

# Nick Montfort

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Updated June 22, 2020

## Education

Ph.D. in computer and information science, University of Pennsylvania, August 2007. Thesis: “Generating Narrative Variation in Interactive Fiction.” Advisors: Mitchell P. Marcus and Gerald Prince. M.S.E. in computer and information science, University of Pennsylvania, May 2003.

M.A. in creative writing, Boston University, May 2001. Thesis: “‘Selected Poems’ and Other Poems.” Advisor: Robert Pinsky.

S.M. in media arts and sciences, Massachusetts Institute of Technology, June 1998. Thesis: “A Conversational Computer Character to Help Children Write Stories.” Advisor: Justine Cassell.

B.S. in computer science, University of Texas at Austin, August 1995. Graduated with high honors, recipient of the Presidential Scholarship.

B.A. in liberal arts, Plan II Honors Program, University of Texas at Austin, May 1995. Dean’s distinguished graduate, graduated with high honors and special honors, Phi Beta Kappa. Thesis: “Interfacing with Computer Narratives: Literary Possibilities for Interactive Fiction.” Advisor: John Slatin.

## Employment

Professor II, University of Bergen, Norway.  
Department of Linguistic, Literary, and Aesthetic Studies. A part-time secondary appointment, August 2019–July 2021.

Professor of Digital Media, Massachusetts Institute of Technology, Cambridge. Comparative Media Studies/Writing Section. Full Professor, July 2016–present. Associate Professor, Tenured, July 2009–June 2016. Assistant Professor, September 2007–June 2009. Also, affiliated faculty, Women’s and Gender Studies, July 2016–present.

Teacher, School for Poetic Computation, New York City.

Teaching classes occasionally for part or all of terms since Summer 2015.

Organizer of and teacher in the summer intensive Code Words, July 29–August 3, 2018, a session with six teachers.

President, Electronic Literature Organization.

June 2010–August 2013. Faculty advisor of the ELO, September 2011–January 2015. Vice president, Electronic Literature Organization, February 2004–June 2008. Director, Electronic Literature Organization, September 2003–January 2015.

Associate Head, Comparative Media Studies/Writing, Massachusetts Institute of Technology, Cambridge.

July 2012–June 2013.

Research Assistant, University of Pennsylvania, Philadelphia.

July 2002–May 2006. For Michael Kearns, Department of Computer and Information Science, on computational game theory, machine learning, and related topics.

Visiting Assistant Professor, University of Baltimore.

January–June 2002. School of Information Arts and Technologies and Division of Language, Literature, and Publications Design.

Editorial Assistant, *AGNI*, Boston University.

September 2000–May 2001.

Research Assistant, Massachusetts Institute of Technology, Cambridge.

September 1996–June 1998. For Justine Cassell, Gesture and Narrative Language Group, Media Laboratory, on storytelling and creative writing systems.

Journalist.

1994–2002. Wrote about computing for *Wired*, *Technology Review*, *Suck.com* (the first Web daily), and other publications.

## Book Series Editing & Small Press Publishing

Using Electricity. Counterpath, Denver. Series editor, Nick Montfort. Includes *The Truelist* (Nick Montfort, selected by Tim Roberts, director of Counterpath Press), *Mexica* (Rafael Pérez y Pérez), *Articulations* (Allison Parrish), *Machine, Unlearning* (Li Zilles), *Encomials* (Ranjit Bhatnagar), *A Noise Such as a Man Might Make* (Milton Läufer), *Ringing the Changes* (Stephanie Strickland), *Data Poetry* (Jörg Piringer). Fall 2017–present.

Platform Studies. The MIT Press, Cambridge, Massachusetts. Series editors, Ian Bogost and Nick Montfort. Includes *Racing the Beam* (Nick Montfort and Ian Bogost, selected by Doug Sery of MIT Press), *Codename Revolution* (Steven E.

Jones and George K. Thiruvathukal), *The Future Was Here* (Jimmy Maher), *Flash* (Anastasia Salter and John Murray), *I Am Error* (Nathan Altice), *Peripheral Vision* (Zabet Patterson), *Now the Chips are Down* (Alison Gazzard), *Minitel* (Julien Mailland and Kevin Driscoll), *Super Power, Spooky Bards, and Silverware* (Dominic Arsenault), *The Media Snatcher* (Carl Therrien). Spring 2009–present.

Bad Quarto. Proprietor of this micropress. Largely an outlet for the proprietor's publications until 2018, when collaborations and publications from others were first featured. Founded 2005.

## Books

*Exploratory Programming for the Arts and Humanities, Second Edition.*  
Under contract with Cambridge, Massachusetts: MIT Press, print and digital open access publication expected in 2021.

### *The Truelist*

Using Electricity series, Denver: Counterpath, 2017.

### *The Future*

Essential Knowledge series. Cambridge, Massachusetts: MIT Press, 2017.  
Translation to Chinese (simplified) forthcoming; translation to Russian forthcoming.

### *Autopia*

Buffalo, New York: Troll Thread, 2016.

### 2×6

By Nick Montfort, Serge Bouchardon, Carlos León, Natalia Fedorova, Andrew Campana, Aleksandra Malecka, and Piotr Marecki. Global Poetics series. Los Angeles: Les Figs, 2016.

### *Exploratory Programming for the Arts and Humanities*

Cambridge, Massachusetts: MIT Press, 2016.

Translated to Polish as *Odkrywanie kodu: Wprowadzenie do programowania w sztuce i humanistyce* Michał Tabaczyński, Mariusz Pisarski, and Adam Ladziński, Krakow: korporacja!art, 2018.

### #!

Denver: Counterpath, 2014.

### 10 PRINT CHR\$(205.5+RND(1)); : GOTO 10

By Nick Montfort, Patsy Baudoin, John Bell, Ian Bogost, Jeremy Douglass, Mark C. Marino, Michael Mateas, Casey Reas, Mark Sample, and Noah Vawter. Software Studies series. Cambridge, Massachusetts: MIT Press, 2013.

### *Riddle & Bind*

Urbana, Illinois: Spineless Books, 2010.

*Racing the Beam: The Atari Video Computer System*

By Nick Montfort and Ian Bogost. Platform Studies series. Cambridge, Massachusetts: MIT Press, 2009.

*The Electronic Literature Collection, volume 1*

Edited by N. Katherine Hayles, Nick Montfort, Stephanie Strickland, and Scott Rettberg. CD-ROM and Web anthology with 60 selections and editorial texts. College Park, Maryland: Electronic Literature Organization, 2006. Republished by Notre Dame University Press as the CD-ROM accompanying *Electronic Literature: New Horizons for the Literary*, N. Katherine Hayles, 2008. Republished on USB flash drive by the Electronic Literature Organization in *The Electronic Literature Collection, volume 2 (including volume 1)*, 2013.

*Twisty Little Passages: An Approach to Interactive Fiction*

Cambridge, Massachusetts: MIT Press, 2003.

*The New Media Reader*

Edited by Noah Wardrip-Fruin and Nick Montfort. Book design by Michael Crumpton. CD-ROM design by Nick Montfort. Cambridge, Massachusetts: MIT Press, 2003.

## Artist's Books

*Hard West Turn, 2018 edition*

314 pp.; edition of 13 + 3 artist's proofs. Boston & New York: Bad Quarto, 2018.

*Megawatt*

246 pp. Cambridge, Massachusetts: Bad Quarto, 2014. Translated to German as *Megawatt* by Hannes Bajohr, 394 pp., Berlin: Frohmann Verlag, 2019.

*World Clock*

239 pp. Cambridge, Massachusetts: Bad Quarto, 2013.

Translated to Polish as *Zegar światowy* by Piotr Marecki, 256 pp., Krakow: korporacja ha!art, Liberatura series, 2014.

*Implementation: A Novel*

By Nick Montfort and Scott Rettberg. Book design by Adam Richer. 270 pp., 4-color book documenting the 2004 project *Implementation*. Bergen, Norway: Scott Rettberg, 2012.

## Chapbooks & Pamphlets

27 *Guided Meditations*. Malmö, Sweden: Timglaset, forthcoming.

*Basho*. Edition of 50. Pamphlet. Calgary, Canada: No Press, November 2018.

*From Hard West Turn*. Edition of 50. Pamphlet. Calgary, Canada: No Press, September 2018.

*California Diet*. Pamphlet. Shropshire, U.K.: Penteract Press, August 2017.

*Type*, by Christian Bök and Nick Montfort. Edition of 100. Three letterpress sheets in case. Boston & New York: Bad Quarto, July 2018.

*Sliders*. Print on demand. 40 pp. Boston & New York: Bad Quarto, May 2017.

*From All the Way for the Win*. Edition of 50. 4 pp. Calgary, Canada: No Press, September 2016.

*The First M Numbers*. Edition of 80. 4 pp. Calgary, Canada: No Press, 2013.

*Troper/Schematorium*. Edition of 26. 16 pp. Philadelphia: Bad Quarto, 2005.

*Implementation: Selections From a Sticker Novel*, by Nick Montfort and Scott Rettberg. 4-color, 32 pp. Photos in this volume by Scott Rettberg. Brigantine, New Jersey: 2004.

*2002: A Palindrome Story*, by Nick Montfort and William Gillespie. Illustrated by Shelley Jackson. Designed by Ingrid Ankerson. 24 pp. Urbana, Illinois: Spineless Books, 2002. Original New Year's 2002 edition of 202, Philadelphia: Nick Montfort and William Gillespie, January 2002. Full text included in *Reflections*, ed. Anthony Etherin, Shropshire, U.K.: Penteract Press, 2019.

*Trade Names*, by “Nick Montfort and William Gillespie” [1/2 of print run] and “William Gillespie and Nick Montfort” [1/2 of print run]. Edition of 58. Urbana, Illinois: Spineless Books, 2001.

## Book Chapters

Foreword to *Diary of a Paranoid Transformer*, Aleksey Tikhonov, New Sight, forthcoming.

“Generated Literature, Author/Programmers, and Machine Voices,” by Nick Montfort and Judy Heflin, submitted to *The Cambridge Companion to Literature in the Digital Age*, editor, Adam Hammond. Cambridge UP, forthcoming.

“Free, Open Data And The Future Of Text Technologies,” in *The Future of Text*, editor, Frode Hegland. Southhampton, U.K.: Frode Hegland, forthcoming.

“Adventure in the History and Future of Videogames,” afterword, by Nick Montfort and Ian Bogost, to *Making the Dragon*, Warren Robinett, Chapel Hill,

North Carolina: Warren Robinett, forthcoming.

“On Rosmarie Waldrop’s “Shorter American Memory of the Declaration of Independence.”” Companion volume for ModPo, editors, Al Filreis and Anna Strong Safford. Under review, University of Pennsylvania Press.

“Computational Literary Practices and Processes and Imagination.” A metacommentary in *The Digital Imaginary: Literature and Cinema of the Database*. Editor, Roderick Coover. Electronic Literature Series, London: Bloomsbury, 2019.

Afterword to *A Noise Such as a Man Might Make*, Milton Läuffer, Using Electricity Series, Denver: Counterpath Press, 2018.

“Conceptual Computing and Digital Writing.” *Postscript: Writing After Conceptual Art*. Editor, Andrea Andersson. University of Toronto Press, 2018.

“Some Comments.” *Code and Concept: Literature and the Digital and Code Und Konzept: Literatur und das Digitale* Editor, Hannes Bajohr. Generator series, Berlin: Frohmann Verlag, 2016.

“Batch/Interactive.” *Time: A Vocabulary of the Present*. Editors, Joel Burges and Amy J. Elias. New York University Press, 2016.

“Adventure.” *Debugging Game History: A Critical Lexicon*. Editors, Raiford Guins and Henry Lowood. Cambridge, Massachusetts: The MIT Press, 2016.

“Exploratory Programming in DH Pedagogy and Research.” *New Companion to the Digital Humanities*. Editors, Susan Schreibman, Ray Siemens, and John Unsworth. Hoboken, New Jersey: Wiley-Blackwell, 2016.

“El caso de sistemas concisos de creatividad computacional” [“The Case for Concise Computational Creativity Systems.”] *Creatividad computacional*. Editor, Rafael Pérez y Pérez. Mexico City: Grupo Editorial Patria, 2015.

“Computational Literature.” *Between Humanities and the Digital*. Editors, David Theo Goldberg and Patrik Svensson. Cambridge, Massachusetts: MIT Press, 2015.

Foreword to *Interactive Digital Narrative*. Editors, Hartmut Koenitz, Mads Haahr, Gabriele Ferri, Tonguc Ibrahim Sezen, and Digdem Sezen. London: Routledge, 2015.

“Platform,” by Ian Bogost and Nick Montfort. *The Johns Hopkins Guide to Digital Media*. Editors, Marie-Laure Ryan, Lori Emerson, and Benjamin J. Robertson. Baltimore: John Hopkins Press, 2014.

“Interactive Fiction.,” by N. Katherine Hayles and Nick Montfort. *The Routledge Companion to Experimental Literature*. Editors, Joe Bray, Alison Gibbons and Brian McHale. London: Routledge, 2012.

“An Interactive Fiction System for Narrative Variation.” *New Narratives: Stories and Storytelling in the Digital Age*. Editors, Ruth Page and Bronwen Thomas. Lincoln: University of Nebraska Press, 2011.

“Toward a Theory of Interactive Fiction.” *IF Theory Reader*, pp. 25–58. Boston: Transcript On Press, 2011.

“Portal of Ivory, Passage of Horn.” *Well Played 1.0: Video Games, Value, and Meaning*. Editor, Drew Davidson. Pittsburgh: ETC Press, 2009.

“Obfuscated Code.” *Software Studies*, pp. 193–199. Editor, Matthew Fuller. Cambridge, Massachusetts: MIT Press, 2008.

“Riddle Machines: The History and Nature of Interactive Fiction.” *A Companion to Digital Literary Studies*, pp. 267–282. Editors, Ray Siemens and Susan Schreibman. Oxford: Basil Blackwell, 2007.

“Playing to solve *Savoir-Faire*.” *Videogame/Player/Text*, pp. 175–190. Editors, Tanya Krzywinska and Barry Atkins. Manchester University Press, 2007.

“Narrative and Digital Media.” *The Cambridge Companion to Narrative*, pp. 172–186. Editor, David Herman. Cambridge University Press, 2007.

“Fretting the Player Character.” *Second Person: Role Playing and Story in Games and Playable Media*, pp. 139–146. Editors, Pat Harrigan and Noah Wardrip-Fruin. Cambridge, Massachusetts: MIT Press, 2007.

“Interactive Fiction.” *The Encyclopedia of Language and Linguistics*, 2nd edition, vol. 5, pp. 731–735. Editor in chief, Keith Brown. Amsterdam: Elsevier Publishers, 2005.

“Artificial Intelligence and Narrative” and “Interactive Fiction.” *The Routledge Encyclopedia of Narrative Theory*, pp. 27–29 and pp. 249–250. Editors, David Herman, Manfred Jahn, and Marie-Laure Ryan. London: Routledge, 2005.

“Interactive Fiction as ‘Story,’ ‘Game,’ ‘Storygame,’ ‘Novel,’ ‘World,’ ‘Literature,’ ‘Puzzle,’ ‘Problem,’ ‘Riddle,’ and ‘Machine,’” *First Person: New Media as Story, Performance, and Game*, pp. 310–317. Editors, Noah Wardrip-Fruin and Pat Harrigan, Cambridge, Massachusetts: MIT Press, 2004. Also published online, *ebr (Electronic Book Review)*, 2004.

“The Coding and Execution of the Author.” *Cybertext Yearbook 2002–2003*, pp. 201–217. Editors, Markku Eskelinen and Raine Kosimaa. Research Centre for Contemporary Culture, University of Jyväskylä, Finland, 2003.

MIT chapter and other sections in *Supercade: A Visual History of the Videogame Age, 1971–1984*, by Van Burnham, Cambridge, Massachusetts: MIT Press, 2003.

## Journal Articles

“The Complexity of Poetic Pattern: Recreating Early Work in Machine Translation.” *Amodern 8: Translation–Machination*, editors, Christine Mitchell and Rita Raley. March 2018.

“Further Reading.” *Humanities* 2018, 7, 23, doi:10.3390/h710023. Editorial in the special issue, “The Poetics of Computation,” editors, Burt Kimmelman and Philip Andrew Klobucar. March 9, 2018.

“Renderings: Translating Literary Works in the Digital Age,” by Piotr Marecki and Nick Montfort. *DSH: Digital Scholarship in the Humanities*. March 22, 2017.

“Opening a Worl in the World Wide Web: The Aesthetics and Poetics of Deletionism,” by Amaranth Borsuk, Jesper Juul, and Nick Montfort, *NMC Media-N: Journal of the New Media Caucus* 11:01, Spring 2015.

“The Trope Tank: A Laboratory with Material Resources for Creative Computing,” by Nick Montfort, Erik Stayton, and Natalia Fedorova. *Texto Digital* 10:2, pp. 53–74. 2014.

“Spars of Language Lost at Sea,” by Nick Montfort and Stephanie Strickland, *Formules: Revue Des Creations Formelles* 18, pp. 223–235. 2014.

“Guest Editorial: Computational Narrative and Games,” by Ian D. Horswill, Nick Montfort, and R. Michael Young, guest editors, *IEEE Transactions on Computational Intelligence and AI in Games* 6:2, June 2014.

“cut to fit the toolspun course: Discussing Creative Code in Comments,” by Nick Montfort and Stephanie Strickland. *Digital Humanities Quarterly* 7.1. 2013.

“Beyond the Journal and the Blog: The Technical Report for Communication in the Humanities.” *Amodern* 1. February 2013.

“Shuffle Literature and the Hand of Fate,” by Zuzana Husárová and Nick Montfort. *ebr (Electronic Book Review)*. August 5, 2012. Republished in *Post-Digital: Dialogues and Debates from electronic book review*, Bloomsbury, February 2020.

“Interactive Fiction Communities: From Preservation through Promotion and Beyond,” by Nick Montfort and Emily Short. *Dichtung Digital* 41. 2012. Republished in the book *Electronic Literature Communities*, editors, Scott Rettberg Patricia Tomaszek, and Sandy Baldwin, Center for Literary Computing & ELMCIP, 2015. Spanish translation by Javier Raya as “Comunidades de Ficción Interactiva: De su preservación a través de la promoción y más allá,” Centro de Cultrua Digital, Mexico, 2018.

“The Dreamcast, Console of the Avant-Garde,” by Nick Montfort and Mia Consalvo. *Loading...* 6:9, pp. 82–99. 2012.



