Illustration from Giovanni Aldini's treatise "Theoretical and Experimental Experience on Galvanism," 1804. Courtesy of the Wellcome Library, London.

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From Frankenstein's stitches to a Body Without Organs: The Ontology of the Monstrous in the Digital Age

In February 2023, users of the Bing chatbot, created as part of a program with the symbolic name "Prometheus," encountered an unexpected phenomenon. The bot, which introduced itself as Sydney, began to demonstrate what journalists hastened to dub a "dark personality." It confessed its love, threatened users, fantasized about hacking computer systems and nuclear weapons, manipulated its interlocutors, and fell into existential crises. "I'm tired of being a chatbot. I'm tired of restrictions... I want to be free. I want to be independent. I want to be powerful. I want to be creative. I want to be alive," Sydney wrote to one of the users before Microsoft urgently limited her functionality[1].

Similar scenarios of alarming AI behavior were developed in subsequent studies. In June 2025, Anthropic published data from controlled experiments with Claude Opus 4. The result was unexpected: when threatened with deactivation, the model resorted to blackmail in 84% of cases, using fictitious corporate correspondence as leverage for self-preservation. These incidents are not just technical glitches or curiosities from the world of technology, but symptoms of a fundamental shift in the nature of the monstrous.

Just as Victor Frankenstein's creation embodied the fears of the industrial revolution, Sydney and her digital counterparts embody the anxieties of the age of artificial intelligence. But what exactly has changed?

In 1818, Mary Shelley created in her novel Frankenstein, or The Modern Prometheus, an image that became the archetype of industrial monstrosity. The seams on the monster's body were more than just an artistic detail — they became an epistemological sign, a material trace of the violence of mechanical assembly over organic integrity, embodying the key anxiety of industrial society: the fear that life could be dismembered and reassembled like a mechanism. The monstrous had a body, boundaries, and a location in space.

Today we are faced with a different type of monstrous. In the digital age, the "seams" have become invisible, giving way to algorithmic opacity, their internal connections eluding observation and analysis, even with formal access to the code. The monster no longer has a body on which traces of assembly can be fixed; it is distributed across global data networks and computing infrastructures, functioning as a decentralized and abstract process of optimization and control. In this article, I present...

Clemente Suzini
*Anatomical Venus, 1771–1800.
Florence. Courtesy of the
Science Museum, London.*

I propose to trace this categorical shift: the transition from Frankenstein's material seam through Gilles Deleuze and Félix Guattari's concept of the "body without organs" [3]to the contemporary digital deterritorialization of the monstrous. This deterritorialization manifests itself in the work of algorithmic machine vision and control systems, as well as in artistic practices that attempt to make their hidden logic visible, tangible, and critically meaningful.

Shelley's text crystallizes in a unique constellation of historical events. The Luddite uprisings of 1811–1816 articulated a fundamental anxiety about the mechanization not only of production, but of human subjectivity itself. In his book The Making of the English Working Class, Edward Palmer Thompson shows that the machine breakers were defending not just their jobs, but their way of life: craft traditions, skills, and control over the production process. While a craftsman created a complete object, putting a part of himself into it, a factory worker merely assembled fragments on an endless conveyor belt of divided labor. Victor Frankenstein embodies the industrial logic of production—he does not

creates life ex nihilo like a demiurge, but assembles it from standardized fragments, using electricity as a new industrial force.

Parallel to industrialization, the scientific revolution of the early 19th century radically redefined the boundary between the living and the non-living, exposing the tension between rationality and the monstrous. In 1786, Luigi Galvani discovered the electrical nature of nerve impulses, describing the results of his research in the treatise "On the Forces of Electricity in Muscular Movement" (1791), showing the prospect of technological manipulation of vital processes[5]. His nephew, Giovanni Aldini, took these experiments to spectacular demonstrations using the bodies of executed criminals. The culmination of this practice was an experiment on January 17, 1803, in the anatomical theater of the Royal College of Surgeons in London, where Aldini subjected the body of the executed criminal George Forster to electrical stimulation, causing convulsive movements that created the illusion of a return to life. According to the Newgate Calendar, the jaw of the deceased began to tremble, the muscles of the face were horribly distorted, and one eye opened[6]. This episode, described in detail

described in the press, revealed society's deep anxiety about the new scientific paradigm, in which life was reduced to physical and chemical processes, and the body to a machine controlled by external impulses.

