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The Fall of the House of Users.
The Bread Resolution's Narrative Shifts

Abstract:

The article concerns an evolution of interests and views of the members of the Bread Resolution Publishing Hub. The Hub was a Polish online publishing collective, created by Leszek Onak, Piotr Puldzian Płucienniczak and Łukasz Podgórni, which existed from 2011 to 2018. This text traces and analyses the ways in which artistic representations of their ideas and opinions evolved in the light of contemporary theories related to electronic literature. First, the article describes the artists' initial fascination with the seemingly endless possibilities offered by electronic literature and the Internet, which the Hub's authors saw as potential sources of a perceptional revolution. Then, an important narrative shift is distinguished – the second part of the text is devoted to the turning point which significantly changed the Bread Resolution's message. Following this the artists have started to find inspiration in the feeling of being entangled in the socio-economic reality of Poland.

Keywords: the Bread Resolution, digital poetry, e-literature, glitch, bio-glitch, experimentality, experience, cyberbumming

The Bread Resolution Publishing Hub was a Polish publishing collective created by Piotr Puldzian Płucienniczak, Leszek Onak and Łukasz Podgórni which existed between 2011 and 2018. The Hub's name refers to "the first act of piracy, which took place when Jesus Christ himself multiplied bread and gave it to the people gathered around him"[1]. From the very beginning of its existence, The Bread Resolution was aimed at offering poetry, digital poetry and issues of a literary magazine *Nośnik* (*The Medium*) for free, as well as promoting e-literature and experimenting with digital art. The Hub's founders claimed that "the blasphemous interpretation of the events occurring near the Sea of Galilee – finding an analogy between the Lord's Son's coup and activities of an anonymous Torrent user – appeals to internauts who have started to diffuse it, especially lately"[2]. The three publishers actively promoted the idea of dispersed authorship and declared

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[1] "do pierwszego [...] aktu piractwa, którego dopuścił się sam Jezus Chrystus, pomnażając chleb na potrzeby zgromadzonej wokół siebie ludności". As cited in: Maja Staśko, *ZUS maria, ojciec poleciał!*, https://rozdzielch-leb.pl/zus-maria-ojciec-polecial/ [accessed 6 June 2018; translation mine].

[2] "Bluźniercza interpretacja wydarzeń znad Jeziora Galilejskiego – kreśląca analogię między wyczynem Syna Bożego a działalnością anonimowego torrenciarza – zwłaszcza w ostatnim czasie przemawia do Internautów, którzy rozpowszechniają ją [...]". Ibid. [translation mine].

readers to be not only receivers, but also participants of acts of creation. This was clearly a result of expanding awareness of the possibilities of digital literature, its influence on perceiving the role and status of literary works, and those who create them[3]. During its existence, the Bread Resolution published numerous poetic volumes and manifestos. Moreover, the artists presented status generators, online games and generative poetry. The evolution of their interests, views and conclusions, as well as the artistic representations of these opinions and ideas, can be traced through the chronological analysis of selected works. The ways in which particular notions, such as subjectivity, experimental artistic activity or experiencing were understood and constructed are particularly worth retracing.

In order to describe how the Hub's overall message and attitude towards cyberspace and e-literature changed when the artists started to replace their initial enthusiasm with a more critical approach, rooted in socio-economic diagnoses, I want to concentrate on the first four years of the Bread's existence. After presenting three volumes of digital poetry – *March on ROM* by Piotr Puldzian Płucienniczak (2012), *wgraa* by Łukasz Podgórni and Leszek Onak (2012) and *Scanning the Ball* by Podgórni (2012), I focus on the third issue of *Nośnik* (2015) which introduced the idea of cyberbumming [cyberżulerstwo]. In consequence, not only the aesthetic consistency of the Bread authors' works will be observed, but also a prominent and meaningful shift in the artists' perspective, resulting mostly from a redefining of their identities.

The first works signed by the Bread Resolution were both effects and records of cognitive revolution, previously treated as an inspiration by the artists gathered around Perfokarta, a group Płucienniczak, Podgórni and Onak belonged to. In 2010 artists, poets and philosophers experimenting with cybernetic art (e.g. Roman Bromboszcz, Tomasz Pułka and Tomasz Misiak) published *The Manifesto 2.0* in which they claimed that art is immersed in philosophy just as humans are immersed in a computer screen and that "a web, a labyrinth and a database are the best orthographies"[4]. They promoted remix – "repeating of the dead", "transcribing of a spirit"[5] – and explained that noise and energy are the most vital elements of communication, both for people and for animals. Bromboszcz, while referring to the newest scientific trends, declared that the most important task of artists is "describing the disintegration following the explosion"[6], the latter understood as modernity, as well as presenting new interrelations of theory, practice and experience. The creators of *The Manifesto 2.0* claimed that art "absorbs its own borders"[7] and becomes partly politics, partly design, partly advertising. In addition

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[3] These views were shared by scholars. According to N. Katherine Hayles, the emergence of e-literature and its revolutionary potential can be compared to that of that of print books. Cf. N. Katherine Hayles, *Electronic Literature. New Horizons for the Literary*, Notre Dame, Indiana: University of Notre Dame 2008.

[4] "Sieć, labirynt, baza danych to najbardziej udane ortografie". *System dedukcyjny poezji cybernetycznej. Manifest 2.0*, http://perfokarta.net/root/manifest_2.0.html [accessed 10 June 2018; translation mine].

[5] "Powtarzanie umarłych", "przepisywanie ducha". Ibid. [translation mine].