“Random and Raster: Display Technologies and the Development of Videogames,” by Nick Montfort and Ian Bogost. *The IEEE Annals of the History of Computing* 31:3, pp. 34–43. July–September 2009.

“Combat in Context,” by Nick Montfort *Game Studies* 6:1, December 2006.

“An Experimental Study of the Coloring Problem on Human Subject Networks,” by Michael Kearns, Siddharth Suri, and Nick Montfort. *Science* vol. 313, no. 5788, pp. 824–827. August 11, 2006.

“Face It, Tiger, You Just Hit the Jackpot: Reading and Playing Cadre’s *Varicella*,” by Nick Montfort and Stuart Moulthrop. *Fineart Forum* 17:8, August 2003.

## Conference Papers and Presentations

“*Autopia* and *The Truelist*: Language Combined in Two Computer-Generated Books.” Electronic Literature Organization Conference + Media Arts Festival, Virtual Edition, University of Central Florida, July 16–19, 2020.

“Infinite Verse.” Electronic Literature Organization Conference and Media Arts Festival, University College Cork, Ireland, July 16, 2019.

“Literature after the Technological Singularity.” Lightning talk at the 2018 Electronic Literature Organization Conference and Festival, Montreal, August 17, 2018.

Translations and Renderings Roundtable with Leonardo Flores, Aleksandra Małecka, Ariane Savoie, & Natalia Fedorova, 2017 Electronic Literature Organization Conference and Festival, Universidade Fernando Pessoa, Porto, Portugal, July 21, 2017.

Interrupt presenter (panelist) in the Natural Language Processing session, Interrupt 4, Brown University, April 29, 2017.

Moderated the panel “Hacking Language: Bots, IF, and Esolangs” with Allison Parrish, Emily Short, and Daniel Temkin, South by Southwest Interactive, Austin, Texas, March 11, 2016.

Organized, moderated, & spoke on the panel “Translating Computational Literature,” American Literary Translators Association Conference, Tuscon, Arizona, October 30, 2015.

“The Deletionist.” A reading/talk with Amaranth Borsuk on the panel “The Aesthetics of Erasure,” ISEA 2015, Vancouver, Canada, August 17, 2015.

“Renderings: An E-Lit Translation Project.” Electronic Literature Organization Conference, Bergen, Norway, August 6, 2015.

“Renderings: Translating Literary Works in the Digital Age,” by Piotr Marecki and Nick Montfort. Presented by Piotr Marecki. Digital Humanities (DH2015), Sydney, July 2, 2015.

On the panel “Computers in My Classes: A Pedagogy Roundtable on Workshopping (with) the Digital,” AWP, April 10, 2015.

On the panel “Experiments in Translation,” AWP, April 10, 2015.

On the panel “Mixed Doubles: Collaboration and Textual Tension” at &Now 2015: Blast Radius, CalArts, March 28, 2015.

“nARratives of Augmented Worlds,” by Roy Shilkrot, Nick Montfort, and Pattie Maes. Presented by Roy Shilkrot. ISMAR 2014, Munich, September 12, 2014.

“New Novel Machines: *Nanowatt* and *World Clock*,” by Nick Montfort. Hold the Light: Electronic Literature Organization Conference 2014, Milwaukee, Wisconsin, June 19, 2014.

“Computational Editions, Ports, and Remakes of *First Screening* and *Karateka*” by Erik Stayton and Nick Montfort. Hold the Light: Electronic Literature Organization Conference 2014, Milwaukee, Wisconsin, June 19, 2014.

“Expressing the Narrator’s Expectations,” by Nick Montfort, Erik Stayton, and Andrew Campana. Intelligent Narrative Technologies 6, Northeastern University, Milwaukee, Wisconsin, June 17–18, 2014.

“An Interactive Narrative System for Narrative-Based Games for Health,” by Langxuan Yin, Timothy Bickmore and Nick Montfort, Intelligent Narrative Technologies 6, Milwaukee, Wisconsin, June 17–18, 2014.

“Using Interactive Narrative in Health Interventions: A Drama Manager Approach,” by Langxuan Yin, Nick Montfort and Timothy Bickmore, Intelligent Narrative Technologies 5, Northeastern University, Boston, October 15, 2013.

“Emulation and Hardware as Videogame Editions,” by Clara Fernández-Vara and Nick Montfort, Pressing Restart, New York University, September 28, 2013.

“Spars of Language Lost at Sea,” by Nick Montfort and Stephanie Strickland, Chercher le text, Electronic Literature Organization 2013, École nationale supérieure des arts décoratifs, Paris, September 25, 2013.

Respondent, Games panel, Chercher le text, Electronic Literature Organization 2013, École nationale supérieure des arts décoratifs, Paris, September 25, 2013.

“Aura in the Age of Computational Production,” a roundtable with Leonardo Flores, Kathi Inman Berens, J.R. Carpenter, Jason Edward Lewis, Erik Loyer, David Jhave Johnston, and Nick Montfort, Chercher le text, Electronic Literature Organization 2013, École nationale supérieure des arts décoratifs, Paris,

September 25, 2013.

“Slant: A Blackboard System to Generate Plot, Figuration, and Narrative Discourse Aspects of Stories” by Nick Montfort, Rafael Pérez y Pérez, D. Fox Harrell, and Andrew Campana. Presented by Rafael Pérez y Pérez. International Conference on Computational Creativity (ICCC) 2013, Sydney, June 14, 2013.

“Computational Poetics & Natural Language Liberation” a workshop facilitated by Nick Montfort and John Cayley, Habits of Living, Brown University, 22 March 2013.

“Code as a Cultural Artifact” by Patsy Baudoin and Nick Montfort, Digital Humanities: The Next Generation, Simmons College, March 16, 2013.

“Critical Game Studies: Three Family Resemblances and Some Black Sheep.” The 26th Annual Meeting of the Society for Literature, Science, and the Arts (SLSA). Milwaukee, Wisconsin, September 29, 2012.

“Commenting Creative Code” by Nick Montfort and Stephanie Strickland. Electrifying Literature: Affordances and Constraints, The 2012 ELO Conference. West Virginia University, June 22, 2012.

Participant in the roundtable “Taroko Gorge Remixed,” organized by Mark Sample. Electrifying Literature: Affordances and Constraints, The 2012 ELO Conference. West Virginia University, June 21, 2012.

“Carrying across Code and Language” by Nick Montfort and Natalia Fedorova. Presented by Nick Montfort. In the proceedings *Translating E-Literature = Traduire la littérature numérique*, Bibliothèque de l'Université Paris 8. Université Paris 8 Vincennes-Saint-Denis/Université Paris Diderot, June 12, 2012.

“Small-Scale Systems and Computational Creativity” by Nick Montfort and Natalia Fedorova. Position paper. Presented by Nick Montfort. *Proceedings of the Third International Conference on Computational Creativity (ICCC-12)*: pp. 82–86. University College Dublin, May 30, 2012.

“Textual Tinkerability: Encouraging Storytelling Behaviors to Foster Emergent Literacy” by Angela Chang, Cynthia Breazeal, Fardad Faridi, Tom Roberts, Glorianna Davenport, Henry Lieberman, and Nick Montfort. Presented by Angela Chang. CHI 2012, May 5–10, 2012, Austin, Texas.

“yes,” a Code Critique for the Critical Code Studies Workshop 2012, January 30–February 20, 2012. An online conference at <http://wg12.criticalcodestudies.com/>

“Computing Language and Poetry.” Modern Language Association (MLA) Convention, Seattle, January 8, 2012.

“Beyond Data-Driven Poetry: ppg256 and Concrete Perl.” On the panel “Literary

Practice and the Digital Humanities, Redux: Data as/and Poetry.” Digital Humanities 2011, Stanford, June 22, 2011.

“Curveship's Automatic Narrative Variation.” In *Proceedings of the 6th International Conference on the Foundations of Digital Games (FDG '11)*, pp. 211–218, Bordeaux, France. June 29–July 1, 2011.

“Curveship: Adding Control of Narrative Style.” Show & Tell session, International Conference on Computational Creativity 2011 (ICCC-11), Mexico City, April 27, 2011.

“Why Watson Can’t Dance: Attempts at On-Screen Dance in Popular Digital Media.” Dance Technology and Circulations of the Social v2.0, MIT, April 22, 2011.

Participant in *Re/Search: Art, Science, and Information Technology | A Joint Meeting of the National Science Foundation and National Endowment for the Arts* September 14–15, 2010, Arlington, VA.

“Studying Software by Porting and Reimplementation: A BASIC Case” by Nick Montfort, Patsy Baudoin, John Bell, Ian Bogost, Jeremy Douglass, Mary Flanagan, Mark Marino, Michael Mateas, Casey Reas, Warren Sack, Mark Sample, and Noah Vawter, Critical Code Studies Conference, July 23, 2010, University of Southern California.

“Creating Adventure in Style and The Marble Index in Curveship,” ELO\_AI: Archive and Innovate, The 4th International Conference & Festival of the Electronic Literature Organization, Brown University, June 5, 2010.

“Lessons Learned from Designing Children’s Interactive Narratives” by Angela Chang, Pei-Yu Chi, Nick Montfort, Cynthia Breazeal, and Henry Lieberman. Presented by Angela Chang and Pei-Yu Chi. ELO\_AI: Archive and Innovate, The 4th International Conference & Festival of the Electronic Literature Organization, Brown University, June 5, 2010.

“Random Mazes,” a discussion in the Critical Code Studies Working Group, February 5–February 21, 2010. An online workshop: <http://critcode.ning.com/>

“The ppg256 Series of Minimal Poetry Generators.” In *Proceedings of the Digital Arts and Culture Conference, 2009*. UC Irvine, December 14, 2009.

“Platform Studies: Frequently Questioned Answers” by Ian Bogost and Nick Montfort. In *Proceedings of the Digital Arts and Culture Conference, 2009*. UC Irvine, December 14, 2009.

“Shaping Stories and Building Worlds on Interactive Fiction Platforms” by Alex Mitchell and Nick Montfort. In *Proceedings of the Digital Arts and Culture Conference, 2009*. UC Irvine, December 14, 2009.

“Reading Function, Code, and Platform,” The Network as a Space & Medium for Interdisciplinary Art Practice, Bergen, Norway, November 10, 2009.

“Computing Language and Poetry,” ASAP (Association for the Study of the Arts of the Present), Knoxville, TN, October 23, 2009.

“Poetry Generation at the Lower Extreme,” &Now, Buffalo, NY, October 14, 2009.

“Curveship: Expanding the Literary Potential of Interactive Fiction,” HASTAC III, Urbana, IL, April 19–21, 2009.

“The Atari Video Computer System and Platform Studies,” Society for Textual Scholarship, New York, March 18–21, 2009.

“And the Ports Have Names for the Sea: Reimagining Games for the Atari VCS.” Internet Research 9.0, AoIR (Association of Internet Researchers), Copenhagen, October 15–18, 2008.

“Integrating a Plot Generator and an Automatic Narrator to Create and Tell Stories” by Nick Montfort and Rafael Pérez y Pérez. 5th International Joint Workshop on Computational Creativity, Madrid, September 17–19, 2008.

“Computing Makes the ‘Man’: Programmer Creativity and the Platform Technology of the Atari Video Computer System” by Nick Montfort and Ian Bogost. 5th International Joint Workshop on Computational Creativity, Madrid, 17–19 September 2008.

“Provocation by Program: Imagining a Next-Revolution Eliza,” by Nick Montfort and Andrew Stern, ELO Visionary Landscapes, Vancouver, Washington, May 31, 2008.

“A 256-Character Program to Generate Poems,” HASTAC II, UCLA, May 24, 2008.

“My Generation about Talking,” Software Studies Workshop, UC San Diego, May 21, 2008.

“Ordering Events in Interactive Fiction Narratives.” AAAI Fall Symposium, Arlington, Virginia, November 9, 2007. In *Intelligent Narrative Technologies: Papers from the 2007 AAAI Fall Symposium*, pp. 87–94. Brian S. Magerko and Mark O. Reidl, program cochairs. Technical Report FS-07-05, AAAI Press, Menlo Park, CA.

“Hammurabi’s Code” by Nick Montfort and Michael Mateas. Society for Literature, Science, and the Arts (SLSA), Portland, Maine, November 2, 2007. Presented by Nick Montfort.

“Platform Studies: Computing and Creativity on the VCS, MPC, and Wii” by Nick Montfort and Ian Bogost. Digital Arts and Culture 2007 (perthDAC), Perth,

Australia, September 16, 2007. Presented by Fox Harrell.

“Appropriation and Collaboration in Digital Writing,” a panel discussion with Scott Rettberg and Jill Walker. MiT5 (Media in Transition): Creativity, Ownership, and Collaboration in the Digital Age, MIT, Cambridge, Massachusetts, April 28, 2007.

“New Media as Material Constraint: An Introduction to Platform Studies” by Ian Bogost and Nick Montfort. The 1st International HASTAC Conference, Duke University, Durham, North Carolina, April 21, 2007. Presented by Ian Bogost. In *Electronic Tectonics: Thinking at the Interface*, pp. 176–192. Proceedings of the First International HASTAC Conference.

“Natural Language Generation and Narrative Variation in Interactive Fiction.” In *Computational Aesthetics: Artificial Intelligence Approaches to Beauty and Happiness: Papers from the 2006 AAAI Workshop*, pp. 45–52, edited by Hugo Liu and Rada Mihalcea. Technical Report WS-06-04. American Association for Artificial Intelligence, Menlo Park, California. July 2006.

“A Box, Darkly: Obfuscated Code, Weird Languages, and Code Aesthetics” by Michael Mateas and Nick Montfort. In *Proceedings of the 2005 Digital Arts and Culture Conference*, pp. 144–153, IT University of Copenhagen, December 2005.

“How Stella Got Her Text Back: Trajectories of Word and Image in Creative Computing.” *Elective Affinities*, the IAWIS/AIERTI 7th International Conference on Word & Image Studies, University of Pennsylvania, September 26, 2005.

“Continuous Paper: The Early Materiality and Workings of Electronic Literature.” Modern Language Association (MLA) Convention, Philadelphia, December 28, 2004.

“Continuous Paper: Print interfaces and early computer writing.” ISEA, Helsinki, August 20, 2004. Presented by Scott Rettberg.

“Narratology and Interactive Fiction.” SSNL’s Narrative: An International Conference, Burlington, Vermont, April 24, 2004.

“*Combat in Context.*” Form, Culture, and Video Game Criticism, Princeton University, March 6, 2004.

“Decisions & Learning in Computational Behavioral Game Theory.” Poster presented at ICML-2003, Twentieth International Conference on Conference on Machine Learning, August 23, 2003, and the Young Investigators Poster Session at the DARPA/IPTO Cognitive Systems Conference, November 12, 2003.

“Read Enable: Interpreting & Emulating Electronic Literature.” ACH/ALLC 2003, University of Georgia, May 30, 2003.

“Face It, Tiger, You Just Hit the Jackpot: Reading and Playing Cadre’s *Varicella*,” by Nick Montfort and Stuart Moulthrop. Digital Arts and Culture 2003 (MelbourneDAC), Melbourne, Australia, May 20, 2003.

“The Editor as Conservator.” Talk on the panel “Whatever it Takes: The New Media Editor,” Digital Arts and Culture 2003 (MelbourneDAC), Melbourne, Australia, May 20, 2003.

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“Arby: An Agent for Mediation & Bargaining” by Michael Kearns, Charles Isbell, Nick Montfort and Ben Packer. AAAI Fall Symposium, Cape Cod, 16 November 2002.

“Why Consider ‘Multimedia’?” Panel talk, ACM Hypertext 2002, College Park, MD, June 15, 2002.

“The Line / The Line: Interactive Fiction and Symmetry in Human-Computer Text Exchange.” ACM SIGGRAPH Art Gallery, Los Angeles, August 14, 2001.

“Computer Co-Authors for Fiction.” Computers and Writing, Fort Worth, Texas, May 27, 2000.

## Reviews and Notes

Answer to the question “Is the artist necessary for making art today?” on *Coverttext*, February 21, 2015.

Note on *Zork. Space Time Play: Computer Games, Architecture, and Urbanism: The Next Level*, p. 64. Edited by Friedrich von Borries, Steffen P. Walz, Matthias Böttger, Birkhäuser, 2007.

Review of *Façade*, interactive drama by Michael Mateas and Andrew Stern. *SPAG (Society for the Promotion of Adventure Games) Newsletter* 41, July 15, 2005.

“A Bad Machine Made of Words.” Review of *Bad Machine*, interactive fiction by Dan Shiovitz. August 17, 2004, trAce.

Reply in “New Media Literature: A Roundtable Discussion on Aesthetics, Audiences, and Histories,” part two. Questions by Thomas Swiss. *NC* 2, 2003.

“Roboprotest” Review of the art of the IAA (Institute for Applied Autonomy). *Technology Review*, September–October 2000.

“The Tome of the Unknown Authors” Review of the hypertext novel *The Unknown*. *Technology Review*, May–June 2000.

“Digital Decay.” Review of digital works *The Impermanence Agent* by Noah Wardrip-Fruin et al. and [*phage*] by Mary Flanagan. *Technology Review*, January–February 2000.

“Cybertext Killed the Hypertext Star.” Review of Espen Aarseth’s *Cybertext*. In *ebr* (*Electronic Book Review*), Winter 2000/2001. Republished in *Post-Digital: Dialogues and Debates from electronic book review*, Bloomsbury, February 2020.

Review of *Dark Mage*, interactive fiction by Greg Troutman. *SPAG (Society for the Promotion of Adventure Games) Newsletter 22*, September 15, 2000.

Review/discussion of *The Ed Report* by William Gillespie and Nick Montfort. *Academic Writing*. October 17, 2000.

Review of *Christminster*, interactive fiction by Gareth Rees. *SPAG (Society for the Promotion of Adventure Games) Newsletter 20*, March 15, 2000.

“Ballard’s Bazaar.” Review of *A User’s Guide to the Millennium* by J.G. Ballard. *Hotwired.com*, Pop channel, August 8, 1996.

“A Forgotten Classicist’s Work on Ovid’s Metamorphoses,” on Ditters von Dittersdorf’s symphonies. *Classical Outlook*, Winter 1991–1992.

## Reports and Other Writing

“A Full Explanation of the *Petscii Jetski Code*” by Nick Montfort and Jesper Juul. Trope Tank Technical Report TROPE-20-01, March 2020.

“Lines of Commodore 64 Poetry.” *Convolution 5-7*, pp. 201–212, 2019.