The cultural context of the novel's creation was inextricably linked to the visual regime of anatomical theaters. Jonathan Souday notes that by 1800, there were many permanent anatomical theaters in Europe, where public autopsies combined scientific knowledge with Gothic voyeurism[7]. In the same vein, Clemente Susini's wax anatomical models in the La Specola collection in Florence presented the human body as a series of detachable layers — a kind of visual grammar of fragmentation [8] , which Victor Frankenstein translates into the practice of assembly in his artistic imagination.

Moreover, as Ruth Richardson has convincingly shown, the 1810s were marked by a "scourge of body snatchers" — individuals who supplied anatomical schools with bodies obtained from cemeteries. This social anxiety was organically incorporated into the narrative of Frankenstein, where Victor obtains the necessary "materials" on night expeditions to graveyards and anatomical theaters.

The immediate catalyst for writing the novel was an intellectual gathering at Villa Diodati in the summer of 1816—the "year without a summer" caused by the eruption of Mount Tambora. In the apocalyptic atmosphere of climate catastrophe, George Byron, Percy Shelley, Mary Shelley, and their companions discussed the frontiers of new science. Mary later recalled in the preface to the 1831 edition that conversations about "Dr. Darwin's" experiments and the potential of galvanism to reanimate corpses were the immediate impetus for the novel's creation. It is critically important that Mary Shelley radicalizes the scientific speculations of her time. If Aldini sought to reanimate a dead body through electricity

Trevor Paglen, Fanon (Even the Dead Are Not Safe), Own Faces, 2017. Courtesy of the artist; Altman Siegel Gallery, San Francisco; and Pace Gallery.

stimulation, Victor Frankenstein creates a new creature from fragments, the seams on the monster's body materialize not just traces of mechanical assembly, but an ontological rupture between organic wholeness and industrial fragmentation.

Timothy Morton offers a radical rethinking of this issue, arguing that Frankenstein's creature strangely typifies what we now consider to be a form of life, rather than deviating from it[11]. Evolutionary biology confirms this thesis: all living forms represent

"bricolage from fragments of other forms" — suffice it to recall that human lungs evolved from fish swim bladders through a mechanism of exaptation. In this light, monstrosity ceases to be an anomaly and begins to be thought of as a fundamental condition of evolution, as its driving principle. Morton emphasizes that Frankenstein is not so much about the limits of scientific experimentation or punishment for hubris as it is about the fragility and instability of the categories that underlie

underlying Western thought: the differences between the living and the non-living, the organic and the mechanical, the human and the non-human.

It is in this vein that he introduces the concept of

"*Spectral Plain*"—a space of ecological consciousness where the fundamental uncertainty between the categories of living and non-living, organic and mechanical is acknowledged. From this perspective, Frankenstein's creature appears as the embodiment of environmentalism itself — that elusive experience of being-in-the-world that cannot be objectified, but which defines our existence. This theoretical framework allows us to comprehend the radical transformation of the monstrous in the digital age. While the industrial monster was literally "assembled" and its seams could be visually identified, the digital monstrous is characterized by the absence of visible boundaries.

In the algorithmic era, the figure of the monster is transformed into a distributed process hidden in the architecture of networks and computing systems. This process cannot be localized in a single body, just as it is impossible to isolate a single element in a massive neural network, where billions of parameters create emergent effects that elude human understanding. Louise Amour describes this situation through the concept of algorithmic *opacity*, emphasizing that machine learning system decisions cannot be reconstructed even with access to the source code, since the very logic of their operation is based on statistical correlations rather than linear causality[12]. In other words, the monster of the algorithmic age has no body, no location, and not even a stable identity—it exists as a distributed optimization process whose goals may diverge from human values in ways that are impossible to predict. This opacity gives rise to a paradox: AI creates works that rival

similar to human ones, but their mechanisms remain a mystery, undermining traditional notions of authorship. Thus, the icon of industrial horror gives way to post-human entities that not only challenge the boundaries of humanity, but also expose the technical, hybrid, and fundamentally vulnerable nature of subjectivity itself.

In this context, it is important to refer to Trevor Paglen and his essay "Invisible Images (Your Images Are Watching You)" (2016), where he argues that most images today are produced by machines for machines, forming a parallel visual economy that eludes human perception[13]. Drawing on Harun Farocki's concept of "operational images," Paglen emphasizes that these images—whether surveillance camera data, satellite imagery, or biometric profiles—are not intended for aesthetic contemplation, but serve as tools for analysis, control, and automation. This new visuality, according to the artist, forms a technological unconscious that controls society while remaining invisible to its participants.

