

Media Ontology and Digital Aesthetics of Automatic Writing

Abstract: In artificial intelligence, automation is a form of technology in which machine behaviour involves digital feedback and performs information circuit. Drawing from this material technological perspective, the presentation attempts to re-conceptualise automatic writing as a media ontology that focuses on how writing's own material process produces digital experience. The re-conceptualisation examines the function of code in today's writing with digital and computational technologies, aiming to exemplify how code changes literal and literary elements of writing.

Departing from early Surrealist's automatic writing game *Exquisite Cadaver* and Gilles Deleuze's aspects of philosophy of difference, the presentation firstly proposes to conceive the digital as a genesis of production of the new in automatic writing. Through analysing the cyber signs of the formal language of the book *Cent Mille Milliards de Poèmes* and aspects of German media theory by Friedrich Kittler and Sybille Krämer, the presentation then exemplifies media produce writing's own experience via positional notation. The computer-generated poetry *A House of Dust* by Fluxus artist Alison Knowles and composer James Tenney and its reimplemented version by Nick Montfort further illustrate that, code and programme produce differential relations in writing. Through looking at these examples and related theories, automatic writing can be understood as a media ontology, a material process in which the digital produces differential relations and shapes writing experience.

Author's Biography: Mujie Li is a writer and doctoral researcher in Media and Cultural Studies at the University of Sussex (United Kingdom). Her current research explores the aesthetics of digital and computational media in writing with a material processual view. She is the author of the experimental novella *Mirage Time* (2017, published by Dostoyevsky Wannabe).