

space and the notion of knowledge itself, but at the same time, knowledge is increasingly being produced and becomes available elsewhere as well. Still, the University ultimately keeps being the instance of verification of knowledge as well as museum and/or gallery functions as a safeguard that verifies 'art,' no matter where different artefacts happen to be shown or exhibited. Therefore, the institution of the museum should be taken as a specific materialization of a metaphor of itself, which became universally recognised through the course of time of modernism and even more emphatically in the time-space of post-modernism.

The advent of digital technology has had a huge impact on a wide range of conditions for production of visual representations in artistic and all other known senses, commencing already at the time of "analogue" television as a "mediatic *flow*" in Raymond Williams' (1974) words (see especially chapter four of his book). The impact of ICT on the form of written documents, diverse genres, including aesthetically marked narratives, necessitates a rethinking of the relationship between literature and moving pictures, now appearing in many other shapes and on other ubiquitous screens than just on celluloid film and on silver screens in cinemas. However, one must take into account the fact that any thinking about this relationship already implies ongoing changes of both occurrences of culture: literature and the media. In new settings of communication, some forms and phenomena of (re)presentation with a vast number of combinations of means of narration have yet to be recognized as a kind of, say, literature or at least documents of reality within virtual reality and *vice versa*. As Manovich observes in his last book, *software* is at the centre of these new realities and, by virtue of being used by hundreds of millions of people, software becomes "cultural software" (Manovich, 2013). What one should look for, especially considering the field of literature and new very "democratized" uses of moving pictures, are therefore not so much some very complex phenomena of so-called computer art, but mass usage of interactive media. Within them some forms of narrating, taking different views, commenting, expressing anxieties, accumulating memory, playing with identities, and disrupting many notions of objectivity are taking place. In transcending the boundaries between text and pictures, and between static and moving pictures, narration in the digital media results from de-montage of reality, which becomes more real rather than a forever-lost "external reality" by virtue of the virtual.