

camera obscura aristoteles Full Frame is even geschiedt kleinbeeld.
 breed punt of hand heeft in loodst oppon. reflect. Haverblad.
 e Spiegel is voor die spiegel reflectie raakt.

the oulipo NEW MEDIA READER

Founded by Francois Le Lionnais, "leaves and writings fade but words remain" Queneau
 SLE seminaire literature experimentale (Oulipo before). HLE Histoire de la literature Experimentale.
 the really inspired person is never inspired, but always inspired.
 Levi Strauss "the badness of the man etc." expression of the concrete by the abstract
 these two sentences are not the same at all. - language is a concrete object
 language does not manipulate notions but verbal objects and sonorous objects (poetry).
 the concreteness of things and the concreteness of language
 Oulipo decided to bring together texts for an ontology of experimental literature
 every literary text is literary because of an indefinite quantity of potential meanings.
 All literature is potential.
 Oulipo, Esthetic pleasure in language. Method - Affinity -> only work from real texts.
 greatest potentiality is that of non-existence.
 Potential literature is that which doesn't exist - "to get the potential (in the future),
 one must begin with that which exists (in the present)" B.S. Jacques.
 Le Lionnais: "It is possible to compose texts that have poetic, surrealist, fantastic, or other
 qualities without having qualities of potential. Now it is these last qualities that are
 essential for us. They are the only ones that must guide our choice. The goal of potential literature
 is to furnish future writers with new techniques which can dismiss inspiration from their
 affectivity. Ergo, the necessity of a certain liberty. When a potential writer a couple of centuries
 ago proposed the sonnet form, he left the possibility of a choice."
 The rules of the game are the Oulipo's bread and butter.

Oulipo Wiki
 Ouvroir de literature potentielle - Franstalige wijskundigen + schrijvers met als doel het maken van
 literaire werken uit een bepaalde vooraf vastgestelde onderzochte rij.
 monovocalisme

Schrijf een tekst waarin slechts één klinker is toegelaten; dit is dus een lipogram waarin alle klinkers
 zijn verboden behalve die ene. Een variant is het "monophonisme", een tekst waarin slechts één
 klank is toegelaten, bv. de "au" (ook geschreven als "ou").

littérature définitionnelle

Werd in 1966 door Raymond Queneau, Marcel Bénabou en Georges Perec ontworpen: vervang in
 een zin elk betekeniswoord (substantief, adjectief, werkwoord, bijwoord) door één van de definities
 ervan uit een bepaald woordenboek. Herhaal dit op de aldus verkregen zin, enz. De zin "de
 kat krabt de krollen van de trap" zou aldus met behulp van de Dikke Van Dale in eerste instantie
 omgezet kunnen worden in:
 "de hijscabine van een brugkraan scharrelt de kraagstenen die in consolevorm zijn afgewerkt van
 de vaste constructie van opeenvolgende treden, waardoor men lopende naar een hoger of lager
 gelegen plaats, vooral in een gebouw of schip, van verdieping naar verdieping kan komen"
 (of hoe het gebruik van een werk dat bedoeld is om de betekenis van woorden te verduidelijken,
 kan resulteren in precies het tegenovergestelde).

homosyntaxisme

Schrijf een nieuwe tekst met precies dezelfde syntaxis als een bestaande tekst, maar waarin de
 woorden naar eigen keuze door andere woorden zijn vervangen.

Le Lionnais expressed himself in these terms: It is possible to compose texts that have poetic, surrealist, fantastic, or other qualities without having qualities of potential. Now it is these last qualities that are essential for us. They are the only ones that must guide our choice... The goal of potential literature is to furnish future writers with new techniques which can dismiss inspiration from their affectivity. Ergo, the necessity of a certain liberty. Nine or ten centuries ago, when a potential writer proposed the sonnet form, he left, through certain mechanical processes, the possibility of a choice.