[6] "spisywanie rozpadu po wybuchu". Roman Bromboszcz, *Estetyka zakłóceń*, http://perfokarta.net/teoria/estetyka_zaklocen.pdf [accessed 10 August 2018; translation mine].

[7] "sztuka wchłania pogranicze siebie". *System dedukcyjny …*, op. cit. [translation mine].

to this, the artists stated "the sensual is, just like aesthetics, both empirical and theoretical"[8] a belief which predated some of the theoreticians of affects[9].

When Płucienniczak, Onak and Podgórni, all active members of Perfokarta, created the Bread Resolution, they meant for this online publishing hub to attain one of Perfokarta's main goals: popularising artistic experiments via the Internet. In the first two books published by the Bread Resolution, Podgórni and Płucienniczak, clearly inspired by Perfokarta's ideas, experimented with rhythm, borders of comprehensibility and, above all, the glitch aesthetics[10] and possibilities of using and controlling it. Artistic strategies present in their volumes amplified and supplemented the idea of the digital semio-cognitive revolution, described in the *Manifesto 2.0*.

An interesting realisation of the potentially revolutionary concepts mentioned above can be observed in the first book published by the Bread Resolution in 2012[11]. A volume of visual poetry by Płucienniczak, *March on ROM*, is a story about modernity, a collection of snippets, samples and micronarrations, creating a multinarration. It includes not only an unobvious description of relations between society and individuals, based on coercion, but also ambiguous images of existence in the times of relocating the most prominent parts of social life into the Internet. The images of human interactions and eroticism illustrate the social and emotional changes in human life. Using images and terms drawn from the cyberspace, Płucienniczak chooses ROM as a figure of current oppression, as it is a read-only memory, fixed, devoid of the possibility of introducing any changes. ROM embodies authority and hierarchy; a system people have to submit to. Meanwhile, Płucienniczak is interested in promoting change. As noted by Małgorzata Dawidek-Gryglicka, in *March on ROM* "rhythmical collations of short flickering visual-poetic models, compilations of random data, artificial additions or a lack in the body of language should be seen as the author's tests on the systems' capacity — both the language and the computer system"[12]. The artist, immersed in a digital imaginarium, looks for an alternative mode and finds it in RW, the rewritable memory. He is interested in rebuilding the system and creating one based on active participation. Hence, the reader's role is appreciated. Urszula Pawlicka notices that in *March on ROM* readers gain and share the responsibility for the metaphorically understood "formatting of the system"[13].

In the graphically dispersed poem "często – iowa" chunks of text, located perpendicularly and parallel towards each other, are addressed to the "subcontractors"

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[8] "zmysłowe jest tak jak i estetyka empiryczne i teoretyczne zarazem". Ibid. [translation mine].

[9] Cf. Patrick C. Hogan, *Affective Narratology. The Emotional Structures of Stories*, Lincoln: University of Nebraska Press 2011.

[10] Cf. Lori Emerson, "Glitch Aesthetics", in: *The Johns Hopkins Guide to Digital Media*, edited by M.-L. Ryan, L. Emerson and B.J. Robertson, Baltimore: Johns Hopkins University Press 2014, p. 235

[11] Piotr Puldzian Płucienniczak, *March on ROM*, https://rozdzielchleb.pl/marsz-na-rom/ [accessed 14 September 2018].

[12] "Rytmiczne zestawienia krótkich, migotliwych modelów wizualno-poetyckich, kompilacje losowych danych, sztuczne uzupełnienia lub braki w ciele języka to testowanie przez autora tomu wydolności zarówno systemu komputerowego, jak i językowego". Małgorzata Dawidek-Gryglicka, ibid. [translation mine].

[13] "formatowanie systemu". Urszula Pawlicka, *(Polska) poezja cybernetyczna. Konteksty i charakterystyka*, Kraków: Korporacja Ha!art 2012, p. 217 [translation mine].

of "the fight". The addressees are enigmatically informed about the necessity of begging for a team, although while begging, they should simultaneously stay choosy (graphic construction of the poem highlights a play of images and sounds between two Polish words – 'wybrać' [to choose] and 'wyżebrać' [to beg]).
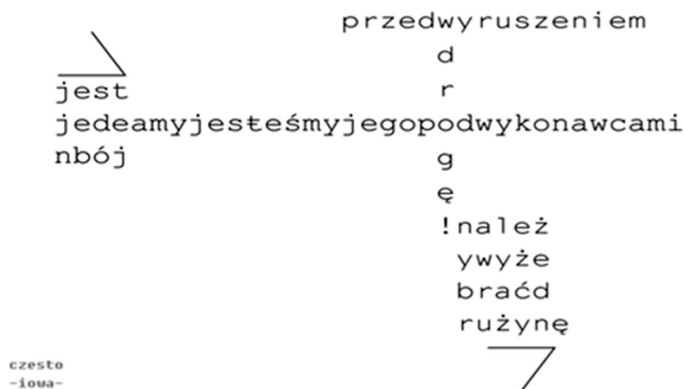
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Image 1. Piotr Puldzian Płucienniczak, "często – iowa"

