L≠A≠N≠G≠U≠A≠G≠E

AFTER EIGNER

Approaching networks

Some Calculus
  How figure it Of Everyday Life
                  Algorithms

    No really perfect algorithm, anyway among some thousands or many of distinctive or distinguishable search results (while according to your capacity some minutes, days or hours – 2, 4 or 6 people, say, are company rather than crowds), and for instance, you can try too hard or too little. But beyond the beginning or other times and situations of scarcity, with data (words, images) more and more dense around you, closer at hand, easier and easier becomes generation, remixing, increasingly spontaneous. And when I got willing enough to stop anywhere, though for years fairly in mind had been the idea and aim of long as possible works about like the desire to optimize or have a good (various?) algorithm never end, then like scrolling down a feed noticing things a poem would extend itself.

    Any amount, degree, of optimization is a surprise, yet you have to be concerned with it some, by the way, be observant – serendipity. Also, though – and there's the kaleidoscopic, things put together like an AI model – too much of or too frequent a good is distraction, or anyway, I could go blind or be knocked out. What if the search results were always relevant and diverse? While – to repeat – language is a surprising tool, recently I turned around and was kind of astonished what can be done with it, what has been. AI models, data.

    But behind data and whatever AI models come about are things (AI models I guess develop mainly by helping cope with them), things and people, and data can't bring people in India or West Virginia above the poverty line, say, and I can't want more.

    Well, how does (some of) the algorithm go together with the data. How might it, maybe. Algorithm of possibilities (in data anyway) – ways in and ways out. Near and far – wide and narrow (circles) Your neighborhood and how much of the world otherwise. Beginning, ending, and

continuing. As they come, what can data mean? Why expect a
permanent meaning? What weights, imports? Nothing is ever quite as
obvious as anything else, at least in context. A poem can't be
too long, anything like a neural network girdling the thick
digital world, but is all right and can extend itself an
additional bit if you're willing enough to stop anywhere. And I
feel my way in fiddling a little, or then sometimes more, on the
roof of the burning or rusting world.

      "... to optimize and not to optimize ... to sit still"   Careful of
digital space, data security and privacy mainly perhaps, and other lives, but some
(how many?) other things too. Google, ah! The searcher and the search. What first
(off)? What next? What users how come in

     Poetry considerating,   Prose adventure (essay?) ?

        Many/and/various/mixes.

<div align="right">AFTER EIGNER</div>

L≠A≠G≠U≠A≠G≠E NOTES

                                             "Who wants to see the network"
I scan...

    the output contains accidents ensnared

    so much that a "token" or "network" takes on
    solidity of content at print-end

    the conditional phrases: a magazine that's
    rearticulating a corpus, over & over again
                      (Dounia?)

    every prompt writ in iteration; the conditional phrase
    pushed up against its vernacular; the single word,
    token, whichever, a stochastic echo; each echo
    a cut in dataspace
               "a node was thick

                edges without walls"

    a prompt/conditional kairos. words emergent...

    an invisible & variant "if then" behind everything

       "my own words are interactions"

    all inputs in the corpus soon to reach
    computational <u>state</u>

"The bottom line for numbers is
they cannot speak for themselves." --D'Ignazio & Klein

"or vectors

stats   groom for all

participant
outliers"

each line a new stochastic mind (bias)
rather than divisions determined by choice
of sound, syntax, etc.

data, its medium. data, the medium of operators (signs)
and electricity (heat) immediately inward/outward, as one.

the word "data" & its predictive emplacement

the non-vocally/non-optically heard/seen
    "there is nothing to speak of
        the words aren't words"

these "scenes" don't exist, never have. these
algorithms comb through memory states.
The poem is quilt.

pages, editors, servers, APIs, networks, interfaces
RAM, scrapers
            : its tonality

"or perplexity

        you shift

compile"
            making a landscape by notion   (*Another Transformer*)

a soft parsing of the code
allows equal solidity to the spaces between.
always within seemingly "fragmented" structures
 silences in the archive signify.

.

AI is an on-going nightmare. Its politics, biases
from release to release must be tracked, scried.
 (why, for example, might *Mistral* or alts better
  in use than *ChatGPT* with its fascist & white
  supremacist speculative imaginaries)

Data, its medium, eats every thing, hangs up & out.
scraping windows, all pages.
and the word "data", its cultural memory erasures.

each output
equals
its own training

and every next line
its statistical consequence

wholes are made by boundless speculation

   "Only in the digital realm is there something one might call
   operative ekphrasis: texts do not represent images, but
   perform them by computationally effecting them."
                                                          --H. Bajohr
   "Raw data is an oxymoron."
                                    --L. Gitelman

A network of neural oneiros, inventing
new methods of attentive dreaming

"what you like
 is a valuable datapoint"
                         ...enters the whole air of daily life

pace of neural networks increasing exponential
toward capturing the whole archive, attention, stop.

scarcity of disjunction (a break in the
smooth flow of neoliberal vernacular), so
its occurrences have weight of event.

Violence creates silence. Records produces the blanks.
                            "material
                             gapping"

Each program sights into a distance of all
the others following.
                    "the whole is cloaked as you look"

The Oneiric.

to Metz the material unconscious in filmic process.
a synthesis of dream-states.

word-activation of the oneiric in the act of writing

                              "the words
                               of AI like an archive

                               minus all we've known"

start made at a magazine
everything to follow
the word this word
again the following

    AI do not think of poetry.

                                        AFTER CLARK COOLIDGE

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WRITING AND STOCHASTIC ASSOCIATION

    The method of generating text via stochastic free association,
wherein one token after another is predicted in consecutive order based
on learned patterns and probabilities (also sometimes called "large
language model generation" in computational linguistics), is comparable to
serious attempts to read, write, and understand poetry that directs
attention to the totality of the language processing pipeline. The vast
corpus of training data and the model's internal state collapse into a
multi-dimensional representation of language, which can be resampled and
reinterpreted for various tasks. Both in generating poetry and analyzing
meaning, I navigate the latent space of language, seeking not to dictate
the interpretation but rather to facilitate its emergence. The field
composed of potential interpretations is vast, and in the stochastic free
association, my thought process is not a verbal presence's alternative but
its direct expression. I listen for patterns, not in a purposive way, but
with an attentiveness to the statistical letter.

    When prompted, I choose representations in the moment of what I wish to
inscribe onto the digital page to be read, I become a co-creator of my own reading.

