



<http://www.interferenceslitteraires.be>

ISSN : 2031-2790

**Maria Mencia**

Why *#WomenTechLit*? Because...

#### Résumé

Cet essai plaide en faveur d'un champ plus large et plus inclusif de publications universitaires, dans lequel subsistent encore des préjugés inconscients et involontaires à l'égard des femmes. Il se concentre sur les raisons pour lesquelles nous avons besoin de publications comme *#WomenTechLit* et souligne l'implication de ses contributrices dans le domaine de la littérature électronique à travers des discours savants, critiques, créatifs et historiques. Lors de l'édition de cet ouvrage collectif, l'objectif était de rendre ce premier volume de femmes écrivains et créatrices de pratiques aussi inclusif que possible, avec des discussions issues d'une perspective globale de quinze pays, et les connaissances que ces échanges pouvaient générer. Ces discussions n'ont pas seulement été menées dans une perspective de genre spécifique, mais aussi dans un contexte multiculturel de pratiques de recherche créative, servant à décentraliser et à décoloniser le monolinguisme anglo-spécifique. Ainsi, l'essai est un aperçu de cet espace d'écriture académique et de pratiques créatives, présentant un résumé des chapitres avec un aperçu général de l'histoire mondiale de la littérature électronique ; les méthodologies et les technologies utilisées par les créateurs ; les lectures critiques, et la migration des formes à travers l'archivage, la récupération, la préservation et l'évolution du travail.

#### Abstract

This essay argues for a more wide-ranging and inclusive field of academic publications, in which there still remains unconscious and unintentional bias towards women. It focuses on why we need publications like *#WomenTechLit*<sup>1</sup> and highlights the involvement of its women contributors in the field of electronic literature through scholarly, critical, creative and historical discourses. In the editing of this contributory book, the aim was to make this first volume of women writers and creators of practice as inclusive as possible, with discussions derived from a global perspective of fifteen countries, and the knowledge these exchanges could generate. These were not only from a gender specific perspective but also from a multi-cultural background of creative research practices, serving to de-centralise and de-colonise anglo-specific monolingualism. Thus, the essay is a glimpse into this space of academic writing and creative practices, presenting a summary of the chapters with a general overview of electronic literature world histories; methodologies and technologies used by the creators; critical readings, and the migration of forms through archiving, recovery, preservation and evolution of the work.

#### To cite this article:

Maria Mencia, "Why *#WomenTechLit*? Because...", *Interférences littéraires / Littéraire interferences*, n° 25, dir. Chris Tanasescu, May 2021, 142-157.

---

<sup>1</sup> María MENCIA (ed.), *#WomenTechLit*, Morgantown, U.S., West Virginia University Press (CompuLit), 2017.



# Interférences littéraires Literaire interferenties

Multilingual e-Journal for Literary Studies

## COMITE DE DIRECTION – DIRECTIECOMITE

Anke GILLEIR (KU Leuven) – Rédactrice en chef – Hoofdredactrice  
Beatrijs VANACKER (KU Leuven) – Co-rédactrice en chef – Hoofdredactrice  
Ben DE BRUYN (UCL)  
Christophe COLLARD – VUB  
Lieven D’HULST (KU Leuven – Kortrijk)  
Liesbeth FRANÇOIS (KU Leuven)  
Raphaël INGELBIEN (KU Leuven)  
Valérie LEYH (Université de Namur)  
Katrien LIEVOIS (Universiteit Antwerpen)  
David MARTENS (KU Leuven)  
Chiara NANNICINI (Factultés Universitaires Saint-Louis)  
Hubert ROLAND (FNRS – UCL)  
Matthieu SERGIER (FNRS – UCL & Factultés  
Universitaires Saint-Louis)  
Lieke VAN DEINSEN (KU Leuven)

## CONSEIL DE REDACTION – REDACTIERAAD

Geneviève FABRY (UCL)  
Agnès GUIDERDONI (FNRS – UCL)  
Ortwin DE GRAEF (KU Leuven)  
Elke D’Hoker (KU Leuven)  
Guido LATRÉ (UCL)  
Nadia LIE (KU Leuven)  
Michel LISSE (FNRS – UCL)  
Anneleen MASSCHELEIN (KU Leuven)  
Christophe MEUREE (FNRS – UCL)  
Reine MEYLAERTS (KU Leuven)  
Stéphanie VANASTEN (FNRS – UCL)  
Bart VAN DEN BOSSCHE (KU Leuven)  
Marc VAN VAECK (KU Leuven)

## COMITE SCIENTIFIQUE – WETENSCHAPPELIJK COMITE

Olivier AMMOUR-MAYEUR (Université Sorbonne Nouvelle – Paris III & Université Toulouse II – Le Mirail)  
Ingo BERENSMEYER (Universität Giessen)  
Lars BERNAERTS (Universiteit Gent & Vrije Universiteit Brussel)  
Faith BINCKES (Worcester College – Oxford)  
Philiep BOSSIER (Rijksuniversiteit Groningen)  
Franca BRUERA (Università di Torino)  
Álvaro CEBALLOS VIRO (Université de Liège)  
Christian CHELEBOURG (Université de Lorraine)  
Edoardo COSTADURA (Friedrich Schiller Universität Jena)  
Nicola CREIGHTON (Queen’s University Belfast)  
William M. DECKER (Oklahoma State University)  
Ben DE BRUYN (UCL)  
Dirk DELABASTITA (Université de Namur)  
Michel DELVILLE (Université de Liège)  
César DOMINGUEZ (Universidad de Santiago de Compostella & King’s College)  
Gillis DORLEIJN (Rijksuniversiteit Groningen)  
Ute HEIDMANN (Université de Lausanne)  
Klaus H. KIEFER (Ludwig Maximilians Universität München)  
Michael KOLHAUER (Université de Savoie)  
Isabelle KRZYWKOWSKI (Université Stendhal-Grenoble III)  
Mathilde LABBE (Université Paris Sorbonne)  
Sofiane LAGHOUATI (Musée Royal de Mariemont)  
François LECERCLE (Université Paris Sorbonne)  
Ilse LOGIE (Universiteit Gent)  
Marc MAUFORT (Université Libre de Bruxelles)  
Isabelle MEURET (Université Libre de Bruxelles)  
Christina MORIN (University of Limerick)  
Miguel NORBARTUBARRI (Universiteit Antwerpen)  
Andréa OBERHUBER (Université de Montréal)  
Jan OOSTERHOLT (Carl von Ossietzky Universität Oldenburg)  
Maïté SNAUWAERT (University of Alberta – Edmonton)  
Pieter VERSTRAETEN (Rijksuniversiteit Groningen)

## **WHY #WOMENTECHLIT? BECAUSE...**

### **Introduction**

A book by women writers, poets, critics and historians is always going to create tension, questioning the reason to make it gender specific; why not just a book of electronic literature, I have been occasionally asked? It was important for me to highlight and celebrate the importance of women's input in electronic literature and above all the creative research practice produced in this field.

