronic Literature in the Database and
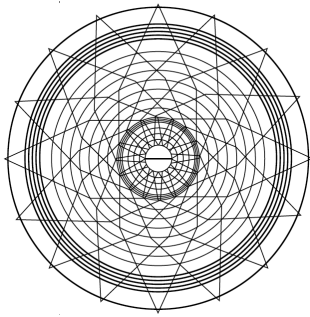the Database in Electronic Literature*
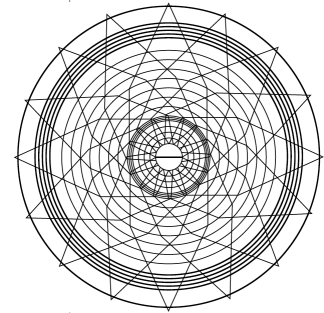
(2014) on the archival in the visual arts, and Veel (2009) on information structures in the novel. The database embodies the "allatonceness" presaged by Marshall McLuhan in The Gutenberg Galaxy (1962, 72). With this term, he indicated that the most important effect of electronic media was to dissolve the traditional barriers separating knowledge into distinct compartments, most importantly, the eradication of our traditional concepts of time and space. This allatonceness, he claimed, enables us to make connections across the whole range of human knowledge and experience. We will now see to what different uses these aspects of database structures can be put in electronic literature.

Identity Swap Database: Commodifying the Self Online

Identity Swap Database was created by net artists Olia Lialina and Heath Bunting in 1999. It pretends to allow its users to, temporarily or permanently, switch identities. If you want to "donate" your identity, you fill out a form with your basic data, mostly physical characteristics (size, weight, color of eyes and hair, scars), but also your credit history and criminal record. You enter an anonymous email address and upload a photograph. These are then supposedly mixed and matched with people sharing similar characteristics to create new identities. The other side of the database is the option to look for a specific type of person with whom you wish to switch identities. After filling out the desired characteristics, the database shows you pictures, each with a percentage of how close the record is to your preferences.

Identity Swap Database plays with the interchangeable commodity status of personal information on the Web, showing how humans are increasingly perceived as data, and that the seemingly innocent game of exchange or "identity tourism" on the Internet is hazardous. The work raises issues not only of identity, but also of security and control, yet it does so by highlighting the voluntary donation of data; there is no push or requirement to give the database your data other than getting the full experience of the work itself. The work, moreover, reflects on the discrepancy between self and other through the use of language. The forms that the user gets to fill in are multilingual, shifting between different languages. This means that the user sometimes needs to wait for the appearance of text in a language they understand to be able to give the database their personal information. The field for mother tongue, for example, shifts between "Muttersprache", "родной язык", "Lengua materna", and "Mother Tongue", only to then give you just five options that do not fully correspond to languages of instruction: English, Flemish, French, Japanese, and Russian. This multilingual aspect highlights not only the multilingualism of online information, but also more generally the tension between seemingly transparent and natural ways to give information as opposed to the constructedness and otherness of the forms and platforms that make this possible.

These issues are faced by research groups that focus on the curation of databases. Collections and database structures are places of organization and categorization par excellence. It is essential to have fields for information that will

[Scientific Articles]
Ackermans H., van de Ven I.
*Electronic Literature in the Database and
the Database in Electronic Literature*

document practices that are as accurate as possible without adding superfluous or problematic information. Building databases does not simply entail gathering data: it is an active process containing numerous decisions that construct the data in a certain way. The *Identity Swap Database* itself, for example, has been included in several electronic literature databases, including NT2 Répertoire and ELMCIP KB. ELMCIP KB combines metadata such as platforms, in this case HTML and Javascript, and publication type ("Published on the Web (individual site)") with a folksonomic tagging structure, which for *Identity Swap Database* includes the tags "identity", "faces", "database aesthetics", "contributory database", "database structure", "online database". NT2, on the other hand, has a taxonomic tagging structure, which includes the "nature" of the work (in this case simply "artwork"), and the mode of "interactivity", which for Identity Swap Database is determined as "sending a text". This example shows us how the same work is presented in different ways, influenced both by the formal systems with which the databases wish to describe the work, as well as by the individual judgements of the people filling in the information about the work. This is not an evaluative question of what system performs optimally; rather, it is an assertion that there are different manners of organizing and structuring data. As Vesna states: "Data are the raw forms that are shaped and used to build architectures of knowledge exchange and serve also as an active commentary on the environment they depend on – the vast, intricate network with its many faces" (2007, xiii).

