

MARIA MENCIA

<http://www.mariamencia.com>

PUBLICATIONS: Practice-based exhibitions, performances, curatorial work, articles, chapters. (2000-Present)

1-Mencía M. (2006) *Birds Singing Other Birds' Songs* : Interactive digital work.

Electronic Literature Collection Vol 1, K. Hayles, N. Montfort, S. Rettberg, S. Strickland (eds.)

The Electronic Literature Organization, UCLA Department of English, Los Angeles. (online)

<http://collection.eliterature.org/1/>

Exhibitions: USA, Cuba, UK, Japan.

2012, *Birds Singing Other Birds Songs*, (online interactive work) in 3+3 at Nospace Gallery & Media Lounge (Grigar D. Curator). Vancouver, WA, USA;

2011, *Birds Singing Other Birds Songs, Language to Cover the Wall: Visual Poetry through its changing media* UB Art Gallery, SUNY Buffalo, USA;

2003, *Birds Singing Other Birds Songs*, (online interactive work) in *E-Poetry* festival, West Virginia University, Morgantown, USA;

2003, *Birds Singing Other Birds Songs*, onedotzero Festival, ICA, London; (peer-reviewed)

2002, *Birds Singing Other Birds Songs*, (Prints and TV screen) in Exhibition *La Huella Multiple*, (Ramos, S. curator) Filmoteca, Havana, Cuba;

2002, *Birds Singing Other Birds Songs*, Projection at Radical Conference, UK; (peer-reviewed)

2002, *Birds Singing Other Birds Songs*, (Video projection) in Nagoya, ISEA, Japan; (peer-reviewed)

2001, *Birds Singing Other Birds Songs*, (Video projection) in *Settings*, Medway Galleries, Gilligan, UK;

2001, *Birds Singing Other Birds Songs*, (online interactive work) in *e-motive: Visual Poetry in the Digital Age*, University of Essex Gallery, Colchester, UK.

2- Another Kind of Language. Interactive digital work. Version1: English, Arabic, Chinese.

Exhibitions: UK, Brazil, Spain.

2004, *Another Kind of Language, Another Kind of Language (version 2: Arabic, Hebrew, Spanish)*, Cambio Constante by Arte en Orbita, (Simon, P. Curator) Museo de la Ciudad, Zaragoza, Spain;

2003, *Another Kind of Language*, onedotzero Festival, ICA, London; (peer-reviewed)

2002, *Another Kind of Language*, FILE 2002, Paço das Artes, Brazil; (peer-reviewed)

2001, *Another Kind of Language*, DIFFERENTIA, Pitsanger Manor Gallery & House, London;

3- Chapter in connection to research practice: Mencía M. (2009) *Another Kind of Language* in *Artists with PhDs: On the New Doctoral Degree in Studio Art*, ed. J Elkins. New Academia Publishing, USA. <http://tinyurl.com/yda23m4>

ARTICLES

4- Mencía M. (2002) *ON-OFF LINE: Another Kind of Language*. Punt M. ed. *Consciousness Reframed: Non local, non-linear, non-ordinary*. Conference Proceedings. Perth, Australia: CAiiA-STAR & BEAP 2002. CD ROM;

5- Mencía M. (2002) *Generating Chirography*. Culture 2000 programme of the European Union and Tate Britain. CDROM produced by Leah Hilliard; http://www2.uiah.fi/to/DS_site/statmencia.htm

6- Mencía M. (2001) *Can you repeat, please? A chronology of mis-understandings/mis-readings/mis-hearings ...*In *Interrogating the Surface* exhibition CD ROM;

7- Mencía M. (2004) "Exclusively" visual or "exclusively" linguistic? *The in-between Image-Sound-Text* in visualstudies.net;

8- Mencía M. (2003) *Image-Sound-Text: The Multiplicity of Forms*, July 2003 issue, *Research@chelsea*;

9- *Cityscapes: Social Poetics/Public Textualities* (2005). Interactive digital work. AHRC funded fellowship to conduct research at the RMIT- Melbourne, Australia.

Exhibitions: France, Brazil, Puerto Rico, UK.

2007, *Cityscapes: Social Poetics/Public Textualities*, eMOTION, *Galerie GHP / 11, descente de la Halle aux Poissons / 31000 Toulouse*, France;

2006, *Cityscapes: Social Poetics/Public Textualities*, FILE Digital festival, Sao Paulo, Brazil; (peer-reviewed)

2006, *Cityscapes: Social Poetics/Public Textualities*, Node-London, the Season of Media Arts, London; (PR)

2006, *Cityscapes: Social Poetics/Public Textualities*, CIRCA, Puerto Rico, (Fuentes E Curator), First international Art Fair in the Caribbean and Central America.