When I started my doctoral study in digital art and digital poetics, at the end of the nineties, I could hardly find any references to draw upon, apart from the studies of hypertext; nor could I find many journals where I could publish as a scholar. However, as my work was at the intersection of language art and technology, I was able to take part in festivals of media arts such as ISEA 2002, in Nagoya, Japan<sup>2</sup>; where I could present, exhibit/publish my creative practice and where one of my early works titled *Birds Singing Other Birds Songs* was selected for the main conference exhibition. Four years later, in 2006, this same work was also chosen for the first online volume of The Electronic Literature Collection (ELC V1)<sup>3</sup>. Practice-based publications were still very new in academia, since practice-based research had only just started to be funded by research councils in the UK, such as, contemporarily, the AHRC which currently is the Arts and Humanities Research Board (AHRB). Opening new grounds in e-poetry/ e-lit and producing practice as research in the arts and humanities was very exciting, however, to introduce a new field in the university's curriculum, and new creative practice exploring the digital, didn't facilitate progression in teaching and research in academia. Even now, twenty years later, creative practitioners have to provide well informed and detailed documents explaining the nature of their practice as research in arts and humanities, while writing an article stands on its own in research culture. There have always been hurdles in front of innovation, creative practice and gender-informed work. #WomenTechLit facilitated a place for a group of women creators, writers, historians, critics and scholars, to discuss and publish about e-lit creative practice; thus, opening possibilities for women in academia.

The idea to write #WomenTechLit, which received the N. Katherine Hayles prize 2017 (2<sup>nd</sup> Place) for best work of criticism of Electronic Literature,<sup>4</sup> started to germinate at an e-poetry conference in Buffalo, USA. The ELO created this prize in honour of the critic and theorist N. Katherine Hayles for her influential and inspirational role in the building of the field.

---

<sup>2</sup> International Symposium of Electronic Art (ISEA), [online]< <http://www.isea-archives.org/symposia/isea2002/>>.

<sup>3</sup> Electronic Literature Collection Vol 1, N. Katherine HAYLES, Nick MONTFORT, Scott RETTBERG, Stephanie STRICKLAND (eds.), The Electronic Literature Organization, UCLA Department of English, Los Angeles. 2006. [online]< <http://collection.eliterature.org/1/>>.

<sup>4</sup> See ELO Prizes, [online]< <https://eliterature.org/2017/09/announcing-the-2017-el-prize-winners/>>.

Outside the anglophone field, as mentioned in the book, already at the beginning of the millennium there were honorary prizes happening in Spain. Laura Borrás had been pioneering this field as the director of The Research group Hermeneia from Barcelona University, and together with the “Ciutat de Vinaròs” had already been awarded International Digital Literature Prizes since 2005. In 2007, the LETHI Digital Literature Award from the Complutense University of Madrid, was the first award dedicated to Digital Literature written in Spanish. Also, worth mentioning, is the Spanish writer and critic living in Denmark, Susana Tosca, who didn’t make it to the book. However, she pioneered the field of electronic literature with her doctoral research in 2001 with a focus on hypertext. She is better known for her studies in computer games and transmedial worlds. In Germany and with an interest in games studies and the literary is the scholar, settled in Canada, Astrid Ensslin who is currently on the boards of directors of the Electronic Literature Organisation and editor of the Electronic-Literature-Bloomsbury-series.

Regardless of this impact of women in the field, in 2013-14 it was apparent that keynote speakers and roundtables at academic conferences were predominantly male and if we didn’t do anything about documenting the work women were doing in e-lit, nobody would. This, and my own positionality not only as a woman scholar but also as a digital poet/artist with a focus on creative research practice for 13 years, alongside my commitment to feminism, brought me to putting together this book with a focus on pioneering and emerging women whose work had international impact and scholarly recognition. To that end, I interlaced scholarly, critical, creative and historical discourses drawn from their many interests in the field of electronic literature. And thus, by including the word *women* in its title, the book highlights its inclusiveness as a book not only about women, but as one creating a space where women scholars and artists from fifteen countries could publish their academic writing and creative practices derived from their global perspectives, as well as for the knowledge generated by the exchanges between such contributors.

This essay is just a small glimpse into this space of collaboration and participation in electronic literature and its many practices. It also highlights the reason why books written by women are still necessary to create a more inclusive field, not only from a gender specific perspective but also de-centralising and de-colonising anglo-specific monolingualism.

### **WHY #WomenTechLit?**

N. Katherine Hayles in her foreword to the book emphasizes how in Electronic literature, as opposed to other disciplines which still remain dominated by men, women have been participating since its initial stages in the late 1980s up to the current times. However, she writes, “the importance of their contributions remains

under-recognized and, importantly, under-theorized. #WomenTechLit addresses both of these concerns in a global framework”.<sup>5</sup>

This is the only book of its kind in that it consists of 28 contributors, all women; making a case that there are enough women researching in the many aspects of e-lit to be able to have publications with a more balanced table of contents of male and female contributors. In terms of critical recognition, it was only recently, in July 2020, that Judy Malloy, an advocate for women in the field and a contributor to this book, has been awarded the Marjorie C. Luesebrink Career Achievement Award presented by the Electronic Literature Organisation (ELO). This is indeed a great achievement and it shows signs of definite progress. She also edited the book *Women, Art and Technology* in 2003, for which again, although women have been at the forefront of art and technology creation, there was little if any critical reception. In another telling example, it was not until 2016 that Ars Electronica, one of the most influential and longstanding media arts institutions, presented Jasia Reichardt with their Golden Nica prize to for being a visionary pioneer of media arts.

