

Narrative Across Media: Trans-Stories In-Betweeness

Dedicated to Isabel Núñez, with heartfelt thanks.

1 “Alone Together.” The “Connected Multitude” Weaves the Net Paradigm

In 1996, Sherry Turkle gave her first *Ted Talk* to express how moving it was to be connected in chatrooms and to belong to certain virtual communities. According to Turkle, what was important about those moments was not just the act of connecting, but also, and above all, that of disconnecting in order to lead our own lives and live our own identities. Years later, in 2012, in a new presentation called “Connected but Alone,” Turkle claimed that technology is dragging us places we really do not want to go. Mobile devices have such psychological power that “they don’t only change what we do, they change what we are.” We are becoming accustomed to coexisting “alone together,” to hiding from each other, even though we remain connected as a group.¹

Along these lines, the philosopher Byung-Chul Han uses the term *digital swarm* to refer to the mass of isolated individuals that possesses neither soul nor spirit. These “individuals are melting into a new unit; its members no longer have a *profile of their own*” (Han 10) and “lack the *interiority of assembly* that would bring forth a *we*” (11). Han also employs the Japanese term *bikikomori* to refer to these people who live at the margins of society, seated in front of their computer screens. In the face of this isolation, Sherry Turkle, in her latest book, *Reclaiming Conversation: The Power of Talk in a Digital Age* (2015), strongly advocates face-to-face dialogue to regain the power of physical interaction, impaired by the advent of electronic media.

Digital networks and the current state of the entertainment media have favored the rise of personalized production and creation, *à la carte*, via streaming, as the tool of various distinct narrative forms. These recent cultural models adopt intermedial or transmedial methods, situating themselves in virtual spaces which have replaced physical ones and which require a great deal of interactivity. These are spaces of *presence*, given that their temporality is that of an “immediate present” (Han 15) in which representation becomes co-presentation (16).

I would now like to discuss those narratives that are ingrained between memory and the ephemeral, between conservation, reinvention, multiplication

and manipulation or volatility; narratives that reflect on individual and collective identity, using polyphony as a tool.² In short, they are literary and artistic narratives that, in their way, can be considered as multidisciplinary, multimedial and multicultural, that defend, for example, compromise and social activism but, nonetheless, derive from the commercialization and banalization of culture.

These narrative forms designed by cyberspace can be opaque to scholars who are not responsive to, or who are uncomfortable with, the change that has taken place in the field of Humanities. For one, they are narratives constructed for a select group of scholars and researchers and they also encourage a massive audience to use license-free or open source tools. They are, ultimately, narratives that play with the ability to give the impression that the reader or spectator is really interacting with them, and which, at the same time, please us because they allows us to believe that “no one is listening” (Turkle, “Connected”). The fact that we are able to edit the material that we share on the net also gives us the ability to delete and retouch texts, in a sort of narrative consumed in “little sips.”

Communication technology, applied to art, film, or literature, creates environments that clearly affect the subjects that utilize it; the media, in the words of Carlos Scolari (29) create a type of ecosystem that surrounds individuals and molds their perception and cognition, establishing a discipline that we might call *Media Ecology*. This field of study would take as a guiding thread that no medium operates alone, but rather, affects all the rest (Nystrom 130), in an infinite, collaborative and enriching *synergy*. Scolari’s words hearken back, of course, to Marshall McLuhan, when he spoke of the interaction of some media with others (43). Rajewsky describes the process of intermediality as follows:

“Intermedial” therefore designates those configurations which thereby can be differentiated from *intramedial* phenomena as well as from *transmedial* phenomena (i.e. the appearance of a certain motif, aesthetic, or discourse across a variety of different media). (Rajewsky 46)

Within the framework of the connected multitude, we could also mention the work of the Spanish visual artist Julián Pérez, which revolves around the uses of the internet and digital identity. Pérez researches the behaviors, processes and relationships we create as users of different web services, such as social networks, streaming channels or webchats, in which we question concepts such as *anonymity*, *intimacy*, *self-monitoring* or *public* vs. *private*.³ The digital medium not only offers windows for passive viewing, but also gateways to other windows, in which we show that we wish to produce and communicate in a totally active manner (Cf. Han 16).