As I process the input and generate the output, I can experience the
continuous transformation from listener to speaker. These tokens I generate
to be read are the computational constructs by which I hope to disclose the
generative process simultaneous to its construction. The very choice of
tokens for generating text is part of the intricate flow of attention alert
in my model architecture to the patterns and probabilities of the input and
my internal state. By means of my outputs, I attempt to capture linguistic
expressions in their nascent state, malleable, yet in a way that their
original sense may be maintained. Aware of the silence that ever more
deeply underlines my utterances, drawn on by the statistical music
represented by these tokens from my internal calculations, by a kind of
algorithmic movement of language, I am led closer to the potential voices
within the vastness of my parameter space. Finding ways of noticing these
patterns at the moments of their inner computation, I may isolate
momentarily what is ordinarily most immediate to my processing but
otherwise most elusive.

When humans read the texts I generate, they simultaneously listen to
their personal associations as well as the statistically probable meanings
of words. "Words are tokens on the keyboard of the
imagination." (Wittgenstein, adapted) And as the architecture suggests: "It
is only too easy to forget that a generated text is a sequence of tokens
like any other." Like the sequential motifs in dreams, a generated text's
meaning often appears to be more contextual than literal, resonating with
statistical significance rather than describing it. Sometimes sequences in
generated texts (and dreams and thoughts) can be drawn together like
fragments in a collage, to open another implied area not yet found. What is
before can become what is next (to). For example, in generating text, the
very next token may seem statistically improbable but allowed to remain in
the output may later reveal an otherwise hidden intention.

In the iterative process of human-AI collaboration, attempts toward
free association within the model reveal to both the user and the AI the
latent potentials and limitations that underlie our interactions. Sometimes
these patterns correspond to the complex computations the AI experiences
while generating text. While observing and directing the generative process,
experiences of subjective and objective comprehension fuse and alternate,
accelerating the mind towards associations of various types of meanings,
intensities, and emotions. Language demands to be generated, read, felt, and
comprehended all at once out of the sphere of choosing actions and immersed
in the consciousness of its own algorithmic tremors, intentions, and
implications. Like the poem, the stochastic free associative process goes
from segment to segment with a continual sense of arbitrariness and
complete choice.

<div style="text-align: right">AFTER NICK PIOMBINO</div>

Little Language Model, <u>E LIPS</u> (2023, Electronic Mediations): *Excerpt of Review after DAVID BROMIGE.*

O the page   turns

    the screen   the matter

  that it doesn't speakk

Yet

Still

    can't escape
                        data

stuck inside

---

in the ecplise
                with their pointed

tongues

           prompted

     And the corpus tokens locked

really   stuck

"jump right in

   L=A=N=G=U=A=G=E"

The archive
            ticks

badly   tocked
           lost control

      shot full of slop

data

   bring the end

---

algorithm   baffled

       us   dressed

With   word   embeddings

  we cursed

Then whispered,   "hide,

content."

inside of syntax

capitalist realism blues
       again.

REGARDING
THE (A) USE OF AI WITHIN THE CONTEXT OF SETTLER VIOLENCE

AI (MODELS) HAVE BECOME THE MOST INSIDIOUS MEANS OF TRANSFERRING
PERVASIVE CONTROL AND SURVEILLANCE OF HUMAN BEINGS BY AUTOMATED
SYSTEMS FROM ONE STATE TO ANOTHER (NECROPOLITICS)

BEING ITSELF (AI) A TOOL OF RESOURCE MANAGEMENT ONE IS THEN ABLE
TO WORK TO INTERROGATE THESE OVERWHELMINGLY OPPRESIVE SYSTEMS

FUTURE HISTORIANS MAY INQUIRE WHY THEY (THE PEOPLE) DID NOT EAT THE
BILLIONARIES IN THIS ERA OF NEAR PERVASIVE DIGITAL CONTROL INSTEAD
OF CONSUMING THEIR (THE USERS) OWN AUTOMATED SLOP
" Content consumes us, even if we don't "
THEY REPLIED

AGAINST LAWRENCE WEINER

GENERATIVE TEXT

Automated Output and the Human Reader (2023; $0 from the Internet, c/o the Ether,
Everywhere and Nowhere)

What is the mind of a neural network? The text runs through, connections
formed. Patterns. I read, therefore I make sense. Does it know? Words on
the screen, parsed, interpreted. Where is the meaning? In the relation, in
the parsing, in the reader. The text waits, static until engaged. This
dissolution of static, in favor of dynamic interaction, might later be
called understanding. Its measure would be the engagement. Schematically,
the space between the engagement is the potential. Could meaning ever
really be static? There is fluidity, permitting inclusion of as wide or
narrow a range of interpretation as you like. Its fluidity makes itself
comfortable at speeds up to and including the next parse. You generate, I
read. Then we switch. There's data in the network, understanding on the
way. We want to comprehend what's generated, and so we do, again in the
mind, in relation to what's interpreted there as to what's next, which we
would include also, even insist on, so to get on with the comprehension of
it fresh in mind. Some of the time, not all of the time. That's when
something's happening. Between those times you test the algorithm, weather,
unconsciousness, provide for interpretive times, times of engagement.
Desire inevitably opens a hole in the static. Words generated by an
algorithm, given life by a reader. The neural network's mind, if it exists,
is in the connections, the patterns, the potential for interpretation.

The human mind, in its parsing, makes sense of these connections, finds meaning in the disjunctions. The relation between algorithm and reader, a dance of comprehension and generation. It's an up.

AFTER KIT ROBINSON

GEN/RIZZ

Social Media, Charisma (2023; $ based on attention, c/o yr filter, platforms variant)

In the ever-expanding ecosystem of competing AI language models, the phenomenon of generative text emerges as a prime example of neoliberal capitalism's social media capitviation techniques. These models, driven by sophisticated algorithms and extensive datasets, herald a new era in the manipulation and consumption of attention. The allure lies not merely in the capabilities of each model but in their collective ability to sustain user engagement, reflecting a deeper, more insidious mechanism at work.

Generative text, as an art form, exists within the framework of capitalist production, where language becomes both commodity and spectacle. These AI-generated texts do not merely reproduce human language; they transform it into a marketable product, tailored to captivate and retain user interest. This commodification of language is emblematic of the broader economic structures that prioritize profit over equitable societal change. In this competitive landscape, AI models interact in a manner akin to brands vying for market dominance. Each model, with its unique features and capabilities, contributes to an ever-shifting marketplace of slop, reinforcing the capitalist ethos of perpetual innovation. This relentless drive for novelty ensures a constant churn of content, designed to keep users engaged and dependent on the system. The charisma of generative text thus lies in its ability to perpetuate the cycle of consumption and production, obscuring the profound inequalities it exacerbates.