“256B on the C64 for 8K.” *Proceedings of the 2019 on Creativity and Cognition (C&C ’19)*. Association for Computing Machinery, New York, pp. 497–501. DOI:<https://doi.org/10.1145/3325480.3329174>

“Programmer l’art littéraire.” *L’étincelle 18: journal de la création à l’Ircam*, trans. Jean-François Cornu. *ManiFeste-2018*, June 6–30, 2018.

“The Questionable History of the Future.” Excerpt from *The Future*. *Paris Review Daily*, January 25, 2018.

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“Tiny Commodore 64 Artworks” (Spanish) *Revista CIA* No. 6, pp. 26–27, 90–101, trans. Milton Läufer, October 17, 2017.



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“Repurposing in ‘Sea and Spar Between’” by Stephanie Strickland and Nick Montfort. *ENTER+ Creative Manual For Repurposing in Electronic Literature*, Dive Buki: Košice, Slovakia, pp. 42–45, 2014–2015.

“New Novel Machines: *Nanowatt* and *World Clock*” Trope Tank Technical Report TROPE-13–03, July 2014. “Nowe maszyny powieściowe: *Nanowatt* i *Zegar światowy*,” Polish trans., *ha!art 46: Literatura eksperymentalna*, pp. 6–15, 2014.

“No Code: Null Programs” by Nick Montfort. Trope Tank Technical Report TROPE-13–03, December 2013.

“Videogame Editions for Play and Study” by Clara Fernández-Vara and Nick Montfort. Trope Tank Technical Report TROPE-13–02, October 2013.

“Poetry in Motion,” *.Cent Magazine* Autumn/Winter 2012, p. 74.

Discussion of five sites for “First Five,” *Tumblr.com* August 13, 2012.

“‘Taroko Gorge’ Printout” discussion. In the “Rough Cuts: Media and Design in Process” cluster, “The New Everyday,” *MeidaCommons*. June 05, 2012.

“Carrying across Language and Code” by Nick Montfort and Natalia Fedorova. Trope Tank Technical Report TROPE-12–04, July 2012.

“Creative Material Computing in a Laboratory Context” by Nick Montfort and Natalia Fedorova. Trope Tank Technical Report TROPE-12–03, April 2012.

“XS S M L: Creative Text Generators of Different Scales.” Trope Tank Technical Report TROPE-12–02, January 2012.

“The Trivial Program ‘yes.’” Trope Tank Technical Report TROPE-12–01, January 2012.

“Collaborations in E-Lit” by Stephanie Strickland and Nick Montfort. *American Book Review* 32: 6, pp. 6–7. September/October 2011.

“A quarta Era da Ficção Interactiva.” [“Interactive Fiction’s Fourth Era.”] *Nada* 8, October 2006. Translated by Paulo Urbano.

*Born-Again Bits: A Framework for Migrating Electronic Literature*, by Alan Liu, David Durand, Nick Montfort, Merrilee Proffitt, Liam R. E. Quin, Jean-Hugues Rety, and Noah Wardrip-Fruin. Report. Electronic Literature Organization, August 5, 2005.

“Discovering Communities through Information Structure and Dynamics: a Review of Recent Research.” University of Pennsylvania Department of Computer and Information Science Technical Report MS-CIS-04–18. August 9, 2004.

*Acid-Free Bits: Recommendations for Long-Lasting Electronic Literature*, by Nick Montfort and Noah Wardrip-Fruin. Pamphlet. Electronic Literature Organization, June 14, 2004.

“Literary Games.” *Poems that Go* 14, Fall 2003.

“DAC 2000: A Choose-Your-Own-Trip-Report!” August 2000.

“In Search of Webs Past: ‘Survival of the Fittest’ Leaves a Precious Record Crumbling.” *Technology Review*, July/August 2000.

“The Cyborg Campus: Balancing the Traditional and the Virtual in the College of the Future.” Cover story in *Texas Alcalde*, September–October 1999.

## Interviews

[Q&A on TNW Answers](#), March 31, 2020.

By Laura Liu, “[A Conversation with Nick Montfort](#)” [Poets], *Neocolloquy*, October 12, 2018.

By Andy Fitch, “[I Look at What Has Been Done So Far: Talking to Nick Montfort](#),” *Blog // Los Angeles Review of Books*, February 2, 2018.

By John Biggs, “[Author Nick Montfort talks about the softer side of the future.](#)” *Technotopia* 95, February 2, 2018.

By Peter Dizikes, “[3 Questions: Nick Montfort on shaping the future.](#)” *MIT News*, January 11, 2018.

By Lori Emerson, “[Transcript of an interview with Nick Montfort on the Trope Tank](#),” [loriemerson.net](#), November 21, 2017.

By Brainard Carey, interviewed on Yale University Radio YBCX, August 14, 2017.

By Alvaro Seica, “[Less Code is More: A Conversation with Nick Montfort](#),” video interview recorded September 29, 2015, released as `setInterval()` Conversation Series 5, March 27, 2017.

By Katrina Allick, interviewed in *Helicopter Race: The Movie*, a short documentary film premiered at the Babycastles Film Festival, February 18, 2017.

By Michael Martin Shea, interviewed with Joseph Mosconi in *The Conversant*, January 2017.

By Trevor Rouse, “[An Interview with Nick Montfort.](#)” *What is a Media Lab?* May 3, 2016.

By Roberto Simanowski, “Self-Monitoring and Corporate Interests.” In *Digital Humanities and Digital Media: Conversations on Politics, Culture, Aesthetics and Literacy*, edited by Roberto Simanowski. Fibreculture Books, Open Humanities Press, 2016.

By Piotr Marecki. “[The Trope Tank. The Idea of a Lab in Humanities. Nick Montfort in Conversation with Piotr Marecki](#)” in *Zarządzanie w Kulturze*, 17:2, 2016.

By Sophie Skach and Zhou Tang, interviewed in *From Dada to Java*, a short documentary film released in May 2016.

By Alessandro Ludovico, interviewed in *Neural 53*, Winter 2016, p. 40–42.

By Dan Faggella, interviewed for the podcast TechEmergence, July 2015.

By Daria Habarova [Дарья Хабарова]. Interview translated to Russian, in *NewTone*, 2015.

By Piotr Marecki. Interview translated to Polish as “To nie jest muzeum, to jest laboratorium,” in *Czas Kultury*, 2, 2015.

By Zuzana Husárová. Interview translated to Czech, in *Česká Literatura*, 2015.

By Luke Leavitt, “[Nick Montfort Talks Computers, Literature and #!](#),” *Westword*, June 5, 2015.

By Andrew Lipstein. *os&1s: The Art of Commerce*. March 11, 2015.

By Talan Memmott, interviewed in *The Exquisite Corpus*, a short documentary film, released on *Hyperhiz*, Spring 2015.

By Piotr Marecki. “Literatura obliczeniowa.” Interview translated to Polish in *ha! art 47: Demoscena*, 2014.

By Dariusz Jaroń. “Eksperymentalna literatura Nicka Montforta.” Interview translated to Polish in *Interia*. October 8, 2014.

By Illya Szilak. “[The Death of the Novel: How E-Lit Revolutionizes Fiction.](#)” *Huffington Post*, November 8, 2012.

By Natalia Fedorova [Наталья Фёдоровой]. “Ник Монтфорт.” [Nick Montfort.] Translated to Russian, in *Черновик [Chernovik]*, December 3, 2011.

By James J. Brown, Jr. “The Literary and the Computational: A Conversation with Nick Montfort.” *JEP: The Journal of Electronic Publishing* 14:2, Fall 2011.

By Jason Scott, interviewed in *Get Lamp*, a feature documentary film, released July 2010.

By Seb Chan. Short video interview at the Powerhouse Museum, Sydney, January 31, 2010.

By Wiggly on *We Talk Games*, Podcast, “WTG 20: Stacked to School,” October 22, 2010.

By Michael Tresca. “Interview with Nick Montfort, author of *Twisty Little Passages*.” *RPG Examiner*. December 31, 2009.

By Henry Jenkins, with Ian Bogost. “A New ‘Platform’ for Games Research?: An Interview with Ian Bogost and Nick Montfort.” *Confessions of an Aca-Fan*. April 27 and 29, 2009.

By Geoff Edgars. “A Talk with Nick Montfort: Atari and the Deep History of Video Games.” *The Boston Globe*, March 8, 2009.

By Shane Hinton, Shawn Rider and Trevor Dodge. Episode 007, *First Wall Rebate*, October 4, 2008.

By Jason Rohrer. “[Interview: Nick Montfort.](#)” *Arthouse Games*. December 13, 2006.

By Jeremy Douglass. “[Workplace is Mediaspace is Cityscape: Nick Montfort on Book and Volume.](#)” *The Iowa Review Web*. July 2006.

By Seth Thompson. Interviewed along with Cory Arcangel, Toni Dove, Lev Manovich, and Jud Yalkut in *Outside the Box*, a five-part feature documentary film, released 2005.

By Mathew Tschirgi. “Interview with Nick Montfort, Author of *Twisty Little Passages*.” *E-boredom*. June 2004.

By dhan. “Pequeños Pasadizos Retorcidos.” Interview translated to Spanish in *SPAC (Sociedad para la Preservación de las Aventuras)* 33. [[English version.](#)] January 2004.

By Derek Skousend. Interview on ifMUD. June 22, 2003.

## Invited Talks

“Las aventuras de la muerte,” con Rafael Pérez y Pérez, un taller por videoconferencia, parte de VIRAL : IMAGINA, Mayo 7, 2020.

“Text Interfaces in Creative Computing,” in Aya Karpinska’s History of Interface class, Parsons School of Design, The New School, New York, by prepared video and videoconference Q&A session, April 8, 2020.

“Poetics, Principles, and Histories of Parser-Based Interactive Fiction,”

Department of Computer and Information Science, University of Pennsylvania, January 23, 2020.

“Lean Computer-Generated Poetry as Exploration of Language, Culture, and Computation,” CLUNCH (Computational Linguistics Lunch), University of Pennsylvania, January 23, 2020.

“Infinite Verse in Theory and Practice,” INSIDE/OUT talk series, Leeds Beckett University, Leeds, England, October 16, 2019.

“Poet/Programmers, Artist/Programmers, and Scholar/Programmers: What and Who Are We?,” a talk in the Comparative Media Studies Colloquium, MIT Comparative Media Studies Graduate Program, September 26, 2019.

“Micro-Eliza, Micro-Talespin, Micro-Curveship,” a talk at Computational Models and Mimesis, Dartmouth College, Hanover, New Hampshire, July 29, 2019.

“Interactive Narrative” a talk (via videoconference) at TechX Academy 2019, Shanghai, July 23, 2019.

“The Cultural Challenge for Computational Creativity,” keynote at ICC19, the Tenth International Conference on Computational Creativity, Charlotte, North Carolina, June 21, 2019.

“Seeing Complex Systems through Small Programs,” keynote at Systems: An Interdisciplinary Graduate Conference sponsored by The MA Program of the Gallatin School, NYU, May 17, 2019.

“Learning to Program and Explore,” keynote at the Spring Institute on Teaching and Technology, Trinity College, Hartford, Connecticut, May 16, 2019.

Led the discussion of *Bandersnatch* at the *Black Mirror* Viewing Party & Discussion Group, MIT Media Lab, May 2, 2019.

“Translating Computational Poetry,” Boston University Literary Translation Seminar, April 26, 2019.

“*The Truelist*, *Autopia*, and *Untitled [You]* as Computing and Poetry” in Margaret Rhee’s class at Harvard University, April 2, 2019.

“*The Truelist* and Computational Poetry” in Erica Hunt’s class at Long Island University, March 21, 2019.

“Finite and Infinite Art.” Keynote address at the Arts & Algorithms Symposium, Columbia University, December 7, 2018.

“On Computer-Generated Literature: #! and Recent Work.” Talk and reading at Worcester Polytechnic Institute, December 4, 2018.

“How Computational Poetry Can Make the Future.” Keynote address at the #DAAROMLEESIK (#WHYIREAD) Festival symposium, Ghent, Belgium, November 23, 2018.

“*The Truelist: A Program and Poem.*” Talk and reading on the panel “Poetics and Informatics” with Shiv Kotecha, Holly Melgard, and Paul Stephens, The Poetics of Information Symposium, New York University, November 16, 2018.

“How Poetry and Computing Factor into our Future.” Talk at the Center for International Affairs and World Cultures, Northeastern University, Boston, November 14, 2018.

On “Code and Literature,” a panel at the symposium Coder le monde 2 / Coding the World 2, part of the Mutations Creation series of events and exhibits, Forum Vertigo, Centre Pompidou, Paris, June 16, 2018.

Led the discussion of *Zork* for the Game of the Month Club, Babycastles, New York City, June 6, 2018.

Tour of the Trope Tank for symposium participants offered as part of Grappling with the Futures: Insights from Philosophy, History, and Science and Technology Studies, Harvard and Boston University, April 30, 2018.

“Perspectives and Collective Future-Making,” MEDEA series, University of Malmö, Sweden, March 26, 2018.

“Exploratory Programming,” Open Forum: Computational Thinking and Programming Practice (Teaching to Learn, Learning to Teach), Aarhus University, Denmark. March 23, 2018.

“Starting Art & Inquiry from Code: Growing a Project Computationally,” Aarhus University, Denmark. March 23, 2018.

“Preserving Corpses with Emulation,” at the Stanford Software Preservation Workshop, February 22, 2018. Delivered via teleconference.

Summit Talk “Roguelikes as ‘Concrete Gaming,’ more Poetry than Art” at Clash of Realities, Cologne Game Lab, November 7, 2017.

“True to Platform.” Keynote address at Clash of Realities, Cologne Game Lab, November 8, 2017.

“Exploratory Programming and a very quick workshop” Sarah Lawrence College, Yonkers, New York, September 25, 2017.

“C-Creativity: Cultural Creativity; or, Why is there no middle C?” Machine Learning for Creativity Workshop, KDD (Knowledge Discovery in Databases) 2017, Halifax, Canada, August 13, 2017.

“Programming Art and Literature,” New Media Consortium Conference, Cambridge, Massachusetts, June 15, 2017.

"Book Productions: The Latest in Computer-Generated Literary Art," @Party, Artisan's Asylum, Somerville, Massachusetts, June 10, 2017.

Art + Tech Panel: Computational Literature with Xtine Burrough and Eran Hadas, Caltech, Pasadena, CA, April 24, 2017.

“Bringing the Home into the Computer.” Home Computer Subcultures and Society Before the Internet Age, University of Zurich, March 24, 2017.

On the panel “Being There” at Versions: A New Reality Conference, The New Museum, New York, February 25, 2017.

“Exploratory Programming for the Arts and Humanities,” Computer Science Colloquium, Northwestern University, Evanston, Illinois, December 5, 2016.

“Poetry Generated by Computer Program,” English Department, Northwestern University, Evanston, Illinois, December 5, 2016.

On the panel “OFF BOOK” at the ha!art festival, Central Booking, New York, September 25, 2016.

“Rogue, the History of Material Texts, the Grid & Concrete Poetry,” Roguelike Celebration, San Francisco, September 17, 2016.

“Computational Poetry,” Internodal 8, Brooklyn, September 9, 2016.

“Shifting to Free Software,” Shift CTRL, Stanford University, Palo Alto, May 7, 2016.

“Creative Text Generation: #!, ‘The Two,’ Renderings and Antecedents from the 1950s On,” including a reading from #!, Krakatoa Talk Club, Bratislava, January 14, 2016.

“Ordering & Encoding Characters & Computation,” keynote address at *The Digital Subject: Codes*, National Archives, Paris (Saint-Denis), November 19, 2015.

“Translating Computational Writing,” a talk in the Five Colleges Digital Humanities series, Center for Humanistic Inquiry, Frost Library, Amherst College, November 5, 2015.

“Combinatory Conditions,” a talk with Roderick Coover at a screening of computational films by Coover, Montfort, & Scott Rettberg, Automat Gallery, Philadelphia, October 24, 2015.

On a digital literature panel with April Ford, Michael Joyce & Judy Malloy, Intercollegiate Literary Conference, Princeton, October 4, 2015.

On interactive fiction (via video conference), CWL 461 Lit Genres and Forms, University of Illinois at Urbana-Champaign, October 26, 2015.

“Keeping Creative Computing Vital,” Beautiful Data 2, Harvard, July 8, 2015.

“Exploratory Programming for Literary Work,” 4th Computational Linguistics for Literature Workshop, NAACL/HLT, Denver, June 4, 2015.

“Computer Programming for Developing a Better Society,” Understanding Media Studies lecture, The New School, New York City, May 11, 2015.

Respondent, “Tables, Teapots, and a Tartan Couch: Media Archaeology and Computer Histories,” with talks by Jacob Gaboury, Patrick LeMieux, and Laine Nooney, Babycastles, New York City, May 8, 2015.

Master class on computational poetry, Smolny College, Saint Petersburg State University, April 6, 2015.

Master class on computational poetry, Ground Gallery, Moscow, April 4, 2015.

“Translating, Hacking, and Creating New Reditions of Computational Media,” Parsons The New School for Design, March 30, 2015.

“Coding, Characters, & Formats in CPLY’s S.M.S.,” The Davis Museum, Wellesley College, March 17, 2015.

A five-part interruption including a presentation of “Hexes” and “Use of Dust,” Interrupt 3, Brown University, March 13, 2015.

Master class on computational poetry (via video conference), Data Mining & Digital Poetics, University of Florida, March 12, 2015.

“On Computational Platforms & Platform Studies,” Christiane Paul’s Digital Media Theory, The New School, February 4, 2015.

Moderating “Making Computers Strange,” a Communications Forum event with Lev Manovich and Fox Harrell, MIT, December 4, 2014.

“Literary Generators and Computational Art,” Google Boston, Cambridge, MA, December 2, 2014.

On porting, translation, and reimplementaion in computational art and literature, Art Technology New England Salon, Boston Cyberarts Gallery, November 19, 2014.

“Urban Poetry Lateral Studio” a master class on computational poetry and urban experience for the MIT School of Architecture and Urban Planning, MIT, November 15, 2014.



On *World Clock* and generative/bot translation, Bot Summit, MIT, 8 November 2014.

Panel discussion on text generation and the demoscene, Mocak, Krakow, 4 October 2014.

“Games by the Book,” at the opening of the Krakow *Games by the Book* exhibit, based on the one in Cambridge, MA curated by Clara Fernandez-Vara and Nick Montfort, Arteteka, October 2, 2014.