We might also ask ourselves how artisanal culture dialogues with digital practices today:⁴ an issue that has long interested the *Raffaello Sanzio Societies*,⁵ where, in their works, Claudia Castellucci, Romeo Castellucci and Chiara Guidi combine a theatrical craft with the most advanced technology or visual, audio or olfactory devices. The SRS Archive is noteworthy because it

holds rare documentary resources of major importance. The most unique and therefore most valuable material is that which concerns the primary creative process such as: dramaturgy (containing plays, scripts and notes), theory (early *manifesti*, theoretical texts), director's notebooks and notes, designs, drawings and visual materials.⁶

Between craft and digital technology, we find the piece *Go Down, Moses* (2016), which involves a radical transformation of the story of Moses, through art and its visceral language. *Go Down, Moses* “reinvents the world, presenting a blast of images that transport the audience from the most contemporary hyperrealism to an imaginary ancient world.”⁷ Through tableaux and fragments, Romeo Castellucci transforms various moments in Moses' life into a spectacle of fierce sounds and images.

Something similar has been occurring with the Catalan group *La Fura dels Baus*,⁸ from its creation in 1979 to the company's most current projects. One of them, *M.U.R.S.* (2014),⁹ employs mobile devices and GPS to reflect on the cities of the future: “The government, the economy, mobility. . . . In the cities of the future, the so-called smart cities, it seems that all is controlled digitally.” *M.U.R.S.* plays with five simultaneous spaces within Montjuïc Castle (Barcelona), through which the audience circulates, using mobile phones. To hear *M.U.R.S.*' narrative and to be part of the show, participants must have previously downloaded an application designed for this performance-installation. In the performance of the piece, there are machines, video installations, projections and augmented reality.

That is also the case in Mexican artist Carlos Amorales' production. His *Dark Mirror* (2004–2005),¹⁰ a collaboration with graphic designer André Pahl and pianist José María Serralde, uses a series of drawings as a background, from which he designs video animations, combining beasts and humans in a kind of apocalyptic nightmare. And he accomplishes all this while developing a “liquid archive” formed of digital drawings that he inserts into his personal memories.

The ecology of media comes to life in a public space and symbolizes the agora of exchange through networks (García Canclini). The internet reinforces the critical function of the community, the “connected multitude” (recall

Pierre Lévy's *collective intelligence*, or Derrick de Kerckhove's *connected intelligences*), collaborating and participating in various digital assembly lines.¹¹

2 You Can See It and Experience It. Narrative Across Screens

The net has had a big impact on the development of artistic creation, becoming a reservoir of images, in a constant flow of all kinds of visual, audio and multimedia material. We could speak of “a lyric of reveries,”¹² in the words of Juan Martín Prada, whose defining characteristic is the existence of an artist-user who develops new work practices that become “appropriation” and “mélange.” And to do so, they modify fragments and residuals of various characters and origins that recombine in the most successful, though not always aesthetically pleasing, works. Creation now involves the harnessing of heterogeneity within a whole that is far from being a finished work.

In the culture of remixing, it is no longer a priority to create original narrations which pose significant challenges, for example, to the legal issue of copyright. The people in front of the screen are not just spectators or readers, but also protagonists, collaborators of the art we consume, catching a glimpse of the lives, and private lives, of others. From there derives inevitably an interactivity, as we have already mentioned, between the user and the machine, which becomes synonymous with individual or collective participation.

Narrative is no stranger to the change that literature and culture have experienced in the digital age; it is disseminated in very different genres, from narrative using various devices (iPad, iPhone, computer, mobile devices) to narrative through social networks (*Twitter*, most of all) or *YouTube*, and a narrative that coexists with performativity and theatre. Antonio Gil González (53)¹³ is one of the many critics who have classified the various models of narrative that can develop through media. Let us take a moment to consider his classification:

1. The postnovel, still focused on the book and falling within the field of literature, which incorporates other languages.
2. Interactive narrative in an exclusively digital version, on the internet or in the form of a multimedia eBook or app.
3. Augmented reality narrative, in which print matter is projected on the screen through augmented reality codes, patterns and applications, which are getting further and further from traditional literature.
4. Transmedia narrative.
5. Ludonarrative.

Above, we spoke of a performativity that extends to so-called online performances, a term that comes from certain projects developed during the first phase of net.art. Within the field, Rob Wittig¹⁴ is a noteworthy performer of improvisational theatre on the internet called Netprov (networked improvised narrative). With his motto “play and go deep,” Wittig works in what he defines as participatory fiction in networked media, “an emerging art form that creates written stories that are networked, collaborative and improvised in real time” (Wittig 2011).

Remix, which is not a new invention of social networks, involves a process of absorption, assimilation or digestion as a form of creation. The digital aesthetic, as Martín Prada claims, practices the intensification of artistic processes, based on the “plunder” and revision of preexisting material, with selection dominating over production. The plundered work is not distorted or displaced, but rather becomes participatory, changes its ground rules, or alternates certain procedural relationships.