Thus, continues Le Lionnais, there are two Lipos: an analytic and a synthetic. Analytic lipo seeks possibilities existing in the work of certain authors unbeknownst to them. Synthetic lipo constitutes the principal mission of the Oulipo; it's a question of opening new possibilities previously unknown to authors. Finally elaborated, this definition remains the Oulipo's rule. In his conversations with Charbonnier, Queneau returns to it nearly word for word: The word "potential" concerns the very nature of literature; that is, fundamentally it's less a question of literature strictly speaking than of supplying forms for the good use one can make of literature. We call potential literature the search for new forms and structures that may be used by writers in any way they see fit.

Finally, and more recently, Le Lionnais: The Oulipo's goal is to discover new structures and to furnish for each structure a small number of examples.]

NEW MEDIA READER - For a potential analysis of combinatorial literature

Literature new form - 1960 combinatorial literature - used by Francois Le Lionnais
 has an attempt to furnish precise definition were upon the concept of configuration. Combina
 combinatorics studies configurations.
 Combinatory literature is the Oulipo ->
 three currents: the search for new structures - replacing traditional constraints with other linguistic
 constraints - Alphabetical, Phonetic, Syntactic, Numerical, Semantic.
 2 Methods of automatic transformation of texts.
 3 Transposition of concepts existing in different branches of geometry into the realm
 of words.
 1965 "a factorial" novel, whose pages unbound may be read in any order according to the whim
 of the reader.
 Cent Mille Millions de poemes - Raymond Queneau - exponential poetry
 Another form of literature which combinatorial properties is the episodic story

arrangement of potential units according to nature, n.r., chess characteristics.

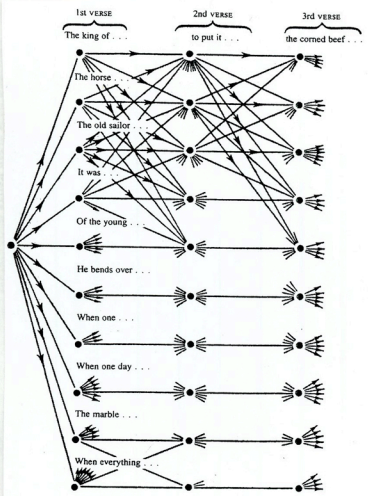


Figure 12.1. Principle of the graph of the Cent Mille Millions de poemes (not all of the arcs and vertices have been drawn).

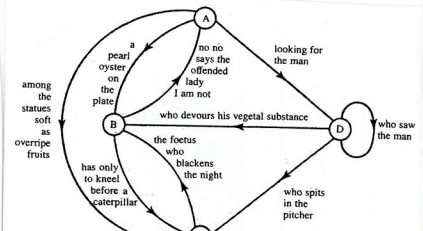


Figure 12.2. The verses corresponding to the arcs arriving at the same point (or leaving from the same point) were chosen in function of a very precise constraint; for example, those that end up at point D contain the word "man"; those leaving from point D have the same grammatical structure, etc... Using this figure, the reader may choose a priori the point of departure and the point of arrival, and look for "the shortest path." He can also construct "Hamiltonian Poems," which correspond to an itinerary in which each point is encountered once and only once. Thus, the Hamiltonian Path BADC gives:
 "No no says the offended lady I am not looking for the man who spits in the pitcher."

One can even construct quasi-Eulerian poems, traveling through the figure without passing twice by the same arc, and in maximizing the number of arcs used; fundamental, purely mathematical concepts from the Theory of Graphs furnish thus so many constraints... and the number of texts that may be constructed using the same figure is infinite!

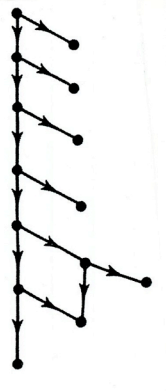


Figure 12.6. Representation by means of a bifurcating arborescence of the preceding system of parentheses.

Feu filant,
 déjà sommeillant,
 bénissez votre
 os
 je prendrai
 une vieille accroupie
 vivez les roses de la vie!