The *Identity Swap Database* foreshadowed such issues at an early stage. It constitutes a powerful gesture of disconnectivity, defined by Pepita Hesselberth as "the tendency toward voluntary psychic, socio-economic, and/or political withdrawal from mediated forms of connectivity" (2017, 1992). The idea of disconnecting is currently gaining traction as a "form of media resistance under the conditions of neoliberal reform" (2017, 2001). Lialina's and Bunting's work imagines a provocative escape from the storage, quantification, cross-referencing, and dissemination of personal data beyond our express consent. It creates new owners for our confidential data without a traceable relation with the architect. In sum, this first case takes on the form of the database with its goal to critique identity politics and surveillance.

A Dictionary of the Revolution as a Memory Archive

Our second case has a different goal, which we might sum up as commemoration. American-Egyptian writer and artist Amira Hanafi says of her project *A Dictionary of the Revolution* that it "makes space for viewpoints that are no longer represented in the media or in the Egyptian public" (Kickstarter 2015). Thus, Hanafi appropriates the form of the dictionary, traditionally a source that is officially regulated, in order to present a counter-narrative to the mainstream medium. She conceived of this project in the wake of the uprising of 2011, from a desire to capture the voices of Egyptians in these two years when public political speech and debate was suddenly commonplace in the public spaces of Egypt, a precarious moment that parallels the ephemerality of electronic literature as a whole. This unusual upsurge of public political speech was

[Scientific Articles]
Ackermans H., van de Ven I.
*Electronic Literature in the Database and
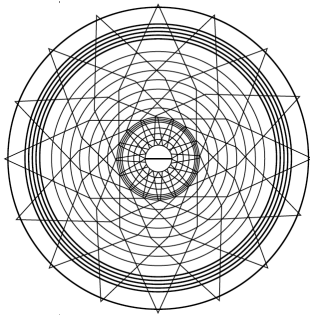the Database in Electronic Literature*
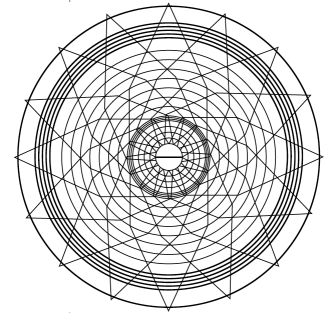
not to last: freedom of expression is again being threatened in Egypt by successive regimes, as evidenced by the arrests of journalists since then. The "dictionary" seeks to capture this moment for posterity. The project was awarded the 2018 New Media Writing prize and the 2019 Turn On Literature prize.

Hanafi came up with the idea to construct vocabulary cards for 160 words often heard in colloquial Egyptian after the uprising. This period of political upheaval, she claims, was marked by a transformation in the linguistic sphere. New terms and phrases were introduced to keep up with a rapidly changing political climate, words like Balatagiya (which means thugs), Tamarod (rebel), and Al Dawla Al Amiqa (meaning deep state). She put these on cards and used them to provoke discussion in face-to-face interviews throughout six governorates of Egypt in 2014. Around 200 participants described what the words meant to them, where they were heard and in what context, as well as how their meanings might have changed since the revolution. Hanafi then weaves imagined 'national dialogues' around each of the terms in the lexicon. She further integrated transcriptions of these conversations into an archive that is now online.

On the opening page, you find a comprehensive diagram of relationships between the terms, which acts as an index to the website. There are so many lines of connection that you can hardly make sense of the work as a whole. When you hover the mouse cursor over a word, however, this reveals only the connections of that word to other words in the diagram. Some words have more connections than others, and when as a reader you enter the work, this is one of the first things you can interact with and interpret. This interpretation process is guided by previous interactions with data, whether that is social media, Wikipedia, or Digital Humanities projects. As such, readers are already trained to value linking and to create narratives based on the connections between wordsin the *Dictionary*.

