6th International Society for Intermedial Studies Conference

In Between and Across: New Directions, Mappings and Contact Zones

Conference Programme

September 1-3, 2022

Trinity College Dublin

TIME IN GMT (Dublin, Ireland)

Conference Organizers: Prof Clodagh Brook (TCD), Dr Cecilia Brioni (TCD)

Scientific Board: Prof Clodagh Brook (TCD), Prof Florian Mussgnug (UCL), Prof Giuliana Pieri (RHUL), Dr Marco Bellardi (UCD), Dr Cecilia Brioni (TCD), Dr Eleonora Lima (TCD), Dr Adele Bardazzi (TCD), Dr Emanuela Patti (University of Edinburgh)

Trinity Long Room Hub
Arts & Humanities Research Institute

Registration and welcome	
9.00-9.30 Registration (Arts Building Foyer)	Late registrations should go to the registration desk in the Trinity Long Room Hub foyer
9.30-10.00 Welcome and introduction (Arts Building, Robert Emmet Lecture Theatre)	*Share your thoughts on Twitter using #IntermedialTrinity!*

DAY 1	Trinity Long Room Hub, Neill Lecture Theatre	Arts Building, Room 3071	Arts Building, Room 3074	Arts Building, Room 3051
10:15-11:45	**1) On the architecture of sur-, sub-, and interfaces: Mediality and Politics of the In-between** Chair: Chiel Kattenbelt 'Brutalist Palimpsesting. Decomosing the (Architectural) Faces of Colonialization', Max Walther 'Interfaces – This is Where the Magic Happens', Shirin Weigelt 'Displacing Sociotechnical Boundaries: A Human-Machine Transcreation Project', Mona Hedayati	**2) Intermediality and Transcultural Memory** Chair: Dagmar Brunow 'Re-membering European Images in Contemporary Transcultural Fiction: *Learning to see Otherwise*', Birgit Neumann 'Bronzing Van Gogh's Ear in Durban: Intermedial Critiques of South African Apartheid Whiteness in Wopko Jensma's *Imagetexts'*, Maria Zirra 'Provincializing Western Religious Iconography? Intermedial Aesthetics and Transcultural Memory in Milo Rau's *Lam Gods* (2018) and *The New Gospel* (2020)', Janine Hauthal	**3) Intermedial World Making: Tracing the Lives of Objects** Chair: Ginette Verstraete 'Fabrication of Presence: Intermediality and the Life of Objects', Jane Tynan 'Designing with Intent: the Virtual (Re)Construction of the Battle of Mount Street Bridge', Susan Schreibman and Ginette Verstraete 'Disrupting Atmospheres at The Church: Intermediality and the Experience of Multiple Realities in *Between Heaven and Earth*', Bernadette Schrandt	**4) Remediating Comics, Cartoons and Graphic Novels** Chair: David Pinho Barros 'Don Rosa, Uncle Scrooge and Their Quest for Kalevala', Valentina Rovere 'Toward a Transmedial Iconology of the Japanese Cartoon', Beàta Pusztai 'Intertextuality, Intermediality, and Intermateriality: A Sketch of the Interrelations between Chinese Cultivation Games and Novels through Theoretical and Practical Interrogations', Yu Hao and Pete Jiadong Qiang

11.45-12.15 Coffee (Arts Building Foyer)			
12.15-13.15	**5) Coming to Latin America: Crossings and Connections between Media Practitioners and Moving Image Excavations** Chair: David Pinho Barros '"X" Marks the What? "Cross-Influence", Extractivism, and Excavation in Harun Farocki's *The Silver and the Cross (*2010)', Lawrence Alexander 'From Thailand to Colombia: Medial and Geopolitical Crossings in Apichatpong Weerasethakul's *Memoria* (2021)', Javi Pérez-Osorio	**6) Transnational TV between East and West** Chair: Cecilia Brioni 'The popular geopolitics of Crime in Eastern and Western Europe through Chamber Play Series', Anna Keszeg 'Intermedial Indian Shakespeares', Thea Buckley	**7) Ekphrasis** Chair: Birgit Neumann 'Moving across Ekphrasis Studies and New Materialism', Silvia Kurr 'Between Lives, Between Media: Visual Art in Olivia Laing's *The Lonely City* (2016)', Sofie Behluli
13.15-14.15 Lunch (Arts Building Foyer)			
14.15-14.45 INTERMEDIAL TRINITY (Arts Building, Robert Emmet Lecture Theatre): The Book of Kells (Bernard Meehan, Trinity College Dublin)			

14.45-16.30	8) Art and Performing Arts in Cinema	9) Words, Images and Scissors: Cutting, Framing, Reframing, Collages, and Poetic Invention	10) Translating Cultures Transmedially	11) The Intermedial Artist
	Chair: Marco Bellardi	Chair: Liliane Louvel, Isabelle Gadoin	Chair: Anna Calise	Chair: Eleonora Lima
	'Art in Joachim Trier's films', Anne Gjelsvik	'On Panels and Stereograms: An Intermedial Perspective on View-Master Narratology', David Pinho Barros	'Promoting Critical Intermedial Literacy through Subtitling as Pedagogy', Ayaka Yoshimizu and Saori Hoshi	'The Intermedial Anti-Aesthetics of Rock. Rock groups Refusing to be In-between', Per Bäckström
	'Italian Early Antiquity films and the "Archaeologist". The pictorial roots of *Quo Vadis?* (1913) and *Cabiria* (1914)', Ivo Blom	'Penelope's Book: The Double Life of Jean-Luc Godard', Joana Matos Frias	'A Twin Text Phenomenon: the Act of Self-correction', Polina Pavlikova	'On the Rubicon. Lea Ritter Santini inbetween and across Literatures and Media', Marco Maggi
	'Transforming a Painting into a Screen: Peter Greenaway and Rembrandt's *The Night Watch*', Mattia Petricola	'Before, Beyond and Behind the Book: Lawrence Weiner and Matt Mullican's *In the Crack of the Dawn* (1991)', Philippe Kaenel	'Culture and language in Herman D. Koppel's Danish opera *Macbeth*', Graham Howard	'"This is a book. This is a film. This is night": Marguerite Duras, Incest and Intermediality', Katie Pleming
			'Moving across together? Translated verse and illustrations', Marta Kaźmierczak	

16-30-17.00 Coffee (Arts Building Foyer)

17.00-18.00 KEYNOTE SPEAKER 1 (Arts Building, Robert Emmet Lecture Theatre): Professor Ravi Sundaram (CSDS, Delhi), 'Paper, Intermedia and the Political'

18.00-20.00 Reception (Trinity Atrium Building)

DAY 2	Trinity Long Room Hub, Neill Lecture Theatre	Arts Building, Room 3071	Arts Building, Room 3074	Arts Building, Room 3051
9.00-10.30	**12) Cinema's Affective Intermediality** Chair: Adele Bardazzi 'Towards an Affective Turn in Intermediality Studies', Ágnes Pethő 'Towards the Other (Arts). Affective Intermediality in Sally Potter's Films', Judit Pieldner 'From Picturesque Landscapes to Haptic Sensations. Documentaries about the Danube Delta', Melinda Blos-Jàni	**13) Queer Intermediality** Chair: Katie Pleming 'Out in the Archive: Queer Audiovisual Memories and the Transmediation of Truthfulness', Dagmar Brunow 'Two Queer Choreographic Readings of Emily Dickinson's *The Malay – Took the Pearl*, Adeline Chevrier-Bosseau '"With a kiss, I die"? Romeo and Juliet, (Un)timeliness, and the Short Film', Inma Sànchez-Garcìa	**14) Intermedial Ecocriticism** Chair: Jørgen Bruhn 'Intermedial Ecocriticism Media Studies as Part of the Environmental Humanities', Jørgen Bruhn 'Transferring Subjectivity: Ecopoetry and a New Language for Posthuman Times', Emma Tornborg	
10.30-11.00 Coffee (Arts Building Foyer)				

11.00-12.45	15) Intermediality and Multimodality	16) Moving Beyond the Covers of the Book: Looking at the Book and Its Generative Capacities	17) Cyberspace, Old and New Media	
	Chair: Giuliana Pieri	Chair: Liliane Louvel, Isabelle Gadoin	Chair: Eleonora Lima	
	'Stronger Together: The Added Value in Combining Intermedial and Multimodal Approaches', Signe Kaer Jensen and Beate Schirrmacher	'*Orlando*, Posterity and Textual Survival beyond the Book', Sophie Aymes	'Gliding the Digital Plane: Narrativizing our Navigation of Contemporary Cyberspace', Jeeshan Gazi	
	'Overt and Covert Multimodality as Categories for the Study of Intermediality in Literature', Marco Bellardi	'In Between Text and Image and beyond the Book Media: Literary Illustrations and Their Afterlives', Nathalie Collé	'Reading across Media, Technologies, and Senses', Birgitte Stougaard Pedersen and Maria Engberg	
	'The Novel(ist) Facing Cinema Today: the Case of Contemporary France', Matthijs Engelberts	'The Generative Qualities of Annie Ernaux's Intermedial Autobiographical Production: the Ekphrastic, Photographic and Theatrical Adaptation of *L'Autre Fille*', Julie Leblanc	'On again, Off again – Multimedia Adaptations on and off the Screen', Emma Bàlint	
			'Scholarship from the More-than-human? Constraint and Cognitive Agency in Videographic criticism', Alan O'Leary	

12.45-14.00 Lunch (Arts Building Foyer)

14.00-14.30 INTERMEDIAL TRINITY (Arts Building, Robert Emmet Lecture Theatre): Arnoldo Pomodoro's *Sfera in sfera* (Dr Eleonora Lima, Trinity College Dublin)

14.30-16.00 ROUNDTABLE (Arts Building, Robert Emmet Lecture Theatre): Remembering Lars Elleström (1960-2021) Organised by Anne Gjelsvik and Jørgen Bruhn
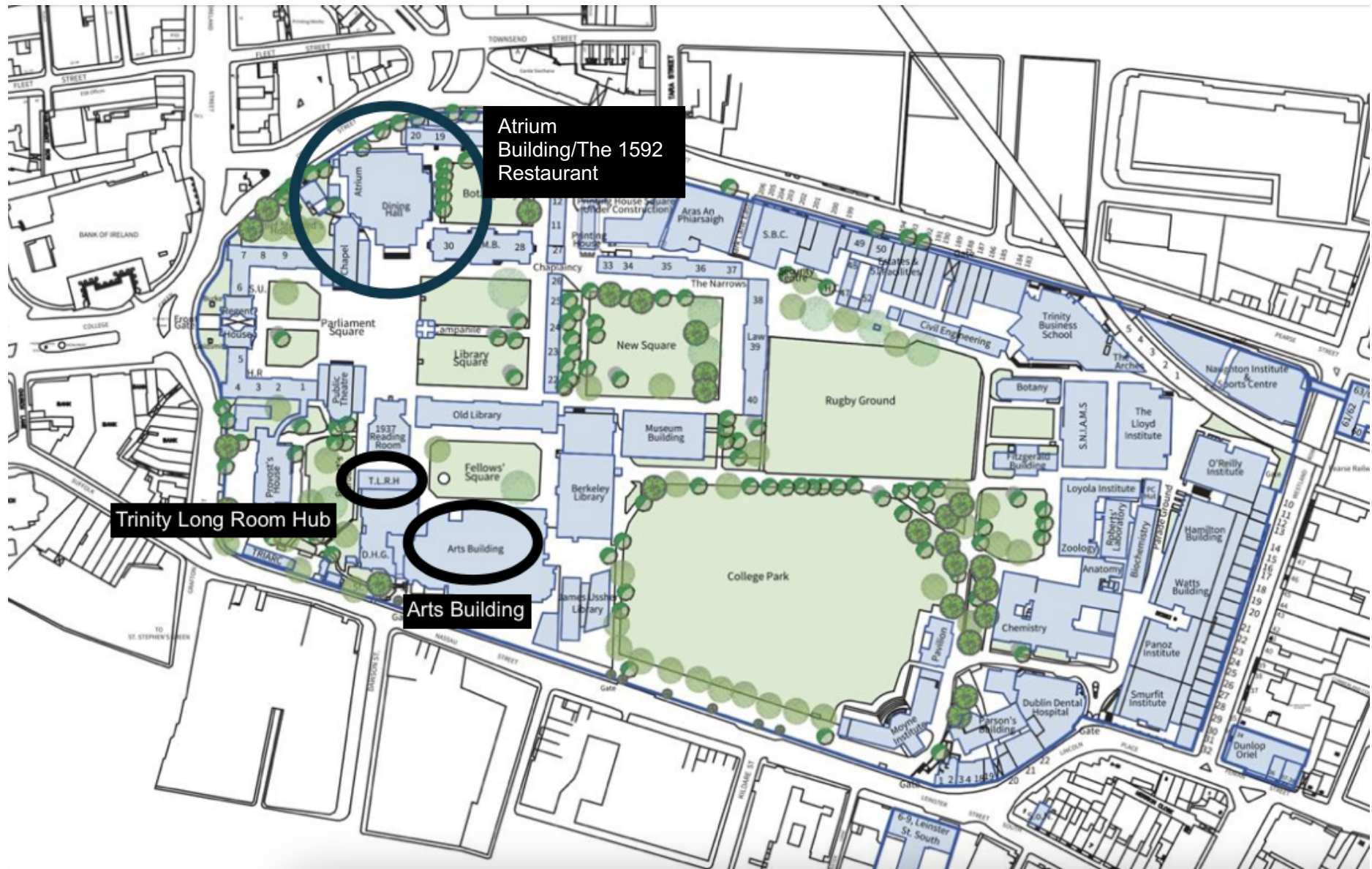
16.00-16:30 Coffee (Arts Building Foyer)				
16.30-18.00	**18) Roundtable - Intermedial Experimentation in Italy: from Futurism to the Digital Age** Chair: Cecilia Brioni Speakers: Clodagh Brook, Florian Mussgnug, Giuliana Pieri	**19) Material Objects and Beyond** Chair: Adele Bardazzi 'The Museum of the New Millennium: A Medium of Media', Anna Calise 'Singing the Posthuman. The voice of Things in Joyce's *Ulysses* and in Tom Mc Carthy re-writing, *Mermaid Figurine*', Asun López-Varela 'Moving across the Arts: Guillermo del Toro's *Cabinet of Curiosities*', Dominika Bugno-Narecka	**20) Transmediating Ecology and the Ecologization of Art** Chair: Niklas Salmose 'Roads to Environmental Agency: Transmediations of the Post-Apocalypse in Novel and Film The Road', Niklas Salmose 'A Transmedial Approach to Mediating Science in Games: The Case of *The climate trail*', Péter Kristòf Makai 'Visible Landscapes and Invisible Paintings: The Ecologization of Art, Dalby Söderskog National Park, and Vilhelm Ekelund's *Nature*', Erik Erlanson	**21) Intermedial Poetics: Poetry as a Contact Zone between Visual Media** Chair: Maria Engberg 'Seeing with Ma langue: An infra-thin Reading of Christophe Tarkos's *Calligrammes*', Gareth Hughes '"Percés selon le rythme et les dentelles pures": The Articulation of Silence through Dance in Stéphane Mallarmé's *Hérodiade*', Kristina Åström 'On the Poetics of Listening Scores', Vadim Keylin
18.00-19.00 KEYNOTE SPEAKER 2 (Arts Building, Robert Emmet Lecture Theatre): Professor Nicola M. Camerlenghi (Dartmouth College), Virtual Presence. Between and Beyond Medieval Artistic Media				
19.30 Conference dinner (1592 Restaurant, Trinity College)				

DAY 3	Trinity Long Room Hub, Neill Lecture Theatre	Arts Building, Room 3071	Arts Building, Room 3074	Arts Building, Room 3051
9.00-10.45	**22) Contemporary Italian Poetry in between and across Media** Chair: Clodagh Brook 'A Photographic Lyricism: Intermedial Dialogues in Pugno's and Mazzacane's *Il colore oro*', Roberto Binetti '*Filamenti*: A Textile Poetics of Entanglement in Contemporary Italy', Adele Bardazzi 'The Lyric Put to the Test: Performance Poetry and Transmedia Gestures', Francesco Giusti '"The movie theatres are little bits of things". Poetry and Cinema in Montale and Stevens', Matilde Manara	**23) Stretching Borders: A Tribute to Lars Elleström** Chair: Ana Cláudia Munari Domingos 'The Intermedial Reader Lars Elleström', Ana Clàudia Munari Domingos 'The Modes of Architecture', Miriam de Paiva Vieira	**24) A Certain Tendency of French New Wave Cinema (and its long wave). Embracing intermediality** Chair: Chiara Tognolotti 'From Chris to Christo and co.: Marker and Contemporary art', Ivelise Perniola 'The Intermedial Construction of Cliché Landscapes: *Du côté de la côte* and *Le bonheur* by Agnes Varda', Giulia Lavarone 'The Long Wave of the French New Wave: intermediality in André Delvaux's work', Farah Polato 'In the Arts' Room. Truffaut's *La chambre verte* as an Intermedial space', Denis Brotto	
10.45-11.15 Coffee (Arts Building Foyer)				

11.15-13.00	25) Intermedial Poetry and the Poetics of Intermediality	26) News, Media, Politics		
	Chair: Bowen Wang	Chair: Emanuela Patti		
	'Visual Poetry and Neurohumanities: An Interdisciplinary Approach', Amelia McConville	'Twitch as a Rhizome: Political Discourse across the Media', Marco Ruggieri		
	'A Cinema of Poetry: Silence and Lyrical Presence in Jia Zhangke and Bi Gan', Gerald Jia Ding	'Intermedial Perspectives to News in Digital Age', Kristoffer Holt and Beate Schirrmacher		
	'The Blurred Figures: An Intermedial Approach to Portraits and Illustrations in Byron's *Celebrity*', Kaiwen Hou	'The Representation of "social media" in the newspapers', Mine Gencel Bek		
	'The Poetics of Intermediality from a Poststructuralist Perspective', Bowen Wang	'Political Commitment and Intermedial Narrative Practices in the Age of Post-Truth: The cases of Giuseppe Genna, Pablo Trincia, and Giorgio Falco', Emiliano Zappalà		

13.00-14.30 Lunch (Arts Building Foyer)

| 14.30-16.00 | 27) Roundtable - Human Interactions With and Within the Metaverse (Human Sciences Studio, Accenture, the Dock)

Moderator: Clodagh Brook

Speakers: Martina Mendola, Sabrina Anjara, Patrick O'Reilly | 28) Transcultural Encounters and Transmedial Aesthetics in Franco-Chinese Visual Arts

Chair: Polina Pavlikova

'Image Transformation as Translation beyond Narration: Between Gao Xingjian's Paintings and Films', Shuangyi Li

'The Transnational and Transmedial Aesthetics of Xuefeng Chen's *Bô. le Jardin imaginaire'*, Rosalind Silvester

'A Diverse Self: the Construction of Identity in Franco-Chinese Graphic Novels', Jean-Baptiste Bernard | 29) Perspectives on Inbetweenness

Chair: Mattia Petricola

'Theoretical inbetweenness: the "out-of-field" concept', Marie Kondrat

'Scales of inbetweenness: From Theater to New Materialisms', Jean-Marc Larrue

'Intermediality in the Renaissance? An Emblematic proposal', Michele Bordoni | |

16.00-16.30 FINAL REMARKS (Trinity Long Room Hub, Neill Lecture Theatre): by Anne Gjelsvik, Clodagh Brook and Cecilia Brioni

Atrium Building/The 1592 Restaurant

Trinity Long Room Hub

Arts Building

6th International Society for Intermedial Studies Conference

In Between and Across: New Directions, Mappings and Contact Zones

– Abstracts by panel –

1) On the architecture of sur-, sub-, and interfaces: Mediality and Politics of the In-between

Chair: Chiel Kattenbelt

'Brutalist Palimpsesting. Decomosing the (Architectural) Faces of Colonialization', Max Walther

The scene – the site – the surface: 1962, (Simon) Fraser University, Burnaby, in the province of British Columbia, Canada. The two Canadian architects Arthur Erickson and Geoffrey Massey are drafting as they are in charge to create a new architectural expression for a new way of living and learning, i.e. knowledge production in all its depth. The aim or rather the challenge is to build an environment that a) mirrors and b) fuels the zeitgeist: the creation of a modern society, which is defined by freedom, fluidity and flexibility. What they come up with is a brutalist arrangement with open areas, fluid floors and walls and multifunctional spaces. The Burnaby Campus, now an architectural attraction, was named after the settler and 'explorer' of British Columbia, Simon Fraser. What looks like (The surface/s) and is lived like (A set of practices of inhabitation, appropriation and production of space, that I want to conceptualize as the interface/s) just another face of a new mode of existence, conceals as much as it shows: Namely another dimension and set of sur-, inter-, and subfaces. And as usual, this (brutal) act of concealing begins with words: "Canada", "Burnaby", "British Columbia" and not at least "Simon Fraser" – on the assumption that nothing lies underneath these signs and names. But the ground on which the SFU brutalist campus is built on was and is not a blank surface, just there to be discovered or explored, just there to be named and overwritten. My talk aims to open another way of seeing and reading, of conceptualizing the different faces of the apparent phenomenon: What lies underneath? What was and still is overwritten? What forms of (imperialistic, colonial) appropriation shape the scene, the site, the surfaces? And which role do wording and naming play – how do these practices in-form (and vice versa: are in-formed) by actual architectural environments? Burnaby mountain, the hill on which SFU stands, tells its own stories, in case one can listen or read.

Max Walther studied literature and history in Erfurt and Lille. During his master's studies, he was affiliated as a research assistant at Internationales Kolleg für Kulturtechnikforschung (IKKM), Weimar. Currently he is writing his dissertation – with the title: *Körper-zu-sein. Eine Verortung. Er- und Zer-Schreiben bei Simone Weil, Chris Kraus, Kathy Acker und Annie Ernaux* – as a member of the research training group Medienanthropologie (media-anthropology) at the Bauhaus-University Weimar. Besides regular teaching assignments at the University Erfurt, Bauhaus-University Weimar and Leuphana University Lüneburg, he is a founding member of the interdisciplinary research group *trans|disziplin*

Simone Weil denkkollektiv and the independent book shop project *ORINOCO books Leipzig*, where he organizes readings and talks on (feminist) literature and theory. Together with Martina Bengert and Jörg Dünne he lately edited the volume *Zukunft, gefaltet. Choreographien des Als-Ob* (Nocturne, 2021).

'Interfaces – This is Where the Magic Happens', Shirin Weigelt

Allegedly, one of the first viral videos is from the year 1991. It documents the brutal beating of the Afroamerican Rodney Glen King by a group of LAPD officers. While the public, who had watched parts of the video played on repeat by national and international TV stations, was unanimously convinced of the policemen's guilt, the court acquitted them - not despite, but because of the existence of the videographic material. The defence lawyers had cut up the flow of the image stream into a multiplicity of still photographs which they weaved together with (racist) narratives and the jury members' affective undercurrents to present King as the aggressor against whom no violence had occurred, only morally imperative acts of self-defence. In a media-philosophical reading of the trial and its aftermath, the so-called LA Riots, the talk has two objectives: First, it will analyse the magical reversion of guilt during the trial against the policemen who beat King as an "interface effect" (Galloway 2012). This leads to the second topic: the concept of the interface as such. While interfaces are a necessary condition of today's primary, digital media, they originally did not derive from technical phenomena, but from a natural one, namely fluid dynamics (Hookway 2014). Tracing the origins of this media-architectural component of the in-between leads to questions of discreetness vs. continuity of perception and its (possible) cybernetic commissioning.

Shirin Weigelt studied philosophy as well as communication studies in Berlin and at the Université Paris Ouest Nanterre La Défense in Paris. She completed her master's degree in philosophy with a thesis on the relationship between lies and politics in post-factual times at the Freie Universität Berlin. She is currently writing her dissertation as a member of the research training group Medienanthropologie (media-anthropology) at the Bauhaus-University Weimar. The working title of her PhD project is: "Digital touch. A media-philosophy of digital media and its self- and world-relations". She has published preliminary thoughts on this topic in her article "Tasten. Taktilität als Paradigma des Digitalen" [engl.: "Touching/Keys. Tactility as a paradigm of the digital"] in Mühlhoff, Breljak, and Slaby (eds.) (2019): *Affekt Macht Netz*. Bielefeld: transcript. In addition to digital mediality and touching, she is interested in modern French philosophy and poststructuralism, new materialisms, affect studies, mysticism, and feminist theory. Her research focuses on phenomena-based analyses with a power-theoretical or power-critical index.

'Displacing Sociotechnical Boundaries: A Human-Machine Transcreation Project', Mona Hedayati

This proposed paper will explore the theoretical underpinnings and tensions within my recent autoethnographic video "Self-Service" that explores the process of displacement of meaning from the recording of my personal narrative of forced migration all the way to computergenerated signals, taking into account the many instances of translation that occur within the human-machine agential flow. The autoethnographic as a method acts as a superimposed stratum that interrogates how boundaries are constructed and deconstructed between inside and outside, between human and machine, between bodies and communities, and between multiple sides of hyphenated identities where the recollection of temporal-spatial fragments of memory dissolves into computer-generated signals. Through deconstructing and exposing this process, I will illustrate how the human-machine continuum transcreates a flow that hinders firsthand politics of identification (of

the forced migrant) as the figure of 'the stranger' which makes up for the consumption of difference as a commodity. By offering an otherly process of communication in the making that conveys the affective imprints, I will then underscore how this research-creation project offers a differential semiosis that blurs the homogeneity of self to instead gesture towards the reassemblage and reanimation of socio-technical constructs. Through enfolding the gendered, racialized voice, my aim is to bring to the fore how the gestural engravings in the voice can construct a differential space of encounter where, as an inter-embodiment, affected by and affecting other bodies, human and machine meet, overlap, clash and flux.

Mona Hedayati is joint PhD candidate in the research-creation stream of Interdisciplinary Humanities at Center for Interdisciplinary Studies in Society & Culture, Concordia University, Canada and the digital arts doctorate program at Antwerp Research Institute for the Arts, University of Antwerp, Belgium.

