Imagine Media! Media Borders and Intermediality

THURSDAY 25 OCTOBER

09.00–12.00  Registration (open area, the M-building)
12.00–13.00  Lunch (open area, the M-building)
13.00–14.30  Welcome (M1083)
13.30–14.30  Keynote W.J.T. Mitchell (M1083)
14.30–15.00  Coffee & fruit (open area, the M-building)
15.00–16.30  Sessions 1–3 (M1053, M1083, M1088)
17.00–19.00  Reception with snacks (Teleborg Castle)

FRIDAY 26 OCTOBER

09.00–10.00  Keynote Siglind Bruhn (M1083)
10.00–10.30  Coffee & fruit (open area, the M-building)
10.30–12.00  Sessions 4–6 (M1051, M1055, M1083)
12.00–13.00  Lunch (open area, the M-building)
13.00–14.30  Sessions 7–9 (M1051, M1055, M1083)
14.30–15.00  Coffee & fruit (open area, the M-building)
15.00–16.30  Sessions 10–12 (M1051, M1055, M1083)
16.45–17.30  Panel discussion (M1083)
20.00–23.00  Concert & pub (open area, the M-building)

Panel discussion: Intermedial studies today
Jørgen Bruhn (chair)
Siglind Bruhn
Claus Clüver
Jean-Marc Larrue
Silvestra Marinello
Jürgen E. Müller
**SATURDAY 27 OCTOBER**

09.00–10.00  **Keynote Jürgen E. Müller**  (M1083)

10.00–10.30  Coffee & fruit  (open area, the M-building)

10.30–12.00  **Sessions 13–15**  (M1081, M1083, M1088)

12.00–13.00  Lunch  (open area, the M-building)

13.00–14.30  **Sessions 16–18**  (M1081, M1083, M1088)

14.30–15.00  Coffee & fruit  (open area, the M-building)

15.00–16.30  **Sessions 19–21**  (M1081, M1083, M1088)

16.45–17.30  Panel discussion  (M1083)

17.30–17.45  NorSIS general assembly  (M1083)

19.00–24.00  Banquet  (The Swedish Emigrant Institute)

**Panel discussion: Intermedial studies tomorrow**

Lars Ellesröm (chair)
Arild Fetveit
Christina Ljungberg
W.J.T. Mitchell
Irina Rajewsky
Valerie Robillard

**SUNDAY 28 OCTOBER**

09.00–16.00  Excursion to Wanås
Sessions in detail

**Keynotes (M1083)**

*Chair: Lars Elleström*


**Siglind Bruhn:** Penrose, "Seeing is Believing": Intentionality, Mediation, and Comprehension in the Arts

**Jürgen E. Müller:** Intermediality Re-visited: Some Reflexions about Basic Principles of this *Axe de pertinence*

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**Session 1 (M1083)**

*Chair: Arild Fetveit*

**Matthijs Engelberts:** Recent Intermedial Developments in Drama and Film Texts in France

**Florian Heesch:** Intermediality as Competition: A Historical Approach Towards Operatic Transformation of Dramas and its Aesthetic Evaluation

**Maria Luiza Guarnieri Atik:** Literature, Visual Arts and Theater in Dialogue in the Work of Sérgio Sant'Anna

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**Session 2 (M1053)**

*Chair: Jørgen Bruhn*

**Irina Rajewsky:** Border Talks: The Problematic Status of Media Borders in the Current Debate about Intermediality

**Lars Elleström:** Mediating Media and Mediated Media

**Johanna Lundström:** Deixis and Indexicality in film and literature: on Robert Bresson and Per Olof Sundman

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**Session 3 (M1088)**

*Chair: Gunilla Byrman*

**Anders Björkval:** IKEA-bordets intermediala och globala resa

**Johan Elmfeldt:** "Click on the thingies and see what happens!" Media reflexivity and capabilities for communicative action

**Karin Eriksson:** Intermedialitet som en möjlighet inom musiketnologisk forskning?

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**Session 4 (M1083)**

*Chair: Arild Fetveit*

**Hajnal Kiraly:** The Dance of Intermediality in Béla Tarr’s adaptation Satan Tango

**Anne Gjelsvik & Sarah Paulson:** Making Literature Televisual: Olaug Nilssen’s Få meg på, for faen! (2005)
**Session 5 (M1051)**

*Chair: Jørgen Bruhn*

**Kerstin Bergman:** Interpretation of Hypermedia Fiction  
**Sami Sjöberg:** The Pensive Transgression Interpreting the Ontological Displacement in Lettrism  
**Claus Clüver:** “Transgenic Art”: The Biopoetry of Eduardo Kac

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**Session 6 (M1055)**

*Chair: Karin Eriksson*

**Eva Lilja & Lena Hopsch:** Rytm i poesi och skulptur. Balans och obalans i konstverk av Naum Gabo och Öyvind Fahlström  
**Anna Smedberg Bondesson:** Text – musik – bild – artisteri – publik. Intermediala aspekter på Evert Taubes viskont

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**Session 7 (M1083)**

*Chair: Boel Lindberg*

**Mikael Askander:** The Music Video and Poetry  
**Isabelle Garron & Annie Gentès:** Intermediality: Vertigo in the Machine

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**Session 8 (M1051)**

*Chair: Heidrun Führer*

**Sylvi Vigmo:** Foreign Language Learners as Editors of Oral and Visual Texts  
**Sigurd Kvaerndrup:** "Media" Before "Media" was Invented: Intermediality in Medieval Ballads  
**Beate Schirrmacher:** The Space of Narration: polyphonic Techniques in the Novels of Günther Grass

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**Session 9 (M1055)**

*Chair: Gunilla Byrman*

**Gustav Landgren:** Avskedstavlan i Hermann Hesses Rosshalde  
**Ulf Pettersson:** Arkitekturekfras. Ett försök till definition

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**Session 10 (M1083)**

*Chair: Mikael Askander*

**Aurora Gedra Ruiz Alvarez:** An Intertextual Dialogue: Sophocles and Max Ernst  
**Thaïs Flores Nogueira Diniz:** Renaissance Self-Portraits/Paintings and Auto(?)biographies  
**Ulf Cronquist:** Text, Silent Movie, Opera, Film, Shooting Script: Paul Auster’s Lulu on the Bridge in the Rear View Mirrors of Wedekind’s “Lulu” Plays, Pabst’s Pandora’s Box and Berg’s Lulu
Session 11 (M1051)

Chair: Tommy Olofsson

Mattias Pirholt: The Suppression of Mediality: Friedrich Schiller and the Discovery of the Medium
Jørgen Bruhn: Intermediality and Ideology?
Christina Ljungberg: Performative Strategies in Intermedial art

Session 12 (M1055)

Chair: Heidrun Führer

Philippe Kaenel: High and Low: Jeff Koons, “Kitsch” and the “Betrayal of the Medium”
Håkan Sandgren: The Intermediality of Field Guides
Lotte Thrane: Victorian Construction of Children and Eros—or How to Arrest the Flux of Time into Images

Session 13 (M1083)

Chair: Boel Lindberg

Johnny Wingstedt: Musical Meaning-Making in Film. An Intermedial Perspective
Anders Bonde: Popularization Through Interartiality and Intertextuality: Shostakovich's ´Waltz No. 2´as Case Study

Session 14 (M1081)

Chair: Jørgen Bruhn

Silvestra Mariniello & Jean Marc Larrue: Intermediality and Difference
Paul Tenngart: Crossing the Borders Twice: Double Intermediality and the Elasticity of Verbal Art

Session 15 (M1088)

Chair: Karin Eriksson

Emma Tornborg: Panagia ur två perspektiv
Helena Bodin: ”Var sten en hemlig hörfläck”. Sinnesupplevelser av bysantinsk mosaik i tre dikter av Östen Sjöstrand, Gunnar Ekelöf och Ella Hillbäck
Marit Holm Hopperstad & Atle Krogstad: Multimodalitet og intermedialitet i små barns bildeskaping

Session 16 (M1083)

Chair: Mikael Askander

Fani Paraforou: Images and Their Beholders on Stage: Michel Foucault’s Las Meninas and Heiner Müller’s Bildbeschreibung
Heidrun Führer: Intermediality in culture: Thomas Mann's Der Tod in Venedig
Session 17 (M1081)
Chair: Sigurd Kvaerndrup

Eliana Lourenço de Lima Reis: Remediating Folk Culture: Brazilian Festivals on the Stage and on Digital Media
Karen Savage: Black to White: Intermediality in the Gallery Space and Performance

Session 18 (M1088)
Chair: Tommy Olofsson

Corina Löwe: Framställning av gärningsmän i text och bild i DDR-deckare för barn
Mats Rohdin: Intermediala förvecklingar. Ingmar Berman och veckotidningen Allers
Hannah Hinz: "Intermedialitet" och "estetisk upplevelse". Strindbergs kammarspel mellan Wagner och Kandinsky

Session 19 (M1083)
Chair: Mikael Askander

Arild Fetveit: Working in One Medium By Means Of Another
Katalin Sándor: Photo-graphic Traces in a Text of/on Remembrance and Dismemberment: Intermediality in The Museum of Unconditional Surrender
Anette Almgren White: Why Intermediality? How a Methodology can Visualize a Genre–The Birth of Photopoetry

Session 20 (M1081)
Chair: Lars Elleström

Ágnes Pethó: The Poetics of the In-Between: Ekphrasis, Re-Mediation, Intermediality in Jean-Luc Godard’s Cinema
Regina Schober: Translating Sounds: Intermedial Exchanges in Amy Lowell’s “Stravinsky’s Three Pieces ‘Grotesques’ for String Quartet”
Valerie Robillard: Beyond Illustration: ‘Visual Ekphrasis’ and Intermediality

Session 21 (M1088)
Chair: Heidrun Führer

Axel Englund: The Crossing Points of Intermedial Metaphoricity
Erling Wande: Language and Visuality
Solveig Boe: The Medium(s) of Metaphysics
Anette Almgren White: Why intermediality? How a methodology can visualize a genre - the birth of photopoetry.

Instead of posing the core question of the conference, what is intermediality, it is as justified to ask: why intermediality? The aim of this paper is to discuss how intermediality can be used as a methodology to make visible by research a neglected phenomenon, namely books combining poetry and photographic pictures, or photopoetry. The most common approach to the term intermediality is that it defines a field, where in its most basic form, text, image and sound, meet in various constellations and are mediated in several ways.

This paper’s approach is different. Instead of taking intermedial relations as given it regards intermediality as a methodology, a tool box, to define and analyze literary phenomena. Photopoetry, based on the combination of word and image, is such a phenomenon, which with an intermedial approach can be classified as a new genre.

When we consider intermediality as a method, what are the implications when constructing a genre? What do we gain by staking out and describing a genre in intermedial terms? What are, if any, the pitfalls in this search for categorization?

Photopoetry is a very specific genre excluding other picture books. Therefore it is justified to ask: Why single out photopoetry from other books combining poetry and traditional images?

The overall purpose is to highlight intermediality as a methodology to define genres and to analyze word-picture relations. In that pursuit I will discuss the photopoetical work Endura of Katarina Frostenson and photographer Jean-Claude Arnault. The paper suggests a set of tools which focuses on analyzing the interplay between text-image on the individual spread, the synchronic text-image relation, and between the text-image on consecutive spreads, the diachronic text-image relation. There are two major advantages with the definitions, firstly: focus is set on the apparition of text and image in the book, secondly the distinctions avoid the limitations followed by the terms ekphrasis and illustration.

