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Frankenstein's Monster Comes Home: The 'Two Cultures' in Remix

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Abstract: *Frankenstein or the Modern Prometheus* by Mary Shelley (1818) is the starting point for this reading of remix in relation to authorship and its implications for creative work. The monster in *Frankenstein* has no single author, or father, and is damned by his mixed parentage as much as by his inability to recreate himself. Alone, he falls into the waste as a product of the divide between poetry and science. The 'two cultures' coined by C. P. Snow (1956) address this same divide and lament its dominance in mid twentieth-century intellectual life. But contemporary remix culture that relies on digital media closes this gap as poets now write code and artists are technicians. In my close reading of five remixes I show that origin is no longer relevant in the mixed material realization of processes that are performed or 're-authored' in reception. In these remixes the creator reinterprets by changing the context of remixed elements in the works. The result is textual hybrids that are remixed further in reception.

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*One text that shows the disaster of the divorce between science and poetry
would be the one by Mary Shelley whose name is Frankenstein.*

- Avital Ronell, *Body/No Body* (in conversation with
Werner Herzog)

Frankenstein or the Modern Prometheus by Mary Shelley (1818) is an early critical and artistic portrayal of the cultural divergence between the poetic and the technical, and is today recognised as a significant reaction against this split as part of English Romanticism.¹ The disaster of *Frankenstein*, recently characterized by the philosopher Avital Ronell as the 'divorce between science and poetry,' can be read as an early commentary on the separation between literature and the physical sciences. However, *Frankenstein* is more than a Romantic novel that laments this division, and it is more than a historical point in literature. *Frankenstein* considers origin and creativity in the contexts of emerging technologies and culture. The torment of the monster in *Frankenstein* is the rejection by its creator and the subsequent banishment from its desired 'nature', that of human society and culture, into the loneliness and inhumanity of the natural world where "Nature decayed around me, and the sun became heatless" (Shelley 207). In this sense *Frankenstein* considers the destruction of craft, or of

1 I avoid the classifications of Gothic and proto-science fiction in relation to *Frankenstein*, concentrating on the philosophical aspects of the work in relation to the creative act and technological science.

individual creation and identity as a result of mass technological change. *Frankenstein* addresses anxieties concerning the removal of human beings from the act of creation, here as procreation, and the cold mechanisms of science becoming the generator of life. The composition that is the body of the monster in *Frankenstein* has no single origin or author. The resulting separation from the human makes further creation impossible for the monster. The monster demands a mate, but his creator, Victor Frankenstein refuses. The remix that is the monster is therefore a dead end as there are no authors or art, only processes at work. It is at this point we enter the age of remix.

The separation of science and poetry that lies at the heart of *Frankenstein* is an early modern trope for the ‘two cultures’ as later coined by C. P. Snow (see Spark 1957 132). In 1956 Snow claimed “The intellectual life of the whole of western society is increasingly being split into two polar groups [...] literary intellectuals at one pole—at the other scientists, and as the most representative, the physical scientists. Between the two a gulf of incomprehension” (*Two Cultures* 3). The ‘literary intellectuals’, presumably including poets, and ‘physical scientists’ of the two cultures are separated by, among other things, in how “the feelings of one pole become the anti-feelings of the other. If the scientists have the future in their bones, then the traditional [literary] culture responds by wishing the future did not exist” (Snow 12). In the same anxiety for the future the novel *Frankenstein: A Modern Prometheus* voices mistrust and fear for a future where the creative is mechanized and not human centred.

In this essay I present contemporary remix using digital technology as a point where the two cultures of science and poetry meet in technological art. Here remix “means to take cultural artefacts and combine and manipulate them into new kinds of creative blends” (*Remix: The Art and Craft* 1). From the late 1980s, “remix practices have been greatly amplified in scope and sophistication by recent developments in digital technologies. These make it possible for home-based digital practitioners to produce polished remixes across a range of media and cultural forms” (*Remix: The Art and Craft* 1) The result is “seemingly endless hybridizations in language, genre, content, technique, and the like, and raised questions of legal, educational, and cultural import” (*Remix: The Art and Craft* 1). In the hybridizations of remix the concept of origin becomes irrelevant. Art in the age of remix is about technique, skill and craft, not about formal concerns that address original authorship. In this vision of the author as instigator or arranger we see the future of creation in the emerging global digitized society.