Readers can, then, click on a word of their choice and read a collage of citations in which interviewees used that particular word. Rather than a single clarification, each text combines multiple interpretations of terms by different people. The term "sheep", the reader learns for example, is used as an insult for people following others. The term was used before the revolution and afterwards it became used for followers of the Army, the Brotherhood, but interviewees also refer to themselves, "because we're all, like, really in a state of following". The text also reflects on which people come up with terms: "For sure, [sheep] was another term that came from the media, or from those who benefit—whether felool or whatever. The ones in whose interest it would be to have the Brotherhood called by that name." This single mention of felool links "sheep" to "felool", a more central term discussed in the dictionary. The reader can jump to other words connected to the page they are on, which are visually represented by lines connecting the words, with a broader line indicating a stronger connection. How central we consider each term shifts with each click and read. We can keep reading and scrolling and look at the keywords without feeling as if we have completed the work. The non-fiction work presents information, something we expect

[Scientific Articles]
Ackermans H., van de Ven I.
*Electronic Literature in the Database and
the Database in Electronic Literature*

from databases, in a manner that is connected to their content. The network of the text, the vastness of it, the wanting to learn and wanting to move forward, are all reflections of the Egyptian uprisings themselves. The work was written in Arabic and then translated to English, making it a memorial and instance of collective memory, as well as a window into the world for people outside of Egypt. Open to the public, the *Dictionary* archive can be used for research or can simply exist for posterity. So much like databases of electronic literature which protect this ephemeral genre from disappearing, this work functions as a memorial and ensures preservation of a precarious mode of speech.
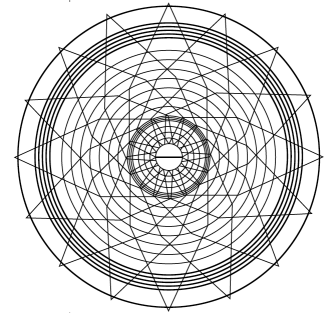
Her Story: Empathic Perspective-Taking

Whereas the first two case studies have, both in their own specific way, a political message, the third and last case is different in this respect. *Her Story* by Sam Barlow from 2015 is an interactive movie game for Windows, Mac, iOS and Android. Though oral and visual rather than textual, this police procedural game with live action footage is included in several electronic literature databases. As a player, you sit down at an antiquated computer desktop, featuring a 3.1-style Minesweeper-like game. A ReadMe file explains the computer's mechanics. There is a so called "L.O.G.I.C. Database" with 271 video clips. The aesthetics, with its layering of different windows and applications, can be described as "hypermediacy" (Bolter & Grusin). Hypermediacy is a visual style of presentation which combines multiple representations within a heterogeneous space, and which makes the viewer very much aware of the fact that it is a medium they are seeing. Its underlying logic requires the user to recognize the medium as medium, and to desire that mediated experience. Indeed, playing *Her Story*, we are made highly aware of the interface. This is reinforced by the old-fashioned style and quality of the video footage and the interface: the story is set in 1994, and therefore the aesthetics are fittingly retro, which adds to the realism.

You browse this database of clips from fictional police interviews to solve the case of a missing man whose murdered body is later discovered. The interviews are all with his girlfriend Hannah Smith, played by the British musician Viva Seifert. The game has no explicit mechanical objectives. In the search bar, there's only one word loaded up: "murder". Hannah's answers have been transcribed, and you find fragments by entering words in the search bar. Sorting can be done by inventing user tags, which are then available as searchable items. A player can use the search bar in different ways. The police context and "murder" prompt indicates the direction the narrative will take. At the same time, the player can choose to search for seemingly random words and get a feel of the characters first before inevitably being pulled into the plot. In any case, searching for specific words does not mean the player will find what they expect to find. In figuring out the underlying plot of *Her Story*, the player has to pay attention to both verbal and visual clues to get to know the character better. Additionally, the player needs to figure out who they are as they play. As a case long gone cold, videos are years old, and it is unclear who you are and why you are searching. Every now and