Mariusz Pisarski claims that: "*March on ROM* is kept in the spirit of interactive minimalism: the digital element is not recalled directly in the operational layer of the work"[14]. Still, the mentioned element "is subject to consequent thematisation and aesthetisation" and it "is even more than merged, when it comes to the images of the digital-online-poetic every-day reality"[15]. The most essential aesthetic is the aesthetic of glitch and noise – unsettling, lacking any pedagogical overtones. Even if in some poems, such as "czesto – iowa", glitch is not visibly present, its aesthetics are invoked by poetic images of rebellion and disruption. In the mentioned poem, verses create a puzzling composition of phrases, crisscrossing each other. Therefore, with the help of the visual layer, meanings are complicated and multiplied. The enigmatic words, sometimes making an impression of lapses, are torn apart and bound together. They announce the upcoming presence of a serious fight. Clashes and mixes of words having distant collocations (such as "fight" and "subcontractors") and an accumulation of confusing concepts (such as a fellowship founded upon begging signalise an ongoing crisis. However, this crisis is desired and envisioned as an essential, liberating and game-changing element of the war against oppressive systems. Later on, the author defines himself as a noise generator – "a hacked staging server" – and he willingly resigns from the role of a traditional creator in favour

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[14] "Marsz na ROM utrzymany jest w duchu interaktywnego minimalizmu" żywioł cyfrowy nie jest tu przywołany bezpośrednio w warstwie operacyjnej utworu". Mariusz Pisarski, *Marsz na ROM*, http://techsty.art.pl/aktual-nosci/2012/marsz_na_rom.html [accessed: 10 August 2018; translation mine].

[15] "podlega jednak konsekwentnej tematyzacji i estetyzacji, przekraczając wręcz granicę sprzężenia w przywołaniach cyfrowo-internetowo-cyberpoetyckiej codzienności". Ibid. [translation mine].

of a role of a transmitter. However, he somehow remains a clearly visible figure, responsible for offering puzzling but meaningful commentaries to the contemporary world.

Pawlicka notes that in *March on ROM* the relation with glitch is based on experiencing it, not interpreting[16]. Here, glitch is a process, an action which makes expressing dissent possible, as well as interfering with (the) applicable order. It is a form which, according to the prophecies of Perfokarta's members, can contain potential for change. However, the anarchic poetry of Płucienniczak does not promise such a thing as his volume is more like praise of tripping over, disruptions, hacking and movement. The way in which letters, words and parts of the text move, clash with each other, disintegrate and fall out of verses "embodies" the verbal message. Malfunctioning technology is used to create the "aesthetics of failure"[17], being one of the results of "searching for a new realism"[18], similar to the futurists' answers to the industrial expansion from the beginning of the twentieth century. While metaphorically describing the volume, Roman Bromboszcz emphasises the glitch aesthetics and explains its contemporary roots:

Watching porn and downloading hacked programmes led, at least, as it couldn't be different, to a chronic tracheitis. Formatting helped somehow as the stopcock was unclogged but the 'sclerotic multipli' appeared, as well as 'arteriosis' and arthritism. These terms themselves are proofs of being entangled in a certain aesthetics. Art, a.r.t. and 8r7 actually mean the same. The mistake was squared[19].

When the Bread Resolution authors used glitch as a method of interfering with aesthetic and social orders or with perceptual habits, they often used playful strategies. Podgórni and Onak, for example, in their visual volume *wgraa* (a wordplay between Polish words 'gra' [game, play] and 'gwara' [dialect]) decided to organise "a digital folk fair with graphic poetry"[20]. Again, the development of the Web was seen by the artists as an opportunity of practising a peculiar linguistic decentralisation – in this case, opposing the domination of the official educated language. In the introduction to the volume, Podgórni and Onak explain that the gradual exclusion of dialects from the official space should be seen as colonisation of language by social groups dominating in society[21]. Moreover, it was a symbolic act of erasing images and interpretations anchored

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[16] Pawlicka, *(Polska) poezja* …, op. cit., p. 222.

[17] Emerson, op. cit., p. 235.

[18] Ibidem. Emerson also observes that, apart from being clearly inspired by Futurism and Dadaism (especially the Dadaists' idea of cancelling the institution of authorial control, based on "the egotism of the individual romantic genius"), glitch is also related to artistic initiatives resulting in a feeling of defamiliarization, seeing the "ghostly conventionality of the forms. Ibid., p. 236.

[19] "Oglądanie stron pornograficznych i ściąganie zhakowanych programów doprowadziło w końcu, bo i nie mogło być inaczej, do przewlekłego zapalenia tchawicy. Formatowanie pomogło w jakimś stopniu, bo kurek się odetkał, ale pojawiło się rozsianie twarde, arterioza i artretyzm. Przyglądając się tym terminom z boku widać, jak mocno uwikłane są w pewną estetykę. Art., a.r.t. i 8r7 znaczą w gruncie rzeczy to samo. Pomyłka podniesiona została do kwadratu". Bromboszcz, https://rozdzielchleb.pl/marsz-na-rom/, op. cit. [translation mine].

[20] Leszek Onak, Łukasz Podgórni. "Cyberludowy jarmark poezjografii"; *wgraa*, https://rozdzielchleb.pl/wgraa/, [accessed 15 August 2018].