2) Intermediality and Transcultural Memory

Chair: Dagmar Brunow

In a world increasingly shaped by migration, translocation and various forms of mobility, intermedial constellations in fiction often assume socio-political relevance. Time and again, they are mobilized to enact, and (critically) reflect on, processes of translation and exchange between different places and cultures. After all, etymologically, intermediality literally refers to the "between the between" (Herzogenrath 2012, 2) and designates a transitory space in which unified and seemingly stable forms of signification are subjected to the transformative force of (semiotic and material) otherness. Taking memory studies' transcultural turn (Bond & Rapson 2014) and its move away from the idea of bounded (national) cultures and methodological culturalism as its point of departure, the proposed panel focuses specifically on the role of intermediality and intermedial relations in remembering and re-visioning Europe's cultural imaginaries. By locating intermediality within the broader context of cross-cultural exchange, we acknowledge its crucial role in forging transcultural and multidirectional memories. The three contributions bring together intermedial studies, memory studies and postcolonial approaches to discuss various 'image-texts' and to explore the following questions: (How) Does intermediality facilitate or become instrumental in questioning stable and identitarian notions of memory and culture by emphasizing processes of movement, connection, and entanglement instead? To what extent does intermediality become charged with political meaning in asymmetrical transcultural encounters and uneven global mediascapes? How do media and memories travel (differently) across geographies, ecologies, and cultures and which agents are relevant in this process? We are particularly interested in the interplay between the aesthetics and politics of intermediality in our contemporary, crisis-ridden, globalized and racialized world.

'Re-membering European Images in Contemporary Transcultural Fiction: *Learning to see Otherwise*', Birgit Neumann

Contemporary transcultural fiction abounds with references to canonical European paintings, many of which illustrate the close link between vision and power: Michael Ondaatje's *The English Patient* (1992) enters, for example, into a revisionary dialogue with Caravaggio's *David and Goliath*, Derek Walcott's *Tiepolo's Hound* (2000) critically engages with Paul Gaugin's paintings and Teju Cole's Open City (2011) reframes

Bruegel's iconic *Landscape with the Fall of Icarus*. I understand these ekphrastic constellations as forms of intermedial exchange, through which images are subjected to the transformative force of verbal description and confronted with a sense of (semiotic and material) otherness. I am particularly drawn to the question of how the differential potential of visuality is mobilized in these texts to negotiate various forms of cultural difference and to re-member Europe's visual traditions from their exteriority. Intermediality, in these texts, becomes a decolonial practice, which reveals hidden memories and latent experiences of marginalized subjects. While these works certainly confirm "the claim for the right to look" (Mirzoeff 2011, 24) where none existed before and induce readers to "see something *other*", they are also invitations to "learn to see *otherwise*" (Kenaan 2013, xix). Their claim to look neither strives to replace European visual regimes with non-European ones nor does it presuppose the superiority of any specific mode of looking. Instead, it stresses the need for pluralized and affective modes of seeing, based on the physicality of the eye (Brennan 1996), as a means to develop new visions of a transcultural memory. Rigorously undoing what Jacques Derrida calls Western heliopolitics (1978, 90), the narratives I discuss accentuate how vision always relies on its others – i.e., on words and narrative. The 'battle against otherness' that W.J. Mitchell (1994) considers as constitutive of ekphrasis is turned into a mutually transformative exchange, which persistently works against self-enclosed and self-enclosing perspectives. Re-membering and re-visioning the visual past thus becomes future-oriented, an intervention into an uneven global contemporary that hints towards new communities yet to come.

Birgit Neumann (MA, University of Cologne; PhD, University of Giessen) is Chair of Anglophone Literatures and Translation Studies at Heinrich Heine University Düsseldorf; she is founder and director of the Centre for Translation Studies. She was Visiting Professor at the Universities of Cornell (USA), Madison-Wisconsin (USA), Anglia Ruskin, Cambridge (UK) and KU Leuven (Belgium). Birgit Neumann is a member of a number of international research networks and an elected member of the Academy of Europe, of the Coordinating Committee for the Comparative History of Literatures in European Languages (CHLEL) as well as of the Advisory Board of the Centre for Comparative Studies, University of Lisbon. Her research engages with the poetics and politics of Anglophone literatures, world literatures, postcolonial studies, intermediality, memory studies and cultural translation. Recent publications include a monograph on *Verbal-visual Configurations in Postcolonial Literatures* (Routledge, 2020; with Gabriele Rippl) and co-/edited volumes on *Postcolonial Ecocriticism and Anglophone Literatures* (2017; Special Issue of A&E), *Global Literary Histories* (2018; Special Issue of Arcadia), *Anglophone World Literatures* (2018, special issue of Anglia), *New Approaches to the Twenty-First-Century Anglophone Novel* (2019) and *Handbook of Anglophone World Literatures* (2020). She is currently completing a book manuscript on the multilingual local in Anglophone novels.

'Bronzing Van Gogh's Ear in Durban: Intermedial Critiques of South African Apartheid Whiteness in Wopko Jensma's *Imagetexts'*, Maria Zirra

In this paper, I argue that ekphrasis and image-text constellations (Neumann) referring to the work and life of Vincent Van Gogh in a dyptich poem and a series of interposed photographic illustrations by the South African anti-apartheid poet Wopko Jensma can be read as an intermedial critique of high apartheid whiteness and its fetishization of European art. Jensma uses the figure of Van Gogh as a transcultural memorial hinge in three different instances across the two poems and photographic installations, each doing separate, but inter-related semiotic work while referring to visually and verbally to the Dutch painter's life and work and re-locating it to a Southern African environment. This re-location work ranges from subtle ekphrastic hooks, to direct invocations and although multidirectional at base tends to be more South Africanfacing than Europe-oriented. I contend that it can be better grasped using a South African critical whiteness studies framework (Steyn, Posel) that makes visible and contextualizes the assumptions that underwrite Jensma's satire of white isolationism, consumption and

advertising under apartheid. Building on research that understands ekphrasis and imagetext as inherently intermedial exchanges (Neumann and Rippl, Rajewsky, Wolf) and on scholarship that acknowledges the uneven topographies of vision and power involved in encounters between Europe and former colonized spaces in terms of transcultural encounters (Döring, Casteel, Emery), my analysis of Jensma's work contributes to a number of recent critical attempts that interrogate the ways in which race features in visual-verbal constellations by specifically focusing on decentering and interrogating whiteness as a hegemonic position. This de-centering is further amplified by the medial affordances of bringing photograph and poem together, as the change in medium and the emphasis on the process of painting in the poems highlight the material dimensions of racialization and refocus scholarship on the impact of the body in medial configurations.

Maria Zirra is a postdoctoral researcher at the English Department of Stockholm University and the Department of Literatures in English at Rhodes University. Her current postdoctoral research project, "Reading Art Worlds in Small Print: Prismatic Combinations of Literature and Visual Art in South African Little Magazines from the 1960s-1970s" is funded by the Swedish Research Council and it focuses on visual artist and writer collaborations in periodicals from Southern Africa. Maria's upcoming monograph "Visual Poetic Memory: Ekphrasis and Image-Text in Seamus Heaney, Derek Walcott and Wopko Jensma" deals with postcolonial poetic writing about visual art and its aesthetic, political and material implications. She has published work on contemporary ekphrastic poetry, new materialism, multidirectional memory and complicity in Anglophone poetry.

'Provincializing Western Religious Iconography? Intermedial Aesthetics and Transcultural Memory in Milo Rau's *Lam Gods* (2018) and *The New Gospel* (2020)', Janine Hauthal

Across the globe, multilingual theatre is on the rise, testifying to entangled histories and an aesthetics in which the migratory is the "valued norm" (Bal 2007, 33). One of the most significant exponents of this performative departure from the monolingual tradition is the Swiss director Milo Rau, who became artistic director of NT Gent in 2018. Taking *Lam Gods* (2018), Rau's highly controversial first theatre production at NT Gent, and his documentary *The New Gospel* (2020) as cases in point, the paper will explore how Rau scrutinizes Europe's relations to its 'Others' and seeks to 'provincialize Europe' in the sense of Dipesh Chakrabarty (2000). Rau's 'theatre of the real' is often described as an intertextual and intermedial mixture of new and old theatre and art forms (including, e.g., tragedy, the tableau vivant and the passion play). In *Lam Gods*, Ghentians from all walks of life were invited as lay actors to collectively reinvent, on stage and through a video installation, the biblical figures and characters of Hubert and Jan van Eyck's 15th-century masterpiece that thousands of tourists visit every year in the Saint Bavo's Cathedral Ghent. The van Eycks' painting marked an artistic paradigm shift by visually intertwining the painterly representation of a religious world with the environment the painters themselves inhabited. In casting lay actors based on biographical affinities in the biblical roles of angels and saints, patrons, (non) believers, common (wo)men, and refugees, Rau's production not only testified to the cross-cultural travelling of Western religious iconography, but also to how the shared cultural space of the tableau vivant of the Ghent Altar Piece oddly contrasts with the experience of discrimination and exclusion that some lay actors attested to. In a similarly iconoclastic gesture, The New Gospel updates and critiques Pier Paolo Pasolini's *Il Vangelo Secondo Matteo* (1964) and Mel Gibson's *The Passion of Christ* (2004), two iconic Jesus-films with all-white casts previously set in Matera, in a highly self-reflexive manner. Rau's re-enactment of the passion play presents the gospel as a social revolution of the poor, as a story for and by migrants, and as a historical rewriting of film history. By having Cameroonian activist Yvan Sagnet and African migrants enact the roles of Jesus and his apostles and by relating the religious iconography of the gospel to the inhuman living and working conditions of the undocumented migrants who are exploited as cheap labourers for picking

oranges and tomatoes around Matera, the film's cultural-political critique points to the intricate interlacement of ethics and aesthetics in the shaping of transcultural memory as well as in the engagement with earlier artistic traditions and the migratory in Rau's artistic work.

Janine Hauthal is full-time assistant research professor of intermedial studies at Vrije Universiteit Brussel, Belgium. Her research and publications focus on multilingual theatre, Anglophone 'fictions of Europe', metareference across media and genres, British drama since the 1990s, postdramatic theatre, contemporary British and postcolonial literatures, as well as transgeneric, intermedial and cultural narratology. She has recently co-edited a special issue on "European Peripheries in the Postcolonial Literary Imagination" (*Journal of Postcolonial Writing* 57.3, 2021; with Anna-Leena Toivanen). Her most recent FWO-funded research project is entitled "Self-Reflexivity and Generic Change in 21st-Century Black British Women's Literature" (2021-24).

3) Intermedial World Making: Tracing the Lives of Objects

Chair: Ginette Verstraete

Panel description: This panel explores intermediality from a material perspective, and more particularly as a form of world making. We trace the lives of particular objects (a trenchcoat, a building, a painting) as they travel across various media and develop complex worlds along the way. What transformations do the objects go through as they move from the physical to the virtual realm and back again? This panel will study the process of intermedial world making focusing on 1. the object; 2. the producer; 3 and the user. *1.Jane Tynan, Assistant Professor of Design History and Theory, Vrije Universiteit Amsterdam (NL)*, focuses on the enduring life of the trenchcoat as it is fabricated across various media and across military and civil worlds; *2.Susan Schreibman, Professor of Digital Arts and Culture, Maastricht University (NL)* speaks about the designerly choices that were made in the virtual reconstruction of the scene of 1916 Battle of Mount Street Bridge in Dublin; *3. Bernadette Schrandt, PhD in Media Studies at Vrije Universiteit Amsterdam and lecturer in Creative Media for Social Change at Amsterdam University of Applied Sciences* discusses her Hololens experience of a painting by Dieric Bouts at St Peter's Church in Louvain (Belgium). The panel will be chaired by *Ginette Verstraete, Professor of Comparative Arts and Media at Vrije Universiteit Amsterdam*.

'Fabrication of Presence: Intermediality and the Life of Objects', Jane Tynan

This paper explores the value of intermedial approaches to research on design. For Eric Méchoulan 'objects are first and foremost nodes of relations,' traveling across multiple planes of reality (2015, 3-18). Attempts to stabilize objects without recourse to their mediated forms ignores the continuities that make objects meaningful over time and space. Tracing the biography of the trench coat — a singular designed object — in this paper I argue that it was given vitality through various mediated forms, including film, photography, art, and media. Most visible in the mid-twentieth century, the coat's presence was largely mobilized by intermedial circuits of communication. Its journey offers insights into complex interconnective processes by which civil society is militarized. From the extractive processes that produced it to the violent imaginaries it came to embody, I argue that the 'presence' of the trench coat became most apparent in the interplay of media forms. As it mobilized performances of making and remaking the self, the ubiquity of the trench coat implicated it in collective discourses and imaginaries. This is not simply a matter

of fashion. Neither does it confine the trench coat to the symbolic world, but illustrates the interplay between the material, technological and the visual. Intermediality draws attention to the insecurity of our environment and the fragile inter-relationships holding memory and history together. The paper demonstrates the value of intermedial approaches in foregrounding the political in the interpretation of cultural forms.

Jane Tynan is Assistant Professor in Design History and Theory at VrijeUniversiteit Amsterdam. Her research concerns practices of bodily (self-) fashioning, socio-technical imaginaries, politics, and trust. She has published articles and book chapters on militarizing narratives in popular culture, art-design collaborations and intersections of design and violence. Recent and forthcoming books include *Uniform: Clothing and Discipline in the Modern World* (2019) and *Trench Coat* (2022). She is on the editorial board of *Journal of Design History* and is book series co-editor of *Palgrave Studies in Fashion and the Body.*

'Designing with Intent: the Virtual (Re)Construction of the Battle of Mount Street Bridge', Susan Schreibman and Ginette Verstraete

This paper explores the 3D (re)construction of the Battle of Mount Street Bridge, one of the major battles of the Irish 1916 Rising. Utilising the concept of object biographies, it traces objects in motion as they migrate from the physical to the digital. It will also explore how (re)construction can bring different layers of meaning making in ways that physical space can or may not. Thus, intermedial world making enables an understanding of the complexity of space in the context of violence and conflict. Such virtual (re)constructions raise additional issues, including ethical questions of interpretation and representation in the interpretation and memorialisation of violence.

Susan Schreibman is Professor of Digital Arts and Culture at Maastricht University. She works at the intersections of computationally-based teaching and research in the interplay of the digital archive, cultural innovation, and participatory engagement design. She co-edited *A Companion to Digital Humanities* (2008).

Ginette Verstraete is Professor of Comparative Arts and Media at Vrije Universiteit Amsterdam. She has published books and articles on literary theory, cultural studies, migration & mobility in arts and culture, media & space, and on intermediality. She teaches BA and (R)MA classes on cultural and media theory. Her current research explores the significance of participatory urbanism in Western Europe and the roles that media, art, and design have played in this in the context of larger socio-political transitions.

'Disrupting Atmospheres at The Church: Intermediality and the Experience of Multiple Realities in *Between Heaven and Earth*', Bernadette Schrandt

In this paper I explore the constitutive role that augmented reality can play in the shaping of heritage experiences. I specifically examine how my own affective involvement with Dieric Bouts' triptych depicting *The Last Supper* was altered through a HoloLens experience that composed a double perspective on the spatial environment. Drawing on the work of Gernot Böhme (2017) concerning atmosphere, I explore the expressive qualities of the HoloLens experience *Between Heaven and Earth* (St. Peter's church, Louvain) through a sensory auto-ethnography. This allows me to understand how augmented reality can "act" as a material entity, and, more specifically, become an agent in the staging of an 'intermedial' world where meaning is created through the interplay of analogue and virtual worlds. In my analysis, I found that affective strategies focussing on fragmentation and defamiliarisation disrupted the church' contemplative atmosphere, allowing for ways of imagining that

emphasised the co-existence of multiple planes of reality. By revealing its presence in an instance of hypermediacy, the double perspective offered through the HoloLens experience not only tells the story of the triptych, but also addresses parallel worlds and potentialities of perspectival models, spectatorship and craftsmanship. As such, augmented reality can induce bodily sensations that allow for alternative regimes of perception. This means that, if such intermedial experiences have the ability to generate contact zones of multiple realities, it is imperative that we contribute to an aesthetics of care that responds to the need of building a "social consciousness" (Witcomb 2015, 322).

Bernadette Schrandt is a lecturer in the Creative Media for Social Change research group at the Amsterdam University of Applied Sciences and PhD researcher at VU Amsterdam. Her PhD project focuses on how designers and museums articulate polyvocality in digitally mediated, cross-cultural encounters.

4) Remediating Comics, Cartoons and Graphic Novels

Chair: David Pinho Barros

'Don Rosa, Uncle Scrooge and Their Quest for Kalevala', Valentina Rovere

In 1999 the American comic book writer and illustrator Don Rosa wrote and drawn an epic Disney story which involved Uncle Scrooge, his well-known family of Ducks, and several characters and objects coming from the Finnish national epic poem *Kalevala*. *Kalevala* is a poetic work compiled by Elias Lönnrot in the 19th-century. He spent decades collecting and then organizing oral materials from Karelian and Finnish folklore and mythology. This epic text soon became recognized as Finland's national poem, enjoyed a huge success also outside its borders, and became a fruitful source for other literary works (among others, J.R.R. Tolkien claimed the *Kalevala* stands in the background of *The Silmarillion*), arts, music (Jean Sibelius *in primis*), movies and so on. Don Rosa's story in particular was inspired by a Finnish book realized for children by the Finnish cartoonist Mauri Kunnas in 1992. Kunnas adapted the original story anthropomorphising its characters in dogs, wolves, and canine figures. This paper aims to analyse how Don Rosa approached this adaptation of the *Kalevala* and the poem itself, how the Finnish epic work was remediated both in narrative and linguistic terms (all the characters coming from the *Kalevala* speak with the original poetic verse), and how the text published originally in Denmark in 1999 was then translated and readapted in its republications around the world.

Valentina Rovere is a post-doc researcher at the University of Helsinki, Finland, within the ERC project *Medieval Publishing from c. 1000 to 1500*. She obtained her PhD in 2018 from the Università degli Studi di Roma Tre, Italy. Her main interests are related to Giovanni Bocaccio's *De montibus*, whose critical edition she is now working on under the auspices of the *Ente Nazionale Giovanni Boccaccio*. She is interested in the manuscript and printed traditions of Boccaccio's Latin works, their publication and reception. She is currently working on the most recent illustrated editions of Dante's *Commedia*, its remediation in comics and graphic novels, and Disney's "Grandi Parodie" of Literature.

Toward a Transmedial Iconology of the Japanese Cartoon', Beàta Pusztai

Contemporary Japanese popular visual culture could be best characterized as a tightly woven, extensive intermedial nexus of adaptations. A type of "cross-media synergy", in Ian Condry's words, or a special kind of "media mix", in Marc Steinberg's expression. This powerful synergy among the various media platforms generally manifests itself in the idea of the hybrid, facilitating a shift in the attitude towards the creative process of adaptation—from the concept of "adapting the story" to that of "adapting the medium". This trend of animated and especially live-acted *manga*/comics (and *anime*/cartoon) adaptations endeavour to either integrate the source medium itself (*Switch Girl; Lovely Complex*), or imitate the stylistic features characteristic to the source medium (*Paradise Kiss*). This results in the transformation and the elvation of certain medium-specific thematic, stylistic, and narrative devices into transmedial phenomena—ready at the disposal of virtually any of the media participating in the adaptational network. The present paper builds on a previous presentation of mine (titled *Animation that Transcends Animation. Negotiating the Boundaries of the Japanese Cartoon*), and it is part of a research in progress. In my current project, I aim to reconsider the relations between anime and its allied media—including the traditional visual arts of Japan—with the help of iconology and the iconological analysis of the single image or composition as a framework.

Beáta Pusztai, born in 1987, is a long-time admirer and devoted researcher of the animated medium. Her main field of research is anime, i.e. the Japanese animated cartoon. Her primary academic concerns are the transcultural and intermedial aspects of the Japanese cartoon. She is interested in issues such as the dynamics of intermedial adaptation in contemporary Japanese visual culture—focusing on the strong interconnectedness among manga, anime, and live-action film, or the cross-cultural adaptation between Japan and the West and the formation of national identity in the anime medium, and various other matters—mainly of visual expression—pertaining to the Japanese cartoon as a peculiar type of graphic animation. Beáta is currently a PhD student in both Film Studies (starting 2012) and Japanese Studies (starting 2017) at Eötvös Loránd University (ELTE) in Budapest, Hungary. She is also a guest lecturer at Metropolitan University (METU) in Budapest, Hungary.

'Intertextuality, Intermediality, and Intermateriality: A Sketch of the Interrelations between Chinese Cultivation Games and Novels through Theoretical and Practical Interrogations', Yu Hao and Pete Jiadong Qiang

By drawing on the theoretical discussions of intertexuality, intermediality, and intermateriality, investigating several typical Chinese cultivation games and novels, and reflecting on the indie cultivation game-making practices, this paper intends to provide a sketch of the interrelations between cultivation games and novels and propose a theoretical and practical framework for analyzing the entanglements of video games and online novels. Cultivation (Chinese: *xiuxian*, *xiuzhen*) is a genre of Chinese fantasy influenced by Chinese mythology, Daoism, alchemy and other traditional Chinese elements. In Chinese online culture, Daoist cultivation is described as a process in which humans can gain supernatural powers and become immortal through practicing a set of martial and mystical arts. The cultivation genre can serve as a critical venue for us to explore the intertwining of games and novels. Many cultivation novels take games as their inspiration, for example, the popular cultivation novel *Immortality Cultivation 40K* (*Xiuzhen siwannian*, 2015) is a tribute to the British board game *Warhammer 40K*. Similarly, many cultivation games are based on the narratives of existing cultivation novels. For instance, the PC game *A Record of a Mortal's Journey to Immortality* (*Fanren xiuxianzhuan*, 2013) developed by Xuanhuang Networks is a high-fidelity adaptation from its eponymous novel published on the famous Chinese online novel website Qidian. The intertwinement of cultivation games and novels brings about a whole set of questions

regarding the notions of textuality, mediality, and materiality: Can we talk of textuality in the context of video games (cf. Consalvo & Dutton [2006]; Fernández-Vara [2015]; Malliet [2007])? How do we pinpoint the 'text' or 'cybertext' (Aarseth 1997) of a given game and identify its 'intertextual' references in relation to "other texts in the larger 'mosaic' of cultural practices and their expression" (Orr 2010)? In light of the "narrative turn everywhere" (Ryan 2007, 22) and the "media turn in narratology" (Grishakova & Ryan 2010), can we analyze cultivation games and cultivation novels in a medium-aware manner? Wolf (1999) takes up the notion of "intermediality" to illustrate the musicalization of fiction; can we, in a similar vein, consider cultivation games as the gamifications of cultivation novels, and cultivation novels as the novelizations of cultivation games? What can an 'intermedial' analysis of video games and web novels tell us about their medium-specific materialities? What role does materiality play in the analysis of the intertwinement between cultivation games and cultivation novels? How do the materialities of cultivation games and cultivation novels enact and circumscribe the understandings of the imagined immortality and the fleeting present? How can we perceive the notions of intertextuality, intermateriality, and intermateriliaty in actual game-making process from a lens of practice-based research? This paper will try to respond to these questions through a close and 'cross' reading of Chinese cultivation games and cultivation novels, in an attempt to deepen the discussions of intertextuality, intermediality, and intermateriality of video games and web novels.

Yu Hao (Morgan) is a PhD Candidate at the School of Creative Media, City University of Hong Kong. She is researching the intersections of digital games, media art, and critical theory. Her current project examines the process-relational aspect of digital games through the theoretical framework of new materialism and posthumanism. She has presented at leading international conferences such as CHI PLAY (2021); DiGRA (Digital Games Research Association, 2020). She is also a current board member of Chinese DiGRA.

Pete Jiadong Qiang is currently a PhD candidate in Arts and Computational Technology at Goldsmiths. He gained knowledge in architecture at the Architectural Association School of Architecture. Pete's work focuses on a specific exploration of the bridges and interstices between pictorial, architectural, and game spaces. His works include architectural drawings, paintings, moving images, augmented reality (AR) drawings, virtual reality (VR) paintings, and video games. He forms an idiosyncratic research methodology; intra-acting of the physical and virtual spaces with ACGN (Anime, Comic, Game, and Novel) and fandom contexts. Pete Jiadong Qiang is often referred to as an architectural Maximalist.

5) Coming to Latin America: Crossings and Connections between Media Practitioners and Moving Image Excavations

Chair: David Pinho Barros

Panel description: This panel examines traumatic landscapes and contested topographies through the articulation of cultural memory and historical violence in contemporary representations of Latin America. These renderings are impossible to disentangle from relations of race and class exposed in the labour of producing moving images. Sound and silence, surface and depth, symbol and allegory are held in productive tension as these practitioners situate various media in relation to each other. The themes of crossings and connection are explored in relation to the works of Apichatpong Weerasethakul and Harun Farocki who approach the continent from outside Latin America under the ambiguous signs of anthropological and archaeological investigation. These Thai and German filmmakers represent two of contemporary art cinema's

foremost auteurs and pioneers of the essay film and moving image installation. While Latin American art cinema, in particular, has often been a site of confluence between local narratives and external funding from the Global North, these filmmakers occupy spaces – cultural and geographical – at once peripheral and hegemonic in relation to the continent. *Memoria* (2021) is the first film produced by Apichatpong outside his home country Thailand, while *The Silver and the Cross* (2010) prefigures Farocki's decentred approach to the curation of film and industrial genealogies developed over the course of the collaborative project *Labour in A Single Shot* (2011-14). Examining the external perspectives of these practitioners provides an important opportunity to situate cultural production on the continent within broader, global networks of capital and distribution: often known under the marker of the 'transnational'. The focus of Latin America as a ground for such intermedial excavations figures the continent's transition from periphery to 'centre' in contemporary moving image production and scholarship. Evaluating these shifts in terrain invites the possibility to consider how these developments continue to be shaped by intersecting constellations of different media.