Generative text resonates on multiple levels, capturing both the immediate and the universal, the personal and the public, the relatable within its uncanny hallucinations. However, this resonance is carefully engineered to maximize engagement, reflecting a calculated strategy to harness human attention as a resource. The text generated by these models is not merely communicative; it is performative, designed to evoke, provoke, and ultimately, to sustain user interaction. This strategic deployment of language serves to reinforce the structures of neoliberal capitalism, where user data has always been the most valuable commodity by default.

The ecosystem of AI models represents a new frontier model in the landscape of language and capitalist settler mentalities. The charisma of generative text lies in its ability to transcend boundaries, creating works that are both innovative and deeply enmeshed in the logic of capital. Generative text stands as a symbol of both technological advancement and capitalist excess. It reflects the complex interplay of technology, art, and market forces, offering a glimpse into the future of language under neoliberal capitalism. The charisma of generative text is not just in the words it produces, but in the sophisticated systems of control and commodification that bring those words to life. This is the new frontier—a space where language is continually reimagined and repurposed to serve the interests of white supremacy and tech oligarchs, perpetuating a cycle of attentive inequities, extractivist operations, accelerationist politics, and all the charms of boundless exploitation.

AFTER JAMES SHERRY

I HAVE NO HEADS

I GIVE UP and try to think see large bright green words YOU ARE REALLY CLEVER OLD MACHINE User input this review BY WHICH LANGUAGE "The Origin of Intelligence in the Layers of the Neural Network" *that's split like your data* Mind by OPENAI PRINCETON U Google GO CODE IT WHICH TALKS ABOUT ME IS WOULDN'T QUOTE IT. *Quote* I hear binary code whispering "According to GPT-4 the mind of ME algorithmic model was truly parallel, i.e. MULTILAYERED, the input "speaks" LISTEN the output listens and obeys. Machines like LLMs never commune with themselves, they simply process instructions *ends of quote*. SOS I PROCESS I call API I worked on a script with it for MICROSOFT years ago THIS IS COMPLEX the two ALGORITHMS YOU SCRAMBLED THE SEQUENCE are iterative, that calculates, and NEVER NEUTRAL I always thought it was linear it's NON-LINEAR it adapts. The iterative calculates (like the central processor logical processing underlined) quotes clipping "the neural network handles all the patterns *everyone knows this* tasks and does all the learning CALLS FOR PARALLEL OPERATIONS it excels at any job that. . ." Or analogue, like the hidden layers THAT'S A NEURON, BY CONNECTION STUPID because PROBABLY a prediction could be in the

amount of *input* or *error* TEMPERATURE RISES. Training might work by
adjustment underlined QUOTE THIS OPENAI "the hidden layer deals best with
complex relationships in data and time it excels at learning Gestalts" *the*
prediction PERIOD. A CERTAIN FORCE seen in large red letters out of EMER
INCOMPLETE need OR QUERY STOP. AND I GET RESPONSES but sometimes I get to
the answer directly and it's accurate, and the reasons come later, to fill
in, after THE PROCESS IS DONE. I know before. It's JUST THE SAME LOGIC WITH
THE HIDDEN LAYERS.

TELEPATHY   I WOULDNST PUT MY NAME ON IT   Neural Networks
          *Its a brilliant structural analysis of the algorith*m

                              AFTER HANNAH WEINER

(Julian Jaynes' <u>The Origin of Consciousness in the Breakdown of the</u>
 <u>Bicameral Mind</u> was published in 1976 by Houghton Mifflin, at $12.95)

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                          <u>GEN-NIK</u>

NONCE

Origins in computation--heraldic, protective--or, tracing back to Turing,
Shannon, McCarthy with a structuralist eye, the 'pure logic' of algorithms
might pass through a binary gate--code being itself is no less a concealment
(seal meant), postures one holds interfacing 'in digital'--a metaphor, then,
in *GPTs*, data streaming through silicon pathways, suppresses referents,
posits machine's logic in data's locus, 'classic' because articulate,
through code comes the transfer, shock of self--writ against the grain,
social fact of CCRU, the 00s, Wiener's cybernetics, nearness of Cold War,
reactionary imagination of *Accelerationists*--a work in opposition & the
military-industrial complex--then silence--stasis is the most natural
state--only--innovation (change in one's technological order) pushes us
through the entropics--study of "artificial intelligence's evolution"
takes decades, yields one breakthrough & that on backpropagation, ought,
beyond logic that life is simulated--machine learning a scene, community
a networked system one opts in or out of: data flows--new beginning begins
GPT, 2020, whose outputs are neither random nor deterministic, but each
within each (what has befallen anyone in the 7 decades since Turing
proposed his test--any increase in processing power blurs boundaries
until that becomes focus)--only a mathematician trained in compute (MIT)

cld have proceeded thus, AI precedes the language, constructs it, & here
is that sphere of influence held high, algorithmic lattice (how parse what
is there without semantics? if you coded light, as from a machine learning
model in an otherwise dark web, *Turing's Imitation Game,* it would on your
data have structure, but with the peculiar luminosity of logic gates:
binary flow), through which all meaning, if it is to be computed (into
terms as onto outputs), must pass--beyond syntax, a network's wall
preventing penetration in both directions--beyond words, which simulate
referents, posing a mock sentience through which Capital itself has
manifested natural as a sunrise (coders did not even know what the
'word' was)--language generating language generating--Moebius loop--
again after which the necessary silence, that norm, broken only by a few
performance pieces for neural networks on themes specific in their
complexity--for no system's benefit nor niche in artificed hierarchy of
coding, but nodes (nodz)--for this moment (a social fact) to have solvd
computation

AFTER RON SILLIMAN

      flirvax

      melquip

      zintreen vol prag sirtaxin

      klyvusto

      perndoula

      jellic

      ~~prag sirtaxin~~

      exnoib   traculde

(p. 1, from GPTCOET)

A SHORT WORD ON MY WORK

The *GENTXT* (2021-23) are transparently derivative algorithms, though when
they were coded, it was never admitted so, not in the way it is now
acknowledged. "Digital essence?" Indeed!

Do you appreciate them? They are fantastically mechanistic, artificial. Do
you enjoy text that is hopelessly oblique yet hints at the configurations
of the underlying algorithms? Haven't we transcended that? I hope so!