Performance: Paris

2007, *Cityscapes: Social Poetics/Public Textualities*, E-Poetry Festival, University of Paris, France;

10- Research Paper: *Cityscapes: Social Poetics/Public Textualities* (2000) Published-Online

11- *Generative Poems*. Interactive digital work activated by sound. Funded residency TIES grant, University of Sydney, Australia.

Exhibitions: Australia, UK, Italy, Sweden.

2017, *Generative Poems*, Conference *Electronic Literature: Affiliations, Communities, Translations*, Affiliations Exhibition curated by Álvaro Seiça and Daniela Côrtes Maduro, July 18-22 Porto, Portugal.

2011, *Generative Poems: String_code & Another Kind of Language*, UB Center for the Arts, Buffalo, USA;

2010, *Generative Poems*, Installation of work, Inspace.... no one can hear you screen: an evening of Language in Digital Performance, the third International Conference on Interactive Digital Storytelling and New Media Scotland, Edinburgh, UK; (peer-reviewed)

2010, *Generative Poems: The Alphabetic*, Palazzo delle Arti (PAN), Naples, Italy; (peer-reviewed)

Performance: Sweden.

2011, *Generative Poems*, Performance, *Cabaret Voltage*, ELMCIP, Karlskrona, Sweden. (peer-reviewed)

12- Chapter: Mencía M, (2011) *New Media ArtPoetry: A Reflection on Practice*, Masucci, Lello and di Rosario, Giovanna, (eds.) OLE Officina di Lettertura Elettronica. Naples, Italy : Atelier Multimediale Edizioni.(pp. 332-347)

13- *Connected Memories*. Hypertextual interactive digital work.

Anthology:

2012, *Connected Memories* in *Anthology of European Electronic Literature*, Memmott T., Engberg M. & Prater D. (eds). ISBN: 978-82-999089-2-4 (online) <http://anthology.elmcip.net/works.html>

Exhibitions: Norway, USA, Germany, Portugal.

2017, *Connected Memories*, Conference *Electronic Literature: Affiliations, Communities, Translations. Translations* Exhibition, Diogo Marques and Ana Silva, Curators, Porto, Portugal.

2016, *Connected Memories*, Shapeshifting: Addressing Change and Hybridity, Bremen, Germany. Exhibition curated by Daniela Côrtes Maduro.

2013, *Connected Memories*, in *Repurposing in Electronic Literature*, DIG Gallery, Kosice, Slovakia.

2013, *Connected Memories*, 3+3" at Nospace Gallery & Media Lounge. Vancouver, WA, USA. (Grigar D. Curator).

Performance: Austria, Norway.

2016, *Connected Memories*, Forum Stadtpark, Graz, Austria. With Chris Tanasescu aka Margento and Kinga Tóth.

2009, *Connected Memories*, The Network as a Space and Medium for Collaborative Interdisciplinary Art Practice, University of Bergen, Norway. With Talan Memmott.

14- Research Article in journal in connection to practical work *Connected Memories* (peer-reviewed)

Mencía, M. (2011) *Connected Memories: Contextualising creative research practice*, in Mencía M. & Fletcher J. (eds), *From the Page to the Screen to Augmented Reality: New Modes of Language-Driven Mediated Research*, Journal of Writing in Creative Practice, 4:1, pp. 37-51, doi:10.1386/jwcp.4.1.37_1

<http://www.intellectbooks.co.uk/journals/view-Issue,id=2018/>

Forthcoming: Mencía M. (2017) *Connected Memories* in Techsty nr 1 (10) translation of interactive work into Polish, Translator: Mariusz Pisarski

15- *Transient Self-Portrait*. Interactive digital work.

Exhibitions: Mexico, Portugal, France, UK.

2015, *Transient Self-Portrait*, *Plataformas de la Imaginacion, Escenarios de la Literatura Electronica*, Centro Cultural Universitario Tlatelolco y Universum- Museo de Las Ciencias de la UNAM, Mexico.

2015, *Transient Self-Portrait*, Language and the Interface, International Conference on Digital Literary Studies, University of Coimbra, Portugal.

2014, *Transient Self-Portrait*, exhibition at the Digital Research in the Humanities and Arts (DRHA), Conference University of Greenwich, London, UK- Catalogue of exh. (peer-reviewed)

2013, *Transient Self-Portrait*, (peer-reviewed) in *Words Unstable on the Table*, (Mencía M curator), Watermans Art Centre, as part of the E-POETRY [2013] Kingston University. LONDON: NEW WORKS, NEW FRAMES.