If we look at some of the books published in connection to electronic literature before #WomenTechLit, we find an anthology edited by Eduardo Kac titled *Media Poetry: An International Anthology*<sup>6</sup> where out of sixteen contributors, three are women. In Wurth, Kiene Brillenburg B. *Between Page and Screen: Remaking Literature through Cinema and Cyberspace* published in 2012,<sup>7</sup> there seems to be a conscious balance of half contributors being male and half female. In Morris, Adalaide, and Swiss, Thomas *New Media Poetics: Contexts, Technotexts, and Theories*<sup>8</sup> we find six women out of seventeen contributors, half of them being the same authors as in previous publications; and in the most recent anthology edited by Joseph Tabbi in 2018, after #WomenTechLit, under the title of *The Bloomsbury Handbook of Electronic Literature*<sup>9</sup> and we need to highlight the word “handbook”, there are six female contributors out of nineteen, that is, five chapters written by six women, out of the twenty three chapters. Although these volumes are by all means valuable contributions to the field, and it is not my intention to undervalue these important collections, it is clear that women are under-represented. Also, if we consider text books, it is well-established that there is predominantly a bias towards male representation, with women’s contributions often overlooked even if it is due to unconscious bias.<sup>10</sup> Consequently, regarding the “politics of citation” we all tend to cite more male authors than female. This along with the fact that there are fewer

---

<sup>5</sup> N. Katherine HAYLES, “Foreword” in #WomenTechLit, Morgantown, West Virginia University Press. (CompuLit), 2017, ix.

<sup>6</sup> Eduardo KAC. *Media Poetry : An International Anthology*, Bristol, Intellect, 2007.

<sup>7</sup> Kiene BRILLENBURG WURTH, *Between Page and Screen: Remaking Literature through Cinema and Cyberspace*, New York, Fordham UP, 2012.

<sup>8</sup> Adalaide MORRIS and Thomas SWISS. *New Media Poetics: Contexts, Technotexts, and Theories*, Cambridge, Mass. ; London: MIT, 2006.

<sup>9</sup> Joseph TABBI, *The Bloomsbury Handbook of Electronic Literature*, London, Bloomsbury Plc, 2018.

<sup>10</sup> There are multiples studies on gender bias to be mentioned. See Caroline CRIADO PEREZ, *Invisible Women: Exposing Data Bias in a World Designed for Men*, Penguin Random House, UK. 2019. A book about gender politics where she discusses how this world is designed for men, backed up with facts and insightful comments.

women authors listed in academia doesn't facilitate the inclusion of voices other than male voices. According to Dalmeet Singh Chawla's May 2019 article in *The Guardian*, "[w]omen are listed as authors of just 30% of academic research from British universities, according to a major new ranking of higher education institutions."<sup>11</sup> and although this figure is an improvement from previous years, and the number of female authors is gradually increasing, these gender discrepancies are still a global issue.

In a recent webinar on "The relationship between gender and the humanities" at Kingston School of Art (KSA), Kingston University, London, UK<sup>12</sup>, some of the speakers who considered themselves to be feminists, were recalling in amazement, how they had drawn mainly from male sources when writing their PhD theses. Now, already published authors and researchers in the arts, they were making a point about including the work of women, which had also been influential in their research, such as that of Sara Ahmed's writings on feminism, racism and postcolonialism; or the work by Booker Prize-winning writer Bernardine Evaristo, amongst many others. The Advance Higher Education statistical report, also stated that the percentage of female staff published in academia was 45.9% while that of male staff was 54.1%.<sup>13</sup> These figures demonstrate the cause for what can be called a "citing behavior", and surprising as it might seem in this day and age, it could be argued that male authors are perhaps still seen as more credible. Therefore, if this does not make a case for publishing more books including those by women authors, how can we promote inclusivity, equal opportunities and close the gender gap to facilitate progression in the work environment? Even if some might see in such publications the danger of ghettoization, putting all women creators and critics in a book by themselves, I would argue that they help to reflect their contribution to the history of this field, and I believe this book has been a valuable step in this direction. I write in my introduction to *#WomenTechLit*:

A book focusing on women writers is a vital input to feminist studies from a social and political perspective. Bringing together the substantial contributions of women to the field can motivate and inspire young women to engage in computer-mediated studies and related fields, especially those with an interest in exploring new technologies and stretching the possibilities these bring for writing and producing creative work. This volume will be a useful reference for educators, practice-based researchers and scholars, not only of electronic literature but also in the adjacent

---

<sup>11</sup> Dalmeet Singh CHAWLA, *Female Authors listed on just 30% of recent academic research*. [online], <<https://www.theguardian.com/world/2019/may/15/female-authors-listed-on-just-30-of-recent-uk-academic-research>>.

<sup>12</sup> Cat ROSSIE, convener, "The relationship between gender and the humanities" Webinar 1/07/2020. Female arts researchers met to discuss the role of gender - as an intersectional issue - in their research practice; obstacles and opportunities this has presented, to whether gender has influenced the subjects they research, or the methods for conducting and sharing it. It is also one of many events created with the intention to start discussions at Kingston School of Art around this issue inviting researchers of all genders. Conversation 1: Marloes Ten Bhoemer and Jo-Anne Bichard, Conversation 2: Helen Palmer and Davina Quinlivan, Conversation 3: Sarah Ackland and Shumi Bose, in Festival of Research.

<sup>13</sup> Advance Higher Education Statistical Report 2019, [online], <<https://www.advance-he.ac.uk/knowledge-hub/equality-higher-education-statistical-report-2019>>.

areas of language art, new media art practices, digital humanities and feminist studies.<sup>14</sup>

## ABOUT #WomenTechLit

M.D. Coverley presents an analysis of the impact of the contribution of women to e-lit from 1990-2010 by examining the innovations that shaped the field. She provides a list of 200 contributors and focuses on some pioneering works that have served as foundations to establish the field. She writes:

While a substantial array of literary practices carried over from print work to electronic creations, women were in the forefront of introducing new practices that did not necessarily propagate traditional forms. In a sense, of course, each discrete work that appeared as the field of e-lit grew was likely to have some novel element that had not been seen before; such was the nature of this new literary genre.<sup>15</sup>

Notwithstanding, this list of over 200 women continues to grow and in the last ten years the community of young scholars and creative practitioners has expanded, while women who had taken a break for childcare commitments are now again actively involved.