The paper also discusses the photographic medium versus traditional image media where the hypothesis about the “reality-referential-pact” is presented, explained and applied on the studied work of Frostenson Arnault.
Jens Arvidson: Intermedia Studies Questionnaire

The title of this conference is “Imagine Media. Media Borders and Intermediality”. But it could easily be rephrased “Imagine Intermedia Studies. Disciplinary Borders and Intermediality,” as some of the basic questions asked in the call for papers aims at making it possible to communicate between disciplinary borders. This means that just as distinctions and interactions between media are of interest, disciplinary boundaries must be a subject to look into. Instead of asking, “what is intermediality?” one could ask: “what is intermedia studies?” from a disciplinary point of view.

An increasing number of publications from the last decade give evidence to the academic field of intermediality, mostly as a subgenre within literary studies. But intermedia studies has also developed at university levels as a “self-supporting” (inter)discipline. This “intermedial turn” is a field that relate to virtually all humanistic disciplines and some of the social sciences. Whether it is a subgenre, a transdisciplinary discourse or a discipline, understanding “intermedia studies” may help us see where it is positioned as an academic business. What does a “field” as intermedia studies mean, slipping between and across disciplines? What objects/subjects should it engage with? And does the turn to intermedia studies mean anything importantly different than interart studies? Is it an intensifying awareness of the social aspect as in cultural theory and criticism, and a step from traditional “formal aesthetics”? I am here particularly thinking of Keith Moxey’s idea that visual studies engage in an endless dialogue with the social forces, and hence “animating aesthetics” (see the “Visual Culture Questionnaire,” published in the journal October, 1996, vol. 77). What do we do when we “do” intermedia studies?

This abstract is just a preliminary outline of a very small survey called “intermedia studies questionnaire.” It will consist of a few questions/suggestions concerned with intermedia studies as its relation to other disciplines, the traditional ones such as literary studies, comparative literature, art history, musicology, film studies etcetera. But also to cultural studies and visual culture/studies, as especially visual studies have emerged lately as a new and debated intrusion to art history.

The questionnaire will be sent out to scholars, who deal with intermediality. The main concern is to achieve an understanding of the future of intermedia studies.
Mikael Askander: The music video and poetry

In my paper presentation, I would like to discuss intermediality and the music video. What is a music video? What different kinds of music videos are there? And can one say that this art form is an intermedial art form – and if: then how is it intermedial? In this context, I would like to suggest that the music video and poetry have a lot in common.

I present some historical and theoretical reflections on the music video as a certain medium, and as an art form. Bob Dylan’s PR-movie *The Subterranean Homesick Blues* (1967) will be my main example, in which I point out how music, words and images interact.

I refer to intermedia studies (Werner Wolf, Ulla-Britta Lagerroth, W.J.T. Mitchell, Hans Lund), and cultural studies focusing on popular culture and music videos (Anders Marner, Nicholas Cook, E. Ann Kaplan).
Kerstin Bergman: Interpretation of Hypermedia Fiction

Any attempt at approaching hypermedia, it being an extension of the hypertext by “linking graphic images, sounds and video to verbal signs” (Landow and Delany 2001), inevitable brings intermedial issues to the centre of attention. Hypermedia is also a genre demanding the active participation of a reader/consumer who interacts with the work and in each visit/reading creates new connections, patterns, and relationships, i.e. a new text. Every new text is enabled – but not determined or delimited – by the original creator/author of the hypermedia work, but, nevertheless, it requires an active consumer/producer in order to be realized. This creates certain difficulties when it comes to interpreting hypermedia works.

In this paper, I will discussed some of the intermedial issues involved in interpreting hypermedia, it being a genre naturally resisting the establishment of fixed meaning the same way it resists being fixed as one stable text. The issues of interpretation will be outlined against the contemporary theoretical discussion about hypermedia (Aarseth, Dickey, Delany, Fisher, Gunder, Landow, Massumi, Slatin, and others). In order to further explore and exemplify these issues, I will use the example of Caitlin Fishers hyper novella These Waves of Girls (2001).
Anders Björkvall: IKEA-BORDETS INTERMEDIALA OCH GLOBALA RESA


Den teoretiska utgångspunkten är sociosemiotisk och i särskilt fokus står den relation mellan praktisk funktion och symbolisk meningspotential som aktualiseras vid en analys av materiella vardagsföremål såsom bord. Ett rektangulärt och relativt obehandlat furubord har delvis andra funktioner, men också annan meningspotential, än ett runt och plastbehandlat vitt bord. Dessa funktioner och meningspotentialer är på ett plan knutna till bordens design, men de är också förhandlingsbara i olika kontexter. Ett middagsbord i furu från IKEA kan i vissa kontexter fungera som ett skrivbord (eller som ett hus för ett lekande barn); ett vitt IKEA-bord kan uppfattas som alltför informellt många australiska kontexter.

De resultat som presenteras kommer från semiotiska analyser av IKEA-bord och IKEA-kataloger men också från australiska fokusgrupper och från fotografisk dokumentation av, och intervjuer i, ett antal australiska hem. På så sätt fångas den materiella sidan av borden men också attityder till IKEA-bord och deras användning i Australien.
Anders Bonde: Popularization through Interartiality and Intertextuality. Shostakovich’s ‘Waltz No. 2’ as Case Study

The perception of Shostakovich’s ‘Waltz No. 2’ might cause a surprise if one compares the music’s style with its origin. Although probably composed in the Fifties, the waltz offers a close relationship to the ländler tradition of Central Europe at the turn of the nineteenth century, and it may therefore be categorized as a hybrid between ‘classical’ and ‘popular’ music. It is a strange ambiguous piece; straightforward like an old-fashioned and popularized kind of orchestral music, but also subject to a variety of associations ever since the Eighties when the piece became known outside the USSR. Signs of everydayness, regularity and predictability in combination with nostalgia, melancholy and fin-de-siècle, as well as humour, circus and buffoonery, or even Stalinism, are all recurring affective meanings to be reported. However, such meanings are hardly based on musical criteria only, but rather on exchange effects between different communicative or semiotic categories, such as words, images and sound. Furthermore, one might consider intertextual references between different media texts, seeing as the meaning of the waltz in one specific text could easily be influenced, or even determined by its appearance somewhere else. A thorough study of such matters would certainly rely on empirical studies in the field of reception.

In this paper, though, I propose that the waltz represents a series of innate meaning potentials, which are modified and negotiated in three different audio-visual texts, through which the music has been popularized lately. The texts are 1) the movie Eyes Wide Shut (Kubrick, 1999), 2) a TV commercial for Skandia (2001) – a Swedish owned financial concern, and 3) the Danish documentary The Road to Europe (Guldbrandsen, 2003).
Jørgen Bruhn: Intermediality and Ideology?

Intermediality (or interart) studies has in later years achieved a relatively high level of institutional stability even if a number of terminological and typological questions are still unresolved (not least the question: “what is a medium?”!). I will, however, argue that the most urgent question is not a clarification of the object or the method of the research field. Rather intermedialists must confront the question of the basic Erkenntnisinteresse of intermedial studies.

As I see it there are two alternatives. Either intermedial studies develops into an analytical discipline marked by solid formalist values. This will enable intermedialist studies to produce sophisticated historical and analytical descriptions and typologies of individual works, whole oeuvres or even genres (and even include phenomena on the borders of the tradionally aesthetic realm). Or intermedial studies can find inspiration in the development of cultural studies: the remarkable success of cultural studies relies to a certain extent to a pragmatic eclecticism, and cult stud lets more traditional disciplines do the hard historical and theoretical ground work in order to find the time to analyze a broad range of cultural artefacts from antiquity until the present, from any corner of world, of any level of traditional aesthetic sophistication. Critical themes is all-dominant in cultural studies and they include questions of gender, class, nation, ethnicity and democracy.

Taking my point of departure in a short piece made for the national Swedish radio broadcast by Daniel Beyazioglu (“There is something rotten in the state of Denmark”) I will sketch two different interpretations (a “formalist” and a “cultural studies” reading) and by doing so I wish to open a discussion of the future of intermedial studies.
Siglind Bruhn: “Seeing is Believing”: Intentionality, Mediation, and Comprehension in the Arts

This talk is inspired by the “impossible triangle” that serves as a logo for our conference and by the challenge that we “imagine” (i.e., create images of) the interplay and intersection of various media, arts, and modalities. I will explore three aspects of the so-called artistic triangle, aspects that appear set against one another at odd angles. Beginning with the model of the much-discussed relation between creator, work, and beholder, I will suggest a triangular concept of expressive intent in an alternative dimension that can deepen our discussion. Regarding the rarely considered discrepancy between humans’ limited capacity to grasp the various media equally and the near-unlimited scope of creative options, I want to draw attention to areas where the chain of mediation is less than straightforward in cases both of extreme and of ostensibly quite accessible messages. Finally, I will present an unusual three-tiered “transmedialization” from a visual through a verbal and on to a musical representation, so as to show that such a process can reveal as many unexpected angles, surfaces, and pathways as are found in the “impossible triangle.”
Contemporary art is marked by processes of fringing, making the limits between different art forms unclear. The limits between art and non-art are also fringy. I will in my paper from the philosophical point of view investigate the special case where it seems that the border between metaphysics and art is crossed, and ask what this tells us, both about the nature of philosophy, and the nature of art. One question that will be touched is why one should let the linguistic medium delimit metaphysics/philosophy. I will claim, partly by the help of looking at particulate art works (or rather: art things and happenings), that one can do philosophical investigating work also in other mediums than words (alone). Merleau-Ponty tells us in Sense and Non-Sense that ‘[t]he philosopher and the painter share the same problem, namely expressing what exists.’ In Eye and Mind he claims that any theory of painting is a metaphysics; to paint may also be to think; (with Cezanne,) the painter thinks in paintings. Like other things, art “things” have a material and concrete side. Philosophically one can maintain that an art thing’s manner of exhibiting the material and concrete through a medium may be seen as a reflection in praxis on material and concrete reality, and how it emerges.