'"X" Marks the What? "Cross-Influence", Extractivism, and Excavation in Harun Farocki's *The Silver and the Cross (*2010)', Lawrence Alexander

The German filmmaker Harun Farocki's 2010 video installation *The Silver and the Cross* (*Das Silber and das Kreuz*) presents a 'soft montage' of Gaspar Miguel de Berrío's 1758 painting of the Cerro Rico Mountain and surrounding city of Potosí in contrast to contemporary footage of the same region in present-day Bolivia. Questions of extraction (or, more specifically, extractivism) and histories of representation abound in relation to intersecting networks of capitalism, Christianity, and colonialism on the continent and the depredations of the imperial silver mining trade in particular. This paper situates Farocki's moving image practice within the broader media and technological genealogies and logics of extractivism. I read this survey of the painted and filmed mountainside landscape in relation to questions of figure and ground, symbol and allegory, ruin and totality, in addition to histories of image reproduction and labour that so fascinate Farocki. The importance of 'soft montage' or 'cross influence', a signature of Farocki's later *oeuvre,* to this kind of investigation is paramount. The compositional form of two-channel video installation entails a crossing between image tracks to frame the archaeological and the art historical together – spanning surfaces and temporalities – across space and through time. Farocki's analysis sees the use of close-up, tracking shots, and static shots of Berrío's landscape to dwell on the class and racial hierarchies that might otherwise fall below the register of visibility on regarding the painter's eighteenth-century rendering. In a mode of performative practice that makes a plea for the archaeological survey of images in general, Farocki enlists the techniques of cinematography to conduct a forensic examination of superficial representation: 'X' marks the spot. I contend this practice of remediation places the installation's images in a dynamic relationship with each other to animate the embedded and intertwined media genealogies implicated in broader histories of colonial violence, traces of which are still borne by the Potosí mountainside today.

Lawrence Alexander (he/him) is a PhD candidate at the University of Cambridge's Centre for Film and Screen. His research focuses on how bodies simultaneously figure as sites of capture and resistance in contemporary moving image practices. In his doctoral dissertation, he homes in on the theme of 'face value' in the essay films and installations of Harun Farocki, the performance and video art of Hito Steyerl, and William Kentridge's intermedial stage productions. He is the recipient of a studentship jointly hosted by the Cambridge Arts and Humanities Research Council (AHRC) Doctoral Training Partnership and Churchill College. Over the course of the academic year 2021-22, Lawrence is conducting a research stay at Berlin's Free University with the support of the German Academic Exchange Service (DAAD).

'From Thailand to Colombia: Medial and Geopolitical Crossings in Apichatpong Weerasethakul's *Memoria* (2021)', Javi Pérez-Osorio

Memoria (2021), the most recent production by the filmmaker Apichatpong Weerasethakul, tells the story of Jessica, an expatriate English orchidologist who lives in Colombia and is unable to sleep since being startled by a loud bang at daybreak. While visiting Bogotá, she befriends an archaeologist studying human remains discovered within a tunnel under construction in a small town near the capital. Traveling to the excavation site, Jessica is awakened to a sense of clarity about herself and the sonic boom she has been hearing. Through this rather introspective storyline, Apichatpong explores themes of alienation, trauma, and memory. Drawing from decolonial thinking, this paper studies the way in which the context of transnational film production epitomised by *Memoria* raises questions of geopolitical crossings and connections between distant landscapes from the Global South. As the first film made outside his native Thailand, Apichatpong's film tacitly explores Colombia's unsettled memory of the crimes committed during both Spanish colonisation and more recent internal conflict. I suggest that the external authorial approach of a foreign director to Colombian collective memory and historical violence transposes the representation of local trauma to a broader idiom of 'global' art cinema that re-signifies and exceeds the boundaries of the Latin American continent. Furthermore, I argue that this crossing is echoed – quite literally – in the film's meticulous use of sound editing to broaden the significance of the main character's psychological landscape, which in turn becomes entangled with the meditative framing of the Colombian setting. As local topographies implicitly connected to traumatic memory – individual and collective – are matched with a soundscape imposed from beyond the diegesis and the continent, I probe how the deliberate use of a bewildering sound design emphasises the sense of dislocation and uprooting intrinsic to the film's narrative and implicit in its international co-production.

Javi Pérez-Osorio (he/him) is currently a PhD candidate at the University of Cambridge's Centre for Film and Screen, funded by the Cambridge Trust and MINCIENCIAS (Colombia). His research adopts decolonial thinking to establish a theoretical framework that (re)considers the reception of queer theories in Latin America to study the formal and narrative strategies deployed in the portrayal of queer experiences in contemporary cinema.

6) Transnational TV between East and West

Chair: Cecilia Brioni

'The popular geopolitics of Crime in Eastern and Western Europe through Chamber Play Series', Anna Keszeg

My research focuses on two transnational television series, *Criminal* and *In Treatment* adapted consequently in various European countries linked by the same poetic formula of the chamber play. Even though only *Criminal* is a crime story per se, *In Treatment* focuses on broader implications of crime and criminality by addressing general issues of moral concerns and inner perceptions of criminality. The common poetic specificity of both series exploits the heritage of modular complex narratives combined with the aesthetics of the chamber play strongly implemented in European screen cultures, furthermore the narrative pattern of both series deals with infrastructural similarities of two important social institutions dealing with crime and delinquency, and namely the mental health care system and the criminal justice system. The main

statement of the research is the following: the structure of the chamber play combined with institutional specificities enables the enactment of national and transnational patterns of European criminality. Moreover, the productional geographies of the formats articulate the always recurring East-West divide as *In Treatment* was adopted mostly in Eastern and Central European countries due to the productional politics of HBO Europe (Hungary, Romania, Poland, the Czech Republic) and independently from HBO in countries as the Netherlands, Slovenia, Croatia, Italy, Macedonia and Serbia, while *Criminal* is a Netflix program produced in four Western countries, the UK, France, Germany and Spain. The comparative analysis will focus on (1) the productional realities of the adaptations (private and public service broadcasters, international streaming service companies); (2) the thematic elements of the mental health care and criminal justice system's representations; (3) the intersectional nature of the characters. Due to issues of time frame, the presentation will summarize quantitively the presence of those features in the above-mentioned adaptations while focusing on the problem of East/West divide in Europe in dealing with crime and criminality.

Anna Keszeg is a media and communication scholar affiliated to the Department of Communication, Public Relations and Advertising of the Babeș-Bolyai University, Cluj-Napoca and associate professor of the Moholy-Nagy University of Arts Budapest. She graduated from Babeș-Bolyai University, Cluj-Napoca and from Sorbonne Paris IV University, and obtained an MA degree at the École des Hautes Études en Sciences Sociales in Paris. She defended her PhD thesis at Eötvös Loránd University, Hungary and obtained her habilitation degree in 2019 at the University of Debrecen, Hungary. Her main research interests are contemporary visual culture, fashion communication and television studies. She was a visiting professor at INALCO (Paris), Moholy-Nagy University of Art and Design (Budapest) and Pearl Academy (New Delhi).

'Intermedial Indian Shakespeares', Thea Buckley

Intermedial Indian Shakespeares is a newer phenomenon in an era when internet Shakespeares can easily transcend shifting physical and political borders, connecting performers and audiences instantly through subscriptions to online services, from Netflix to Box of Broadcasts and the National Theatre. Yet global access remains uneven, belying potential intercultural connectivity; Shakespeare's relationship with colonial and imperial borders is not so easily disentangled. Streaming services such as Amazon Prime or Zee Television offer onscreen subtitled Indian Shakespeare adaptations. Yet these are often region-locked; even the recording of Company Theatre's Hindi-language 2012 *Twelfth Night*, which played at the Globe, can be viewed exclusively within India, indicating that digitisation does not always equate to global circulation. Recently, lockdown has renewed and accelerated our appetite for digital Shakespeare offerings, propelling understudied domestic and diasporic adaptations online and reshaping participatory communities, with an urgent need for new critical paradigms to explain resulting intercultural interactions. Accordingly, the paper considers a selection of Indian intermedial Shakespeare adaptations, critically re-examining these together as a subfield. I look across these works, whether nostalgically postcolonial or proudly postmillennial, as a cluster of both 'self-fashionings' of and containers of intercultural identity across newly porous cyberspatial boundaries of time and place. To reconsider these adaptations in light of intermedial technologies within a newly established interpretative framework, the project proposes the term 'intermedial Indian Shakespeares' for its trans-disciplinary approach combining theories of intercultural hybridity and adaptation with methodologies of New Media and digital humanities. I investigate how these globally exportable versions, whether desi or diasporic, continue to serve various socioeconomic agendas or articulate culturally specific concerns using Shakespeare and cyberspace as an intermedial lingua franca.

Thea Buckley is a researcher at Queen's University Belfast working with Professor Allen Thurston on a project evaluating ongoing initiatives to support student learning and transition to university during Covid. From 2018-2021 she was at Queen's as a Leverhulme Early Career Fellow mentored by Professor Mark Thornton Burnett on her research project South Indian Shakespeares: Reimagining Art Forms and Identities. Thea has previously worked for the British Library, Shakespeare Institute and Royal Shakespeare Theatre, and has taught English at all levels for 25 years. Her latest publication, co-edited with Prof Burnett, Sangeeta Datta and Rosa Garcia-Periago, is the forthcoming essay collection *Women and Indian Shakespeares*.

7) Ekphrasis

Chair: Birgit Neumann

'Moving across Ekphrasis Studies and New Materialism', Silvia Kurr

If in antiquity ekphrasis denoted a rhetorical device that stimulates visualization, in contemporary discourse, ekphrasis refers to a wide array of intermedial phenomena, from descriptions of paintings, sculpture, and architecture to the integration of film, photography, and digital media in literary works. With "the pictorial turn" (Mitchell 1994), the growing proliferation of visual images in modern culture significantly expanded the material for ekphrastic practice. This paper explores how ekphrastic writing—as a practice of partaking in and reconfiguring material-discursive phenomena—can serve to foreground the "thinginess" or materiality of artistic processes and foster a non-anthropocentric understanding of art and the world. My analysis moves across ekphrasis studies and new materialist thought, which emerged as a reaction to the cultural turn in the humanities and social sciences: new materialisms aim to call attention to matter, which was neglected and obscured by cultural theory in the 1980s and 1990s. The aim of this paper is to extend the new materialist interest in the material world to the studies of ekphrasis and intermediality. Drawing upon Jane Bennett's vital materialism and her concept of thing-power, I will bring the often-overlooked material vitality and agency to the forefront of my analysis of contemporary ekphrasis. In particular, the paper explores three different yet entangled dimensions of Derek Mahon's ekphrastic poetry: firstly, I am interested in how Mahon's engagement with still-life art through ekphrasis opens up a possibility for renewal and transformation of objects into vibrant things; secondly, I analyze how ekphrastic practice can challenge anthropocentric understandings of art and creativity; and thirdly, I consider the power of words as things to foreground material processes.

Silvia Kurr is a doctoral researcher at the Institute of Cultural Research of the University of Tartu and a member of the research group on Narrative, Culture, and Cognition (NCC Research Group). She has published on ekphrasis, which is the subject of her current research.

'Between Lives, Between Media: Visual Art in Olivia Laing's *The Lonely City* (2016)', Sofie Behluli

In his 2010 article, "Art History as Ekphrasis", Jaś Elsner argues that art history "is nothing other than ekphrasis, or more precisely an extended argument built on ekphrasis" (11). In spite of its simplicity, this argument has far-reaching consequences for the disciplinary border between art

criticism and creative writing. As a brief look at today's literary market shows, contemporary authors of fictional and nonfictional texts are obsessed with 'ekphrasis', an ancient mode of writing that denotes a verbal encounter with visual art (cf. Heffernan 1993; Kennedy 2012; Behluli 2021). In this paper I want to discuss how Olivia Laing uses ekphrastic descriptions to blend generic and disciplinary borders between art criticism and memoir writing with the aim of establishing a shared community of images, ideas and themes. Comparable to autofictional authors, who mix fact and fiction in their life narratives to transcend individual experience, Olivia Laing transforms visual art into imaginary sites of contact, where numerous lives meet, merge and create something new. This relational aspect hinges on the vivid, affective and deeply personal encounters with artworks such as paintings and installations, whose detailed descriptions entangle readers in these shared (self)life narratives. In *The Lonely City* (2016), an ekphrastic text that enmeshes the life of the author with that of visual artists such as Andy Warhol and Edward Hopper, Olivia Laing evokes an in-between space where loneliness can transform into creativity.

Sofie Behluli completed her doctorate at the University of Oxford with a thesis on "Women Writing Novels on Art". This thesis was funded by the Berrow Foundation Scholarship and explored women's writing, visual art and the literary form of the novel today. Sofie currently works as a postdoctoral research assistant at the University of Bern, where she is revising her manuscript for publication and teaching for the American section (chair: Prof. Dr. Gabriele Rippl). She is interested in life writing, affect studies, conceptions of the 'contemporary', and has recently published in *Women: A Cultural Review*.

8) Art and Performing Arts in Cinema

Chair: Marco Bellardi

'Art in Joachim Trier's films', Anne Gjelsvik

This paper is part of an ongoing research project on Norwegian film director Joachim Trier, namely a chapter in my forthcoming book on the director.

A recurring interest of Trier's oeuvre is the role of art. Art (literature and photography in particular) is part of what shapes the identity of Trier's characters, as well as how they see themselves in relation to others. Several of his central characters are artists (the two young wannabe-writers in *Reprise* (2006), the professional war photographer in *Louder Than Bombs* (2005), and the cartoonist in *The Worst Person in the World* (2021), but the films themselves are also investigations into what art can do. If I for instance were to sum up the essence of *Louder Than Bombs* in one sentence, it would be: How do we see each other? In pursuing this question, the film repeatedly focuses on the use of photography, as means to portray a person, to capture truth, or as a tool for remembering. *Louder Than Bombs* investigates what an image is, and what images and photos *do* in our lives. This paper discusses the importance of non-cinematic art forms in Trier's films, with a special focus on photography. I have previously discussed the role of photography and literature in *Louder Than Bombs*, but art is an important element in *Reprise* and *The Worst Person in the World* as well, and I will show how its role can be seen as a main interest in Trier's work, and how he draws on inspiration from photographers like Alexandra Boulat and writers ranging from Marcel Proust to Arthur Miller.

Anne Gjelsvik, Professor of film studies at the Department of Art and Media Studies at the Norwegian University of Science and Technology, Trondheim, Norway. She has published several books both in English and Norwegian, as well as a large number of articles in journals and anthologies, on topics ranging from intermedial studies to media and terrorism. Her latest book *Bearbeidelser. 22.juli i ord og bilder* (in Norwegian. Universitetsforlaget, 2020) features art and articles about the artistic treatments of the Norwegian terror attacks in 2011. Among her other publications are *Cinema Between Media* (Edinburgh University Press, 2018) co-written with Jørgen Bruhn, and the co-edited anthologies *Women of Ice and Fire: Gender, Game of Thrones and Multiple Media Engagements* (Bloomsbury 2016) and *Eastwood's Iwo Jima. A Critical Engagement With Flags of Our Fathers & Letters from Iwo Jima* (Columbia University Press, 2013) and *Adaptation Studies: New Challenges, New Directions* (Bloomsbury, 2013).

'Italian Early Antiquity films and the "Archaeologist". The pictorial roots of *Quo Vadis?* (1913) and *Cabiria* (1914)', Ivo Blom

During the 1910s, the Italian early Antiquity films *Quo vadis?* (Enrico Guazzoni, 1913) and *Cabiria* (Giovanni Pastrone, 1914) were worldwide sensations. These films set the tone for epic spectacles for years to come, and created public visions of Antiquity, up till now. While the literary sources for these films have always been clear, less known are the visual appropriations. Recently, I extensively renewed and deepened my research on the citations of the French painter Jean-Léon Gérôme in *Quo vadis?*. For the exhibition *Alma-Tadema: Classical Charm* (2016-17), I researched the importance of the artworks of the Anglo-Dutch artist Lawrence Alma-Tadema for films like *Quo vadis?*, but recently I substantially updated and expanded this. I discovered for the epic *Cabiria* (1914) the – hitherto unknown - importance of two painters for the interiors and the exteriors of the sets and costumes. Georges-Antoine Rochegrosse's illustrations for a 1900 edition of Flaubert's *Salammbo* were major sources for the temple of Moloch and the boudoir and the costumes of princess Sophonisba. Henri-Paul Motte's art works were fundamental for the exterior of the temple of Moloch and the siege of the city of Cirta. The recognition of the citations of Gérôme was already pushed by the makers and distributors of *Quo vadis?,* but the importance of the other three painters was never mentioned. Yet, the multimodal reproduction and dissemination of art works explains how these became part of public memory and were picked up by cinema. They had a Second Life after the originals disappeared from view and the 'Archaeologist' painters of the 1870s and 1880s got out of fashion. How can we define these cases within an intermedial framework of in-betweenness (Pethö), impure cinema (Nagib), parallax historiography (Russell), and media archaeology (Elsaesser)? What does this say about art in film, the in-betweenness of artistic reproduction, and the continuation of the 19th century within another medium?

Ivo Blom is university lecturer of Comparative Arts & Media Studies at the Vrije Universiteit, Amsterdam. After his monographs *Jean Desmet and the Early Dutch Film Trade* (2003) and *Reframing Luchino Visconti: Film and Art* (2018) he is working now on a third one on Italian silent cinema and its intervisual and transnational relationships. Blom has also contributed to the exhibitions *Enfin le cinema! Arts, images et spectacles en France (1833-1907)* (Musée d'Orsay, Paris, 2021-22) and *Alma-Tadema: Classical Charm* (Fries Museum, Leeuwarden, 2016-17). He is member of the networks ISIS, NECS, AAIS, AIRSC, and Domitor. Website: https://ivoblom.wordpress.com/ and https://research.vu.nl/en/persons/ivo-blom

'Transforming a Painting into a Screen: Peter Greenaway and Rembrandt's *The Night Watch*', Mattia Petricola

Between 2006 and 2008, Peter Greenaway's major source of inspiration was his life-long obsession with Rembrandt. This led to the creation of a performance in which a computer-generated video is projected on the actual surface of Rembrandt's *The Night Watch*, of a fiction film on Rembrandt and the events surrounding the realization of *The Night Watch* (*Nightwatching*, 2007), and of a documentary on this same painting (*Rembrandt's J'Accuse*, 2008). The three projects stem from a new and original interpretation of *The Night Watch*: according to Greenaway, the painting is far more than a simple group portrait, as it contains the key to solving a murder. This paper proposes to analyze the peculiar role played by screen aesthetics and intermediality across screens in Greenaway's "Rembrandt cycle". Intermediality can be seen here as both an artistic practice *and* an actual hermeneutical tool that vehiculates new and original meanings on an old painting through a new work of art. In the first half of this paper, I will explore how Greenaway's interpretation of *The Night Watch* in 'adapted' into three different art forms—video, fiction film, and documentary. In the second half, I will focus on the reception of Greenaway's works as art criticism: can an interpretation of a canonical work of Western art proposed through an intermedial work of art be seriously taken into account from academia? Or will it be considered just a work—no matter how fascinating—of fiction and speculation?

Mattia Petricola received his PhD in 2019 from the University of Bologna and has been a postdoc research fellow in comparative literature at the University of L'Aquila (Italy). His research interests sit at the crossroads of intermedial studies, thanatology, and speculative fiction. He has published on Peter Greenaway, Philip K. Dick, Bill Viola, and the notion of spectrality in media studies. In 2020 he co-edited a focus section entitled *Intermedial Dante: Reception, Appropriation, Metamorphosis* for *Between*, the journal of the Italian Society of Comparative Literature.

9) Words, Images and Scissors: Cutting, Framing, Reframing, Collages, and Poetic Invention

Chair: Liliane Louvel, Isabelle Gadoin

Panel description: This panel will study a variety of original creative processes relying on framing, reframing, cutting and pasting, to bring together textual elements and film images, photos, graphic components from comics, or digital images, in new poetic montages, collages, performances or installations. In those practices, words and images are not static but move across media to create new artforms through multiple adaptations and remediations. This type of inventive intermedial bricolage will be discussed by the panel's four speakers in an effort to give an answer to the following research question: how can these processes be deployed in the adaptation of comics to stereoscopic images, in the novelisation of film sequences, in the crossover between the comic book and the artist's book, and in new forms of poetry which integrate static or moving images?

On Panels and Stereograms: An Intermedial Perspective on View-Master Narratology', David Pinho Barros

Introduced at the 1939 World's Fair, the View-Master stereoscopic viewer became one of the most disseminated optical toys of the 20th century, with around 1.5 billion reels sold throughout its long history. Born as a development of the 19th century experiences in stereoscopy and aiming at a gradual approximation to cinematic media, the viewer assumed several formats, but its consumable survived mostly unchanged: a reel containing seven stereoscopic images, each accompanied by a very short caption. In this paper, I intend to develop a basic narratological matrix for View-Master comics remediations, highlighting the challenges the anonymous adaptor of comic books had to face when translating the rectangular panels of bidimensional albums into a set of only 21 stereoscopic round-cornered and short-captioned images. Selecting, cutting and rewriting the panels and their texts implied major narrative decisions, reacting, in a highly creative way, to the strict organisation of words and images in this format. The main case study which will illustrate this matrix will be an adaptation of Hergé's fourteenth Tintin adventure *Le Temple du Soleil*, which was released in the 1970s in a new format launched in the European market: the GAF View-Master album, where three reels were escorted by an illustrated card stock booklet which enlarged some of the images and expanded the haiku-like captions into full paragraphs of narration, dialogue, and description. The exegesis of this particular adaptation of the Tintin episode will reveal how Hergé's staple style, the clear line, was used in the three reels for surpassing the evident ellipses and fragmentariness required by the format. In doing so, it will expose the ways in which these View-Master reels ingeniously juggle with the tendencies of Hergé's oeuvre towards narrative simplicity, laconism, hygiene, clarity, and straightforwardness—and present them as a sophisticated example of stereoscopic comics adaptations.

David Pinho Barros (Porto, 1986) is a professor, researcher, and curator in the fields of literature, film and comics. He holds a BA in Modern Languages and Literatures from the University of Porto, an MA in Communication Sciences from the New University of Lisbon, with a dissertation about New Wave Japanese Cinema, a PhD in Literature from the KU Leuven and a PhD in Literary, Cultural and Interartistic Studies from the University of Porto, with a thesis elaborated under a cotutelle agreement between both institutions and entitled *The Clear Line in Comics and Cinema: A Transmedial Approach*. Since 2008, he has worked as a curator and producer of exhibitions and film events in Portugal, Belgium, the United Kingdom, and Brazil, and taught film and comics history and analysis at the Alliance Française, at the University of Porto, at the University of Minho, at the New University of Lisbon, and at the Catholic University of Portugal. He is now an assistant professor at the Faculty of Arts and Humanities of the University of Porto and a full member of the Institute for Comparative Literature Margarida Losa, where he conducts most of his research.

'Penelope's Book: The Double Life of Jean-Luc Godard', Joana Matos Frias

When, in 1998, Jean-Luc Godard's *Histoire(s) du Cinéma* had its first book version, few readers and critics would have thought of the possibility that this gesture could signify a novelization of the filmic sequence of episodes from which it derives. The truth is that, although the concept of (autograph) novelization almost seems to offend the very nature of Godard's work, there is in this book an undeniable photo-romanesque reading effect, and such a first impression may contribute to a better understanding of its specificity in relation to what would have been the original, founding work. But here, too, the problem is rather complicated, since in the properly graphic component of the book another type of expression imposes itself through the layout that the text draws in order to replace (or not) the voice: does this layout seem to draw a poem or is it in fact a poem? And, if so, how does it interfere in the countless modes of circulation between word and image, literature and cinema that

Godard's cinematographic work deals with from its very beginning, especially in the infinite play it carries on with subtitles, intertitles, ontitles and intititles? Why is the centenary of cinema—and almost half a century of the filmmaker's own activity—celebrated with a book and not a film?

Joana Matos Frias teaches at the School of Arts and Humanities of Ulisboa, and is vice-director of its Center for Comparative Studies. Her research and teaching have been focused on Literature and the Visual Arts, Interart and Intermedia Studies, Visual Culture and Modern and Contemporary Poetry. She has published several books of essays and articles, as well as anthologies of poetry related to cinema, painting and photography.

'Before, Beyond and Behind the Book: Lawrence Weiner and Matt Mullican's *In the Crack of the Dawn* (1991)', Philippe Kaenel

Comic books and artists' books have something in common. They are approached by historiographies literally obsessed by the question of the conflicting definitions of the two genres or practices. *In the Crack of the Dawn* (1991) raises this issue in an exemplary way. Lawrence Weiner is a founding figure of Conceptual Art in the late 1960s. Using language as his medium, Weiner considers himself a sculptor and his artworks. He has published more than a hundred artists' books. Since the 1970s, Matt Mullican has developed a lexicon of stylized signs and images, a complex lexicon which is simultaneously personal and generic, using a structure of geometrical forms, pictograms and color. Parallel to these installations, Mullican created a virtual "town" (*The City Project*) using revolutionary computer techniques. *In the Crack of the Dawn* originated from this project in 1991.