“From 1950 to #!,” Postscript Symposium, Eli and Edythe Broad Art Museum, East Lansing, Michigan, July 19, 2014.

“Exploratory Programming,” first of four major topics for the online Critical Code Studies Working Group 2014, February 23–March 23, 2014.

“Aesthetic Obfuscated Code,” Symposium on Obfuscation, New York University, February 15, 2014.

“Ten Cases of Computational Poetics,” UCLA, M/ELT, January 17, 2014.

“Computational Poetic Models,” University of Southern California, SCA Complex, January 16, 2014.

“Computational Literary Models for Fun and Poetics,” Concordia University, Montréal, January 10, 2014.

“Scaling Up Literary Models with Curveship and Slant,” 8th Mexican International Colloquium on Computational Creativity, UNAM, Mexico City, November 15, 2013.

“Literary Models,” 8th Mexican International Colloquium on Computational Creativity, UAM Cuajimalpa, Mexico City, November 14, 2013.

“Electronic Literature and Other Forms of Popular Creative Computing.” Keynote address at Writing Literature, Reading Society, Municipal Public Library, Krakow, October 29, 2013.

“10 PRINT,” MIT CSAIL Programming Language & Software Engineering retreat, MIT Endicott House, May 21, 2013.

“Hardware and Emulation to Access Creative Computing,” Preserving.exe Summit, Library of Congress, May 20, 2013.

“10 PRINT,” with Patsy Baudoin, Writing Across the Curriculum, MIT, May 17, 2013.

“10 PRINT,” with four collaborators, Comparative Media Studies Colloquium, MIT, May 9, 2013.

“Popular Programming, Creative Computing, and the Digital Arts.” Department of Computer Science, Dartmouth College, April 18, 2013.

“10 PRINT CHR\$(205.5+RND(1)); : GOTO 10.” With Patsy Baudoin and John Bell, Intermedia MFA Visiting Artist Series, University of Maine, April 9, 2013.

“E-Lit in the Library.” Electronic Literature Showcase, Library of Congress, April 5, 2013.

“Approaching Intersections: Speed Up.” Keynote address at Intermediality in the Digital Arts, Rutgers, March 6, 2013.

“Creative Computing and Literary Code.” Vassar College, February 7, 2013.

“Of Five or Ten Minds about Collaboration.” Panel discussion with three other authors of *10 PRINT* and four authors of *Digital\_Humanities*, University of Southern California, Kerkhoff Hall, January 22, 2013.

“Of Five or Ten Minds about Collaboration.” Panel discussion with two other authors of *10 PRINT* and four authors of *Digital\_Humanities*, UCLA, Broad Art Center, January 22, 2013.

“10 PRINT CHR\$(205.5+RND(1)); : GOTO 10.” Microsoft Research, Redmond, WA, January 17, 2013.

“Creative Computing, Beginning with 10 PRINT.” With Patsy Baudoin and Noah Vawter, Boston Cyberarts Gallery, November 28, 2012.

“Programming for Fun, Together.” Keynote address at ELMCIP’s Remediating the Social, Edinburgh, November 1, 2012.

“The ELO and Two E-Lit Exhibits.” Workshop on Curating and Exhibiting Electronic Literature, Bergen, Norway. October 30, 2012.

“Electronic Literature’s Units and Bindings.” Keynote address at the National Information Standards Organization’s E-Book Renaissance, Boston, October 18, 2012.

“The Art of Operationalization.” Talk at the Media Systems Workshop, UC Santa Cruz, August 27, 2012.

“Gamer vs. Scener, or, Scener Theory.” Keynote address at DiGRA Nordic 2012, Tampere, Finland, June 7, 2012.

“The One Liner and Computational Art.” Talk hosted by the Digital Environments Cluster, University of Michigan, March 9, 2012.

“On Computational Platforms.” Keynote address at the Chicago Colloquium on Digital Humanities and Computer Science, Loyola University, Chicago, November

20, 2011.

“On Small-Scale Poetry Generation.” Digital Cultural Poetics Series, University at Buffalo, New York, October 11, 2011.

“Encounters with Electronic Literature.” Talk at the University at Buffalo, New York, October 10, 2011.

“Deinventing the Wheel.” A Talk at Experiencing Stories with/in Digital Games, Concordia University, Montréal, October 1, 2011.

“Collaborative Writing: A Convergence of Authors.” On a panel at the 14th Jornada de Literatura, University of Passo Fundo, Brazil, August 25, 2011.

“Electronic Literature.” Talk concluding with a reading of “My Generation about Talking” in English and Brazilian Portuguese. 14th Jornada de Literatura, University of Passo Fundo, Brazil, August 24, 2011.

“An Overview of Curveship.” Part of the “Narrative Interfaces” discussion, One Laptop Per Child, June 17, 2011.

“The Digital Rear-View Mirror.” Texas Institute for Literary and Textual Studies Symposium: The Digital and the Human(ities). University of Texas at Austin, May 28, 2011.

“Interactive Fiction & Curveship.” Games for Social Change class, Tufts University, April 5, 2011.

“Five Comments on the Oulipo.” Oulipolooza, Kelly Writers House, University of Pennsylvania, March 15, 2011.

“Platform Studies, Material Computing, and the Atari VCS.” History of Material Texts Workshop, University of Pennsylvania, March 14, 2011.

“An Overview of Curveship,” the IF Summit at PAX-East, March 13, 2011.

“Curveship: Interactive Narrating for Interactive Fiction,” UC Santa Cruz, January 11, 2011.

“Line of Inquiry: Many Authors Explore Creative Computing Through a Short Program,” UC Santa Cruz, January 10, 2011.

“A One-Line Key to Creative Computing,” 5th Mexican International Colloquium on Computational Creativity, UAM Cuajimalpa and UNAM, Mexico City, November 12, 2010.

On the panel “The Novel: A Prognosis” with Daphne Kalotay and David Shields, moderated by Jay Parini, Boston Book Festival, Boston Public Library, 16 October 2010.

“Porting Adventure to Curveship,” a talk at the Department of Computer Science, Tufts University, October 14, 2010.

A talk on interactive fiction in English 391a, Yale University, September 29, 2010.

“Community and Interactive Fiction,” Electronic Literature as a Model of Creativity and Innovation in Practice (ELMCIP) Seminar, Bergen, Norway, September 20, 2010.

“Unlocking Creative Computing,” a talk at Washington University, Computer Science & Engineering, September 10, 2010.

“Racing the Beam,” talk at the MIT Museum, May 14, 2010.

“Writers in the Digital Age,” panel discussion with Nicholas Negroponte and Jeffrey Mayersohn, sponsored by the Boston Book Festival, Grub Street Muse and the Marketplace May 2, 2010.

Panel discussion with Dave Lebling, Steve Meretzky, Brian Moriarty, Andrew Plotkin, and Don Woods at the premiere of *Get Lamp*, Penny Arcade Expo East, Boston, March 26, 2010.

“The Atari VCS and Computing Systems in Culture,” Department of Computer Science, University of North Dakota, Grand Forks, ND, March 24, 2010.

“Beyond the Page” panel discussion with Mark Amerika, Deena Larsen, and Frank X. Walker, moderated by Kyle Conway, University of North Dakota Writers Conference: Mind the Gap: Print, New Media, Art, Grand Forks, ND, March 24, 2010.

“Beyond the Screen” panel discussion with Mark Amerika, Cecelia Condit, Scott Miller, and Stuart Moulthrop, moderated by Joel Jonientz, University of North Dakota Writers Conference: Mind the Gap: Print, New Media, Art, Grand Forks, ND, March 25, 2010.

“Edges & Potential in Writing,” In(ter)ventions: Literary Practice at the Edge, Banff, Canada, February 19, 2010.

“Interactive Fiction: Yesterday, Today, and Tomorrow,” Department of Computer Science, University of New South Wales, Sydney, Australia, January 25, 2010.

Talk about Atari and Infocom games of the 1980s on a panel with John Passfield and Jarrad Farbs, Powerhouse Museum, Sydney, Australia, January 31, 2010.

Panel discussion of 1980s games with Steve Wang and Jarrad Farbs, hosted by Bajo and Hex from ABC TV’s *Good Game*, Powerhouse Museum, Sydney, Australia, January 29, 2010.

“Think Inside the Box: Platform Studies,” with Ian Bogost, Center for Computer Games and Virtual Worlds, UC Irvine, December 11, 2009.

“Events to Natural Language in the IF System Curveship.” Workshop on Situated Understanding of Intention, University of Pennsylvania, July 24, 2009.

“Interactive Fiction: Virtual Reality You Read.” AXIOM Gallery, Boston, July 14, 2009.

“Curveship: An Interactive Fiction System for Interactive Narrating,” CALC-09. *Proceedings of the NAACL HLT Workshop on Computational Approaches to Linguistic Creativity*, pp. 55–62, Boulder, Colorado, June 4, 2009.

“Platform Studies and the Atari VCS (Atari 2600),” The Berkman Center for Internet and Society, Harvard University. February 19, 2009.

“A New Dimension for All-Text Interactive Fiction,” Dartmouth College. 11 February 2009.

“Changing the Way Interactive Fiction is Told,” Goldsmiths, University of London. January 22, 2009.

“Writing, Digital Media, and MIT,” Kainan University, Taiwan. January 5, 2009.

“Narrative Variation for Telling Fiction in New Ways,” 3rd International Colloquium in Creativity, Cognition and Computers, UAM Cuajimalpa, Mexico City, November 7, 2008.

“Imaginative, Aesthetic, Executable Writing.” Codework: Exploring relations between creative writing practices and software engineering. NSF Workshop, West Virginia University, Center for Literary Computing, April 3–6, 2008.

“Narrative Variation for Interactive Fiction.” NT2, Université du Québec à Montréal, March 20, 2008.

“The Atari VCS: Games and the Platform.” University of Baltimore, December 15, 2007.

“Skinnable Worlds.” Keynote, World Building: Space and Community, the 2007 University of Florida Conference on Games and Digital Media. March 2, 2007.

“Exercises in Interactive Fiction Style.” Program in Writing and Humanistic Studies, MIT. December 14, 2006.

“Esoteric Languages, Obfuscated Code, and the Aesthetics of Programming.” Programming Languages Group, Harvard University. November 22, 2006.

“New Media’s Workings.” Imagining Intellectual Property in a Networked World Working Group, Center for Cultural Analysis, Rutgers University, New Brunswick,

NJ, April 25, 2006.

“Interactive Fiction.” Off Topic Lunch, Inference Group, University of Cambridge, December 13, 2005.

“Collaborative Writing and Interactive Fiction.” The Upgrade!, Eyebeam Atelier, New York City, December 8, 2005.

“A Box, Darkly: Obfuscated Code, Weird Languages, and Code Aesthetics.” Digital Dialogues series, MITH (Maryland Institute for Technology in the Humanities), University of Maryland, November 17, 2005.

“Riddle Machines.” New England Regional New Media Consortium (NMC) Conference, Yale University, October 6, 2005.

“On Authorship, E-lit, and Blogs.” Talk by videoconference to the Atelier-Auteur (Authorship Workshop) of RTP-DOC in Paris. March 17, 2005.

“Collaborative Online Writing, Interactive Fiction, and New Media.” STG (Scholarly Technology Group), Brown University, December 1, 2004.

“Collaborative Online Writing, Interactive Fiction, and New Media.” MITH (Maryland Institute for Technology in the Humanities), University of Maryland College Park. November 19, 2004.

“Interactive Fiction and New Media History.” Digital Arts and Electronic Literature Series, Richard Stockton College of New Jersey. October 15, 2004.

“Figuring Interactive Fiction.” Invited guest graduate talk. Narr@tive: Digital Storytelling, University of California, Los Angeles, April 22, 2004.

“Continuous Paper.” History of Material Texts Workshop, University of Pennsylvania, February 23, 2004.

“Twisty Little Passages.” E-Fest 2004, Brown University, February 19, 2004.

“Condemned to Reload It: Forgetting New Media” Copyright and the Networked Computer: A Stakeholder’s Congress, Washington, D.C., November 8, 2003.

“Further Reading: Interpreters & Emulators for Electronic Literature.” e(X)literature, University of California at Santa Barbara, April 4, 2003.

“*The New Media Reader: Overview of Migration Strategies.*” With Noah Wardrip-Fruin. e(X)literature, University of California at Santa Barbara, April 3, 2003.

“New Media: Can the Past Talk to the Future?” With Noah Wardrip-Fruin. Comparative Media Studies Colloquium, MIT, March 13, 2003.

“Reading New Media.” On a panel with Robert Coover, David Durand, Bill

Seaman, and Noah Wardrip-Fruin. STG, Brown University, March 11, 2003.

“*Twisty Little Passages: Interactive Fiction as a Form of Literature.*” Richard Stockton College of New Jersey, November 7, 2002.

## Selected Projects

*Please note: These digital poetry and art projects are named in other sections as well, such as “Readings” and “Selected Group Exhibitions,” when they have been read/performed or exhibited.*

“Dial,” by Lai-Tze Fan and Nick Montfort, digital poem, April 13, 2020. Shared on the Web and published in *The New River*, Spring 2020.

*Petscii Jetski*, by Nick Montfort and Jesper Juul, videogame and visual poem, March 31, 2020. Shared on the Web, part of the BASIC 10 Liner Contest.

“Sonnet Corona,” digital poem, March 27–28, 2020. Shared on the Web.

*The Altering Shores*, 360-degree/VR vignettes and 4-screen video performance with live music, by Roderick Coover with music composed by Adam Vidiksis and generated texts by Nick Montfort, November 2019.

*Taper*, online literary magazine published twice yearly, founder, publisher, and member of the first editorial collective, May 2018–

*Re-Upstart* (updated version of *Upstart*), digital poem, shared on the Web and exhibited, November 2017.

Computer-generated zine library by School for Poetic Computation students shown at the final Fall 2017 SFPC show, including an artist’s proof of my “The Ancient Language Prepared for Beginners,” November 10–12, 2017.

Scripting the Other session with Annie Abrahams and collaborators, The Wrong – New Digital Art Biennale, November 1, 2017.

*Leaflet of Eden* containing the type-in program “Untitled [Eden].” Commissioned by *Decoy Magazine*, October 31, 2017. Print edition of 50 issued by Bad Quarto, 2018.

*Shivers*, digital visual poem, July 2017.

*Over Sing*, 384-byte VIC-20 poetry program for performance, June 11, 2017.

“Wastes,” a 256-byte text adventure in Python 3 and “VITA,” a 256-byte classic hypertext. Two of several short programs written for Spring 2017 Trope Tank meetings, February 16, 2017 and March 3, 2017.

*Autopia*, JavaScript and Python versions released online, shown in exhibits, and used to produce a book, November 2016.

“Random By,” digital poem based on a Beckett play. Published in *Cream City Review I/O*, 40.1, Spring/Summer 2016, and *WordHack: A 5-Year Anthology*, July 2019.

2×6 (a collaboration), JavaScript and Python edition of work in six languages, April 2016.

*n (squares)*, Commodore 64 BASIC program in response to Christopher Knowles's work, commissioned by the Philadelphia ICA, December 18, 2015.

Untitled poem (“America/América”), shared on the Web, December 4, 2015.

“Una página de Babel,” digital concrete poem, August 25, 2015. Published in *Cream City Review I/O*, 40.1, Spring/Summer 2016.

“The Great Vowel Shift,” PuzzleScript game, shared on the Web, July 19.

“More Tongue,” digital poem, demoscene release, July 16, 2015.

“Use of Dust,” digital poem based on *A House of Dust* by Alison Knowles and James Tenney, shared on the Web, March 13, 2015. Published in *Cream City Review I/O*, 40.1, Spring/Summer 2016.

“Hexes,” digital poem followed by “Sextes” (French, with Ariane Savoie) and “Hexen” (German), shared on the Web, March 13, 2015.

“The Era Canto,” a one-line Commodore 64 BASIC program, email & shared on the Web, January 1, 2015.

*Renderings* phase 1, translated and bilingual works of mostly computational literature originating in six languages (Chinese, Japanese, French, German, Polish, Spanish), many ported to the Web: “Automation,” Andrew Campana; “Contemporary Japanese Poetry Generator,” SHINONOME Nodoka; “Dizains,” Marcel Bénabou; “WE B h a l l e l u j a h 「a」 –blood/arch,” ni\_ka; “MAZ – Mutantist Autonomous Zone,” Walter Van Der Mäntzche; “Poem 21,” Amílcar Romero; “Poet,” Michał Rudolf; “Sample Automatic Poem,” Félix Ramirez; Seika no Kôshô,” Andrew Campana; “Shan Shui,” Qianxun Chen; Speeches,” “Marek Pampuch; Töte das Gedicht,” Johannes Auer; “Triolets,” Paul Braffort. The *Renderings* phase 1 team of translators/bilingual writers is Nick Montfort (project organizer), Patsy Baudoin, Andrew Campana, Qianxun Chen, Aleksandra Małeczka, Piotr Marecki, and Erik Stayton; published online in *Cura*, December 2014; *Electronic Literature Collection* volume 3, February 2016.

*Memory Slam*, recreation of six classic code poems/text generators: “Love Letters” by Christopher Strachey (1952), “Stochastic Texts” by Theo Lutz



(1959), “Permutation Poems” by Brion Gysin and Ian Sommerville (1960), and “A House of Dust” by Alison Knowles and James Tenney (1967), released at the NYU ITP Code Poetry Slam, November 14, 2014; “Random Sentences” by Victor H. Yngve (1961) commissioned for a reading at T Space and released August 1, 2016; “Random Poetry” by Michal Murin (1989) translated as part of the Renderings project and released July 28, 2017.

*From the Tables of My Memorie*, interactive video installation based on the Bad Quarto of *Hamlet*, September 12, 2014.

*Waves 3 Ways (Topsy’s Revenge)*, Demoscene production (Wild category) for text display, 8-bit 8hz audio, and Tesla coil by Nick Montfort and Bernie Innoceni as nom de nom and Codewiz; Shown at @Party, MIT, June 14, 2014.

*Modern Perverbs*, digital poem, shared on the Web, May 23, 2014.

*Nanowatt*, single-loading (3.5 KB) VIC-20 demoscene production by Nick Montfort, Michael C. Martin, and Patsy Baudoin as nom de nom, McMartin, and Baud 1; *Récursion*, Montréal, November 30, 2013. Exhibited as an installation in 2018.

*Upstart*, digital poem, shared on the Web, October 9, 2013. Remade as *Re-Upstart* in 2017.

*Round*, digital poem, published online by New Binary Press, August 14, 2013, and in *#!*, 2014.