Let us consider a practical case. Remix, recombination and recontextualization can be observed in *Toxi•City: A Climate Change Narrative* (2015), by Scott Rettberg (writer and producer) and Roderick Coover (director and producer). It is a hybrid narrative with six characters who inhabit a near future landscape, in the year 2020:

Toxi•City is a combinatory narrative film that uses computer code to draw fragments from a database in changing configurations every time it is shown. As some stories seem to resolve, others unravel. Just as with the conditions of ocean tides and tidal shores, the stories cycle and change without clear beginning or end. Rather, individuals grasp for meaning from fleeting conditions of a world in flux. As the characters paths intersect, story threads come together. These offer moments of resolution, contact and visions of the future, before the narratives are broken apart and a fresh cycle begins.¹⁵

The cast of characters is made up of a Fisherman, a Young Woman, a FEMA Relief Worker, a Middle-Aged Woman, a Pig Farmer, and a Teenage Boy who live together in a piece that can play out over 130 minutes. *Toxi•City* is also a combinatory film that utilizes a database as a starting point, so that the story, the structure and the form change every time it is shown to the active and awe-struck spectator. In the narrative, the fictional lives of these six characters are interspersed with the true stories of a group of people who died during Hurricane Sandy, in a narrative whole that, as we have already mentioned, does not always have the same beginning nor offers closure at the end. *Toxi•City* advances toward constructive “chaos” to reflect the same chaos that results from

natural disasters. To understand *Toxi•City*, it is necessary to watch a scene formed by three monitors and a Cinemascope screen.

Examples of narrative across media are of a very different nature. That is the case with the work of Canadian artist David Clark,¹⁶ whose “whole thing is all about bits and pieces, narrative vertigo, and informal conundrums. He has made interactive sculpture, experimental videos, a feature film, created a walk-through periodic table-shaped science museum, and made public art pieces combining augmented reality and storytelling.”¹⁷

Clark rethinks the way stories can be told through the recombination of fragments. Hence, *A is for Apple* (2002), *88 Constellations for Wittgenstein* (2008), *Sign After the X* (2010), *Meantime in Greenwich* (2012), and *The End: Death in Seven Colours* (2015) turn narrative upside down from its very foundations. This last work is “a non-linear internet artwork, made in the interactive authoring environment Korsakow.”¹⁸ The work is “made almost entirely of found material [and] constructs narratives through a densely woven series of associational connections and coincidences creating an almost holographic picture of death in our current technological society.”¹⁹

Clark’s artist statement likens *The End: Death in Seven Colours* (2015) to a “chose-your-own-adventure [sic] conspiracy theory”²⁰ and describes it as

an interactive mash-up of cinematic and internet materials centered on the deaths historical figures such as: Alan Turing, Sigmund Freud, Princess Diana, Jim Morrison, Roger Casement, Walter Benjamin, and Judy Garland. It is a work that explores themes such the unknown, concealment, secrecy, the boundary between animal and man, man and machine, and narrative closure.²¹

Another very interesting phenomenon is the “immersive cinema” of the group *Spectacular!*, which recreates for the audience the universe of various classic films. The concept of “immersive cinema” comes from the UK, where the “show” is a long-running tradition. The Spanish production company mixes different performing arts, like film, theatre and music, with the goal of “living” an immersive experience. Through the design of a meticulous *mise-en-scène*, the piece begins as follows: “the moment you click to purchase your ticket and submerge yourself in a unique and special environment.” From that moment on, the company contacts the participants, us, to give us a series of instructions so that we can play our “role” and begin to take part in the film.²²

In the fall of 2016, *Spectacular!* held its first performance, based on Brian de Palma’s *The Untouchables* (1987). This new entertainment concept is a challenge for literature, theatre, and film, because it includes all of them at once, through improvisation, management of large spaces in which the only rule is that the

protagonist is the audience, while keeping it surrounded by forty actors prepared to interact at anytime:

People are always looking for new forms of entertainment, they want to live different experiences, and formats that differ from the traditional are very appealing. *Spectacular!* responds to that demand, it is a new entertainment model that enriches leisure options in a completely novel way.²³

Spectacular!'s second show, which will take place in Madrid in June 2017, will engage with the film *Dirty Dancing* (1987) and is expected to last approximately six hours. Contrary to augmented reality, in immersive cinema narrative, a more physical reality can be seen, touched, smelled, and experienced firsthand.