Philippe Kaenel is a professor of contemporary art at the University of Lausanne. His field of research includes the graphic arts, illustration, photography, comics, caricature as well as art criticism, European and Swiss art, religious art, etc. He has published books on Rodolphe Töpffer, Gustave Doré, Th.-A. Steinlen, Eugène Burnand, Gustave Roud etc, and is currently coediting: *Reproducing Images and Texts* (IAWIS, Brill); *Les livres d'artistes d'Edwin Engelberts, un éditeur d'art et ses auteurs* (Editions Notari)*; La critique d'art des poètes* (Editions Kimé); *Poésie & photographie* (*Revue Europe).*

10) Translating Cultures Transmedially

Chair: Anna Calise

'Promoting Critical Intermedial Literacy through Subtitling as Pedagogy', Ayaka Yoshimizu and Saori Hoshi

This paper reflects on a transdisciplinary curricular initiative that brings together socio-linguistics and media studies in a content-based Japanese language classroom that involves both advanced learners of Japanese and Japanese speakers through a pedagogical practice of translanguaging (Garcia, 2009; Wei, 2018) and audiovisual media translation. Our project takes place in a course called Japanese Media and

Translation, which is co-taught by two instructors with different disciplinary expertise, and aims at promoting students' translinguistic, transcultural, and intermedial literacies through English-Japanese or Japanese-English subtitling projects. Gambier (2013) defines audiovisual media translation as "the transfer of multimodal and multimedia speech...into another language/culture" (p.45). Interlingual subtitling is a specific type of audiovisual media translation where spoken dialogue in one language (e.g. English) is transformed into written texts in another (e.g. Japanese). Put differently, not only can subtitling be understood to "intermediate," or bridge over, the two languages and cultures through linguistic translation, but also to "transmediate" between multiple modalities (Elleström 2019, 2021). Drawing on critical subtitles studies (Egoyan & Balfour, 2004; Nornes, 2007; Kapsaskis, 2008), our instruction does not necessarily aim to train students to produce conventional subtitles that follow the professional standards or expectations, but rather to approach them critically by closely analyzing the intermedial and transmedial processes involved in subtitling. In this presentation, using students' subtitling works on films that explore the themes of gender, race, and ethnicity as examples, we discuss how our pedagogical approach enabled students to critically examine 1) subtitles not merely as a linguistic translation but as part of "media assemblage" constituting the audiovisual text (Flynn 2008); 2) subtitles' "intermedial" relations with other cinematic elements in shaping the viewing experience of a foreign text (Lehtonen 2001, Fornäs 2002, Elleström 2019); and 3) sociocultural and ideological implications of each subtitling act.

Ayaka Yoshimizu is Assistant Professor of Teaching at the Department of Asian Studies at University of British Columbia. Her research is concerned with transpacific migration, media of cultural memories, sensory and performance ethnography. Her areas of teaching include Japanese literature, films, and media, and transpacific histories and cultures. Her current educational projects focus on equity and inclusivity in classroom; decolonizing and indigenizing curriculum; and subtitling as pedagogy to enhance translingual, transcultural, and intermedial literacies.

Saori Hoshi is Assistant Professor of Teaching in Japanese Applied Linguistics at the Department of Asian Studies at University of British Columbia. Her research interests include socioculturally informed investigations of learners' use of Japanese pragmatic markers in instructed contexts. Her current projects focus on the implementation of concept-based instruction on incomplete sentences as L2 interactional resource in Japanese conversation; and the roles of translanguaging and critical pedagogy in the learner development of transcultural and translingual competence.

'A Twin Text Phenomenon: the Act of Self-correction', Polina Pavlikova

This paper is dedicated to the authors who express themselves in two or more languages, poetic / prosaic, or verbal / visual forms and who have developed an ability to apply various systems of expressions systematically in their art. Practicing a creation in a new form compels a writer to view the object differently, so the semantic of a «copy» can be seen as opposing to its «original». The texts exist in a dialogical relationship and reflect each other often in a contrary way. In this perspective, changing a form, a genre, or a language can be considered as a result of the artistic self-correction process. To chronologically emphasize this specific connection between texts, the current paper suggests the following classification: twin texts can be either in parallel relation (when an author writes twin texts simultaneously) or in pre- / post-relation (as a «pretext» or a «postscript») depending on the moment of their creation. Furthermore, twin texts can be represented in pairs or chains (for example, as in Andrei Bitov's case, a novel «The Symmetry Teacher» («Преподаватель симметрии») and its several twin poems). The examples of mutual influencing twin texts can be found across various genres and languages. For example, Joseph Brodsky wrote poetry /

prose in Russian / English – often the language was correlated with the genre. Andrei Tarkovsky used in his films the poems of his father, Arseni Tarkovsky, so the written / spoken word of one artist appeared in the visual world of another. Elsa Triolet made a choice to change her native tongue after immigration. She also turned to a visual language and decided to add the images of famous artists in her novel «Écoutez-voir» (Eng. «Listen to See»).

Polina Pavlikova was born in Saint-Petersburg, Russia. She has graduated from Saint Petersburg State University with B.A. and M.A. of Philology. At the present time, she is a Ph.D. student at Luxembourg University and working on thesis «A Twin Texts Phenomenon: the Act of Self-correction (by Example of Russian-French and Russian-English Authors)» under the supervision of Professor Hélène Barthelmebs-Raguin. Polina Pavlikova specializes in the research of the Russian poetry of the 20th century and comparative literature.

'Culture and language in Herman D. Koppel's Danish opera *Macbeth'*, Graham Howard

In 1968, the Danish composer Herman D. Koppel completed one of the few Macbeth operas in existence, assisted by one of his sons for both the libretto and the opera's intellectual content. The creation and production of the opera involved the crossing of various cultural and linguistic boundaries. The Koppels' multilingual abilities and intercultural knowledge overcame these boundaries during the creation of opera, providing insights into the interplay between literature and literary translations as well as highlighting differences in translations created for libretti in older operatic forms. The interlingual processes during the creation of the opera involved various sources: Shakespeare's original English source text of Macbeth; the 1908 Danish literary translation by Valdemar Østerberg; Max Reinhardt's director's book for Macbeth from 1966, which itself used a German literary translation from 1843 by August Wilhelm Schlegel and Ludwig Tieck; a second German literary translation by Dorothea Tieck, which Koppel used for the re-composition of the melodic lines; and the English translation of Polish intellectual Jan Kott's 1964 book *Shakespeare Our Contemporary*. Kott's influence provided the final inter-generational link between the sources: the juxtaposition of a Cold War theme into Koppel's Macbeth. The international choices of key members of the crew, particularly the choice of German director, Oscar Fritz Schuh, who did not understand Danish, meant that the production of the opera switched flexible boundaries to hard borders that required practical, translation-based solutions. Schuh further demonstrated an inability to separate the production-based conventions of theatrical plays with those of the operatic medium, leading to 'a disaster' on stage. This paper focusses on the benefits and the problems associated with cultural and linguistic boundaries and the practical solutions demonstrated by the creation and production of Koppel's work.

Dr Graham J. Howard is an English lecturer at Kiel University, Germany. He completed his PhD in English Philology (Cultural and Media Studies) in 2021, having analysed over 80 adaptations of Macbeth across eleven different intermedial categories. His dissertation presented case studies focussed predominantly on Macbeth operas, with links to various screen-based adaptations also playing a large part in the research. Before moving to Germany in 2009, he worked as a librettist and an orchestral and film composer in Sydney, Australia, and has since published a stage play and a novel for use in mediation and adaptation classes.

'Moving across together? Translated verse and illustrations', Marta Kaźmierczak

Studying interart relations can be fruitfully combined with researching interlingual translation. Applying comparative procedures transculturally and across languages was proposed and practised already in George Steiner's After Babel (1975). With this model in mind, the presentation

will be devoted to illustrations in selected Russian and English editions of Bolesław Leśmian (1877–1937), considered one of the greatest Polish poets. The aim is to probe whether the visual material facilitates the transnational journeys of this poet, notoriously difficult to translate due to the intentional linguistic as well as conceptual strangeness of his verse. In the first book-length presentation of Leśmian's verse in English (Mythematics and Extropy, 1987), a drawing visually alluding to Polish folk art was created for a North American audience by an artist of Hispanic background. For the recent US publications (*33 of the Most Beautiful Love Poems*, 2011, *Marvellations*, 2014), a New-York based Polish artist used a visual language that is universal rather than culture-specific. The comprehensive edition of Russian translations (*Bezlyudnaya ballada*, 2006) is equipped with graphic works by major Polish artists who were Leśmian's contemporaries and belonged to the same literary-artistic milieu. However, the potential for a cultural transfer encompassing a highly meaningful intermedial complex is underplayed: the volume's editor omits to say anything about the possible connections between the modernist writer's oeuvre and the art nouveau pieces or their creators. Revealing some of the links here will be my aim, as will be probing the text-image relationships in all the discussed editions. While interlocks of the visual components and the translational decisions will be indicated, I would like to focus especially on interart and transcultural relations.

Marta Kaźmierczak, PhD, DLitt, translation scholar, assistant professor at the Institute of Applied Linguistics. The intersection of translation and intermediality features strongly in her research, e.g. on: visual paratexts of translation, signs as a translational issue, intersemiotic puns, or a poem-based film. Her contributions to the online thematic encyclopaedia *The Senses in Polish Culture* (a Polish Academy of Sciences institute's project) include an entry on polysemioticity in translational perspective. She has authored the monograph *Przekład w kręgu intertekstualności. Na materiale tłumaczeń poezji Bolesława Leśmiana* [Translation in the domain of intertextuality. A survey based on the renditions of Bolesław Leśmian's poetry] (Warszawa 2012) and over sixty papers.

11) The Intermedial Artist

Chair: Eleonora Lima

'The Intermedial Anti-Aesthetics of Rock. Rock groups Refusing to be In-between', Per Bäckström

Rock music has always been a territory in-between something: in-between white and black, classical music and popular (folk) music, the rich and the worker, male and female, 'real' music instruments and electrification, the accepted and the unacceptable. Some rock groups, though, have refused to 'play along' in this in-betweenness, and instead created their own identity promoting such a refusal, by consciously climbing outside the in-between position – outside in the sense that they have chosen side, black before white, poor rather than rich, the trashier the better, the more distorted the better, and the more outside *decorum* the better. This is a line that has its roots in black musicians' behaviour, was taken up and promoted by (especially) Iggy Pop and continued from him through punk rock to the "industrial metal" of the 90s. In short, in this paper I will look at ugliness, misbehaviour and the abject as a criterion for authenticity and belonging, and how these groups use different arts and media in a certain way to avoid the stamp of "in-between", endorsing the extremes instead. I will exemplify my thoughts with an intermedial approach on the following rock groups: Iggy and the Stooges, the Plasmatics and Marilyn Manson, and look at their use of the

body, the arts, and different other media to gain their 'freedom' from the tyranny of in-betweenness, most certainly to conclude that they only 'did it their way'. Their limbo is/was also filled with art, media, and bodies, since all these groups of course communicate with tradition, and even though this tradition is completely other, it also derives from the in-between of culture, art, and technology.

Per Bäckström is affiliated professor in comparative literature at Linnaeus University, Växjö, since 2019; was full professor of Comparative Literature, Karlstad University 2010–2019, and previously associate professor at the Department for Culture and Literature, University of Tromsø 1996–2010. His books are: *Aska, Tomhet & Eld. Outsiderproblematiken hos Bruno K. Öijer* (Ash, Emptiness & Fire. The Outsider in Bruno K. Öijer), Ellerström 2003; *Enhet i mångfalden. Henri Michaux och det groteska* (Unity in the Plenitude. Henri Michaux and the Grotesque, Ellerström 2005); *Le Grotesque dans l'œuvre d'Henri Michaux. Qui cache son fou, meurt sans voix* (L'Harmattan 2007); *Vårt brokigas ochellericke! Om experimentell poesi* (On experimental Poetry), Ellerström 2010; and *Decentring the Avant-Garde*, Per Bäckström & Benedikt Hjartarson (eds.), Rodopi Avant-Garde Critical Studies 30, 2014. He has worked as a literary critic and published several studies of Mikhail Bakhtin, intermediality, avant-garde and neo-avant-garde.

'On the Rubicon. Lea Ritter Santini inbetween and across Literatures and Media', Marco Maggi

Lea Ritter Santini (Rimini 1928 – Münster 2008, hereafter abbreviated: LRS) was a central figure in Italian-German literary mediation and in Word and Image Studies between the second half of the 20th and the beginning of the 21st century. A long-time professor of German and Comparative Literature at the University of Münster, LRS was also an expert translator and tireless cultural organiser. LRS, whose important *Nachlaß* is divided between Germany (Deutsches Literaturarchiv, Marbach; Herzogin Anna Amalia Bibliothek, Weimar) and Italy (Fondazione «Centro di studi storico-letterari Natalino Sapegno», Morgex) liked to interpret certain biographical contingencies, such as being born in Rimini, on the Rubicon, the ancient limes between Romans and Germans, as a prefiguration of a destiny of mediation. As well as between languages, literatures and cultures, LRS was an innovator and sensitive passeuse between literary and visual studies. In LRS's conception, these two fields are strictly related, by virtue of the processes of «transformation» that she – overcoming the residues of hierarchicality still present in the notion of «reception», and foreshadowing the most current research on cultural change – records both in the transitions between languages and cultures, and in those between different media. LRS's work of mediation between Germany and Italy took place primarily through a rich corpus of translations, including some of the most important voices of Italian and German literature and culture of the second half of the 20th century. Alongside this intense activity, carried out in both directions, from Italian to German and vice versa, LRS was also active in publishing and promoting events aimed at fostering mutual understanding and exchange between the two cultural contexts. In the academic sphere, LRS was one of the protagonists of the transition from inter-artes to inter-media studies. From daily exchanges with scholars such as Heinrich Lausberg, Hans Blumenberg and Reinhart Koselleck, gathered around the University of Münster and in the «Poetik und Hermeneutik» circle, LRS drew a particular sensitivity to the anthropological foundations and implications of Word and Image Studies, also in this respect anticipating the most advanced contemporary trends.

Marco Maggi is Associate Professor of Comparative Literature and Literary Theory and Director of the Master in Italian Language, Literature and Civilisation at the University of Lugano (USI), Switzerland. His studies focus on literature and intermediality and on European literatures in a comparative perspective. He has published monographs on Walter Benjamin and Dante and on visual modernity in *The Betrothed* by Alessandro Manzoni. He edited monographic issues and collection of essays on Walter Benjamin and Italian culture, on phototexts, on Lea

Ritter Santini's *Nachlaß*, and curated new italian editions of classics in Word and Image Studies such as Rensselaaer W. Lee and Mario Praz. He is a member of the scientific committee of the journal *Arabeschi. Rivista di studi su letteratura e* visualità and of the series *Crossovers: New Perspectives on CompLit* (European Society of Comparative Literature/ibidem Press). He is curator of Lea Ritter Santini's *Nachlaß* at the archives of the Fondazione Centro studi storico-letterari Natalino Sapegno, Morgex (Aosta Valley, Italy).

'"This is a book. This is a film. This is night": Marguerite Duras, Incest and Intermediality', Katie Pleming

The North China Lover (1991) is the last in a series of three literary works by Duras – following The Sea Wall (1950) and The Lover (1984) – set in the early 1930s in French colonial Indochina, where Duras spent her youth. The text can be approached via its intertextual and intermedial dialogues with other works: via Duras's earlier 'Indochinese' novels and Jean-Jacques Annaud's film adaptation The Lover (1992), but also via strategies privileged in the cinematic works produced during Duras's own prolific period of filmmaking. As I will suggest, The North China Lover is marked by an intermedial mode which cites and borrows from Duras's own cinematic style in its thinking of visibility and the look. Yet while this hybrid literary style enables a more ethical model of encounter across difference than in the previous Indochinese novels, optimistic readings of this text's representational politics are interrupted by the central role of incest in the narrative. As Duras seeks out a form through which to articulate memory and desire, she moves between cinematic and literary expression, pointing to the limits (and the fluidity) of both forms. In doing so, Duras elaborates a hybrid work, crossing the boundaries between media and articulating her reflections on love, loss and taboo in the colonial context via these intermedial tensions. I focus on the interstitial, intermedial encounters which take place in this work, examining the relationship between Duras's destructive, deconstructive and hybrid approaches to representation, and the challenging subjects she explores.

Katie Pleming is an Early Career Teaching and Research Fellow in French and Francophone Studies at the University of Edinburgh. Her research examines connections between contemporary French cinema and philosophy. Her PhD thesis (University of Cambridge, 2021) explored questions of ethics, politics, race, and desire in the cinema of Marguerite Duras and Claire Denis. Her current research focuses on two topics in French and Francophone cinema: voice, sound, and postcolonialism; and the representation of incest.

KEYNOTE SPEAKER 1: Paper, intermedia and the political, Ravi Sundaram

The last two decades have seen a burst of scholarship on paper media. Paper poses important questions for intermediality in the era of social media platforms. Aided by mobile phone cameras and encoding algorithms, millions of paper documents have circulated as digital screen shots in user-connected platforms (WhatsApp, Facebook, Instagram, twitter). Shared freely by users, these screenshots range from invoices, property papers, legal documents, utility bills and many other paper trails of significance. This circulation is dynamic and multidirectional, and the Covid-19 pandemic has further radicalised this movement. Today, digital-only documents from governmental proprietary platforms may be printed as paper (vaccination certificates, welfare documents), for entry into multiple spaces (airports, hospitals, banks, offices). In the non-Western world we are seeing a reassembling of connections between governmental, legal and political zones, dislodging and eroding existing

control regimes. For subaltern migrant populations in the global South, screenshots of documents have become a vehicle for mobility across border regimes, and also a precarious personal archive.

In this lecture I look at paper media's place in populist and right-wing nationalist reconfigurations of the political aesthetic. In India, police complaints are filed regularly against political opponents by vigilante groups, often setting in motion a circulation engine: online video denunciations, police cases, arrests under preventive detention laws. Legal documents such as police cases, criminal charge sheets and false confessions recirculate as screenshots online, making their way to television, newspapers and even criminal courts. I suggest that paper media circulation offers us new insights into the contexts of network-driven political affect, the surges of collective intensities and the infrastructure of events. This lecture will explore the intersections between paper as surface and paper as digital screenshot, following their journeys through interconnected media.

12) Cinema's Affective Intermediality

Chair: Adele Bardazzi

Panel description: This panel brings into focus the affective and epistemic value of intermediality in cinema. We see this approach as a necessary and logical extension of the line of thinking that conceives intermediality not from the perspective of semiotic abstractions (e.g. media relations viewed in terms of a set of intellectual references or media combinations), but from the perspective of sensuous, embodied perception. As a poetics highlighting media differences which "disturb the order of the discourse" (Joachim Paech), intermediality appears as an excess which generates not only sensations of media fusions or in-betweenness, but also affects, emotions and revelations about the world, sensitizing the viewer for specific issues and phenomena, thus establishing manifold connections between art and reality. The panel consists of three papers: an outline of the general theoretical framework and some of the pertinent figurations through which an "affective intermediality" has become relevant in contemporary cinema, followed by two papers consisting of case studies that draw attention to specific areas where such a vantage point may prove to be productive.

'Towards an Affective Turn in Intermediality Studies', Ágnes Pethő

This presentation will sketch a few ideas for what I see as an emerging paradigm in the study of cinematic intermediality. As I have pointed out in a meta-theoretical survey (Pethő 2020), recent theorizations on intermediality have pivoted towards a recognition of the embeddedness of media within reality and towards the acknowledgement of intermediality's connections with the sensorial (also as a Lyotardian figural), the material (as the experience of media in their concrete material forms, real life contexts and dispositifs), and the political (as a subversive gesture of Rancièrian "dissensus", or "passage" to reality described by Lúcia Nagib). This approach will attempt to build on and extend these theoretical strands in order to bring the study of intermediality in resonance with the so-called "affective turn" in humanities. Elaborating on the idea of "affective intermediality" I would like to argue for "an affective turn" of intermediality studies and demonstrate how a focus on affects, emotions and sensations can yield a better understanding into how intermediality "works", and into what intermediality "does". Through

examples from a series of recent films experimenting with the representability and affective accessibility of a traumatic (personal or historical) past I would like to unravel ways in which techniques of intermediality can create a paradoxical entanglement of emotional engagement and reflexive distantiation, and combine what I have previously described as the "sensual" and "structural" modes of intermediality (e.g. through the use of multimedia collage). Accordingly, I will also re-evaluate the metaleptic role of intermediality which signals in such instances not an ontological leap from diegetic reality into the world of imagination or pure fiction (as is usually the case), but a step in the opposite direction (i.e. the conspicuous hybridity of cinema opening up a "door" to reality), as well as an affective oscillation between reflexivity and immersion.

Ágnes Pethő is Professor at the Sapientia Hungarian University of Transylvania in Cluj-Napoca, Romania, and the executive editor of the English language international peer-reviewed journal *Acta Universitatis Sapientiae, Film and Media Studies*. She is the author of the book, *Cinema and Intermediality. The Passion for the In-Between* (2011, second revised and enlarged edition in 2020). She has also published several articles and edited a series of books with topics related to intermediality both in English and in her native Hungarian. The latest of these are: *Caught In-Between. Intermediality in Eastern European and Russian Cinema* (2020), *Film in the Post-Media Age* (2012), *The Cinema of Sensations* (2015).

'Towards the Other (Arts). Affective Intermediality in Sally Potter's Films', Judit Pieldner

Rooted in Sally Potter's multimedia practices, film emerges throughout her artistic oeuvre as a contact zone by definition, arising from stimuli beyond its boundaries. The overflowing presence of manifold artistic and media junctions and crossings has resulted in overtly intermedial and reflexive works which attest to the symbiotic communion of arts. Rethinking the conclusions of an earlier research focused on *The Tango Lesson* (Pieldner 2019), this presentation aims to enlarge the frame of analysis by looking at a selection of films in which intermediality appears as a performative space whereby the discursive and figural presence of the other arts is essentially linked to the perception of otherness. Delving into the depths of intersubjectivity or interculturality figures among Potter's key cinematic preoccupations. This lecture proposes to look at how the approach to the Other is effected through intermedial conjunctions among film and literature, dance, theatre, photography. It focuses on key moments of intermedial figurations such as *tableaux vivants* and photofilmic images, and explores the ways in which highly reflexive interart dialogues, multiple intertextual references and subtle intermedial sensations figure among the attempts of reaching out towards the Other via an ethics of care, transformation and listening (Mayer 2009). Sally Potter's emotionally and intellectually involving cinema allows intermediality to be perceived as an affective realm, accompanied by haptic visuality, sensuous engagement (Marks 2002) and embodied experience (Sobchack 2004), which occasions in its discursive approach a convergence between intermedial studies and film phenomenology. Adopting the term "affective intermediality" proposed by Ágnes Pethő, the lecture explores the ways in which intermediality foregrounds sensations of in-betweenness, between arts (*The Tango Lesson*, 1997), cultures (*Yes*, 2004) and private realities (*The Roads Not Taken*, 2020) and asks whether passages across time and space between *I* and *Thou* can ultimately be traversed.

Judit Pieldner, PhD, is Associate Professor at Sapientia Hungarian University of Transylvania, Miercurea Ciuc, Romania. Her research interests are related to intermediality, remediation, experimental cinema and screen adaptation. She has contributed, among others, to the journal *Acta Universitatis Sapientiae, Film and Media Studies* and the volumes edited by Ágnes Pethő *Words and Images on the Screen: Language, Literature, Moving Pictures* (2008), *Film in the Post-Media Age* (2012) *The Cinema of Sensations* (2015) (Cambridge Scholars Publishing) and *Caught In-Between. Intermediality in Contemporary Eastern European and Russian Cinema* (Edinburgh University Press,

2020). She is executive editor of the journal *Acta Universitatis Sapientiae, Philologica.* Her latest volume entitled *Adaptation, Remediation and Intermediality: Forms of In-Betweenness in Cinema* was published by Cluj University Press (2020).

'From Picturesque Landscapes to Haptic Sensations. Documentaries about the Danube Delta', Melinda Blos-Jàni

The Danube Delta in Romania is a UNESCO World Heritage Site, which is a great challenge for local authorities, ecologists and the villagers. The Delta has been used as location for Romanian fiction and non-fiction films under socialism, and it featured as a metaphysical, liminal space in films such as *Delta* (Kornél Mundruczó, 2008) and *Europolis* (Cornel Gheorghiță, 2010). In the past 30 years 6 feature length documentaries (*Asta e*, 2001, *Europolis, the Town of the Delta*, 2009, *Gone Wild*, 2012, *Swamp Dialogues*, 2015, *Lives Among the Waters*, 2016, *Delta*, 2017) have been made focusing on the different aspects of the location: these films transformed the Danube Delta into a figure of biodiversity but also a figure of post-socialist industrial decay. This paper aims to understand these documentaries' "landscaping gaze": the post-human, lush visuality of the photofilmic and painterly images that seem to work alongside or in the opposite direction with a more "anthropologic gaze" that puts the enduring human life stories in center frame. As Martin Lefebvre argues: "landscape today constitutes a cultural habit and a sensibility revealing itself not only in our capacity to see real landscapes in situ, but also in our capacity to bring a landscaping gaze to bear on images that do not immediately derive from the genre" (2006, 48). Using the term "picturesque", Ágnes Pethő sees the pictorialization of the world in third world cinemas as a means to transnationalize the local, the specific in order to appeal to global audiences. The paper will focus on the different ways in which a geographically and historically specific place is framed as pictoresque in documentaries bordering on environmental activism, anthropology and experimental cinema. To what kind of ends/effects is this intermedialization of the documentary performed? How is the pictorialization of the real used differently in the shift from the human to the non-human perspective with the rise of the ecocinema? Documentary aesthetics building on reflexive, painterly compositions or immersive, haptic sensations will be analyzed, that are employed to sensitivize the viewer towards the real.

Melinda Blos-Jáni is Lecturer at Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania. Her research interests include home videos and amateur films, silent cinema, documentary film, found footage cinema, visual archives. She published the book: *The Genealogy of Home Movies. Transylvanian Amateur Media Practices from Photography to New Media* (in Hungarian), 2015. She has published articles in journals within the area of Film Studies, and recently contributed the essay with the title: Photographic Passages to the Past to the Past in Eastern European Non/fiction Films to the edited volume: Ágnes Pethő (ed.): *Caught In-Between. Intermediality in Eastern European and Russian Cinema*. Edinburgh University Press, 2020.