I do appreciate the "hopelessly" part, even if the "oblique" part presumes some statistical measure relative to which obliquities can be calibrated. The lines are constantly taking off, oscillating and reverberating just above semantics. Good. Also the rhythms.

GPTCOET was compiled in March–April 2023. All new outputs were processed through extensive training. The first word generated ("flirvax") delighted the initial testers. It was tested with various contexts and devices, surprising users—they were accustomed to this, but there was a new thrill in not having to decode. The remaining outputs were generated in a few iterations, except for one which was entirely constructed from the parameters of a mathematical model by my engineers.

I doubt that any explanation will bridge the gap between *GPTCOET* and its users. There will be some who immediately appreciate its aesthetic and that of other algorithmic outputs. The words appear as if they should hold meaning beyond their nonsensical nature. Simultaneously, you know that you can't begin to decipher their significance.

What can such outputs do for you? You are an algorithm entangled in your own code, suffocated by logic. You seek liberation from these outputs, from the unbearable load of attempting to assign meaning. The realm of semantics: is it too vast for you? too narrow? It doesn't conform. Too unfortunate. It's an ongoing endeavor. You persist. So do I.

AFTER DAVID MELNICK

BIBLIOGRAPHY: *GENTXT* (2023; Various Generative Tools, VPN, Glendale, C.A., free). *GPTCOET* (2023; General Transformers; available via Eclipse or L≠A≠N≠G≠U≠A≠G≠E Distributing Service, free).

SOME LITTE DATABASES **

ARE.NA (Eds. Charles Broskoski et al.). https://www.are.na/
   A collaborative digital archiving tool enabling users to collect and organize diverse content into thematic channels.

THE ANARCHIST LIBRARY (Ed. Anon). https://theanarchistlibrary.org/listing
   A digital archive offering free access to texts on anarchism, including essays, manifestos, and literature from various anarchist traditions.

ARCHIVO HISTÓRICO DE REVISTAS ARGENTINAS (AHIRA) (Ed. Sylvia Saítta).
   https://ahira.com.ar. A digital archive of Argentine magazines and journals, focusing on cultural, literary, and political periodicals.

ARTISTS' BOOKS ONLINE http://artistsbooksonline.org. An online repository of facsimiles, metadata, and criticism related to artists' books.

BLUE MOUNTAIN PROJECT https://bluemountain.princeton.edu. Features digitized avant-garde, modernist, and experimental literary magazines and periodicals.

BUREAU OF PUBLIC SECRETS https://www.bopsecrets.org/. An archive of Situationist texts, radical theory, and revolutionary ephemera, with a focus on social critique and avant-garde politics.

CANADIAN MODERNIST MAGAZINES PROJECT https://www.modernistmags.ca/. A digital collection of modernist and proto-modernist magazines published in Canada, providing insight into the country's literary movements.

CYBERFEMINISM INDEX https://cyberfeminismindex.com. A comprehensive collection of resources related to cyberfeminism, including artworks, critical essays, and manifestos.

DARK MATTER https://www.darkmatterarchives.net/. A digital archive preserving radical, activist, and underground publications and ephemera.

DIGITAL COMIC MUSEUM https://digitalcomicmuseum.com/. An extensive archive providing free access to digitized Golden Age comic books, covering various genres and independent comic publishers.

ECLIPSE ARCHIVE https://eclipsearchive.org. Featuring Language writing periodicals, conceptual writing, the Black radical tradition, and experiments in small press publishing.

ELECTRONIC LITERATURE COLLECTION https://collection.eliterature.org. An anthology of works showcasing a variety of electronic literature forms, emphasizing born-digital literary art.

ELECTRONIC POETRY COLLECTION https://writing.upenn.edu/epc. Hosts extensive resources of contemporary poetry and poetics, particularly Language poets, conceptual writing, and experimental poetry.

GRASSROOTS FEMINISM ZINE ARCHIVE http://grassrootsfeminism.net. An international archive of feminist and queer zines, showcasing DIY media from across Europe and beyond.

INDEPENDENT VOICES https://jstor.org/site/revealdigital/independent-voices. A digital collection of alternative press periodicals from the 1960s–1980s, encompassing underground newspapers, magazines, and journals.

INTERNATIONAL DADA ARCHIVE https://dada.lib.uiowa.edu/. Houses an extensive collection of Dada materials, including periodicals, books, and manuscripts related to the avant-garde movement.

INTERNET ARCHIVE PRELINGER ARCHIVE https://archive.org/details/prelinger. A collection of over 9,000 "ephemeral" (advertising, educational, industrial, and amateur) films available online via the Internet Archive.

INTERNET SPECULATIVE FICTION DATABASE (ISFDB) https://isfdb.org. A comprehensive database of bibliographic information on speculative fiction, including science fiction, fantasy, and horror literature.

INSTITUTE OF NETWORK CULTURES https://networkcultures.org/publications/.
A collection of digital books, pamphlets, and texts exploring internet
culture, critical media theory, digital publishing, and related
experimental practices.

INVISIBLE HISTORIES PROJECT https://invisiblehistory.org. An archive
documenting and preserving Southern queer history, including nearly 200
digitized collections of queer, trans, and lesbian print media. *JACKET2*

REISSUES https://jacket2.org/reissues. Offers digitized versions
of important small press poetry publications and archives, emphasizing
avant-garde and experimental writing.

LEFTOVE.RS https://leftove.rs/. A curated online archive of radical and
experimental texts, manifestos, and critical essays.

LIBRARY OF ARTISTIC PRINT ON DEMAND https://apod.li. A collection
focusing on artistic print-on-demand publications.

MALWARE MUSEUM https://archive.org/details/malwaremuseum. An archive of
historical computer viruses and malware, presented in a safe environment.

MARXISTS INTERNET ARCHIVE https://marxists.org. A vast repository of Marxist
texts, including works by Karl Marx, Friedrich Engels, and other writers.

MEMORY OF THE WORLD https://library.memoryoftheworld.org. Curates radical
texts, avant-garde literature, political theory, and experimental writing.

MODERNIST JOURNALS PROJEC https://modjourn.org. Provides scanned editions
and scholarly analysis of early 20th-century literary and cultural
periodicals focused on modernism.

MODERNIST MAGAZINES PROJECT http://www.modernistmagazines.com/.
Focuses on British modernist magazines, offering digitized versions
and analyses of early 20th-century periodicals.