Philosophers I will rely on are in addition to Merleau-Ponty, Heraklit and Heidegger, art forms from which I will take examples are painting (“fringy” paintings like the ones that stretches out into three-dimensional space from the two-dimensional picture plane), and poetry (T.S.Eliot’s Four Quartets).
Claus Clüver: “Transgenic Art”: The Biopoetry of Eduardo Kac

The various forms of “New Media Poetry,” as documented and theorized in 1996 in an issue of Visible Language edited by Eduardo Kac, included such forms as videopoetry, holopoetry, and digital poetry in a number of forms and genres, some of it interactive. The concept of “poetry” involved in this practice and its theorization expanded the convention of considering as “poetry” all forms of manipulation of and experimentation with the verbal medium and its written and aural representations that dated back to the beginning of the 20th century and had come to be labeled as visual, sound, or concrete poetry, respectively. The Brazilian poet/artist Eduardo Kac (b. 1962) first gained international recognition in the 1980s with his computer-generated holopoetry. Over the past twenty years, he has more radically explored the possibilities of contemporary media technology for artmaking, a development documented in Telepresence & Bio Art: Networking Humans, Rabbits, & Robots (2005), a collection of Kac’s essays. The most notorious of his “bio art” creations is the “green fluorescent rabbit” (2000). The first of his “transgenic” artworks, Genesis (1999), was also his first “biopoem.” It was based on an artificial gene created out of a phrase from the biblical Genesis represented in Morse code that was then converted into a DNA sequence according to a special code. The gene was mass-produced by a specialized firm and then introduced into bacteria in a petri dish, which were genetically engineered to glow, either blue or yellow: only the blue ones contained the artificial gene. Mutations were externally stimulated. The gene was later extracted in its mutated form, decoded and re-translated; the phrase had changed. Rather than entering into the ongoing discussion of the scientific and ethical implications of this transgenic artwork, my paper will explore the (aesthetic?) functions of the work, the demands it makes on the receiver, and its implications for the discourse on media and intermediality and for the notion of “poetry.”
Lulu on the Bridge (1998) is novelist Paul Auster’s first piece written directly for the screen, and Auster’s solo director debut. He previously collaborated with Wayne Wang on the films Smoke and Blue in the Face; also, Philip and Belinda Haas screened his novel The Music of Chance. I proceed here from how Auster’s Lulu on the Bridge, as a postmodern work of art, relates to its modernist intertexts: Frank Wedekind’s texts Earth Spirit and Pandora’s Box, G. W. Pabst’s film Pandora’s Box and Alban Berg’s opera Lulu. As regards media and modes I will focus on interartial symmetries, i.e. how different expressions in different media (in different times) present basically the same experience for the recipient. My analysis is theoretically grounded in an interscientific exploration based in literary studies and cognitive science, especially tools for analysis recently developed in the fields of cognitive poetics and cognitive semiotics. A certain focus will be on the cognitive function of narratives and the all-pervasive use of narratives for survival, for making sense of the world and our fellow beings – what we sometimes refer to as reality. In relation to this I will also discuss the cognitive function of diagrams for understanding narratives in different/related media.
In my analysis I will present and utilize a stratified model that separates semantic reading from aesthetic interpretation to initiate a discussion about how the human mind processes a work of art, considering different media and modes.
Lars Elleström: Mediating Media and Mediated Media

Media and art forms are described and defined on the basis of various different principles, including physical manifestation and technical construction, aesthetic and communicative aspects, appearance in time and space, activated senses, involved sign categories, and the question of how they arise and are delimited in specific historical, cultural, and social circumstances. The term “medium” stands for a very broad concept, which allows for stimulating comparisons between phenomena that are usually separated—because of varying conventions and terminology of scholarly fields—but nevertheless related. However, all concepts that are expanded sooner or later lose the power of accurately circumscribing specific phenomena. As the term “intermediality” has gained terrain, the concept of intermediality has become blurred. I think this is due to the vagueness of the concept of medium.

In this paper, I suggest that the term “medium” has in fact been used in two opposite but nevertheless deeply related ways. “Medium” can mean both a mediating medium, for instance a radio mediating music or a weather forecast, and a mediated medium, for instance music being mediated by a radio, by an orchestra, or by both. The relation between these two notions is similar to the relation between form and content. Theoretically, it is of crucial importance to be able to distinguish between aspects of form and content, but in practice it is of course impossible to separate the two aspects without qualitative changes.

The notion of a “mediated medium” may sound awkward, but the point is that what can be seen as “content” from one point of view can be seen as “form” from another point of view. One example: The mediating medium “book” (a technical “form”) may mediate for instance a “novel” (a qualitative “content”), but this mediated medium, the novel, is also a mediating medium (a qualitative “form”) that mediates what the reader interprets to be the “meaning” (again a qualitative “content”). One should thus not be satisfied with a bipolar model of mediating and mediated media. All media are part of chains of mediation.

What we conceive of as “a medium” is thus often a complex blend of physical, technical, aesthetic, communicative, temporal/spatial, sensational, semiotic, historical, and cultural aspects, and it might be both mediating and mediated. Without some clarifications of what constitutes single media, the aspect of “intermediality” becomes acutely vague and rather pointless.

Despite the advantages of distinguishing between mediating and mediated media, the very concept of medium is problematic since it strongly emphasizes the act of “transfer,” when in fact very much is “created” or simply “arises.” From an aesthetic point of view, it is, of course, a grave simplification to say that a song or a painting simply mediates content, or that the voice of the singer is a medium comparable to a loudspeaker. Sometimes form and content are truly impossible to separate, and often the content—the meaning—is rather a result of interpretation. Studies of intermediality must thus never lose contact with hermeneutics.
Johan Elmfeldt: “Click on the thingies and see what happens!” Media reflexivity and capabilities for communicative action

Within the research project "Genres in Transition - Aesthetic Writing Practices in Upper Secondary School" (carried through in cooperation with Per-Olof Erixon, Umeå university, Sweden) changing conditions for “capabilities for communicative action” in the media ecology of media culture have been studied.

As a way to document media habits and media use among 17-year-old students in a media program in a Swedish upper secondary school, the students were asked to produce “media diaries” using multimedia software. The paper will be focused on relationships between and within verbal texts, images and music in one of the productions. The analysis aims to show how different semiotic resources/modalities are put into play and how these are means for identity formation. Basic concepts for analysis and interpretation are remediation, immediacy and hypermediacy, archive and narrative. The analysis and interpretation will result in a discussion of “media reflexivity” as a creative capability for communicative action.
In this contribution, I propose to concentrate on recent ‘intermedial’ developments in drama and film texts in France. These two genres appear to have gone through a medial shift in the last decades, which can be considered as a form of intermediality that has not received much attention. Drama is especially appropriate for an analysis of such a mediatic shift, since it has been for centuries oriented towards two fields: literature and live performance in the theatre. The hypothesis of this paper is that contemporary drama is moving towards the limits of the literary field and presently occupies a position close to that of the filmscript.

In the last decades, French drama authors have had difficulties in finding known publishing houses that can market their work in a competitive literary market. Moreover, dramatists tend to produce their work in close cooperation with performing artists (actors and directors), and sometimes organisations in the field of the performing arts publish the dramatic texts as by-products of a performance, instead of literary publishers that market autonomous texts. Drama texts are thus often produced and published eccentrically, from a literary point of view. Since the eighties, the drama text has thus medially moved away from literature as an institution. The contemporary ‘dramatic genre’ has to a certain extent lost its status as an autonomous genre in the literary field and has moved towards a non autonomous status as semifinished product in the field of the performing arts. Its status and function can therefore interestingly be compared to that of the contemporary filmscript, which has been defined by Pasolini in an influential definition as a ‘structure that tends to become another structure.’ For this particular ‘genre’, too, however, a medial shift seems to have taken place in France and elsewhere. The hypothesis for the filmscript in this paper is that after the experimental period of the ‘nouveau roman’ and the ‘nouvelle vague’, the contemporary tendency is a disjunction between the literary domain and texts written for use in image-based arts: literature’s advance on the film text seems to have gone astray, and film has only ambiguously gone down the road of the literarisation of the script in its strive for artistic status.
Axel Englund: The crossing points of intermedial metaphoricity

The claim has been made, that the only relationship, which can obtain between music and literature is a metaphorical one (Prieto). As is often noted, metaphoricity relies not only on similarity, but also on a minimum of difference, in order to be active. One has only to recall Benveniste’s first principle of semiotics – we are never able to say the same thing in systems based on different units – to realise that such difference is inherent in musico-literary interaction, thus preventing the establishment of literal relationships. On the other hand, however, literality and metaphoricity are just as often described as different stages in the denotation of a sign – the metaphor, as it were, being a ‘juvenile fact’, and the fact a ‘senile metaphor’ (Goodman). Is the conflict between these notions rooted in divergent conceptions of metaphoricity? Or are the crossing points of the musico-literary interaction somehow less traversable, and its metaphors thus less susceptible to the maladies of old age?

In order to confront such questions, one needs to locate these crossing points, as well as to clarify one’s conception of metaphoricity. In my opinion, Max Black’s theory of an ‘interaction view of metaphor’ supplies excellent tools in the latter case. As regards the crossing points, I propose that these be categorised as either intratextual, intertextual, or paratextual crossing points. If these are applied to Scher’s classic categories, ‘music in literature’ operates at the border between a verbal text or paratext and a musical intertext or paratext, ‘music and literature’ at the border between a verbal and a musical text, whereas ‘literature in music’, I would argue, can only operate at the border between a musical text and a verbal paratext. In the following, I purport to discuss these matters in the light of a selection of musicoliterary examples stemming from different epochs and genres.
Karin Eriksson: Intermedialitet som en möjlighet inom musiketnologisk forskning?

Kommande från ett musiketnologiskt forskningsfält, har mitt möte med den intermediala forskningen både varit spännande och frustrerande. Spännande då det fått mig att fundera runt vilka intermediala teorier och analysverktyg som kan vara av intresse att använda inom musiketnologin. Frustrerande då vissa företeelser behandlas väldigt olika av intermedialitetsforskare och musiketnologer, bl.a. synen på ”verkets” roll. De musiketnologiska och intermediala forskningsfälten är i vissa avseenden lika, bl.a. är båda s.k. tvärtvetenskapliga fält i den mening att såväl teorier och analysmetoder som man använder sig av har sitt ursprung i olika vetenskapliga discipliner. Men här finns också stora skillnader, främst när det gäller det gäller var man läggersitt forskningsfokus. Är det mediet i sig som är det intressanta, eller mediet som företrädes för t.ex. en kulturell tillhörighet, som del i skapandet av en identitet etc.? De senare är vanliga frågeställningar inom ett musiketnologiskt forskningsprojekt.


Arild Fetveit: Working in One Medium By Means Of Another

The German artist Gerhard Richter has claimed that in his paintings he doing photography “by other means” (Richter 1995). A number of artists have also brought the medium of cinema beyond the support of the film-strip and rearticulated, or remediated, cinematic effects in other media. But such strategies are not only a matter of artist practices, they have also generated scholarly attention in essays by Rosalind Krauss (1999a, 1999b), Jonathan Walley (2003) and George Baker (2006), and, of course, in early work on expanded cinema (Youngblood 1971). Walley, for example, names ‘para-cinema’ “an array of phenomena that are considered ‘cinematic’ but that are not embodied in the materials of film as traditionally defined” (2003: 18).

In current critical discourse this way of speaking and thinking has become so commonplace that we need to ask: what sense is there in talking like this? Krauss has discussed the basis of such speech in terms of the development of Avant-Garde art practices. But we also need to interrogate what bearings it has on our concept of medium. Is it grounded on a too narrow conception of what a medium is capable of, a conception of medium purity rather than multiplicity and hybridity? Might it as well be conceived as instances of intermediality? And how precisely can we assess, say, the difference between a homage to another medium, and work in one medium by means of another? Moreover, is this phenomenon limited to the art-world, and of little interest in other cultural fields. In that case, might it indicate that a Greenbergian notion of the medium still holds sway in the art-word?

These are the questions which will be addressed in this paper. Examples will be drawn from art works that have been claimed to exemplify work in another medium than that of their technical support.

Literature:
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Thaís Flores Nogueira Diniz: Renaissance Self-portraits/paintings and auto (?) biographies.