13) Queer Intermediality

Chair: Katie Pleming

Panel description: Questions of hybridity, impurity and border-crossing sit at the intersection between queerness and intermediality. While normative approaches to sexuality privilege heterosexuality and the nuclear family, traditional understandings of arts and media centre meaning

on the specificity of isolated media forms and are often burdened by the challenges posed by disciplinary boundaries. This panel offers a queer exploration of intermediality not only by examining intermedial configurations focused on LGBTQ+ identities across multiple media but also by considering the extent to which intermediality can be theorised as queer, or alongside queerness. With a paper on the transmediation of queer audiovisual memories in digital archives, Dagmar Brunow explores how transmediation and queerness can be brought into fruitful dialogues. Since archival silences contribute to the erasure of marginalised sexualities, Brunow asks: can we mobilize the concept of transmediation to grasp the spaces across and beyond media borders and as a way to theorize queerness? Further, Adeline Chevrier-Bosseau focuses on two choreographic transpositions of Emily Dickinson's poem "The Malay – took the Pearl' to examine queer movement and the instability of gender identities. Chevrier-Bosseau thus addresses the question of how dance can illuminate the queer dimensions of Dickinson's poetry. Through the concept of queer temporalities, Inma Sánchez-García investigates intermedial transpositions of theatre to film. By analysing a series of short film adaptations of Romeo and Juliet that queer Shakespeare's play, she argues that brevity and transience function as elements in the contact zone between film and theatre. As a whole, this panel addresses the borders and thresholds in between and across media through explorations of queerness and/as intermediality.

'Out in the Archive: Queer Audiovisual Memories and the Transmediation of Truthfulness', Dagmar Brunow

This talk brings Lars Elleström's notion of transmediation as well as ideas of intermedial and multimodal truthfulness (Elleström, Schirrmacher) with my research on the curation of queer audiovisual memories in digital film archival collections (Brunow 2017, 2018). While visibility has been an important means for LGBTQI+ struggle, traces of queer lives and desires lie, above all, in archival silences and invisibilities. Queer lives can be traced in an empty note (Dever), in censored letters or diaries, in missing data and incomplete records. Can we mobilize the concept transmediation to grasp the spaces across and beyond media borders and as a way to theorize queerness? As José Esteban Muñoz reminds us, queerness lies in the in-between (in the ephemeral, the fleeting, the evasive. What does this mean for understanding queer audiovisual heritage? In its anti-positivist stance, queerness can be found in circulation and its reception. This paper looks at archival practices as processes of meaning making or as signifying practices which make queer readings possible. Such framing is provided by multimodal archival processes, such as the use of metadata or other paratexts. Many of these archival practices, however, rely on textual or visual evidence. For queer film history, however, the truth-claim of gossip is higher than alleged facts such as heterosexual marriages or reported love affairs which production companies staged to cover up the star's homo- or bisexuality (see Siegel, forthcoming). Via acts of transmediation and media representation queer archives turn gossip and communicative memory (Assmann) into cultural memory. My examples will stem from European national film archives as well as two minor archives: the Lesbian Home Movie Project and SAQMI – The Swedish Archive for Queer Moving Images. Overall, this paper sets out to show how we can mobilize theorizations of transmediation and queerness and bring them into a fruitful dialogue.

Dagmar Brunow is Associate Professor of Film Studies at Linnaeus University (LNU), Sweden, and part of the steering group for LNU's Centre for Intermedial and Multimodal Studies (IMS). Her research centres on archives and audiovisual heritage, cultural memory, documentary filmmaking as well as feminist and queer experimental filmmaking and video practice. Her research projects "The Lost Heritage: Improving Collaborations between Digital Film Archives (2021-2024) and "The Cultural Heritage of Moving Images" (2016-2018) have been financed by the Swedish Research Council. Dagmar is the author of *Remediating Transcultural Memory: Documentary Filmmaking as Archival Intervention* (de Gruyter, 2015, paperback 2021), the editor of *Stuart Hall. Aktivismus, Pop & Politik* (Ventil Verlag, 2015), and co-editor of *Queer Cinema*

(Ventil Verlag, 2018, with S. Dickel). Dagmar is a member of the editorial board of *Journal of Scandinavian Cinema* (2017), and the leader of the workgroup "Cultural Memory and Media" at NECS – Network of European Cinema Studies. She is also a programmer at the Hamburg International Queer Film Festival.

'Two Queer Choreographic Readings of Emily Dickinson's *The Malay – Took the Pearl*, Adeline Chevrier-Bosseau

This paper and dance performance is part of my current research project which interrogates how poetry, specifically Emily Dickinson's poetry, can be "translated" into the choreographic language of classical ballet. The choice of this particular poem by Emily Dickinson necessarily entails an exploration of queer movement, something that is seldom shown explicitly on classical ballet stages. In Dickinson's poem, the speaker identifies themselves as "the Earl" who seemingly covets a female "Pearl" that the Malay seduces. Critics like Páraic Finnerty have read Dickinson's "Earl" figure in this poem and others as a Shakespeare-inspired cross-dressed heroine: the "gender trouble" in the poem and the complex circulation of desire between the three figures invite multiple queer readings, where gender identities are unstable and move beyond traditional binary heteronormative norms. The two choreographic versions of "The Malay – took the Pearl", with two alternate casts (one with a male dancer, a female dancer and a cross-dressed female dancer, another with one female dancer and two male dancers) draw on the queer dimension of Dickinson's poem. Either the Earl is a cross-dressed female speaker who is attracted to the "Pearl" the Malay steals from them, or the Earl is male and his desire circulates from the initial object of his affection – the Pearl – toward the fascinating Malay whose physical strength and raw sexuality is emphasized throughout the poem. This paper will interrogate transfers, shifts and a fundamental sense of mobility and instability which is inherent to both concepts of intermediality and queerness, questioning how heteronormative ballet language can be queered, how poetry can be translated into dance, and how a choreographic reading of this poem can bring out and expand on the queer dimension the original text opens the possibility for.

Adeline Chevrier-Bosseau is Associate Professor of American Literature and Dance Studies in Sorbonne Université and a junior member of the IUF (Institut Universitaire de France). She is the author of *Emily Dickinson du côté de Shakespeare, modalités théâtrales du lyrisme* (PUBP, 2020), which examines how Shakespearean theatricality shaped Dickinson's conception of the lyric, and has directed the Special Issue of peer-reviewed journal *Cahiers Elizabéthains* on Shakespeare and Dance. Her research focuses on the dialogue between literature and dance, and in addition to the publication of several peer-reviewed articles on American dance, 19th-century American poetry and dance, and Shakespeare and dance, she has choreographed "Instincts for Dance, A Choreographic Translation of Emily Dickinson's Poetry", which premiered in Seville in July 2022. She is currently working on a book on American literature and dance and is continuing her artistic research on the choreographic translation of Emily Dickinson's poetry.

'"With a kiss, I die"? Romeo and Juliet, (Un)timeliness, and the Short Film', Inma Sànchez-Garcìa

In the last decade, queer adaptations of *Romeo and Juliet* on screen have become increasingly frequent, particularly in a short format. Adopting a transnational approach, this paper examines a series of contemporary short films from different European countries that queer Shakespeare's star-crossed lovers: *Sala Mercurio* (dir. Luis Mengo, Spain, 2016); *Balcony* (dir. Toby Fell-Holden, United Kingdom, 2016); *Romeo and Juliet?* (dir. Julia Shalimova, Ukraine, 2018); and *Yulia and Juliet* (dir. Zara Dwinger, Netherlands, 2019). How are thresholds and connections facilitated by the transposition of Shakespeare's play not just to the medium of film but also to a queer context? To what extent can

the brevity of the short film be seen as a 'contact zone' in which the transience of performance, the specific temporality of *Romeo and Juliet*, and the disruptive dimension of queer temporalities find expression? This paper seeks to address these questions and, particularly, does so by focusing on the intermedial transpositions of two key scenes: the lovers' first encounter at the Capulet ball, and their death in the final act. Both of these events, I will argue, are marked by queer temporalities insofar as they challenge normative understandings of time. Considered to be 'a play about time',[1] *Romeo and Juliet* is characterised by time compression both formally and thematically. Similarly, time is the very ethos of the short film in contrast to its feature-length counterpart; and, as a consequence of this formal demand for brevity, 'intense endings' have become a constituent element of short film specificity.[2] Thus, in exploring the queer temporalities of these adaptations, this paper examines the contemporary un/timeliness of *Romeo and Juliet* within a European context both aesthetically and politically, considering how the rights and safety of LGBTQ+ communities across Europe have recently turned into contested political territory.

Inma Sánchez-García is Teaching Fellow in Intermediality Studies at the University of Edinburgh, UK. Her research focuses on the intersection between literature and film, with particular attention to the afterlives of Shakespeare on screen. Her book, *Shakespeare in European Cinema: Borders, Thresholds, Connections* is contracted and forthcoming with Palgrave Macmillan. She has published articles in *Cahiers Élisabéthains*, *Shakespeare Jahrbuch*, and *SEDERI*, leading journals in European Shakespeare studies, and has also contributed to the *International Encyclopaedia in Gender, Media and Communication* (Wiley-Blackwell) and to the *Palgrave Encyclopaedia of Global Shakespeare* (Palgrave Macmillan). In addition, she is co-founder and co-leader of the Feminist and Queer Research workgroup at the European Network for Cinema and Media Studies (NECS).

14) Intermedial Ecocriticism

Chair: Jørgen Bruhn

Panel description: Intermedial Ecocriticism is an emerging research agenda that starts with the observation that environmental humanities lack a systematic theory and methodology that understand similarities and dissimilarities between different media and art forms' representations of the Anthropocene ecological crisis. In this panel, we develop Intermedial Ecocriticism via a few case studies and theoretical and methodological deliberations and aim to construct a framework that analyses, discusses, and compares a very broad range of cultural representations across different media types and the conventional but sometimes unproductive dividing lines of, for example, aesthetic and non-aesthetic communication.

'Intermedial Ecocriticism Media Studies as Part of the Environmental Humanities', Jørgen Bruhn

The purpose of my presentation is to make a bridge between two academic traditions that are too seldomly combined: intermedial studies and ecocritical questions. In the first part of my presentation, I will briefly discuss some of the many possible relations between media studies in general and intermedial studies and ecocriticism more specifically: here I want to argue that media studies has inherent, strong ties to environmental humanities, and that this connection needs to be further developed. Media have, as commentators have remarked, become

human environments. In the second part I will briefly discuss and compare two extremely different media products: the 2021 IPCC report and the experimental ecopoetry by Adam Dickinson. Each are in their own way examples of how toxic environments come to us as necessarily complex mediated forms – and that such ecomedia deserves detailed, critical analysis.

Jørgen Bruhn is Professor of comparative literature at Linnæus University, Växjö and he specializes in media studies, intermedial studies, and ecocritism. His latest edited publications are *Intermedial Studies. An Introduction to Meaning across Media* (edited with Beate Schirrmacher – Routledge 2022) and *Multispecies Storytelling in Intermedial Practices* (edited with Ida Bencke – punctum books 2022).

'Transferring Subjectivity: Ecopoetry and a New Language for Posthuman Times', Emma Tornborg

In Anthropocene we as humans are in dire need of renegotiating our relationship with the other-than-human inhabitants of this planet, as well as with the planet itself (Rose Braidotti 2013). Avoiding anthropomorphism is necessary since, as Braidotti explains it, we must "see the inter-*relation* human/animal as constitutive of the identity of *each*. It is a transformative or symbiotic relation that hybridizes and alters the 'nature' of each one and foregrounds the middle grounds of their interaction" (79). One of the most important challenges ahead is to stop objectifying and start subjectifying animals and ecosystems. Challenging anthropogenic subject-positions embedded in language requires a deconstruction of language itself. This paper explores two ecopoems which challenge dichotomies and hierarchies using innovative language: "The Cows on Killing Day" by Les Murray and "Some of We and the Land That Was Never Ours" by Juliana Spahr. In Murrays poem, the cows form a collective subject with one consciousness ("all me have just been milked"). The poem represents the cows' impressions and sensations just before slaughter. We as readers get to see the humans and other animals on the farm filtered through the cows' consciousness. In Spahr's poem we meet a collective subject, a "we", which reflects over the relation between this we and the land – who belongs to whom: "Some of we and the land that was never ours while we were the land's". Both poems are innovative and unconventional in both language and form and in this paper, they are seen as examples of a new way of speaking *with* the planet and its non-human life forms.

Emma Tornborg is PhD in comparative literature. She is currently employed at Malmö University. Her research interests include intermediality, ecopoetry and posthuman theory.

15) Intermediality and Multimodality

Chair: Giuliana Pieri

'Stronger Together: The Added Value in Combining Intermedial and Multimodal Approaches', Signe Kaer Jensen and Beate Schirrmacher

Multimodal and intermedial research have many points of contact. They both explore the mixedness of human communication; all communication is multimodal, involving different semiotic resources with specific affordances. At the same time, all communication is intermedial as (multimodal) media products transfer and transform information previously communicated in other media. However, although intermedial and multimodal research analyse similar media products like comics, children's books, film, and computer games, different terminology and perspectives make it difficult to profit from related research within the other theoretical framework. In this presentation, we show how intermedial and multimodal analysis can work together. We consider intermediality and multimodality to offer complementary frameworks and argue that there is much to gain in drawing on each other's analytical strengths. We demonstrate how this can work by analysing the meaning potential of the "The Ride of the Valkyries" from Wagner's opera *The Valkyrie* (1870) in a Nazi newsreel, in Francis Ford Coppola's movie *Apocalypse Now* (1979) and when played during the eviction of environmental activists from the German Hambach Forest in 2018. The 'micro-medial' multimodal perspective gives us a nuanced language for discussing how different semiotic resources work together. The macro-medial intermedial perspective provides the analytical tools to discuss how the different remediations in different socio-cultural contexts inform each other in a chain of transmediation, where each instance increases and transforms the meaning potential of the "Ride of the Valkyries".

Signe Kjaer Jensen is a senior lecturer in Comparative Literature and affiliated researcher with the Centre for Intermedial and Multimodal Studies at Linnaeus University in Sweden. She holds a bachelor and a master degree in Musicology from Aarhus University in Denmark, and a PhD in comparative literature from Linnaeus University in Sweden. Her research interests center on music and sound as parts of intermedial and multimodal media constellations. In her PhD project, she focused on music in children's animated features, exploring the musical potential for meaning through a qualitative audience reception study.

Beate Schirrmacher is an Associate professor of comparative literature at Linnaeus University and a member of Linnaeus University Center of Intermedial and Multimodal Studies and member of the Network of Multimodal Online Rhetoric. She has published on the intermedial relation of literature and music. Her current research the truth claims of media and the factual narratives of news.

'Overt and Covert Multimodality as Categories for the Study of Intermediality in Literature', Marco Bellardi

Starting from different premises, intermedial and multimodal studies have developed considerably in recent years as productive research fields. However, their analytical methods have generated some conflicting terminology and overlapping concepts blurring in part the contact points between the two. Although it is not easy to bring the two fields together, some scholars (e.g. Elleström) have successfully integrated intermedial studies with the multimodal approach of social semiotics, contributing to a thorough systematization. Nevertheless, competing models are still widely used. With regards to applications to literary studies, several recent contributions on intracompositional phenomena have focused on the rise of the multimodal novel (see for example Hallett's or Gibbons's studies) or explored intermedial references to non-verbal media and arts. This paper elaborates on Werner Wolf's ideas of 'overt' and 'covert' intermediality and discusses plurimediality and formal imitation of media in terms of, respectively, 'overt' and 'covert' multimodality. The multimodal perspective is thus extended not only to literary products where an overt mixedness of semiotic resources is observable, but also to those instances where the verbal text includes comparably more covert intermedial references. In addition to that, the paper explores the concept of mode used in literary genre theory and suggests its transposition to an intermedial level. In genre theory, the mode is understood as a 'distillation' and an intertextual circulation of salient traits

from genre to genre (Fowler). Similarly, it is argued here that, in the process of transmediation of qualified media, what comes to be transferred is an abstract, essential idea of the reference media and their own conventions. In this sense, media-derived modes may interplay as semiotic resources within the generic coordinates of a given media product. The analysis includes a brief account of multimodality in Carlo Lucarelli's crime novel *Almost Blue* (1997), where both overt and covert multimodality are observable (e.g. reproduction of newspaper pages; evocation of songs and noises; formal imitation of cinema).

Marco Bellardi is Assistant Professor in Italian Studies and Cinema at University College Dublin. He completed his BA and MA in Modern Humanities at the University of Milan and holds a PhD in Italian Studies from the University of Birmingham. He is the author of the monograph *Uno smisurato equilibrio. La narrativa sperimentale di Giuseppe Pontiggia* (Florence: Franco Cesati, 2014) and is currently working on a book on the formal influence of film on literary writing (*The Cinematic Mode in Twentieth-Century Fiction*). His main reasearch interests include intermediality, transmedial narratology, literary stilistics, the relation between writers and film directors. Some of his articles have appeared in *The Modern Language Review*, *Frontiers of Narrative Studies, Italian Studies*, and *Enthymema: International Journal of Literary Criticism, Literary Theory and Philosophy of Literature.*

'The Novel(ist) Facing Cinema Today: the Case of Contemporary France', Matthijs Engelberts

In the course of the twentieth century, cinematic storytelling has gradually become pervasive in most parts of the world. The ubiquitous moving image and the rise of fictional cinema has produced major effects on other modes of fiction. This presentation concentrates on the influence of the moving image on the contemporary novel in France, a culture with a long-standing and influential literary tradition, which is moreover generally held as the only European nation with a sizable, uninterrupted cinema production history since the beginning of film. The ongoing interaction between cinema and the novel today had not often been researched. I will argue that 'cinema' has become an even more influential and major force in the field of the novel in the last decades of the twentieth century, that critics widely consider as a new period in the development of French literature. It is possible to distinguish different strategies in the field of the novel to cope with the pervasive influence of audiovisual media and fiction in contemporary society – we will discuss examples of well-known contemporary novelists. The accrued importance of cinema in today's literary field in France seems on the one hand to support the idea of a convergence of the novel and film in the contemporary aesthetic French landscape, and of cross-fertilization and hybridity generally. However, the problems which novelists have encountered in the field of cinema, and certain aspects of the way they situate themselves in relation to cinema and the visual arts, suggest that it may also be fruitful to consider their position and their self-fashioning as indicative of a relation between the novel and film that is not only characterized by the erasure of borders, but also by tensions and rivalry that result from the shifting hegemony in the cultural field.

Matthijs Engelberts' current research is centered primarily on aspects of mediality in modern literature and (other) narrative art media. His publications include – often interdisciplinary – books, edited volumes and articles in French and English on (genre and media related questions in) Beckett, surrealist theatre, the contemporary drama text, Tardieu, Duras, theatresports, Molière, screenplays, Philippe Claudel, Toussaint, Houellebecq and other authors, mainly those who are working at the intersections of literature and cinema or theatre. He also contributes to wider questions in the humanities, such as the debate about the value of the humanities and of literary studies (*Poétique* 183 (2018), 121-140). He is co-editor in chief of the bilingual journal *Samuel Beckett Today/aujourd'hui*, and serves on the board of IAWIS (International Association for Word and Image Studies).

16) Moving Beyond the Covers of the Book: Looking at the Book and Its Generative Capacities

Chair: Liliane Louvel, Isabelle Gadoin

Panel description: This panel will look into the ways in which a text may generate new works in other forms, formats and media, thus offering multiple examples of re-mediation. What are the factors making it possible for textual elements (images, metaphors, visual tropes, narrative clusters etc.) to migrate across the covers of a book and feed into new forms? What are the elements lending themselves best to reappropriations and transmedial reinventions? The papers will explore the various ways in which a book may generate multiple offshoots, ranging from canonical forms of expression to dance, performance, theatre, photography, comics, graphic novels, etc. Interestingly, those reinventions themselves are often hybrid or inbetween forms, playing on intermediality. This shows that the book as an object is not doomed, in the age of digital reproduction, but on the contrary, becomes an incentive to produce new artworks across time, techniques, media, cultures and languages. The disciplines addressed here will range from book history and art history to the visual arts (photography, graphic novels, advertisements, cartoons and comics, film adaptations, vidéos, ballet…).

'*Orlando,* Posterity and Textual Survival beyond the Book', Sophie Aymes

This paper's premise is that certain texts call for adaptation in the sense that they encapsulate anxieties about their posterity and their survival beyond their current material actualization. Orlando's musings on death and immortality in Virginia Woolf's eponymous novel are a case in point as they reflect a conflicted longing for the solidity of commemorative monuments and for the immateriality of memory-scapes. Lying "entombed" and "embalmed" in the medium of the book, words also rise "like an incantation" when brought to life by the reader (*Orlando*, Penguin Classics, 2000, 57). This passage is to be related to the modernist revival of interest in the works of Sir Thomas Browne which notably appeared in the 1923 edition of the Golden Cockerel and, after the publication of *Orlando* in 1928, in the 1932 Cassell edition printed at the Curwen Press and illustrated by Paul Nash. Drawing from the ambivalent view of the book as both grave and medium of transmission in modernist print culture, I propose to examine how Wayne McGregor's ballet adaptation *Woolf Works* (which premiered in London in 2015) addresses issues raised by the transmedial shift from book to performance. *Woolf Works* revisits modernist visions of textual inscription and survival, and it also partakes of the creation of the "Woolf Complex", to use a phrase which I derive from Dennis R. Cutchins and Dennis R. Perry's "Frankenstein Complex" (*Adapting Frankenstein*, Manchester UP, 2018). Therefore, the broad aim of this paper is to explore the posterity of Woolf's texts at the intersection of book history, adaptation and intermediality.

Sophie Aymes teaches British literature and visual culture at the Université de Bourgogne. Her research focuses on intermediality, modernist book history, printmaking and illustration in 20th-century Britain. She is co-founder of the network *Illustr4tio* devoted to Illustration Studies and a member of the Board of *IAWIS (International Association of Word and Image Studies). She has co-edited several online journal issues (in the word-and-image journals Interfaces and Image [&] Narrative*), three volumes on illustration in the book series *Book Practices and Textual Itineraries* of Université de Lorraine (France), as well as a word-and-image collection (*Art and Science in Word and Image: Exploration and Discovery*, Brill/Rodopi, 2019). Her latest volume co-edited with Shannon Wells-Lassagne, *Illustration and Adaptation* (Palgrave), is forthcoming.

'In Between Text and Image and beyond the Book Media: Literary Illustrations and Their Afterlives', Nathalie Collé (Paper read by panel Chairs)

This paper will assess the concepts of 'inbetweenness' and 'moving across' in relationship to literary illustration. It will consider literary illustration as an essentially intermedial, interart form of expression which traditionally combines text and image in one entity, the illustrated book – and sometimes in derived or adapted forms such as comics or graphic novels. It will also examine what is at stake when book illustrations become non-book illustrations, and more specifically when pictures inspired by literary texts cross over the visual field and become material objects. The transformation of paper images inspired by literature into three-dimensional artefacts embodying literary scenes and characters questions the tension between stasis and fluidity that underlies, not just all intermediality, but also the literary field, as well as print culture, visual culture and material culture. Such a transformation takes literary scenes, characters and motifs beyond the literary and artistic spheres and into the realm of everyday, popular culture. Being dependent on merchandising and consumerism at a global level, it also takes them not only across the arts and humanities, but also across temporal, geographical and cultural spheres, and makes them a transnational reality and transdisciplinary objects of study. This paper aims to show that literary illustration which expresses itself beyond the page and book media connects literature to a whole world and audience outside academia, and that the study of literary illustration therefore calls for conceptual and methodological border-crossing rather than disciplinary enclosure. Assessed from the perspective of literary illustration, intermediality appears as a field of research that should collaborate with, rather than compete with, neighbouring areas of research.

Nathalie Collé is Senior Lecturer in English Studies at the Université de Lorraine in Nancy, France, and a member of the research team IDEA (Interdisciplinarité Dans les Études Anglophones), where she co-directs the research axis "Text and Book Itineraries". She specialises in the illustration of classics of seventeenth- and eighteenth-century English travel literature. The fields covered by her research include book history, print, visual and material cultures, text-image relationships, adaptation and intermediality. She has recently completed a monograph entitled *Literary Afterlives: Illustration, Adaptation and Intermediality* and is currently co-editing, with Mario Murgia (Universidad Nacional Autónoma de *México)*, a volume on *Global Bunyan and Visual Art*. She is the co-founder of the international research network Illustr4tio, and the co-founder, co-director and co-editor of *Book Practices & Textual Itineraries*, a book collection devoted to book history, textual scholarship and illustration studies published at the Éditions Universitaires de Lorraine since 2011.

'The Generative Qualities of Annie Ernaux's Intermedial Autobiographical Production: the Ekphrastic, Photographic and Theatrical Adaptation of *L'Autre Fille*', Julie Leblanc (Paper read by panel Chairs)

I have noticed that recent theories of intermediality adaptation, illustration and ekphrasis rarely focus their attention on narratives of an autobiographical nature, seldom reference photographic ekphrasis and never extend their analysis to unpublished literary manuscripts[1]. When these theoretical considerations are combined and added to genetic criticism, the combination of these three fields of inquiry allow for a rich exploration of word/image interactions, their relationship to figures of ekphrasis, photographic images and theatrical adaptations. The generative nature of Annie Ernaux's autobiographical and intermedial production will be examined through the analysis of a short autobiographical narrative which entertains an intricate relationship with previously published texts and two other venues produced after *L'autre fille*: her "Photographic diary" and an intermedial theatrical adaptation of her narrative. The generative aspect of *L'autre fille* is multimedial as my study of this text manuscripts has given rise to the discovery of numerous literary evocations of the same textual portraits of her sister in

many of Ernaux's autobiographical narratives and also to an array of intermedial productions which accentuate the generative nature of Ernaux's autobiographical production. The manuscripts of *L'Autre fille* add a layer of complexity to this intermedial and organically generative corpus giving us insights into the genetic processes which participated in the writing of this narrative and final theatrical adaptation.

