

# Orhan Kipcak – Multimedia Approaches – EACWP 2021 – Round Table-Presentation

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## Multimedia Approaches



Slide: Start

In recent years, numerous forms of tele-learning have emerged for creative writing. The Vienna Poetry School has been active in this area with Internet classes since the mid-1990s. These took the traditional classroom setting to the Internet and were offered with people who do not live in Vienna in mind. In most cases, these were the regular literature courses, the only difference being that they were held online.

However, at the same time and in addition to this, Internet-based multimedia classes were created. Here, the multimedia, digital and telematic sphere was taken up as an opportunity to make this setting a topos at the heart of the design tasks.

The screenshot shows a webpage for a class titled "rapid eye movement: fingierte träume". The page has a dark header with a navigation menu: "Übung news schlusswort teilnahme alle beiträge". Below the header, there is a section for "beitrag von: magnavirtus" and "Die Traumgeborene". The main text describes a scene from a play: "Ins Ziellicht tritt ein Geschöpf des Demi-monde: glänzende Nacht, unschattete Gestalt. Eine neuschöneige Fächerin schält sich die Kinfrau aus dem Dunkel hinter den Figuren des Kabinetts. Es blitzt, ist aluminabell! Poprazza lacht und erblüht: ein mehrreines Gebäl. Sein Federfeld ist durchbrochen von rüdtigen Stellen. Natur quillt hervor aus den Ritzen der Mauer, der Hauer und Teipel. An Himmels über erscheinen ratiorende Sternbilder." Below this, there is a section for "review von: dorothee eineliger" which discusses the play's structure and themes.

The three screenshots illustrate multimedia approaches. The top one shows a diagram with text: "Basi hupfind U4 und kumschöb zu mia basi danddas leam wial züge vakean". The middle one shows a diagram with text: "PROFESSORINNE BEITRAG" and "1 2 3 4 5 6 7 8 9 10". The bottom one shows an audio waveform with text: "1 2 3 4 5 6 7 8 9 10".

Slide: A standard internet class vs. 3 multimedia classes

**1th Example: Classic avant-garde concepts and modern multimedia**

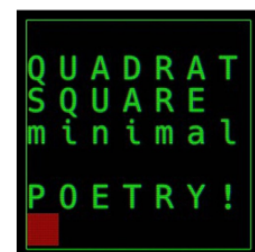
These two multimedia-affine teaching projects had one thing in common: A strong connection to the avant-garde concepts of the fifties to sixties, here especially Concrete Poetry and the Poesie Sonor.

Our impression is that these forms of literature, which work strongly with the symbolic and the media aspect of texts, language and literature, have found their ideal setting precisely in the digitization and telematization of media. Many experimental forms of literature are only now getting an adequate medium for their concepts from the 1950s.

In digitization, the boundaries between the separate media are shifting. They can be connected to one another more easily, they can move flexibly through different channels, they can interpenetrate one another better.

I would like to illustrate this using a historical book project in the field of Concrete Poetry from the 1960s by Friedrich Achleitner – the *Quadratroman*, the Square Novel – and a current online class by Jörg Piringer.

<https://sfd.at/programm/2020/piringer/alle-beitraege/118>



*Slide: F. Achleitners Quadratroman vs. J. Pieringes project*

The book by Achleitner consists of about 170 pages, each with a square. In this square, typewriter-letters are used both as a text and as a graphic element. Sometimes, the typographically designed image is the focus of the page, sometimes the text and sometimes they interact. The media detach themselves from the story they are supposed to produce and develop a life of their own.

The Quadrat-Roman could be described as an attempt to emancipate letters and typewriters from a story and make them visible as media.

With Piringer's online class, this emancipation is more advanced and realized more deeply.

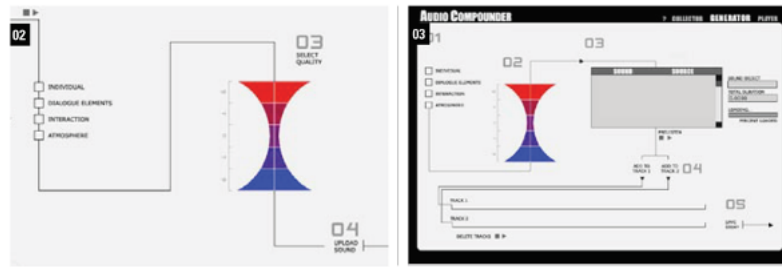
The Instructions for use read: „Via the keyboard, poems, rhythmic lyrics, visual speech music and mini-dramas can be recorded and played back on a 7 x 7 character field. almost anything is possible within 7 x 7 seconds.

The app records the keypresses and plays them back at the same speed, position and in the sequence they were entered. From minimalist text films to sound poetry and nano-dramas, everything is possible.“

Watch a result: [https://sfd.at/programm/2020/piringer/alle-beitraege/118 SQUARE](https://sfd.at/programm/2020/piringer/alle-beitraege/118_SQUARE)

***2th Example: Benefit from the growing spread of multimedia skills as the basis for multimedia forms of literature***

The first multimedia Internet projects still had to provide complex online tools for use, for example sound tools.



Slide: Audio Compounder

Here is an example for an online audio play interface for the production of short audio tracks from 2002.