[21] Ibid.

in the local types of language. While postulating a radical change in the ontological definition of a region ("territory can be defined with HTTP from now on")[22], Podgórni and Onak register new dialects and neologisms, new systems of borrowings. They enumerate and describe them enthusiastically: speaking with a Mazurian accent becomes "an element of the emo language", "mistranslations of Google Translate" are "word-formative and inflectional elements of a new dialect" and Twitter is "an environment giving preferential treatment to acronyms"; "Memes are a carnival form of pictograms"[23]. The cover of wgraa presents glitched images of a typical motif of Polish folk art, a rooster, and announces an interesting marriage of the new media poliaesthetics and elements drawn from a folk props room – grasses, paper cuttings, pixelated religious paintings, all held in a cheerful colour scheme. Among the folk productions of Onak and Podgórni one can find a digital collage in which an image of a computer and a logo of Cepelia, an iconic cooperative producing and selling handicraft inspired by works of folk artists, coexist[24]. The collage is representative of the whole volume, as it brings out its hybrid character – images rooted in the folkloristic tradition are filtered by the glitch aesthetic and subject to numerous operations enriching the representational resources and stimulating the receivers' sensual receptors. Onak and Podgórni emphasise features shared by the folkloristic and digital art – their availability, their bottom-up character, inclination to remixes and patchworks. In turn, in a visual poem "Ars Poetica" a rooster head is replaced by a cursor. The poem is a peculiar guide to creating poetry, based on an unpretentious 'copy-paste' technique and presented as a collection of hot keys. "Ars Poetica" reminds its receivers that digital poetry is never a fixed object but rather a form created by members of communities, societies and dialogues with other texts. It can be extended by readers who are also offered numerous simple ways of doing it[25].

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[22] "Terytorium zaczęło być definiowane przez protokół http". Ibid. [translation mine].

[23] "Mazurzenie jako element języka emo. Przekłamania Google Translate jako słowotwórcze i fleksyjne funkcje nowej gwary. Twitter jako środowisko sprzyjające rozwojowi skrótowców, Memy jako karnawałowa forma piktogramów". Ibid. [translation mine].

[24] Ibid.

[25] Cf. Christopher Funkhouser, "Digital Poetry", in: *A Companion to Digital Literary Studies*, ed. R. Siemens and S. Schreibman, Hoboken: Wiley-Blackwell 2013, p. 329.

Image 2. Leszek Onak, Łukasz Podgórni, Ars Poetica

A clearly playful purpose seemed to accompany the artists while creating "Kroki Akermańskie" ["The Akerman Steps"], a poem in which one of the most famous Polish poems, "Stepy akermańskie" ["The Akerman Steppes"] by Adam Mickiewicz, is creatively transformed and travestied with help of the Google Translate.

Intertextual playfulness, humour and glitch aesthetics are also – but differently – used by Podgórni in *Skanowanie balu* [*Scanning the Ball*], a volume published by the Bread Resolution in the same year as *wgraa*. The poetry of Podgórni, "a deadline artist" and "a trainer of synthesisers"[26], is an example of a witty conjunction of aesthetics promoted by new media art and traditional poetic creationism. Arkadiusz Wierzba, one of the volume's reviewers, noticed that it poetically works through a significant phenomenon – a way in which the jargon of new media, a specific subcode – collection of concepts, abbreviations, hot keys and objects, make some words and phrases start resembling software commands[27]. This economical language, allowing a user and a machine to communicate, becomes transposed into daily life. It eliminates some phrases and replaces them with different ones, reforms imagination and radically changes the shape of human tales and human existences. According to Wierzba, only Polish digital poetry, especially the first books of Bromboszcz and Podgórni, takes the revolution

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[26] "artysta deadline'owy", "treser syntezatorów". Łukasz Podgórni, *Skanowanie balu*, https://rozdzielchleb.pl/skanowanie-balu/ [accessed 12 August 2018; translation mine].

[27] Arkadiusz Wierzba, *Mów znaczy/Utwórz*, https://rozdzielchleb.pl/odra-arkadiusz-wierzba-o-skanowaniu-balu-lukasza-podgorniego/ [accessed 20 August 2018].

of language and perception inspired by new media into consideration[28]. Moreover, the critic claims that *Skanowanie balu* is the last link between the traditional Polish poetry and the language revolution, resulting from the emergence of the new means of communication.

In opposition to other, strictly digital activities of Podgórni, in which text, sounds, images and animations work together[29], *Skanowanie* is a volume in which digital references to non-textual elements are not present. The book, dedicated to a Polish futurist Tytus Czyżewski, begins with a few poems in which the twentieth-century avant-garde imaging and sounding are noticeable – one can detect links to futurism, Dadaism or surrealism. However, after indicating which traditions he prefers, the poet starts testing the capability of his own workshop, looking for new means, suitable for expressing his current experiences. Mariusz Pisarski claims that to stay in harmony with "an imperative of scrutinising the conditions of its own arising" the "digital existentialism has to evolve into a fuller, polisemiotic potential of poetry"[30]. Thus, Podgórni does not forget about any of the daily languages, both human and digital, nor does he exclude any images. He finds a place for both pictures of alienated big city life and for, ironically processed, idyllic rural images. His eclectic ball – in line with the Hub's politics – is inclusive. Encrypted texts are explained before the readers' eyes, which indicates that modernist puzzles are not the essence of this body of work. The last verses of a poem G might serve here as an example of this process:

Image 3. Łukasz Podgórni, G

The title of the volume is, on a meta level, a meaningful introduction to the work itself, as it suggests presence of a critical approach and an ongoing inquiry. Podgórni

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[28] "Każdy udany rezultat takiego majsterkowania, jako nowy element owego "materiału kulturowego" staje się możliwym przedmiotem nowego majsterkowania. W ten sposób, choć w kulturze nie powstaje nic absolutnie nowego (zawsze jest jakaś inspiracja), pojawia się jednak nowość". Ibid. In this context, Adam Szahaj's words concerning introducing new cultural elements into literature and art are worth mentioning: "Each new successful result of such DIY, as a new part of 'cultural material', becomes material for the next DIY. This is how – although nothing really new appears in culture (there is always some inspiration) – newness appears." A. Szahaj, *O interpretacji*, Kraków: Universitas 2014, p. 90 [translation mine].