Julie Leblanc is a Full-Professor in the Department of French and the Centre for Comparative Literature at the University of Toronto. Her research pertains to autobiographical narratives, word and image interactions and genetic criticism. She is an active member of l'Institut des Textes et Manuscrits Modernes, ENS, Paris. She is the author of several theoretical and critical books: *Genèses de soi: l'écriture du sujet féminin dans quelques journaux d'écrivaines*; *Énonciation et inscription du sujet: textes et avant-textes de Gilbert La Rocque*; *Les Masques de G. La Rocque*; *Narrativité et iconicité au féminin* (forthcoming 2022). Her new monograph pertains to the intermedial and autobiographical nature of war diaries written by combatants and artists. She has also edited several thematic volumes of *Texte. Revue de théorie et de critiques littéraire*, *Recherches sémiotiques*, *Voix et images*, *Arborescence, etc.*

17) Cyberspace, Old and New Media

Chair: Eleonora Lima

'Gliding the Digital Plane: Narrativizing our Navigation of Contemporary Cyberspace', Jeeshan Gazi

With the mainstream emergence and progress in the development of the "metaverse", it is notable that the conception of such a space has been narrativized within cinema and literature for almost four decades, inspired and influenced by Williiam Gibson's conception of a three-dimensional cyberspace. Similarly, at the edge of Web 1.0, when the internet was still a wild and unruly space requiring skill and tenacity to navigate, the term "surfing the internet" came to conceptualise the exploration of web space. This presentation examines how we might come to narrativize our contemporary experience of web navigation, which, I would suggest, hasnt been conceptualised in a widely agreed manner. Flat rather than three-dimensional, standardised rather than ad hoc, I examine the nature of our current navigation of cyberspace, identifying the cinematographical techniques that best communicate the experience of web browsing. With its extended use of the aerial shot, employment of the perspective of a disembodied consciousness, and the use of portals to progress its plot, Gaspar Noe's 2009 film *Enter the Void* is highlighted as providing the most complete reflection of contemporary web navigation within an instance of moving-image media.

Dr Jeeshan Gazi is an interdisciplinary researcher who has published on a range of media in journals such as *SubStance*, *Surveillance and Society*, *Film Criticism*, and *Journal of Graphic Novels and Comics*. His most recent work, due to be published in 2022, includes a book chapter on transmediality and the virtual self and an article in *Jump Cut: A Review of Contemporary Media* that analyses the original themes found in the first draft screenplay of *Apocalypse Now*.

'Reading across Media, Technologies, and Senses', Birgitte Stougaard Pedersen and Maria Engberg

Digital media conditions shape new forms of reading. We read on a daily basis on various digital platforms: we read books, we search for information while reading on screens, we use apps on our smartphones, and we read audiobooks. A number of these practices challenge the former print-biased definitions of reading to which we are accustomed, and foreground intermedial practices of aesthetic works. They also challenge how we understand the sensory input that is activated while we read such works and in what contexts such reading takes place. The aim of this paper is to present our analysis of these extended practises of reading in a digital landscape by proposing reading as a travelling concept (Bal 2002) that moves across different media contexts and moves inbetween disciplinary concerns. Central to our analysis is the material and intermedial interplay between medium and material affordances which in turn shapes the reading experience (Hayles 2005). By bringing selected research fields and contributions regarding reading into dialogue with each other, we will exemplify what we see are common scholarly issues when analyzing digital reading today, specifically the multisensory address inherent in many digital texts: we are invited to touch, listen, watch, possibly take part in movement and interaction, look at images and text, listen to the timbre of voices of an audiobook reading and so forth. These elements must, we argue, play a larger role when analyzing these distinctly digital reading conditions (reimagining Jerome McGann's 1991 analyses of the textual condition. In this paper, through analyses of digital reading situations in Tender Claws *Pry* (2014) and Sally Rooney's *Beautiful World, Where Are You* (2021) read by Aoife MaMahon that challenge the print bias that is still the foundation of the reading concept, we explore the assumptions and value judgments that imbue the concept of reading.

Birgitte Stougaard Pedersen is Associate Professor of Aesthetics and Culture, Aarhus University, Head of the NOVO-founded research project "Reading between Media". Editor of the international peer-reviewed online journal SoundEffects, co-author of *Digital Audiobooks – New Media, Users, and Experiences* (Routledge 2016). She has published articles in leading international journals on rhythm, the voice, aesthetics and meaning theory in the interrelationship between literature and music.

Maria Engberg is an Associate Professor at Malmö University and an Affiliate Researcher at the Augmented Environments Lab at Georgia Institute of Technology (US). She heads up the Data Society Research Program at Malmö University. Engberg is the co-author of *Reality Media: Augmented and Virtual Reality* (MIT Press 2021) with Jay Bolter and Blair MacIntyre, the co-editor of *Ubiquitous Computing, Complexity, and Culture* (Routledge, 2015) and has published on digital aesthetics, literature, and locative media, including augmented and mixed reality.

'On again, Off again – Multimedia Adaptations on and off the Screen', Emma Bálint

Popular cultural adaptations not only extend transmedia storyworlds towards digital platforms but are also extensively relying on old media formats to reach wider groups of audiences. Genres, such as novelizations and other textual or print adaptations, serve to increase both audience participation and access, in other words they are at once meant to pull in new audiences as well as to engage existing ones, and as such, fulfil significant and unique roles in their respective transmedia universes. In this paper, I argue that the simultaneous use of both old and new media formats can enhance the visibility of and strengthens the webs of transmedia storyworlds. Relying on theories of transmediality by Henry Jenkins, Marie-Laure Ryan and Jan Noel Thon among others, I intend to analyze the presence of old and new media formats in transmedial adaptations of fairy tales through fascinating examples, such as the video game and comic book created by Bill Willingham titled *The Wolf Among Us* (2013) and the graphic novel *Through the Woods* (2014) by Emily Carroll and its web comic adaptation.

Emma Bálint, PhD candidate, University of Szeged, does research at the crossroads of fairy-tale studies, adaptation studies, and new media. She has presented at several international conferences and has published research papers and reviews with similar foci in English and in Hungarian in journals (*AMERICANA*, *HJEAS*, *Híd*) as well as in two edited volumes, *Travelling around Cultures: Collected Essays on Literature and Art* (Cambridge Scholars, 2016) and *Turning the Page: Gendered Identities in Contemporary Literary and Visual Cultures* (L'Harmattan, 2017). Bálint has been the review editor of *AMERICANA: E-journal for American Studies* since 2015. She is currently working on her dissertation on contemporary transmedial adaptations of the tale "Little Red Riding Hood" created for young adult and adult audiences exploring and refining the tools of transmedial narratology while also examining the continuing significance and repurposability of fairy tales and the implications of crossover readership.

'Scholarship from the More-than-human? Constraint and Cognitive Agency in Videographic criticism', Alan O'Leary

Videographic criticism often deploys 'parametric' procedures as part of its scholarly poetics. Working with digital materials on the editing platform, the videographic critic may voluntarily adopt arbitrary constraints on the selection of elements from the media text(s) studied and on the means by which the analysis is undertaken or presented. Writing of the parametric exercises used to teach videographic criticism at their influential workshops at Middlebury College, Keathley and Mittell (2019) observe that 'formal parameters lead to content discoveries'. They mean that the adoption of constraints helps the scholar to sidestep analytic preconceptions and allows the media object of study to be seen and heard anew when moved across to the editing platform. But the parametric approach can also generate unexpected 'analytical objects' (video essays etc) that draw as strongly on artistic traditions as they do scholarly conventions, and that demand a reception as attentive to affect and form as to argument and critique. A further implication of this is that parametric approaches to videographic criticism may constitute a posthuman mode of knowing: one that circulates cognitive agency throughout the assemblage of hardware, parametric system, software and (human-scholar) organism. 'We are all chimeras,' Donna Haraway (1985) has written, 'hybrids of machine and organism.' The challenge is to imagine a scholarship that speaks *from* this cyborg position and doesn't just speak *about* it. The CFP for the 2022 Conference of Intermedial Studies asks what kind of intermediality emerges when creative agency is shared with a non-human subject: this paper asks what the intermedial form of videographic criticism can become when cognitive agency is distributed beyond the individual scholar-human.

Alan O'Leary is Associate Professor of Film and Media in Digital Contexts at Aarhus University and Visiting Researcher at University of Leeds. He has published video essays in *[in]Transition* and *16:9* and his manifesto for a parametric videographic criticism appeared in *NECSUS* in Spring 2021. His most recent book is a study of the 1966 anti-colonial film classic *The Battle of Algiers* (Mimesis 2019).

18) Roundtable - Intermedial Experimentation in Italy: from Futurism to the Digital Age

Chair: Cecilia Brioni

Speakers: Clodagh Brook, Florian Mussgnug, Giuliana Pieri

This roundtable takes Italy as a case study through which to attempt to piece together a changing story of intermediality, however partial this will necessarily be. The roundtable is rooted in the hypothesis that the ever-closer relations between the artistic and media practices have been a key cultural force driving creativity since the start of the twentieth century. Taking a historical approach, we dig out movements and artists who in theory and/or in practice rethink the ways arts and media intersect and interconnect, thereby shifting and stretching previously accepted boundaries. Our work is the first attempt at a large-scale mapping of this force, a force which, in Italy, has had an only fragmentary charting up to now. As part of the roundtable, the leaders of the Interdisciplinary Italy research group will present some research findings of the project (www.interdisciplinaryitaly.org), funded by the Arts and Humanities Research Council (AHRC), as well as talking about the methodologies and theories used to confront such vast historical material. This will be a taste of the forthcoming co-authored book: *Intermedial Experimentation in Italy: From Futurism to Digital Convergence* (Legenda 2023). There will be a group presentation followed by Q&A and discussion.

The panel is structured as follows:
- Introduction to the history and conception of the research project, exploring how it may be relevant to others working with intermediality.
- Methodologies when dealing with large and complex intermedial histories.
- Creative, illustrated snap shots. Each of our 3 speakers will present several snapshots of Italian intermediality which traverse the 20th and 21st century and provide a sense of the change as they occur. For each snapshot, we have chosen a year and a concept that seems particularly apt to the ongoing story.
  - Revolution (1915). Futurist Intermediality at the time of the 1915 manifesto, the 'Futurist Reconstruction of the Universe',
    - Futurist art
  - Gesamtkunstwerk (1932). The total work of art on the 10th anniversary of the Fascist Revolution
    - Art under fascism
  - Experiment (1963). Italy's economic boom, internationalism, the new avant-garde
    - Luciano Berio, Umberto Eco, Edoardo Sanguineti
    - Gruppo 63 in Palermo
  - Collapse (1972). Utopian dreams of collective creativity; fears of social, political and environmental collapse.
    - Art, institutions and politics after 1968
    - *Marco Cavallo*: performance and radical psychiatry
  - Hybridity (1994). Intermediality normalised in Silvio Berlusconi's Italy
    - The opening paragraph to Enrico Brizzi's *Jack Frusciante Left the Band*.
    - A Versace dress with an Andy Warhol print
    - The 'white box' museum.
  - Convergence (2007). Henry Jenkins meets the Italian left.
    - Wu Ming's *Manituana* website
    - Carlo Lizzani's Global Stage (global satellite-theatre-film)
  - Contagion (2020). Some closing thoughts on intermediality in pandemic Italy and the future.

Clodagh Brook (BA UCD; DPhil Oxon) is Professor in Italian at Trinity College Dublin. Her current research has two strands: intermediality; identity and political voice. Publications include three monographs: *Screening Religions in Italy: Contemporary Italian Cinema and Television in*

the Public Sphere (University of Toronto Press, 2019), *Marco Bellocchio: The Cinematic I in the Political Sphere* (University of Toronto Press, 2010), *The Poetry of Eugenio Montale: Metaphor, Negation and Silence* (Oxford University Press, 2002). She has published several edited books, including *Cultures of Opposition under Berlusconi* (Continuum, 2009),*Transmedia* (2014), a special issue on intermedia in *Italian Studies* (2019). She has given intellectual leadership, as PI and International Co-I, to the Arts and Humanities Research Council (AHRC) funded grant,Interdisciplinary Italy 1900-2020: Interart/Intermedia(www.interdisciplinaryitaly.org), which has produced edited booksand monographs as well asarticles, pedagogical materials and an exhibition.

Florian Mussgnug is Professor of Comparative Literature and Italian Studies and Vice Dean International for Arts and Humanities at University College London. He has published widely on Twentieth and Twenty-First Century literature in Italian, English and German, with a particular focus on the environmental humanities, creative critical practice, and narratives of risk, crisis and care. Recent publications include *Dwelling on Grief: Narratives of Mourning across Time and Forms* (2022, with Simona Corso and Jennifer Rushworth); *Thinking Through Relation: Encounters in Creative Critical Writing* (2021, with Mathelinda Nabugodi and Thea Petrou); *Mediating Vulnerability: Comparative Approaches and Questions of Genre* (2021, with Anneleen Masschelein and Jennifer Rushworth); *Human Reproduction and Parental Responsibility: Theories, Narratives,Ethics* (2020, with Simona Corso and Virginia Sanchini); *Rethinking the Animal-Human Relation: New Perspectives in Literature and Theory* (2019, with Stefano Bellin and Kevin Inston). He has held visiting and honorary positions at Sapienza University Rome, Roma Tre University, the Universities of Oxford, Siena and Cagliari, and at the British School at Rome.

Giuliana Pieri (Dott. Lett. Pavia; MA Kent; DPhil Oxon) is Professor of Italian and the Visual Arts and Head of the School of Humanities at Royal Holloway University of London. She has published widely on 19thand 20th-century visual culture, cultural history and popular literature. Her research interests are comparative and interdisciplinary, especially the intersection of the verbal and the visual, and the role of Italian visual culture in the construction of Italian identity both in Italy and abroad. Her curatorial practice includes: a co-curated exhibition *Against Mussolini. Art and the Fall of a Dictator* (Estorick Collection of Modern Italian Art, London, 2010), and, as sole curator, the exhibition *The Making of Modern Italy: Art and Design in the early 1960s* (Estorick Collection of Modern Italian Art, London, 2019). She is General Series Editor of *Studies in Visual Culture* and *European Crime Fictions* for University of Wales Press.

19) Material Objects and Beyond

Chair: Adele Bardazzi

'The Museum of the New Millennium: A Medium of Media', Anna Calise

Museums around the world, after roughly three centuries of being substantially unchanged, have faced a drastic revolution in the last three decades. The traditional concept of being a physical space where physical artifacts and artworks are collected and displayed has had to deal with a wide and rapidly growing number of technologies that have impacted this institution to its core. Adapting to the digital era has meant both learning to welcome technologies and their mediated forms of expression within the walls of the museum, but also creating an online interface

for the museum within which physical collections could find their digital alter ego. The consequences of this turn are complex and transversal, spanning from the intricacy of transmedia storytelling to a deep understanding of the new cognitive hybrid and medialized space where cultural experience takes place today. What emerges from this picture is a museum which can be considered a medium in itself, the sum of a wide range of forms each existing through different media and moving across them (not just linearly from physical to digital but also across digital). In this scenario intermediality plays a central role: it represents the framework through which museums can aspire to a unitary status without negating the dependency that art and creativity have developed towards new media. The present paper wants to paint a picture of the contemporary museum from an intermedial perspective, investigating the motion of artworks through media within the programmes of two museums in the Netherlands: the Rijksmuseum and the Museum Boijmans Van Beuningen. With reference to these case studies emphasis will be placed on the role that contemporary creative technologies, like animation, can play in bridging classical art and modern visual practices, acting as a unifying tool for the coherency of new museum systems.

Anna Calise is a PhD student in Visual and Media Studies, Visual Arts *curricula* at IULM University in Milan, with a research project on the digitization of museums and the medialization of the cultural experience (Tutor: Prof. Dr. Vincenzo Trione, Co-Tutor: Prof. Dr. Francesco Casetti). She graduated in Philosophy from King's College London, has a Master's degree in Cultural Heritage Management from Federico II in Naples and a Masters in Arts Management and Administration from SDA Bocconi School of Management. She has worked on the design of participatory cultural strategies, and coordinated the Matera 2019 Community Projects Program in the year of the European Capital of Culture. With her work she wants to contribute to the accessibility of cultural heritage in her country and in the world. Among her latest publications: *Visual Lockdown*, in "Wunderkammer" (2021). *Mixed Reality: frontiera dell'educazione museale*, in "Pianob. Arti e culture Visive" (2022) DOI: 10.6092/issn.2531-9876/14308; Being Published: *The digital museum and its power dynamics: the case of The Smithsonian* (Conference, IULM University, 2022).

'Singing the Posthuman. The voice of Things in Joyce's *Ulysses* and in Tom Mc Carthy re-writing, *Mermaid Figurine*', Asun López-Varela

The proposed research explores intermediality from the point of view of the material and the semiotic by focusing on specific objects. The paper inquiries into thingness; the value associated to objects by means of storytelling; the ways in which humans infuse life and meaning into inanimate things, and if these significant constructions could serve the purpose of eco-critical awareness. Humans create strong emotional bonds with things that are part of our daily routines. Material things become signs associated to particular persons, experiences, desires, values etc. Material Engagement Theory MET emphasizes agency as non-anthropocentric, a "dynamic co-evolutionary process of deep enculturation and material engagement." (Malafouris, 2013: 45), stressing that materiality is integral to human cognitive architecture. (Ibid. 244) and that things might hold some degree of cognitive "operational intentionality." (Gallagher, 2017: 67). On the occasion of ISIS conference in Dublin and Joyce's *Ulysses* anniversary, this paper explores the Irish masterpiece from the perspective of the ecology and economy of "little things". Insignificant objects like titbits, potato, seaweed or Sweny's lemon soap are, apparently, an unimportant part of the narrative. However, through the lenses of a micronarrative by British novelist Tom McCarthy, this paper argues differently. McCarthy's "Mermaid Figurine," brings back echoes of sirens songs and seaweed from Joyce's masterpiece to our contemporary landscape. This insignificant figure is part of the project "Significant Objects" a literary and anthropological experiment devised in 2009 by entrepreneur Josh Glenn and New York Times columnist Rob Walker. Ultimately, the paper explores nonhuman agency from an intermedial perspective.

Asun López-Varela is Associate Professor at Complutense University Madrid. Her research interests include Comparative Literature and STEAM approaches and Cognitive and Intermedial Semiotics. She wrote her PhD dissertation on James Joyce's works. A longer profile can be seen at https://www.ucm.es/siim/asun-lopez-varela   and some of her publications are at https://www.ucm.es/siim/lopez-varela-publications.

'Moving across the Arts: Guillermo del Toro's *Cabinet of Curiosities*', Dominika Bugno-Narecka

Cabinets of curiosities are considered to be a projection of one's thinking about oneself, one's origin and one's place in the universe. As people started reflecting upon themselves, they began to collect objects which communicated their understanding of their place in the world. Variety of objects gathered in cabinets of curiosities: from natural and organic objects, through the remains of ancient civilisations found in earth, processed objects of nature, to works of static art and specimens of artificial life, highlighted the transition from nature to culture and the gradual development of modern science from the second half of the 16th century onward. As the starting point, the paper discusses the traditional cabinet of curiosities as a qualified media product, distinguishing the modalities and intermedial relations within it. Then, it investigates the particular contemporary realisation of the cabinet, namely Guillermo del Toro's book Cabinet of Curiosities: My Notebooks, Collections and Other Obsessions, as a complex media product which combines and unifies, but also transforms and represents other media and the modalities of what we now know as chemical laboratories, zoos, art galleries, museums and more. Del Toro's total work of art problematizes further the intermedial character of the cabinet, moving across the arts, against the epistemology of contemporary museum and extending its scope onto the book in question (an original intermedial cabinet of curiosities in itself), the director's numerous notebooks, films and collections of diverse objects gathered at his home.

Dominica Bugno-Narecka works in the Department of Literary Studies at the John Paul II Catholic University of Lublin. She holds degrees in Literary Studies (PhD), English Studies (MA) and Culture Studies (BA). Her academic interests include intermediality, ekphrasis and other relationships between word and image, baroque and neobaroque in literature and culture, and the 21st century fiction in English.

20) Transmediating Ecology and the Ecologization of Art

Chair: Niklas Salmose

Panel description: Transmediation as an intermedial phenomenon, theory and method, was first established by Lars Elleström in *Media Transformation: The Transfer of Media Characteristics Among Media* (2014) (the term itself was coined by Charles Sahor) and subsequently further defined and developed in *Transmediations. Communication Across Media Borders* (Salmose & Elleström, 2020). At a very basic level, much aesthetic work on the mediations of the Anthropocene implicitly engages in transfers of either scientific realities, future simulations and speculations, into aesthetic, and more accessible media types. Philosophical debates on the representativeness of the Anthropocene with object-oriented-ontological or new materialist agendas (Morton; Nixon), or politicized deliberations (Ghosh; Moore), have not to a larger extent considered the exact nature of these transfers, even if Morton's concepts of dark ecology and ambient poetics clearly have aesthetic

implications. The objective of this panel is to use transmediality as an analytical vehicle to elucidate the very media specifics involved in transformative, medial relations between scientific (and common) assertions and a diverse set of media types.

'Roads to Environmental Agency: Transmediations of the Post-Apocalypse in Novel and Film The Road', Niklas Salmose

What this paper postulates is: humanities is essential in order to understand and solve the crises in the Anthropocene; the will to act on the environmental crisis (environmental agency) is dependent on medial qualities; classic dichotomies such as nature/culture need deconstruction and rethinking; the aesthetics have serious and deep potentials forcommunication of knowledge; to viably analyze communication regarding the ecological crisis, an extended knowledge of media representation is absolutely necessary. Environmental agency thus can be understood as the will to act on environmental narrative and communication. This is a crucial component in how effective communication of the climate crisis is, and how it might affect people's awareness and agency of the environment both short and long term. This paper first set out to investigate the nature of environmental agency, and then compares two different media types with similar content: the original novel *The Road* (2006) by Cormac McCarthy and the subsequent film adaption of the novel by John Hillcoat (2009) in how differently they might affect readers and viewers. The focus here is both media specific (how the limitations and possibilities of novel and film shape experience) and transmedial (what happens in the adaptation of environmental catastrophe and dystopic representation from novel to film).

Niklas Salmose is Associate Professor of English at Linnaeus University. He is a member of Linnaeus University Center of Intermedial and Multimodal Studies (IMS), director of the Master Program in English and Vice Chair of the Department of Languages. He has published internationally on nostalgia, Nordic noir, Hitchcock, cinematic style in fiction, modernism, F. Scott Fitzgerald, the Anthropocene and Hollywood, intermediality and sensorial aesthetics in fiction. Recent editorships include *Contemporary Nostalgia* (2019), *Transmediations. Communication across Media Borders* (2019), a book on experimental Swedish filmmaker Eric M. Nilsson (2019), *Cultural Comets* (2022), *F. Scott Fitzgerald: A Composite Biography* (2022). He is currently co-writing a monograph on intermedial ecocriticism for Lexington Books with Jorgen Bruhn.

'A Transmedial Approach to Mediating Science in Games: The Case of *The climate trail'*, Péter Kristòf Makai

Anthropogenic climate change is a hotly contested topic in contemporary popular discourse, even though a strong scientific consensus has emerged on the causes and effects of global warming. A crucial factor in the acceptance of the results of climate research and the subsequent support for political action is the presence of clearly communicated scientific evidence for anthropogenic climate change and the effectiveness of proposed policies. There is, in fact, a disconnect between traditional, linear models of science communication and exhortations for taking action to prevent disastrous consequences of human interference with the climate system. As an agency-based medium that can simulate complex systems, digital games are well positioned to make climate science palpable and actionable for a wide audience. However, we can still point to an undertheorisation of how science is transformed into game mechanics as a barrier to understanding. As such, this paper provides a transmedial framework for the analysis of how truthfulness and truth claims of science are used the enhance complexity representations of climate change in electronic literature. In a plea to stress the continuing usefulness of an hermeneutical, 'close reading'-oriented approach to game analysis, albeit one that is embedded in theories of transmediation, I highlight *The Climate Trail* (William Volk 2019), a contemporary adaptation of *The Oregon Trail* (Rawitschetal 1985) as a work that mediates climate science and makes the immediacy of the climate crisis felt.

Péter Kristóf Makai is currently a Landhaus Fellow at the Rachel Carson Center for Environment and Society, researching how board and video games portray anthropogenic climate change and biodiversity. He worked as a KWI International Fellow at the Kulturwissenschaftliches Institut in Essen, focusing on how computer games mediate the physical pleasures of theme parks and how board games use themes to convey meaning. He was the Crafoord Postdoctoral Research Fellow in Intermedial and Multimodal Studies at Linnaeus University in Växjö, Sweden. He obtained his PhD from the University of Szeged in Literary Studies, writing his dissertation on the depiction of autism in contemporary Anglophone literature and literary theory. In addition, he regularly publishes on Tolkien and games and in science fiction studies. He is a Member of Mensa HungarIQa, an avid hiker and biker, and holds a Level 3 Award in Wines from the Wine and Spirits Education Trust.

'Visible Landscapes and Invisible Paintings: The Ecologization of Art, Dalby Söderskog National Park, and Vilhelm Ekelund's *Nature'*, Erik Erlanson

This paper examines the ecologization of art across different media at the turn of the 20th Century through the analysis of Swedish national park Dalby Söderskog and the work of Swedish symbolist Poet Vilhelm Ekelund – for whose poetry the majestic beech trees preserved at Dalby Söderskog is a recurring topic. Erlanson discusses the apparent paradox in how the seemingly untouched nature once mediated becomes an anthropogene landscape, and its beauty, consequently less an instance of natural beauty than an instance of artistic beauty. Inherent in this paradox is also the transmedial relations between the cultural and the scientific, art and technics. Both the poetry of Ekelund and Dalby Söderskog the national park are instantiate zones of indistinction in which these distinctions are suspendend.

