

**Intermedial Passages: Film at Grips with Reality Beyond the Medium**

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At the core of this paper is the idea of 'non-cinema', or a cinema that works against film's defining properties in order to reach beyond the boundaries of the medium and into the materiality of life. In this context, intermediality, or the use of other artistic and medial forms within film, functions as a vehicle or a 'passage' to the real. My privileged case study will be Wim Wenders's *The State of Things* (1982), a film that declares the end of cinema as we used to know it, that is, of action cinema relying on movement and narrative realism as obtained through editing. Constructed in the form of a film within a film brought to a halt due to its Hollywood producer going bankrupt, *The State of Things* evolves on the basis of stasis and the impossibility of storytelling in a postmodern scenario where cinema is unmasked as a combination of other arts and media. These are then didactically displayed in the film, as the characters, idly waiting in a semi-ruined Portuguese seashore hotel, devote themselves to playing music, painting, photographing and experimenting with the dawn of computing. All of these activities, posited as constitutive of cinema's impurity as a medium, to use Bazin's term, allow the actors, now stripped of their fictional personas, to connect, learn from and interfere with the local landscape, population and culture. Thus the downfall of Hollywood, turned incapable of original stories and at the mercy of nostalgic remakes, enables the film to survive as real life beyond the ruins of the seventh art.