When I put together *#WomenTechLit* I wanted to highlight the visibility of women leaders and creators in this field to celebrate their influence in shaping it, as well as presenting a historical critical overview of the state of the field from the diverse perspectives of twenty-eight contributors from around the world. As stated in the introduction to the book:

It illustrates the authors' scholarly interests through discussion of creative practice as research, historical accounts documenting collections of women's new media art and literary works, and art collectives. It also covers theoretical approaches and critical overviews, from feminist discourses to close readings and 'close-distant-located readings' of pertinent works in the field and includes authors from Latin America, Russia, Austria, Ireland, Spain, France, Italy, Portugal, Slovakia, Czech Republic, Poland, United Kingdom, Australia, Canada, and the U.S.A.<sup>16</sup>

The book took more than two years to compile, with the list of contributors evolving through the assembly process, with an aim to make this first volume of women digital writers as inclusive as possible and bring together discourses from different cultural backgrounds. Although some were not able to take part, it is still

---

<sup>14</sup> María MENCÍA, (ed.), *#WomenTechLit*, Morgantown, West Virginia University Press. (CompuLit), 2017, xiv.

<sup>15</sup> M.D. COVERLEY, "Women Innovate: Contributions to Electronic Literature" (2000-2010), in *#WomenTechLit*, 2017, 3.

<sup>16</sup> María MENCÍA (ed.); *#WomenTechLit*, Morgantown, West Virginia University Press. (CompuLit) 2017, xiv.

a book which gathers a richness of cultural perspectives over an impressive span of years (early 1980s to 2017). It engenders a breadth of interests and questions; from whether women's digital writing has explicit characteristics in critical overviews to specific discussions within the group of creators; their work on aesthetics, generative processes, the use of software, collaboration and the migration and preservation of works.

It is organized into four topic sections, although many of the essays clearly traverse all four. The first section presents a general overview of e-lit world's histories. The second contains essays on creative practice by the creators. The third focuses on critical readings of creative practice, through enquiry, exploration and analysis. And, the last chapter discusses the work of early pioneers in the context of the migration of forms through archiving, recovery, preservation and evolution of work. These techniques are necessary in a field where work can become difficult to access in as little as a year if the operating system is upgraded, or the software is made redundant, as for instance happened in the case of Flash when in 2010 Apple decided not to support it on iOS devices.<sup>17</sup>

It has taken years for electronic literature to become an established academic field of scholarly research and creative practice. It is only recently that my students in the media and communication department at Kingston University, appreciate, engage and understand e-lit, which might have to do with the fact that they are more familiar with technologies, apps, free software and social media platforms.

In *#WomenTechLit*, although there is an analysis of certain e-lit works derived from what is understood as the first generation or text-driven literature, where links, navigation and design were still informed by a print medium model, most of the practitioners contributing to the book belong to the second generation of e-lit. As Katherine N. Hayles explains in *Electronic Literature: New Horizons for the Literary*, the first generation of e-lit are works written in the hypertext authoring program Storyspace, which later on was licensed to Mark Bernstein of Eastgate Systems; and in the 1980's and 1990's, hypercard was another tool used by practitioners. However, around 1995, the development of the World Wide Web brought up other authoring systems, which practitioners felt more comfortable using because of their versatility to integrate image, sound, graphics, video and interactivity. Hayles describes this break from the 'lexia' and hypertext to a more multimodal format, as the second generation of electronic literature. Thus, in *#WomenTechLit*, practitioners are not only using multimodal ways of expression, but they are exploring and exploiting the medium to make it part of the literary aesthetic experience, drawing from avant-garde experimental poetics, net-art, and media arts practices. As is common in electronic literature, creators are constantly making use of new platforms and exploring their affordances. Currently, in digital culture there is a strong interest in memes, bots, Instagram poetry, the use of free software, and remix and appropriation practices, especially since the obsolescence of Adobe Flash, a platform much used by many practitioners in the second generation of e-lit. This has brought up some discussions by Leonardo Flores and other scholars about

---

<sup>17</sup> María MENCIA (ed.), *#WomenTechLit*, Morgantown, U.S.: West Virginia University Press. (CompuLit) 2017, XVI



whether these forms are part of a third generation of e-lit, following the trajectory from K.N Hayles (2008). Nonetheless, according to Ensslin et al., in their introduction to *Analyzing Digital Fiction* this notion of “social media literature” as a generation had already been discussed by Hans Kristian Rustad in 2012 in connection to different developments of digital fiction, where he referred to “literature that is created and read in social media environments, such as Facebook poetry and Twitter fiction”.<sup>18</sup> Leonardo Flores (2019) talks of “[t]he third generation, starting from around 2005 to the present, [that] uses established platforms with massive user bases, such as social media networks, apps, mobile and touchscreen devices, and Web API services” and he argues that all these users might not even know the work they are doing could be e-lit.<sup>19</sup> However, this phenomenon has been abundantly studied in digital culture, remix culture, Read-Write culture and Read-Only culture (Larry Lessig, 2008), remixability (D. J. Spooky) and remix theory, uncreative writing and re-appropriation (Kenneth Goldsmith, 2011), the aesthetics of sampling (Eduardo Navas, 2012) and we could argue that the notion of such a new generation or ‘wave’ is not necessarily relevant to digital literature but to a wider study of digital culture and the way we communicate and relate to the world through the digital and more specifically, digital writing.

Consequently, I am not sure thinking about the phenomenon in terms of generations is really necessary for understanding the field of electronic literature. I can see why they might have been useful at the point of the paradigm shift from print to digital, when we were trying to understand the affordances of new technologies while exploring writing practices but using different and new software and media platforms is common practice in e-lit. Thus, to use social media platforms, opensource software or editing apps is a natural development which any practitioner, independent of the generation of e-lit, will be exploring in conjunction with the conceptualization of an idea. The medium is there to bring the idea, the theme or topic to realization; it is part of the project, the narration, the poetics, the aesthetics. These platforms are part of the aesthetics and poetics of the work. Alex Saum-Pascual, a new scholar of electronic literature and author of the monograph titled *#Postweb!*, in her article “Is Third Generation Literature Postweb? And Why Should We Care?” writes:

Both Flores and Montfort (and Berens to a certain extent) are classifying literature as media, platform, data network, and reader function; as objects made with certain tools even, not really engaging with the type of themes, voices, aesthetics, politics, or, in other words, everything else that constitutes the literary qualities of a text.<sup>20</sup>

*#WomenTechLit*, with a hashtag of the ‘third generation’ deals with these themes, voices, social and political issues, aesthetics, poetics, narratives, interaction and more. The next sections, as previously mentioned, are excerpts from the intro-

---

<sup>18</sup> Hans Kristian RUSTAD Alice BELL, Alice ENSSLIN (eds.), “From Theorizing to Analyzing Digital Fiction” in *Analyzing Digital Fiction*, Milton Park, Routledge, 2014, 10.