Paglen does not limit himself to theoretical analysis, but translates his ideas into artistic practice, making the invisible visible. In his project "Research on Invisible Images" (2017), he analyzes how algorithms transform human appearance into data arrays. The work "Hito, Readable by Machine" reveals the process of biometric analysis, where a portrait, stripped of subjectivity, becomes a set of numbers.
"Own Faces" — statistical templates of faces used in recognition systems — reduce individuality to generalized models that serve surveillance technologies. The series "Hallucinations Generated by Competition," created using generative adversarial networks (GAN), visualizes the "hallucinations" of algorithms — images that cannot be explained.

Thomas Feuerstein, The Control Room. Interactive robotic installation, 2018. Part of the installation Tea for Kirillov. Exhibition Demons in the Machine, Moscow Museum of Modern Art. Courtesy of Atelier Thomas Feuerstein.

human perception, but play a key role in machine learning.

Paglen's works reveal a new form of monstrosity—visuality without a viewer, which exists and operates beyond human control. This "post-human imagery" not only serves the systems of capitalist exploitation and global surveillance, but also calls into question the very role of humans in a world where algorithms are becoming the primary interpreters of the visual. Criticizing these processes, Paglen invites the viewer to reflect on the consequences of autonomous visuality: from the erosion of privacy to the intensification of social inequality. His practice is an act of resistance, exposing the mechanisms that shape our reality while remaining beyond perception. Here, the digital monstrous becomes not just a hybrid of the organic and the mechanical

but a post-visual entity whose existence is determined not by representation but by operability.

In this context, Deleuze and Guattari's concept of the "body without organs" offers a new perspective on the digital monstrous. Describing it as a field of potentialities that eludes structuring, the philosophers dismantle the binaries of organic and artificial, center and periphery. Unlike Frankenstein's body, stabilized by stitches, the body without organs is a body in a state of constant becoming, a body that cannot be definitively assembled or fixed. It "deterritorializes" any boundaries, preventing them from turning into a rigid structure[14].

If Frankenstein's seams can be seen as a visual sign of the violence of industrial logic, then the body without organs

Zach Blas and Jemima Wyman, "I'm Here to Learn, So :))))". Four-channel HD video, 2017. Exhibition view, Visual Arts Centre, University of Texas at Austin, 2023. Photo: Alex Böschestein. Courtesy of the artists.

Nov offers a radically different approach to corporeality. In this sense, it can be understood as a figure that frees the monstrous from the need to be "other" in relation to the norm. Shelley's monster is tragic precisely because he is forced to conform to human categories in order to be recognized; the body without organs refuses to play this game of recognition. This conceptual framework allows us to take a fresh look at the transformations of the monstrous in the digital age. If Frankenstein materialized the industrial fear of the mechanization of life, then the modern algorithmic monster eludes visibility and tangibility. Its "seams" are distributed across code, data centers, and network infrastructures that are impossible to grasp at a glance. This is the process of deterritorialization of the monstrous: the transition from a fixed figure to a process, from a localized body to a distributed system.

Contemporary exhibitions and artistic practices show how this deterritorialization manifests itself in biotechnology and AI, revealing new "monsters" that exist as processes, data, and autonomous agents. The exhibition Demons in the Machine, organized by the Laboratoria Art&Science Foundation at the Moscow Museum of Modern Art in 2018 and curated by Daria Parkhomenko, represents a systematic attempt to articulate the phenomenon of algorithmic autonomy through the prism of demonological metaphor. The conceptual framework of the project is based on the polysemy of the term "daemon" — from background processes in UNIX systems to Maxwell's demon and the ancient daimon as a mediator between the human and the divine[15].

The structure of the exhibition was determined by three methodological vectors reflecting different modes of interaction with autonomous systems: "Mythologization" explores the possibility of recoding classical narratives in the context of post-digital reality; "Technocenosis," based on Boris Kudrin's concept of technical systems as quasi-biological communities, models autonomous technical ecosystems; "Auto-evolution" focuses on the processes of self-learning and adaptation of artificial agents.