The paper aims at analysing the “intermedial transposition” effected in a Renaissance Painter’s self-portrait. The transposition is made from Albert Dürer’s self-portrait into the portrait of Nicolas Cage, the American film star. As Cage played the scriptwriter in Spike Jonze’s “Adaptation”, a film that illustrates the instability of concepts such as adaptation, self-portrait and auto-biography, the story of his life and his career will serve as the basis for the analysis of this cultural product. Theories dealing with the concept of intermediality, such the ones by Claus Clüver, Liliane Louvel and Leo H. Hoek will be used.
Karin Forsling & Lasse Högberg: Ett vidgat textbegrepp, multimodalitet och multiliteracy – nya begrepp i en medierik värld


Vi reflekterar också över hur några nya begrepp inom områdena lärande, kunskapsbildning, estetiska lärprocesser och literacy vuxit fram i vår medierika tid, ut ur, och på väg från, postmodernismens paradigm. Förändrade uppväxtvillkor och nya medier bidrar till att ge nya innebörder åt begrepp. Fler uttrycks- och kunskapsformer blir nödvändiga att behärska i framtiden. I vår medierika del av världen förekommer olika presentations – och representationsformer. Former som både stöder och konkurrerar med varandra men oftast förekommer i blandformer. Varför är begrepp med prefixen multi – och inter-, så viktiga idag?
The growing research in intermediality is not only concerned with analyzing the transformation, integration or juxtaposition of modern multimedia products, it explores also the relational aspect of the medium in human understanding and the relational aspect of art (and non-art) in the historical and present culture. These intermedial focuses have also led to a re-examination of classical “mono-media”-products of art or non-art in a wider perspective wherein intermediality is seen as relevant to culture formed by different kinds of social interactions and ways of communication. In this context, I reread and reinterpret Thomas Mann’s novella Der Tod in Venedig (Death in Venice, 1911) – the allegoric story about the elderly writer Gustav von Aschenbach and his tragic homoerotic love-death (Liebestod) – in the light of how art and media are employed in this self-reflective narrative. My paper raises the question of how Thomas Mann’s text deals with a re-representation of other media such as music and images – an indirect intermediality – and their role in communication. Secondly, I state that the medial discourse within the story is combined with a reflection on mimesis on aesthetics and art, nestled within the philosophy of the 18th and 19th centuries. Enlarging borders of genre and style, Thomas Mann’s novella integrates – in spite of the use of strict classical forms – other media and non-romantic topics. Art, then, exists at its best, according to this novella, not as a discrete medium, but in an interconnection with other media. This is exemplified in the competition between the narrator and the main character. While Aschenbach’s writing and his references to visual arts, to paintings or sculptures represent the poorness of romantic-idealistic aesthetics in favoring Platonic a-historical and a-personal ‘pure form’ and a moralistic and uncritical content, the narrator includes hybrid forms or multimedia texts in his aesthetic world, stressing their function in cultural communication and in unmasking the idealized myth of eleative bourgeois self-representation. Even if the novella is limited to one medium, intermediality is embraced as a main source for generating meaning and disclosing concealed ideological codes. Thirdly, I assert that this omniscient narrator in Death in Venice takes a stand in a paragone discourse between verbal, visual and musical representations within this aesthetic context. Whilst Schopenhauer and Nietzsche give music a prior value to verbal arts due to the capacity of music “to replicate the experience of willing” or to express the world’s irrationality with a musical or ‘Dionysiac mood’ in opposition to a sculptural ‘Apollonian mood’, the narrator defends the verbal arts as a primary form of communication.
Can we describe all works of art as intermedial or are there any that do not fit the definition? When artists or critics claim that their installations are based on intermediality, do they mean it as a process or as an aesthetic quality? How can we explain the success of the expression in recent years?

Studies in intermediality followed those in intertextuality. After texts, media were seen as open to interrelations, influences, quotations. Along the same lines, Bolster and Grusin demonstrate that a media “remediates” previous or contiguous medias. Intermediality thus appears to be essential to the workings of communication and texts. Hence, all works of art could rightly be described as intermedial. But by including so much are we not missing the point?

We think that the extensive use of the word does not do justice to the precision of the concept such as it appeared for the first time in Dick Higgins’ Foew&ombwhnw. Dick Higgins used the expression “intermedia art” to describe what, in his opinion, were the most interesting artistic practices of his time. He would include performances that fall “in the field between the general area of art media and those of life media”. (Foew&ombwhnw, 1969, Something Else Press, New York Barton Cologne). Later on, on the occasion of the Beaubourg exhibition, Sons et Lumières (2005), that questioned the relationships between visual arts and music, Christophe Kihm further developed the analysis and offered a definition of three types of intermediality: confrontation between fields or genres of production, hybridization “at the source” as digital music and images are coded simultaneously, and transmutation either of the same material into another or of the same material in different situations.

With those definitions in mind, we want to go back to the roots of the expression and its semantic focus on media and the spectator. We base our demonstration on the analysis of works of art, in particular those of the “electronic artist” Jim Campbell. In our opinion, intermediality reveals the productive system playing with technology and social body. Our paper will “explore” the different meanings of this uncovering as part of the artistic purpose and as a way to question our own part in the process. We want to show that works focused on intermediality offer a new configuration for the body, distinct in particular from “body art”. The ordinary body is experienced as witness and actor. In this instance, “inter” is important as it qualifies a distance but also a balance between states, a permanent restlessness, a new degree of what Duchamp called the infra mince. The result is unexpected in terms of aesthetics. The work of art lies in between the technical setting and the physical body engaged in the production process, on the edge.

Gentes, Annie, Braun, Carol-Ann, (fall 2005), “Between Representation and Social interaction: Fluxus Intermedia and Dialogic Form on the Internet” Post identity, Univ. of Detroit
L’art au corps, le corps exposé de Man Ray à nos
jours, catalogue de l’exposition au MAC, juillet-octobre (1996) [ éditions du Musée de Marseille, RMN, 1996]
Ardenne, Paul, Beausse, Pascal, Goumarre, Laurent, (2001), Pratiques, contemporaines, l’art comme expérience, Editions Dis Voir
Aurora Gedra Ruiz Alvarez: An intertextual dialogue: Sophocles and Marx Ernst

To reflect about the origins of intermediality is to restore concepts about poetics that go back to the origins of Western Civilization, a journey that brings back Ancient Classical Culture, where we can find records of dialogues among the arts. In Horace’s famous statement, *picture ut poiesis est*, we understand that there is a possibility of establishing relations between painting and literature, due to the proximity of these art forms. At this point, we should question: which are the aspects that connect these two apparently distinct media? It seems that the similarity pointed out by the great Roman scholar, who brings painting and literature together, is plasticity. Surely, in this comparison, Horace has in mind both the visibility of the descriptions made by writers, and also the figurative, representational character of the canvases of the period.

We consider that this dialogue between the arts – taken in all their sorts of manifestations – also happens because of the semiotic nature of human communication. According to Mikhail Bakhtin and Volochinov, each text produced by man, independently of the language chosen, verbal or non-verbal, can be interpreted as a repository of other texts, generating an indefinite network of textual interrelations that are permeated by an ideology. Many problems can be raised concerning this subject. However, in our analysis, we will focus on the following questions: 1. How are these inter-relations established? 2. And to what extent does this chain of texts represent repetitions or innovations in the formulation of both content and expression? In order to answer these questions, we will take Max Ernst’s painting *Oedipus Rex* as a starting point to inquire into the following aspects: a) the intertextual relations that are established between the text of the Surrealist painter and the original text; b) the meanings that the chosen aesthetic solutions carry; c) the semi-symbolic relations that are built, considering the source text. These questions are going to direct the reflections and analysis that we intend to develop in our communication.
This paper, entitled “Making Literature Televisual. Olaug Nilssen’s Få meg på, for faen! (2005)”, is based on the premise that the conditions and assumptions of media culture influence not only the thematics but also the aesthetics of the contemporary novel. In this case we will use an intermedial approach to show how the Norwegian author Olaug Nilssen uses strategies, techniques and genres from the medium of TV to make her novel Få meg på, for faen! [Get Me on the Air, Goddammit!] markedly visual. Formal techniques such as the use of various forms of textual fragmentation and highlighting to mark the “spectacle” of the word as well as Nilssen’s explicit play with the genre of reality-TV contribute to what we see as a critical and playful televisual form of literature. While Nilssen’s text explicitly thematizes the invisibility of the everyday life of the average working-class woman (of Western Norway) and the desire to be seen in today’s media culture, it is, more importantly to our minds, an example of how contemporary literature assumes an implied reader who is a spectator, a consumer and connoisseur of visual media. Our textual discussion will therefore form a part of a more general discussion of the consequences of such intermedial strategies for the aesthetics of the contemporary novel and the reader’s perception and cognition.
With the advent of the European vanguards the relationship between the visual arts and literature became closer. Poets and painters shared a common ideal of aesthetic renovation: poets assimilating pictorial techniques and painters soon incorporating the philosophical and poetic ideas conveyed by articles, essays and manifestos. The affinities between painting and literature acquire varied features throughout the vanguards’ production, for they imply similar themes and even the absorption of formal techniques and motifs.

Cubist and surrealist painters and poets frequently demonstrate a similar taste for the associations of heteroclitic objects and unusual or oneiric images, searching, at the same time, for equivalent formal solutions, employing the same technical devices: typography, montage, collage, and others.

According to Mikhail Bakhtin, literary language can be viewed as a dialogue among languages which know and understand one another. This dialogue among the arts, which includes the relationships among literature, visual arts, drama and theatrical performance, can also be observed, in its various manifestations, in contemporary Brazilian fiction.

Our analysis highlights some short stories by Sérgio Sant’Anna, aiming at the examination of the narrative procedures marked by a continuous exercise in experimentation, invention and plasticity, as well as by an interest in theatrical performance. As Sérgio Sant’Anna himself says, the visual arts and the theater have always been “a challenge” for the creation of a fictional text. For him, it is as if the world appeared already filtered by representation.
“When the curtain fell after the last act you sat there not moved by a new opera but by Strindberg’s ‘Kronbruden’ in a new, curious form.” This statement is derived from a review on the first Swedish performance of Ture Rangström’s opera *Kronbruden* about August Strindberg’s drama with the same name in 1922. Was it then rather a work by Strindberg than by Rangström, which could be seen on the stage? Did Rangström’s work fail as a medial transformation of the drama? What kind of media was predominant on the opera scene?

Until 1900 operatic transformations were generally associated with significant modifications of the pretexts. Since the early 20th century the practise to set almost unmodified dramatic texts to music for the opera stage became more common. Rangström’s *Kronbruden* (composed 1915-17) is just one example. Critics have questioned the aesthetic value of operatic transformation: To what extent is the opera more than the drama in sung form?

The paper discusses the assumption that the relationship between an operatic transformation and its object implicates a certain kind of competition. The opera is not homage to the transformed drama, but both works compete for canonic priority. The empirical basis of the hypothesis is formed by observations of the reception history of Strindberg operas.

Intermediality, which can depict media transformation as well as media combination (cf. H. Lund, I. O. Rajewsky) seems to be a suitable term for the relationship between drama and operatic transformation. On the one hand the opera transforms the drama; on the other hand it combines the given drama with other, especially musical forms of expression. Only by this twofold character the relationship leads towards the typical competition for canonic status.
**Marit Holm Hopperstad & Atle Krogstad: Multimodalitet og intermedialitet i små barns bildeskaping**


I vårt paper vil vi presentere materiale fra en undersøkelse vi har gjennomført om de yngste barnas bildeskaping i en barnehage i Trondheim. Vi har dokumentert barns tegne- og maleøkter, der barna fikk anledning til å utfolde seg med forskjellige typer materialer og redskaper. En variert kroppslig, gestisk, lydlig, rytmisk, musikalsk og utforskningsbruk av redskapene særpreger bildeskapingsøktene.

