

Performative writing

through permutations
and the switching of subjectivities

in Time, diffracted

Terhi Marttila

ITI/LARSyS
postdoctoral fellow, eGames lab



INTERACTIVE
TECHNOLOGIES
INSTITUTE

Time, diffracted is a 100% aural experience,
a 3D space, a maze,
navigable by listening
(WASD/arrow keys + mouse)

It consists of:

repetitive/looping writing in voice,
soundscape recordings
and small musical thingies

Created late 2023 - early 2024
re-created in June of 2024

exhibited at ISEA 2024
and now at ELO 2024

Time, diffracted

Terhi Marttila, ISEA 2024

Deena Larsen's call (Coimbra 2023)
for accessible eLit:
UnConference: *Access works!*

Accessibility can mean many things

Accessibility can mean many things

I thought: **aural eLit**
for the visually impaired

Most of my work
revolves around voice
yet includes visual elements

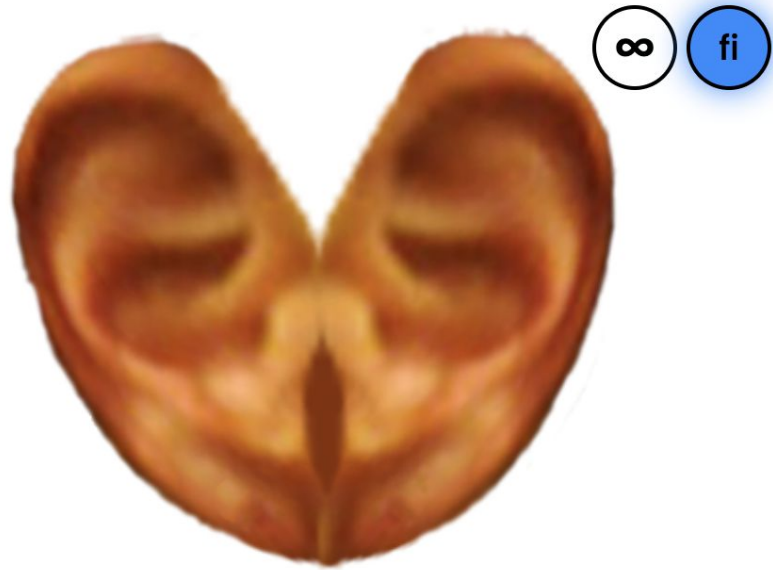


Gray hairs (2023)
thenewriver.us/2407-2/



zzz (2024)

<https://revistasaca.substack.com/p/zzz>



Transplanted (2021)
<https://nokturno.fi/poem/transplanted/>



Give me a reason (2016)

<https://collection.eliterature.org/4/give-me-a-reason>

my PhD co-supervisor
Dr. Diamantino Freitas:
voice interfaces for the visually impaired

Deena Larsen's call (Coimbra 2023)
for accessible eLit:
UnConference: *Access works!*

my starting point was to create a work
primarily navigable by listening

I usually work with HTML
very 2D

hubs.mozilla.com/spoke/projects/MtvV5Jj

World Selection 0.5m 90° 0.00 m

Open in Hubs Publish to Hubs...

Viewport Lit

Hierarchy

- time, diffracted
 - Skybox**
 - Directional Light
 - Floor Plan
 - Spawn Point
 - WideOpenSpaceGrid.glb
 - Scene Preview Camera
 - Model
 - Spot Light
 - Ground-Plane
 - Video
 - Video

Properties

Name: Skybox Visible: Enabled:

Skybox

Creates a visualization of an open sky and atmosphere around your scene. Also used as the environment map for your scene.