The attention to origins and creation in *Frankenstein* are relevant for the ‘home-based’ cottage industry of remix using digital tools. In making the connection to Snow’s vision of science, remix in the digital provides an ontological “link with the world to come,” which is a product of its “frontier qualities,”² as a way to “comprehend the world” (*Two Cultures* 1956). In other words, remix represents a cultural paradigm that includes connections between poetics and technological/physical science that produces hybrid

² Snow’s assertion—two years after the tragic suicide of Alan Turing—that one of the ‘frontier qualities’ of science is it being ‘steadily heterosexual’ is today thankfully not generally associated with the transgendered world/s of the digital.

forms of knowledge.³ The monster in *Frankenstein* reflects this hybridity, scorned in favour of an imagined pre-industrial world of craft, hence its rejection by its creator and all society. Following my descriptions of a number of digital artefacts in relation to remix, I connect the combination of art and science in these digital artefacts with the ontological promises suggested by C. P. Snow in the 'two cultures', with a future facing creative culture that is comfortable with technology and science as it is with philosophy and beauty. This paradigm of creation is the return of Frankenstein's monster from the wilderness in a science that includes art that is ontological through technology on a human rather than an industrial scale.

1. Remix and the Digital Artefact

The five digital artefacts I describe are examples of remix both in their composition and reception as 'new kinds of creative blends'. Remix in composition includes sampling, quoting, referencing and appropriation. Remix in reception includes transversal and multiple variations in composition (resulting in different visual and spatial points of view each time the work is played), from sequencing, linking, and the manipulation of virtual objects. Based on these interactions the digital artefacts are *a*) simulative, *b*) demand technical awareness, *c*) lack a single originating author in the sense of a defined voice, *d*) subvert original story, and *e*) feature changing perspective/s that are constructed both with and against design (i.e. they can be remixed or hacked). I demonstrate these principles with *Patchwork Girl* by Shelley Jackson (1995), *Last Meal Requested* by Sachiko Hayashi (2004), *Facade* By Michael Mateas and Andrew Stern (2006), *CONNECT* by Selavy Oh (2011), and *The Celebration* by Iris Piers (2011). I will now describe these artefacts in relation to how they blend art with science and embody the principles related to remix and simulation proposed above.

Patchwork Girl: A Modern Monster (1995) by Shelley Jackson and published by *Eastgate*, samples *Frankenstein* along with a variety of other works. In her creative practice, "Jackson frequently weaves quotations from *Frankenstein* directly into her account, creating a variegated patchwork of 'original' writing and borrowed phrases, including passages from L. Frank Baum (*The Patchwork Girl of Oz* 1913), Donna Haraway, Jacques Derrida, and many others" (Clayton 92). The hand-drawn

³ "The technological sciences have at least six defining characteristics that distinguish them from the other sciences. They (1) have human-made rather than natural objects as their (ultimate) study objects, (2) include the practice of engineering design, (3) define their study objects in functional terms, (4) evaluate these study objects with category-specified value statements, (5) employ less far-reaching idealizations than the natural sciences, and (6) do not need an exact mathematical solution when a sufficiently close approximation is available" (Hansson 523). It can be argued that the practice of remix involves a similar set of considerations and practices, although space does not permit me to do so here. See Navas (2012).

