MOONBIT

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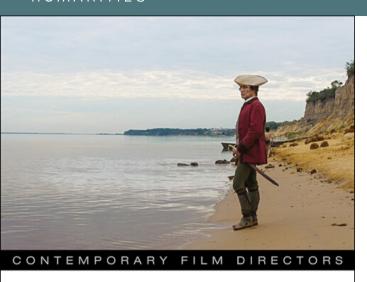Director of the Institute for Writing and Rhetoric

Senior Lecturer
Department of English and Creative Writing

Moonbit

Punctum Books, 2019

Moonbit is a hybrid work comprised of experimental poetry and a critical theory of the poetics and politics of computer code. It offers an extended intellectual and creative engagement with the affordances of computer software through multiple readings and re-writings of a singular text, the source code of the Apollo 11 Guidance Computer or the "AGC." *Moonbit* re-marks and remixes the code that made space travel possible. Half of this book is erasure poetry that uses the AGC code as the source text, building on the premise that code can speak beyond its functional purpose. *Moonbit* also provides a gentle, non-expert introduction to the text of the AGC code, to digital poetics, and to critical code studies. Outlining a capacious interpretive practice, *Moonbit* takes up all manner of imaginative decodings and recodings of this code. It introduces some of the major existing approaches to the study of code and culture while provide multiple readings of the source code along with an explanation and theorization of the way in which the code works, as both a computational and a cultural text.

Gerd Gemünden

Professor
Department of German Studies, Film and Media Studies,
Comparative Literature

The Sherman Fairchild Professor of the Humanities

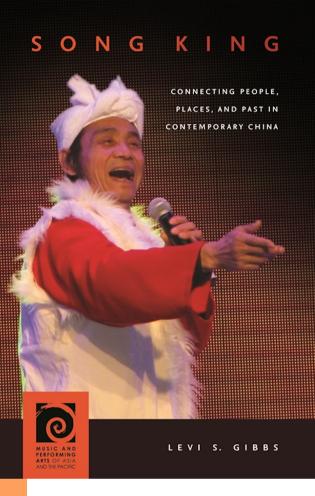Chair of the Program in Comparative Literature

Lucrecia Martel: A Poetics of the Senses

University of Illinois Press, 2019

Films like *Zama* and *The Headless Woman* have made Lucrecia Martel a fixture on festival marquees and critic's best lists. Though often allied with mainstream figures and genre frameworks, Martel works within art cinema, and since her 2001 debut *The Swamp* she has become one of international film's most acclaimed auteurs. Gerd Gemünden offers a career-spanning analysis of a filmmaker dedicated to revealing the ephemeral, fortuitous, and endless variety of human experience. Martel's focus on sound, touch, taste, and smell challenge film's usual emphasis on what a viewer sees. By merging these and other experimental techniques with heightened realism, she invites audiences into film narratives at once unresolved, truncated, and elliptical. Gemünden aligns Martel's filmmaking methods with the work of other international directors who criticize—and pointedly circumvent—the high-velocity speeds of today's cinematic storytelling. He also explores how Martel's radical political critique forces viewers to rethink entitlement, race, class, and exploitation of indigenous peoples within Argentine society and beyond.

Levi S. Gibbs

Assistant Professor
Program in Middle Eastern Studies, Program in Asian
Societies, Cultures and Languages

Song King: Connecting People, Places and Past in Contemporary China

Honolulu: University of Hawai'i Press, 2018

When itinerant singers from China's countryside become iconic artists, worlds collide. The lives and performances of these representative singers become sites for conversations between the rural and urban, local and national, folk and elite, and traditional and modern. In *Song King: Connecting People, Places, and Past in Contemporary China*, Levi S. Gibbs examines the life and performances of "Folksong King of Western China" Wang Xiangrong (b. 1952) and explores how itinerant performers come to serve as representative symbols straddling different groups, connecting diverse audiences, and shifting between amorphous, place-based local, regional, and national identities. Moving from place to place, these border walkers embody connections between a range of localities, presenting audiences with traditional, modern, rural, and urban identities among which to continually reposition themselves in an evolving world. Drawing on extensive fieldwork with Wang and other professional folksingers from northern Shaanxi province at weddings, Chinese New Year galas, business openings, and Christmas concerts, *Song King* argues that songs act as public conversations people can join in on. As song kings and queens fuse personal and collective narratives in performances of iconic songs, they provide audiences with compelling models for socializing personal experience, negotiating a sense of self and group in an ever-changing world.