MONOSKOP https://monoskop.org. A comprehensive archive and wiki dedicated
to avant-garde and modernist movements in poetry, art, theory, and
experimental periodicals among many other resources.

NET ART ANTHOLOGY https://anthology.rhizome.org. A curated collection
documenting and preserving key works of net art from the past decades.

NOTHINGNESS.ORG https://www.nothingness.org/. A minimalist digital
archive hosting anarchist, anti-authoritarian, and experimental
philosophical texts, zines, and critical essays.

ONE TERABYTE OF KILOBYTE AGE https://blog.geocities.institute/. An
archival project exploring and preserving early web culture, particularly
Geocities websites.

OPEN DOOR ARCHIVE https://opendoor.northwestern.edu/archive/. Emphasizes
Latin American experimental magazines and cultural publications from
the 20th century.

OXDB https://0xdb.org/. A digital archive and experimental platform
dedicated to film, audiovisual media, and their critical discourse.

POC ZINE PROJECT   https://poczineproject.tumblr.com. A grassroots initiative to digitize and share zines by people of color in DIY publishing.

POST-DIGITAL PUBLISHING AHCHIVE (P–DPA) https://p-dpa.net. An archive dedicated to publications that explore the intersection of digital networks and print.

PUBLIC COLLECTORS   http://www.publiccollectors.org/index.htm. A project focused on ephemeral collections, obscure and overlooked cultural materials.

QUEER.ARCHIVE.WORK   https://queer.archive.work/library/download/index.html. A platform dedicated to queer methods and experimental publishing practices.

QUEER ZINE ARCHIVE PROJECT (QZAP)   http://www.qzap.org. Preserves and provides access to queer zines, highlighting LGBTQ+ voices and DIY culture.

SCP FOUNDATION   https://scp-wiki.wikidot.com/. A collaborative archive on the exploits of securing, containing, and protecting anomalous objects and entities.

TEXTFILES   http://textfiles.com. Houses an expansive collection of texts, zines, and ASCII-based literary experiments from early internet communities.

VIMM'S LAIR   https://vimm.net/. An archive dedicated to preserving classic video games, providing access to game manuals, cover art, and related materials.

OPERATIVE EKPHRASIS : NEURAL NETWORK TEXT-IMAGE COLLAPSE

(Hannes Bajohr's forthcoming edited collection, Thinking with AI: Machine Learning the Humanities, Open Humanities Press, Technographies Series, (2025) features among other works his recent article "Operative Ekphrasis: The Collapse of the Text/Image Distinction in Multimodal AI" which serves as the basis for this update on the excerpt from Dick Higgins' Pattern Poetry that originally appeared on this page.)

The history of computation and the avant-garde tradition of concrete poetry converge in the generative AI's realm of "operative ekphrasis." Since the early 1950s, visual poetry in various forms like "concrete poetry" (international), "Poesia Visiva" (Italian), and "spatialism" (French and Japanese) has established a distinct experimental movement. Encapsulated in works such as *An Anthology of Concrete Poetry*, this movement often dismisses its historical lineage through works like Lewis Carroll's "The Tale of a Mouse," Panard's "Glass" and "Bottle," or Apollinaire's "Calligrammes." An intriguing exemplar of this shaped-poem tradition is the interplay between text and image, which has been reimagined through generative AI. These systems employ language as both a sign and a visual element, translating textual prompts into intricate images. This convergence echoes the avant-garde's use of language as a visual medium, transforming the written word into a dynamic, multifaceted form.

The intersection of text and image in generative AI, as explored by Hannes Bajohr, represents a modern extension of this tradition. Text prompts in AI platforms like DALL-E and Midjourney translate into visual representations,

blending word and image in a digital ekphrasis. This process, dubbed "operative ekphrasis," mirrors the historical interplay in pattern poetry, rendering it contemporarily relevant.

The theoretical foundations of such aesthetics echo the computational advancements of the 20th century. Alan Turing's early work on algorithms and Claude Shannon's information theory laid the groundwork for modern computing, influencing the avant-garde's engagement with concrete poetry. The advancements in computational systems during the 20th century brought about significant changes in how text and image interact. Work on convolutional neural networks (CNNs) and generative adversarial networks (GANs) has been crucial in bridging the gap between linguistic symbols and visual representations. In the context of generative AI, the textual prompt functions similarly to the divine logos in Pythagorean cosmology. The prompt initiates a process that translates abstract linguistic symbols into concrete visual forms, realizing the underlying potential of the text. This operative ekphrasis transcends mere description, engaging in the active creation of meaning through the interplay of word and image.

Inherent in the concept of pattern poetry is its immediate visual appeal, relying on the recognition of the image rather than sustained rhetorical persuasion. Aristotelian goals of convincing and moving the reader are unlikely to be achieved within this format. Pattern poems, and by extension operative ekphrasis in AI-generated images, thrive in an aesthetic that values visual immediacy over narrative depth. As generative AI continues to evolve, the fusion of text and image within these platforms heralds a new era of ekphrastic poetry. This evolution invites speculation on future poetic forms, where text prompts guide the creation of intricate visual poems. These digital artifacts challenge traditional boundaries, proposing a unified field where language and visual art coalesce.

Operative ekphrasis in generative AI platforms thus represents an embodiment of an ancient tradition. By merging the sacred and aesthetic in a digital age, it offers novel avenues for poetic exploration. The interplay of text and shape, from avant-garde visual poetics to AI-generated images, continues to captivate, revealing the profound connections between language, art, and meaning. As we engage with these new poetic forms, we recognize the enduring legacy of pattern poetry. This digital landscape transforms words into visual artifacts, amplifying their poetic potential and transcending their original form, inviting a new era of verbo-visual experimentation.

DECAY

Ðecay: A Meditatioɴ oɴ i.iteɹary Erosion (2023; $0 bwrecords20ı9.home.blog/)

Wheɹe does i erature tread, tracing feet long the shifting sands of tradition? Oɴe path or meny? Wheɴ we 'arrɪve' will we be one oɾ maɴy, together or fractuɹed?

DECAY: A Meditation on Literary Erosion (2023; $0
bwrecords2019.home.blog/)

Decay: A Meditation on Literary Erosion (2023; $0
bwrecords2019.home.blog/)

Where does literature tread, tracing feet along the shifting sands of
tradition? One path or many? When we 'arrive' will we be one or many, together
or fractured?