*Duels — Duets*, digital poem by Stephanie Strickland and Nick Montfort; Published online by New Binary Press, August 14, 2013.

*The Deletionist*, digital poetry system by Nick Montfort, Amaranth Borsuk, and Jesper Juul, with website, presented at E-Poetry 2013, London, June 17, 2013.

*Three Rails Live*, generated video by Roderick Coover, Nick Montfort and Scott Rettberg. Documentation published in *bleuOrange 7*, 2013; Shown at Brown University, University of Pennsylvania, MIT, etc. beginning October 31, 2011.

“Lede,” digital poem, shared on the Web, November 22, 2012.

*Concrete Perl*, set of four digital poems, shared on the Web, June 26, 2011; published in *The New River*, Fall 2011, and in print in *#!*, 2014. Followed by Russian and Greek transliterations.

*Curveship*, a framework for IF development, [curveship.com](http://curveship.com), February 2, 2011.

“Sea and Spar Between,” poetry generator by Nick Montfort and Stephanie Strickland, *Dear Navigator*, Winter 2010; *The Winter Anthology*, 2013; *Electronic Literature Collection volume 3*, February 2016.

“Fathoms,” digital poem by Roderick Coover and Nick Montfort, shown at the Landmark Café at Bergen Kunsthall, Bergen, Norway; exhibited in the Roger Williams University Gallery, Bristol, Rhode Island, 2010.

*Post Position*, blog, May 10, 2009–present.

“Taroko Gorge,” poetry generator, shared on the Web, January 9, 2009; published in *#!*, 2014, and in *Techsty 10* with three remixes, two translated articles and an afterword, January 2016; included with remixes in *Electronic Literature Collection volume 3*, February 2016.

“The Two,” story generator, *Grand Text Auto*, November 20, 2008; published online in *The New River*, Fall 2011, and in *#!*, 2014.

“Through the Park,” story generator, *Grand Text Auto*, November 20, 2008; published online in *The New River*, Fall 2011, and in *#!*, 2014.

“The Purpling: A Poem,” hypertext prose poem, published in *The Iowa Review Web* 9:2, July 2008.

“My Generation about Talking,” text generator, shared on the Web, presented at the Software Studies Workshop, May 21, 2008.

*ppg256* (*Perl Poetry Generator in 256 characters*) series, shared on the Web, January 2008–June 2012, and published in *#!*, 2014.

*Currency*, four one-minute videos, video by Roderick Coover, text by Nick Montfort, January 2007.

*CC*, digital poem commissioned for Carmen Conde’s centenary in 2007, June 2006.

*Digital Ream*, HTML edition of *Ream*, May 2006.

*Ream*, 500-page poem written and printed on paper in one day, April 2006.

“The Executor,” kinetic fiction by William Gillespie and Nick Montfort, *BathHouse* 4:1, December 2005. Reimplemented in *p5.js*, October 21, 2017.

*Book and Volume*, interactive fiction, Auto Mata, November 2005.

*Mystery House Taken Over*, by Nick Montfort, Dan Shiovitz, Emily Short, and the Mystery House Occupation Force. A modifiable reimplementation of *Mystery House* (Roberta and Ken Williams, 1980) launched with several modified versions of the game, including Nick Montfort’s *Mystery House Kracked by the Flippy Disk*, March 15, 2005.

*Implementation*, serial novel published on stickers, with website, by Nick Montfort and Scott Rettberg, January 2004–December 2004.

*Fields of Dream*, literary game with reader collaboration by Nick Montfort and Rachel Stevens, *Poems that Go*, Fall 2003.

*Grand Text Auto*, by Mary Flanagan, Michael Mateas, Nick Montfort, Scott Rettberg, Andrew Stern, and Noah Wardrip-Fruin, group blog, May 2003–May 2009.

*Unready.net*, re-captioned version of *Ready.gov* by Josh Kellar and Nick Montfort, February 2003.

*New in Email 1 January 2002–December 20, 2002*, lexicon published in a booklet, January 1, 2003.

“The Girl and the Wolf,” variable tale, *BeeHive* 4:1, March 2001.

*Ad Verbum*, interactive fiction, October 2000.

*The Ed Report*, serialized hypertext novel and hoax by William Gillespie and Nick Montfort, design by Dylan Meissner, 2000.

*Seized House*, 16mm film, black and white, mono sound, 15 mins, produced and directed by Brett Sharpton, written by Nick Montfort, based on Julio Cortázar’s “Casa tomada (House Taken Over),” June 2000.

*Pullover*, Super8 film on video, color, mono sound, 9 1/2 mins, directed by Daniel Erickson, written and produced by Nick Montfort, inspired by Julio Cortázar’s “No se culpe a nadie (Don’t Blame Anyone),” December 1999.

*Winchester’s Nightmare: A Novel Machine*, interactive fiction, October 1999.

*The Help File*, hypertext conceptual fiction, Windows help file accompanied by the pamphlet “Getting Started,” edition of 100, June 1999.

*STREAM*, online anthology of literature in translation, edited by Nick Montfort, October–December 1995.

## Translations

*Cadavres Exquis / Exquisite Corpses*, edition of a 1984 type-in BASIC program by Philippe Henri running in emulation in the original French and in English translation by Nick Montfort and Ariane Savoie, *Vassar Review*, Digital Edition, June 2018.

*Random Poetry*, edition of a 1989 MUMPS program by Michal Murin, in JavaScript and Python reimplementations in the original Slovak and in English translation by Nick Montfort and Zuzana Husarova, *Memory Slam*, July 28, 2017.

*MAZ – Mutantist Autonomous Zone*, translation by Nick Montfort and Patsy Baudoin of the online project *ZAM – Zone Autonome Mutantiste* by Walter Van Der Mäntzche, *Cura*, December 2014.

*Poem 21*, translation by Nick Montfort of a 1988 type-in BASIC program, *Poema 21*, by Amílcar Romero, running in in-browser Commodore 64 emulation, *Cura*, December 2014.

*Sample Automatic Poem*, translation by Nick Montfort of a 2009 JavaScript program by Félix Ramirez, *Cura*, December 2014.

*Speeches*, translation by Nick Montfort and Piotr Marecki of a 1993 type-in BASIC program by Marek Pampuch, *Cura*, December 2014.

*Dead Reckoning*, translation by Nick Montfort of the Spanish parser-based interactive fiction *Olvido Mortal* by Andrés Viedma Peláez, July 2003.

## Projects Translated and Remixed

“Sonnet Corona,” 2020

Rettberg, Scott. “Still in the Apartment.” 2020. Shared on the Web.

Devanny, David. “Royal Icing.” 2020. Shared on the Web.

“Una página de Babel,” Nick Montfort, 2015

Seiça, Álvaro. “setInterval mod intro” 2017. Shared on the Web.

“Modern Perverbs,” 2014

Weiner, Matt. “Modern Perverbs II.” 2014. Shared on the Web.

“Three Rails Live,” Roderick Coover, Nick Montfort and Scott Rettberg, 2013

Ouellette, Carolyne and Jordan Tudisco. “Trois Rails Sous Tension.” French translation. Voices by Serge Bouchardon and Laetitia LeChatton. Published in *bleuOrange 7*, presented at the 2013 ELO conference Chercher le Texte in Paris.

“Sea and Spar Between,” Nick Montfort and Stephanie Strickland, 2010

Gorska-Olesinska, Monika and Mariusz Pisarski. “Między Reją a Morzem.” Polish translation of the poetry generator in JavaScript. 2013. Published on the Web.

Sample, Mark. "House of Leaves of Grass." Poetry generator in JavaScript. 2013. Shared on the Web.

"Taroko Gorge," Nick Montfort, 2009

Rettberg, Scott. "Tokyo Garage." Poetry generator in JavaScript and video of automated reading by machinima clown. 2009. Shared on the Web; exhibited in several shows, 2009–.

Carpenter, J. R. "Gorge." Poetry generator in JavaScript. 2010. Shared on the Web; output was the basis for the book *GENERATION[S]*, J. R. Carpenter, Traumawien: 2010.

Carpenter, J. R. "Whisper Wire." Poetry generator in JavaScript. 2010. Shared on the Web; presented at the 3rd International Conference on Interactive Digital Storytelling.

Carpenter, J. R. "Along the Briny Beach." Poetry generator in JavaScript. 2011. Shared on the Web; presented at E-Poetry 2011.

Memmott, Talan. "Toy Garbage." Poetry generator in JavaScript. 2011. Shared on the Web.

Snodgrass, Eric. "Yoko Engorged." Poetry generator in JavaScript. 2011. Shared on the Web.

Sample, Mark. "Takei, George." Poetry generator in JavaScript. 2011. Shared on the Web; read at the 2012 Electronic Literature MLA Off-site Reading.

Plotkin, Andrew, "Argot Ogre, OK!" Poetry generator in JavaScript. 2011. Shared on the Web.

Klink, Flourish. "Fred & George." Poetry generator in JavaScript. 2011. Shared on the Web; read at the 2012 Electronic Literature MLA Off-site Reading.

Sylvain, Adam. "Inside the House." Poetry generator in JavaScript. 2011. Shared on the Web.

Howell, Brendan. "Desginer Gulch." Poetry generator in JavaScript. 2012. An installation in the lobby of the Berliner Technische Kunsthochschule.

Sylvain, Adam. "Inside the House." Poetry generator in JavaScript. 2012. Shared on the Web.

Flores, Leonardo. "Taroko Gary." Poetry generator in JavaScript. 2012. Shared on the Web.

Mahzoon, Alireza. "Snowball." Poetry generator in JavaScript. 2012. Shared on the Web.

Tempest, Sonny Rae. "Camel Tail." Poetry generator in JavaScript with lyrics from Metallica. 2012. Shared on the Web.

Berens, Kathi Inman. "Tournedo Gorge." Poetry generator in JavaScript. 2012. Shared on the Web; exhibited at Ars Technologika; published in *Ailementum*.

Burgess, Helen. "Tasty Gougère." Poetry generator in JavaScript. 2012. Shared on the Web.

Malloy, Judy. "Scholars Contemplate the Irish Beer." Poetry generator in JavaScript. 2012. Shared on the Web.

Bonsall, Bob. "The Dark Side of the Wall." Poetry generator in JavaScript with lyrics from Roger Waters, David Gilmour, and Bob Ezrin. 2012. Shared on the Web.

Rybak, Chuck. "Tacoma Grunge." Poetry generator in JavaScript. 2012. Shared on the Web.

Whalen, Zach. "Pigeon Forge." Poetry generator in JavaScript. 2012. Shared on the Web.

Flores, Leonardo. "TransmoGrify." Poetry generator in JavaScript. 2013. Published in *Springgun Press Journal* issue 8.

McNamara, John Pat. "Take Ogre." Poetry generator in JavaScript. 2013. Shared on the Web by Michael J. Maguire.

Burling, James T. "Wandering through Taroko Gorge." Poetry generator in JavaScript with sound and user input. 2014. Shared on the Web.

Marecki, Piotr. "Wąwóz Taroko." Polish translation of the poetry generator in JavaScript. 2014. Published on the Web.

Kazemi, Darius. "Hey Gorgeous." Poetry generator in JavaScript. 2014. Shared on the Web.

Kalinovski, Roman. "54 61 72 6F 6B 6F." Poetry generator in JavaScript. 2014. Shared on the Web.

Gaard, Anders Gonzo. "Take Gonzo." Poetry generator in JavaScript. 2015. Shared on the Web and exhibited at ELO 2015 in Bergen, Norway.

"The Two," Nick Montfort, 2008

Bouchardon, Serge. "Les deux." French translation of the poetry generator, both Javascript and Python versions. 2010. Shared on the Web.

Carpenter, J. R. "Auto-Autobiography." Output incorporated into the book

*GENERATION[S]*, J. R. Carpenter, Traumawien: 2010.

León, Carlos. “Los dos.” Spanish translation of the poetry generator, both Javascript and Python versions. 2011. Shared on the Web.

Fedorova, Natalia. “Двое” (“Dvoje”). Russian translation of the poetry generator, both Javascript and Python versions. 2011. Shared on the Web.

Carpenter, J. R. “TRANS.MISSION [A.DIALOGUE].” Poetry generator in JavaScript. 2011. Shared on the Web. Presented in *Aesthetic Strategies as Critical Interventions*, Vertaallab (TranslationLab), Performance Writing Weekend 2012, Network Archaeology, Electrifying Literature: Affordances and Constraints, *A Global Visuage*, Dramaturgy and the Digital, & *Now Awards 2: The Best Innovative Writing*; translated to French by Ariane Savoie in *bleuOrange* 7.

Campana, Andrew. “二人” (“Futari.”) Japanese translation of the poetry generator, both Javascript and Python versions. 2014. Shared on the Web.

Małecka, Aleksandra, and Piotr Marecki. “Duet.” Polish translation of the poetry generator, both Javascript and Python versions. 2014. Shared on the Web.

“Through the Park,” Nick Montfort, 2008

Carpenter, J. R. “The Chronicles of Pookie & JR.” Story generator in JavaScript. 2009. Shared on the Web; output incorporated into the book *GENERATION[S]*, J. R. Carpenter, Traumawien: 2010.

Fedorova, Natalia. “Через парк.” Russian translation of the poetry generator, both Javascript and Python versions. 2012. Shared on the Web.

Małecka, Aleksandra. “Przez Park.” Polish translation of the poetry generator, both Javascript and Python versions. 2013. Shared on the Web.

“My Generation about Talking,” Nick Montfort, 2008

Inacio da Silva, Cicero. “Geração sobre a fala.” Brazilian Portuguese translation of the text generator in Python. 2010. Shared on the Web.

*Ream*, Nick Montfort, 2006

Bergeron, Anick. *Rame*. French translation/adaptation of the constrained 500-page/500-word poem. 2007. Printed; published on the Web in *bleuOrange*; presented at E-Poetry 2007.

Carpenter, Jim. “Ream Appropriations” [1–5]. 2006. Shared on the Web; presented at E-Poetry 2007.

*Implementation*, Nick Montfort and Scott Rettberg, 2004

Boglione, Riccardo. *Implementation*. Italian translation of installment 1 of the sticker novel. 2005.

“The Girl and the Wolf,” Nick Montfort, 2001

Eaglenest, Ruber. “La Muchacha y el Lobo.” Spanish translation of the hypertext variable tale. 2011. Shared on the Web.

*Ad Verbum*, Nick Montfort, 2000

Jarel, *Venenarius Verborum*, Spanish translation/adaptation of the interactive fiction. 2008. Shared on the Web.

## Individually Published Poems

“Lines Up” in the online exhibit “Undocumented Events and Object Permanence” (third edition), June 17, 2020.

“Straight Strategies” in *Taper #4*, April 9, 2020.

“Infillers” in *Der Maulkorb: Blätter für Literatur und Kunst* special digital poetry edition, March 14, 2020.

“Three Commodore 64 Poems” in *Notre Dame Review* 48, pp. 153–160, Summer/Fall 2019.

Untitled [sau / aus / usa], Hansjörg Mayer 1965; Translations, Nick Montfort 2014–2019, in *GANGAN Lit-Mag* 2:29, October 2019. Published on the Web and in print.

“Lines of Force,” a type-in computational poem in *sync. an ongoing artistic journal in digitally published zines* 2:29, 2019. Published on the Web and printable.

“won’t you,” a type-in computational poem in *Increment* 9, 2019. Published in print and on the Web.

Three 17s (seventeen-word poems) in *PageBoy X*, 2019.

“Computational Poem with Found Sentence” and “The Ice Age” in *Concrete and Constraint*, Penteract Press, 2018.

“Field” and “US” in *Taper 1: A Minimal Labyrinth*, Bad Quarto, Spring 2018.

“Seven Poems of Seven Letters” in *Supplement*, a project of *Jacket2*, 2016.



“Letterformed Terrain” in *&NOW Awards 2: The Best Innovative Writing*. Editor, Davis Schneiderman, Northwestern University Press, 2013.

“Alphabet Expanding” in *A Global Visuage*. Editors, Jörg Piringer and Günter Vallaster, Edition Ch, 2012.

“Kitchen” in *Out of Nothing #0* (inaugural print anthology), Spring 2012.

“Ten Mobile Texts: five stories, an aubade, an epic, a sestina, a lipogram, and a ballad for Short Message Service,” *The New River*, Fall 2008.

“Poem” in *In Medias Res*, Spring 2008.

“He did, eh?” in *UpRightDown 1*, February 2008.

“Toper/Schematorium,” “I Icing Sing,” and “Reflections” in *CrossConnect 25*, February 2007 and *XConnect: Writers of the Information Age 9*, 2007.

“Limit,” “The Hunt,” “Who Fall,” “The Obliterator,” “The Established Ones,” and “Sight’s Pillar” in *Curiobox 1*, Spring 2006.

“Flings” in *Quake 2*, Spring 2006.

“Sheik of Poetry” in *Speakeasy 2006*.

“Tichborne’s Lexicon” in *Horse Less Review 2*, Spring 2005.

“The Exhaustion of Libraries” in *Boston University Arts & Sciences 12*, Spring 2003; recording on the CD *Kelly Writers House: 1995/96–2005/06 The First 10 Years*.

“Another Hole” in *Passager 37*, 2003.

“Riddles” in *Cauldron and Net 4*, Autumn 2002.

“The Unrelenting” in *Crowd 2*, Summer 2002.

“Soyuz” in *Welter*, 2002.

“Top Row Retort” in *Newspoetry.com*, 2000. Originally appeared in a different form as “Upper Typewriter Row,” *Word Ways: The Journal of Recreational Linguistics* 33:1, February 2000.

## Readings

A reading from *Hard West Turn*, 2018 and 2019 editions, Electronic Literature Organization Conference and Media Arts Festival, Performance Night, The Kino, Cork, Ireland, July 17, 2019.

A reading of my others' computational poems on LIVE at the Writers House, recorded live at the Kelly Writers House, University of Pennsylvania, January 28, 2019.

A reading from *The Truelist* and *Hard West Turn* (2018), with Milton Läuffer, Ranjit Bhatnagar, and Li Zilles, Babycastles, New York City, October 18, 2018.

A reading from *The Truelist* and *Hard West Turn* (2018), with Ranjit Bhatnagar, Li Zilles, and Milton Läuffer, MIT Press Bookstore, Cambridge, Massachusetts, October 17, 2018.

A reading from *The Truelist* and *Hard West Turn* (2018), with Ranjit Bhatnagar and Li Zilles, Rhode Island School of Design, Old Library, Providence, October 16, 2018.

