Stretched Skulls: Anamorphic Games and the *Memento Mortem Mortis*

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From Hans Holbein’s *The Ambassadors* to Robert Lazzarini’s *skulls*, anamorphic artworks explore the tension between mathematical models of vision and more fully embodied models of subjectivity. After reviewing the ways in which anamorphosis has been deployed as a philosophical tool for examining this relationship between technology and phenomenology, specifically via the criticism of Espen Aarseth and Mark Hansen, this paper analyzes how contemporary videogames like Sony’s *Echochrome* series, *levelHead* by Julian Oliver, and Mark ten Bosch’s forthcoming *Miegakure* technically, aesthetically, and conceptually explore anamorphic techniques. Historically, anamorphosis has been deployed as a *memento mori*, but we propose that games which frame anamorphosis as a metaphor for technology can be more accurately described as *memento mortem mortis*: reminders of a space beyond the death of death. Anamorphic games gesture towards fields of experience altogether indifferent to the human and foreground the radical alterity of computational logics to create allegories of the beyond. The result is that these are not so much speculative games, as they are games of speculation.