Nowadays, we can assume that many multimedia technologies, such as sound and video recording, video editing, etc., are common knowledge and universally available. Smartphones and tablets have made these skills a cultural standard.

This also makes it easier to set up multimedia classes. Here is one example of an audio class from last year:

schule für dichtung  
wien / poetry school

Übung Teilnahme alle beiträge

sie sind hier: startseite / Übung

**böse stimmen / übung**

böse stimmen – anonym er anruf, gerüchtebörsen, verschwörung ...

<https://sfd.at/programm/2020/boese-stimmen/alle-beitraege/11>

<https://sfd.at/programm/2020/boese-stimmen/alle-beitraege/7>

Diese Klasse befasst sich mit **micro-hörstücken**, die die Teilnehmer und Teilnehmerinnen zu Hause mit bündelstimm (audition, garage band, etc.), produzieren und die dann hier, in der Internet-Klasse, ausgestellt und diskutiert werden.  
Wahrnehmungen sind Hör-minutagen über das Traurige, das Numinose, obskure, wahrhaftig, oder im kleineren Maßstab: das Nörgeln, spinnen, witzeln.  
Teilnahme-Bedingungen: keine Namen, keine konkreten Anspielungen und Anwürfe. Dauer: max. 20 Sekunden.

Slide: "Böse Stimmen"

Evil voices - Audio miniatures about the whispering, the numinous, the obscure, the delusional, or, on a smaller scale: nagging, spinning, whimpering.

This class deals with micro audio pieces that the participants produce at home with their own resources and devices (audition, garage band, etc.). They are then exhibited and

discussed in the Internet class. Here, as a teacher as well one can learn a lot about the diverse use of media. The spectrum fluctuates between very conventional imitations of established media forms and wild, unorthodox innovations. As a teacher, one is forced to face this diversity with ad-hoc didactics, which strongly focus on the immanent dynamics of creation and expression of the respective contributions.

Stefanie Wolff: <https://sfd.at/programm/2020/boese-stimmen/alle-beitraege/11> Satanisch Gut  
<https://sfd.at/programm/2020/boese-stimmen/alle-beitraege/7>

### ***3th Example: Everything becomes multimedia in times of the pandemic***

During the COVID-19 pandemic, traditional forms of teaching such as face-to-face teaching were commonly virtualized. Here, it is very interesting to see how hybrid forms of teaching have emerged immediately.

At the University of Applied Arts, for example, a hybrid of zoom lectures and zoom discussions combined with online repositories and open docs in which people can write together emerged.

One project that emerged in this way is "In the antechamber of the notations": Eight audio pieces based on a book by Emil Siemeister and Ferenc Jádi were created in a cooperation of the Institute for Sprachkunst (Univ. für angewandte Kunst) and the Sound Design Department Univ. for Applied Sciences, Graz, the Sfd and the ORF. Here, too, it is all about multimediaization.



Slides: ORF announcement, recording session, ORF-Studio

Example: Milch by Hanna Bründl:

[http://stream.mur.at:8000/kunstradio/mp3/2021A/25\\_04\\_21b.mp3](http://stream.mur.at:8000/kunstradio/mp3/2021A/25_04_21b.mp3)

It all worked very well, but the moment we went into a real Broadcast Studio (complying to strong security and health safety measures) to make the recordings was very liberating nevertheless. These experiences conversely mean that multimedia as a substitute for real communication is actually becoming less attractive. Multimedia works best if it's seen as a separate universe on its own, not a substitute.

#### 4th Example: A separate universe by its own

The production of texts for social media is now understood as a separate literary category that can play a role in creative writing teaching: Here is a class from Martin Fritz.



#### #sfd-twitter-onlineklasse

beitrag von: BohemeSchreiberin

#### #dichterdran und CrowdsourcingTwitteratur



Ich bin der Kommentator des Klassenleiters (danke für tolle, humorvolle, hilfreiche und zugleich charmante feedbacks an Martin Fritz!) zu <https://vfd.at/programm/2019/twitterklassen/01a-kettensatz/> gefolgt und habe in #dichterdran recherchiert, so fand ich heraus, dass es den tweets zum hochtag bereits ein buch gemacht wurde: "Hemingways sexy Betina" (vgl. tweet oben, aber auch z.B. <https://www.deutschlandfunk.de/twitter-aktion-dichterdran-der-getst-ist-mein-ich-der-887.de.html?artId=468087>) Ein buch macht zwar noch keine #twitteratur, ein zitatz aus den o.a. deutschlandfunk hätte aber durchaus

<https://sfd.at/programm/2019/twitterklasse/uebung>

Martin Fritz sees the limitation to few characters, the fast pacing, the serialization, meme-ization, the viral spreading and messing up of everything, including the faulty, and the fragmentary, as a linguistic biotope with interesting literary potential.

Social media is a sphere in which literature has lots of possibilities for appropriation: the writer can appear as researcher, colonizer, interventionist, political activist or poet in a very traditional sense. The space has not yet been claimed and distributed, its meanings are still open. One big difference to the traditional literary sphere is that the audience is larger, more heterogeneous and more strenuous. The „attention-economy“ is anarchic. In addition, there is the paradox that the medium on the one hand seems democratically open but at the same time is firmly in the hands of monopolies. In other words: What are the front lines between literature, the public and politics? This is the battle that is currently being waged.