A reading from *The Truelist* and *Hard West Turn* (2018), with Milton Läuffer, Li Zilles, Ranjit Bhatnagar, and Dan Rockmore, McNally Jackson Williamsburg, October 15, 2018.

A reading from *The Truelist* and *Hard West Turn* (2018), with Sophia Le Fraga and Aaron Winslow, Poetic Research Bureau, Los Angeles, July 21, 2018.

A reading from *The Truelist*, Author Function event with John Cayley, Liza Daly, and Allison Parrish, Harvard Book Store, Cambridge, Massachusetts, March 5, 2018.

A reading from *The Truelist*, launch event with Rafael Pérez y Pérez and Allison Parrish for the Using Electricity series, Babycastles, New York City, February 8, 2018.

A reading from *The Truelist*, launch event with Rafael Pérez y Pérez and Allison Parrish for the Using Electricity series, MIT Press Bookstore, Cambridge, Massachusetts, February 7, 2018.

A reading from *The Truelist*, launch event with Rafael Pérez y Pérez and Allison Parrish for the Using Electricity series, Brown University Literary Arts, Providence, February 6, 2018.

A reading from *The Truelist*, launch event with Rafael Pérez y Pérez and Allison Parrish for the Using Electricity series, Kelly Writers House, University of Pennsylvania, Philadelphia, February 5, 2018.

A reading from *The Truelist*, Electronic Literature Organization reading with Stephanie Strickland, Andrew Demirijian, Laura Zaylea, Alan Sondheim, Kyle Booten, & Bill Bly, Babycastles, New York, January 6, 2018.

A reading from *The Truelist*, launch event with Allison Parrish for the Using Electricity series, Counterpath's booth at the MLA Convention Book Exhibit, New

York, January 6, 2018.

A presentation of and reading from *The Future*, launch event for the book hosted by George Fifiield at the MIT Press Bookstore, Cambridge, 6 December 2017.

A reading from the first draft of *Hard West Turn*, launch event for Mary Flanagan's *Ghost Sentence*, KGB Bar's Red Room, New York City, November 27, 2017.

A reading from digital poetry including *Autopia* and *2x6* with workshop participants, Aleksanda Małecka, and Piotr Marecki, Warsztat, Krakow, October 5, 2017.

"Gender and Computational Poetry," a reading at the Women's and Gender Studies (WGS) Intellectual Forum, MIT, September 27, 2017.

Featured reading of *Sliders* and of other poems at WordHack, Babycastles, New York, September 21, 2017.

A Reading in the St. Rocco's series with Chris Funkhouser, Post Contemporary, Troy, New York, August 26, 2017.

A Reading from *2x6* with Serge Bouchardon & Aleksandra Małecka, ELO Festival, Mosteiro de São Bento da Vitória, Porto, Portugal, July 21, 2017.

Reading from *Memory Slam, #!, 2x6, The Truelist* and other work, Digital Wednesdays, Onassis Cultural Center, Athens, March 29, 2017.

"Digital Lengua," a bilingual reading with Milton Läuffer and book launch for *2x6* and *Autopia*, Babycastles, New York, November 20, 2016.

"Computer-Generated Books: Readings and Reflections," a reading from *#!, 2x6, Autopia*, and *The Truelist*, International Digital Media Arts Association (iDMAa) conference, Winona State University, Winona, Minnesota.

One-minute reading with other authors at the exhibit for and launch of *Convolution 4*, Company Gallery, New York, September 10, 2016.

Reading from *#!, "The Two," Commodore 64 work*, and *The Truelist, We Have Always Been Digital*, The Kitchen, New York, September 10, 2016.

Reading of "Random Sentences" at the opening of Agnieszka Kurant's exhibit *Variables*, T Space, Rhinebeck, New York, July 23, 2016.

Reading of "Autopia" and other work at "Écris-tu? Electronic Literature on Stage," Ecomusee du Fier Monde, Montréal, April 29, 2016.

From "Abra Libre," based on *Abra* by Amaranth Borsuk, Kate Durbin, and Ian Hatcher, at their reading at Printed Matter, New York City, 23 April 2016.

From #!, “The Two,” *Memory Slam*, and Commodore 64 work, and a public conversation with Manfred Mohr moderated by Matthew Fuller, Carroll/Fletcher Gallery, London, February 12, 2016.

From #! and related work, Graz, Austria, January 19, 2016.

From #!, “The Two,” and Commodore 64 work, Alte Schmiede, Vienna, January 12, 2016.

From #!, “The Two,” the Renderings Project and work in progress, Kelly Writers House, University of Pennsylvania, Philadelphia, October 19, 2015.

From #!, “The Two,” the Renderings Project and work in progress, Poetic Research Bureau, with Thomas Trudgeon, Los Angeles, August 22, 2015.

From #! and related projects, Counterpath reading with Michael Friedman, Sanaz Fatemi, and Graham Foust, Dikeou popup space, Denver, June 4, 2015.

From #!, Poor Claudia / Chateau LaSalle AWP Offsite, Minneapolis, April 9, 2015.

From #!, with Natalia Fedorova and Russian translations of some poems, Leningrad Center, Saint Petersburg, April 5, 2015.

From #! with Natalia Fedorova and Russian translations of some poems, Ground Gallery, Moscow, April 4, 2015.

Regular reader at the WordHack open mic at Babycastles, New York City, February 2015–. Visual digital poetry was shown there including *PET Code* and *Una página de Babel*, and readings were done of pieces including, on October 15, 2015, *Random By*.

Featured reading from #! (the ppg256 series) and other Beckett-based work, including a presentation of *Nanowatt* and a reading from *Megawatt*, WordHack, Babycastles, New York City, January 15, 2015.

From #!, Monkeywrench Books, Austin, Texas, November 22, 2014.

From #!, the Twig Book Shop, San Antonio, Texas, November 21, 2014.

From #!, University of New Hampshire, Durham, New Hampshire, November 18, 2014.

From *Memory Slam*, recreations of historical code poetry and text generators, the first ITP Code Poetry Slam, New York University, New York City, November 14, 2014.

From #!, Rhode Island School of Design, Providence, November 11, 2014.

From #!, McCormack Family Theater, Brown University, Providence, November

10, 2014.

From *#!*, List Visual Arts Center, MIT, Cambridge, Massachusetts, October 22, 2014.

Polish/English reading of “From the Tables of My Memorie” and “Round” with Aleksandra Małecka; presentations of “Sea and Spar Between” and “Taroko Gorge” in Polish translation, Poetry Night Media Art Show, Café Szafé, Krakow, October 4, 2014.

Panel discussion with other artists at the ATNE Collision: More Human event, discussing and reading from “From the Tables of My Memorie,” Boston Cyberarts Gallery, September 24, 2014.

From *#!*, *World Clock*, and *10 PRINT*, Harvard Book Store, Cambridge, Massachusetts, September 18, 2014.

“Round” read at the ELO 2014 Media Arts Show, Milwaukee, Wisconsin, June 19, 2014.

Computational poems read at the Art Barn, Salt Lake City, Utah, November 7, 2013, followed by a lunchtime conversation there on November 8, 2013.

Ha!art author event with Polish translators at Czuły Barbarzyńca, Krakow, October 27, 2013.

“Sea and Spar Between” read with Stephanie Strickland, Emily Dickinson: World Citizen (EDIS 2013), University of Maryland, August 10, 2013.

*The Deletionist* read with Amaranth Borsuk, Kensington University, London, June 18, 2013.

*Riddle & Bind* and other poems read at the Cambridge Public Library, April 16, 2013.

*Riddle & Bind*, 2002, and other poems, read at the SaveTFP Professor Talent Show, MIT, April 13, 2013.

*Ad Verbum* and “Taroko Gorge,” read at Electronic Literature Showcase, Library of Congress, April 5, 2013.

Computational and conceptual poems, read at Out of Gender: A Denunciation of Vanessa Place's Boycott Project. MIT, March 9, 2013.

*ppg256*, read from at the Digital Writing session, AWP Conference, March 9, 2013.

Recent poems, read at the University of Washington Bothell, January 17, 2013.

Recent electronic literature and *10 PRINT* livecoding, read at the MLA Offsite

Electronic Literature Reading, Bordy Theater, January 4, 2013.

*10 PRINT CHR\$(205.5+RND(1)); : GOTO 10*, with Patsy Baudoin and Noah Vawter. Harvard Book Store, Cambridge, Massachusetts, November 12, 2012.

“Lede,” “Sea and Spar Between,” and *10 PRINT CHR\$(205.5+RND(1)); : GOTO 10*, read with collaborators at the MLA electronic literature offsite reading, Bordy Theater, Emerson College, Boston, January 4, 2012.

A transverse reading of the *ppg256* series, Workshop on Curating and Exhibiting Electronic Literature, Galleri 3.14, Bergen, Norway, October 30, 2012.

A silent reading of “10 PRINT,” variations, and *Concrete Perl*. Part of *Electronic Literature & the Nonhuman*, a juried reading sponsored by the Electronic Literature Organization at the 26th Annual Meeting of the Society for Literature, Science, and the Arts (SLSA). Milwaukee, Wisconsin, September 29, 2012.

“Sea and Spar Between” by Nick Montfort and Stephanie Strickland read by Nick Montfort and J. R. Carpenter; “Three Rails Live” by Roderick Coover, Nick Montfort, and Scott Rettberg screened; and “ppg256–7” read. &Now, Université Paris Diderot, June 8, 2012.

“Sea and Spar Between” read with Stephanie Strickland, “Taroko Gorge” and remixes read with Mark Sample and Flourish Klink, and a new work for LED message fan read in the Electronic Literature MLA Off-site Reading, Richard Hugo House, Seattle, January 7, 2012.

“A Reading of Skeleton Seas of Mare Incognitum: An Interactive Fiction Expedition in Curveship” by D. Fox Harrell and Nick Montfort. Presented by D. Fox Harrell. ACM Creativity & Cognition 2011, The High Museum of Art, Atlanta, November 5, 2011.

“Sea and Spar Between” read with Stephanie Strickland, E-Poetry, The Squeaky Wheel, Buffalo, New York, May 17, 2011.

Digital poetry read, including *ppg256* and, with Stephanie Strickland, “Sea and Spar Between,” Dartmouth College, April 15, 2011.

“*Riddle & Bind & Generators*,” a reading at UC Santa Cruz, January 12, 2011.

From *Riddle & Bind* at Couscous, Tazza, Providence, Rhode Island, November 30, 2010.

From “Sea and Spar Between” at the Brown/RISD Salon, Providence, Rhode Island, October 27, 2010.

“Constraint, Collaboration, Computation,” a reading at the University of North Dakota Writers Conference: Mind the Gap: Print, New Media, Art, Grand Forks, ND, March 25, 2010.

From *Implementation* and *ppg256* at In(ter)ventions: Literary at the Edge, Banff, Canada, February 18, 2010.

“Five Uneasy Pieces,” a reading at Digital Arts and Culture 2009, UC Irvine, December 14, 2009.

From *Implementation*, *Mystery House Taken Over*, *Book and Volume*, and *ppg256* at The Internet as Playground and Factory, The New School, New York City, November 13, 2009.

“Small Machines Making Words,” a reading at The Network as a Space & Medium for Interdisciplinary Art Practice, Bergen, Norway, November 9, 2009.

A reading to the Poetry Foundation’s Harriet Munroe Poetry Institute New Media Working Group, The Berkman Center for Internet and Society, Harvard University. April 15, 2009.

A reading on *Global Frequency*, WMBR 88.1 FM. Poems. Cambridge, Massachusetts. Broadcast live March 17, 2009.

A reading in the MIT Writers Series, Program in Writing and Humanistic Studies, Cambridge, Massachusetts, March 12, 2009.

*Ream/Rame* read at the launch of *bleuOrange* with translator Anick Bergeron. Three other authors presented work. Oboro, Montréal, 20 March 2008.

Poetry read with Mairead Byrne in the Demolicious series, Out of the Blue Gallery, Cambridge, Massachusetts, December 2, 2007.

*Lost One* read in the Open Mic & Mouse, The Future of Electronic Literature Symposium, Electronic Literature Organization and Maryland Institute for Technology in the Humanities, University of Maryland, May 2, 2007.

Poetry read with Deb Olin Unferth at the opening of *Art & Science XXIII: Panoramas and Other Circular Stories*, Philadelphia, January 12, 2007.

*Adventure* and *Cloak of Darkness* in a new IF system with varying narration read at E-Fest 2006, Brown University, Providence, Rhode Island, March 22, 2006.

*Implementation* read at Provflux, The Steel Yard, Providence, Rhode Island, May 28, 2005.

*Mystery House Taken Over* read in Re:Writing, Boston Cyberarts Festival. John Cayley, Thalia Field, Yael Kanarek, and Noah Wardrip Fruin also read. April 25, 2005 at Brown University in Providence, Rhode Island, and April 26, 2005 at the Boston Public Library.

Penn Arts Day luncheon reading of “The Ballad of Alain Robert” and “The Exhaustion of Libraries,” Arthur Ross Gallery, March 17, 2005.

“Ubu meets Gertrude (Towards a Post-textual Avant-garde).” A public conversation with Johanna Drucker, Christian Bök, Jean-Michel Rabaté, Nick Montfort, and Scott Rettberg. Slought Foundation. Philadelphia, December 28, 2004.

A reading on William Gillespie’s *Eclectic Seizure*, BSR88.1 FM. “The Spectacle,” “The Ballad of Alain Robert,” and other poems. December 1, 2004.

*Book and Volume* read at Interactive Fiction Walkthroughs. Star Foster, Dan Ravipinto, and Emily Short also read from interactive fiction. Hosted by Scott Rettberg. Kelly Writers House, Philadelphia, October 27, 2004.

“Poetry Engines and Prosthetic Imaginations.” A public conversation with Bob Perelman, Nick Montfort, and Jean-Michel Rabaté. Slought Foundation, Philadelphia, April 29, 2004.

*2002: A Palindrome Story* read with William Gillespie and *Implementation* read with Scott Rettberg in Join Work. Kelly Writers House, Philadelphia, February 14, 2004.

A reading on *Live at the Writers House*, WXPB 88.5 FM. “City,” “The Exhaustion of Libraries,” and other poems. Taped live November 17, 2003, broadcast November 20, 2003.

Regular reader at the Speakeasy open mic at the Kelly Writers House, Philadelphia, Fall 2002–Spring 2007. Among other poems and texts, *Ream* was read there April 26, 2006 and *Dead Reckoning* was read there September 1, 2003.

*Ad Verbum* read at Digital Intercourse. With Scott Rettberg and Stephanie Strickland. Hosted by Scott Ambrose Reilly. The Remote Lounge, New York City, November 20, 2002.

On *Eclectic Seizure*, WEFT 90.1 FM. Poems, *Winchester’s Nightmare*, and *2002: A Palindrome Story* (read with William Gillespie). Urbana, Illinois. Broadcast live July 17, 2002.

ACM Hypertext reading at University of Maryland: *2002: A Palindrome Story*. College Park, MD, June 14, 2002.

ELO Symposium reading at UCLA: *Ad Verbum*. Los Angeles, April 4, 2002.

*The Ed Report* and *Winchester’s Nightmare* read at Digital Intercourse. Shelley Jackson and Adam Cadre also read from interactive works. Hosted by Scott Ambrose Reilly. The New School, New York City, November 19, 2001.

*Winchester’s Nightmare* read during Siggraph 2001. Los Angeles, August 15, 2001.

“Villadom” read at *A Night at the Cybertexts*, Digital Arts and Culture 2001. Eight other authors presented new electronic literature works. Providence, Rhode



Island, April 27, 2001.

Boston T1 Party reading at the Boston Public Library: *The Ed Report* read with William Gillespie at the Boston T1 Party. Nine other authors presented work. Boston Public Library, April 25, 2001.

*The Ed Report* read with William Gillespie at GiG 2.0. Center Portion, Chicago, December 9, 2000.

*Winchester's Nightmare* read at eNarrative 1. Boston, November 11, 2000.

*The Ed Report* read in the Reading on Bay State Road. Diane Greco and Scott Rettberg also read. Boston, November 10, 2000.

*The Ed Report* read with William Gillespie at Digital Arts and Culture 2000, University of Bergen, Bergen, Norway, August 3, 2000.

*The Ed Report* read with William Gillespie in the Electronic Literature Organization reading. Nine other authors also read. Center for Advanced Technology/Media Research Lab, New York University, June 16, 2000.

*The Help File* read at the MIT Media Lab, Cambridge, Massachusetts, 1999.

## Exhibitions by Collectives

*Programs at an Exhibition*, an exhibit by collaborators Nick Montfort and Páll Thayer, Boston Cyberarts Gallery. Gallery director, George Fifeld. March 6–16, 2014.

*Grand Text Auto*, an exhibit by the blog collective Mary Flanagan, Michael Mateas, Scott Rettberg, Andrew Stern, and Noah Wardrip-Fruin. Krannert Art Museum, University of Illinois at Urbana-Champaign. Associate curator, Damon Loren Baker. April 14–July 26, 2009.

*Grand Text Auto*, an exhibit by the blog collective Mary Flanagan, Michael Mateas, Scott Rettberg, Andrew Stern, and Noah Wardrip-Fruin. UCI Beall Center for Art + Technology, Irvine, California. Artistic director, David Familian. October 4–December 15, 2007.

## Selected Group Exhibitions

*Leaflet of Eden* and *Untitled [Eden]* in Bcc: an international group exhibition co-presented by Decoy Magazine (Vancouver) and Vivid Projects (Birmingham), Birmingham, U.K., September 6–28, 2019.

*Autopia* (Web manifestation) in the Web exhibit of the Vector Festival, Toronto,

July 11–14, 2019.

2x6 in the PíkselSavers program, TransPíksel: Lima, Peru, July 9–13; Santo Domingo, Dominican Republic, July 15–22; Mexico City, July 25–27; Querétaro, Mexico, July 31–August 3; 2019.

*Hard West Turn* in Ding / Unding. Die Entgrenzung des Künstler\*innenbuchs, at Graphische Sammlung ETH Zurich, Rämistrasse 101, Zurich, February 13–April 14, 2019.

*Autopia* (installation with flat-panel display and book) in the ICIDS 2018 Art Exhibition, Trinity College, Dublin, December 5–8, 2018.

*The Deletionist* by Amaranth Borsuk, Jesper Juul, and Nick Montfort, in *Under Erasure*, curated by Heather and Rafael Rubinstein, Pierogi Gallery, New York City, November 28, 2018–January 27, 2019.