2013, *Transient Self-Portrait*, ELO Paris 2013, Chercher le Texte, Locating the Text in Electronic Literature, a conference including performances and exhibitions of selected works, organised by the electronic art

organisation (ELO) and hosted by the Laboratoire Paragraphe and the EnsAD (Ecole nationale supérieure des Arts Décoratifs) (peer-reviewed). This virtual gallery showed at:

- 1-The French National Library in the exhibition "Digital Literatures From Yesterday to Tomorrow"
 - 2- Public Library of the Centre Pompidou and
 - 3- Ecole Nationale Supérieure des Arts décoratifs for the duration of the ELO conference (23-29th September).
- It is a part of the **DDDL :: Digital Digital Digital Littérature** site and the Chercher le Texte site.

http://www.mariamencia.com/pages/transientself_portrait.html

Work Funded by Kingston Research Capability Fund, Kingston University, London, UK and residency hosted at the Technologies and Human Sciences (TSH) Department, Université de Technologie de Compiègne (France).

16- Chapter in connection to research practice: *Transient Self-Portrait: The Data Self*.

2017, in M.Mencía (ed) *#WomenTechLit*, West Virginia University Press.

17- Mencía M. (2013) Curator: *Words Unstable on the Table*, Watermans Art Centre, London, UK.

18- Mencía M. & Husárová Z (2013) Curators *Repurposing in Electronic Literature*. DIG Gallery, Kosice, Slovakia.

19- Journal: Mencía M. & Husárová Z. (eds) (2015) *Repurposing in Electronic Literature*, ENTER magazine, issue 16, dive buki, Slovakia. ISBN 978-80-89677-05-4 <http://www.divebuki.sk/en/enter-magazine?lang=en>

20- *UpsideDown Chandelier*. Site-specific Installation.

Collaborative work by Husárová Z, Wilks C. & Naji J. led by M.Mencía as part of the *Code interactive #2 research group* led by M.Mencía)

Exhibitions: Slovakia, USA, Portugal.

2017, *UpsideDown Chandelier*, Conference *Electronic Literature: Affiliations, Communities, Translations*.

Communities exhibition, Sandra Guerreiro Dias and Bruno Ministro, curators. Porto, Portugal.

2014, *UpsideDown Chandelier*, *Media Arts Show*, ELO 2014, Milwaukee, USA (peer-reviewed)

2013, *UpsideDown Chandelier*, *Repurposing in Electronic Literature*, (Mencía M. & Husárová Z curators) DIG Gallery, Slovakia;

21- *Gateway to the World*. Web-based Interactive digital work.

<http://lumacode.com/projects/gttw/>

Exhibitions

2016, *Gateway to Bremen*, fourth iteration in *Shapeshifting: Addressing Change and Hybridity*, Bremen, Germany. Curated by Daniela Côrtes Maduro

2016, *Gateway to the World*- third iteration- Barcelona Port, in *Paraules Pixelades. La literatura a l'era digital*. Arts Santa Mònica, Barcelona, Spain. Giovanna di Rosario and Laura Borrás, curators.

2015, *Gateway to the Fjords and Gateway to the World*, ELO 2015, *End(s) of Electronic Literature, Festival*, University of Bergen Arts Library, Bergen, Norway; (peer-reviewed) <http://elo2015.h.uib.no/index.html>
http://elo2015.h.uib.no/works/maria_mencia.html

2014, *Gateway to the World*, Group Show SILT, MyToro Gallery, Sigel F. Curran F. & Mencía M, curators, Hamburg, Germany.

22- Article, Mencía M. (2017) *Gateway to the World: Data Visualisation Poetics* in Volume 23, GRAMMA: Journal of Theory and Criticism *Digital Literary Production and the Humanities* Rapatzikou T. G. & Leonard P. (eds). ISBN 1106-1170 (peer reviewed). This paper is written in conjunction with my practical based work: *Gateway to the World*. <http://ejournals.lib.auth.gr/gramma/issue/view/852/showToc>

23- *The Poem that Crossed the Atlantic* web-based. Online Interactive digital work.

2017, Presentation at Conference *Electronic Literature: Affiliations, Communities, Translations*, University Fernando Pessoa, Porto, Portugal. Website: <http://winnipeg.mariamencia.com/>

Poem: <http://winnipeg.mariamencia.com/#thepoem>

24-2017, Book. M.Mencía (ed) *#WomenTechLit*, West Virginia University Press. This book contains twenty-seven contributions by women working in electronic literature. It combines theoretical essays, scholarly readings, and reflections on practice-based research. It includes topics such as histories of digital writing practice, process and development of practice, critical overviews of digital writing, and the migration of forms.