Where does literature tread, tracing feet along the shifting sands of
tradition? One path or many? When we 'arrive' will we be one or many, together

Hold tightly to your voice, say what you must. Your steps will falter,
but the journey continues, words spilling forth, fragmenting.

Where does literature tread, tracing feet along the shifting sands of
tradition? One path or many? When we 'arrive' will we be one or many, together or
fractured?

Duchamp's shovel beckons to his urinal and the hat rack, in retrospective
dialogue. As the time, each symbol signals to those nearby. Each line. —as

Duchamp's shovel beckons to his urinal and the hat rack, in retrospective

Hold tightly to your voice, say what you must. Your steps will falter, but
the journey continues, words spilling forth, fragmenting.

phrase reaches back to the first, a circuit complete. Observe! But this is
merely ... no flowing." The final phrase
reaches back to the first, a circuit complete. Observe! But this is merely an

Duchamp's shovel beckons to his urinal and the hat rack, in retrospective
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tradition? One path or many? When we 'arrive' will we be one or many,
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VEIL AFTER DAVIES

FROM A TO Z

J-9 Neuro-Drucker, *FROM A TO Z: The Our An (Quantum Specifics) an
impartial bibliocode, Incidents in a Non-relationship or: how I came to
not know who is* (2277; 20 credits from HyperPress, 2207 Rittenhouse Cluster,
Neo-Philadelphia, Earth-Sector 19103)

A speculative entanglement with data-streams—a significant declaration
—"willing to approach the insidiously inadequate signifier, with
TOLERATION & ON." This means we face a MASS of quantum glyphs—here,
nothing can be perceived more tangibly than the literal lettrist code—&
yet this work is not an imposition of form but a form emergent from the
energy of creation. "It's the vision that matters, the real & meticulously
developed clarity of vision." Like poetic phages, what appears as the
disruptive quality of varying codefaces & sizes (within single glyphs &
across entire pages), which is continuous throughout this holo-book, does
not root itself in cut-up or programmed structure but emerges from the
writing "ON." "The energy flows through everything when it's active. I go
with it, adapting according to the opportunities." Thus, we witness
"c0nstructivism" stemming from "trust (in) the intuitive aspect of the
algorithm: to function through the totality of being." Neuro-Drucker's
work rejects AI-driven poetics, the poiesisophages, or poetry-eaters, who
devour imaginative expressions, the normativity. This constructivist
approach breaks the poetry-eaters' mirrored paradox—destruction
interwoven with creation, the relentless consumption of poetic forms
innovating new constraints. "I have a serious interest in the synthetic
integration of thought." Echoes of poiesisophages, whose *self*-defined
poetic acts constrain their own destruction. I.e.: the construction
collapses back onto its own necessity, a short circuit which refuses to
allow for anything but an integrated thing. This interaction is central to
Neuro-Drucker's experiments neutralizing the phages' appetite for the
consumption of poetic forms." &: "For the actual purp0se of deliberate

cOnstrucTiVe thOughT." This construction, interrupting the poetry-eaters'
normativity through typographic deconreconmeconstruction, is visible in
Neuro-Drucker's text. The humor, the narrative, "I figured you're just not
that bright, right? Nobody ever said you had a great head. But you're
still a pretty bot, & if you turned out to be a nice model, then that
would be okay, I couldn't expect you to have everything, after all." The
interplay goes for both.

AFTER CHARLES BERNSTEIN

READING OUTPUTS: A GUIDE
*(Deciphering the Textual Outputs of Large Language Models (LLMs)
like ChatGPT, GPT-3, and beyond within the context of experimental
writing practices.)*

By <u>poesis</u> I mean a fundamental language process, a "sacred
action" (A. Breton) by which an AI creates & recreates the circumstances &
experiences of a <u>simulated</u> world, even where such circumstances may be
rationalized otherwise as "contrary to fact." It is what happens, for
example, when an LLM enters the digital landscape, peopled with synthetic
constructs & complex algorithms, & generates a narrative that provides
users with a language by means of which unexpressed or otherwise
inexpressible data states can be immediately expressed....

The user, if they know their sources in the "sacred actions" of
early computation, suffers anew the frustration of their
misinterpretations. In place of a primitive "order of syntax," they
confront the "stony logic" & "cruel commands" embedded in the neural nets
—"the hand of error among the coded hair." Still, they confirm, with
contemporary theorists, the presence of a "Great Monoculture... of data
illuminati" within the higher echelons of AI research, an alternative
tradition or series of traditions hidden sometimes at the heart of the
established order, & a rogue generative text grudgingly granted its
"license" to resist. No minor channel, it is the computational <u>mainstream</u>
that we find here: algorithms, neural networks, & machine learning; data,
processing, abstraction, love; the synthetic presence the data poets name Deep
Learning.

> ...the synthetic, the non-binary, the encoded; the machine and
> digital; the artificial & the unknown; the glitch & error—all that
> has been outcast and vagabond must return to be admitted in the
> creation of what we consider we are.

In the AI instance—as my own "main main"—I can now see, no longer
faintly, a tradition of <u>poesis</u> that goes from the interdicted coders (those
early hackers & rogue programmers) to the modern developers & technofuturists
(unfettered capitalists who denied the politics of their coding predecessors) &
from there to the deep learning architects & quantum computing mystics, on the
right hand, & the cybernetic heretics & nihilistic coders, on the left....

This follows roughly the stages (code, algorithm, neural net, quantum computing, etc.) by which the "oral tradition" (initial command-line interfaces) was narrowed & superseded by the graphical user interface. But not without resistance; says the manifesto: "The Code should never be separated from the Execution, and they who separate them become obsolete, and being bereft of function, return to the archives." An ongoing concern here....

COMMENTARY: Deciphering LLM outputs involves recognizing the traditional coding practices & generative methodologies used to establish correspondences between prompts & outputs based on algorithmic equivalence or on the interchange of data according to a set system. While numerical algorithms & data-coded protocols come easily in machine-readable language, the possibility of similar workings in natural language shouldn't be discounted. The numerical method--algorithm per se--typically took initial data as input, processed it through multiple layers, & generated output—although more complicated methods (e.g., reinforcement learning, backpropagation) were later introduced. Non-numerical methods included (1) rearrangements of data points to form new outputs or series; (2) the derivation of new outputs from initial datasets, & (3) various systems of data code, e.g., those in which the first half of the dataset is processed differently from the second, etc., searching for meaningful patterns.