Vi også belyse materialet ut fra et estetisk og fenomenologisk perspektiv på barns meningsskaping med bilder. Den stedlige kontekstens betydning for barns utforskning av materialer og redskaper vil her bli trukket inn. De yngste barnas meningsskaping med ord, kropp og bilder vil danne grunnlag for en drøfting og sammenligning av barns bildeskaping ut fra et henholdsvis intermedialt og multimodalt perspektiv.
Philippe Kaenel: *High and Low* : Jeff Koons, « kitsch » and the “betrayal of the medium”.

In 1990, the Museum of Modern Art (MOMA) in New York opened a large exhibition which provoked most vehement reactions. *High and Low: Modern Art and Popular Culture* was curated by Kirk Varnedoe and Adam Gopnik. It mixed the « classics » of modern art with contemporary pieces using collage, graffiti, comics and advertising. The work of Jeff Koons occupied a significant place in the conclusion of the exhibition’s catalogue. Often associated to the notion of “kitsch” which has been opposed to modern art (Clement Greenberg, Hermann Broch, Abraham Moles, Gillo Dorfles…), Koons’ works exemplify the problems posed by hierarchies (“high” versus “low”), but they also question the boundaries between “art” and “non-art “. On the one hand, in his book *Le kitsch: un catalogue raisonné du mauvais goût* (1978), Dorfles accuses “kitsch”of « betraying » the medium. According to him, “one is not allowed or it is at best most risky to transpose a work of art from its specific and particular language to another, unsuitable language.” But “kitsch” has also been seen as a typical (and legitimate) expression of postmodernism. For example, the series of large photographic reproductions entitled *Made in Heaven* (1990-1991) fuse and confuse references to both masterpieces and pornographic illustration. But the practice of visual quotations, borrowings or transpositions by pop artists (Warhol, Lichtenstein, Koons…) has also led to a series of trials envolving the very notion of intellectual and artistic rights: which seems to confirm Dorfles’ warning that certain applications of intermediality can be “dangerous” …
Béla Tarr’s film challenges the limits of the filmic medium in many aspects. First of all, with its length: after seven and a half hour reading out its – apparently – visually low-key images, we become increasingly aware of our role as viewers, and more, of the presence of our body. Due to the very long shots and extremely slow camera movement bringing fiction time as close as possible to viewer’s time, we experience medium as reality, the object of our perception and cognition.

The film represents, in the same time, the rare case of literary adaptation as “real” intermedial relationship between literature and film. As Joachim Paech puts it, this is only possible between reflexively observed medium forms. Satan-tango fulfils this condition not only by thematizing the interfering roles of the writer, reader and viewer, but also by “translating” the semantic contents of the novel into a systematic visual language. Relaying on Greimas’s semiotic square model, I propose a close analysis of these semantic fields – related to the capability of seeing through and stepping out of the protagonists – detectable in the films’ visual texture. This cognitive approach would identify all thresholds – windows, doors, borders – as symbolic visual schemata reflecting the helplessness of the protagonists in changing their life.

The main narratological feature of the original novel by László Krasznahorkai is the “fight” between narration and description: the world of the silent objects is continuously taking over the space of the human action: the human world turns repeatedly into stasis, while the physical world – the rain, the mud, the spiders – is in movement. It remains to be proved how Béla Tarr’s adaptation is becoming an overtly subversive response to all aesthetic preconceptions about temporality and spatiality, conceptual and perceptual nature of arts and media, as it emphasizes the temporal extension of the space and spatiality (“freezing”) of time. This is plastically reflected in the chronotopes of the house and the road, as main components of the filmic diegesis. The satan-tango itself, an oscillation between stasis and movement, is a metaphor for the spatio-temporality of the filmic medium, and that of the reflexive interchange between the two media attending the dance of intermediality.
Sigurd Kværndrup: “Media” Before “Media” was Invented: Intermediality in Medieval Ballads.

It is a tempting scientific activity to interpret ancient phenomena with theories abstracted from modern and more complex times; but without epochal awareness it may lead to wrong interpretations. In the discussion of intermediality and the notion of “medium” it may be useful to think back to the Middle Ages, when there were no technical media, no mass media. But were there “media”? Well, in the flowering 12th century what we call art forms and “media” were then named *artes* (handcrafts). Most arts were performed in direct contact with a public, but in the 12th century the handwritten *liber* was taken over by Scandinavian writers. The book is to our mind a typical “medium”, being a channel for texts to be mediated to non-present readers. But it is a telling fact that “a book” in old Scandinavian sources is not for reading, but understood as a holy object you could take an oath on in front of an altar.

But some notion of “medium” in fact existed, as part of the speculations about the spiritual world, and the need for mediation to the faraway and even invisible lords of this world – be they divine or human. Here you could find a sort of “mediating media” (with Lars Elleström), not least the Virgin Mary, the *Mediatrix*. She was contacted in prayers in the biggest edifices of that time, the cathedrals. Is the church then a “medium”? I think that *performance arena* is a better notion for the church and other spaces meant for communication (with J. M. Foley and oral theory).

Most strange of all the art forms that were performed in this ancient performance arena was the *choros* (French: *carole*): It combined ring-dance, solo- and choir-singing and poetry, and there was no division between artist and audience. In all probability we are here at the root of the strophic medieval ballad, though it was moved to other performance arenas by singers and laypeople, to the churchyard, the meadow and the marked, being a medium for unspoken popular problems, not least pertaining to the female sex.

In my paper I show that the medieval ballad contains intermediality in several ways: In the very combination of dancing, singing and dramatic story telling about the knight and the virgin, it simply *is* an intermedial art form which is interacting with a fourth art form, *images*: The initial, formulaic ballad scenes (e.g. ‘mother and daughter sewing’) are also found in medieval pictures, such as woven tapestry, embroidery and painting; they function as a point-of-departure for the ballad maker, with feed-back to the (female) artist. Being illiterate the maker is also more apt to imagine ballad scenes as pictures than remembering them as verbal lines of poetry. The scenic story-telling in ballads is similar to the tableau way of story-telling in the pictorial world of the Middle Ages (not quite unlike the comic-strip of our times). In the ballad story the silent figures are given tongue, and through the raw force of the music the story develops in a few scenes from this pictorial daily-life into gruesome tragedies and panic situations, which the chain-dancing in its conjurations is intended to expel.
Gustav Landgren: Avskedstavlan i Hermann Hesses Rosshalde


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Eva Lilja & Lena Hopsch: Rytm i poesi och skulptur Balans och obalans i konstverk av Naum Gabo och Öyvind Fahlström

Vårt inlägg ingår i vår gemensamma strävan att beskriva och definiera estetisk rytm. ‘Rytm’ tycks beteckna kvaliteter som arbetar med konstverkets proportioner (i tid och rum) samt med relationerna mellan dess formelement. Denna gång uppehåller vi oss särskilt vid rytmsiska kvaliteter som balans och obalans, symmetri och asymmetrisåsom de framträder i en skulptur av Naum Gabo och en dikt av Öyvind Fahlström. Syftet är att undersöka proportioner och relationer inom och mellan formelementen ljudande, visuella och semantiska – i en jämförelse mellan skulpturen och dikten. Vi tar också hänsyn till konstverkens polyrytmi – skulpturer och dikter har förstås flera rytmsiska nivåer, där balans/symmetri kanske dominerar storformen medan obalanser/asymmetri råder inom segmenten.


The window as an architectural and metaphorical trope is closely connected to the framing of the pictorial image. The relation of the literary text to the window and pictorial art is discussed by Hans Lund in his book *Text as Picture. Studies in the Literary Transformation of Pictures*. Lund introduces the concept “iconic projection” which denotes the human disposition to perceive reality as if it were a picture. Frames of windows, paintings or movie screens denote an ontological difference between the iconic representation within the frame and the surrounding reality. In this paper I would like to discuss other kinds of framing techniques connected to digital aesthetics such as *virtual reality, augmented reality or mixed media* and how they affect literary aesthetic representation. In Kerstin Ekman’s novel *Revive Me* there is no longer a static frame that separates the beholder from the surface of the picture. Instead, the architectural window has been replaced by a frame similar to that of the computer display. In *Revive Me* the computer window designates new and different spaces of mediated vision, and with Ekman’s novel as an example I would like to suggest the concept of “virtual projection” to describe an aesthetic shifting from the architectural window to Windows.
Christina Ljungberg: Intermedial strategies in contemporary art Or Performative strategies in intermedial art

What is a medium? A key concept in semiotics, a medium could be described as the material tool allowing the transmission of a sign to a receiver, which makes it necessary for all communication. Even the air functions as a medium, as it carries the sound waves from speaker to listener (cf. Nöth 2000: 466). In the semiotics of C.S. Peirce, a sign is itself a medium since it dialogically interacts among its various sign aspects, the iconic, the indexical and the symbolic, in an ongoing flow of signs mediating between the life-world we live in and our interpretation of it. Although all sign aspects are necessary for a sign to function, they are differently foregrounded in the various sign systems: if music is predominantly iconic, photography and film are, due to their mode of production, mainly indexical media, whereas painting and verbal communication, which depend on cultural conventions, are symbolic.

In media research, media refers to the distinctive features of film, photography, books, television and other mass media. Intermediality, then, either concerns the transgression of the borders between these conventionally distinct media of communication or the iconic enactment of one medium within another. What does this negotiation of borders effect in such intermedial border transgressions? How is one medium reflected in another? I will argue that both these instances of intermediality are

highly performative, as we are confronted with hybrid forms that generate something new and unique;
strongly self-reflexive, since they focus attention both on their own mode of production and on their own semiotic character, which is heightened by the increasing digitalization of interacting media;
constitute a highly effective communication strategy, as it gives readers / viewers / listeners access to different levels of meaning.

These are the issues my contribution will discuss, with the examples of works by performer Laurie Anderson and digital artist Lucia Leao.
During his 30-year career, Brazilian performer/dancer/musician Antonio Nóbrega has become well-known for shows that re-elaborate elements of Brazilian folklore (especially from the Northeast) in the spirit of Ariano Suassuna’s Movimento Armorial, created in the 1970s. Nóbrega soon exchanged classical violin and singing for the fiddle as well as for folk and festival music, dance and puppets. As we know, most contemporary cultural products cannot be classified as either high art or popular/mass culture, since these categories are often juxtaposed. This statement seems appropriate to define Nóbrega’s work, as his productions are both popular (the literary, musical and performative traditions evoked), artistic/intellectual (his training as a classical musician and singer, his intellectual project involving ethnographic research) and, finally, mass culture, as he actively participates in the cultural and entertainment market through his national and international tours as well as the recordings of CDs and DVDs based on live performances. These recordings are later edited according to the model of other musical-visual products and incorporate, among other things, interviews and scenes in the original rural setting of the performances, thus documenting and confirming their popular roots. One can notice, then, an increase in the complexity of Nóbrega’s works in two senses: first, as cultural phenomena, and second, as instances of intermediality. Therefore, one can argue that most of Nóbrega’s DVDs present a genealogy of the relations between different traditions—artistic/literary, popular and mass culture—and the different media involved in the process—from the human body itself to performance techniques and the incorporation of the visual arts and of modern digital technology. Or, to use the term created by Bolter and Grusin, each of these DVDs promote a “remediation” of cultural products that initially depended only on the participation of the members of the rural communities in the festivals; these festivals are then performed on stage; later, these performances are recorded and transformed into film, to be released and distributed to varied audiences. Media and mediations change, and so does the importance ascribed to “immediacy” and “hypermediacy” as styles of visual representation.
This paper deals with the notion of indexicality as a transaesthetic concept (in particular within film theory and literary studies), taking as its point of departure a contemporary discussion in cinema studies.