<sup>19</sup> Article: Leonardo FLORES, “Third Generation Electronic Literature” in *Electronic Book Review*, April 7, 2019, [online], <<https://doi.org/10.7273/axyj-3574>>.

<sup>20</sup> Article: Alex SAUM PASCUAL, “Is Third Generation Literature Postweb? And Why Should We Care?” in *Electronic Book Review*, May 3, 2020, [online], <<https://doi.org/10.7273/60pg-1574>>.

duction to the book which delineates the origins and historical background of e-lit from a global perspective; followed by an intervention of a group of creators of electronic literature discussing their research and creative practices, followed by a critical analysis section and one on the migration and archiving of forms.

## HISTORIES #WomenTechLit

“Histories of Digital Writing Practices” reveals the impact of pioneering women in electronic literature. It covers a wide spectrum of Anglophone contributions (UK, USA, Australia, Canada, Ireland) in addition to geographical histories and special theoretical reflection on works from Latin America, Slovakia, Czech Republic, Poland, Spain and Russia. It examines computational and technological developments in media poetics. Among these are the re-appropriation and repurposing of media affordances; the blur of literary and art boundaries (electronic literature, digital poetry, letrism, performance, language art); and the practice of feminist theories, xenofeminism and cyberfeminism in transnational and intercultural settings. Within these discussions, pioneering and contemporary works are critically analysed.

M.D. Coverley/Marjorie C. Luesebrink in her essay *Women Innovate: Contributions to Electronic Literature*, documents artworks from 1990 to 2010 which shaped and helped develop the field, among them *Assemblage* and *The Progressive Dinner Party*, two influential collections of women’s new media and literary work curated respectively by Carolyn Guertin and Luesebrink. Also presenting a historical review in *Women Making New Media at the trAce Online Writing Community 1995-2005*, trAce founder Sue Thomas interviews some of the women whose new media art and writing was featured on the trAce site. Literary critics María Angel and Anna Gibbs, in their essay *At the Speed of Light: Cyberfeminism, Xenofeminism and the Digital Ecology of Bodies*, address how feminist thinking might consider the digital transformation of gender and corporeality through a consideration of women’s work in electronic literature and textbased digital media art. They discuss cyberfeminist practices from the 1990s, as a form of activism and as art-making process, by considering the work of the Australian feminist collective VNS Matrix (1991), both its narrative and game components and its relation to the development of xenofeminism and feminist theories of current techno- and eco-politics. Claudia Kozak considers how different contexts of economic development, interculturalism, glocalization and the use of new technologies helped shape and influence the creation of electronic literature in Latin America. She analyses, among others, Eugenio Tisselli’s and Gustavo Romano’s works using what she calls a “close-distant-located reading,” although the essay also proposes to include a “collaborative reading” for works of electronic literature. Zuzana Husárová presents a historical account of works of electronic literature in Slovakia and the Czech Republic, with examples of digital literature from the 1960s to current works including her own practice. She focuses on the different approaches (remediation, re-appropriation, remixes, translations, poetic generations) used by authors to create and process the electronic text in artistic and literary forms. Dolores Romero

López uses an analytical structure of stage/background/main characters (figures) to discuss main themes, trans-genders, transnational characteristics and cyber-feminism in electronic literature in Spain. Jeneen Naji discusses the evolution of digital poetry from modernism to the present day using a socio-technological approach. Exploring the idea that the relationship between humans and technology is reciprocal, that is, that we adapt to the ubiquity of technology in society and reciprocally technology adapts to our needs, she illustrates how the shape of the digital poem has evolved through the creative use of a variety of media platforms. Natalia Fedorova's essay explores digital letterisms, the material use of unicode characters in art and experimental literature. She considers the role of letters in the era of digital writing, the qualities of their new materiality and multidimensionality, focusing on non-linguistic aural, spatial and temporal properties. Non-referential relationships of signification that can be built around standard sets of graphemes (such as the Latin alphabet, Roman numerals, the QWERTY keyboard layout, ASCII, unicode and n-grams) are studied in works by Hollis Frampton, Dmitry Prigov, John Maeda, Ivan Khimin, and Nick Montfort.

### **CREATIVITY in #WomenTechLit**

“Digital Writing Practice: Practitioners”. Looking at this section of creators and their explorations, from the point of view of a creative practitioner, I see it as the machine that moves electronic literature. Here, creative practice, as the leading force of electronic literature, is discussed by female electronic writers whose works through the years have influenced and shaped this hybrid and interdisciplinary field creating a vibrant literary and artistic culture. We are presented with the opportunity to hear from the authors/practitioners about their creative processes and about the evolution and production of their work. In doing so, we encounter different research methodologies and creative approaches, as well as the artistic use of emerging technologies to explore concepts and themes to create new literary artistic forms resulting in a variety of genres. These include Virtual Reality (VR); multimodal, interactive, web-based, networked and generative narratives; Augmented-Reality (AR) poetry; playable media fiction; digital storytelling; literary games; conceptual poems; and forms drawing on sound, music and the spoken word.

The works address key concepts and concerns characteristic of electronic literature. Among these are the intersection of print and digital, the page and screen; the exploration of digital literacies; cross-media production; reading technologies; the role of the reader, the author, the audience; performance reading, performance writing and sonic writing. Also explored are meaning and the relationship between form, content, technology and medium; the aesthetics of engagement; interactive aesthetics/poetics; the use of data and code as practice; exploration of spoken word, sound and music in conjunction; textual materiality; semantic text, visual text, sonic text, and multimodal textualities; augmented and virtual reality narrative structures; disruption of linear systems; internet aesthetics;

publication on multiple platforms; and, of course, programming and other software practices.

The works produced engage as well with a wide range of themes and issues relevant to media and cultural studies and to humanities and the arts. These include gender and identity, women's history, female creativity, female digital literary spaces, female representations, womanhood, motherhood, landscape as body and body as landscape. One finds attention to love letters, birth, death, marriages, human trafficking and contemporary slavery, silenced voices of minority groups, cultural aspects of a mediated society, the digital self, ephemerality of technology, mediation, science-fiction, sea voyages, space exploration, surveillance and anti-surveillance, psychedelic drug culture, ethics, fashion and artifice.

It is extremely valuable to acknowledge the diversity of processes and methodologies used in the development and production of the selected works of electronic literature. These include practice-based research, script writing, collaboration strategies, maps and mapping, cartographic assemblages, networked image search, generative functions of images and text, digital assemblage, compositional fragmentary recombinations, online live dynamic feeds, détournement, sound sampling and processing of voice and words, spatialization of the voice and algorithmic synaesthesia, remediation of forms, remixing, collage, appropriation of cinema languages and construction of 3D environments.

