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The Dance of Intermediality in Sally Potter's *The Tango Lesson*

Sally Potter's *The Tango Lesson* (1997), an homage to the Argentinian tango, is situated in-between autobiography and fiction, creating multiple passages between art and life, the corporeal and the spiritual, emotional involvement and professional detachment. Through the embedded presence of the film director and the self-reflexive condensedness of the film, the romance story of the filmmaker Sally Potter as a character and the dancer Pablo Verón is also readable as an allegory of interart relations, a dialogue of the gaze and the body as image, a process evolving from paragone to symbiosis, wrapping the attraction and corporeal immediacy of the tango into subtle metadiscursive foils and turning the film into a profound cinematic ars poetica. Beyond its thematic centredness, the art of dance lies at the core of filmmaking that Sally Potter defines as "choreographing the relationship between the camera, the actors, and the space" (Ehrenstein and Potter 1993, 5), and also choreographing the relationship between the other arts. A filmic crystal that testifies to Sally Potter's multimedial virtuosity, *The Tango Lesson* also pays homage to film art in the embrace of poetry, dance, music, painting, sculpture, architecture and photography, correlating film to its classical definition given by Ricciotto Canudo, being "a superb conciliation of the Rhythms of Space (the Plastic Arts) and the Rhythms of Time (Music and Poetry)" (2002 [1911], 11). Across scenes overflowing with passion towards the arts of both dance and film, the film's haptic imagery is reinforced by the intermedial perception of the black-and-white photographic image and culminates in a moment of "intensified intermediality" (Peucker 2007, 26), that of *tableau vivant*, creating a space "between-the-images" (Bellour 2012) that medially foregrounds the manifold sensations of in-betweenness and feeling "other" of the protagonists, caught in-between languages, cultures, arts and religions.

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