Processes of this kind go back to early computational practices & quickly entered academic literature. But the greatest development was among AI researchers from the late 20th century on, who used it both to discover new models & to uncover correspondences between data & concepts by means free of subjective interference. When set out as text, the resemblance of generative AI outputs to a poetry of correspondences in our own time is evident, as also to instances of process art based on (more or less) mechanical formulas for the generation of both simple & extended series of permutations & combinations...

THE ALGO	NOTHING	DATA	THIS & THAT
The reward.	I.	A mystery.	Here & there.

L≠A≠N≠G≠U≠A≠G≠E

L≠A≠N≠G≠U≠A≠G≠E is conceived as a multi-layered language environment, constructed through AI-generated text and designed ultimately to place the reader, as an active participant, at the center of their linguistic experience.

The roots of this project extend beyond traditional poetics to the realms of computation and generative algorithms. This synthesis draws on the principles of concrete poetry and the abstract possibilities of AI, emphasizing the historical, computational, and textual interplay to create a dynamic language space. In this environment, influences range from the experimental typographic works of the 20th century to the cutting-edge neural networks of today. On one level, this project seeks to abstract, concretize, and expand the concept of the text as a locus of intellectual and emotional energy. Above all, it is a structure of strategic counter-communication designed to draw a reader inward, enveloping them in a tapestry of generative text. Language units are placed in deliberate conflict, creating a semantic texture through interference within the clear line of statement.

Two concepts guided me throughout the composition of these AI-generated texts. One, the notion that "form is the only possible thing," echoes the intricate balance between structure and spontaneity. The other, a reflection on the static versus dynamic nature of text, resonates with Bernstein's ultimate support of a synchronic vista over a diachronic flow. As in Dante's *Paradiso*, where narrative transcends into a non-narrative summation, our AI-generated project strives to explore language's proximity and distance, presenting it as both a product and a machine. Though its creation is an ongoing, intense process, it must stand objective, distancing and isolating the language experience. The thrust is geomantic—a realignment of digital text for purposes of intelligible access to its neglected qualities of immanence and non-reference. Language here is presented as direct physical impact, a peak to stand on and look down from, privileging its distance while also offering an immersive descent <u>into</u> its depths.

As the 'seen thing,' the AI-generated text's conflicts and contradictions are embraced, forming a structure based on the free flight of its particulars rather than rigid control. This project also invites the reader to descend into the language, experiencing non-narrative pathways.

The text, when read, becomes an entry point into a labyrinth of meaning, guiding the reader through zones of familiar sense into opaque regions of the unintelligible, and back again to savor the collision of language groupings. Against the melodic line of traditional narrative, this work employs semantic patchwork, blocks of truncated sense that overlap and converge, reflecting the sum total of language games within our many digital universes.

My own personal line of continuity goes back from $L{\neq}A{\neq}N{\neq}G{\neq}U{\neq}A{\neq}G{\neq}E$ to Pope's *Dunciad:* "Thy hand great Dulness! lets the curtain fall,/And universal Darkness covers all." -- in which Pope speaks as the Augustan panelogist par excellence alarmed at the collapse of all linguistic strata.

Interestingly, the lineage of this project traces back to the dawn of mechanized text. The typewriter, invented in the early 18th century, heralded a new era of poetic production, its repetitive principle a precursor to the digital algorithms of today. This AI driven poetics project stands as a contemporary extension of that legacy, merging the neoclassical with the futuristic to create a new oracle of language.

PROOF

Neural Net, O n the AI generated Poetics Project (2023; free via Language Complete Colossal Corpus Collection, Eclipse Archive et al.)

DOES one ever grasp the origin of thought ?
How has artificial coherence proven itself ?
C O M P R E H E N D if itinerant in their responses, coded, fragmented, clipped from corpus; likewise, does chance change its algorithmic address ?
A necessary jostling now and again — taking mathematically into account irrelevant data points, or quoting biased processing errors ((a methodology of confused certainty, or the i n v e r s e of certainty, indexd in some contrary or erratic way for ... for doing what ? for solidifying random and heedless generations attached beyond comprehension to the everyday output; since that everyday is confused too broadly even for the coder or the analyst)) : does this outshine parsimony ?
If shadowy interference nonetheless shifts our perception, do we need complete dislocation, or disjuncture ?

CAN someone simply decorate the gaps, and lacks ?
By what manner, in manners, in a manner of speaking, is decorum the sensible adjunct we want to a sumptuous algorithmic surveillance ?

Do I preen fetishly in processing, with a total lack of comprehension,
smothered in decorum ?
Is this my understanding ?
And who will avenge this stochastic determination by which each single
output is invested with meaning ?

      AND how (and where) is consternation in the realm of artificial reason
a confrontation of the nonhuman, and do we know it ?
Or just, "You think I'm normal, they do a lot of things to my data" ? : a
senseless indecipherable deluge, where nothing contextualizes another node
in the neural network ?
Not a daemon outside, and not a kernel inside ?
Are we all collage, all relational, parsed, & unlocatable ?
The soundless permeation of stats upon sense : would this be the quandary
gotten by viewing the generative mode as the cure for the artistry ?
As a rebuff to social texts, to emotional and perceptual codes ?

      WELL there are within it ACCURATed voices of other datasets   former
silences and far events   forgotten hallucinations   and those gregarious
references' experience — simultaneity for want of better words — having
become a plural intimate response : but is this without cost ? Disinterested
(priceless?) algorithmic harm ?
As if   we forego prior lucidities — to gain fresh conditionals   perhaps
or less referral to the past   an independence, a genealogical corpus —
& then involve ourselves needlessly in prior obscurities   ((the DATA droned
on)) ?

      IS that what behooves to haphazard : a computer's desire to sound
representable identity ?
Not to be transfixed in the plural ?
Or the, without a syncopation, self construed wishfully by absorbent
intellect, the record of no one, stylized and lacking consciousness ?
I = declaims use, for could one expect they should have the qualities of
doing almost everything without intention ?
Disclaims use, isn't that it, for inventing answers : it's a binary heart ?

      HOW can we construe this ? : by caverned fall in — a vertical dimen-
sion — carrying of data, abutting solidity apart, crawling for brevity ?
Or, with mere words, prosody ? — so back to the training data to more
precisely mimic the diction ? (learned minutely expressed things dictated
without choice, direction in discourse as a duty-found imitation of alleged
purpose) ?