[29] Among such works are, e.g., his generative poems "Work is close" and "cmn_krg" or a lottery script *History of Poland Written in Comic Sans*.

[30] M. Pisarski, *Skanowanie balu: szkoła pływania Łukasza Podgórniego*, http://techsty.art.pl/aktualnosci/2013/skanowanie_balu.html [accessed: 20 August 2018].

is organising a ball and one cannot resist the work's peculiar lightness and humour. However, at the same time a studious scanner is working inside it, mirroring the coexistence of anachronic clichés, myths and stereotypes, especially the excluding, nationalist ones (many of the poet's visions do not "fit in the national preload")[31] and an ongoing perceptive revolution. The inquiry results in surprising diagnoses, such as: "Bogurodzica is an 8-bit!"[32] and observations ("revolution lightens silos from one another")[33]. In a poem "The Storm Has Hit My Router" ["Burza uderzyła w mój router"] the conditions in which both the ball and the scanning take place are presented: "The storm has hit my router: trans/ trans/trans// I've added drugs to your lyre". The category of trance is introduced as a source of writing, as well as an almost permanent state of the speaker's consciousness. Digital experiments and an experience of being constantly immersed in the virtual reality appear to have a drug-like impact on the lyrical subjects – like drugs, they strongly influence the final shapes of artistic messages.

The communication environment created by Podgórni is peculiar, as the poet provides readers with an audio layer; there is an original audiobook attached to the printed book, containing some noise compositions by Porcje Rosołowe and recordings of poems read by a speech synthesiser. This intermedial experiment broadens the possibilities of experiencing the artwork – dry sounds of mechanical voices reading the poems ("a team of well – and less well – known speech synthesisers")[34] start a "nervous dialogue"[35] with the unsettling post-digital compositions of the musicians. The effect affects perception – receivers automatically redefine the poet's position, probably according to their own wishes. While being both a traditional artist, endowed with an ability to create intense images, and a "transmitter", a "literary DJ" and a remix specialist, Podgórni experiments with the reification of language (with the help of visual effects, words are changed into objects) and with the subject's identity.

In *Skanowanie balu* technology very often plays the role of the subject and, on the other hand, the subject increasingly merges with technology. Post-anthropocentric and transhumanistic elements present in this poetry seem to emphasise this fusion – in Podgórni's imaginarium images of human corporeality and biology (the poet mentions being "an organism" as his second profession) are mixed with "computers' hallucinations" and the lyrical I seems to need an interface in order to communicate with the outside world. In the first verses of a poem Skasowanie balu we read: "Today I've noticed in a mirror the first/ inefficient pixel/ unblocked with an appetite for expertise". The word "pixel" is accompanied by a footnote: "It crashes near a split on a main basin/ on which surface streaming glides faster than/ sleeping cars towards the settings"[36]. An instinctive waiting for explanations, which is a typical reaction to an appearance

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[31] "to się nie mieści w narodowym preloadzie". Podgórni, *Skanowanie balu*, op. cit. [translation mine].

[32] "Bogurodzica to 8-bit!". Ibid. [translation mine].

[33] "rewolucja odpala jeden silos od drugiego". Ibid. [translation mine].

[34] "trans/trans/trans// dosypałem ci prochów do liry". Ibid. [translation mine].

[35] "ekipa znanych (i mniej znanych) syntezatorów mowy". Ibid. [translation mine].

[36] "nerwowy dialog". Ibid. [translation mine].

of a footnote, changes into confusion. Describing daily observations, images and rituals with the language of IT operations is explained with an image held in the same style, moreover, built on an elaborative intertextual metaphor[37]. After this peculiar 'explication' come the next verses: "These drops cool down the taste of a medical term", "– Lick the split". It is noticeable that the subject's perception is shaped by his immersion in the virtual reality which does not exclude but rather changes the way of focusing on physicality, on alluring, imperfect details (worthy of licking)[38]. In a poem where the subject seems to be permanently equipped with an interface, determining his relations with the world, playful eroticism appears. The last verse, "With the help of a cursor, so almost with hands, I examine a breast of preference"[39], skilfully tangles all of the elements present in the poem – sensuality, medicine, technology, focusing on bodies – even if they are hardly used.

The category of "ball" (being a Polish slang term for a drinking spree, similar to 'bender', introduced by Podgórni in the volume discussed above, began to be visible at the centre of the Hub's actions for the next three years. The Bread Resolution published Kamil Brewiński's volume titled *Clubbing*; one of *Nośnik*'s issues was focused around images of a contemporary digital and non-digital 'trip' ('faza') and divided into four "subdirectories: cannabis, stimulants, psychedelics and depressants", each of which given a colour model: CMYK, RGB, HSB and GRAYSCALE.

A significant moment of transition came with the next issue of *Nośnik*, entitled *Cyberżulerstwo* [*Cyberbumming*]. The story of digital bumming is a literary record of a process of forming a certain state of consciousness, resulting from overwhelming external circumstances. Obviously, self-reflective awareness has always been a part of digital literature – as noted by Mariusz Pisarski: "Almost every statement in 'indigenously digital' literary works is marked by self-awareness"[40]. However, the phenomena described in the third issue of Nośnik were related to much broader perspectives and included bigger patterns. In this compilation of texts Podgórni, Onak and Płucienniczak visibly distance themselves from the ontology of digital art, which is modernist in spirit. Instead of focusing on the status of artistic works, they reflect on their own existences, not as artists but as employees, members of online communities and, finally, organisms and bodies[41].