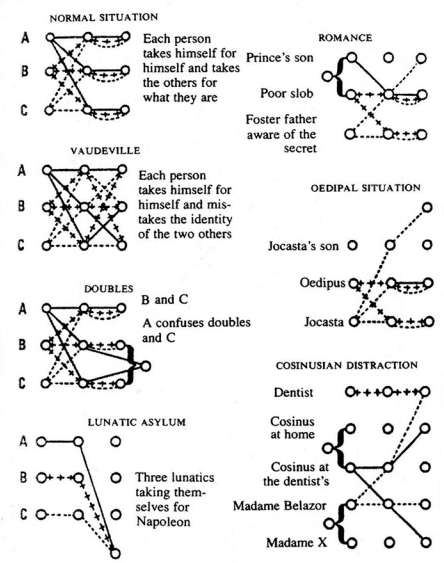


Figure 12.4. Graphs of the Ternary Relation: X Takes Y for Z (paper delivered by Raymond Queneau at the 26 December 1965 meeting of the Oulipo.)

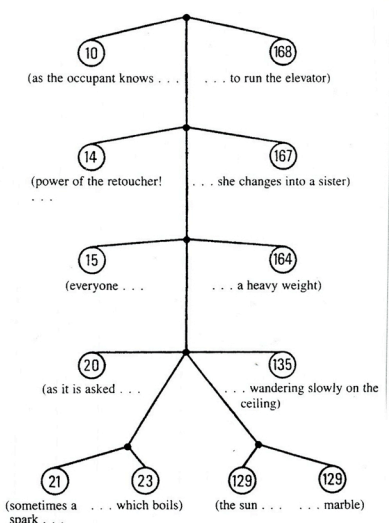


Figure 12.5. Tree representing the embedding of the parentheses in Raymond Roussel, Nouvelles Impressions d'Afrique, canto I (the circled numbers represent the number of the verse wherein the parentheses are opened or closed).

story number	Mr. Demaison	Paul	Mrs. Demaison	Count Bellerval	Archimedes	The goldfish	Destiny	Valerie	Don Diego	Mr. Member
1	A ₂	G ₇	F ₈	E ₉	J ₁	I ₂	H ₃	B ₄	C ₅	D ₆
2	H ₄	B ₁	A ₃	G ₂	F ₁	J ₂	I ₁	C ₃	D ₄	E ₅
3	I ₃	H ₂	C ₂	B ₁	A ₂	G ₂	J ₂	D ₁	E ₄	F ₁
4	J ₁	I ₁	H ₁	D ₂	C ₁	B ₂	A ₃	E ₂	F ₂	G ₃
5	B ₂	J ₁	I ₂	H ₂	E ₄	D ₁	C ₂	F ₁	G ₁	A ₂
6	D ₂	C ₂	J ₁	I ₁	H ₂	F ₂	E ₁	G ₂	A ₂	B ₁
7	F ₁	E ₂	D ₂	J ₂	I ₁	H ₂	G ₂	A ₁	B ₁	C ₂
8	C ₁	D ₂	E ₂	F ₂	G ₂	A ₂	B ₂	H ₁	I ₁	J ₂
9	E ₂	F ₂	G ₂	A ₂	B ₂	C ₂	D ₁	I ₁	J ₁	H ₂
10	G ₂	A ₂	B ₂	C ₂	D ₂	E ₁	F ₁	J ₂	H ₂	I ₁

Figure 12.8. Specimen of the Latin bi-square of order 10; the letters represent a characteristic attribute: A = violent lover, B = stupid as an ox, C = rascal; etc... The numbers represent the dominant action of the character: 0 = does nothing, 1 = steals and assassinates, 2 = behaves in a strange and inexplicable way; etc...

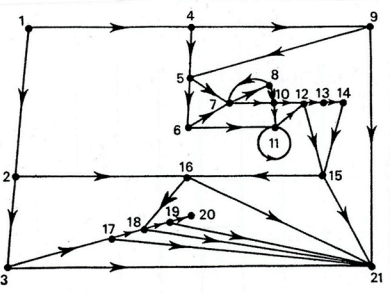


Figure 12.3. Bifurcating graph representing the structure of Raymond Queneau's "A Story as You Like It." ["Yours for the Telling."] Lettres Nouvelles, July-September 1967. (We owe this sagittal representation to Queneau.)

non linear relational not linear full text but for image. The book as an object.