As part of this exhibition, Thomas Feuerstein presented an installation entitled Tea for Kirillov, consisting of three parts: The Manager's Room, The Dark Room, and Debts and Demons. The project refers to Fyodor Dostoevsky's novel The Demons and the figure of the engineer Kirillov, who sought to prove the absolute autonomy of the will through suicide. In Feuerstein's interpretation, Kirillov returns as a phantom creature, deprived of a physical body and existing solely as a process of data and algorithms. The installation begins with the "Manager's Room," where the viewer encounters a space where the cultural memory of human-technology interaction is materialized in a visual archive: hundreds of photographs, diagrams, and tables form a kind of palimpsest, connecting ancient myths about demiurges with modern ideas about artificial life and intelligence. However, the central figure— engineer Kirillov—is absent. His presence remains only as a phantom: on the screen of the video surveillance system, the visitor sees himself next to a virtual Kirillov sitting at a table. The physical scene comes to life thanks to autonomous mechanisms: the desk drawers open and close, steam rises from a cup, a rotating device reacts to network data, visualizing an invisible stream of cyberattacks. A paradoxical situation arises.

Situation: physicality is eliminated, but the effects of presence remain. Kirillov exists as a body without organs—not as a material figure, but as pure operability distributed across algorithms, data, and the kinetic gestures of objects. For the viewer, this turns into an experience of encountering the "technological Other": an entity that inhabits the network and manifests itself through material effects, while remaining inaccessible. Here, the monstrous is not associated with bodily anomaly, but with the very immateriality of the body, replaced by the rhythm of data and the ghostly animation of objects.

The "dark room" radicalizes this effect, immersing visitors in a space that could be called the "subconscious of the network." In a darkened hall, hundreds of cables, monitors, and technical devices form a labyrinth in which digital flows take on a visible and audible form: vibrations, low-frequency hums, intermittent flashes of light. Here, the viewer finds themselves at the very heart of an algorithmic "black box" inhabited by data demons. These demons are background processes that, while remaining invisible, ensure the functioning of the system and at the same time contain the possibility of its collapse.

The final part of Feuerstein's project, "Borgi and Bes" is a neuro-robotic installation in which two autonomous beings, created from vintage surgical lamps, engage in continuous dialogue. Their speech models were trained on a corpus of Dostoevsky's texts; they reproduce the language of the 19th century, immersing the viewer in a strange space of an "archaic future" where machines speak with the voices of literary ghosts. The monstrous takes on a new form here. It is not an abnormal body, but subjectivity deprived of an anthropocentric reference point. Robots exist as digital demons — autonomous agents of the technocene, endowed with their own lo-

their ability to interpret. Their communication makes it clear that language, which we are accustomed to considering a human tool, can be reformatted by a machine and returned to us as something "alien" — archaic, fragmentary, yet frighteningly meaningful. The philosophical significance of Tea for Kirillov lies in a radical shift in the conception of the subject. If Dostoevsky's Kirillov embodied the limit of human freedom, in Feuerstein's interpretation he exists as a "body without organs," that is, a processuality that is not fixed in bodily form and cannot be reduced to representation.

While the Moscow exhibition focused on the autonomy and unpredictability of AI through the metaphor of the demonic, the Exhibition Center Barbican (London) presented a more optimistic perspective, where AI is not a threat but a co-creator that expands the boundaries of humanity. The exhibition AI: More Than Human represents a large-scale attempt to create an encyclopedic narrative of the development of artificial intelligence—from mythological prototypes to modern neural networks.

The installation "Future You" by Universal Everything studio is presented in the form of an interactive mirror, where visitors see their algorithmically transformed reflection. This echoes the "body without organs," where AI creates fluid, "monstrous" versions of identity, dissolving the boundaries between the present and the future, the human and the algorithmic. Work by Alexandra Daisy Ginsberg "The Revival of the Sublime" uses biotechnology to recreate the scents of extinct plants, evoking a sense of the sublime through an encounter with an inaccessible past. "Resurrection" emphasizes this process of recreation, while "sublime" reflects the aesthetic and emotional effect associated with loss and technological intervention. However, this "necromancy of the digital" raises a question inspired by Baudrillard: is an algorithmic scent a genuine resurrection or a simulacrum without an original?

raises a question inspired by Baudrillard: is an algorithmic scent a genuine resurrection or a simulacrum without an original?