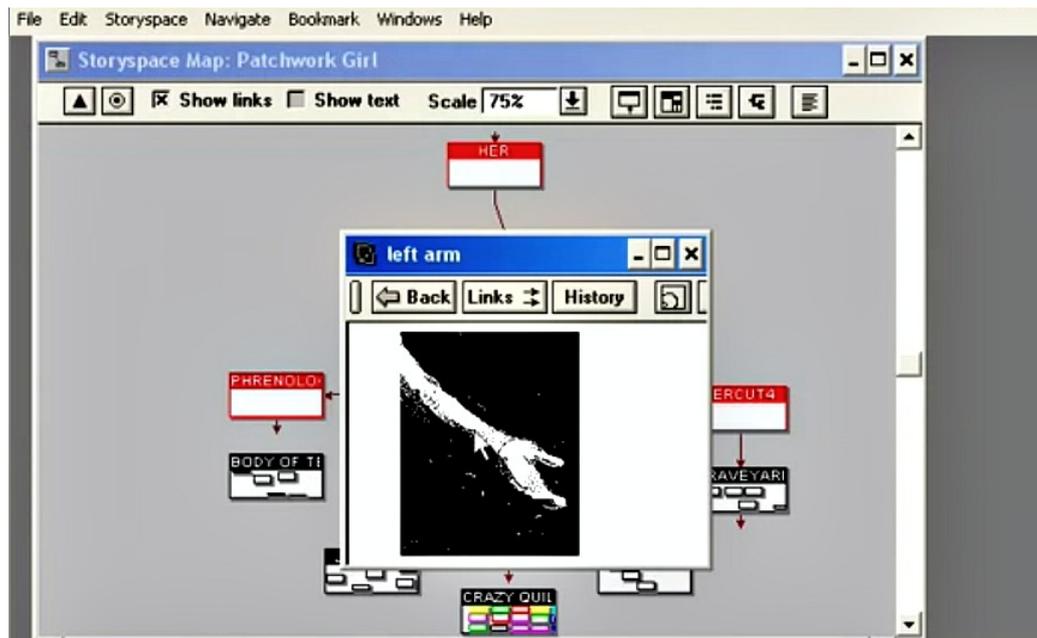


Fig. 1. Screen shot from *Patchwork Girl*: "Left Arm". Note the file map behind arm image.

dismembered body parts of a woman and file paths between sections of text dominate the visual interface of *Patchwork Girl* (See Fig.1).⁴ The body of the woman is assembled and sewn together by the reader in the transversal of the work and the sections of the work correspond with the portions of the body. The visual interface of *Patchwork Girl* is both an artistic rendering, in the drawn images of the woman/monster as a whole and in parts, and the visualization of file pathways within the programming of the work. The reader negotiates the work using point-and-click to open sections and assemble the body as a virtual object within the frame of design, which makes narrative possible.

Patchwork Girl operates at the intersection of print and digital media, with one influential theorist stating, "Shelley Jackson's brilliantly realized hypertext *Patchwork Girl* is an electronic fiction that manages to be at once highly original and intensely parasitic on its print predecessors" (Hayles *My Mother was a Computer* 143). This composition of elements (original/parasitic, print/electronic) points forwards towards 'new kinds of creative blends', where objects are as meaningful as words and the digital is the norm for text. In *Patchwork Girl* the reader assembles the monster (the female companion to the original monster not completed by Victor) as the avatar stand-in for Mary Shelley, based on the question posed upon the Eastgate website "What if Mary Shelley's *Frankenstein* were true?" (*Eastgate* np). *Patchwork Girl* is experienced not as representation but as simulation and remixes, and the reader assembles the parts of the female monster to reveal sections of text. This assembly propels the story forward as the reader transverses the combined spaces of its screenscape. The digital artefact functions as a puzzle that produces a story. In this early example of hypertext, the reader of *Patchwork Girl* renders the same story in various combinations as a result of remix.

Last Meal Requested is an online interactive artwork by Japanese/Swedish artist Sachiko Hayashi. It deals with themes of gender, power, violence and the rhetoric of the

⁴ A screen capture video demonstration of reading a small portion of *Patchwork Girl* is here: <http://youtu.be/KXFEqyXrbqU>

image. *Last Meal Requested* creates the perspective of a witness for the reader through composition and design, which includes the use of audio. A first-person visual perspective that positions the reader as occupying a point within the work dominates *Last Meal Requested*. The resulting witness perspective incorporates the traditional visual apparatus of a first-person perspective with a narrative stance situated in the temporal present, granted by digital technology. Temporality is created by recorded voices describing the events depicted in present tense and using direct address, such as “They’re going to kill you for nothing” (*Last Meal Requested*). Amateur videos taken at the scene of events (e.g. the amateur video of Rodney King being beaten by LAPD officers) and photos by eyewitnesses (e.g. lynching postcards from *Without Sanctuary: Lynching Photography in America*), recreate the visual and temporal perspectives experienced at the time.