[Scientific Articles]
Ackermans H., van de Ven I.
Electronic Literature in the Database and
the Database in Electronic Literature

then, there are also moments of great intensity in the clips: lights flicker, providing a glimpse of "your" face looking into the old CRT monitor.
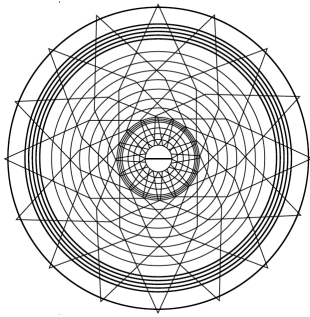
True to its database form, the procedural game lacks closure. It does not tell you if and when you are finished: at one point, which seems randomly assigned to different playthroughs, a chat window pops up and you are asked whether you think you understood. If so, you can leave the station. In playing the game, there are multiple layers of probing present that highlight the personal nature of the narrative and the ambiguous empathy for the character Hannah. The first layer is the police asking Hannah questions, some of which she clearly does not want to answer, which is turned into a database perfect for digging through information. The second layer is the character searching through the database, enabled by the player's actions. There is clearly a character in the story world trying to figure out what happened in this police case. Related to this is the final layer of the player his or herself actually typing in the words and watching the videos, not only to find out the truth, but also to let the plot unfold. This plot consists of both the narrative that Hannah lays out throughout the videos and figuring out what the place of the character searcher is in the plot.

The game's narrative takes place 25 years ago, yet the interactivity of the player resembles a kind of probing that reflects "social media stalking", something to be slightly ashamed of while at the same time a commonplace activity. You're confronted with your own assumptions and frames through your search record. When we all too readily hypothesized that someone might've had an affair, Hannah reproached us: "you're reaching here. Why are you so obsessed with sex and affairs?" *Her Story* is not interactive in the collaborative sense of Dictionary of a Revolution. It is dialogic. It asks you foremost to pay attention. You train empathic engagement as you imagine this woman's motivations. The database form again is social, but more than the other two examples, it is so as an exercise of the imagination. It in any case becomes clear that the role of stories, in the plural, is especially important in this database text. But it is a form of storytelling that hinges on gaps, omissions, negative space, as its creator has pointed out. It's about framing and shifting perspectives. *Her Story* is about inference, listening, understanding, and empathic identification.

Concluding remarks

Works like these shed light on the various roles that databases play in society—as storage of information, platforms for dissemination, artistic artifacts, and as methodological tools for critical thinking about the construction of the database itself. Bill Seaman argues that:

An embodied approach to computing acknowledges the importance of the physicality of experience as it falls within the continuum that bridges the physical with the digital. To illuminate the operative nature of database aesthetics, one needs to point at a number of human processes – memory, thought, association, cataloging, categorizing, framing, contextualizing, decontextualizing, and recontextualizing, as well as grouping. (121)

[Scientific Articles]
Ackermans H., van de Ven I.
*Electronic Literature in the Database and
the Database in Electronic Literature*

Here, our readings of creative databases highlighted at least three functions of databases amplified by electronic literature. We read *Identity Swap Database* as a reflection on online appropriation of identity and data use, *A Dictionary of the Revolution* as a commemoration or preservation that foregrounds ambiguity and avoids creating a 'master narrative'; and *Her Story* as an exercise in empathy that counteracts the objectifying mode of probing for information. Reading creative databases as interrogations of their database form allows for insights into the cultural roles and values present in the current omnipresence of databases in society.

Throughout this paper, we have given double readings of each work, combining the database systems with individual fragments of the works. In doing so, we have taken a non-computational approach to show the different modes of reading necessary to interpret creative works that function as databases. This allows for a reflection on the database format and its presence in daily and academic life. Databases are used extensively to apply quantitative methods to literary texts and bibliographic data, yet these methods are generally ill-equipped to analyze the database structures themselves. For that, we need close readings in addition to computation. Creative databases resist classic quantitative methods, yet ask the reader to be both a close and distant reader in understanding the database system as an integral part of the interpretation process. This highlights that database structures are both paramount and taken for granted.