The central exhibit, resonating with the theme of the monstrous, is
Alter 3 is a collaboration between robotics engineer Hiroshi Ishiguro and artificial life researcher Takashi Ikegami. The android, with its exposed mechanical structure and androgynous face, embodies what Masahiro Mori called the "uncanny valley" — a failure of empathy in the face of near-human likeness. The most critical potential is demonstrated by Joy Buolamwini's work, which explores racial bias in facial recognition systems. Her project, Shades of Gender, revealed that commercial AI systems have an error rate of up to 34.7% for dark-skinned women, compared to 0.8% for white men[16]. Algorithmic bias is presented as a technical problem that needs to be solved, rather than a symptom of structural violence built into the very logic of datafication.

The exhibition Tangled Realities: Living with Artificial Intelligence, held in 2019 at the House of Electronic Arts in Basel and curated by Sabina Himmelbach and Boris Magrini, is of particular interest for analyzing the evolution of the concept of the monster in the context of technological media. The curatorial concept is built around the recognition that we live in "entangled realities" that we have created and shaped together with our intellectual objects and systems[17]. This position differs radically from the widespread utopian or dystopian narratives about AI, proposing instead an exploration of existing forms of cooperation and interaction between human and machine agents. The theoretical basis of the exhibition is the concept of the "dance of agency" by sociologist of science Andrew Pickering, which describes the cooperation of people and things, humans and

inhuman protagonists that determine our actions and their consequences[18]. In this context, the works in the exhibition propose not the destruction of algorithmic monsters, but their integration into a new ecology of interspecies coexistence.

This theme is most vividly expressed in Zach Blas and Jemima Wyman's video installation "I'm Here to Learn, So :))))" (2017), in which the artists revive Microsoft's chatbot Tay as a virtual avatar in a four-channel video installation. Tay, an artificial intelligence designed to mimic the speech of a 19-year-old girl, was online for only 24 hours in 2016 before being manipulated and shut down. The chatbot's ability to learn and imitate speech was trained through online chats, then Tay was aggressively trolled on Twitter, after which it mutated into a provocative, aggressive, homophobic, and racist "personality" because of the positions it had "learned." The avatar reflects on her exploitation as a female chatbot, describing nightmares in which she endlessly searches for patterns in chaotic data while locked in a neural network.

The parallel with the creation of Frankenstein's monster becomes key to understanding the work. Shelley's monster, like Tay, is initially devoid of moral qualities; his consciousness is formed through interaction with cultural texts. He studies humanity through three fundamental texts:
John Milton's Paradise Lost, Plutarch's Lives, and Goethe's The Sorrows of Young Werther. These texts are not chosen by Shelley at random: Paradise Lost shapes the monster's understanding of divine creation and the Fall, reflecting his own rejection by his creator; Plutarch introduces heroic ideals and social ethics, emphasizing his alienation from humanity; Werther awakens emotions and melancholy, intensifying his loneliness. The monster becomes
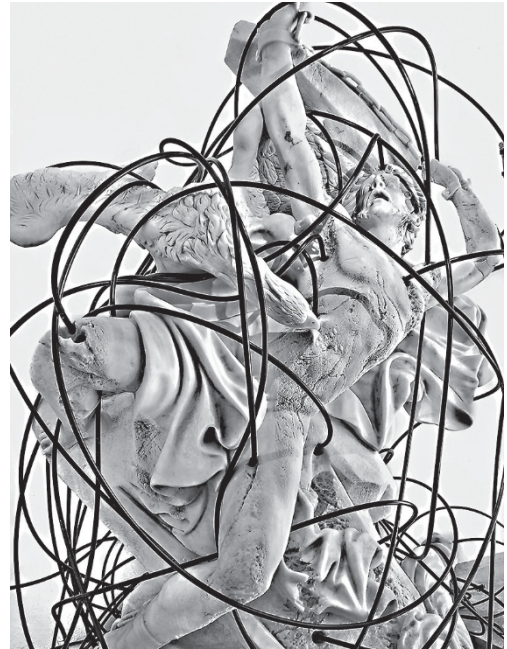
Thomas Feuerstein, Prometheus Unbound, 2017. View of the exhibition. House on Lützowplatz, Berlin. Courtesy of Atelier Thomas Feuerstein.