“Field” in the #DAAROMLEESIK (#WHYIREAD) Festival Expo, De Kroos, Ghent, Belgium, November 23–24, 2018.

*Hard West Turn* (2018 edition) presented in an installation at the one-work Time Farm gallery under the MIT Press Bookstore, Cambridge, Massachusetts, October 9–23, 2018.

*Nanowatt*, installation featuring a single-loading (3.5 KB) VIC-20 demoscene production by Nick Montfort, Michael C. Martin, and Patsy Baudoin as nom de nom, McMartin, and Baud 1, along with the 6502 assembly code, *Megawatt* and “ppg256-7” by Nick Montfort, in *Attention à la marche | Mind the Gap!*, UQÀM Ecole de design, Montréal, August 13–17, 2018.

*Autofolio Babel* in *History of the Future*, Boston Cyberarts Gallery, May 26–July 1, 2018.

*Texts from Babel* in *Error*, arrhythmicity online VR gallery, May 15–June 15, 2018.

*Blind Date* in *Store 2*, Babycastles, New York City, November 10–24, 2017.

2x6 and *Autopia* in the PíkselSavers program, Píksel17, Bergen, Norway, November 16–18, 2017.

*Exquisite Corpses*, Philippe Henri (trans. Nick Montfort & Ariane Savoie) is exhibited at *First Workshop on the History of Expressive Systems (HEX 01)*, Funchal, Madeira, Portugal, November 14, 2017.

*Re-Upstart* (updated version of *Upstart*) in the group show *Becoming Posthuman*, Cambridge, MA, Studio at 550, November 11, 2017.

*Autopia* in the group show *Litteratur I Livde Former*, Roskilde Bibliotekerne, Roskilde, Denmark, October 4–November 13, 2017.

*Una página de Babel* and *Taroko Gorge* in the group show *Translations - Translating, Transducing, Transcoding*, curated by Ana Marques da Silva and Diogo Marques, Mosteiro de São Bento da Vitória, Porto, Portugal, July 18–22, 2017.

*Waves 3 Ways (Topsy's Revenge)* in *Ist das noch Zufall? Wahrnehmung und Komplexität*, an exhibit at *Medien, die wir meinen*, Berlin, July 17–21, 2017.

*After Jasper Johns, Autopia, Una página de Babel*, and *Shivers* in *A Summer Proposal: Boston City Hall*, curated by Paul Ha, The Scollay Square Gallery, Boston City Hall, July 10—August 18, 2017.

*Autopia* and *2x6* in *Wordhack: Installed*, curated by Todd Anderson, at Babycastles, New York City, June 15—July 20, 2017.

*Bytecrete 1a* in *Grounded*, at the Boston Cyberarts Gallery, Jamaica Plain, May 14–26, 2016.

*Taroko Gorge* in *No Legacy || Literatura Electrónica*, Doe Library, UC Berkeley, March 11–September 2, 2016.

*Taroko Gorge* and remixes, *Sea and Spar Between*, and two translations in *Electronic Literature: A Matter of Bits*, The Stedman Gallery, Rutgers University-Camden, Camden, New Jersey, January 19–April 21, 2016.

*Concrete Perl* and *ppg256* in the *PikselSavers* program, of the *Piksel* festival, Bergen, Norway, November 19–21, 2015.

*Winchester's Nightmare, American Gun Show, Works/San José*, San José, California, October 3—November 15, 2015.

*The Deletionist, New Text*, International Symposium on Electronic Art (ISEA) 2015, Vancouver, Canada, 14–August 18, 2015.

*Running All Night*, installation based on a 128-byte Commodore 64 program, *Playdate: First Babycastles Residency Show*, Babycastles, New York City, July 23–August 7, 2015.

“Через парк” (Russian translation of “Through the Park,” trans. Natalia Fedorova), *Цифровой поэт (Digital Poet)*, curated by Alexey Shulgin and Anna Tolkacheva, Electromuseum, Moscow, July 10–August 30, 2015.

“Sea and Spar Between,” *Language at the Interface*, International Conference: Digital Literary Studies, University of Coimbra, May 14–15, 2015.

*Zegar światowy (World Clock)*, trans. Piotr Marecki), *ha!art* exhibit at Salon du Livre, Paris, March 20–23, 2015.

“Voyelles for Christian Bök,” *Interrupt 3*, Granoff Center, Brown University, March 12–15, 2015.

*From the Tables of My Memorie, International Conference on Digital Storytelling Exhibition*, ArtScience Museum, Marina Bay Sands, Singapore, November 2–5, 2014.

*From the Tables of My Memorie, More Human, Collision Collective 21*, Boston Cyberarts Gallery, Jamaica Plain, Massachusetts, September 12–October 26 2014.

“Sea and Spar Between,” *Anthropoetry; Modern Expression of the Human Condition*, Vancouver Community Library, curated by Dene Grigar, Vancouver, Washington, April 23–26, 2014.

“Alphabet Expanding,” *Räume für Notizen*, Renate Pittroff, curated by Günter Vallaster and Jörg Piringer, wechselstrom Gallery, Vienna, 28 January–February 12, 2014.

500 pages from the Worl (generated by *The Deletionist*), *Printing Out the Internet*, curated by Kenneth Goldsmith, LABOR, Mexico City, July 26—August 26, 2013.

*The Deletionist* by Nick Montfort, Amarath Borsuk, and Jesper Juul, *Words Unstable on the Table*, curated by Maria Mencia, Watermans Art Center Riverside Gallery, London, June 9–26, 2013.

10 PRINT CHR\$(205.5+RND(1)); : GOTO 10 and *Taroko Gorge*, MLA electronic literature exhibit, Hynes Convention Center, Boston, January 3–5, 2013.

*Concrete Perl* and *ppg256*, *Computer Art Congress 3. 104 (Centquatre)*, Paris, November 26–28, 2012.

10 PRINT CHR\$(205.5+RND(1)); : GOTO 10 book and program, *Pulp to Pixels: Artists Books in the Digital Age*. Hampshire College, Amherst, Massachusetts, November 7–16, 2012.

Text adventure maps, *Big Reality*, 319 Scholes, Brooklyn, March 15–29, 2012.

Poetry generators from the *ppg256* series, *Language to Cover a Wall: Visual Poetry through its Changing Media*, digital poetry component curated by Loss Pequeño Glazier, University at Buffalo, New York, November 17, 2011–February 18, 2012.

“ppg256–4,” *Pulling Back the Curtain*, Axiom Gallery for New and Experimental Media, Boston, August 17–September 27, 2009.

*Currency, Art & Science XXIII: Panoramas and Other Circular Stories* at the Ester M. Klein Gallery, Philadelphia, January 12–March 31 2007.

*Book and Volume*, medi@terra 7th International Art and Technology Festival: Gaming Realities, Athens, October 4–8 2006.

*Implementation*, Provflux, CUBE2, Providence, May 27–June 4, 2005.

*Implementation*, Slought Foundation, Philadelphia, January 1–31, 2005.

*Implementation*, FILE (Festival Internacional de Linguagem Eletrônica), São Paulo, Brazil, November 22–December 12, 2004.

*Dead Reckoning* by Andrés Viedma Peláez (trans. Nick Montfort), ALT+CTRL / A Festival of Independent and Alternative Games, UCI Beall Center for Art + Technology, Irvine, California, October 5–November 24, 2004.

*2002: A Palindrome Story*, FILE (Festival Internacional de Linguagem Eletrônica), São Paulo, Brazil, August 8–22, 2002.

*Winchester's Nightmare* and *The Help File*, Digital Arts and Culture '99 exhibition, Atlanta, Georgia, October 28, 1999.

## Selected Music Visualization and Rap Performances

Livecoding Commodore 64 BASIC visualization and rapping about computation as Doc Mofo with ColonelPanix at the LiveCode.NYC Algorave, Sunnyvale, Brooklyn, June 5, 2019.

Livecoding Commodore 64 BASIC visualization and rapping about computation as Doc Mofo with ColonelPanix at the LiveCode.NYC/New York Live Arts Algorave, New York City, May 10, 2019.

Livecoding Commodore 64 BASIC visualization and rapping about computation as Doc Mofo with ColonelPanix at the *FMPV* release party, Babycastles, New York City, February 23, 2019.

Livecoding Commodore 64 BASIC visualization as nom de nom with ColonelPanix at the LiveCode.nyc Algorave, Sunnyvale, Brooklyn, December 10, 2018.

Livecoding Commodore 64 BASIC visualization as nom de nom in a visualization jam during the closing set by Lil Data, Babycastles X LiveCode.nyc Algorave Arcade, Performance Space New York (PSNY, formerly PS122), New York City, April 20, 2018.

Livecoding Commodore 64 BASIC visualizations as nom de nom with Sean Lee, Synchrony 2017, Babycastles, New York City, January 19, 2018.

Livecoding Commodore 64 BASIC visualizations at Beat Research, Firebrand Saints, Cambridge, Massachusetts, February 3, 2016.

Rapid serial visualization of text at Dance Technology and Circulations of the Social, MIT, Cambridge, Massachusetts, April 23, 2011.

Rapid serial visualization of text at Beat Research, Enormous Room, Cambridge, Massachusetts, January 24, 2011.

## Selected Screenings

*The Altering Shores*, four-screen video performance with live music, by Roderick Coover with music composed by Adam Vidiksis and generated texts by Nick Montfort. Harold Prince Theatre, Annenberg Center for the Performing Arts, University of Pennsylvania, November 23, 2019.

*The Altering Shores*, 360-degree/VR vignettes, by Roderick Coover with music composed by Adam Vidiksis and generated texts by Nick Montfort, University of Pennsylvania, November 16, 19, 21, and 23, 2019.

One-line programs from *For Poets* and *After Artists* along with *256B on the C64 for 8K*, all for the Commodore 64, screened at WordHack, Babycastles, August 16, 2019.

*256B on the C64 for 8K*, digital poem for the Commodore 64, screened at the Creativity & Cognition / Designing Interactive Systems Art Exhibition, UC San Diego, June 25, 2019.

“Sizedcoded Commodore 64 Concrete,” screening of code and output from four sets of short programs (*After Artists*, *Hello Globe*, assembly language programs, and *For Poets*), &NOW 2018 Festival of New Writing, University of Notre Dame, October 6, 2018.

*Three Rails Live* (Roderick Coover, Nick Montfort, Scott Rettberg), Píksel Festival, Bergen, Norway, November 24–27, 2016.

*Trois rails sous tension* (Roderick Coover, Nick Montfort, Scott Rettberg), Université Paul-Valéry, Site Saint-Charles, Montpellier, November 3, 2016.

*Three Rails Live* (Roderick Coover, Nick Montfort, Scott Rettberg), Kelly Writers House, University of Pennsylvania, Philadelphia, November 1, 2011.

*Three Rails Live* (Roderick Coover, Nick Montfort, Scott Rettberg), McCormack Family Theater, Brown University, Providence, October 31, 2011.

*Currency* (Roderick Coover and Nick Montfort), Roger Williams University, Bristol, RI, March 2, 2010.

“JS” and “Filip a Guinea” from *Currency*, Festival Pocket Films, Paris, June 11–14, 2009.

“JS” from *Currency*, Cologne Off: Cologne Online Film Festival, 17–24 May 2009.

*Currency*, CMS Comparative Media Spectacle, MIT, April 28, 2008.

*Currency*, “Heavy Mental” program at the Philadelphia Film Festival, International House, April 9, 2007.

## Exhibits Curated

*Post Hoc*, an online art show of digital images and responses by writers. Post Position blog. Posted May 18, 2020.

*Taper #1*, an exhibit at the Trope Tank, MIT, Cambridge, MA. Curated by Nick Montfort. Featuring the nine computational poems in the first issue of *Taper*. May 22, 2018.

*Author Function*, an exhibit at the Rotch Library, MIT, Cambridge, MA. Curated by Nick Montfort. Computer-generated literary art in print from the collection of Nick Montfort. January 25–March 21, 2018.

*Gry: przypadki książkowe [Games by the Book]* by Corporation Ha!art at Arteteka, Krakow, Poland. Curated by Clara Fernández-Vara and Nick Montfort, coordinated by Kaja Puto, translation by Justin Zarudzk. Featuring work by Douglas Adams, Steven Meretzky, and the BBC; Charlie Hoey and Pete Smith; Jon Thackray and Jonathan Partington; and the Singapore-MIT GAMBIT Game Lab. October 2–16, 2014.

*Media in Transition 8 Exhibit*, MIT, May 3–5, 2013.

*Games by the Book*, Hayden Library, MIT, Cambridge, Massachusetts. Curated by Clara Fernández-Vara and Nick Montfort. Featuring work by Douglas Adams, Steven Meretzky, and the BBC; Charlie Hoey and Pete Smith; Jon Thackray and Jonathan Partington; and the Singapore-MIT GAMBIT Game Lab. September 7–October 8, 2012.

*Codings*, an exhibit at the Pace Digital Gallery, Pace University, New York. Curated by Nick Montfort. Featuring work by Giselle Beiguelman; Commodore Business Machines, Inc.; Adam Parrish; Jörg Piringer; Casey Reas; and Páll Thayer. Gallery directors, Frank Marchese and Jillian McDonald. Catalog designed by Jia Zhang. February 28–March 30, 2012.

*Composing: Harry Mathews’ Worlds and Words*, Kamin Gallery, Van Pelt–Dietrich Library, University of Pennsylvania. Curated by Nick Montfort. April–August 2004.

ELO State of the Arts Symposium Gallery, with Loss Pequeño Glazier and Noah Wardrip-Fruin. University of California, Los Angeles, April 2002.

## Awards and Honors

Higher Education Video Game Alliance Fellow, elected 2019.

*The Future*, 2018 *Choice: Current Reviews for Academic Libraries* Outstanding Academic Title, January 2019.

*Autopia*, honorable mention, Turn On Literature Prize, July 4, 2017.

“Through the Park” by Nick Montfort selected for *Best American Experimental Writing 2015*. Editors, Jesse Damiani, Seth Abramson, and Douglas Kearney, Wesleyan University Press, 2015.

“Duels — Duets” by Stephanie Strickland and Nick Montfort selected for *&NOW Awards 3: The Best Innovative Writing*. Editor, Megan Milks, Northwestern University Press, 2014.

“Letterformed Terrain” selected for *&NOW Awards 2: The Best Innovative Writing*. Editor, Davis Schneiderman, Northwestern University Press, 2013.

*Currency*, honorable mention in the experimental category, *Comparative Media Spectacle*, MIT, April 28, 2008.

*Book and Volume*, finalist, Slamdance Guerilla Gamemaker Competition 2007.

*Mystery House Taken Over*, selected as a commission by New Radio and Performing Arts, Inc., (aka Ether-Ore) to develop the site with collaborators for the Turbulence web site. Made possible with funding from the Andy Warhol Foundation for the Visual Arts, 2004.

“A Bad Machine Made of Words,” best review, 2004 New Media Article Writing Competition, trAce/Writers for the Future.

*Twisty Little Passages*, selection for the *Book Sense 76*, a list of notable books recommended by independent booksellers, January/February 2004.

Academy of American Poets Prize at Boston University, 2001.

First Prize, Blackmon Student Book Collecting Contest, Boston University, 2001.

*Ad Verbum*, Best Puzzles XYZZY Award, 2000.

*Ad Verbum*, 1st place selection of Competition authors, voted 4th place overall by players, 2000 Interactive Fiction Competition.

*The Ed Report*, honorable mention, 2000 trAce/Alt-X New Media Writing Competition, by William Gillespie and Nick Montfort.



# Courses Taught

## Massachusetts Institute of Technology, Cambridge

21W.750, Experimental Writing, Spring 2010, Spring 2011, Spring 2013, Spring 2014, Fall 2015, Fall 2016, Fall 2017.

21W.765J/21L.489J/CMS.845J, Interactive Narrative, Fall 2008, Fall 2009, Spring 2011 (co-taught with Zuzana Husárová), Fall 2012, Fall 2014, Spring 2016, Spring 2017, Fall 2017, Fall 2018.

21W.764J/CMS.609J/CMS.844, The Word Made Digital, Spring 2008, Fall 2009, Spring 2012, Spring 2014, Spring 2016, Spring 2017, Spring 2018.

21W.784, Becoming Digital: Writing about Media Change, Fall 2011.

CMS.790, Media Theory and Methods I, graduate course, Spring 2012 (co-taught with Ian Condry).

CMS.950, Comparative Media Studies Graduate Workshop I, Fall 2007, Fall 2008, and Fall 2011.

CMS.951, Comparative Media Studies Graduate Workshop II, Spring 2008 and Spring 2013.

Guest speaker in numerous classes, including Media Theory and Methods I (CMS.790), Becoming Digital (21W.784), Digital Poetry (21W.772), Introduction to Media Studies (CMS.100), and Introduction to Digital Media (21W.732). Taught two one-meeting writing workshops for the Freshman Arts Program.

Talks to groups at MIT including “Ports, Platforms, and Arcades” at the Game Lab during MIT's Independent Activities Period, January 7, 2014; “10 PRINT CHR\$(205.5+RND(1)); : GOTO 10,” Burchard Scholars, February 23, 2011; “Understanding Games from the Platform,” Singapore/MIT Gambit Game Lab, June 22, 2009; and “Curveship: Interactive Fiction + Interactive Narrating,” Hyperstudio, February 8, 2009.

Also, Beginning Exploratory Programming, one-dayworkshop for MIT's Independent Activities Period, January 7, 2015; Commodore 64 BASIC Workshop, one-day workshop for MIT's Independent Activities Period, January 29, 2014.

## University of Bergen, Norway

Digital Art, a three-week unit in undergraduate course DIKULT 103, Spring 2020.

Material Histories of Text and Digital Media, a three-week unit in graduate seminar DIKULT 303, Spring 2020.

## School for Poetic Computation, New York

Small Poetry Machines (three weekly sessions as part of the Code Poetry course), Fall 2017.

Code and Platform, Summer 2016.

Small Poetry Machines, Summer 2015.

## The New School, New York

NMDS 5444, Exploratory Programming, undergraduate/graduate course, School of Media Studies, Spring 2015.

## University of Pennsylvania, Philadelphia

CSE 240, Introduction to Computer Architecture, teaching assistant, Fall 2006.

CSE 130, Programming Languages and Techniques I, taught sections, Fall 2003 and Fall 2005.

CSE 112, Networked Life, teaching assistant, Spring 2004.

Introduction to programming course for pre-freshmen (co-taught with Jean Griffin), Summer 2003.