Last Meal Requested is a product of a remix approach to copyright, which asserts a creator of the work, but not necessarily an origin. Hayashi argues,

We don't exercise our copyright protection. (In short, for many of us the use of © is not done to protect the artefacts from other artists who wish to use our material). Also, as many appropriation artists do, I believe rearrangement, remixing, or simply to bring something into a new context constitutes a work of art. (Hayashi, *Copyright*, 23 March 2007)

In this email Hayashi asserts the copyright for *Last Meal Requested* does not directly address the responses that can be made to the work in relation to infringement of intellectual property rights. The copyright is rather concerned with identifying what the artist/creator has brought to the work. *Last Meal Requested* is a collage or remix of materials from other sources, which harkens back to Duchamp’s ‘readymades’ in the emphasis of “rearrangement, remixing, or simply to bring something into a new context” (Hayashi e-mail). The work becomes the work through the creative process applied to it by Hayashi combined with remixing in its reception. The use of the Copyright © symbol in *Last Meal Requested* subverts its traditional association with an author in the sense of an “original genius that created literary property by mixing his intellectual labour with the materials afforded him by nature” (Hayles, *Print is Flat* 70). *Last Meal Requested* does not originate with a single author with sampled material from *Afghanistan Revealed*, *Blue Eyed*, *Death Letter*, *FBI Files*, *Hitler’s Henchmen*, *Made in USA*, *The Nazis: A Warning from History*, *The People’s Century*, *South Central Inside Voices*, *The Spanish Inquisition*, *Iraqcenter*, *Lantos Briefings Halabjah*, and *Afghan Women under Tyranny*. These artefacts are sampled, combined, and stitched together in variations on the “digital suture” (Swanstrom n.p.), which is made possible by coding in how it enables the reader-player-user in relation to remixing the work.⁵ The Copyright © symbol refers forward to the

⁵ I refer here to how “code offers the reader/user/player a way to attach him or herself to the artwork via a process I am calling ‘digital suture’” (Swanstrom n.p.).

possibilities of the work as a stage in an interactive remix and not back to a single original authoritative creator.



Fig. 2. Salevy Oh, *CONSTRUCT* (2011)

CONSTRUCT was a virtual world coded performance that took place in the online virtual world of Second Life from February-May 2011 (See Fig. 2), where the artist built “one room each day. Every one of the 75 days of the [Artist in] residency has its own room, often relating to the topic of the residency itself, a time capsule of ideas, artefacts, or reference to other work” (Salevy Oh). *CONSTRUCT* was based on the compositional style of the diary form as the keeping of “a record of selected thoughts, feelings, moods, ideas, etc. The important part is, of course, that you do that regularly” (Salevy Oh). *CONSTRUCT* was activated when a visitor entered the virtual space of the installation in Second Life. The segmented nature of the three-dimensional diary combined in the coding of the work. These combinations included the pulling in and remixing of information about the personality behind the avatar from social media and online profiles from the Internet. The avatar is the embodied presence of the person it is registered to, which can be understood “as a homunculus in the virtual environment, to be mapped as closely as possible to the human faculties in the real world” (Jää-Aro 23). As a homunculus the avatar is an empty sign until a user animates it, and with this animation comes the remix of spaces, meanings and *CONSTRUCT*-ions of the artifact.⁶ The comparisons between the avatar and the monster of Frankenstein are obvious. The coding of *CONSTRUCT* takes elements from the online profile/s of visitors and makes them part of the presence of the homunculus/avatar. The line between avatar and the

⁶ A video of *CONSTRUCT* in action is available here: http://www.youtube.com/watch?v=JNhMMpjh_tI

personality animating it becomes difficult to identify in the remixed space of CONSTRUCT.

The Celebration by Iris Piers is composed of “a circular display of flatscreens, reminiscent of a giant 'zoetrope', containing sampled amateur film footage from the 1910s - 1940's with different soundscapes that can be manipulated by the audience”. The visitor enters a large darkened space, where the only available light comes from the 10 screens showing the found films of *The Celebration*. The visitor moves around the space and by judging distance, speed of movement, posture and height in relation to the (largely invisible) Microsoft Kinect and Aurdino motion tracking, can remix the images and sounds from each screen. Each of the screens maps the movements of the body of a visitor, and implements pre-programmed changes in the presentation of images and sound. Unknown faces stare out from the glowing screens, mostly laughing, talking (unheard) and often looking straight at the camera, and at the audience. As these faces watch, the visitor dodges and weaves, hops and slides, and remixes the remix of the images and sounds. A feedback circuit in the programming of *The Celebration* mediates the relationship between the images and sound and the visitor. At the centre of this circuit is the body of the visitor in a unique performance for every engagement with the work. *The Celebration* shifts the point of perspective from the avatar as a centre, as it is in *CONSTRUCT*, to the body in how it is remixed. Information flows around the body of the user, tracked and gathered by the Microsoft Kinect devices. The body thus enters into a cybernetic relationship with information in the light and sound of the space around the screens.