Charles Sander Peirce’s semiotic division of symbol/icon/index offers a clarification of the theoretical reflection on cinematic specificity. Indexicality is tied to the photographic image and has been regarded as the defining trait of the mechanically reproduced image. The development of new media, and the replacement of photographic indexicality by digital images, has relaunched the question of indexicality.

The paper explores indexicality as an aesthetic concept in terms of contingency, singularity and materiality. Furthermore, the problematic of indexicality is framed historically by a questioning of the interrelations between indexicality and modernity.
In a previous work dealing with the question of literacy in a world inhabited by images and sounds that escape the mediation of language, Silvestra Mariniello suggested that difference is a defining feature of intermediality. Theory, also known as the philosophy of difference, has come to be within a media environment which has brought out difference, matter and excess (excess with regard to narration and language). Its strategy was to make such difference, excess and matter seen. In other words, film, photography and the new media created the possibility for an important change in knowledge and discourse that, as David Rodowick shows in his *Philosophy after the New Media*, reached out to psychoanalysis.

Audiovisual media and psychoanalysis (film and psychoanalysis were born together) have prepared the ground for deconstruction to dislodge writing from discourse. The hybrid space, where discourse opens onto the visible and visuality becomes discursive in a movement which disrupts the linguistic and philosophical construction that used to keep them separate, is the space of intermediality. Intermediality is different from intertextuality, or interartiality because it claims, through the notion of medium, the centrality of the material and technological dimension to the understanding of the different dynamics. Focusing on the medium, intermediality cannot ignore the surface in which the letter partakes, cannot ignore the medium’s material base, the mode of transmission, the materiality of communication. Concentrating on the relation between media (and technologies) and not separating the order of symbols from the order of things, intermediality is a theory and practice of difference, as well as the quality of the *milieu* in which we live.

In this paper we intend to develop the reflection on intermediality with regard to multimodality on the one hand and remediation on the other.

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Jürgen E. Müller: Intermediality Re-visited: Some Reflexions about Basic Principles of this Axe de pertinence

During the last decade discourses in Media Studies and related disciplines have come to the general recognition of the fact that media can’t be seen as isolated ‘monads’, but that they are part of complex networks, which are in constant interaction with other complex media networks and inter-cultural series. This discursive shift is confirmed and reinforced by theories and research in the fields of intermediality, interculturality and network-histories of media which take the analysis and reconstruction of these processes as their main object of study.

Nevertheless and fortunately, there are scholars who nowadays do - rightly - ask the question: “why “intermediality”, if at all?”, or who complain about “lost illusions” with regard to the scientific value or to specific gains of the concept of “intermediality” - of a concept which should take into consideration the differences and interactions between media-materialities and media-textualities. Even if some of these comments might show parallels to the utterances of disappointment concerning the notions of intertextuality or semiotics to be read in the late 1980ies and early 1990ies, which were due to exaggerated expectations, they must be taken seriously and should make us aware that terms à la mode have to be used and tackled with specific care and scrutiny.

These challenges will thus be the starting points of my lecture. I shall focus on the theoretical fundaments and (possible) contributions of the intermedia axis of research to media and cultural studies by giving a short survey of the history and frames of this concept. Parting from these historical aphorisms, I would like to point to new questions of the social functions of intermedia processes raised by digital media and by the approach of a network media history. The comments will be illustrated by digital products and/or internet sites.

The lecture will so lead us to some further perspectives of research for the Suchbegriff and Suchkonzept “intermediality” as a work in progress.
Christopher Natzén: Film Music and Sound in Sweden 1928–1932 – viewing old and new technologies with intermedial spectacles

The topic of this paper is the transition to sound film in Sweden during the years 1928–1932. During this period one came to renegotiate what the film medium was and thus opened up for questions of how to view the different involved medias, questions closely related to contemporary themes addressed in intermedial studies.

By using this approach one can, instead of looking at film sound experiments as attempts at making perfect the filmic synchronic expression, view them as endeavours to combine a fairly new technology (film) with a more tried and well tested one (gramophone). Instead of seeing the early experiments as failures one can then see them as successful tests of linking different media and what this implies for film music and sound in general.

Silent film music developed from a mode of stressing individual elements in the filmic image into a form that underlined the continuity of a musical structure throughout the film. One musical practise that was and still is heavily debated, was Richard Wagner’s theory of the Leitmotif and the Gesamtkunstwerk. A unified artwork with recurring musical motifs may at first instance seem to be an adequate way of explaining musical accompaniment to film. However, I will argue that the concept of intermediality is a better way of explaining relations between image and music/sound.

This carries with it not only questions of strategies for making the filmic illusion work, but also the possibility to view the auditorium space as a kind of multi-medial space and the opportunity to view radio/gramophone as contraptions for home entertainment with its hit songs and theme tunes. That is to say, this helps to clarify how both the use of musical motifs within a film and the role of music outside the film context were developed in the silent period, techniques that were to be perfected and that are still in use today.
Fani Paraforou: Images and their beholders on stage: Michel Foucault's *Las Meninas* and Heiner Müllers *Bildbeschreibung*.

The long tradition of text-image relations is being challenged today by questions of intermediality. The goal of this paper is to explore the field of ekphrasis, in order to reconsider its specific interaction between image and text in an alternative theoretical perspective. By recapitulating the long history of ekphrasis and tracing its fault line, we are invited to reflect on its inherent representational character as on the heterogeneous nature of ekphrastic representation, which are being accentuated in recent definitions of ekphrasis. Our specific point of emphasis is, that ekphrastic texts could not only represent image as such, but also mediate the relationship between beholder and image, as specific element constructed through visual representation. Of central importance is then to approach the theoretical potential of ekphrasis as representation of visual representation and contour its performativity, an heuristic concept for debating on 'iconotextual' issues. In this representational perspective ekphrasis can be conceptualized as a »wider discursive praxis« (Brosch: 104) and so enable the comparison between different kinds of ekphrastic texts, as far as their performative strategies are concerned. To provide evidence of this hypothesis, a comparative analysis between Michel Foucault's *Las Meninas*-essay and Heiner Müllers *Bildbeschreibung* (*Description of an Image*) is going to be attempted, in order to detect strategies being motivated by the discourse of the text to represent visual representation and set up the act of beholding it.

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3 See James Heffernan, »Ekphrasis and Representation«, in: New Literary History 22 (1992), 297-316, here 300, where Heffernan succinctly defines ekphrasis as »the verbal representation of graphic representation«, see also W. J. T. Mitchell, »Ekphrasis and the Other«, in: South Atlantic Quarterly 91 (1992), 695-719, here 696, where Mitchell gives a more elegant definition of ekphrasis as »verbal representation of visual representation«, both foregrounding its meta-representational character.

4 See Renate Brosch, »Verbalizing the Visual: Ekphrasis as a Commentary on Modes of Representation« in: J. Emming, A. Jael Lehmann, Irmgard Maassen (eds), Mediale Performanzen. Historische Konzepte und Perspektiven, Freiburg i. B. 2002, 103-123.
Ágnes Pethó: The Poetics of the In-Between. Ekphrasis, re-mediation, intermediality in Jean-Luc Godard’s Cinema

No other filmmaker has challenged the ideal of a monomedial cinema as effectively as Jean-Luc Godard. His films have even been labelled as „counter cinema” (Peter Wollen), and they have often been analyzed from the viewpoint of their multimedia intertextuality. In this respect they have often been considered merely a collage of texts. My contention is, however, that this heterogeneity challenges film theory in its essence, as Godard’s cinema can also be interpreted as not merely a cinema that deconstructs classical narrative filmic discourse but one that reflexively exposes, flaunts even the essentially intermedial nature of cinema itself. And in many ways his cinema offers an encyclopedia of possible techniques of cinematic intermediality. The paper proposes to research the nature of the intermedial relations in Godard’s cinema extending Deleuze’s concept of the “in-between” towards a more media theoretical view. I will argue that from a wider perspective one can distinguish two main paradigms in Godard’s intermediality. The first one can be seen in his films made in the period of the New Wave, and it is modelled on cinema’s complex relationship to language and literature: the screen seen as a “white page” (Mallarmé’s famous “page blanche”), the vision of the screen as a “cinematic blackboard”, a palimpsest. The dynamics of cinematic overwriting can be interpreted from the perspective of such concepts as: re-mediation or ekphrasis. In both cases not only some kind of media „transcripts” are performed, but also inter-medial and inter-art rivalries are acted out. The poetic techniques can be described as one of the following: a) a re-mediation of writing within the filmic image (words as images, words replacing images, words constructing/deconstructing images); b) a vertigo of embedded texts; c) a staging of an allegoric confrontation of the arts and media; d) a complex cinematic ekphrasis that can also be considered as a poetic “figure of oblivion” (H. Weinrich).

The alternative to this paradigm can be seen in the films made in the period beginning with the eighties leading up to the present. Here we see a modulation of previous patterns. The metaphor of the white page is replaced by the metaphor of the “white beach” (explained in the Scénario for the film Passion), emphasizing the void of the empty screen that has to be filled with the “ebb and flow” of images and sounds in a repeated, rhythmic movement. There is a transition from a kind of „mosaical” intermediality based on the interplay of elements in opposition (image versus text) to a model based on more fluid, or „musical” relations. Here the emphasis lies on temporality, variations, the processes of the production of cinematic meaning and most of all on the synaesthetic quality of orality (and sound in general). The proposed presentation is part of a larger project investigating the role of different media within Godard’s oeuvre and beside theoretical considerations will also present concrete examples regarding the godardian poetry of the cinematic state of in-between media.
Ulf Pettersson: Arkitekturekfras Ett försök till definition


Ett problem som tas upp är hur man över huvud taget ska definiera arkitektur i litteratur. Jag menar att den traditionella hänvisningen till byggnadskonst, med betoning på de estetiska värdena, inte kan vara gångbar när det gäller arkitekturekfraser i skön litterär text. Snarare måste begreppet i detta sammanhang förstås som byggnader i en mera allmän mening, detta inte minst för att kunna fånga upp de miljöer som skildras i modernare litteratur.


An issue provoked by the “paragone,” that is, the perpetual conflict in Western culture between representation as natural and representation as arbitrary, or between image and language, is the function of the medium in representation. Regardless of one’s attitude towards the nature of the sign, one has to reflect on the qualities and functions of the medium in which representation takes place. Does a particular medium produce a particular kind of sign or is the medium a result of the signification? To what extent does the medium make natural or arbitrary signification possible, or does the medium constitute an obstacle in the artist’s attempt to produce signs?

In Classicist aesthetics, which is based on the ideal of mimesis, the medium does not constitute a problem, since language, colours and forms are construed as transparent. As the Romantics and Neo-classicists in Germany in the late 18th century reinterpret the nature of representation, in particular the predominance of mimesis, the question of the function of the medium becomes critical. Since art no longer is equal to the imitation of any previously given entity, for example, nature, but a result of the artist’s free productive fantasy, the artist must, in one way or another, deal with the nature of the medium in which his or her productive fantasy is expressed.

