GRAMMATRON

By: Daphne, Dhanusha, Jonathan

Mark Amerika

Remixes personal narrative, philosophical inquiry, spontaneous theories.

"To collaboratively experiment with new forms of intermedia art and writing that disrupt the conventional art world and publishing industry."

GRAMMATRON

"GRAMMATRON is grappling with the idea of
spirituality in the electronic age."
The New York Times

"A colosssal hypertext hydrogen bomb
dropped on the literary landscape..."
Time-Warner's Pathfinder

"A rollercoaster ride through textspace...
click to enter GRAMMATRON and
you're pulled into a machine eye's view
of both storytelling and story theory...intense."
MSNBC's The Site

"Amerika's work exemplifies how online
literary creations are developing into an
entire multi-media experience...hypertext works
like GRAMMATRON are far a few between."
Wired

"...the first major Internet-published work of fiction
to produce an experience unique to the medium."
The Village Voice

"The end of postmodernism and
the beginning of Avant-Pop."
Die Zeit

"The world's most ambitious cybernovel."
The Australian

HTC hypertextual consciousness
Mark Amerika

I link therefore I am

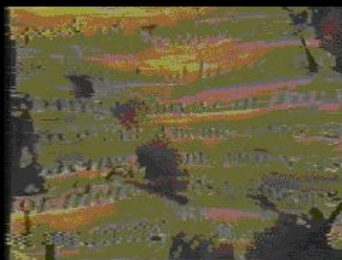HTC hypertextual consciousness
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*"GRAMMATRON is many things at once. It's one of the earliest and more elaborate works of **Internet Art created exclusively for the Web** as a way to track the developments of 'Web culture' in a networked-narrative environment."*

-    Mark Amerika

GRAMMATRON

[about grammatron 1.0](#)

[begin](#)

[hypertextual consciousness ("a companion theory guide")](#)

[the grammatron 1.0 soundtrack](#)

[here comes everybody: the gtron mailing list](#)

[digital being: the virtual artist in cyberspace](#)

[about Mark Amerika](#)

GRAMMATRON

HIGH BANDWIDTH VERSION
"Interfacing"

LOWER BANDWIDTH VERSION
"Abe Golam"

Abe Golam

Abe Golam, legendary info-shaman, cracker of the sorcerer-code and creator of Grammatron and **Nanoscript**, sat behind his computer, every speck of creative ore long since excavated from his burnt-out brain, wondering how he was going to survive in the electrosphere he had once called home. His glazed donut eyes were spacing out into the vast electric desert looking for more words to transcribe his personal loss of meaning. "I'm Abe Golam, an old man. I drove a sign to the end of the road and then I got lost. Find me."
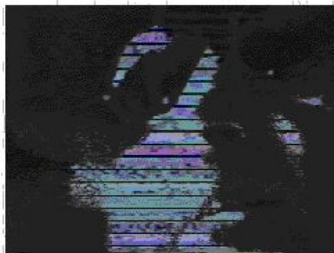
coping

He felt someone else's past start to rub up against his own present in a way that seemed totally unnatural. His credit was maxed-out and his last live-in girlfriend left him for some young graphic artist in the Gallery Net Scene. He was wondering if he could cope.

worth

Outside his office window, the big fluffy butterfly-flakes of snow spinning down from the July sky were a sign. Darting his eyes to the nearby hanging mirror and seeing the surgically-grafted cuntlips hanging off his puffy old-man cheeks was a sign. The software program that had just a few minutes ago whispered to him that it was time to wake up so he could go back to the Death Terminal and delineate his physical deterioration was also a sign. Everything he did, everything he saw, was a sign pointing itself in the direction of being social, of engaging with a world whose landscape was rapidly becoming an asexual flow of impertinent data. His standard response to all of these random signs was that he had to get himself out into the electrosphere so that anyone who cared could measure his measure for whatever it was worth. Worth, or value, was the rustling of data. He was the only kind of artist that could now survive into the 21st century: he was an info-shaman.
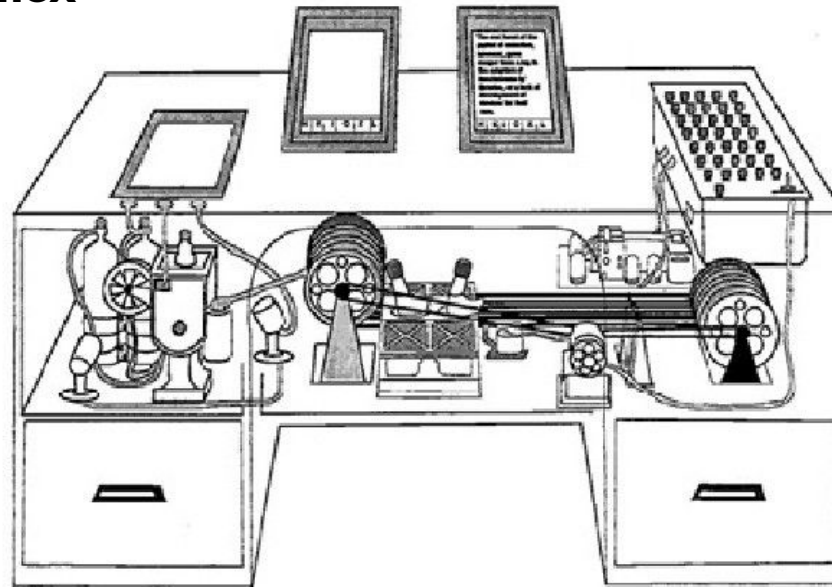
As we may think DR VANNEVAR BUSH 1945

