- Response 1 - Marcus Fleming - Dark Matters -

Screen

The verb "screen" has two polar opposite definitions; to **show** and to **shield**. The origin of the word goes back to the Proto-Germanic root "skerm" which means protection. Originally, this word was used to describe a piece of furniture that protected people from the blaze of fire inside a home. Most people today think of screens as objects that show moving images through the release of light through fire-like, flickering pixels. The screen, an object that used to protect us from the hearth, has become the hearth. Look up at the condos in Chelsea. All you'll see is blue lights flickering through the window panes. Somewhere within, whole families find a curious solace in the screen.

Text

Let's connect software to poetry. As Chun writes, "on a more personal level...rendering the invisible visible drives personal computing interfaces. (45)" This act of revealing the invisible is also what drives a poem. Sensitive to meanings on the margins, poets, like software programs, work to illuminate seemingly miscellaneous objects such as red wheelbarrows. Each poem is its own condensed "microworld" of objects, senses, and metaphors. And, "in the microworld, as in children's make-believe, the power of the programmer is absolute. (39)" Poets, like programmers, create the wor(l)ds we inhabit. In short, poets are the queens of text.

Speaking of queens, women have always reigned over various texts. The word "text" comes from the Latin root "texere", which means to "weave". Text, whether it be computer code, poems, verbal commands, or textiles, is grounded in the act of weaving. From the weaving of textiles, to the weaving of computer memory, to the weaving of programs discussed in the article, to the weaving of Sapphic fragments, women have always *loomed* large. White men, in their dejection and inability to weave, have "...culturally constructed [computers] as masculine mental objects (36)." They hide the innovative, elaborate weaving of women inside factories of insecure white male fragility, inside the stereotype that only men can work with computers. They hide the women woven hardware history behind the veneer of pseudo-transparent software and the tinted glass of the tech industry.