Fig. 3. *Modern Room* (1991) and the *Façade* lounge: evidence of remixed visual and spatial content (colouring, design, layout).

Finally, *Façade* by Andrew Stern and Michael Mateas is a stand-alone computer program that presents as a three-dimensional interactive drama set in the apartment of Grace and Trip, a thirty-something middle-class couple who have problems in their marriage. The reader plays an old friend from college who is invited around for drinks. The evening “quickly turns ugly, [as] you become entangled in the high-conflict dissolution of Grace and Trip’s marriage. No one is safe as the accusations fly, sides are taken and irreversible decisions are forced to be made” (*Façade* Web). For remixed

content, Edward Albee's *Who's Afraid of Virginia Woolf?* (1962) is referenced in commentaries on *Façade* (see Mateas and Stern 2005 3). The visual space of the drama is adapted from the painting *Modern Room* by Roy Lichtenstein (See Fig. 2). In reception the composition of the work is sequenced by the manipulation of objects and entry of keywords by the reader as the guest.⁷ The design and interaction of *Façade* results in the promise that "by the end of this intense one-act play you will have changed the course of Grace and Trip's lives – motivating you to re-play the drama to find out how your interaction could make things turn out differently the next time" (*Façade Web*). Since it was launched in 2006, hundreds of videos have been made and posted online, along with the creation of YouTube channels devoted to documenting the remixes of *Façade*.⁸ These videos show what the guests create in the evening spent with Grace and Trip. Remixes as videos feature demented priests, alcoholics, sex fiends, kleptomaniacs, violent strangers and long-lost relatives as characters that have spent time with the couple, resulting in an enormous body of variations in the story.

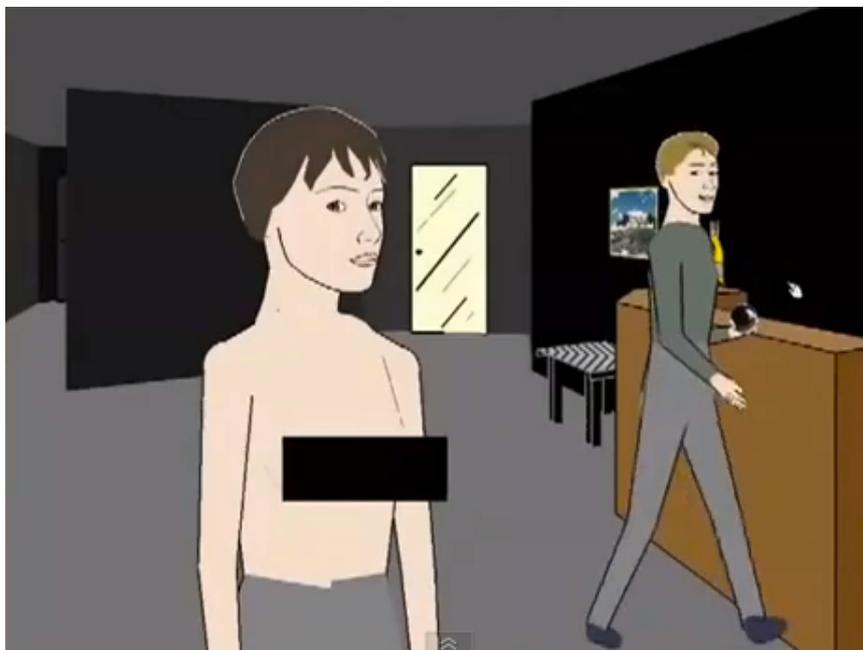


Fig. 4. Grace topless in the remix *Façade – How to Delete Grace's Shirt* by Oldthinkertube (Black out from the original).

The ability to remix *Façade* depends upon language, visual clues, spatial genres and the address of the work, along with a technical knowledge of coding. The video *Façade – How to Delete Grace's Shirt* by Oldthinkertube shows evidence of creative technical knowledge in the removal of Grace's top (see Fig. 4).⁹ *How to Delete Grace's Shirt* is one example that demonstrates the spectrum of remixes in *Façade*. These remixes are examples of the programmed contents recontextualised, such as when the

⁷ See Stern, *Façade at Stumpdown Comic Fest*.