"Consider a future device ... in which an individual **stores** all his **books, records, and communications**, and which is mechanized so that it may be consulted with **exceeding speed and flexibility.** It is an enlarged **intimate supplement** to his **memory**."

"Selection by association, rather than indexing, may yet be mechanized."

Memex

HTC hypertextual consciousness
Mark Amerika

love poem: easy connection

>   The poetry of an access code, with some
>   associated storage space, a breathing computer network
>
>   located somewhere on the Net. It does
>   not matter much what sort of computer network it is

or where you might find it.

That it may be there is just enough (just enough
to change your life and make you realize it's only just begun).

(I have never
>   laid eyes on a machine that gives me good head. But access
to the network runs deeper. I suppose it is in our blood. I don't
understand why it keeps pulling me in. There was no reason for
me to seek it out.)

To get on the network

>   physical connection
>
>   (ah)
>
>   host machine
>
>   (uhm)
>
>   digital link
>
>   (ooh)

telephone
phone lines
a modem,

>   or even via a cellular
>   modem

The Author as Network-Potential. The Work of Art as The Value-Added Network. Hypertext Theory as Commercial Aura. Participatory Autonomy as Collective Self-Reliance. Cyborg-Narrator as Writing-Machine.

Textual Decenteredness as Clickual Reality. Unbounded Readability as Writerly Methodology. Publishing Program as Online Service. Pedagogical Performance as Scene of Writing. Illimitable Plenitude as Digital Being.

As as As (The Missing Link).

Imagine this: an articulated walking skeleton, with skin and meat and percussive bones, filters high-density information packets with more processing power than any human being in the history of mankind. This Virtual Object (VO), a post-human construct, is programmed to give and receive emotional charges that electrify the narrative experience one encounters once they are successfully interacting with the object. All kinds of information is received by the object including viewer position, hand-jerking motion, heart-rate, dental chart, velocity data, detailed description of the complex language patterns this particular co-conspirator has never been able to articulate in common discourse and total number of seconds spent in the bathroom relieving oneself of unnecessary matter (the information can even become more dense, for example, it could take the total number of seconds spent in the bathroom relieving oneself of unnecessary matter and figure in the opportunity costs in real-time digicash currency markets thus creating even more unneccesary matter to calculate the waste index with).
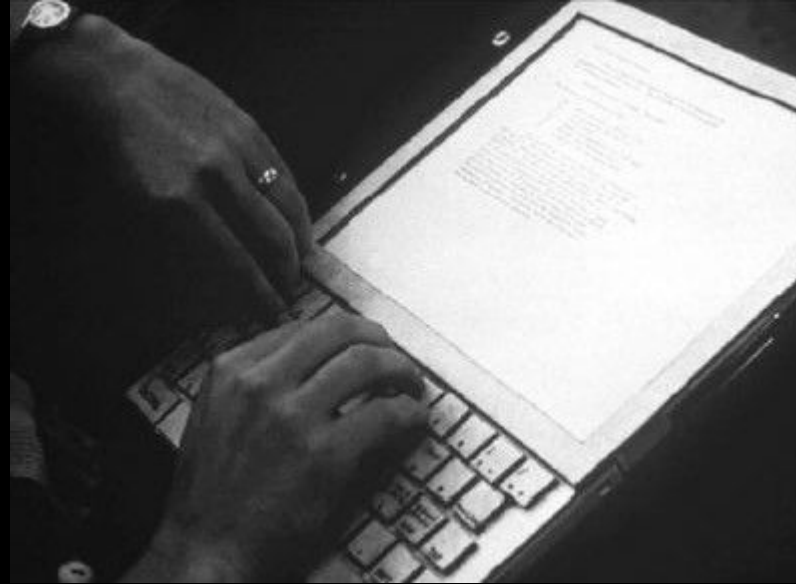
As we may think DR VANNEVAR BUSH 1945