We have seen that, far from being 'replaced' by database structures, narrativity in each case has an important role to play: this remains the most implicit in the *Identity Swap Database*, where the 'story' of an invented character needs to be inferred and imaginatively filled in by the viewer. *Her Story* contains a collection of fictional, personal stories, and *A Dictionary of the Revolution* has amassed and categorized more public, political stories that are non-fictional. What we do indeed see in the latter two cases, is that, as Van Alphen has put it in *Staging the Archive* (2014),

> the symbolic form of (syntagmatic) narrativity has a more modest role to play. It is no longer the encompassing framework in which all kinds of information is embedded, but the other way around. It is in the encompassing framework of archival organizations that (small) narratives are embedded. (12)

In further research, we seek to develop something like a database criticism to function along the lines of Geert Lovink's internet criticism, as parallel to literary and theatre criticism. Database criticism implies readership and aesthetic judgement and approaches the database as cultural artifact. How does one read the database hermeneutically? By emphasizing the acts of reading, studying, and evaluating databases, we transcend the idea of them as a preparatory task. This allows for a more inclusive vision of the importance and multifarious functions of publicly available databases in this field.

[Scientific Articles]
Ackermans H., van de Ven I.
*Electronic Literature in the Database and
the Database in Electronic Literature*
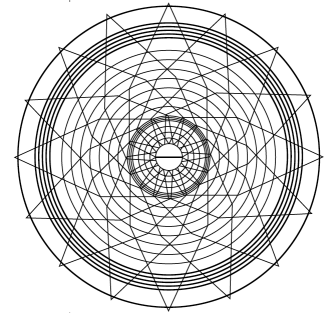
REFERENCES

Alphen, E. (2014). Staging the Archive: Art and Photography in the Age of New Media. London: Reaktion Books.

Barlow, S. (2015). Her Story. [Videogame].

Bolter, J. D., Grusin R. (2000). Remediation: Understanding New Media. Cambridge: MIT Press.

Electronic Literature as a Model for Creativity and Innovation in Practice (ELMCIP) (2019). Electronic Literature Knowledge Base. URL:https://elmcip.net/knowledgebase.

Hanafi, A. (2011). A Dictionary of the Revolution. URL:http://qamosalthawra.com/.

Hanafi, A. (2015). Dictionary of the Revolution – a memory archive. URL:https://www.kickstarter.com/projects/259443084/dictionary-of-the-revolution-a-memory-archive

Hesselberth, P. (2017). Discourses on Disconnectivity and the Right to Disconnect. New media & society, 20(5), 1994-2010. https://doi.org/10.1177/1461444817711449

Lialina, O., Bunting, H. (1999). Identity Swap Database. URL:http://www.teleportacia.org/swap/.

Lovink, G. (2011). Networks without a cause: A critique of social media. Cambridge: Polity Press.

Manovich, L. (2001). The Language of New Media. Cambridge: MIT Press.

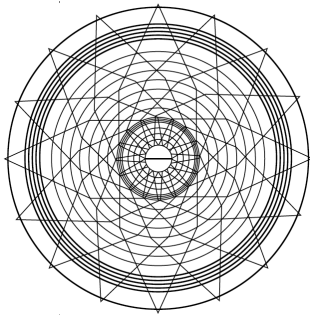McLuhan, M. (1962). The Gutenberg Galaxy. London: Routledge & Kegan Paul.

New Technologies, New Textualities (NT2) Directory. (n.d.). Université du Québec à Montréal (Canada). URL:http://nt2.uqam.ca/fr/search/site/

Paul, Ch. (2007). The Database as System and Cultural Form: Anatomies of Cultural Narratives. In V. Vesna (Ed.), Database Aesthetics: Art in the Age of Information Overflow (pp. 95–110). Minneapolis: University of Minnesota Press.

Rettberg, S. (2012). Collective Memory and the Development of a Field: Building the Elmcip Electronic Literature Knowledge Base. The Digital Subject: Questioning Hypermnesia. International and Transdisciplinary Conference, Keynote Address.

Rettberg, S. (2019). Electronic Literature. Oxford: Polity Press.

Seaman, B. (2007). Recombinant Poetics and Related Database Aesthetics. In V. Vesna (Ed.), Database Aesthetics: Art in the Age of Information Overflow (pp. 121-142). Minneapolis: University of Minnesota Press.

[**Scientific Articles**]
Ackermans H., van de Ven I.
*Electronic Literature in the Database and
the Database in Electronic Literature*

Veel, K. (2009). Narrative Negotiations: Information Structures in Literary Fiction (vol. 331). Göttingen: Vandenhoeck & Ruprecht.

