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**"Interfaces in Kalogridis' 2018 TV series *Altered Carbon*"**

Created by showrunner Laeta Kalogridis of *Shutter Island* (screenwriter) and *Avatar* (producer) fame, the 2018 Sci-Fi thriller TV series *Altered Carbon* is deeply rooted in the dystopian universe of its 2002 Sci-Fi source novel written by Richard Morgan.

Borrowing from cyberpunk culture and, to some extent, the culture of futuristic mangas, the show is structured like a thriller with a heavy philosophical bent constantly interrogating the essence of humanity and redefining the individual's relation to identity, time, family, love or, among others, success and failure. Toying with the way in which human consciousness can be digitized, stored and reimplanted into other bodies or « sleeves », *Altered Carbon* formally hinges on the very notions of mutability and intermediality. Literally inscribing the digital turn on screen in the scenes of mental torture (S1E4), it also pays homage to sequences from the two film adaptations of Philip K. Dick's 1966 novel *Blade Runner*, Ridley Scott's 1982 eponymous classic and Denis Villeneuve's 2017 *Blade Runner2049*.

We'll try to analyze how the series exposes its own play with intermediality and echoes from groundbreaking movies such as 2009 *Avatar* where Cameron made a highly creative use of CGI by foregrounding its junctures and confluences of genres, forms and styles.

**Key-words:**

TV Series; Sci-Fi; *Altered Carbon*; Digital effects ; Adaptation  
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