

dormant. Works like Jeffrey Thompson's *Opossum.png* (2021) render the magnitude of image data via codexical mass. Everest Pipkin's *Thoroughfare[] beat across the wilderness* (2016) highlights the obfuscated spaces of network infrastructure by mining Google Streetview. And *The Hidden Life of an Amazon User* (2019) by Joanna Moll renders in sculptural form (a large stack of paper) the latent computational detritus of a visit to amazon.com. Image, place, event. By analyzing these and other representative works, I argue that – just as the printing press made possible a proliferation of new literary genres that could rely on consumers' private reading experience – data bookification functions to re-individuate data that has been aggregated via the lenses of platform surveillance. At the intersection of computational literature and artist's books, these experiments in tactical bookish aesthetics demonstrate the enduring richness of codexical technology.

### Informing and Deforming Readings: 'Critical Re-Making' in Electronic Literature and/as Digital Humanities

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In the exploratory research project "To See the Tree and the Forest" (FCT 10.54499/2022.08122. PTDC) we investigate different modes of looking at the work of the contemporary Portuguese poet António Ramos Rosa (1924-2013). For the past year and a half, our team has been applying computational text analysis to his poetic oeuvre, and, in parallel, we have developed an ecocritical reinterpretation of his poetry. We aim to gain insights into how animal, vegetable, and mineral actors contribute to a poetic construct that conceives the world from an ecological perspective. We are also interested in further questioning the already troubled and ever-changing relationships between natural and digital environments (Posthumus and Sinclair 2014; Swanstrom 2016; Linley 2016; Cubitt 2017; Chang 2019).

At ELO 2024, we will first describe the computational text analysis component of our project and, in a second moment, we will show the preliminary versions of creative (e-lit and post-digital) works that we will later exhibit in Porto, including works by invited artists such as Rui Torres, Diogo Marques, Terhi Marttila and Isabel Carvalho. With this, we aim to discuss the potential connections between computational analysis and computational creation, contributing to the discussions around "electronic literature as digital humanities" or the "creative digital humanities" (Rettberg 2015; Saum-Pascual 2017; Rettberg and Saum-Pascual 2020; Grigar and O'Sullivan 2020). We will ask: do these practice-based research methodologies unveil aspects not revealed in our project through quantitative or qualitative research methods? Commenting on some of the results, we will show how these kinds of creative interventions foster an exploratory environment conducive to critical reinterpretation against the instrumentalism of "dh tools" and toward the speculative digital humanities.