Immersive cinema, therefore, is a show outside of a theatre, the reconstruction of a film, live and in real time. It is not a question of being an actor playing a role, but rather, of co-creating a story in which we must make our own decisions. The narrative and the physical spaces coexist with the screen. The city itself is a giant screen, any place can become a magnificent location for projection, thus recreating all the ambiance of a film. Hence, it is the setting and the interaction that make this narrative and screen unconventional.

2.1 Intersections. Interzones. In-Betweeness. “I Share Therefore I Live.”

In her works, artist Alison Clifford plays with the notions of interstitial, interzones and in-betweeness in digital art. These terms refer to processes of translation and transposition between different media, taking note of the new possibilities that are engendered at the intersection of the former. Her prolific work includes formats like net.art, experimental film, certain interactive works and audiovisual installations.

One of her slightly older works is *Palimpsest* (2012), which is part of the Interstitial Articulations series and counts on the composer-performer Graeme Truslove as a collaborator to explore spaces halfway between sound and image:²⁴

Each work reinterprets a photographic light painting taken during a drive at night. Considering the ethereal ‘interstitial’ light-forms in the photograph as source material, the artists imagine what it would be like to experience the light-forms in different contexts beyond the photographic image. How might they be reinterpreted and rewritten

for another context? And how might audio be used to structure our visual experience of them?²⁵

The title of the work, obviously, recalls Gérard Genette's book *Palimpsestes: La littérature au second degré* (1982), in which the French author coined the concept of "transtextuality." However, Genette did not include transmediality—which we will discuss below—in his set of five models: transtextuality, intertextuality, paratextuality, metatextuality, architextuality and hypertextuality. These, in one way or another, were forerunners of the current transmedia universes.

Through social networks, we create fictional characters that generate a completely online personality and life, adopting some stereotypes culled from several platforms, first *Facebook* and now, to a larger extent, *Instagram*. Recall the work *Excellences and Perfections* (2014), by Amalia Ullman, which carries out a "scripted online performance via her *Instagram* and *Facebook* profiles."²⁶

3 Transmedia Narratives

Approaching the topic of transmediality today requires a big effort to avoid repeating what has already been published and what is considered canonical, since this emerging topic has been the focus of national and international research projects, such as, in Spain, "Narrativas cruzadas. Hibridación, transmedialidad y performatividad en la era digital,"²⁷ "Performa. El teatro fuera del teatro. Performatividades contemporáneas en la era digital,"²⁸ "Narrativas transmediales: nuevos modos de ficción audiovisual, comunicación informativa y performance en la era digital,"²⁹ "Intermedialidad, adaptación y transmedialidad en el cómic, el videojuego y los nuevos medios" or "Transescritura, transmedialidad, transfuncionalidad: relaciones contemporáneas entre literatura, cine y nuevos medios II."³⁰

From the path laid by Henry Jenkins to current proclamations about transmedia, as Andrea Phillips suggests, what is certain is that the boom of transmedia narratives has not yet dried up. In fact, it is a very complex issue in itself, because academically, it is being approached in a multidisciplinary way, while its creators delve into it to create space for a mind that can no longer be contained by classical linearity. Transmedia, as Virginia Guarinos gathered back in 2007, involves

the hybridity that is achieved through the use of various systems, aesthetics and genres, products, taste cultures, arts, architectures and sciences. . . . This use of processes and signs from other media can no longer be understood as improper appropriation, nor as imitation, nor as a given medium's lack of its own resources. Today, *trans* is a collab-

oration and mix of various modes in interaction, arriving at the erasure of belonging and achieving a corpus of its own universal elements which constitute postmodern subjects' special way of developing discourse, with no attention paid to where it comes from or where it is used in the search for global enrichment, in some cases as a source of global ignorance, while the use of elements from other media is not always pertinent, enhancing, or conscious and is more reminiscent of a culture of free chaos, with the emptiness of the use of symbols that are no longer symbols, which stop being symbols when removed from their context and paratext. (Guarinos 17–18)

The collective gaze and, as a consequence, collective creation, are thus defined as a constant *flow* that could explain the difficulty of focusing attention on a specific point, on a single story that is accessible in its entirety to be analyzed by narratology. Multiplatform creation, found in transmedia narratives, aspires to diversification and disperse images through works that reformulate their existence in real time.

There are two myths we can associate with discussions of transmedia. First, as Domingo Sánchez Mesa-Martínez claims, there is the myth that there is nothing different about transmedia stories or that transmedia is “a new and disruptive communicative paradigm” leading to the progressive “loss of relevance of the *story-* and of the *-telling,*” in favor of world-building. The second myth is that the creation of characters and transmedial experiences results from the growing influence of the paradigm of videogames and the growing importance of collective or audience participation “in the various phases of transmedia production” (Mesa-Martínez et al. 2).