Time of Day: 1.00 h

Latitude: 0.00 °

Luminance: 0.207

Scattering Amount: 0.005

Scattering Distance: 0.763

Horizon Start: 5.82

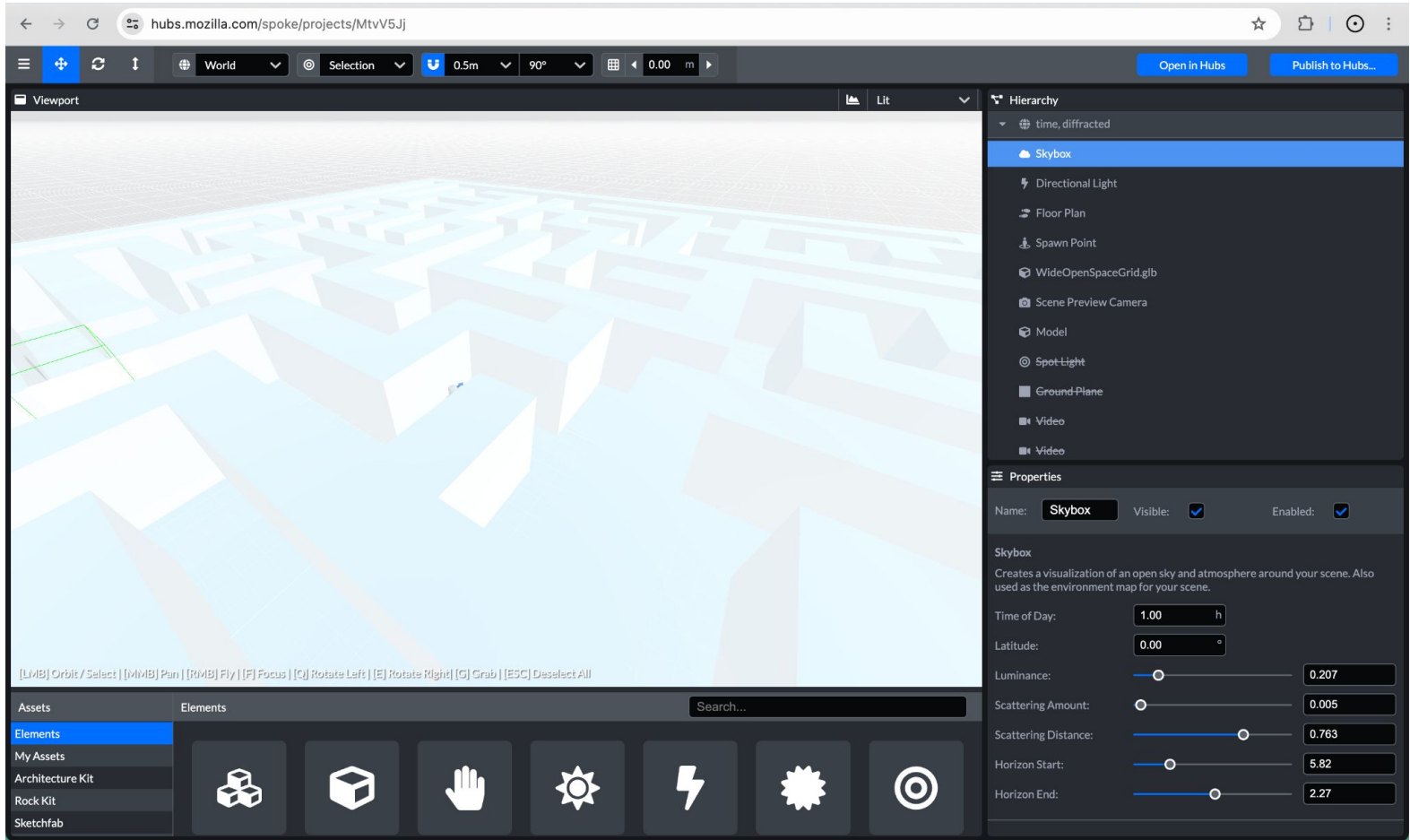
Horizon End: 2.27

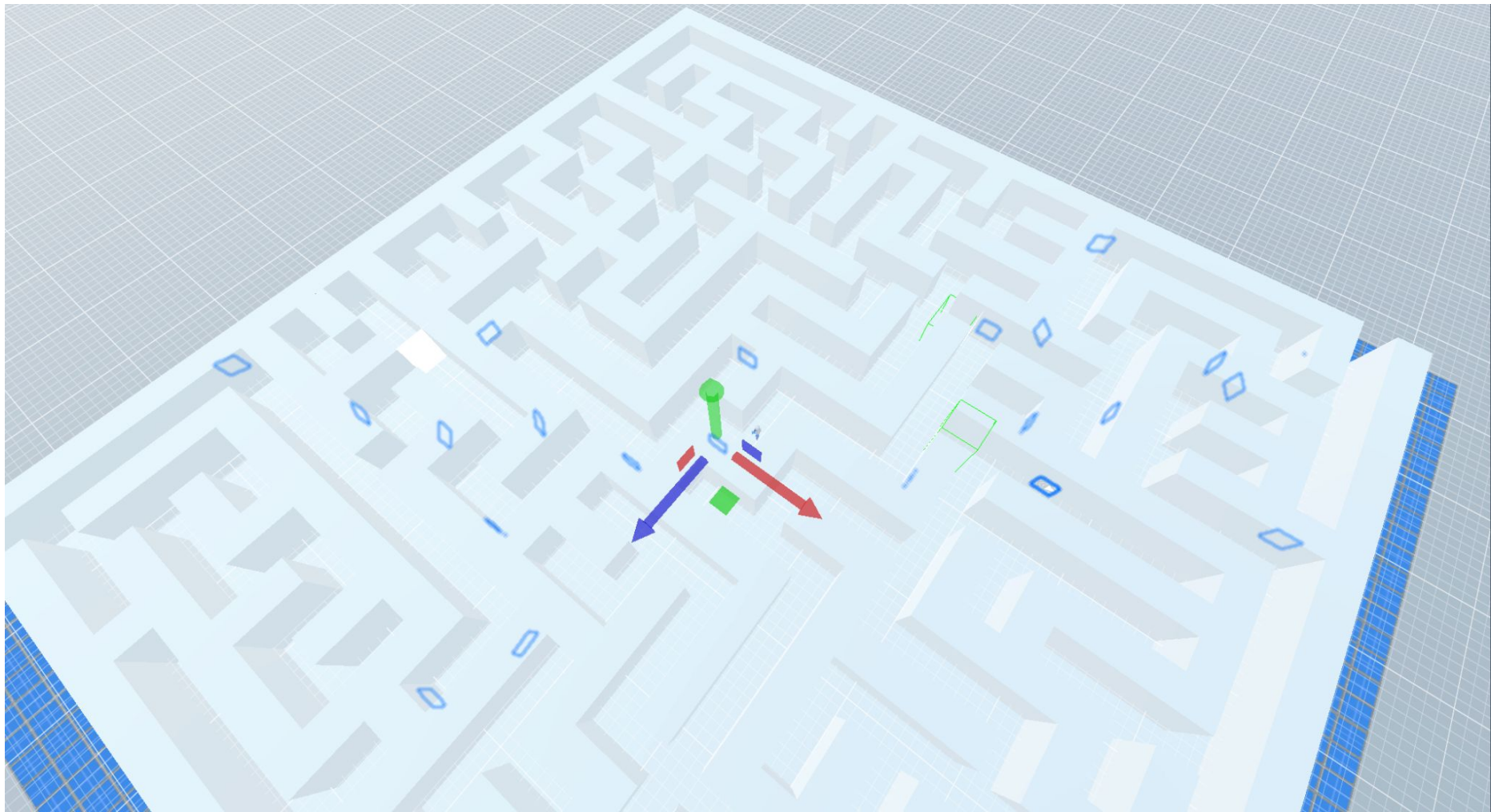
[LMB] Orbit / Select | [MMB] Pan | [RMB] Fly | [F] Focus | [Q] Rotate Left | [E] Rotate Right | [G] Grab | [ESC] Deselect All

Assets Elements Search...

Elements

- My Assets
- Architecture Kit
- Rock Kit
- Sketchfab





Objetos | Pessoas (1)



Convidar



Voz



Compert.