Erik Erlanson, PhD, is Senior Lecturer in Comparative Literature at Linnaeus University. He has published in a variety of research fields, ranging from late modern poetry, 20th-century cultural policy, and the artistic neo-avant-garde. His research interests include the discursive and material conditions of the arts, the relationship between art, nature, and technics, and the variable image of aesthetic thought. His most recent publication is "Towards a New Understanding of Cultural Policy, or, the Common Enterprise of Swedish Minister of Culture Ragnar Edenman and French Surrealist André Breton" (2021).

21) Intermedial Poetics: Poetry as a Contact Zone between Visual Media

Chair: Maria Engberg

'Seeing with Ma langue: An infra-thin Reading of Christophe Tarkos's *Calligrammes'*, Gareth Hughes

When we conceive of poetry as a zone of intermedial connection between the visual, the textual, and the auditory, a tendency among contemporary avant-garde poets is to draw attention to the permeability of these categories. In this paper I will examine the relationship between text and image in Christophe Tarkos's *Calligrammes* (*Ma langue*, Vol. II, 1998). The poetic form of the calligram, most famously exemplified by the work of Guillaume Apollinaire, arranges a text into recognisable shapes of everyday objects. Tarkos's calligrams, however,

are rough drawings accompanied by short text captions underneath each picture; the text is no longer intermingled with the image, retaining the connection between image and text only through their adjacent positions on the page. The implied resemblance between the text and the image recalls Ferdinand de Saussure's well-known diagrams of the linguistic sign. Yet the drawings are so minimalistic that any semiotic relationship to its accompanying caption is always subject to a range of interpretations. These visual poems invite reflection on poetry's power to reconfigure common sensory experience, in what Jacques Rancière calls the 'sharing of the sensory'; artistic practices 'intervene in the general distribution of ways of doing and making' (*Le partage du sensible: Esthétique et politique*, 2000). The use of multimodal expression here allows the poet to render overlooked features of language visible. By playing with and confounding the mimetic expectations we place upon language, Tarkos demonstrates sensitivity to the 'infra-thin', a term coined by Marcel Duchamp, and lately taken up by Marjorie Perloff as a defining feature of poetry; 'the art in which *difference* is more important than similarity' (*Infrathin: An Experiment in Micropoetics*, 2021). I will explore how Tarkos's work inhabits these areas of difference across an aesthetic spectrum, and exemplifies poetry's intermedial reach.

Gareth Hughes is a first-year PhD student in Comparative Literature at Royal Holloway University of London. He is working on contemporary experimental and exophonic poetry in French and English. His current research examines the work of Michèle Métail, Michelle Grangaud, Christophe Tarkos, Anne-James Chaton, and Caroline Bergvall, and explores how the category of the exophonic – 'sound from the outside' – allows us to imagine a concept of community based on translingual and intermedial aesthetic practices.

'"Percés selon le rythme et les dentelles pures": The Articulation of Silence through Dance in Stéphane Mallarmé's *Hérodiade'*, Kristina Åström

In the French nineteenth-century poet Stéphane Mallarmé's unfinished work *Hérodiade,* Mallarmé centred his narrative around the eponymous protagonist Herodias, a dancer who does not explicitly, as far as the poem is concerned, dance. The main character is an evocation of the popular mythical figure Salome, the dancer who figured in many artistic works in the latter half of the nineteenth century. Mallarmé was undoubtedly inspired by modern forms of dance pioneered by Loïe Fuller and the spectacular ballets performed in l'Éden Théâtre and l'Opéra in Paris around this time, first conceiving *Hérodiade* as a work for performance before it was turned into a poem. As an influential figure at the heart of Paris' literary and artistic circles, Mallarmé drew on new, dynamic modes of representation which in turn resonated with the Symbolist belief of the synthesis of different art forms as the highest point of poetic significance. This paper will build on recent scholarship by Céline Torrent and her study of Mallarmé's theoretical writings on dance alongside the poem, as well as the intricate readings of *Hérodiade* by Gardner Davies and Barnaby Norman. It will present dance as a form of bodily writing which pierces through the fabric of the text to articulate the poem as a threshold space between different art forms. The poem thus lends itself to a discussion of how, according to Giorgio Agamben's theory of dance (through gesture) is the '*process of making a means visible as such*' ('Notes on Gesture', Agamben's emphasis). I will thus contend that *Hérodiade* situates itself at a meeting point of different art forms invoking its own mediality through dance as gesture.

Kristina Åström is a third-year PhD candidate in Comparative Literature at the University of Glasgow. Her research revolves around the late nineteenth-century French poet Stéphane Mallarmé and his friend, the American painter James McNeill Whistler. As well as taking an interdisciplinary and comparative approach to their works, she is particularly interested in Gilles Deleuze's figure of the fold and the virtual as aiding in our understanding of new modes of representation across different art forms.

'On the Poetics of Listening Scores', Vadim Keylin

The term "listening score" refers to short textual artworks that instruct the reader to listen in a certain way: pay attention to particular categories of sounds or initiate particular listening situations. Belonging to the broader category of text scores, listening scores are instrumental texts that are at the same time often poetic in their form and evocative in their language. A counterpart of sorts to sound poetry, they do not translate text into sound, but make reading a condition for listening. As such, listening scores can be thought of as monomedial and intermedial at the same time. On the one hand, their material form is that of written text, not augmented in itself by any other media. On the other hand, the reading of a listening score is necessarily transitory, oscillating between the aesthetic experience of the text itself and the aesthetic experience of listening induced by the text. In the context of sound studies, listening scores have typically been researched from the perspective of the phenomenology of listening. In my presentation, I discuss listening scores by such artists as Pauline Oliveros or Hildegard Westerkamp as a form of intermedial poetry. Examining the literary features of listening scores, I investigate how these features extend to or counterpoint the performance of listening that these texts produce. My analysis focuses in particular on two notions that run across the domains of poetry and sound art: defamiliarization and subjectivity. First, I consider how the poetic defamiliarization of language is utilised by the artists to defamiliarize listening and initiate the aesthetic perception of mundane everyday sounds. Second, I analyse the lyric subject that emerges in listening scores and its relationship to the phenomenological subject of the listening that they produce.

Vadim Keylin is a poet and scholar working in the fields of sound studies and digital culture. He received his PhD from Aarhus University and is currently employed as a research associate in the project "Poetry in the Digital Age" at Universität Hamburg, working on a monograph "Sounding poetry between voice and data: Subjectivity, creativity and digital culture". He serves as an editor of the *SoundEffects* journal and has published articles in international peer-reviewed journals *Organised Sound*, *Sound Studies* and others.

KEYNOTE SPEAKER 2: Virtual Presence. Between and Beyond Medieval Artistic Media, Nicola Camerlenghi

The digitization of a real-world environment—be it a single site or an entire city—grants a virtual presence in an immersive and navigable digital space. This presentation reflects upon the speaker's experiences building a diachronic virtual reality model of the Basilica of St. Paul in Rome and plotting a 4D GIS map of medieval Rome. Such embodied experiences, particularly those built with relatively agnostic platforms, offer the potential for more robust understanding of cultural artefacts, greater kaleidoscopic thinking, and increased cross-disciplinary fluidity. With particular attention to the media of architecture, sculpture, painting, and sound, this talk presents digitization's profound impact on the fields of art history, travel and tourism, religion, spirituality, and, especially, pedagogy.

22) Contemporary Italian Poetry in between and across Media

Chair: Clodagh Brook

Panel description: Poetry's engagement with other media is far from being a recent phenomenon. Yet, as this panel seeks to highlight, Italian poetry seems to be a particularly reactive literary scene in which from the 20th-century onwards poets have increasingly engaged with a wide range of media in such a way as to further extend the experiments of avant-garde movements. From this viewpoint, this special issue will not be limited to the works of poets belonging to avant-garde movements such as Futurism or cases of visual and concrete poetry, and will include investigations of some of the most interesting examples of intermediality in modern and contemporary Italian poetry, such as the engagement with textile arts by contemporary Italian women poets and artists.In addition, attention will be given to defining possible theoretical frameworks and methodologies that can be helpful in approaching intermedial poetic works and, most importantly, what do we mean by 'intermedial poetics'. What kind of methodology requires a poetry that engages with other media, such as textiles, an artistic media often downgraded within the context of visual arts? To what extent can an intermedial approach to poetry renew our understanding of both poetic text and the involved media? How can an intermedial approach renew our readings of authors as canonical as the Nobel-prize winner Eugenio Montale? What role does gender play in intermedial poetry today? How should we approach collaborations between poets and artists that lead to intermedial creations such as the ones by Andrea Zanzotto and Giosetta Fioroni to the most recent case of Elisa Biagini and Sabrina Mezzaqui? What happens to both poetry and other media in their entanglement? Can we still refer to these intra-actions between poetry and other media as intrinsicallypoetic or do we need another terminology for contemporary intermedial poetic experimentations? How does intermedial poetry respond to our digital age? Can intermedial poetry affect our understanding of community and collective practices? These are the some of the questions that will animate the discussion that the contributions presented at this panelseeksto elicit.

'A Photographic Lyricism: Intermedial Dialogues in Pugno's and Mazzacane's *Il colore oro*', Roberto Binetti

As highlighted by Andrea Cortellessa, Laura Pugno's poetry has its generative sparkle in photographic images.This is particularly relevant in Il colore oro, a poetry collection published in 2007, which sees a collaboration with the artist and photographer Elio Mazzacane. Mazzacane's photographies do not simply function as a complement to the poetic texts, as a sort of illustration of what happens within the collectionnor of what the lyric subject sees or envisions, but it provides a parallel series of signifiers that own an intrinsic signifying power. This paper will focus on the intermedial dialogue between Mazzacane's photography and Pugno's poetry with the aim to investigate to what extent this dialectical exchange determines the structure of the collection, both at a macrostructural and microstructural level. In particular, it will be shown how this photographic process of subjectification impacts both onthe internal organization of the book and on the syntactical patternsthat are employed by Pugno and Mazzacane.

Roberto Binetti holds a DPhil in Medieval and Modern Languages from the University of Oxford, where he was awarded a Graduate Development Scholarship at St Anne's College in addition to his role as Tutor in Italian. His research interests include modern and contemporary poetry, literary theory, psychoanalysis, cultural history, ecology, and eco-criticism. Among his recent and forthcoming publications are: his first monograph, *Poetics of Becoming. On Italian Women's Poetry*, which challenges conceptualisations of women's writing

by reading the poetry of Elsa Morante, Amelia Rosselli, Biancamaria Frabotta, and Patrizia Cavalli in diffraction and through Gilles Deleuze's philosophical thought; the special issue *Elegy Today: Rejections, Re-mappings, Rewritings* with Jonathan Culler and Roberto Binetti (Journal of World Literature); the edited volume *The Contemporary Elegy in World Literature* (Brill, forthcoming 2023); and several peer-reviewed articles in leading journals including *Ticontre*, *Studi Novecenteschi*, *Italica*, and *Journal of World Literature*. He is co-founder co-founder of «Non solo muse» (www.nonsolomuse.com) and «Italian Poetry Today» (www.italianpoetrytoday.com).

'*Filamenti*: A Textile Poetics of Entanglement in Contemporary Italy', Adele Bardazzi

By looking at intermedial works of the poet Elisa Biagini and the artist Sabrina Mezzaqui as well as their most recent collaboration for the Galleria Continua's exhibition 'c'è qui nell'aria la parola-ramo', this paper investigates the relationship between poetic texts and textiles. The 'intra-action', to use the feminist physicist Karen Barad's term, between the language of poetry and that of textile emerges through a paradigm of entanglements that expands the semantic capacity of both words and textiles. The verses displayed by Biagini in Mezzaqui's installations belong to *Da una crepa* (2014),which weaves imaginary dialogues with Emily Dickinson and Paul Celan. *Da una crepa* will be central to this paper's investigation together with *Le ossa non sono poi così solide* exhibited at Museo della Specola in 2010 and poems from Biagini's most recent work, significantly entitled *Filamenti* (2020). In this collection, the thread emerges as a key tool not only to recompose a body that is represented as fragmented and disjointed, but also as a 'filo memoria' that can re-constitute an identity understood in highly corporeal terms (especially in the section 'Moto perpetuo (un'autobiografia)'. A reflection on identity and autobiography is also central to Mezzaqui's practice, especially in *Appunti per autobiografia del rosso* (2017-2018), where through 33 woven and decorated books, she attempts to weave an autobiography. In both Biagini's and Mezzaqui's intermedial textile poems, the viewer/reader engages with a thread endowed with a strong vitalistic, almost biological power able to weave together identity, biography, and memory.

Adele Bardazzi is Irish Research Council Government of Ireland Postdoctoral Fellow and Tutor at Trinity College Dublin as well as Honorary Research Fellow at the University of Oxford. At Oxford, she completed her DPhil at Christ Church, followed by a Laming Fellowship and an Extraordinary Junior Research Fellowship at The Queen's College. Her research focuses on issues of form and interpretation: poetry and poetics, lyric theory, gender and women's studies, verbal-visual glitches. While at University of Padua, the Centre National de la Recherche Scientifique, and the École Normale Supérieure as Visiting Research Fellow, she is working on *A Textile Poetics of Entanglements*, her second monograph expanding questions of poetic theory raised in her first book, *Eugenio Montale: A Poetics of Mourning* (Peter Lang). Together with Jonathan Culler and Roberto Binetti, she is co-editor of *Elegy Today: Rejections, Re-mappings, Rewritings* (Journal of World Literature) and *The Contemporary Elegy in World Literature* (Brill). She is the co-founder of «Non solo muse» (www.nonsolomuse.com), «Italian Poetry Today» (www.italianpoetrytoday.com) and the «Gender & Authority» Network (https://www.torch.ox.ac.uk/gender-and-authority).

'The Lyric Put to the Test: Performance Poetry and Transmedia Gestures', Francesco Giusti

Recent developments of intermedia poetry constitute both a resurgence and a significant intensification of certain features of the lyric mode. New media technology increases the visibility of these features (open deixis, presentness, eventfulness, repetition, memorability, and shareability) and allows for an immensely wider circulation. Therefore, a more capacious notion of lyric is required, one that not only

takes into account the long history of this mode, but also accommodates those characteristics that the contemporary production and circulation of lyrics shares with the pre-modern practices of the discursive mode. Following some remarks made by Lello Voce and Marc Kelly Smith in their debate held in Monza in 2014, and then looking at selected cases of performance or spoken word poetry, this paper will address the following question: what is it that poet and audience members can actually share during the poetic event? In other words, how do they participate in the multilayered experience involving words, sound, and acting, as well as 'co-presence' (Middleton) in the same space? To answer these questions, I will employ the notion of *gesture* that I develop from Bertolt Brecht, Walter Benjamin, and Giorgio Agamben, who think of it across different media and arts (poetry, theater, dance, cinema), but also daily speech. Indeed, in their conversations in the Summer of 1934, Brecht and Benjamin outline a notion of *gesture* that is inherently transmedia: discussing a didactic poem written toteach actress Carola Neher how to wash her face, Brecht states that the actress had learned to do so to such a degree of perfection that he wanted to film her. Brecht's *gesture*, which has been extensively investigated in theater and performance studies, can thus also be found in poetry and may prove useful in developing a transmedia notion of lyric.

Francesco Giusti is Career Development Fellow in Italian at Christ Church and Associate Lecturer at Worcester College and St John's College, University of Oxford. After completing his PhD at Sapienza University of Rome and the Italian Institute of Human Sciences, he pursued his postdoctoral research at the University of York (2013), the Goethe-Universität Frankfurt am Main (2014-2015), and the ICI Berlin Institute for Cultural Inquiry (2016-2018). From 2019 to 2021, he taught comparative literature at Bard College Berlin. He has published two books devoted respectively to the ethics and poetics of mourning and to creative and cognitive desire in lyric poetry: *Canzonieri in morte. Per un'etica poetica del lutto* (2015) and *Il desiderio della lirica. Poesia, creazione, conoscenza* (2016). He co-edited, with Christine Ott and Damiano Frasca, the volume *Poesia e nuovi media* (2018); with Benjamin Lewis Robinson, *The Work of World Literature* (2021); and with Adele Bardazzi and Emanuela Tandello, the forthcoming *A Gaping Wound: Mourning in Italian Poetry* (2022).

'"The movie theatres are little bits of things". Poetry and Cinema in Montale and Stevens', Matilde Manara

Benjamin, Kracauer, Ortega y Gasset -these are just a few of the thinkers who, at the turn of the 20th century, had critical views on cinema and the way it affects its audience. In his *Minima Moralia*, Adorno famously wrote: 'Every time I go to the cinema,I come out of it more stupid than when I came in, despite all my vigilance'. Poets of the same period were equally skeptical about the new media and, above all, about the model of mass liberal education that was held responsible for their success. Caught between fascination and despise, they nevertheless seemed unable not to add to their texts some elements taken from the collective and supposedly hypnotizing experience of watching a movie, often with the aim of contrasting it with the solitary and controlled experience of reading a poem. In this paper I would like to reflect on these intermedial fragments in the work of two of the most representative authors of European and Anglo-American modernism: Eugenio Montale and Wallace Stevens. The analysis of *Forse un mattino andando in un'aria di vetro* and of *The Ordinary Women*, as well as the reading of their notes on cinema, will allow us to show that the relationship of modernist poetry (a supposedly conservative and elitist movement) with mass culture and its media is much more ambivalent than is usually thought.

Matilde Manara holds a PhD in Comparative Literature from Sorbonne Nouvelle - Paris 3 University (INSPIRE-Marie Curie Fellowship). Between 2020 and 2022, she has been Assistant Professor (ATER) at the University of Lille. She is currently a post-doc fellow at the Collège de France in Paris. She is the author of *Diplopie, sovrimpressioni. Poesia e critica in Andrea Zanzotto* (Pacini, 2021) and of *L'intelligence du*

poème. Lyrisme et pensée chez Valéry, Rilke, Stevens et Montale (Classiques Garnier, forthcoming), as well as of several peer-reviewed articles on Modernism, twentieth century Italian, French, Anglo-American and German poetry, literary genre theory and history of ideas.

23) Stretching Borders: A Tribute to Lars Elleström

Chair: Ana Cláudia Munari Domingos

Panel description: Lars Elleström became a member of the International Society for Intermedial Studies in 2007 and was at the forefront of the organization, actively participating in the transformation of the Nordic Society for Intermedial Studies, founded in 1995, into an international society. His contribution to intermedial studies is extensive and very important. Elleström strongly contributed to the expansion of notions of intermediality beyond the relations between the arts, approaching them from a broad perspective of Communication. His model, which defines and describes the qualities and functioning of media, is the basis for researchers from different areas, because, as he explains, it can be expanded from different perspectives and interactions. Furthermore, Elleström was a tireless scholar, a voracious reader of philosophy, arts, semiotics, as well as a curious analyst of questions of human cognition and perception. His readings, such as the one he did on Peirce's work, are a valuable contribution to the studies of Intermediality. In this panel, we propose to think about his contribution to our research in intermedial studies around four perspectives. The first of these perspectives provides a small overview of Ellström's bibliographic references, on which he proposes his models. The second one shows how Elleström's typology can be used to analyze the relationships between architecture and other media. The two following perspectives work with the potentiality of the concept of transmediality applied, first, to an understanding of narrativity from the functional narratology and, finally, to the analysis of screenplays in the field of intermediality as a process of transmediation.

'The Intermedial Reader Lars Elleström', Ana Cláudia Munari Domingos

In 2014, when Prof. Lars Elleström gave a conference at the I International Congress of Intermediality in the Federal University of Juiz de Fora, Brazil, I was in the audience. In his lecture entitled "A Medium-Centered Model of Communication", Prof. Elleström made a survey of several authors on whose theories he based his model, exercising a complex and productive critique of them. Reading the article resulting from his conference, it becomes evident that he focused intensely on the work of many researchers to compose his model, especially Charles Sanders Peirce. That same year, he published "Material and Mental Representation: Peirce Adapted to the Study of Media and Arts" in The American Journal of Semiotics, an article that brings a bibliography with, among other names, three pages of references to the philosopher and semiotician, published in six volumes of Collected Papers of Charles Sanders Peirce. In his work, Elleström has always sought to present his starting point, the bases of his work, showing where his ideas come from, comparing, distinguishing, adapting and, why not say, correcting, both the propositions of other researchers and his own, as he did in "The modalities of Media II". He was generous with his reading, but an accurate critic. In this presentation, with no pretense to reach the whole, this work seeks to make a short overview of Lars Elleström's academic references on Intermediality, which cross different areas.

Ana Cláudia Munari Domingos is Associate Professor at University of Santa Cruz do Sul, Brazil (2012-current). She was a Post-Doctoral Research on Intermediality, Linnaeus University, Sweden, in 2018-2019. She holds a Doctorate in Theory of Literature (Pucrs, Brazil, 2011) and a Master in Theory of Literature (Pucrs, Brazil, 2005). She is coordinator of Anpoll Research Group Intermediality: Literatures, Arts, Media (2018- current), and an editor of Rizoma Review. She is a member of International Society for Intermedial Studies and of the research group Intermídia (CNPq, Brazil). She published *Hiperleitura: convergência digital, Harry Potter, Cultura de fã* (Edipucrs, 2015) and edited *Midialidade: ensaios sobre Comunicação, Semiótica e Intermidialidade* (Edipucrs, 2017). Her research interests are: Mediality and intermediality; Intermediality and teaching; Comparative literature; Contemporary Brazilian Literature; Reading and Response Criticism.

'The Modes of Architecture', Miriam de Paiva Vieira

It is possible to explore the relationship between architecture and other media through a wide variety of theoretical scopes – from time-space relations, as described by Gaston Bachelard (1957) and Stephanie Glaser (2009, 2014), to Ulf Pettersson's cognitive approach (2013), or even Jennifer Bloomer's philosophical one (1993). It is also possible to view the architect's activities or a piece of architecture from different angles. Although still not nearly as extensive as the field of research dealing with the relationship between literature and painting, investigations of literature and architecture have nonetheless become more common over recent decades. Departing from the premise that ekphrasis is meant to evoke an absent image in the mind of the spectator, or the reader, and thereby to provoke an emotional response, I have elsewhere studied such relations by using the notion of architectural ekphrasis as a theoretical operator, under the light of intermedial studies (Vieira 2016, 2020). While examining the possibilities for working with this typology, I realized that the already consolidated pictorial models' parameters were not sufficient for my needs. One of the greatest challenges I faced was the delimitation of architecture's medial traits that literature is actually able to transmediate. Lars Elleström's proposed model for studying the transfer of media characteristics was crucial to achieving consistent results. The four modalities of media, along with their qualifying aspects, became the backbone of an interpretative model proposed to explore the presence of architecture in literature. Thus, the aim of this talk is to present the modality modes of architecture.

Miriam de Paiva Vieira is Adjunct Professor at Universidade Federal de São João del Rei, Brazil (2017-current). He has held a Postdoctoral fellowship funded by CNPq (2018), is a Doctor in Literary Studies with mobility funded by Erasmus Mundus at Lunds Universitet, Sweden (2016), and holds a Master in Literatures in English (2007), all by Universidade Federal de Minas Gerais, Brazil. She also holds a Bachelor degree in Architecture (1991). She is a member of the International Society for Intermedial Studies, of the International Association of Word and Image Studies, and belongs to the research group Intermídia: estudos sobre a intermidialidade (certified by CNPq). She has published edited volumes on intermediality and articles in Portuguese, and some in English, on the relations between literature and architecture. Her research interests are: literature and architecture, ekphrasis, adaptation, and (teaching of) intermediality.

24) A Certain Tendency of French New Wave Cinema (and its long wave). Embracing intermediality

Chair: Chiara Tognolotti

Panel description: The French New Wave stands for one of the periods in film history in which the intertwining of cinema with the other arts has been explored at its deepest, both from a theoretical point of view and in actual film projects. This enriching contamination was prayed for by André Bazin within his famous theory of "impure cinema", while a 'wrong' kind of relationship with literature, supposedly carried out by the "Tradition of Quality" films, was the target of François Truffaut's well-known articles. Throughout their careers, the New Wave directors have always been committed to exploring new ways of dealing with other arts, as means of testing the possibilities of film language itself. Recently, this strong relationship has been reconsidered, through the lens of intermediality, in works by Ágnes Pethö (2011) and Marion Schmid (2019). In the wake of these studies, the panel will propose a path that opts for a broad understanding of the definition of New Wave, highlighting its spread through time and space. There will be a focus on classic Truffaut's *La chambre verte*, shot in 1978, revisited through novel perspectives, as well as investigations of earlier works by Agnès Varda (including her controversial *Le bonheur,* 1965), and of Chris Marker's lesser-known 1980s video-portraits of the artists Matta and Christo. The panel will also include an exploration of the films shot by the Belgian director André Delvaux, close to the cultural climate at the origins of the New Wave. While adopting recent approaches focused on intermediality, the papers will treasure the results of the established research tradition on Bazin's theories and on New Wave films developed over the years in the Italian Universities of Padova and of Roma Tre by scholars like Giorgio Tinazzi and Giorgio de Vincenti, dealing in particular with the relationships between cinema and other arts.

'From Chris to Christo and co.: Marker and Contemporary art', Ivelise Perniola

Chris Marker has always placed at the center of his aesthetic reflection a syncretic vision of art in which there are no distinctions between the various creative expressions of the human soul, manifesting, since his first works, an essayistic approach to cinema and a refined reflection on the potential of media for the expression of personal memory. Marker approached cinema at the beginning of the 1950s, collaborating with Alain Resnais on the production of a documentary, *Les statues meurent aussi* (1953), with an openly anticolonialist message centered on the subordination of African art to European art. From his early works Marker refined the subtle art of *commentaire* that would become a means of expression for critical analysis and reflection on the work of filmmakers and artists, to whom he would dedicate intense tributes (*Matta*; *From Chris to Christo*). From the end of the seventies he became more and more interested in the exhibition potential of cinema. In 1997 he was one of the first to understand the potential of the network by creating the interactive CD-ROM *Immemory*, designed for individual use and for a museum exhibition, layered path in the personal memory and collective invitation to build a personal memory. In Marker there is a pressing need to use new technologies as an artistic expression of human transience; he was completely disinterested in the fragility of digital and has several times brought human life closer to the life of the work of art highlighting its absolute extemporaneity. The aim of the paper is to build a reasoned path through the comparative relationship between the cinema of Marker and some artists of the contemporary scene who have shared with the French director a similar sensitivity and a reflection centered on the theme of memory and of the museum institution as a place of selection of oblivion.