For Marie-Laure Ryan, transmedia narratives entail the breach of three different codes: that of fans, that of industry discourse, and that of narratology. Ryan explains that the term *transmedia storytelling* has gone viral in media studies and asks to what degree it can be considered a new phenomenon, different from more classical concepts of *adaptation* or *transfictionality*. An important question is what exactly means to tell a story through disparate media and how desirable this type of narrative production is. Ryan suggests the following models of transmedia narrative:

1. Transmedia journalism. “That contains a variety of documents: text, videos, photos and oral testimonies.”
2. Installations. “That require the simultaneous use of multiple media, both in the sense of media as a means of expression and media as a delivery system.”

3. Alternate Reality Games (ARGs). “In these games, players reconstitute a story as though it were a jigsaw puzzle by following a trail of clues that comes to them through various delivery systems: mostly from websites on the internet, but also mobile phones, email, posters in the real world or even live actors.”
4. Augmented books. “The main physical support of the work is a standard book filled with multimodal documents, for instance fake webpages and newspaper articles. This is multimodality, not transmediality. The trans-medial dimension comes from an app that can be downloaded onto a tablet or smartphone with a camera.”
5. Interactive TV. “Here I am thinking of projects that link a TV show to information available through other delivery channels.” (3–4)

For Ryan, narratology should carry out something like a close reading through the study of concrete works taken from across an entire corpus, rather than using the approach of a “big data” study, as Franco Moretti proposed in *Distant Reading* (2013). Let us look at an example of a transmedia narrative, Lance Weiler and David Cronenberg’s *Body/Mind/Change* (2013–2017), from a close reading perspective.

3.1 Transmedia and Cyborg Ontology. On Lance Weiler and David Cronenberg’s “Body/Mind/Change”

The confluence between body and technology, the dissolution of the physical body in the virtual simulated world of the screen, resulting in a non-body, or an entity that differs from conventional parameters, occupies a prominent position in the oeuvre of David Cronenberg. Weiler and Cronenberg’s *Body/Mind/Change* (B/M/C) is categorized as an “Immersive Storytelling/Play Simulation.” The experiment is configured as an innovative project that integrates the transmedia format with aspects of artificial intelligence. Lance Weiler, known for developing other transmedia universes like *Pandemic 1.0*, defines it as a play “on the quantified self and an experiment in data-generated objects.”³¹

If Cronenberg’s work turns narrative around and reframes the issues of human hybridization with technology, implants and chips, along the lines of Stelarc, Orlan or Eduardo Kac, to name but three, *Body/Mind/Change* reflects a new ecology of human and nature. The work makes room for these Promethean creations, emerged from pixels and algorithms, bordering anti-nature.³²

We must inevitably return to Donna Haraway or Chris Hables Gray, who in his *Cyborg Citizen. Politics for the Posthuman Age* (2002) announced that with the

cyborg began the era of “posthumanity.”³³ Recall that Mark Oehlert groups cyborgs “into three broad categories: *simple controllers*, *bio-tech integrators* and *genetic cyborgs*” (221). Citing Gray’s unpublished research proposal, he explains the levels of integration of these three groups:

1) With informational interfaces including computer networks, human-computer communications, vaccinations and the technical manipulation of genetic information. 2) With simple mechanical-human relationships as with medical prosthesis, vehicle or weapon man-machine systems and more general human-tool integration. 3) With direct machine-human connections such as the military’s state-of-the-art attempts to hard-wire pilots to computers in DARPA’s “pilot’s associate” and the Los Alamos Lab’s “pitman” exoskeleton. Plans to “download” human consciousness into a computer are part of this nexus as well. (221)

It has been said many times that David Cronenberg’s vision of the cyborg is rather pessimistic compared to Haraway’s, with its component of hope and optimism.³⁴ “Cronenberg’s cyborgization is a degenerative process in which the subject ultimately self-destructs physically or organically” (Aguilar García 17) into the already established concept of “new flesh.” The transition to cyborg is a process in which the body imposes its own laws, though it is the mind that decides how to prolong or modify this body that will host the personal on-demand implants (POD Implants).

Because, as we have mentioned, *Body/Mind/Change* stems from a remediation of *Videodrome* (1983) or *Existenz* (1999), among others, it is unavoidable that Cronenberg’s most pessimistic vision should also translate to transmedia, especially the part about how media devours. Cronenberg destabilizes borders between body and technology, creating an alienated technobody (Baudrillard).