Inserir



Reagir



Chat



Sair



Mais

time_diffRACTED-01.tscn - godot-time-diffracted 2D 3D Script AssetLib

Scene Import

- 2B - hallantiemo_mp3
- 1 - close-your-eyes_mp3 2B - hallantiemo_mp3
AudioStreamPlayer3D Type: Node3D
- 2A - church-bells_mp3
- huutaa_mp3
- copier_mp3
- 4A - time-diffracted-loud...
- 5A - la-fille_mp3
- 6Ai - think-through_mp3
- 7A - belly2_mp3
- 8Ai - falling_mp3
- 8Aii - elevator_mp3
- 9Aii - phase_mp3
- Mirror3

Inspector Node

- 1 - close-your-ey...

Filter Properties

- Node3D
 - Transform
 - Visibility
 - Node
 - Process
 - Editor Description

Script <empty>

+ Add Metadata

FileSystem

res://time_diffRACTED-01.tscn

Filter Files

- audio
 - 01-close-your-eyes.mp3
 - be495917-8d18-4d9c-8ca0-...
 - be495917-8d18-4d9c-8ca0-...
 - be495917-8d18-4d9c-8ca0-...
 - be495917-8d18-4d9c-8ca0-...
 - be495917-8d18-4d9c-8ca0-...
 - be495917-8d18-4d9c-8ca0-...
 - be495917-8d18-4d9c-8ca0-...
 - be495917-8d18-4d9c-8ca0-...
 - be495917-8d18-4d9c-8ca0-...
 - be495917-8d18-4d9c-8ca0-...
 - icon.svg
 - time_diffRACTED-01.tscn

--- GDScript Language server started on port 6005 ---

- core/io/image_loader.cpp:101 - Error loading image: res://be495917-8d18-4d9c-8ca0-14e4e3bc7601_GridMaterial_BaseColor.jpg
- Error importing 'res://be495917-8d18-4d9c-8ca0-14e4e3bc7601_GridMaterial_BaseColor.jpg'.

Translate

Scene Undo: Translate

Rotate

Scene Undo: Rotate

- core/io/image_loader.cpp:101 - Error loading image: res://be495917-8d18-4d9c-8ca0-14e4e3bc7601_GridMaterial_BaseColor.jpg
- Error importing 'res://be495917-8d18-4d9c-8ca0-14e4e3bc7601_GridMaterial_BaseColor.jpg'.

Filter Messages

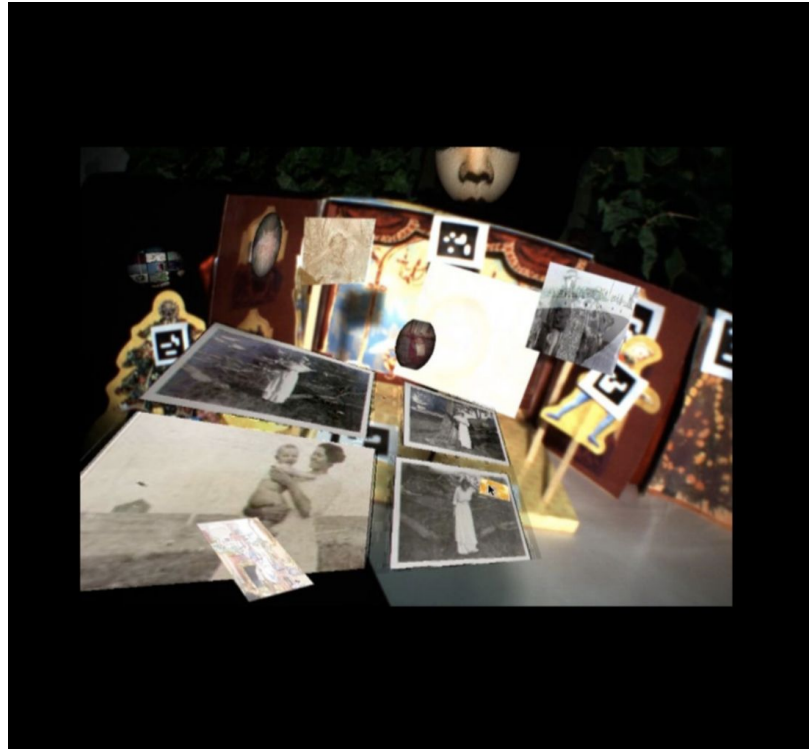
Output Debugger Audio Animation Shader Editor