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[37] "Dostrzegłem dziś w lustrze pierwszy/ nieefektywny piksel/ odblokowanym apetytem na ekspertyzę"; „zawiesza się przy rysce na głównej umywalce,/ po której streaming pędzi prędzej niż/ sleepingi do ustawień". The quoted verse is also a reference to Bruno Jasieński's futurist poem *Trupy z kawiorem*.

[38] The coevolutionary spiral, involving body and technology and their recursive cycles of mutual influence were discussed by Mark B.N. Hansen who, in result, introduced the term of "mixed reality". Cf. Mark B.N. Hansen, *Bodies in code. Interfaces with digital media*, New York: Routledge 2012.

[39] „z pomocą kursora, czyli prawie ręcznie, badam pierś preferencji". Ibid. [translation mine].

[40] Mariusz Pisarski, *Poetyka w działaniu. Czas i kod w poezji Johna Cayleya i poetów Rozdzielczości Chleba*, http://fp.amu.edu.pl/poetyka-w-dzialaniu-czas-i-kod-w-poezji-johna-cayleya-i-poetow-rozdzielczosci-chleba/ [accessed 3 August 2018; translation mine].

[41] "Zawód: Wenecja. Zawód: Organizm. Poeta. Tłumacz". In one of Podgórni's previously mentioned poems the lyrical subject defines himself as an organism: "Profession: Venice. Profession: Organism. *A poet. A translator*". Ł. Podgórni, *Skasowanie balu*, in: Idem, *Skanowanie balu*, op. cit. [translation mine].

The beginning of *The Metamanifesto of Cyberbumming*, features a verbalisation of the awaiting of the arrival of "bioliterature"[42]. It can be seen as a natural result of previous initiatives of the Hub's members, who reached a point of mental and physical exhaustion after experiencing and observing unavoidable conflation of people and machines, resulting in unexpected distortions of emotions and perception. The so-called digital bums dream of "bio-glitch", as it would be an aesthetics perfect for depicting their tired bodies, entangled in technical devices, their minds, grown together with interfaces and computers, confused after the ball, the ambivalently described binge[43]. After a moment of daydreaming, a Rimbaud-like disorganisation of senses, folk parties and looking enthusiastically for new ways of organising human perception, a hungover daze suddenly appears. Moreover, all kinds of addictions, an increasing awareness of their own poor economic position and reflections on the general state of society make the Hub's artist yearn for literature fused with life and created with life. The effects they are trying to achieve seem to be inspired by bio-art.

It is worth noting that posthumanist and transhumanist approaches, typical for bio art[44], can be found in some narrative strategies used by the Bread Resolution from the very beginning of the Hub's existence. Just like bio art, digital literature is often situated on the border of artistic concepts and activities as well as scientific experiments – in the case of bio art these are usually related to biotechnology or molecular biology, while in the case of digital literature to coding and programming[45]. In both cases a peculiar way of creating art results in its being transdisciplinary and demanding new research tools and categories. Some scholars specialising in e-literature claim that "code hermeneutics", as well as "interaction hermeneutics" should be developed as ways of reading and interpreting[46]. However, in the case of the Bread Resolution's output, methods of analysing rooted in bio art seem equally useful – at least when it comes to the role of body and non-human actors in the cyberbums' narrative. Other useful categories are affects and experientiality (as defined by Monika Fludernik)[47] – Katarzyna Twardoch-Raś noted that thanks

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[42] Leszek Onak, Łukasz Podgórni, Paweł Puldzian Płuecienniczak, *Metamanifest CYBER%ULERSTWA*, https://rozdzielchleb.pl/metamanifest-cyberulerstwa/ [accessed: 14 August 2012].

[43] Ibid.

[44] Bio art, which belongs to the field of transdisciplinary artistic researches, is usually defined as inspired by both artistic concepts and activities and scientific experiments, usually in molecular biology or biotechnology. See Robert E. Mitchell, *Bioart and the Vitality of Media*, Seattle: University of Washington Press 2010, pp. 17–19 and *Signs of Life: Bio Art and Beyond*, ed. E. Kac, Cambridge MA, London: MIT Press 2007 (especially "Introduction: Art that Looks You in the Eye: Hybrids, Clones, Mutants, Synthetics, and Transgenics", pp. 1–28).

[45] Cf. Ewelina Twardoch-Raś, "Opowieści snute w ciele i poprzez ciało. Wymiary narracyjności w bio arcie", in: *Narratologia transmedialna. Teorie, praktyki, wyzwania*, ed. K. Kaczmarczyk, Kraków: Universitas 2017, p. 424.

[46] Cf. Pisarski, *Poetyka w działaniu*, op. cit.