Veel, K. (2011). Information Overload and Database Aesthetics. Comparative Critical Studies, 8(2–3), 307–319. https://doi.org/10.3366/ccs.2011.0025
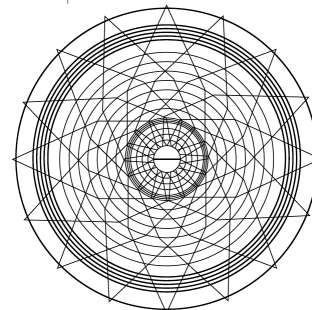
Vesna, V. (2000). Introduction: Database Aesthetics. AI & Society, 14, 155–56.

Vesna, V. (Ed.) (2007). Database Aesthetics: Art in the Age of Information Overflow. Minneapolis: University of Minnesota Press.

СЕТЕВАЯ ЛИТЕРАТУРА В БАЗАХ ДАННЫХ И БАЗЫ ДАННЫХ В СЕТЕВОЙ ЛИТЕРАТУРЕ

Акерман А.
Аспирант Бергенского университета
(Берген, Норвегия)
Hannah.Ackermans@uib.no

ван де Вен И.
PhD, доцент Тилбургского университета
(Тилбург, Нидерланды)
I.G.M.vdVen@uvt.nl

Аннотация:

В связи с тем, что информация постоянно устаревает, практика архивирования описания и создания баз данных играет жизненно важную роль, чтобы гарантировать, что художники и ученые могут продолжать развивать и понимать ту или иную область практики и исследований. С этой целью в рамках исследовательских проектов разрабатываются множество баз данных сетевой литературы.В цифровых гуманитарных науках создание баз данных слишком часто рассматривается лишь как подготовительная часть. Однако, по мнению разработчиков базы данных сетевой литературы — это одновременно и исследовательское пространство, и форма распространения, и культурный артефакт сам по себе. Базы данных ни в коем случае не являются обычными контейнерами, они исполняют разнообразные процессы, включая хранение, распределение и экспозицию. Научная деятельность и художественная практика переплетаются: ученые предпринимают попытки описать и исследовать данную область. Художники обращаются к базам данных в своих работах, и производство баз данных еще больше развивает эту область, что расширяет производство (делает его более разнообразным) и распространение сетевой литературы.В данной статье рассматривается, как форма базы данных все больше влияет на сетевую литературу, проникает в неё и приобретает собственную эстетику. Мы составили исследовательскую подборку в базе знаний ELMCIP (Electronic Literature as a Model for Creativity in Practice), состоящую из работ, которые являются свидетельством того, что они являются частью базы данных, принимая ее формальные характеристики. В данной статье мы рассматриваем, как переплетаются научная деятельность и художественная практика: ученые пытаются описать и исследовать область, а художники обращаются к базе данных в своих произведениях, производство баз данных, в свою очередь, развивает эту область, что приводит к созданию более разнообразной сетевой литературы.Мы анализируем три произведения сетевой литературы: "Пункт подбора идентичности" Оли Лялиной, Heath Bunting (1999), Dictionary of the Revolution (2017) Амира Ханафи, Her Story (2016)
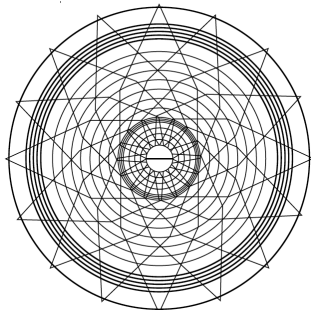
[Scientific Articles]

Ackermans H., van de Ven I.
*Electronic Literature in the Database and
the Database in Electronic Literature*

Сэм Барлоу. Будучи встроенными в базу данных, эти работы отражают их различные роли в цифровой культуре. Наш анализ прольет свет на многообразие ролей, которые играют базы данных в области электронной литературы, как то: хранилище информации, платформы для распространения, художественные артефакты, а также как методологический инструмент для критического осмысления построения самой области. В частности, мы акцентируем внимание на трех функциях баз данных, которые усиливаются сетевой литературой: размышление об онлайн-присвоении идентичности и использовании данных; увековечение или сохранение; и тренировка эмпатии.

Ключевые слова: сетевая литература, базы данных, теория медиа, нарратив, цифровые гуманитарные науки