# Memories of Screen-based Reading. A Jumping Point.

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Narrative is temporal -

myself over to the forces of nature, as the 'surfing' metaphor implies? How is my self, my time-based subjectivity, constructed through my browsing activity? What do I do as I

[split](#) from the text to a new txt, or maybe a whole .doc?

allusion allow for a distracted surveying as websites pass in front of our eyes. But once ripped (like MP3s) out of their page-contexts, the jpgs and gifs of these sites create a strange vision. Am I remembering the images from a week's worth of surfing as they appear on screen? What new connections, new readings emerge as the context of postmodern consumption and identity parade opens up to allow new observations to emerge?

A new history of my week appears on my screen whenever I trigger the deja-vu of an 'image/memory session'. I see my browsing in a new light, make new connections, and a new hypertext emerges as the wasteproducts of my 'official' search-based activity are brought up to the light.
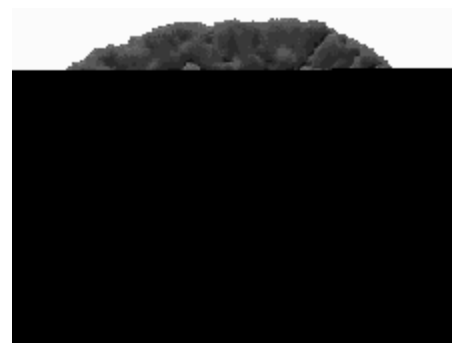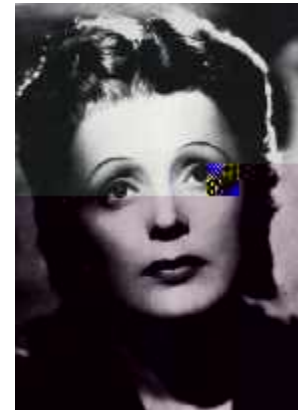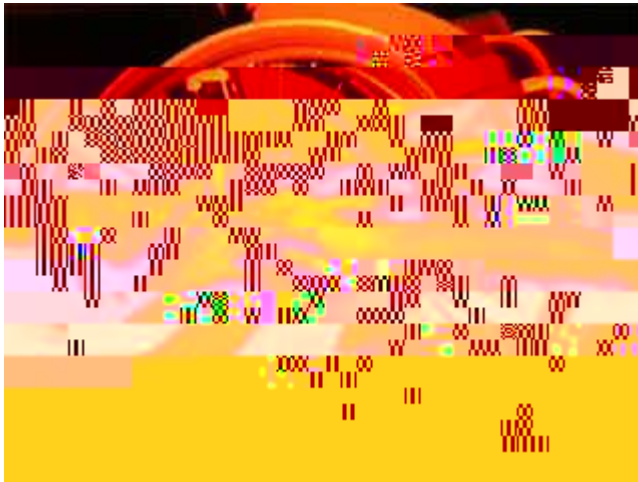








Reading the web at this cultural moment is still 'reading', without the full potential for identification opened up for us by classical film narrative. The 'reading' stays in the foreground as pages load, often slowly, crawl across the screen to the beat of my wrist. Currently, surfing the web isn't perceived as passive, it demands physical as well as psychological response in order to create a narrative.

Will the mouse in my hand become as naturalised as the reader's page-turning has become over the years of my adolescence? Will, on the other hand, the act of visiting the cinema, the acts surrounding the laid-back viewing in plush chairs, become a more and

more active act, creating a narrative which incorporates the visit, the parking, the pop-corn, the coke and the diegetic universe offered on screen into the textual experience? This might be the reception horizon of the Scream Horror film series and other highly self-reflective filmic texts. Elaborate textual and experiential fields surround the reception framework of underground film with its secret venues, its rituals and foregrounded conventions, similar in structure but different from ETI& u-3(i)-3( di)-t its  texelc