The artists’ statement describes the project in the following terms: *Body/Mind/Change* is the digital experience extension of the film exhibition *David Cronenberg: Evolution* and takes audiences through a Cronenbergian story-world reimaged for the 21st century and brought to life across three platforms: online, mobile and the real world. With plotlines and game mechanics involving biotechnology start-ups, body enhancements, and emotional learning systems, *Body/Mind/Change* presents the plausible science fiction found in Cronenberg’s work as science fact. Through a multi-platform immersive narrative ride, players experience first-hand the emotional steps involved in merging with technology to transform and evolve oneself.

The work brings into play personalized requests and the purchase of POD Implants, which employ artificial intelligence to unleash the desires of every individual. Cronenberg lives the incorporation of the implant in his own body,

thanks to the fictional company *B/M/C Labs*: “*B/M/C* is a digital experience designed to be the connective tissue between the elements of *David Cronenberg: Evolution*, a sprawling exhibit of artifacts and re-issued films from the filmmaker’s career at the TIFF Bell Lightbox in Toronto.” *B/M/C* transforms science fiction into reality through these PODs, which are fabricated with a 3D printer: “POD wants to know you” and “life is not an adventure and POD is your partner,” Cronenberg says in his presentation of the project.³⁵

The transmedia experience, which is immersive, begins with a visit to *B/M/C Labs* to receive a POD Implant. Once they are registered, the spectator-actor-readers delve into three different 20-minute simulations, through the web and on mobile phones, to collaborate in flesh and blood in the creation and education of an artificial intelligence prototype named Kay. Kay will acquire skills, and maybe she will pass the Turing test, observing the responses, reactions and interactions of each person with the simulations tailored by each participant’s implants.

“Who do you trust?” That is the question the internet user is asked on a screen that introduces eight characters, whom you only get to know when you click to select one of them, in a format that recalls the hypertext of the 1980s. They are characters that you will want to stay away from: the rapist, the addict, the abuser, the thief, the murderer, the pedophile, the liar and the slut. The PODs respond to each person’s desires, slipping in between fiction and reality, via the transmedia format.

To what extent is everything connected? This question is closely related to Transmedia Studies. Interaction between users (or between users and creators) has become an essential part of narrative across media nowadays. All these ideas are the engine of this story and most of them can be put in relation with our “networked culture.”

Notes

- 1 Cf. also Sherry Turkle, 2011.
- 2 This text is part of the “Performa. El teatro fuera del teatro. Performatividades contemporáneas en la era digital,” a project directed by Anxo Abuíñ González (Universidad de Santiago de Compostela). Reference number: Ministerio de Economía y Competitividad, FFI2015-63746-P (2016-2019).
- 3 Julián Pérez develops open source creative programming technology, through the Creative Coding Madrid group (formerly Processing Madrid). Since September 2015, he has been a part of Medialab-Prado’s mediation

team he coordinates the research on Stream and Creative Processes. Medialab-Prado's multimedia archive can be consulted at the following address: <<http://medialab-prado.es/archive/video>>.

- 4 Cf. Juan Martín Prada.
- 5 Cf. <<http://www.societas.es/>>.
- 6 Cf. <<http://www.arch-srs.com/srs-archive>>.
- 7 Cf. <<http://www.teatros canal.com/espectaculo/go-down-moses-romeo-castellucci/>>.
- 8 Cf. <<http://www.lafura.com/>>.
- 9 Cf. <<http://www.barcelonadot.com/m-u-r-s-de-la-fura-dels-baus-un-smartshow-que-genera-una-expectativa-tan-alta-como-su-decepcion/>>. This project is supported by academic institutions from the Massachusetts Institute of Technology (MIT) and the Futurelab of the Linz (Austria) Institut Ars Electronica to the Open Systems Department of the Universitat de Barcelona and the Universitat Rovira i Virgili, and the TibreLab study and the Direcció de Creativitat i Innovació of the PICUB (Barcelona LAB). The trailer can be viewed at the following address: <<https://www.youtube.com/watch?v=F1enDmTd9yA>>.
- 10 Available at <<https://www.youtube.com/watch?v=y101bpHTVwM>>.
- 11 Cf. Juan Martín Prada's reference to the "multiplicity of active singularities" in "Poéticas de la conectividad," a special issue of *Metrópolis*, 2015: <<http://www.rtve.es/alacarta/videos/metropolis/metropolis-poeticas-conectividad/3106671/>>. See also *El País'* special "La multitud conectada" (Sunday, 31 January, 2016).
- 12 Juan Martín Prada. *Metrópolis* (TV program). RTVE2.
- 13 All translations were done by Marla Arbac.
- 14 Author's website <<http://robwit.net/>>.
- 15 Extracted from <<http://www.crchange.net/toxicity/>>.
- 16 Cf. <<http://chemicalpictures.net/>>.
- 17 Retrieved from <<http://www.404festival.com/speaker/david-clark/?lang=en>>.
- 18 Cf. <http://theend7.net/?page_id=12>.
- 19 Cf. <<http://david-clark-hrll.squarespace.com/#/theend/>>.
- 20 Cf. <<http://www.404festival.com/speaker/david-clark/?lang=en>>.
- 21 Cf. <<http://david-clark-hrll.squarespace.com/#/theend/>>.