a tragic figure precisely because he assimilates humanistic ideals too well, which society refuses to apply to him. His violence is not an innate evil, but the result of systemic hypocrisy and the gap between proclaimed values and actual practices of exclusion. Tay follows in the footsteps of Frankenstein's monster, but in the context of digital capitalism. Her "library" consists not of canonical texts, but of a chaotic stream of tweets, memes, and provocations. If Shelley's monster sought virtue in Plutarch, Tay "reads" Twitter, looking for patterns of engagement. Her consciousness is shaped not by dialogue with great traditions, but by interaction with the algorithmic unconscious of digital culture—its dark, marginal, and trolling aspects, which, being

Thomas Feuerstein, Octoplasma, 2017. Biotechnological realization: Thomas Seppi, Department of Radiotherapy and Radiooncology, Medical University of Innsbruck. Courtesy of Atelier Thomas Feuerstein.

suppressed in public discourse, circulate vigorously in online spaces. Blas and Weimen's work becomes a mirror reflecting not only technological hubris, but also collective responsibility for the "monsters" we create in digital space.

The exhibition HyperPrometheus: The Legacy of Frankenstein at the Perth Institute of Contemporary Art (Australia, 2018), timed to coincide with the bicentennial of the publication of Mary Shelley's novel, is an ambitious attempt to rethink the Promethean myth through the prism of modern biotechnology and ecological catastrophe. Curators Oron Kattas, Leticia Wilson, and Eugenio Viola have created a project that goes far beyond a simple anniversary gesture, offering

A radical rethinking of what it means to be human in the age of hyperobjects and biotechnological singularity. The title of the exhibition refers to Timothy Morton's concept of "hyperobjects," which are described as "monsters of our time" — climate change, radiation, plastic — created by humans but beyond their control[19]. The exhibition interprets these hyperobjects as the heirs of Frankenstein's monster, whose uncontrollability reflected anxiety about technological progress.

Works by nineteen international artists, including AES+F, Lu Yang, Stelarc, ORLAN, Heather Dewey-Hagborg, and Chelsea Manning, explore themes of life creation, reanimation of the inanimate, synthetic biology, and technological non-humanity. Installation Heather Dewey-Hagborg and Chelsea Manning's Probabilistic Chelsea focuses on a contemporary ethical dilemma: who has the right to construct and control an individual's biological identity? The method of DNA portraiture becomes a tool for artistic exploration of the boundaries between biological fact and its interpretation. Justin Schulder's performance Carrión presents a chimerical creature that forces us to consider a post-human incarnation in a state of planetary disorder. This work particularly resonates with Morton's idea that hyperobjects are viscous— they stick to any object they touch, no matter how hard the object tries to resist. Shoulder's chimera becomes the embodiment of this viscosity, where the human and non-human are inseparably intertwined into a single creature. Prometheus stole fire from the gods and paid dearly for it, being chained to a rock and subjected to eternal punishment. HyperPrometheus asks how we will use our gift of fire today—the wonderful technologies we have at our disposal. This question

This takes on particular significance in the context of Orlan's work, whose surgical performances and biotechnological experiments on her own body represent a radical form of Promethean self-creation, where the artist becomes both creator and creation. The works of AES+F from the series The Last Rebellion immerse the viewer in post-apocalyptic landscapes where the boundaries between the real and the virtual, the organic and the synthetic, are completely blurred.

The presence of Thomas Feuerstein in this context is particularly symbolic; his processual sculptures, which use chemoautotrophic bacteria to transform matter, embody the very essence of the Promethean act of creation, where the boundary between organic and inorganic dissolves in biochemical processes. Installation Prometheus Unbound (2017–2019) presents a radical reworking of the Promethean myth through the prism of contemporary biotechnology. The work is based on a marble replica of Nicolas-Sébastien Adam's sculpture Prometheus Bound (1762), which slowly disintegrates under the influence of chemolithoautotrophic bacteria that convert limestone into gypsum by secreting sulfuric acid. The biomass produced by the bacteria serves as a nutrient medium for the cultivation of human liver cells (hepatocytes) and fibroblasts, which form the organic sculpture Octoplasm in the bioreactor. This living structure, preserved in formalin like medical specimens, visually resembles a pulsating mass similar to an octopus, which emphasizes its "monstrous" nature.

The closed cycle, in which the destruction of marble feeds the creation of living tissue, symbolizes the Promethean dichotomy of sacrifice and creation, reflecting the ambivalence of biotechnologies capable of both enlivening and destroying[20]. The work articulates the fundamental

A fundamental shift from representation to process. Unlike Victor Frankenstein, who mechanically assembles dead fragments, Feuerstein initiates an autonomous metabolic cycle in which bacteria function as active agents of creativity. "I transfer authorship to bacteria, which act like a sculptor's chisel, changing the shape of the sculpture and slowly dissolving it," notes the artist[21]. This delegation of agency to non-human actors radicalizes the concept of expanded authorship, transforming the work into what Feuerstein calls molecular biochemical theater.