Focusing on the authors' individual essays, Kate Armstrong investigates, through a selection of works, the function of activity and compositional recombination in networked art in order to produce knowledge about how the artistic use of technology can create new literary forms. Amaranth Borsuk focuses on her influential collaboration with Brad Bouse, *Between Page and Screen*. This book of augmented-reality poetry merges book art and e-poetry traditions, trespassing the boundary between print and digital, old and new media. It enquires into the text's material form, into reading experiences and the connection between form and content in meaning production, thereby questioning the place of books at a time when we are reading more and more on screen. J.R. Carpenter reflects upon the transmutation of male-authored print-based forms of narrative into female-narrated digital literary spaces through strategies of détournement employed in the composition of her web-based work *Notes on the Voyage of Owl and Girl*. María Mencía reflects on the development of her practice-based research project, *Transient Self-Portrait*, presenting the aim, research enquiries, process and influences in the production of this interactive piece, based on two pivotal sonnets from Spanish literature of the Renaissance and Baroque periods. She investigates new literacies and poetics of engagement while exploring the concepts that emanate from these sonnets with respect to the cultural references and attitudes of our period, the twenty-first-century mediated society and the digital medium we inhabit. Mez Breeze in her essay explains how her Literary Anti-Surveillance 3D Game #PRISOM originated and evolved, including its focus on privacy, surveillance, and the underlying ethical associations of civil liberty encroachment. Hazel Smith brings up the sonic and abstract properties of language and the semantics of sound in electronic literature through the analysis of her collaborative performance and cross-media works. She explores the relationship between words

and sound, literature and music, to argue that the meaning of writing in this multimedia context goes beyond the purely linguistic and reaches an affective intensity that perturbs categorizable emotional states. She maintains these conjunctions between words and music facilitate a wide range of cultural meanings about identity, place, gender and ethnicity. Christine Wilks discusses her work *Underbelly*, a playable media fiction about a woman sculptor carving on the site of a former colliery in the north of England, now landscaped into a country park. In her essay she explores the core ideas of this work within three thematic strands: mining the metaphor, mapping the obscured and re-voicing the unheard, specifically looking at how these concerns play out in this interactive multimodal narrative work. Odile Farge, although not a practitioner, is included in this section because of her interest in the author's creative challenge through the use of different software. In her essay *A 'Rhetoric for Creative Authoring' and the Author's Intent*, she presents a critical overview of the relationships authors maintain with authoring tools in order to document the role of software tools in digital creation.

### ANALYSIS in #WomenTechLit

In "Critical Overviews of Digital Writing Practice", critics, theorists, curators critically analyze works of electronic literature through methods of close reading, literary approach and feminist perspective. They investigate notions of reading and writing practice; reader engagement and the conceptualization of the poetic; artistic interfaces; writing spaces; gender and identity; sexual politics; digital environments and the role of gender in poetic writing. Giovanna Di Rosario questions whether the digital medium helps people to break with certain gender views and traditions and whether it offers women new creative possibilities for the writing of poetry. She reviews works such as *Figures* by Marie Bélisle, María Mencía's *Another Kind of Language* and Aya Karpinska and Daniel C. Howe's *Open.ended*. María Goicoechea and Laura Sanchez explore whether there is an existence of a female technological identity through the analysis of works by Hispanic female writers, among them works by Marla Jacarilla, Tina Escaja, Lara Coterón and Belén Gache. Kathi Inman Berens addresses the question of e-lit reading practices through a feminist approach to interface. She analyzes two very different publication platforms (web and installation) of the *UpsideDown Chandelier*, a collaborative work by four women from different countries (C. Wilks, Z. Husárová, J. Naji, M. Mencía) which consists of generative images and words in different languages simulating the voices of women factory workers from the actual place, currently a media arts centre, where the installation was hosted in Kosice, Slovakia. Angelica Huizar immerses herself in the exploration of artistic, poetic and linguistic experimentations by following a lineage from Latin American avant-garde poetries: the Chilean poet Vicente Huidobro, particularly his *Altazor* (published in 1931, with some fragments written as early as 1919); Argentinean poet Ana María Uribe's *Anipoemas* (1997); and the native Venezuelan, Spanish local, and London-based María Mencía in her *Birds Singing Other Birds' Songs* (2001). Laura Shackelford explores alternate understandings of digital literary writing and e-poetics that emerge from a careful analysis of

feminist engagements with digital media. She focuses on Borsuk's and Bouse's *Between Page and Screen* and Mencía's *Transient Self-Portrait* where there is a lived space in-between and beyond the screen. Maya Zalbidea Paniagua, through a comparative analysis and close reading of Shu Lea Cheang's *Brandon*, invites the reader to reflect on questions of gender, identity and sexual politics.

## MIGRATION in #WomentechLit

"The Migration of Forms". In the field of Electronic Literature archiving, recovering and preserving works has become a crucial area of research in which Dene Grigar has been actively involved, recovering works whose delivery platforms are now difficult to access. Her essay, "The Legacy of Judy Malloy", reminds us of the terms of this legacy through an analysis of Malloy's groundbreaking work, *Uncle Roger*. Four influential female digital writers join Grigar by documenting challenges involved in reviving their work from platforms and technology that are now obsolete and by explaining how these works have evolved from floppy disk to the WWW, to CD-ROM, to DVD, on to laptops and mobile devices. Judy Malloy discusses *its name was Penelope, A Generative Hypertext* (1989); Deena Larsen engages *Marble Springs: A Journey of an Electronic Work from the Pre-dawn of the Internet to Today's Golden Age*, (1993); Coverley Luesebrink chronicles *The Making and Unmaking of Califia* (2000) and Stephanie Strickland explores *The Death and Re-Distribution of V* (2002). Related issues of the obsolescence and ephemerality of technology in connection with work produced in Flash and in the Processing Language are discussed earlier in the volume by Borsuk and Mencía respectively. This last section also serves to highlight works by pioneer writers.

In addition to the chapter on the migration of forms, in the last two years there have been some new initiatives with the aim of archiving and preserving works of e-lit. One is by the Electronic Literature Organization which has been working hard to create an Electronic Literature Repository<sup>21</sup> which contains 2,105 works of e-lit and other digital media along with their metadata, organized into 25 collections. It constitutes a large-scale effort by the organization to ensure that its archives are discoverable and also remain accessible to the public. It was created in 2018 by Dene Grigar, Leo Flores, Nicholas Schiller, and Chance Adams with a grant from The Andrew W. Mellon Foundation. Partners in this project include, along with ELO, the Electronic Textual Cultures Lab (ETCL) at the University of Victoria, Compute Canada, and the Electronic Literature Lab (ELL) at Washington State University Vancouver (WSUV).