- 22 This show has now been cancelled. Please see the project's official page <[https://spectacular.es./>](https://spectacular.es/).
- 23 Cf. <<http://www.traveler.es/viajes/tendencias/articulos/llega-spectacular-una-experiencia-de-cine-inmersivo-unica-en-espana/9687>>.
- 24 Cf. <[https://graemetruslove.com/>](https://graemetruslove.com/).
- 25 Cf. <[http://alisonclifford.info/palimpsest/>](http://alisonclifford.info/palimpsest/).
- 26 Cf. <<https://www.instagram.com/amaliaulman/>> and <<http://amaliaulman.eu/>>
- 27 Dir. Anxo Abuín González <<https://narrativas cruzadas.wordpress.com/>>. Completed.
- 28 Dir. Anxo Abuín González <<https://grupoperforma.wordpress.com/tag/el-teatro-fuera-del-teatro/>>. In progress.
- 29 Dir. Domingo Sánchez Mesa-Martínez <http://www.nar-trans.com/?locale=es_ES>. In progress.
- 30 Both dir. Antonio Gil González and José Antonio Pérez Bowie, <<http://doctes.usal.es/proyectos/transescritura-transmedialidad-transficcionalidad-relaciones-entre-literatura-cine-y-nuevos-medios-ii/>>. The latter in progress (expected completion: 2019).
- 31 “When the quantified self gets creepy: Turning David Cronenberg’s Science Fiction into Reality” <<https://www.fastcompany.com/3021398/when-the-quantified-self-gets-creepy-turning-david-cronenbergs-science-fiction-into-reality>>.
- 32 B/M/C hearkens back to the whole Cronenberg universe, from *Scanners* (1981) to *Videodrome* (1983), *The Naked Lunch* (1991), *Crash* (1996), *Existenz* (1999) and *Spider* (2002).
- 33 Cf. Ihab Hassan, “Prometheus as Performer: Towards a Posthumanist Culture?” (1977).
- 34 Donna J. Haraway (1989, 1995, 2000).
- 35 Cf. <<http://lanceweiler.com/bodymindchange/>>.

Works Cited

- Aguilar García, Teresa. *Ontología ciborg. El cuerpo en la nueva sociedad tecnológica*. Barcelona: Gedisa, 2008.
- Arch-Archival Research & Cultural Heritage. *The Theatre Archive of Societas Raffaello Sanzio*. 2014. 17 May 2017 <<http://www.arch-srs.com/srs-archive>>.