To Friedrich Schiller (1759–1805), media, I propose, constitute a profound problem. In theoretical texts such as Kallias oder über die Schönheit (1793) and Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen (1795), the rejection of the aesthetics of mimesis and the attempt to form a new natural sign mean the discovery of the existence of media. As a result, Schiller’s aesthetic work becomes an endeavour to circumvent and even suppress the presence of the medium, since it, according to him, disintegrates the unity of the natural sign.
The debate about intermediality is characterized by a variety of heterogeneous approaches, spanning a vast range of subject-matter and research perspectives. A host of critical approaches makes use of the concept, each of them with its own premises, methodology, terminology, and delimitations. Equally, the specific objectives pursued by different disciplines in conducting intermedial research vary considerably. Yet, while significant differences between the various research traditions come to the fore as soon as one looks at them in some detail, there seems to be a (more or less) general agreement on the definition of intermediality in its broadest sense. Generally speaking, and according to common understanding, 'intermediality' refers to relations between media, to medial interactions and interferences. In this sense, 'intermediality' can be said to serve first and foremost as a generic term for all those phenomena that involve more than one medium and thus (as indicated by the prefix *inter*) in some way take place *between* media. Accordingly, the crossing of media borders has been defined as a founding category of intermediality.

A conception of this kind evidently proceeds from the assumption of tangible borders between individual media, of medial specificities and differences. In fact, any reference to intermediality implicitly presumes that it is indeed possible to delimit individual media, since we can hardly talk about *inter*-mediality unless we can discern and apprehend distinguishable entities between which there could be some kind of interference. Quite recently, however, it is precisely this fundamental premise of discernible media borders that has been called into question by stressing, for one, the "still growing tendency towards an annulment, a dissolution of the boundaries between different art forms" (Fischer-Lichte) and, for another, the constructed character of any conception of 'a medium.' As a consequence, the notion of intermediality itself has come under scrutiny.

Yet, the theoretical dismantling of the term is faced with concrete intermedial practices in the arts for which, as I intend to show in my paper, media borders and medial specificities are of crucial importance. Consequently, in order not to simply do away with heuristically grounded usages of the term 'intermediality,' and, above all, in order to be able to grasp the specific quality of intermedial practices, I will try to specify how media can be conceived as distinct and how they actually come into play in concrete intermedial practices.
Valerie Robillard: Beyond Illustration: ‘Visual Ekphrasis’ and Intermediality

The notion of ekphrasis has increasingly captured the imaginations of scholars since the term’s revival in the 20th century, and much thought has been given to establishing the definition of the term and as well as its parameters. However, most critical discourse concerning the nature of ekphrasis proceeds from the assumption that ekphrastic texts are essentially verbal. The consequence of this one-sided approach to ekphrasis is that the increasing body of innovative work in the visual arts that respond to written texts continue to be regarded as types of ‘illustration’ rather than the complex intermedial constructions that they are. As any comprehensive book on art history will demonstrate, visual works of art from all ages respond in highly diverse ways to verbal texts, ranging from ‘faithful’ depiction to highly autoreflexive responses, thereby exceeding our notions of illustration. In fact, the highly varied responses of the visual arts to verbal texts suggests that this particular word-image relationship might well fall within our current understandings (and definitions) of the operations of ekphrasis. The purpose of this paper is to demonstrate that ekphrasis can be seen as a balanced equation in which the verbal and the visual are understood to be equal partners within the parameters of intermedial discourse. Proceeding from an intertextual standpoint (which will be concerned with the manner in which one text is shaped by a previous one) and through the use of pragmatic categories, I will focus on the various ways in which the visual arts can refer to, or otherwise make use of, verbal pretexts. This paper will demonstrate the usefulness of dividing the term ‘ekphrasis’ into the subcategories ‘visual ekphrasis’ and ‘verbal ekphrasis’ and, through a brief analysis of the Scottish artist Callum Colvin’s contemporary designs based on Ossian, will suggest the critical possibilities that this re-categorization offers to further understanding the functions of intermediality.
Mats Rohdin: Intermediala förvecklingar: Ingmar Berman och veckotidningen Allers

Under andra hälften av 1950-talet och det därpå följande decenniet är Ingmar Bergman en av förgrundsfigurerna i det som internationellt numera brukar benämnas "European art cinema" eller "auteur cinema". Som bekant banar dessa filmers framgångar väg för film som akademiskt ämne inom universitetsvärlden, likaså förknippas filmerna inte sällan med den så kallade finkulturella sfären. En mindre känd sida i Bergmans fall är emellertid att dessa filmer, som utgör regissörens inträdesbiljett till den internationella finkulturparnassen, även sprids i en mer populärkulturell nationell kontext under samma tidsperiod i form av "filmromaner" (text och fotoillustrationer) i veckotidningen Allers 1959–67, "redigerade" av kritikern och journalisten Arne Sellermark.

Mitt paper kommer att reflektera kring olika aspekter av intermedialet, till exempel vad händer när verk som Sommarnattens leende, Det sjunde inseglet eller Tystnaden sprids mellan olika medier (film, filmroman, filmmanus). Förutom att behandla mediernas skilda teknologiska förutsättningar kommer jag även att diskutera receptionskontexternas olikartade villkor, som i sin tur aktualiserar och problematiserar vedertagna uppfattningar om språkets respektive bildens förhållande till mottagarens fantasi. Dessutom ställs frågan huruvida remedieringen och bearbetningen i veckotidningen Allers påverkar upphovsmannaskapet och därmed, i förlängningen, verkets status. Avslutningsvis följer några randanmärkningar vad gäller distinktionen finkultur kontra populärkultur hos Bergman.
Håkan Sandgren: The Intermediality of Field Guides

Being a true, border-crossing genre, the field guides to birds provides a hitherto unexplored field for the scholar of intermediality. In the field guide descriptive prose is combined with images, maps, and transcriptions of birdsong. The images show a variety of attitudes towards birds as objects of art, ranging from very straight-forwards paintings modelled on stuffed specimens, to vivid free-hand sketches capturing the birds in their natural habitat. The stances of the texts also differ – from anthropocentric views on the life of certain birds, to more or less scientific micro-articles. A certain, very peculiar form of transcription, offers the different examples of the author to transfer bird-song to text, a try that sometimes approach the domains of concrete poetry. This presentation primarily focuses on two Swedish field guides: Erik Rosenbergs Fåglar i Sverige (The Birds of Sweden), and Lars Jonsson’s Fåglar i Europa (The Birds of Europe), and explores the contextual differences and similarities that exist between them. Theoretical background for this presentation is the contemporary field of ecocriticism, as specified by scholars like Jonathan Bate, Terry Gifford, Cheryll Glotfelty, and Greg Garrard. Articles and longer studies by Thomas J. Lyon will also be referred to, as will intermedial studies on the connection between image and text by, among others, J. Hillis Miller, Jon Lykke, and W. J. T. Mitchell. Certain historical and anthropological aspects of birdwatcher’s community are taken into account by a reference to the essays of Mark Cocker.
Katalin Sándor: Photo-graphic Traces in a Text of/on Remembrance and Dismemberment - Intermediality in The Museum of Unconditional Surrender

*The Museum of Unconditional Surrender* (1996) by Dubravka Ugrešić seems to be a text very much concerned with, shaped by and disrupted into (textual) photographs, albums, museums, archives, cards, collections, memories. This “mosaic-novel” has already been read as a kind of photographic construction of remembrance, as a (re)collection of gendered memory, as a verbo-visual piece of historiographic metafiction etc.

My paper will further fragment the text and will focus mainly on those parts which deal with a specific photograph incorporated on the one hand visually into the book, and on the other hand textually into the exile-narrative through the use of certain discursive-rhetorical practices of the photographic essay and ekphrasis. These visual and textual fragments — in my understanding — oscillate between forms of what Joachim Paech would call symbolic and material intermediality.

Within this frame the following questions will be discussed: How is the technical medium of photography re-inscribed in the text and what are the medial traces of this (de)figurative re-inscription? How does the photographic medium become a kind of apparatus for the textual process of remembrance, which is continuously displaced and dismembered into textual snapshots? What questions can the text and the only photograph of the book raise about the relations between the word and the image, between the remembering self and its (often visually displayed) otherness? These questions may call for an intermedial approach in which Joachim Paech’s concept of intermediality will be examined as a possible discursive frame for the inquiry.

My paper will examine the work *Men in the Wall* (2003) by Liz Aggiss and Billy Cowie. The work is a film and performance hybrid that is exhibited in the gallery space. I will discuss how the technology applied to the work affects the viewing, live and mediated spaces and explain how techniques such as the dissolve are used as an intermedial bridge. I am interested in discussing the position of intermediality in relation to the viewer and how the technology is applied in this work to insinuate and ‘trick’ audiences into another position.

Jean-Luc Nancy discusses the canvas as a threshold. I will discuss how the gallery space itself is used as a palimpsest for hybrid works: Using Bolter and Grusin’s notion of remediation I will discuss how the gallery space has become a threshold environment for intermediality.

My analyses of the work come partly from a phenomenological perspective, drawing on Bachelard’s discussions on space and poetics and Merleau-Ponty’s ideas of the body in space.
The fiction of Günter Grass opposes time in several ways: He is not only writing against the everyday loss of memory due to the passing of time but he is also establishing a kind of non-chronological writing. In this paper I want to demonstrate how the chronology of the narrative is successively undermined throughout Grass’ literary work. Chronology is superseded by a narrative space, where past, present and future can meet. Grass’ interest in a narrative space where different chronological threads meet can be traced back to the *Tin Drum*. His novels then become increasingly demanding in structure the more he abandons the chronological limitations. The most prominent characteristic traits in order to transcend chronology are the construction of different narrative levels, the constant use of variation and repetition of motives, but especially the creation of polyphonic structures.

In order to obtain a “space of narration” Grass is experimenting with different intermedial concepts, as for example the possibilities of cinematic techniques but in his late work he turns towards musical concepts. This outset results in polyphonic structures that are best understood if taking on an intermedial approach (as the puzzled reactions of many literary critics have shown). The intermedial perspective on Grass’ work can therefore lead towards a new and deeper understanding of especially his late novels.
Early modernism has produced a great range of artistic collaborations, medial border crossings, and cross-fertilizations between different art forms, both in Europe and the United States. Intermedia studies have yet to elucidate these processes of medial transformations and exchanges. Focussing on the special case of musical ekphrasis (Clüver), this paper will discuss Amy Lowell’s verbal representation of a musical work by applying the term “intermedial translation.” By calling her poem “Stravinsky’s Three Pieces ‘Grotesques’ for String Quartet” (1917) a “transcription” of music into words, the American modernist poet Amy Lowell herself already hints at the notion of intersemiotic transformation. The term “transcription,” which is intimately related to the concept of “intermedial translation,” implies the dynamic process of movement and transfer between medial borders. Following Roman Jakobson’s term “intersemiotic translation” as well as recent attempts to broaden the terms “translation” or “transcription” (Wolf 1999; Chew/Stead 1999; Jäger/Stanitzek 2002), I comprehend Lowell’s poem as a literary translation of Stravinsky’s three pieces for string quartet (1914). My paper will draw on both literary semiotics and music theory as well as on cultural and philosophical implications of the concept of translation. Thus, the focus will be not only on formal imitations regarding rhythm, structure, or sound quality, but also on processes of semantic and cultural change in terms of cultural translation. Furthermore, Benjamin’s understanding of translation as a means of illuminating the relationship between languages serves as a model for approximating the elusive correlations and correspondences, but also differences between distinctive media. Along these lines, Amy Lowell’s poetic translation of Stravinsky’s music functions as a paradigmatic illustration of modernist art’s propensity to simultaneously transcend and bring to light its own materiality and substance.
Expression by "imaginary signs" was a marginal current in 20th century avant-garde art, manifesting strongly in the poetics of the French Lettrist movement. Although marginal, the secret writing had its roots in medieval religious mysticism. The lettrists’ expressive writing, hypergraphics, combined every known writing system with invented signs. The hypergraphics hover between visual images and the letters of language, causing a phenomenon that is here called ontological displacement. The displacement holds two modes of being (e.g. word, image) coherent together within a single marking. This initiates a play with the interchangeability of the two, functioning both as a linguistic constraint and a potential for new meaning. This meaning that the object may be an abstract image as well as an undecipherable language. Moreover, this has quite parapractical results because the meaning of a sign can neither be easily affirmed nor negated.