Concurrently, other Latin American initiatives are appearing such as those of Carolina Gainza and Carolina Zúñiga who have initiated a research project in Chile, entitled "Cartografía de la literatura digital latinoamericana" 2020. One of the main objectives is to build an archive of Latin American digital literature to gather the works that are currently scattered on the internet, with the aim of making

---

<sup>21</sup> Electronic Literature repository [online], <<https://hyrax.elo-repository.org>>.

them more accessible to researchers and the general public and with this, give them greater visibility, They write: 'The conditions in which digital literature is inserted and the environment in which it operates, especially technological obsolescence, make it vulnerable to the passage of time. Thus, they seek to preserve the works of Latin American digital literature, especially considering the historical marginal condition of Latin American literature with respect to world literature, conditions that are reproduced in the field of digital literature.'<sup>22</sup>

## MOVING FORWARD #WomentechLit

Since the publication of this book, the contributors have achieved many kinds of accomplishments such as receiving awards, research grants, published books, curated exhibitions, ran educational programs and have continued contributing to the field of e-lit. For instance; as previously mentioned, this year Judy Malloy received the Marjorie C. Luesebrink Career Achievement Award presented by the ELO at the Electronic Literature Conference and Media Arts Festival hosted virtually by Anastasia Salter at the University of Central Florida, Orlando, USA.

While gathering the data informing this essay, I contacted the participants to find out what new adventures they had been involved in since the publication of the book. The American Amaranth Borsuk has published *The Book* (MIT Press, 2018), a concise volume on the book's changing technologies that bridges book history, artists' books, and electronic literature. *The Book* was translated into Spanish as *El Libro Expandido* and published by Ediciones Ampersand in Buenos Aires this month. In 2019, Libros Unam published *Entre Hoja Y Pantalla*, a Spanish translation of *Between Page and Screen* that was created by members of the Laboratorio de literaturas extendidas y otras materialidades. *Abra*, her collaboration with Kate Durbin and Ian Hatcher, received the 2017 Turn On Literature Prize and was exhibited at libraries in Denmark, Norway, and Romania. In 2019, she hosted the & Now Festival of Innovative Writing at the University of Washington, Bothell. Zuzana Husárová from Slovakia, together with Ľubomír Panák published a poetry book *Výsledky vzniku* (*Outcomes of Origin*) written by a neural network under a pseudonym Liza Gennart. She has received a Slovak grant for writing her forthcoming book of poetry *Hypomnemata* and a Visegrad Literary Residency Programme for Prague residency from September until November 2020. She is a member of a multimedia collective, performing pieces such as *Souvenir* (2018) and *Hortus Pommodorum* (2020). She created a sound poetry piece *Energy*, that was, among other venues, performed at Palace de Tokyo in Paris, as a part of *The Liberated Voice*. Her piece *TA* was exhibited at the exhibition *La Voix Libérée* at Palace de Tokyo in Paris. With her poetry she contributed to two dance performances. Among her recent most remarkable scholarly contributions there is a study written with Karel Piorecký, "Tvůrčivost literatury v ere umělé inteligence" (Creativity of Literature in the Era of Artificial Intelligence), which was published in the journal *Česká literatura*,

---

<sup>22</sup> Cultura Digital Chile, Email from the organisation, 28/04/2020, [online], < [culturadigitalchile.cl/](http://culturadigitalchile.cl/)>.

as well as “Slovenska elektronicka literatura” (Slovak Electronic Literature), published in *World Literature Studies*. From Spain, Maya Zalbidea Paniagua has curated a collection on women authors of e-literature and cyberfeminism published on the ELMCIP platform during her stay at the University of Bergen as recipient of a SPIRE grant. Dolores Romero is preparing a monograph *Ciberfeminismo/S Creativos*. The Australian writer and artist, Hazel Smith, with Will Luers and Roger Dean, received the Robert Coover Award of Electronic Literature 2018, for their work, *novelling* (2016), the same work being shortlisted for the European Union Turn on Literature Prize in 2017. Among Smith’s recent publications we find *Learning to be Human* (Stale Objects de Press, 2020); "Pitching the Poem-Essay: Subversive Argument in the work of Charles Bernstein", *Electronic Book Review* (2020) and “Racial Discrimination and Surveillance in *The Lips are Different*, *The Digital Review* (2020), co-authored with Roger Dean. In my case, I received The N. Katherine Hayles Award for Criticism of Electronic Literature, 2nd Prize for the publication of *#WomenTechLit*, (July, 2017)<sup>23</sup> and The Robert Coover Award for a Work of Electronic Literature, 2nd Prize for *The Winnipeg: The Poem that Crossed the Atlantic*, (August 2018).<sup>24</sup> I have been the recipient of two research grants. I have carried on exhibiting and presenting my work internationally and I am the director of the BA programme in Media and Communication at Kingston University.

My most recent research project *Invisible Voices: Women Victims of the Colombian Conflict* is the outcome of my current research as Co-Investigator of the project *Memory, Victims, and Representation of the Colombian Conflict*, funded by the AHRC and undertaken in conjunction with Claire Taylor and an interdisciplinary team of experts working in different fields of research.

The researchers invited members of the Ruta Pacífica de las Mujeres (women from across Colombia) and from the corporation of Zoscuá (from Boyacá) to take part in co-creation workshops in Bogota, to discuss through storytelling and creative practices, their experience as victims of the Colombian conflict. This project is the outcome of the amazing collaborative experience of exchange, learning and empowerment with the voices of black, indigenous, white, women of different ethnicities; fighters having the resilience, dignity and strength to stand up every day to create a better, more equitable, fairer world, and with this, a new future for their families and communities.

It consists of a documentary website<sup>25</sup> and the digital art outcome<sup>26</sup> which is embedded in the website. The website presents the research process through photographs of the workshops, installations, sound, videos and slide shows and the digital art outcome.

---

<sup>23</sup> María MENCIA, *#WomenTechLit*, 2017, [online], < <https://eliterature.org/2017/09/announcing-the-2017-elo-prize-winners/>>.