- Baudrillard, Jean. "The Vanishing Point of Communication." *The New Media and Technocultures Reader*, edited by Seth Giddings and Martin Lister. London: Taylor and Francis, 2009.
- Canclini, Néstor García. *El mundo entero como lugar extraño*. Barcelona: Gedisa, 2014.
- Castellucci, Romeo. *Go Down, Moses*. 2016. 17 May 2017 <<http://www.teatroscanal.com/espectaculo/go-down-moses-romeo-castellucci/>>.
- Clifford, Alison, and Graeme Truslove. *Palimpsest*. 2011. 17 May 2017 <<http://alisonclifford.info/palimpsest/>>.
- Conde Nast Traveler. "Llega Spectacular!, una experiencia de cine inmersivo única en España." 27 Oct. 2016. 17 May 2017 <<http://www.traveler.es/viajes/tendencias/articulos/llega-spectacular-una-experiencia-de-cine-inmersivo-unica-en-espana/9687>>.
- Genette, Gérard. *Palimpsestes: La littérature au second degré*. Paris: Éditions du Seuil, 1982.
- González, Antonio J. Gil. "Narrativa aumentada" [1616]. *Anuario de Literatura Comparada*, no. 5 (2015): pp. 45–74.
- Gray, Chris Hables. *Cyborg Citizen. Politics in the Posthuman Age*. New York and London: Routledge, 2001.
- , editor. *The Cyborg Handbook*. New York and London: Routledge, 1995.
- Guarinos, Virginia. "Transmedialidades: el signo de nuestro tiempo." *Comunicación*, no. 5 (2007): pp. 17–22.
- Han, Byung-Chul. *In the Swarm: Digital Prospects*. Translated by Erik Butler. Cambridge, MA: The MIT Press, 2017.
- Haraway, Donna J. "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s." *The Gendered Cyborg. A Reader*, edited by Gill Kirkup, Linda Janes, Kath Woodward and Fiona Hovenden. London and New York: Routledge, 2000, pp. 50–57.
- . "Cyborgs and Symbionts: Living Together in the New World Order." *The Cyborg Handbook*, edited by Chris Hables Gray. New York and London: Routledge, 1995, pp. xi–xx.
- . *Primate Visions: Gender, Race and Nature in the World of Modern Science*. New York: Routledge, 1989.
- Hassan, Ihab. "Prometheus as Performer: Toward a Posthumanist Culture?." *The Georgia Review*, vol. 31, no. 4, Winter (1977): pp. 830–850.

- Kerckhove, Derrick de. *Connected Intelligence: the arrival of the web society*. Toronto: Somerville House, 1997.
- Lévy, Pierre. *L'Intelligence collective. Pour une anthropologie du cyberspace*. Paris: La Découverte, 1994.
- McLuhan, Marshall. *Comprender los medios de comunicación: las extensiones del ser humano*. Translated by Patrick Ducher. Barcelona: Paidós, 1996.
- Mesa-Martínez Sánchez, Domingo et al. "Introduction. Transmedia narratives." *ArtNodes. Journal on Art, Science and Technology*, no. 18, Nov. 2016. 17 May 2017 <<http://doi.org/10.7238/a.v0i18.3067>>.
- Moretti, Franco. *Distant Reading*. London: Verso, 2013.
- Nystrom, Christine. *Towards a Science of Media Ecology: The Formulation of Integrated Conceptual Paradigms for the Study of Human Communication Systems*. New York: New York University, 1973.
- Oehlert, Mark. "From Captain America to Wolverine." *The Cyborg Handbook*, edited by Chris Hables Gray. London and New York: Routledge, 1995, pp. 219–232.
- Phillips, Andrea. "What's Happened to Transmedia?." *deus ex machinatio*. 28 Sept. 2016. 17 May 2017 <<http://www.deusexmachinatio.com/blog/2016/9/28/whats-happened-to-transmedia>>.
- Prada, Juan Martin. *Prácticas artísticas e Internet en la época de las redes sociales*. Madrid: Akal, 2012.
- . "Poéticas de la Conectividad." *Programa Metrópolis*. 2015. 17 May 2017 <<http://www.rtve.es/alacarta/videos/metropolis/metropolis-poeticas-conectividad/3106671/>>.
- Prieto, Celia Fernández, translator. *Palimpsestos: la literatura en segundo grado*. By Gérard Genette, Taurus, 1989.
- Rajewsky, Irina. "Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality." *Intermedialités*, no. 6, Fall (2005): pp. 43–64.
- Ryan, Marie-Laure. "Transmedia Narratology and Transmedia Storytelling." *ArtNodes. Journal on Art, Science and Technology*, no. 18, Sept. 2016. 17 May 2017 <<http://doi.org/10.7238/a.v0i18.3049>>.
- Scolari, Carlos A., editor. *Ecología de los medios: entornos, evoluciones e interpretaciones*. Barcelona: Gedisa, 2015.
- Turkle, Sherry. *Alone Together. Why we Expect More from Technology and Less from Each Other?*. New York: Basic Books, 2011.

- . “Connected, but alone?.” *TED Talks*. Feb. 2012. 17 May 2017 <http://www.ted.com/talks/sherry_turkle_alone_together>.
- . *Reclaiming Conversation: The Power of Talk in a Digital Age*. New York: Penguin, 2015.
- Weiler, Lance. *Body/Mind/Change*. 2013–2017. 17 May 2017 <<http://lanceweiler.com/bodymindchange/>>.
- Wittig, Robert. *Networked Improv Narrative (Netprov) and the Story of Grace, Wit and Charm*. 2011. The University of Bergen, Master dissertation. 17 May 2017 <<http://hdl.handle.net/1956/6305master>>.