⁸ An example of a remix collection, from which I cite a specific example below, is <http://www.youtube.com/user/oldthinkertube>

⁹ The video *Façade – How to Delete Grace's Shirt* (<http://www.youtube.com/watch?v=7EbiTXIfOKw>) has had 190,000 views at the time of writing, having been online for six months (since December 2012).

guest attempts to seduce or hear the confessions of Grace or Trip, to the more radical nudity, destruction of objects or the introduction of new objects or features into the apartment. Where *Façade* ends, in the sense of an authored product, and its reception begins is not clear in the remixes and machinima (films made using games and virtual worlds) that result from the *Façade* programming. Technical skill and imagination meet in the many variations of the evening spent with Grace and Trip that have been distributed online.

2. Origin

The work of art as the product of its creator is a dual meme in *Frankenstein*. Victor creates a being from the bodies of other men in the form if not the spirit of a man. The resulting creature becomes an empty sign for men, a product of the science of biological engineering. But from a perspective of humanity it narrates its own life, grows to learn and comes to hate and love, unknown to those it observes or to the man, Victor, it calls father and creator (*Frankenstein* 206). In the reanimation of a human body composed of its parts and the 'soulless beast' that results (according to Victor), Nature becomes a source of uncontrolled power and not harmonious 'authorized' creation.¹⁰ The concept of origin is undermined to such a degree that the creative act is determined by scientific knowledge combined with material possibilities, not by an established *a priori* order leading down to an author and then to his (so often male) creation. This new order creates a set of pejorative associations, where material possibilities become the means to the creative act, not the inspiration derived from a chain of higher causality. In contrast, the 'monster' learns, cares, suffers and experiences emotions alone and calls his 'father' an "unfeeling, heartless creator" (*Frankenstein* 207). In doing so the monster becomes the artwork that answers back and thus breaks the chain between author and the work. The will of the monster does not reflect its 'father' and causality is no longer associated with 'natural' procreation. In this sense the monster is damned by man and alone in 'Nature'.

The breaking of the established chain of causal order in the creation of "the miserable monster" (*Frankenstein* 73) runs parallel to the subsequent separation proposed by Snow, in the dilution of "will and cause and motive" between the two cultures of science and arts (*New Statesman* np). Snow later even speculates on a reversal of the divide between the cultures in how "cybernetics may turn out to be the real thing, driving down into the problems of will and cause and motive" (*New Statesman* np). I follow this lead provided by Snow by identifying digital media and remix as essentially a cybernetic process bound up in will, causality and motive. Cybernetics comes from from the Greek Κυβερνήτης [kybernētēs] meaning "steersman",

¹⁰ The forest, the glacier, and the mountain are the scenes of struggle, cruelty, and bereavement in *Frankenstein*. From a distance the mountains are majestic but when they surround the narrator they become dangerous, such as the comparison between being "surrounded by mountains of ice, still in imminent danger of being crushed in their conflict" (Shelley 329) and the much earlier, and distant "majestic and wondrous scenes which surrounded our Swiss home—the sublime shapes of the mountains" (Shelley 35). Distance and a connection with human society are the key difference between the contexts provided by mountains in these passages.

"governor", "pilot", or "rudder". The necessity of will in the intentional act of steering is the digital embodiment of a new form of will cause and motive. The cybernetic blurs the boundaries between human agency and mediation, with the controller of the artefact making it her prosthesis. In this prosthetic sense remixes of the digital artefacts exhibit signs of a reimagining of science and poetry in terms of will, cause and motive as cybernetic devices.

In each of the digital artefacts authorship is not a point of origin, but instead is a process that renders them enabling devices, harnessed to the body of a reader through the senses and producing stories or events as performances. The digital artefacts are constructed while they are experienced, with endless simulations possible as remixes. This arrangement results in a collaborative authorship that has not been practiced widely in Western literature for several centuries. Precedents can be found in the performance of pilgrimage (Barrett 2008), the playing of games (Aarseth 1997; Eskelinen 2012) and older forms of embodied interaction (dance, theatre and ritual). Despite the references to historical practices, I argue in digital remix we are not witnessing what Walter J. Ong terms a "secondary orality" (10-11), but rather a form of inscription that is spatial, trans-temporal, performed, place-bound, visual, sonic, and navigated, (See Hayles 2008 163–164). The combination of these elements is bound up in technical understanding, along with repetition that includes trial and error. The result is prescribed formulas where users must adopt a perspective and temporality in relation to the framing structures represented in the artefacts. These factors lend weight to the idea that remix using digital media is both artistic and scientific, and a form of authorship that is orchestrating performance. The movement away from authorship as a finalizing act towards a stage in a process and practices is based in the experience of remix qualified by simulation.

