

Edited by Andrew Klobucar

# The Community and the Algorithm

*A Digital Interactive Poetics*

SERIES IN CREATIVE WRITING STUDIES

*The book has a cluster of brilliant and resonant through lines: the swarm and the individual, the sculptural sense and aural sense at once of text and textuality, pedagogy in the covid and post covid age and the need for emergent digital forms and the history of such forms. The Cicada emerges as the primary metaphor throughout, which is timely and potent. Text like these sentences is essentially bent lines in a pale field, sculptural codified forms that imply voice, both authorial and literal. Moving from the Naturalist mores and the epochal Whole Earth catalog to concrete poetry, sound art, algorithms, digital forms and swarm intelligence back to the classroom, be it virtual or soonish back to brick and mortar, this book finds cohesion and the message that the digital freedom of form is as crucial and essential as individualism itself.*

**Jeremy Hight**

Washington State University

## About the editor

**Andrew Klobucar** is an Associate Professor of English at New Jersey Institute of Technology in Newark, New Jersey, specializing in electronic literatures. His research on experimental literary forms and screen-based writing critically analyzes the transformative effect digital technology continues to have across the arts.

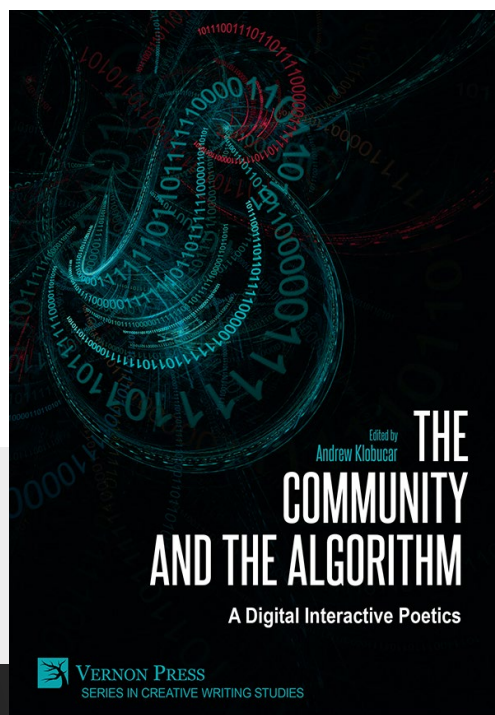
## Summary

Digital media presents an array of interesting challenges adapting new modes of collaborative, online communication to traditional writing and literary practices at the practical and theoretical levels. For centuries, popular concepts of the modern author, regardless of genre, have emphasized writing as a solo exercise in human communication, while the act of reading remains associated with solitude and individual privacy.

“The Community and the Algorithm: A Digital Interactive Poetics” explores important cultural changes in these relationships thanks to the rapid development of digital internet technologies allowing near-instantaneous, synchronous, multimedia interaction across the globe. The radical shift in how we author and consume media as an online, electronic transmission effectively resituates the writing process across the liberal arts as less a solitary act of individual enquiry and reflection, and more an ongoing, collaborative process of creative interaction within a multimedia environment or network.

Contributions in this anthology demonstrate a robust history and equally diverse contemporary approach to multimedia interaction for literary and artistic ends. Central to all media formats, computation is explored throughout this volume to critically examine how algorithmic procedures in writing help bring forward many key concepts to building creative communities in a digital environment. Each chapter in this book accordingly introduces readers to various new collaborative experiments using a broad range of different digital media formats, including VR, Natural Language Generation (NLG), and metagaming tools.

This book will appeal broadly to students, instructors, and independent artists working in the digital arts, while its emphasis on social interactivity will interest theorists and teachers working in theatre, social media, and cyberpsychology. Its secondary focus on computation and media programming as a site of artistic experimentation will also interest programmers and web designers at various professional levels.



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