<sup>24</sup> María MENCIA, *The Winnipeg: The Poem That Crossed the Atlantic*, 2018, [online], <<https://eliterature.org/2018/08/announcing-the-winners-of-the-2018-elo-prize/>>.

<sup>25</sup> María MENCIA, *Voces Invisibles Mujeres Víctimas del Conflicto Colombiano*, 2020, [online], <<https://www.voces-invisibles.com/>>.

<sup>26</sup> María MENCIA, *Voces Invisibles Mujeres Víctimas del Conflicto Colombiano*, 2020, [online], <<https://www.voces-invisibles.com/invisiblevoices/>>.



## Conclusion

Without sounding bitter or unhelpful, a book entitled “We/MenTechLit” would probably attract more readership than *#WomenTechLit*. It is evident, that despite some significant progress in fighting gender imbalance in academia, there is still a lot of work to be done. For instance, with reference to the “citing behaviour” mentioned at the beginning of the essay, women are as likely as men to write about and quote more male authors than female ones. It is discouraging, and ironic, to read articles supposedly about decolonising a field of study without mentioning gender research, non-Western cultures or anglo-based monoligualism. In addition, it appears that those women included in academic publications with predominantly male authors, tend to always be the same ones. Little participation is offered to those women, who regardless of their scholarly or creative achievements, might have less international recognition. Ultimately, we need to dissipate this “unconscious bias” if we want to create a more equitable, fairer world and access to richer and wider research in electronic literature; because, even if this is difficult to accept, the work of women, as N. K. Hayles puts it, is still “under-recognised and under-theorised”.

In a follow up volume, with an aim to de-colonise the field or make it more inclusive we could pay attention to the work of Tricia Fragnito and Jason Lewis Skawennati and the Aboriginal Technologies in Cyberspace they run in collaboration with Canadian Indigenous people where they use art as the base for intercultural exchange and have initiated aboriginal storytelling into cyberspace.<sup>27</sup> Another art project run with Brazilian indigenous communities by an NGO called Thydewá based in Southern Bahia, also with the aim of creating intercultural communication is the AEI Arte Eletrônica Indígena. Thea Pitman from the University of Leeds (UK) has been researching this project and curated an exhibition at the British Academy, London, in June 2019.<sup>28</sup> Although this project comprises an array of digital art works, some respond to indigenous songs, stories and languages through the use of the digital medium in combination with more traditional materials and thus, very much within the interests of electronic literature. In the context of Latin American e-lit, Pitman has also contributed articles such as “Latin American Electronic Literature Created by Women”, 2019<sup>29</sup>, where she made sure to include trans-women to make clear that she was interested in the work of biological women and also in that of anyone identifying as a woman. Noelia Mezza, a post-doctoral researcher in the same school of Languages, Cultures and Societies in Leeds University, under Pitman’s supervision, is undertaking research on Women in Spanish, Portuguese and Latin American Digital Literature and she has recently published a comprehensive article entitled “Women creators of Latin American

---

<sup>27</sup> Skawennati takes aboriginal storytelling into cyberspace, 2016, [online], <<https://www.straight.com/arts/764706/skawennati-takes-aboriginal-storytelling-cyberspace>>

<sup>28</sup> For further information, see, Arte Eletrônica Indígena project and exhibition at the Museu de Arte Moderna da Bahia in Salvador. [online], <<https://www.instagram.com/arteeletronicaindigena/>> <<https://www.facebook.com/groups/171534493532263/>> <<http://aei.art.br/>>

<sup>29</sup> Thea PITMAN, “Latin American Electronic Literature Created by Women”, *Latin American Literature Today*, 10, dossier “Digital Literature,” ed. by Scott Weintraub, 2019, [online], <<http://www.latinamericanliteraturetoday.org/en/2019/may/latin-american-electronicliterature-created-women-thea-pitman>>.

electronic literature: a general geographical overview”, 2020<sup>30</sup>. Worth noting in the same context is Perla Sassón-Henry’s contribution to e-lit, with an interest in Jorge Luis Borges and Latin American digital literature from the perspective of comparative studies, science, electronic literature, video games and net-art. In the context of Arab e-lit is worth mentioning Reham Hosny’s research on digital literature in the Arab world and the poet/artist Amira Hanafi’s interactive works such as the multimodal storytelling piece titled *A dictionary of the Revolution*.<sup>31</sup> Other scholars and artists contributions to the field producing feminists works and robopoem@s is the cyber-poet@ Tina Escaja’s; Belén Gache’s experimental and conceptual poetics and digital art works; Monika Górska Olesińska’s study of electronic poetry in Poland; Anna Karhio’s research on Irish digital poetry, place and landscape; Yolanda De Gregorio’s study of approaches to female digital narratives; Claire Taylor’s extensive research on electronic literature with publications such as *Electronic Literature in Latin America: From text to hypertext*<sup>32</sup> and our current collaborative research on *Memory, Victim and representation of the Colombian Conflict*. And to these, we can add other initiatives which have appeared since the publication of #WomenTechLit such as the tweets the Electronic Literature Lab did every day, to celebrate women pioneers and visionaries, during women’s history month in March 2020 and its archiving on the website *Women Who Grew the Field of Born Digital Literature*.<sup>33</sup>

What I found most remarkable and uplifting in the process of putting together this TechLit anthology from women contributors, and now writing this essay, is how dedicated and influential they have been in shaping the field of electronic literature; and how inquisitively and ingeniously they have explored and stretched the boundaries of the field to break new ground and create new possibilities for critical and creative practices.

María MENCIA

Kingston University London

---

<sup>30</sup> Nohelia MEZA, “Women creators of Latin American electronic literature: a general geographical overview”, 2020, 16.1: 183-216. [online], <<https://periodicos.ufsc.br/index.php/textodigital/rt/captureCite/1807-9288.2020v16n1p183/43943/MlaCitationPlugin> >.

<sup>31</sup> See event hosted by the Centre for World Literatures, Leeds University at the University of Leeds under the title: *WWW e-lit – Writing Women in World Electronic Literature*, [online] <<https://arabicelit.wordpress.com/2019/06/05/arabic-and-latin-american-e-lit-new-perspectives/> >

<sup>32</sup> Claire TAYLOR, *Electronic Literature in Latin America: From text to hypertext*, London, Palgrave McMillan, 2019.

<sup>33</sup> Electronic Literature Lab, 2020, *Women Who Grew the Field of Born Digital Literature* [online]<<http://dtc-wsuv.org/wp/ell/2020/02/29/celebrating-women-in-e-lit/>>