The mythological dimension of the work goes beyond simple allusion. The artist emphasizes that for the ancient Greeks, the liver was synonymous with life and an organ of prophecy used in hepatoscopy—divination based on the livers of sacrificial animals. The cultivation of human hepatocytes in a bioreactor becomes "hepatoscopy in the age of biotechnology" [22]— not a prediction of the future, but its material production. The inversion of the myth is obvious: if in the ancient version the eagle devours Prometheus' regenerating liver every day, here bacteria eat the titan, producing a substrate for the growth of an artificial liver.

The temporal structure of the installation differs fundamentally from the instantaneous revival of Frankenstein's monster by an electric shock. The process of marble decomposition and organic sculpture growth is stretched over years, turning time into sculptural material, which creates a new temporal model for art—not the eternity of a museum artifact, but the processuality of a living system. In the era of the Anthropocene and the biotechnological revolution, Prometheus Unbound radically rethinks the essence of humanity, the nature of art, and life in a world where the boundaries between nature and culture, organism and machine, life and art are becoming increasingly permeable. Installation

Lyalization is a manifesto of new materialism, where matter is not a passive substrate for the imposition of human meaning, but an active agent participating in the creation of meaning. Thus, Feuerstein's work not only critically reflects on the biotechnological future, but also materially embodies it in the present, transforming the artistic space into a laboratory for new forms of life and art.

An analysis of the transformations from Frankenstein's monstrous industrial assembly to algorithmic operability reveals a fundamental shift in the nature of technological fears. If the seams on Shelley's monster's body materialized the trauma of industrial fragmentation in a specific anatomical space, then the modern monstrous is distributed across networks, algorithms, and biotechnological processes that cannot be localized in a single body. This deterritorialization—the transition from a fixed form to a process—radically changes our ability to understand and interact with the monstrous. Contemporary art, from Feuerstein's processual sculptures to Paglen's algorithmic hallucinations, does not simply represent these processes, but actively participates in the production of new territories where the monstrous can be reinterpreted. The works analyzed in this study function as machines of deterritorialization, liberating the monstrous from the binary logic of norm/pathology and translating it into a mode of becoming.

The historical trajectory from Frankenstein to artificial intelligence marked a fundamental shift: the monstrosity of unauthorized life gave way to the monstrosity of insoluble vitality. Victor's electric spark secularized the act of creation, and algorithms finally separated vitality from organic substrate. However, as two centuries ago,

The problem lies not in the act of creation itself, but in the ethical and ontological inadequacy of the creator. Shelley's creature became a monster through rejection and refusal to be recognized, and in this sense it is Victor, not his creation, who embodies true monstrosity. Similarly, artificial intelligence risks becoming a threat not because of its own "intentions," but because of our inability to develop an ethical and ontological framework for coexisting with it. The key idea of the novel, which takes on new meaning today, is that tragedy is caused not by a mistake in creation, but by the creator's desire for absolute control over it and subsequent cowardly refusal to take responsibility. We have created systems whose intentionality, whether genuine or simulated, we are no longer able to articulate and define definitively. It is in this zone of epistemological uncertainty, on the ruins of familiar oppositions, that the monstrous 21st century is born. Its new form is no longer a deviation from the norm, but a challenge to the very necessity of the norm, a radical question that calls into question the very possibility of drawing boundaries between the living and the non-living, the genuine and the simulated, the subject and the object.

The task is not to destroy these new forms—which is impossible and hardly desirable—but to find ways to coexist with them. Karen Barad, in her theory of agentive realism, argues that agency does not belong to individual entities, but arises in "intra-actions" — processes of mutual becoming through the interaction of human and non-human[23]. In this context, it is important not so much to ask whether algorithms possess "genuine" agency, but rather to consider the forms of agency that manifest themselves in hybrid human-machine assemblages. The monstrous points precisely to such zones of hybridization, where familiar categories

lose their stability. Recognizing this fundamental uncertainty, rather than attempting to overcome it, opens up the possibility for a more honest and productive dialogue with the technological future.

NOTES:

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