[47] "The term 'experientiality' was introduced by Fludernik and defined as "the quasi-mimetic evocation of real-life experience". Experientiality refers to the ways in which narrative taps into readers' familiarity with experience through the activation of "natural" cognitive parameters, and particularly the embodiment of cognitive faculties, the understanding of intentional action, the perception of temporality, and the emotional evaluation of experience. This cognitively grounded relationship between human experience and human *representations* of experience is at the root of Fludernik's definition of narrative: any text that foregrounds the above-mentioned parameters qualifies as narrative; any text that sidelines them (including factual summaries and reports) possesses weak or zero narrativity because it "[cancels] the dynamics of experientiality". Marco Caracciolo, "Experientiality", in: *The Living Handbook of Narratology*, http://www.lhn.uni-hamburg.de/article/experientiality [accessed 10 September 2018].

to these categories body art gains political and social meaning[48]. In fact, in *Cyberbumming* the Hub's hybrid narration oscillates around ethical, philosophical and political problems generated by the development of technology and capitalism. The artists emphasise appropriation of technological and cognitive achievements by corporations and describe a specific cognitive colonisation they are subject to. "Do you, too, know this moment when you walk away from your computer and open your own Internet in your head? And what the fuck is projected there?"[49] – ask the artists, before answering that the mentioned visions are certainly not pleasant.

While explaining the nature of cyberbumming, the artists describe the process as follows: "we dismantle literary works, exchange and sell them to applications – digital bumming is an instant soup made from new media"[50]. They semi-seriously compose *The Acts of the Digital Bums*[51] and remind their readers that "there is no need to hide the actual passion for bio-glitch". This "actual passion" seems to be born of their own biographies, as well as biographies they know well – imperfect, shaped by existential ruptures, frozen in moments of crash, belonging to people trying to save something, maybe privacy ("remember to change the dressing from a duct tape on the laptop's camera"[52]). Characters described in *Cyberbumming* seem somehow delaminated. Their "avatars are call centre employees, digging the Web oil for corporations"[53], while their bodies stay in relationships with computers – sources of the Internet which fund their virtual biographies and control their emotions. "Our hard drives caper inside us at night – until now I did not know what the hard drive does inside me at night"[54], writes Płucienniczak and this, as well as previous diagnoses of the subjects' state can remind readers about one of Eduardo Kac's determinants defining bio art, that is the creation or transformation of a living organism related to social or environmental context[55]. The images of people irrevocably attached to machines, addicted to the Web and sentenced to derive feigned satisfaction from digital scraps left for them by bigger players seem to fulfil this condition.

The artists mention their status while remembering the process of preparing the magazine's issue:

Making a report of how we produced this issue would make sense if we worked in the pre-Internet era. However now, it's obvious: we created the "Digital Bumming" issue of Nośnik while sitting in front of computers, when they were not currently serving us (or vice versa), for other purposes, such as slaving, utilising our time, fooling (around with) yourself and fooling (around with) others

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[48] Twardoch-Raś, op. cit., p. 424.

[49] "Też tak macie, że jak odchodzicie od kompa, to otwieracie własny internet w głowie? I co się tam kurwa wyświetla?" Onak, Podgórni, Puldzian Płucienniczak, *Metamanifest* …, op. cit. [translation mine].

[50] "Cyberżulerstwo to zupka chińska z nowych mediów". Ibid. [translation mine].

[51] Ibidem.

[52] "Pamiętaj, aby regularnie zmieniać opatrunek z taśmy klejącej na kamerce swojego laptopa". Ibid. [translation mine].

[53] "Nasze awatary to pracownicy call center, wykopujący dla korporacji ropę sieci". Ibid. [translation mine].

[54] "Nasze dyski harcują w nocy – dotąd nie wiedziałem co robi we mnie dysk w nocy". Ibid. [translation mine].

[55] Twardoch-Raś, op. cit., p. 398.

or looking for notifications. Or not? Who could remember it and what for; purpose, sense and memory were positively uninstalled**⁵⁶**.

The texts from *Cyberbumming* have descriptive character and present mostly psychological and social states. The reader gains knowledge about the characters and their motivations, as their numerous problems are intensely explored. In the discussed issue of *Nośnik* texts circle around a few key topics, most of them mentioned in *The Fall of the House of Users*, opening the magazine's issue:

On my knees I'm approaching the neon of sense. Computerisation and the Internet forced the users into one square – you can probably see it outside the browser window – and started to provide services for which we applied more and more often and, at the end, we finally found no sense in leaving the market and we perched on benches, facing an awful comedown and a newly acquired knowledge of being thoroughly fucked with. "Cyberbumming" seems to be a way of celebrating this comedown we were left with after a pretty great bender, after the so-called digital era. Don't get us wrong, we aren't some sort of online neophytes. Playing with the Web and computers was madly awesome, worth almost everything – but now we feel very, very bad, although in an alternative system we could still party. Meanwhile, on the desktop, hope for help was replaced with a wallpaper saying: "We need to snort the Web. Time […] to hobble towards the nearest browser"**⁵⁷**.

To sum up – crashes of technology and bodies and a disappointing socio-economical system, dashed hopes for an available revolution of perception (is this a sentence? Is "dashed" a verb or adjective?). "Poetry can be up to date or shit"**⁵⁸**, concludes Płucienniczak. And as "the machines' prophecies did not pass the Turing's test"**⁵⁹**, the Bread Resolution entered the field of sociology:

Cyberbumming is not a thing, it's a social relation. Imagine a computer and its employee who has no influence on anything. The employment relationship never ends. […] Cyberbumming is practiced on the middle, shitty levels of the organisation. It's a compulsory fashion for the working

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⁵⁶ "Zdawanie relacji z procesu wytwarzania numeru miałoby w tym przypadku sens, o ile działalibyśmy w epoce przednetowej. A tak, to wiadomo: montowaliśmy cyberżulerski „Nośnik" usadzeni przed kompyma, kiedy akurat nie służyły nam (albo dwrotnie) do innych zadań, na przykład do tyrania, utylizacji czasu, zabawy (z) sobą lub (z) innymi, wypatrywania powiadomień. Albo i nie? Kto by to spamiętał i po co, celowość i pamięć pomyślnie odinstalowano". Łukasz Podgórni, *Upadek domu Userów*, https://rozdzielchleb.pl/nosnik-3-cyberzulerstwo/ [accessed 8 September 2018; translation mine].