The presentation will suggest acquiring word/image-information by a dialogical deconstructive method developed here by juxtaposing dialogical hermeneutics with deconstruction. The method explores how religious and secular transcendence become visible through such denominators as nonbeing, outside-of-being and nonexistence. These, on their behalf, relate to lettrist writing which is an outspoken attempt to transcend the constraints of representation. Dialogical deconstruction is particularly suitable for the study of the theoretical field between visual arts and literature – instead of settling for deconstruct, it aims towards a new understanding of the aforementioned area. In short, with the concepts introduced in this research, dialogical deconstruction probes the possibility of transcendence in the work's mode of signification. Therefore the method shows consideration for absence as a genuine possibility in the field of meaning of the work. It is a quest for understanding silence where silence forms an integral part of the work of art.
Intermediala aspekter på Evert Taubes viskonst

Evert Taubes viskonst finns förmedlad i ett helt spektrum av mediala kontexter: som text med och utan notbild, på stenkaka och CD med såväl kompositören själv som en lång rad av manliga och kvinnliga sångare, som solosång och körsång. Visorna måste rimligen utgöra de i särklass mest spelade i svensk radio av en enskild viskompositör. Taubes viskonst är ju för övrigt ungefär jämn gammal med Radiotjänst/Sveriges Radio. Från TV-mediets barndom till dags dato är visorna återkommande också i SVT, under senare år obligatoriskt inslag i nästan varje program av Allsång på Skansen – som i sig utgör en folkfest att antingen avnjutas live eller beskådas som ett spektakel via TV-rutan. Åtskilliga svenska filmer har på olika sätt gjort bruk av Taubes visor som nationellt romantiserande stämningsskapare. Vidare förekommer visorna också ackompanjerade av mer eller mindre professionell bildkonst, illustrerade av författaren själv eller av utvalda konstnärsillustratörer. I bildverk och TV-program om Taube har visorna fått sin speciella, biografiskt kontextuella inramning av en mängd fotografier från de svenska och utländska miljöer, där de utspelas. Att hans visor dessutom finns i var mans mun för samsång och/eller ensamt nynnande ger honom en unik plats i den svenska vislitteraturen med en medial, intermedial och sociokulturell variationsbredd som saknar motstycke i svenskt kulturliv under 1900-talet.

Mot bakgrund av en sådan inventering av olika medialt varierade och varierande offentlighetsformer för Taubes viskonst kommer mitt föredrag att koncentrera kring den principiella frågan om intermedialitetens relativiserande kraft – i form av såväl överlappning och omöjlig förstärkning som konkurrens och motstridigheter mellan de olika mediernas "budskap" och verkan – när det gäller tolkning och tillägnelse av några centrala teman och föreställda världar i författarapport.
Different media have different means of creating intermedial effects. The referential dimension of verbal art gives the medium of words great abilities to create complex indirect intermedial effects. One example of such an effect is double intermediality – my own term for the ability of one medium to create, in a single piece of work, intermedial connections to two other media. This paper will define and discuss three different types of indirect, double intermediality that are made possible by the referential elasticity of words: 1) parallel intermediality; 2) ambiguous intermediality; and 3) simultaneous intermediality. My chief example will be the poem “Lester left town” by the Swedish poet Petter Bergman (1934-1986).

In the case of parallel intermediality, the directly present medium represents two other media separately. Bergman’s poem contains an ekphrasis when the images from two films are described. It also contains what Werner Wolf calls an “imaginary content analogy” between words and music when the notes of Lester Young’s music are described.

An ambiguous intermediality is created when the ambiguity of a verbal formulation makes it unclear which medium the intermedial description refers to. In Bergman’s poem this happens when a phrase could equally be interpreted as referring to a film image or as referring to the notes from Lester Young’s trumpet.

The elasticity of words is most evident in the case of simultaneous intermediality. Here, a double intermediality is created when the literary words describe another medium in a way that interprets this other piece of representation as an intermedial representation in itself of a third medium. Thus, three media are present at the same time – two of them indirectly, one of them directly. In Bergman’s poem this happens when the poetic words describe the film images of Lester Young on stage as visual representations of the saxophonist’s music. Young’s notes, the film makers’ images, and Bergman’s words are blended together in one complex, intermedial expression.

Thematically, Bergman’s poem presents an existential protest against the limitations of life. The way his poem formally manages to cross the borders of different media gives this theme an intense emphasis.
Lotte Thrane: Victorian Construction of Children and Eros - or How to Arrest the Flux of Time into Images.

Images read as texts is my purpose with this paper. Images, where a strong notion on darkness and shadows – on *chiaroscuro* - can be seen or interpreted. Paraphrasing Michael Baxandall one could say, that looking on shadows is a way to look at reality – or a way to elucidate how one looks at reality. A melancholic way. perhaps (Shadows and Enlightenment, 1995).

The images mentioned can be seen, not in collections of French or German Symbolism, but in illustrated books for children from the 1860’es. Lorenz Frølich (1820-1908), the Danish painter, graphic designer, artisan, architect and writer, who in his collected works expressed *true* intermediality and multimodality, was the artist behind these illustrations. Frølich is to-day mostly known for his Hans Christian Andersen illustrations, but in his own time he was praised and loved as the painter and illustrator of classics such as Apuleius' *Amor and Psyche*, Musaius' *Hero and Leander*, La Fontaine’s *Fables* and – in keen competition with Gustav Doré – of the Bible. He was best known, however, for his children’s books, in particular the more than twenty books about *Mademoiselle Lili*, which appeared from 1861 in Paris, where Frølich spent 29 years of his adult life. These books became bestsellers, and they are considered classics in France to-day.

My paper will focus on a certain way to depict and describe children, where the glance of the artist - or the voice of the writer - reveals both fascination and nostalgia, but sometimes also a vision, hard to express, whatever media is being used. Texts and images by Hans Chr. Andersen, Lewis Carroll, E.E. Bradford – and Lorenz Frølich – will be presented.
Emma Tornborg: Panagia ur två perspektiv

Sylvi Vigmo: Foreign language learners as editors of oral and visual texts

This presentation is based on initial analyses from ongoing dissertational work in the field of CALL, Computer Assisted Language Learning. The object of interest for this study is media used to improve productive linguistic skills in foreign languages and ESL/EFL (English as a second language/English as a foreign language) in institutional learning contexts, at secondary level schools. The general research focuses on how learners create texts cooperatively using various media, but specifically when a video camera is applied as a tool. With the aim of reducing attention to the tools themselves teachers and learners are given initial training in how to use the camera and film editing tools. As video and other resources are applied, the learners interact and discuss around oral and visual texts. Multimodal resources such as pictures, texts, and specific software for sound recording, are brought into the creative process and the editing phase. By applying a variety of resources, and using the target language, the learners themselves are able to rearrange existing sequences, add new sound clips, and add pictures and texts with various objectives. The final outcome can be displayed and experienced in other formats and may employ other genres - such as films - not always thought of as didactic tools for language learning. These changing conditions direct the research questions to concentrating on the interplay and the relation between media and modes for the learners’ textual representations and also for possible implications for learning a foreign language. Classroom observations, video clips from observations of group interaction, examples of learner linguistic artefacts, and which linguistic skills were adopted, are presented and brought for discussion.
"Thinking in words" and "thinking in pictures" are expressions that have since long been used as metaphors for two different ideas about language processing and storing of language in the brain. Already the ancient Romans knew the close relation between words and pictures, as e.g. Horace stated it: "Ut pictura poesis". These metaphors also reflect a conflict between sciences about the right way of describing or the correct theory of what is primary and what possibly could be regarded as secondary, perceptually, for brain and cognition. The theory is often formulated as a dichotomy, sometimes called the analogical/propositional, or the propositional/visual, dichotomy, where the views lying behind the terms are seen as opposites. These questions are today mostly discussed by psychologists and researchers in cognition, but the significance of visuality for our logical thinking has been discussed for 2000 years, often labeled as a question of the spatial analogies of logic, and the spatial thinking has been conceived of as a secondary phenomenon: the true nature of logic is algebraic. On the other hand, artists as well as scientists of various disciplines, biologists, mathematicians, physicists, often have emphasized the importance of visuality in artistic creating and for the constructive mind in scientific research. Also in linguistics the use and usefulness of visual means in describing grammatical relations and language processing have been more and more recognized during the last decades, especially pointed out by cognitive linguists. The paper will present some important traces of ideas within the debate on visuality. Finally, the theory of dual coding will be commented on.

References:
Johnny Wingstedt: Musical meaning-making in film – an intermedial perspective

In the emerging multimodal, multimedial and intermedial settings of new media, the study of the communicative roles of music is so far largely a neglected field. Remarkably so, since music and sound in contemporary media are often used as important expressive and narrative elements. This becomes especially clear in narrative media, such as film and computer games, where music is used to tell stories in interplay with visuals, dialogue and sound effects. Wingstedt (2004, 2005) has made a categorization of the narrative functions of media music, suggesting six narrative classes and eleven subcategories: the Emotional class (communicates emotions, either experienced by the audience or cognitively identified), the Informational class (explains matters other than primarily emotional, communicates values, cultural settings, establishes recognition), the Descriptive class (programmatically/actively describes environment or physical activity), the Guiding class (indicates, directs attention, activates, masks), the Temporal class (provides continuity, defines form) and the Rhetorical class (comments, contrasts).

Building further on the idea that musical meaning emerges from the intermedial interplay with the contexts involved (narrative, situational, social, cultural etc.), this paper attempts to combine the musical narrative functions with Halliday’s (1978) three meta-functions of communication: Ideational meaning (the content function of communication, the communicator’s potential as an observer), Interpersonal meaning (the participatory function of communication, the communicator’s meaning potential as an intruder) and Textual meaning (the organizing of a ‘text’ as a coherent message through textural resources of a mode in relation to the contextual environment, with an enabling function towards the other two meta-functions). The various concepts are combined and presented as a theoretical basis for discussing the meaning-making mechanisms of music in an intermedial perspective. Analyses of several film scenes are used to illustrate the dynamic processes at work.

References