Guest speaker in Media Theory (English 295/Film 211), Introduction to Programming with Java (ESE 115), Game Design & Development (CIS 564/910), Experimental Writing Seminar: Uncreative Writing (English 111), Virtual World Design (CSE 377), Networked Life (CSE 112), and Explorations in Information Technology (CSE 101). Taught a one-meeting class on interactive fiction for entering first-year students.

## SUNY-Empire State College, Manhattan

Computers for Construction, April–June and September–October 2002.

## University of Baltimore

Hypermedia Production, two sections of the graduate course, Spring 2002.

Introduction to Programming, graduate course, Spring 2002.

Electronic Publishing, graduate course, Fall 2001.

## Shorter Workshop Courses (1–3 days)

“Tout Istwa Se Istwa: Cultural Story Machines,” workshop with Haitian poet, singer, songwriter, and rapper BIC and Michel DeGraff, MIT, April 2, 2019.

“Exploratory Programming for the Arts and Humanities,” a workshop for Society of Spoken Art apprentices, Breckenridge, Colorado, October 12–13, 2018.

“Exploratory Programming for the Arts and Humanities,” a workshop at Jagielloński University, Krakow, October 5–7, 2017.

“Exploratory Programming Workshop,” University of Massachusetts Lowell, Lowell, Massachusetts, October 27, 2016.

“Exploratory Programming Workshop,” International Digital Media Arts Association (iDMAa) conference, Winona State University, Winona, Minnesota, October 8, 2016.

“Exploratory Programming Workshop,” Art Technology New England, Boston Cyberarts Gallery, August 28, 2016.

“Explore Programming,” a workshop for complete beginners, School for Poetic Computation, New York City, May 15, 2016.

“Explore Programming,” a workshop for complete beginners, Babycastles, New York City, April 23, 2016.

Commodore 64 digital poetry workshop, Rutgers University–Camden, Camden, New Jersey, March 22, 2016.

“Exploratory Programming Workshop,” Midwest Interdisciplinary Graduate Conference, University of Wisconsin–Milwaukee, February 20, 2016.

“Computational Poem Modification Workshop,” New Jersey Institute of Technology, September 29, 2015.

“Shebang Bash,” a workshop on creating computational poetry followed by a reading from #! and related work, with presentations by workshop participants, Babycastles, New York City, July 2, 2015.

“Commodore 64 Workshop,” New York University Game Center, February 28, 2015.

“Translating Textual Generators Workshop,” Arteteka, Kraków, October 3, 2014.

“Exploratory Programming Workshop,” New York University Media, Culture, and Communication, February 14, 2014.

“Workshop in Exploratory Programming,” UAM Cuajimalpa, Mexico City, two meetings on November 11–12, 2013.

“10 PRINT Workshop.” With Patsy Baudoin and John Bell, University of Maine, April 10, 2013.

Commodore 64 BASIC Programming Workshop. UCLA, Broad Art Center, January 22, 2013.

“Workshop on Computation and Language.” A workshop on building simple poetry generators using Python, University at Buffalo, New York, October 10, 2011.

“Collaborative Writing Workshop,” sponsored by Hexagam Condordia & TAG, Concordia University, Montréal, September 30, 2011.

## Residencies

Babycastles residency, New York City, April 2015–August 2015.

Poet in residence, Shandy Hall, Coxwold, England, October 12–October 19, 2019.

## Postdoc and Faculty Mentoring

Supervisor, Dr. Sofian Audry (Canada), Spring 2017–Fall 2019.

Supervisor, Dr. Piotr Marecki (Poland), Fulbright scholar, Fall 2013–Summer 2014.

Supervisor, Dr. Natalia Fedorova (Russia), Fulbright scholar, Fall 2011.

Supervisor, Dr. Zuzana Husárová (Slovakia), Fulbright scholar, Spring 2011.

Junior faculty mentor, Writing and Humanistic Studies, May 2010–June 2013.

Mellon postdoc mentor, Dr. Amaranth Borsuk, Writing and Humanistic Studies, May 2010–September 2011.

## Thesis Supervising

Ph.D. advisor, Pierre Depaz, Université Sorbonne Nouvelle – Paris 3, co-supervision with Prof. Alexandre Gefen, September 2019—.

Ph.D. committee, Andrew Campana, East Asian Languages and Civilizations, Harvard, May 2018.

Ph.D. preliminary examiner, Markku Reunanen, "Times of Change in the Demoscene: A Creative Community and Its Relationship with Technology," University of Turku, Finland, February 2017.

Ph.D. committee, Langxuan Yin, "The Construction and Evaluation of a Design Framework for Narrative Games for Health," Computer and Information Science, Northeastern, June 2015.

Ph.D. committee, Matthew Fay, "Driving Story Generation with Learnable Character Models," Computer Science, CSAIL, MIT, August 2014.

Ph.D. committee, Jeff Orkin, "Collective Artificial Intelligence: Simulated Role-Playing from Crowdsourced Data," Media Arts and Sciences, MIT, May 2013.

Ph.D. committee, Angela Chang, "TinkRBooks: Tinkerable Story Elements for Emergent Literacy," Media Arts and Sciences, Media Lab, MIT, September 2011.

Ph.D. committee, Steven Hodges, "The Digital Absurd," Digital Media, Georgia Tech, March 2010.

Ph.D. committee, Clara Fernández-Vara, "The Tribulations of Adventure Games: Integrating Story into Simulation through Performance," Digital Media, Georgia Tech, November 2009.

Ph.D. committee, Jichen Zhu, "Intentionality and the Artificial Intelligence (AI) Hermeneutic Network: Expressive Intentional System Theory and Design," Digital Media, Georgia Tech, June 2009.

Ph.D. exam committee, Andrew Campana, East Asian Languages and Civilizations, Harvard, February 2014.

Ph.D. exam committee, Roy Shilkrot, Media Arts and Sciences, Media Lab, MIT, April 2013.

Ph.D. exam committee, Jeff Orkin, Media Arts and Sciences, Media Lab, MIT, September 2009.

S.M. advisor, Judy Heflin, "AI-Generated Literature and the Vectorized Word," Comparative Media Studies, MIT, May 2020.

S.M. advisor, James Bowie Wilson, "Roguelife: Digital Death in Videogames and Its Design Consequences," Comparative Media Studies, MIT, June 2019.

S.M. advisor, Ayse Gursoy, "Game Worlds: A Study of Video Game Criticism," Comparative Media Studies, MIT, September 2013.

S.M. advisor, Michael Danziger, "Information Visualization for the People," Comparative Media Studies, MIT, May 2008.

S.M. committee, Pedro Cardoso Zylbersztajn, Art, Culture, and Technology, MIT, May 2018.

S.M. committee, Yusef Audeh, "System Images," Art, Culture, and Technology,

MIT, May 2017.

S.M. committee, Lilia Kliburn, "Answering Machine, Auto-Tune, Spectrograph: Queer Vocality Through Sonic Technology," Comparative Media Studies, MIT, September 2016.

S.M. committee, Amar Boghani, "The City Expressed: Everyday Media Production and the Urban Environment," Comparative Media Studies, MIT, May 2013.

S.M. committee, Anne Callahan, "Other Means of Communication," Art, Culture, and Technology MIT, May 2013.

S.M. committee, Colleen Kaman, "The World in the Network: The Interop Trade Show, Carl Malamud's Internet 1996 Exposition, and the Politics of Internet Commercialization," Comparative Media Studies, MIT, May 2010.

S.M. committee, Madeleine Clare Elish, "The Evolution of Intimacy: Constructing the Personal Computer as an Object for the Home," Comparative Media Studies, MIT, May 2010.

S.M. committee, Peggy Chi, "Raconteur: Intelligent Assistance for Conversational Storytelling with Media Libraries", Media Arts and Sciences, Media Lab, MIT, September 2010.

S.M. committee, Moinuddin Ahmad, "MOOIDE: Natural Language Interface for Programming MOO Environments," Media Arts and Sciences, Media Lab, MIT, September 2008.

S.M. committee, Luis Blackaller, "Performing Process: The Artist Studio as Interactive Art," Media Arts and Sciences, Media Lab, MIT, September 2008.

S.M. committee, Brett Camper, "Homebrew and the Social Construction of Gaming: Community, Creativity and Legal Context of Amateur Game Boy Advance Development," Comparative Media Studies, MIT, September 2005.

S.B. advisor, Brianna Veenstra, "Escape the Tomb," 21W (Writing), MIT, February 2015.

S.B. advisor, Alvin Mwijuka, "Slim Tones," 21W (Writing), MIT, May 2013.

S.B. advisor, Christine Yu, "Seeking Plastic," 21W (Writing), MIT, May 2012.

Undergraduate independent study advisor, Sebastian Barrett, Course 6 (Electrical Engineering and Computer Science), MIT, Spring 2018, Fall 2018.

Undergraduate Advanced Project advisor, Monica Gallegos, Course 6 (Electrical Engineering and Computer Science), MIT, Spring 2011.

## Festival, Reading, and Related Organizing

Lead organizer (as nom de nom, with a team of eight), Synchrony 2020, a demoparty, Babycastles, New York — Amtrak train 69 — and Spotify, Montréal, January 17–18, 2020.

Local host, Narrascope 2019: Celebrating Narrative Games, MIT, June 14–16, 2019.

Lead organizer (as nom de nom, with a team of seven), Synchrony 2019, a demoparty, Babycastles, New York — Amtrak train 69 — and Spotify, Montréal, January 11–12, 2019.

Lead organizer (as nom de nom, with a team of four), Synchrony 2018, a demoparty, Babycastles, New York — Amtrak train 69 — and Spotify, Montréal, January 19–20, 2018.

Co-organizer (with Michel DeGraff), Concert by BIC, Haitian singer/songwriter/poet, MIT, September 19, 2017.

Organizer, Salon 256, a Trope Tank event for sharing creative programs of 256 bytes or less, MIT, May 1, 2017.

Organizer, with Ed Barrett, Poetry across Borders, a reading of poetry from non-US cultures in English and the original languages, for the MIT Day of Engagement / Day of Action, MIT, April 18, 2017.

Lead organizer (as nom de nom, with a team of six), Synchrony 2017, a demoparty, Babycastles, New York — Amtrak train 69 — and Spotify, Montréal, January 27–28, 2017.

Lead organizer (as nom de nom, with a team of eight), Synchrony 2016, a demoparty, Babycastles, New York, January 8–10, 2016.

Host, The People's Republic of Interactive Fiction (Boston-area IF Group), May 2009–present.

Organizer, Processing Time: A Code Jam, judged by Casey Reas and Ben Fry, part of the Boston Cyberarts Festival, hosted by the Center for Advanced Visual Studies, MIT, May 2, 2009.

Organizer, Purple Blurb digital writing series, MIT, September 2007–present.

Organizer, MACHINE electronic literature reading series, Kelly Writers House, University of Pennsylvania, January 2004–December 2006.

Organizer, AUTOSTART: A Festival of Digital Literature. Kelly Writers House, University of Pennsylvania, Philadelphia, October 26 & 27 2006.

Organizer, Digital Intercourse reading. Produced by Wiresight at the New School, November 19, 2001. Three authors read from interactive works as a host interacted with them.

Organizer, Reading on Bay State Road, Boston, November 10, 2000. Three authors read from digital writing.

Organizer, A Night at the Cybertexts reading. Digital Arts and Culture 2001, Brown University, April 27, 2001. Nine authors presented new electronic literature works.

Co-organizer (with Scott Rettberg), The Boston T1 Party reading. Eleven readers presented their work. Boston Public Library, Electronic Literature Organization & Boston Cyberarts Festival, April 25, 2001.

Host, IFNYC. A reading and discussion group meeting monthly, New York, November 1999–June 2000.

## Service to My Academic Institution

MIT Open Publishing Services Advisory Committee, Spring 2020–present.

MIT Center for Advanced Virtuality Faculty Advisory Committee, Spring 2019–present.

MIT Schwarzman College of Computing Faculty Appointments Working Group, Spring 2019.

School of Architecture and Planning Transmedia Storytelling Initiative Planning Group, Spring 2019–present.

Interim undergraduate academic officer, Spring 2019.

MIT Press editorial board, February 2013–June 2022.

School of Humanities, Arts, and Social Sciences Digital Humanities Advisory Committee, Spring 2018–present.

Major advisor, Writing Major, MIT, Fall 2012–Fall 2014, Spring 2016–present.

Director, The Trope Tank, a laboratory for better understanding the material, formal, and historical aspects of computation and language, open to students, teachers, researchers, writers, and artists by appointment. September 2007–present.

Comparative Media Studies and Writing senior lecturer appointment committee, Fall 2018.



Curator of *Author Function*, an exhibit for the MIT Libraries, Rotch Library, January 2018–March 2018. Also curated MIT exhibits at Media in Transition, 2013, and, with Clara Fernández-Vara, at the Hayden Library, 2012.

Co-host (with Michel DeGraff) of Haitian poet/singer/songwriter B.I.C.(Roosevelt Sallant) at MIT for a concert and electronic literature project, September 2017.

Search committee, tenured position, Art, Culture, and Technology section, School of Architecture & Planning, Fall 2016–Spring 2017.

Search committee, assistant professor position, Art, Culture, and Technology section, School of Architecture & Planning, Fall 2016–Spring 2017.

Chair, Comparative Media Studies and Writing full professor promotion committee, Spring 2016–Fall 2016.

Comparative Media Studies and Writing search committee, associate director of Writing Across the Curriculum position, Spring 2013.

Comparative Media Studies and Writing search committee, Writing Across the Curriculum lecturer positions, Spring 2013.

Comparative Media Studies graduate admissions committee, Spring 2013.

Director, Media in Transition 8 - Public Media, Private Media, MIT, 3–5 May 2013. Previously, Director, Media in Transition 7, Unstable Platforms: The Promise and Peril of Transition, MIT, May 13–15, 2011.

Comparative Media Studies and Writing Mellon Postdoc nomination committee, January 2013–February 2013.

Chair, Comparative Media Studies and Writing senior lecturer promotion committee, Spring 2013.

Comparative Media Studies and Writing tenure committee, Fall 2012–Spring 2013.

Comparative Media Studies and Writing curriculum committee, Fall 2012–Spring 2013.

MIT Subcommittee on the Communications Requirement representing CMS/WHS, September 2012–December 2012.

Chair, MIT Writing Council, Fall 2012–Spring 2013.

Comparative Media Studies graduate admissions committee, Spring 2012.

Writing and Humanistic Studies Mellon postdoc nomination committee, January 2012–February 2012.

Comparative Media Studies search committee, assistant professor position, Fall 2011.

Chair, Writing and Humanistic Studies science writer search committee, assistant professor position, Fall 2011.

MIT Council for Educational Technology, September 2011–December 2014.

MIT Faculty Committee on the Library System, July 2011–December 2013.

Comparative Media Studies graduate admissions committee, Spring 2011.

MIT Creative Arts Council, February 2011–December 2014 and Spring 2019—present.

Writing and Humanistic Studies Mellon Postdoc nomination committee, January 2011–February 2011.

Comparative Media Studies search committee, assistant professor position, Fall 2010–Spring 2011.

MIT panelist at the Hyperstudio Humanities + Digital Visual Interpretations conference, responding to Johanna Drucker, May 20, 2010, and on the closing panel, May 22, 2010.

Burchard faculty fellow, MIT School of Humanities, Arts, and Social Sciences, September 2009–April 2010.

Writing and Humanistic Studies promotion committee, Spring 2010.

Comparative Media Studies search committee, tenured position, Fall 2009–Spring 2010.

Writing and Humanistic Studies concentration advisor, Spring 2011 and Fall 2008.

Writing and Humanistic Studies major revision committee, September–December 2007.

## Other Academic, Literary, and Artistic Service

Book reviewing for The MIT Press, University of Minnesota Press, Routledge, Cambridge University Press, Yale University Press, and other academic presses. 2005–present.

Editorial board membership/journal reviewing, including: Editorial Board, *Media-N*, May 2020–present; Editorial Board, *ROMChip: A Journal of Game*

*Histories*, July 2019–present; English editorial board, *Dichtung Digital*, December 2012–December 2014; Editorial board, *Amodern*, April 2011–present; *Game Studies: The International Journal of Computer Game Research* and other academic journals, 2001–present.

Conference reviewing, including: Electronic Literature Organization Conference and Festival, Montreal, 2018; Electronic Literature Organization Conference and Festival, Porto, Portugal, 2017; Computer Art Congress 5, Digital Art: Archiving and Questioning Immateriality, Paris, 2016; Electronic Literature Organization Conference, Bergen, Norway, 2015; ACM Creativity & Cognition, Sydney, Australia, 2013; International Conference on Computational Creativity (ICCC-13), Sydney, Australia, 2013.; Program committee and art program jury, ACM Creativity & Cognition, Atlanta, 2011; Intelligent Narrative Technologies III Workshop, Monterey, CA, June 18, 2010; Foundations of Digital Games '09, Disney Wonder cruise ship, 2009; AAAI 2009 Spring Symposium on Intelligent Narrative Technologies 2, Stanford University, 2009; 5th International Joint Workshop on Computational Creativity, Facultad de Informática, Universidad Complutense de Madrid, Spain, 2008; AAAI-2004, San Jose, California, 2004; Digital Arts and Culture 2003 (MelbourneDAC), Melbourne, Australia, 2003; ACM Hypertext 2002, University of Maryland, College Park, 2002; Digital Arts and Culture 2001, Brown University, Providence, 2001.

Steering committee, Association for Computational Creativity, April 2011–June 2017.

Reviewing a proposed academic program at a US research university, Spring 2016.

Publicity chair, International Conference on Computational Creativity (ICCC-11), Mexico City, April 27–29, 2011.

Founder, Grue Street: An Interactive Fiction Writers' Group, Cambridge, Massachusetts, May 16, 2010.

Steering committee, HASTAC (Humanities, Arts, Science, and Technology Advanced Collaboratory) June 2008–June 2011.

Committee, *Networked: a (networked\_book) about (networked\_art)*, a project funded by the National Endowment for the Arts and published July 2009.

Hub (volunteer planning committee) member, Kelly Writers House, University of Pennsylvania, October 2003–August 2007.

Technology committee, PAD (Preservation, Archiving, and Dissemination) project, Electronic Literature Organization, August 2002–June 2004.

Organizing committee, Penn Engineering Graduate Research Symposium, December 2003–February 2004.

## Selected Professional and Artistic Organizations

Society of Spoken Art, member 2019—present.

Babycastles, member 2015—present.

Electronic Literature Organization, member 2000—present.