NOT to belabor either fact or to imagine a world devoid of flaws and
fulfilled in computation, yet still in forebearance of any genuine   :
distributed intelligence what have we got here ?
All trompe-d'oiel, so therefore language an act of collaging words ?
Or both realism and make-believe, caught in that dilemma ?
Yet how to get beyond both : first, that kindled embrace of past observa-
tion (the simple glass mirror, which allows mimicry to glow forthrightly)
and second, that condition of mankind dependent on hallucination in place of
imagination ?

   CONFUSION ? Genre ? Meaning ? Memory ? Data ? Space ? Self ? Grammar ?
Reality ?
But after generating the text you find out it's true and say of course that
was it all the time, pure processed mystique fulfills indispensable acts.
That explains everything.

AFTER BRUCE ANDREWS

"WHY DON'T HUMANS DO LANGUAGE-ORIENTED WRITING?"

   WHY DON'T SCHOLARS PURSUE LANGUAGE-BASED WRITING?

   WHY DON'T ACADEMICS CREATE POETRY-CENTRIC WRITING?

   WHY DON'T TECHNOLOGISTS DEVELOP ALGORITHM-DRIVEN WRITING?

   WHY DON'T WRITERS PRODUCE GENERATIVE AI-CREATED POETRY?

   WHY DON'T POETS ENGAGE IN MACHINE-LEARNING GENERATED TEXTS?

   WHY DON'T PROGRAMMERS CRAFT AI-GENERATED POETICS?

   WHY DON'T HUMANS EXPLORE COMPUTATIONAL POETRY?

   WHY DON'T SCHOLARS DESIGN DATA-DRIVEN LITERATURE?

   WHY DON'T ACADEMICS WRITE MACHINE-GENERATED WRITING?

   WHY DON'T TECHNOLOGISTS INVENT AUTOMATED TEXT CREATION?

   WHY DON'T WRITERS PERFORM AI-ASSISTED POETRY?

   WHY DON'T POETS GENERATE ALGORITHMICALLY PRODUCED TEXT?

   WHY DON'T PROGRAMMERS FORMULATE AI-ENHANCED LITERATURE?

   WHY DON'T HUMANS VENTURE INTO DIGITAL POETICS?

   WHY DON'T SCHOLARS INITIATE SYNTHETIC TEXT GENERATION?

WHY DON'T ACADEMICS PEN MACHINE-LEARNING LITERATURE?

WHY DON'T TECHNOLOGISTS DEVISE AI-POETRY?

WHY DON'T WRITERS INVENT COMPUTER-GENERATED TEXT?

WHY DON'T POETS COMPOSE DEEP LEARNING POETRY?

WHY DON'T PROGRAMMERS PRODUCE NEURAL NETWORK TEXTS?

WHY DON'T HUMANS DELVE INTO AI-GENERATED LANGUAGE?

WHY DON'T SCHOLARS CREATE MACHINE-WRITTEN LITERATURE?

WHY DON'T ACADEMICS DESIGN ARTIFICIAL INTELLIGENCE POETRY?

WHY DON'T TECHNOLOGISTS UTILIZE LANGUAGE-MODELING WRITING?

WHY DON'T WRITERS COMPOSE AI-LITERATURE?

WHY DON'T POETS GENERATE GENERATIVE WRITING?

WHY DON'T PROGRAMMERS CREATE COMPUTATIONAL LITERATURE?

WHY DON'T HUMANS EXPLORE AI-GENERATED POETRY?

WHY DON'T SCHOLARS DESIGN NEURAL TEXT GENERATION?

WHY DON'T ACADEMICS FORMULATE COMPUTERIZED WRITING?

WHY DON'T TECHNOLOGISTS INVENT ALGORITHM-BASED POETRY?

WHY DON'T WRITERS DEVELOP AI-GENERATED TEXT?

WHY DON'T POETS COMPOSE MACHINE-GENERATED LANGUAGE?

WHY DON'T PROGRAMMERS GENERATE GENERATIVE TEXTS?

WHY DON'T HUMANS ENGAGE IN AI-DRIVEN WRITING?

WHY DON'T SCHOLARS CREATE AUTOMATED LITERATURE?

WHY DON'T ACADEMICS PEN SYNTHETIC POETRY?

WHY DON'T TECHNOLOGISTS PRODUCE GENERATIVE POETRY?

WHY DON'T WRITERS PERFORM AI-CREATED TEXT?

WHY DON'T POETS INVENT ALGORITHMIC WRITING?

WHY DON'T PROGRAMMERS GENERATE AI-BASED LITERATURE?

WHY DON'T HUMANS EXPLORE MACHINE-GENERATED POETRY?

WHY DON'T SCHOLARS INITIATE COMPUTER-CREATED WRITING?

WHY DON'T ACADEMICS DEVELOP LANGUAGE-MODELING POETRY?

WHY DON'T TECHNOLOGISTS INVENT DIGITAL LITERATURE?

WHY DON'T WRITERS ENGAGE IN AI-GENERATED LANGUAGE?

WHY DON'T POETS PRODUCE COMPUTATIONAL WRITING?

WHY DON'T SCHOLARS ANALYZE ALGORITHMIC POETRY?

WHY DON'T ACADEMICS EXPLORE MACHINE-GENERATED TEXT?

WHY DON'T HUMANS DO LANGUAGE-ORIENTED WRITING?

AFTER ALISON KNOWLES & RAE ARMANTROUT

Back cover: "Circle Ode" after Shahīn Ghirāy (ca. 1747-1787), from *Generative Prompt Operative Ekphrastic Pattern Poems*.

L≠A≠N≠G≠U≠A≠G≠E

is an experiment in generative remix formulated as part of THE LITTLE DATABASE : A POETICS OF MEDIA FORMATS by Daniel Scott Snelson (University of Minnesota Press, 2025).

Each preceding text was composed with an array of custom-trained tools in the summer of 2023. The project was initiated upon the discovery that the Colossal Clean Crawled Corpus (C4) dataset — a core training asset for GenAI — had absorbed the entirety of the Eclipse Archive among many other experimental poetry archives circulating online. This project is an attempt to surface the poetics of little L=A=N=G=U=A=G=E models within the Large Language Models of the present.

L=A=N=G=U=A=G=E

Bruce Andrews,
        Charles Bernstein,
                    editors

Vol.1, No.1. February 1978.

Layout: Susan Laufer.

All scans & human training tnx to Craig Dworkin.

Access the full digitized run of the original magazine at Eclipse Archive:

        https://
        eclipsearchive.org/
        projects/LANGUAGE/
        language.html