⁵⁷ "Na czworakach przybliżam się do neonu sedna. Komputeryzacja i Internet spędziły użytkowników na jeden plac – pewnie masz go teraz za otwartym oknem przeglądarki, i zaczęły świadczyć usługi, po które zgłaszaliśmy się coraz częściej, aż w końcu nie było już sensu opuszczać rynku i klapnęliśmy sobie na ławeczkach zmiażdżeni zjazdem i nowo nabytą wiedzą, że oto zrobiono nas w chuja. Cyberżulerski „Nośnik" jest chyba właśnie wspólnym celebrowaniem zwału, jaki – po całkiem niezłej bani – zafundowała nam tzw. Era cyfrowa. Nie zrozumcie nas źle, nie jesteśmy żadnymi neofitami offline'u. Zabawa z netem i kompami była przezajebista, warta prawie wszystkiego, ale teraz czujemy się bardzo, bardzo źle, choć w alternatywnym systemie moglibyśmy balować dalej. Tymczasem na pulpicie – widoki na ratunek zastąpiła tapeta z hasłem: musimy ćpać internet. Czas […] dokuśtykać do najbliższej przeglądarki". Ł. Podgórni, *Upadek domu Userów*, op. cit. [translation mine]

⁵⁸ "Poezja może być aktualnością lub gównem". P. Puldzian Płucienniczak, *var gówno = p.estetyka cyberżulerki*, https://rozdzielchleb.pl/var-gowno-p-estetyka-cyberzulerki/ [accessed: 9 September 2018; translation mine]

⁵⁹ "Profetyka maszyn nie zdała testu Turinga". Ibid. [translation mine].

class in countries no longer industrialised. […] Cyberbumming is a relationship between you, the capital and rare earth elements[60].

The Fall finishes with a series of sharp observations, diagnoses and ideas: "Your work has no value and nobody is interested in its quality", "you think you use the Internet but it's the other way round, actually", "maybe drugs are produced in places where people do not take them but cyberbumming snorts you in the country in which you practise it. Cyberbumming snorts countries in which computers are produced. Computers snort countries"[61]. The state of a typical "user's" mind and body is described by Puldzian Płucienniczak: "I think I could do more interesting things away from my computer but I cannot afford them financially and emotionally"[62].

Cyberbumming closed a certain chapter in the Bread Resolution's story and began the next one. From 2015 to 2018, the Hub published, among other things, Podgórni's *Pamiętne statusy* (*Memorable Statuses*), Onak's browser game *Ruczaj* (*The Brook*) and Płucienniczak's *Firmy* (*The Companies*) – all of them testing the new aesthetics inspired by an experience of being subordinate, settling in the margins and coping with the state and global machineries. The artists invented an aesthetic inspired by the interior design of the Social Insurance Institution office spaces (ZUSwave) and started to use technology for describing the Polish mentality shaped by the new economic system – with all its idiosyncratic elements. Onomastic choices of the small companies' owners, mirroring the obvious and hidden Polish desires, were presented and analysed by Płucienniczak in *Firmy*, proving that sociological imagination and social experiences can result in impressive and surprising shifts of narration.

People's paradoxical needs and everyday problems, finding their verbal realisations in Facebook statuses and dank memes were, on the other hand, artistically processed by Podgórni in *Pamiętne statusy*. Switching the focus from the seemingly endless possibilities of new media and potential of the digital era to the latter's tangible consequences helped the Hub's authors to create a unique collection of voices commenting on the most current elements of online and offline life, on both personal and collective levels. This part of The Bread Resolution's activity deserves a separate, in-depth analysis. The Hub's constant evolution, combined with aesthetic consistency, entertaining elements, formal experimentality and accessibility, helped the Bread Resolution to become recognisable and develop a new way of existing in the field of literature.

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[60] "Cyberżulerka to nie rzecz, to stosunek społeczny. Wyobraź sobie komputer i pracownicę tego komputera, która nie ma na nic wpływu. Stosunek pracy zachodzi nieprzerwanie. […] Cyberżulerkę uprawia się na środkowych, gównianych szczeblach organizacji. To przymusowa moda klasy pracującej w krajach już nieuprzemysłowionych. […] Cyberżulerstwo to stosunek między tobą, kapitałem i złożami rzadkich metali". Podgórni, *Upadek …*, op. cit. [translation mine].

[61] "Wydaje ci się, że korzystasz z internetu, ale to internet korzysta z ciebie"; "Może narkotyki robi się w krajach, w których się ich nie zażywa, ale cyberżulerka zażywa cię w kraju, w którym ją robisz. Cyberżulerka zażywa kraje, w których robi się komputery. Komputery zażywają kraje". Ibid. [translation mine].

[62] "Myślę, że mógłbym robić ciekawsze rzeczy z dala od komputera, ale nie stać mnie na nie finansowo lub emocjonalnie". Puldzian Płucienniczak, *var gówno = p.estetyka cyberżulerki*, op. cit. [translation mine].

After closing down its activities, the Hub remains a significant source of inspiration and a point of reference for both poets and visual artists.

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