3. Remixing Onwards

Remix destabilises connections between origin and authorship by its emphasis on the simulative elements in digital media that are activated by performance. As a result of this simulation, like the monster in *Frankenstein*, the digital works continue to change after creation, adapting and adopting behaviours according to inputs. In this form of simulation, representation functions via mediating objects, both virtual and physical, while reception is as much about arranging and appropriating (remixing) these objects as it is about interpretation. Will, cause and motive are not represented in the artefacts, but are enacted by the inputs by readers. The result is a cybernetic set of relationships, where user inputs change the character of an agent in the work, or change the narrative arc and the ending based on introduced perspectives within the structural frame of the work. Introduced perspectives in the remix of digital artefacts include the manipulation of objects, embodiment within the work (e.g. avatars), bodily interaction (the movement tracking of Microsoft Kinect and Arduino), and the generation of perspective from within the structures of the work (e.g. the witness perspective of *Last Meal Requested*). These examples are all achieved according to the simulative properties of the artefacts.

Remix is more than a literary or artistic practice; it is a culture of production and reception that is transmedial. At the centre of this culture are ideas about authorship and origin. In remix we see conceptions of authorship tied more closely with process than with the origin and authority of a single identity. With the authority of a single author comes attribution and responsibility. Instead with remix come tools and techniques. Authorship in the traditional sense ceases with remix, as “sampling allows for the death of the author and the author function to take effect once we enter late capitalism, because ‘writing’ is no longer seen as something truly original, but as a complex act of resampling – as the reinterpretation of material previously introduced” (Navas 136). The ‘reinterpretation of material previously introduced’ in remix removes origin from the work. The author is no longer an authority but is a juncture in the interpretation of the work, which can be reinterpreted again (and again) according to the perimeters of remix in the contexts of technology (programming, media, language, image) and the dynamics of reference in the work. In such a culture the monster of *Frankenstein* would have found his mate.

4. Conclusion

Each of the digital texts discussed functions as a cybernetic harness for the reader, activated by his or her own choices, inputs and perspectives and perhaps most importantly demanding a knowledge of technology in the service of creativity. The body of the reader or its surrogates (i.e. avatars and virtual perspectives) are harnessed both to and by the digital artefacts in reception. Design plays a vital role in the experience of the work in remix, where technology and interpretation are fused. There is no single point of origin in these remixed digital artefacts when each is remixed again in reception. The readings that emerge from each ‘re-remix’ are unique iterations of the artefacts. In this sense technology is in the service of creativity, not originating from the single point of an author/father, but as a processual means to “comprehend the world” (Snow, *New Statesman*, n.p.). In these artefacts the narrator/creator does not determine will, cause and motive, but the artefacts become tools in the hands of readers for understanding their own world.

In *The Celebration* information flows around and over the body of the reader, but this is also a model for how the reader negotiates *Façade*, *Last Meal Requested* and *CONSTRUCT*. The prototype for this type of narrative embodiment is *Patchwork Girl*, in how the reader manipulates visual body parts and relates them to the narrative dimensions of the technology. The recoding of Grace in *Façade* as half-nude begins back in 1995 with the reader’s control over *Patchwork Girl* in the form of the assembly of the body corresponding to file paths and sections. In each of the digital artefacts creativity operates as an embodied process that is grounded in technical control and knowledge. Simulation takes on the role formerly given to representation in older forms of print and visual media; the reader/listener/viewer’s connection with the work includes material interaction as much as interpretation. Simulation creates a sense of temporality, perspective, as well as positioning the reader in relation to characters and events. The

frontier of mediation exists within simulation as demonstrated by these artefacts. In the world to come the role of the avatar and the ability to enact stories will result from the cybernetic, not as fictions but as experiences, which contribute to identities and positions within culture and society. The digital artefacts discussed here use technologies created by material science which function within the realm of the artistic, and this has the potential to bridge Snow's two cultures and to provide new understanding of the resulting hybridities.

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