4.2.2.stable.mono

Performative writing

Mozilla hubs:
I had no control over
when the person would “walk”
past my audio

Solution:
I need to write in loops



Circle (2012) by Caitlin Fisher
<https://caitlinfisher.ca/circle-3/>

Non-linear, aural reading
repetition
confessional tone
Fisher's voice

multiplicity of perspectives
meditative state of listening
(associations of the visual and the aural)

Suddenly I notice the building starting at me. I realise that they have been there, right there, for a century. That is, generations. They've felt people passing by, but people are really just passing by. The building is made of stone and it hasn't moved for a century. I look at it and I think about the people who will look at it after me. After that, I look at the building again.

excerpt from Time, diffracted

Glitch while recording:
I started improvising,
changing order,
changing subjectivities

These Gray Hairs Really Scream Out at me: the Confessional I and Autofiction as Feminist Writing in Gray Hairs

Terhi Marttila

Interactive Technologies Institute/LARSyS eGames Lab, IST-ID - Associação do Instituto Superior Técnico para a Investigação e Desenvolvimento

 <https://orcid.org/0000-0003-2868-7206>

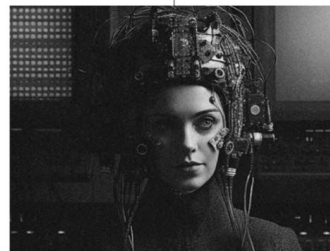
Abstract

This article is a practitioner reflection on confessional writing as feminist writing in my transmedia artwork *Gray hairs*. *Gray hairs* is a web-based linear narrative which unfolds through my voice (and text transcript) when readers pluck graying hairs on screen. This article gives an overview of confessional writing, autofiction and digital writing as feminist writing, and reflects on these theoretical discourses through a practitioner perspective on how these theories are and are not implicated in *Gray hairs*. The article concludes with a practitioner reflection that speculates on how born-digital confessional writing can and could be more aligned with feminist ideas of multiple perspectives and polyphonic voices while keeping in line with the early roots of the feminist movement through the idea that the personal is political.

Keywords: Confessional writing, Autofiction, Feminist writing, Digital writing, Practice-based research

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“ [Claudia] Rankine brilliantly reshapes the post-confessional poem as a fundamentally African American, communitarian text, one that uses paragraphs more than lines, discursivity more than condensation, and ‘you’ instead of ‘I’ ” (Gould Axelrod, 2023, p. 172)

Gould Axelrod, S. (2023) The black art of confession. In Svonkin, C., & Axelrod, S. G. (Eds.). *The Bloomsbury Handbook of Contemporary American Poetry* (pp. 164 - 176). Bloomsbury.

<https://doi.org/10.34632/jsta.2023.15685>

What happens if we stretch and warp
subjectivity in a confessional text?

my approach:
improvise for approximately 10 minutes

it became very meditative

I let the text and my eye
and associations between concepts
guide me

Small glitches and corrections

I was imagining myself as
a live large language model
trying to find the next best match
for the previous word

led me to find
new dimensions in my text

... almost like a diffractive reading
of my own text (Barad 2007).

Mesmerizing to listen
to repetition
with slight variations

Suddenly I notice the building starting at me. I realise that they have been there, right there, for a century. That is, generations. They've felt people passing by, but people are really just passing by. The building is made of stone and it hasn't moved for a century. I look at it and I think about the people who will look at it after me. After that, I look at the building again.

excerpt from Time, diffracted



Time, diffracted

Time, diffracted (2024)

<https://projects.cah.ucf.edu/mediaartsexhibits/elo2024/time-diffracted>

Thank you!

terhi.marttila@iki.fi

<https://terhimarttila.com>