"We **publish unduly** in view of the extent and variety of present day interests, but rather that publication has been **extended far beyond our present ability to make real use of the record.**"

Personal Dynamic Media

Alan Kay and Adele Goldberg (1977)

"...we crystallised our dreams into **a design idea for a personal dynamic medium** the size of a notebook (the Dynabook) which could be **owned by everyone** and could **have the power to handle virtually all of its owners' information related needs**"

-   Alan Kay and Adele Goldberg

A File System

*"The Dynabook can be used as an **interactive memory or file cabinet.** The owners' context can be **entered through a keyboard and active editor**, retained and modified indefinitely, and displayed on demand in a front of publishing quality"*

*"The **non-sequential nature of the file medium** and the use of dynamic manipulation allows a story to have many accessible points of view...in which **the viewer may pursue many paths through the narrative**."*

Traversing cyberspace as an intuitive hyperrhetorical performer whose language investigat... freer writing-machine, one that elopes with the seduction of pure virtuality and the speed of

[HTC comes across a sumptuous binary operation and rubs against it.](#)

The feeling of blue despair colors the mode of perception. A field of action motorizes itself [into the ether as a scalable object](#) whose only rendition is the one now in progress, HTC imp

"May I go to the bathroom now?"

"You still have to go to the bathroom?"

"I have always had to go to the bathroom."

"No, you cannot go to the bathroom. Your time-allotment for bathroom operations has expir

"Please...I must go to the bathroom."

"You must stay where you are."

[HTC moves to the next rotating parameter](#) where, as luck would have it, infinite varieties of become icons become objects become endless narratives evolving in endless cyberspaces.

HTC felt like an object in search of endless subjectivity.

Immersive Quality

"We are exploring the use of this system as a programming and problem solving tool; as an **interactive memory for the storage and manipulation of data; as a text editor; and as a medium for expression through drawing, painting, animating pictures, and composing and generating music.**"

"The interactive nature of the dialogue, the fact that they are in control, the feeling that they are doing real things...**the pictorial auditory nature of their results , all contribute to a tremendous sense of accomplishment to their experience**"

It's me, hello, yes, without italics, without boldness, withou shoulders... just me.
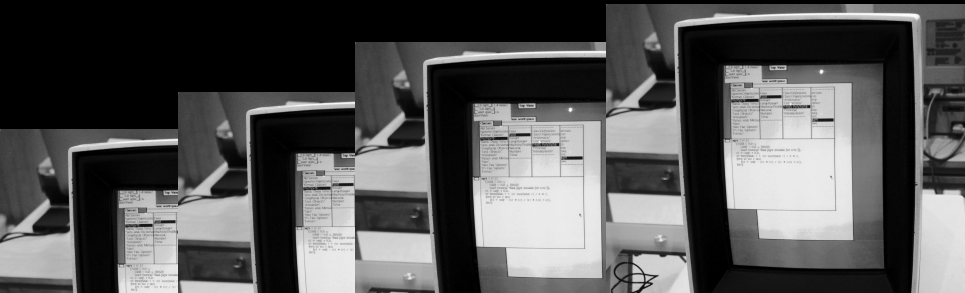
grammatron.com

◼◼ 00:56 ──────────── -15:13
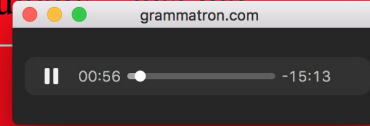
- The varied use of images, sounds, gif animation on the different links on Grammatron creates an immersive experience for users as they uncover the hidden narrative.

- The discovery of information relating to the narrative then contributes to a sense of accomplishment

Medium and the Media

"The ability to simulate the details of any descriptive model means that the **computer viewed as a medium itself, can be all other media if the embedding and viewing methods are sufficiently well provided**...this new "metamedium" is active – it can respond to queries and experiments – **so that messages may involve the learner in a two-way conversation**"

- The "metamedium" Kay suggests serves as both a media and a form of medium, given the right viewing methods.

- Grammatron on the other hand is limited in its potential and is only an artwork that exists as an online public domain narrative environment.

QUESTIONS

1. Would Grammatron still be able to raise the same questions or make the same statements it had, if not for the invention of the computer? And how would it be able to convey the same meaning without it?
2. Does a non-linear narrative pose any restrictions to grammatron?
3. How would interactive art today be different without the discovery of hyperlinks?

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