Session introduction: **Amplexus Poetics** : Coding New Textual Experiences

Title	Session introduction: Amplexus Poetics
Subtitle	Coding New Textual Experiences
Lead-in / Abstract	Not provided.
Participants and speakers	Moren, Lisa (US)
Short biography of participants	At the forefront of these creative dialects are artist Bill Seaman (US/*Recombinant Poetics*) widely exhibited New York conceptual artist Nina Katchadourian (Finland/*Talking Popcorn*); New York interactive artist/programmer Camille Utterback (US/*Text Rain*); and New York based poet and author Kenny Goldsmith (US/UBUweb). Lisa Moren is an artist who creates interactive installations and recently curated INTERMEDIA:The Dick Higgins Collection at UMBC.
Full text	*Amplexus Poetics: Coding New Textual Experiences* is a panel of artists including **Kenny Goldsmith**, **Nina Katchadourian**, **Bill Seaman**, and **Camille Utterback**, moderated by **Lisa Moren**.

Amplexus Poetics is an inter-linguistic form of software poetry where the concrete material of language is experienced through fleeting embraces and intermittent gestures. The familiar semantic perception between word, object, meaning is dismantled, fluxuating graphemes and sounds into new forms. This panel will trace poetic forms critical to interactivity, recombinant texts, aleatory interfaces through concepts of onomatopoeia, alliterations, and the work found in kinetic poetry and concrete poetry movements. Through their recent projects, these panelists will explore the gaps between raw impressions, signified impressions, mediated technologies and their interpretations. Artists who have critically shaped textual concepts in social, linguistic and participatory technologies will offer insights to their impact on digital culture.

Projects such as *Ubuweb*, *Recombinant Poetics*, *Text Rain* and *Talking Popcorn* will present unique hardware/software installations that explore interactivity, sound, and an inter-linguistic territory of stripping our presumed knowledge of seeing the

world through symbols. Through the use of live interpretive software (C++ and Max), this fluency is exclusively dependent on the inherent dialects of media technologies.

Artists working with software and textual interfaces work with language properties through the use of code to express a paradigm reflecting spectator's behaviors as their material. How does linguistic expressions translate from syntactical narrative to the modular paradigms of software? How can software use poetic constructs to amplify the senses? What is the interplay between the senses? What are the technical limitations of coding knowledge and how are those limitations useful?

Though manual database paradigms — such as the concrete poets — one of many aspects that distinguish software-based artists from the work of previous generations is the point at which digital fluency became a household representation of a rational world. While raising numerous issues regarding participation, social compositions, and cultural aesthetics, these artists critically exploit the gaps between technology, semantics and perception. Their work exposes a subversive and poetic asset that is able to expose a product in route to simulate syntactical knowledge. These prejudicial flaws inherent in a utopian promise reveal a computerized reflection of a cultural desire.

Related internet addresses

http://www.debsandco.com/debsandcoMovie.swf
http://www.ubu.com/contemp/lehto/lehto.html
http://billseaman.com/