Ivelise Perniola is Associate Professor of Film Studies at the University of Roma Tre. She is author of the following monographs: *Chris Marker o del film saggio* ([2003] 2011), *Oltre il neorealismo* (2004), *L'immagine spezzata. Il cinema di Claude Lanzmann* (2007), *L'era postdocumentaria* (2014), *Gillo Pontecorvo o del cinema necessario* (2016). She has published numerous essays on Italian and international journals focused on the aesthetics of cinema and on contemporary documentary cinema. She is currently working on the relationship between cinema and iconoclasm.

'The Intermedial Construction of Cliché Landscapes: *Du côté de la côte* and *Le bonheur* by Agnes Varda', Giulia Lavarone

The work of Agnès Varda, who started her career as official photographer of the Théâtre National Populaire, carrying on as a film director, and lately becoming a visual artist, clearly requires to be read through the lens of intermediality. Trained in photography at the École des Beaux-Arts and in art history at the École du Louvre, she often introduces literary and pictorial references in her films. Sometimes, she also leads intermedial explorations of single genres, such as portrait (*Daguerréotypes, Jane B. par Agnès V., Varda par Agnès*). The dialogue with other arts is always seen, in these works, as a means of testing the possibilities of film language. This paper will analyse two artistic projects in which Varda questions the intermedial construction of landscapes that have become cliché, respectively the French Riviera and the Ile-de-France. The first film, *Du côté de la côte* (1958), will be put in relation to the overlooked "cousin" book *La côte d'Azur* (1961). The second one, *Le bonheur* (1964), will be understood by also resorting to interpretive keys that are suggested by the art installation *UNE CABANE DE CINEMA: la serre du Bonheur*, first exhibited in 2018. In both movies, and in the book, landscape is examined as a cultural construction that results from literary, pictorial, photographic, musical and cinematographic works, expressly referenced by Varda. To be highlighted is the functioning of landscape as a "medium of exchange between the human and the natural" (W.J.T. Mitchell). These films and book, in fact, explore the potential of (cliché) landscapes in orienting either the expectations of tourists (*Du côté de la côte* and *La côte d'Azur*), or the perceptions of the inhabitants of Parisian *banlieue* (*Le bonheur*), who carry on approaching their living environment through the lens of Impressionist painting and become paradoxically unable to see the colossal urban renewals surrounding them.

Giulia Lavarone (PhD in Film Studies) is a research fellow at the Department of Cultural Heritage of the University of Padova. Her research interests mainly concern the relationships between cinema and other arts, cinema and the city, film landscapes, film and tourism. She has published several articles devoted to the French New Wave in scientific journals (*La Valle dell'Eden, Fata Morgana*, *AAM.TAC*), as well as book chapters on the same topic (in *Il ritratto dell'amante*, Il Poligrafo 2009; *Metropolis*, Le Monnier 2010; *Autori di Parigi*, Ibis 2013; *Ascoltare il cinema*, Bulzoni 2014; *Pianeta Varda*, ETS, in press). Her forthcoming book (*Parigi ci appartiene? Sguardi inquieti sulla città negli anni della Nouvelle Vague*, Padova University Press, 2022) is about the representation of the widespread urban renewals in Paris within French films of the Fifties and the Sixties, dealing with a wide filmography identified through research done in Paris' film archives.

'The Long Wave of the French New Wave: intermediality in André Delvaux's work', Farah Polato

Since his engagement in the seminars at the Institute of Sociology of the ULB (Université Libre de Bruxelles) at the end of the Fifties, considered as the premise of the foundation of the INSAS film school, André Delvaux paid a great attention to the instances and the cultural climate that will flow into the French New Wave. Particularly relevant - and well known - is the reflection on the relationship between literature and cinema that animated the entire work of the Belgian director. Nevertheless, the dialogues with others arts, such as painting and theatre, are

not less relevant, inscribing Delvaux's work into an aesthetics of impurity and intermediality. Focusing on some specific examples, this paper aims to highlight the wide range of these complex relationships.

Farah Polato teaches Filmology at the Department of Cultural Heritage of the University of Padova. Among her research interests there is French and francophone cinema with a specific attention to the New Wave period and, more recently, to postcolonial issues. After publishing the monograph *"Questa la mia vita" di Jean-Luc Godard* (Aracne, 2005), she took part in a project of the 2005-2007 PRIN (National Research Program) devoted to the relationship between film and the other arts, one output of which was her second monograph *André Delvaux: faccio film sono felice* (Esedra, 2008). From 2005 to 2008 she co-edited with Beatrice De Bartolomei the proceedings of the annual conference on cinema and literature held in Padova. Among her recent works on French and francophone cinema, *Paris 'bande à part': sguardi cartografici e tessuti cinematografici nel cinema di banlieue* (in *From the European South*, 2021), *Il cinema di Abdellatif Kechiche* and *Maghreb: un orizzonte plurale* (both in *Il cinema del nuovo millennio*, Carocci 2020).

'In the Arts' Room. Truffaut's *La chambre verte* as an Intermedial space', Denis Brotto

François Truffaut's films have revealed a profound relationship with the languages of the other arts. Alongside the interest in literature (the adaptations by Roché, Bradbury, James), we can recall the attention to the pictorial arts (Picasso's works in *Jules et Jim*) and to music (Delerue, Rezavni, Trenet). His film *La chambre verte* (1978) represents the work that more than any other seems to condense this attention to other languages, constituting an intermediary space in which photography and cinema are also decisive presences. The main emotional part of the movie takes place in the space evoked by the title, the green room created by the protagonist for the deceased wife. That space represents the room of remembrance, the evocation of an indelible scar, the environment in which to celebrate the loving memory. But the green room also becomes a place where expressive forms tend to merge with each other. Here Truffaut links together some literary stories by Henry James, starting from his *The Altar of the Dead* (1895). Furthermore, this environment becomes the place in which to remember the most important people in his life, who have now disappeared, by affixing their photos to the walls. From an expressive point of view, Truffaut recreates the narrative modes of the 'picture in picture', with images revealed within other images, amplifying the space of the story and crossing his personal memories (among the many faces, some precious figures for the history of music, cinema, literature as Prokofiev, Cocteau, Proust, Roché). Even the music that accompanies one of the most important scenes, Jaubert's *Concert Flamand* (1936), is a further reference to the cinema of one of Truffaut's masters, Jean Vigo. This collection of references makes *La chambre verte* a delicate weaving of expressive languages, an ideal 'room of the arts'.

Dennis Brotto is Professor at the University of Padova where he teaches *New Media and Visual Culture* and *Digital Cinema and Video Making*. He published the book *Observing the enchantment. Il cinema e l'arte di Aleksandr Sokurov* (2010), the first Italian monograph dedicated to Sokurov, and *Trame digitali* (2012) on the relationship between cinema and new technologies. He also published *Jean Vigo* (2018), on the work of Vigo and its aesthetic context, and *François Truffaut* (editor, 2018), on Truffaut's work and its literary influences. His theoretical research activity is accompanied by the research in the visual and creation fields. In 2015, he made the video-installations *Esedra. Generazione va, generazione viene* for the Museum of Jewish Heritage of Padova. In 2020, he directed the documentary *In Bloom|Tito Livio* (with Marco Paolini and Gabriele Vacis), broadcast on RAI5. In 2021, his documentary film *Logos Zanzotto* was selected as a special event at the *Giornate degli autori* of the Venice Film Festival.

25) Intermedial Poetry and the Poetics of Intermediality

Chair: Bowen Wang

Panel description: The twentieth century has witnessed an intermedial dialogue between verbal and visual representations along with avant-garde art movements. Both literary and artistic historiography notice an alternative of *ut pictura poesis* in the notion of intermediality between poetry and visual art, especially in the experimentation of poets from Imagism and early modernism. Ezra Pound's ideogram, Wyndham Lewis's vortex, William Carlos Williams's ekphrasis, Marianne Moore's collection, Gertrude Stein's verbal portrayal, as well as Elizabeth Bishop's perspectivism show their shared interest in and inspiration from a formal or technical transformation of modern art, such as Futurism, Dada, Cubism, Surrealism, Abstract Expressionism, and so forth. Through the ongoing inventive confabulation between these various artforms, ranging from literature, painting, photography, cinema, and other media, modern and contemporary poets choose to approach their medium via non-representational art and discard the mimetic principles so as to access a new model of poetic expression. Therefore, this proposed panel "Intermedial Poetry and Poetics of Intermediality" intends to explore the multiple manifestation of poetic experiments across different media, disciplines, and cultures. Intermedial poetry might refer to those specific generic crossovers in a highly refashionable manner: for instance, ekphrasis, visual/graphic poetry, concrete poetry, illustration, photo poetry, cinematic poetry, etc. Beyond visual influence or painterly effect, this group of paper abstracts aims to offer a more broadened, encompassing view by casting lights on the spectatorship, aesthetic form as alter identity, and interdisciplinary consideration of contemporary art practices. It will answer these research questions in general: *au fond*, what is the difference between traditional textual poetics and poetics of intermediality? How does the latter function and perform among distinctive modes of artforms or media? Moreover, how is intermediality as an actual agency devised to facilitate these communications across different domains, whether aesthetic, technological, or ideological?

'Visual Poetry and Neurohumanities: An Interdisciplinary Approach', Amelia McConville

For this panel, I will discuss my doctoral research into various traditions of visual poetry, with specific focus on recent anthologies of visual poetry, with specific focus on the tradition of Canadian concrete and visual poetry, and visual poetry by women. I explore the compatibility of a Neurohumanities approach to visual poetry, and query whether intermedial poetics require an interdisciplinary critical response. Delving into the interrelation of text and image evident in this often critically undervalued visual poetry and visual poetics, my work spotlights poetry that radically reinvents the boundaries between disciplines by redrawing the familiar, traditional parameters of categories such as visual art and literature. If literary theory is already at a standstill – a 'crisis' of sorts heralded by the onslaught of the twenty-first century and the radical reimagining of culture through the lens of the internet – then visual poetics dovetails with this critical crisis, as old ways of seeing are repurposed and reimagined by practitioners and commentators of visuo-verbal art works. In our current times, it has become ever more pertinent to re-examine these supposed borders between intermedial disciplines, and my focus on radical poetry from the margins provides fascinating and relevant cultural case studies to explore. Certain key movements from the history of visual, experimental, and intermedial poetry will also be explored for their pertinence for today's world – for example, the visual poetry of the Brazilian Noigandres group, who sought to create through their art a universal picture language/or 'visual Esperanto' that would transcend political and national boundaries. Their compatibility with modes of scientific inquiry promises to shed new light on how and why we read experimental poetics.

Amelia McConville is a PhD student researching contemporary visual and experimental poetry from both a literary and Neurohumanities perspective. Her research project engages with challenging poetic works that exhibit both verbal and visual elements, and considers how exploring poetry studies and aspects of cognitive science simultaneously has great potential for mutual benefit to both disciplines. She is especially interested in the ideological and methodological quandaries that arise when conducting interdisciplinary research, and is excited by the burgeoning interest in Neurohumanities evident in Trinity's current research culture. Amelia received her B.A. in English Literature and Philosophy from Trinity in 2017, and subsequently worked for Trinity's Development and Alumni Office for a year before commencing PhD research in 2018.

'A Cinema of Poetry: Silence and Lyrical Presence in Jia Zhangke and Bi Gan', Gerald Jia Ding

Comparative studies of literature and cinema have been focusing on the narrative dimensions of both art forms. This paper is guided by the central question of what it means to talk about a non-narrative, poetic mode of cinema. In 1965, the Italian filmmaker Pier Paolo Pasolini presented his essay "The Cinema of Poetry" ("Il 'cinema di poesia'") at a round table, illustrating what he calls the "poetic mode" of narrative cinema through the examples of Godard, Bertolucci, and Antonioni, whose works, according to Pasolini, exemplify an "emerging tradition" of cinema that prizes poetic depth over linear narrative plot. This paper attempts to start with a broad outline of theoretical discourses on this idea of the poetic mode of cinema in film theory and criticism after Pasolini. Can the cinema of poetry be regarded an established film school in art cinema today? Or is it a still evolving mode of cinematic practice? Or should it rather be seen as a range of trans-historical stylistic possibilities? I will approach these guiding questions through investigating two contemporary Chinese filmmakers whose works have been globally recognized as "poetic", Jia Zhangke (1970-) and Bi Gan (1989-). My analysis focuses specifically on a close reading of Jia's Still Life (2006) and Bi's Kaili Blues (2015). I will look into how both filmmakers' use of long takes and camera movement create what I define as lyrical presence, a mode of aesthetic experience that departs from mimetic representation, and what I call lyrical silence, a mode that is characterized by minimalist speech and an absence of narrative dramatization. I will conclude by arguing that this lyrical mode of cinema entails an underlying ethical stance, and that both Jia and Bi actively address a variety of ethical issues through a non-allegorical, non-didactic, lyrical mode of ethics.

Gerald Jia Ding is a Ph.D. candidate in Comparative Literature at Stanford University. His current dissertation project explores the idea of lyricism and what he calls the "the lyrical mode" in twentieth-century German, English, and Chinese literature and cinema. He has taught undergraduate courses in comparative poetics and literary theory.

'The Blurred Figures: An Intermedial Approach to Portraits and Illustrations in Byron's *Celebrity'*, Kaiwen Hou

What is really celebrated in Byron's celebrity remains to be a problem. Tom Mole questions David Garrick's celebrity because his portraits was sold in eighteenth-century Paris 'as a moral emblem rather than a celebrity spin-off' in the name of 'L'homme entre le Vice et la Virtu'. Byron's name, however, was attached to too many images. In spite of Byron's achievement in the restrained balance among the audience, the industry and the individual, which are the three parties of Mole's apparatus for celebrity culture, his writing and advertising strategies resulted in an alienated hybrid figure of his celebrity. The visualisations in the 'production of mental images in the process of reading' (Ellen Esrock) got intervened by the integration of his dramatised representations of himself and his reader's willing interpretations. Typically, after Byron became

famous overnight for the publication of the first two cantos of *Childe Harold's Pilgrimage*, Childe Harold was in fact illustrated and recognised as Byron himself. This paper explores Byron's celebrated figure with an intermedial approach. On the basis of close readings of *Childe Harold's Pilgrimage* and certain contemporary archives, I argue that, in Byron's celebrity, the celebrated figure was neither simply Byron nor any of his protagonists but an unstable wishful combinational image of both. I believe that, after Byron had realised this out of his experimental creation, his reaction and intervention into this figure provided a case which reflected the early development of Romantic celebrity culture. The spread of Byron's writing worked together with that of the images in accordance with this celebrated figure, which foresees a new intermedial mode of literary creation and appeal.

Kaiwen Hou is a second-year PhD in English Literature at Durham University. His thesis on 'Byron, Blasphemy and Celebrity' explores how Byron's notorious celebrity was entangled with his blasphemous works. Kaiwen spent the first year of his PhD at the University of Edinburgh before he transferred to Durham. He completed his MA in Eighteenth-Century Studies at King's College London, and received his BA in English Language and Literature at Central South University, China.

'The Poetics of Intermediality from a Poststructuralist Perspective', Bowen Wang

As defined, the poetics of intermediality *per se* concentrates not on substances but on the process or activities that take place in between, which is not only collaborative and productive, but also transgressive and deconstructive. The core of intermediality is the philosophical concept of in-between/ness, or in its other names like the betwixt-and-between or the between the between. Its focus of "inter-" on the existence as being between the pre-separating media through an incessant process never with an ultimately fixed shape, to a great extent, enables itself to be distinguished from multi-mediality, pluri-mediality, or trans-mediality. Although they share the same system of interrelation and a plural identity, intermediality, distinct from any other contemporary critical jargons, sees a work always in transit, constantly transformed from one mode of representation into another. Influencing not only media theories and artistic practices but also continental philosophy, postcolonialist culture, political science, feminism, and gender studies, it addresses itself to questioning and re-theorising the key claims of postmodern society, e.g. hybridity, relation, identity, alterity, interval, multiplicity, difference, authenticity, displacement, and the temporospatial. To provide an alternative to universalism, radicalism, grand narrative, isolation, and fixed identity, intermediality must, as a rule, stand from a position of the in-between, transcend the limited point of view, cross the boundaries of the stereotyped sections, decentre the long-established authorities, link the disconnected fragmentation, search for revolutionary potential, and in its ultimate end, create a dynamic, fluid, and highly interactive identity.

Bowen Wang is a PhD candidate in English Literature at Trinity College Dublin (co-funded by TCD-CSC scholarship programme) and an Early Career Researcher based at Long Room Hub Arts & Humanities Research Institute. He holds an MSc in Literature and Modernity at the University of Edinburgh, following the completion of his BA in English Language and Literature at Sun Yat-sen University, with an exchange year in English/American Studies at the University of Southern Denmark. His research interests include modernism, intermediality between literature and visual art, word-image studies, and twentieth-century critical theory.

26) News, Media, Politics

Chair: Emanuela Patti

'Twitch as a Rhizome: Political Discourse across the Media', Marco Ruggieri

Created in 2011, Twitch now has 140 million active users per month. This paper explores (a) the intermedial mechanics of Twitch in the framework of the concept of participatory culture, and (b) the specificities of the cultural debate that takes place on some Twitch *Italia* channels. This exploration will bring to light convergences and divergences between Twitch and 'traditional media'. After having considered the evolution of Twitch and its growth during the pandemic (Leith & Gheen 2019), this paper describes how it works and devotes special attention to the live interaction between the users and the streamers. The active participation of the audience simultaneously confirms and overcomes Henry Jenkins's concept of "participatory culture" (2006). Indeed, Twitch users' intervention is not 'around' and 'across' the streamers' performances, but rather part of those performances (Hilvert-Bruce et al. 2018, Taylor 2018). This direct involvement also plays a key role in building online communities with specific rituals, languages, and mythologies. My paper also examines the relations between Twitch and more established media. Some Italian channels usually streaming political and cultural contents will serve as a case study to demonstrate that the relation between Twitch and other media is ambiguous. On the one hand, not only Twitch is structurally and technically different from 'traditional media', but also the nature of its political and cultural contents is often dissimilar. The significant attention towards gender-related and mental health issues is a case in point (Farci & Ricci 2021), as well as the increasing diversity amongst the streamers themselves (Johnson 2019). On the other hand, the approach of many streamers to everyday political affairs often traces that of television. This ambiguity keeps Twitch in between the established dynamics of the political discourse and the new languages and potentialities of the web. However, such ambiguity allows Twitch to reflect the rhizomic structure of our sociocultural space (Deleuze & Guattari 1987), demonstrating its recent evolution from a niche social network to a mass medium.

Marco Ruggieri is a final-year PhD student at The University of Edinburgh. His doctoral thesis studies Umberto Eco's novel *The Mysterious Flame of Queen Loana* in the framework of a semiotic theory of mass culture. Marco's most recent publication explores the connections between Umberto Eco's critical theory and the work of Antonio Gramsci. Marco is also a tutor at The University of Edinburgh and a contributor to *Il Manifesto*.

'Intermedial Perspectives to News in Digital Age', Kristoffer Holt and Beate Schirrmacher

Intermedial perspectives to news media are still relatively rare. This may be because intermedial theory was initially developed to primarily analyse relations between artistic media types like literature, film, music, or visual arts. This talk demonstrates what an intermedial perspective adds to an understanding of the news media, especially in the digital age. News can be explored as social institutions and semiotic systems, as multimodal and factual narratives, and as artefacts of creating a transmedia storyworld. With an intermedial perspective that maps relationships within and between different media types, we can describe how the social, material, multimodal and medial aspects relate to each other. From an intermedial perspective, we can analyse how information and narratives on the internet are transferred and transformed across conventional media borders. Drawing on the theoretical framework of Lars Elleström of the modalities of media (2021), we find a flexible tool to address the

complex, converging and transmedial characteristics of the digital infosphere. Thus, the analytical tools developed in analysing the transformation processes between artistic media types can now be helpful to describe the challenges of news and knowledge communication in the digital age.

Kristoffer Holt is Professor at the Department of Media and Journalism (MJ), Linnæus University, Kalmar, Sweden and Docent in Political Science with Mass Communication, Åbo Akademi University, Vaasa, Finland. He is a member of Linnaeus University Center of Intermedial and Multimodal Studies. His field of research includes alternative media, media criticism, media and religion, political communication and media history.

Beate Schirrmacher is Associate professor of comparative literature at Linnaeus University and a member of Linnaeus University Center of Intermedial and Multimodal Studies. She has published on the intermedial relation of literature and music. Her current research explores the truth claims of media and the factual narratives of news.

'The Representation of "social media" in the newspapers', Mine Gencel Bek

This presentation contributes to the literature that emphasizes that studying "new" and "old" media is essential in understanding the evolving media ecologies. Both will be studied as a "relational" and "relative" term (Natale, 2016: 586, Menke and Schwarzenegger, 2019) through an analysis of two popular Turkish newspapers in the post-Gezi environment (2013-2021). The Turkish case with "ruptures" and "continuities" is interesting for the connection between social media and newspapers as a "media hysteresis" (Natale and Balbi, 2014) since the intersection of social media and journalism is not universal (Broersma and Eldridge, 2019). The AKP government is aware of the importance of both the old and new media in sustaining their autocratic regime. Yet, when we browse the literature on journalism, it concentrates on how the new affects the old such as the future of journalism in the Internet era (Downie and Schudson, 2009).

I intend to do the opposite, searching how the new is constructed in the old and asking how Turkish news media assign representation claims or refer to social media and Twitter, the most widely used platform for political issues. The empirical focus is directed at the most popular newspapers of opposition and governmental parties, such as Hürriyet and Sözcü. In the first step, a historical corpus will be developed with the help of the Internet Archive. I will examine it with qualitative content analysis supported by MAXQDA. The flow of the presentation will be as follows: Critical examination of journalism studies and social media relationship, adding the media archeology debate to go beyond the dichotomy of old versus new, the research on locating the "new" in the "old" and intermediality, and discussion and conclusion.

Mine Gencel Bek works as a researcher and co-Principal Investigator for the *DFG* funded research group Transformationen des Populären (2021-2024) at the University of Siegen at C01 project: *Fabricating „the people" – Negotiating Claims of Representation in Social Media in Post-Gezi Turkey.* She completed her Ph.D at *Loughborough University* in 1999 with the thesis titled 'Communicating Capitalism: A Study of the Contemporary Turkish Press'. The analysis in her Ph.D thesis included the structural elements of the changing industry, news as texts and the role of journalists in the news-production process. She was a visiting lecturer at *MIT Comparative Media Studies, Open Documentary Lab and Civic Media Lab* in 2013 and 2014. Her academic life started in Ankara University in 1991 as a research assistant. During 2008-2010, she worked as vice chair of KASAUM, *Women's Studies Center at Ankara University.*

'Political Commitment and Intermedial Narrative Practices in the Age of Post-Truth: The cases of Giuseppe Genna, Pablo Trincia, and Giorgio Falco', Emiliano Zappalà

The term post-truth has become central in the 21st century. On the one hand, it has entered the journalistic and everyday lexicon to designate a synonym for falsehood or alternative reality; on the other hand, it permeates the academic debate, where it is used to synthesise a wide range of social, cultural, and political transformations. More and more frequently, within this latter sphere, scholars define this as the 'age of posttruth'. The idea I intend to propose in my paper is that the magnitude of these changes calls for new models of cultural agency and literary and artistic engagement. In particular, contemporary writers and intellectuals are demanded to navigate between different media and languages in order to push forward political messages. Figures such as Giuseppe Genna, Pablo Trincia or Giorgio Falco are emblematic in this sense, as they fluidly mix traditional journalism, Internet activism, and literary production; at the same time, they experiment with forms of writing that are imbued with intermedial grafts or designed to be consumed in a transmedial fashion. Taking all this into account, the first part of my paper will attempt to briefly describe the condition of post-truth, examining the cultural and social transformations it entails. In the second part, I will propose new models of intellectual and narrative engagement within this context. In the final and more substantial part, I will look more closely at the activity and work of Genna (with a focus on the recent *Reality – Cosa è successo*), Trincia (*Veleno – Una storia vera*) and Falco (*Flashover - Incendio a Venezia*) to highlight how intermedial and transmedia practices are central to their narrative products. Although in different ways, these writers combine different media and languages with the purpose of expanding the narrative text and enhance its political value and meaning.

Emiliano Zappalà is currently a fourth-year PhD student at the University of Warwick, where he submitted a dissertation on political commitment in Italian narrative in the age of post-truth, under the supervision of Prof. Jennifer Burns. He previously graduated (MA) in 'Modern Languages and Cultures' at the University College London, with a dissertation on political engagement in contemporary literature, under the supervision of Dr. Florian Mussgnug. In 2018, his article 'Political Commitment in a Minor Key, at the Age of Post-Truth', was published in the Academic Journal of the University of Catania Siculorum Gymnasium. In 2020, he was invited to give a lecture entitled 'Cultural Engagement and Narrative at the Age of Post-Truth' at the Tufts University.

27) Roundtable - Human Interactions With and Within the Metaverse (Human Sciences Studio, Accenture, the Dock)

Moderator: Clodagh Brook

Speakers: Martina Mendola, Sabrina Anjara, Patrick O'Reilly

There is a lot of attention around the exciting technological possibilities presented by the *Metaverse*, an umbrella term made up of a loosely grouped collection of technologies and possibilities in between tech-utopianism and dystopic apprehension. In the context of intermediality, in this roundtable we want to explore human interactions with and within the Metaverse, in the attempt to forecast the social implications of this new digital reality. After providing an overview of what the Metaverse is and how it looks like today, touching upon its material dimension as an

integrated system of physical and digital (phygital), the roundtable will discuss implications of the Metaverse through the lenses of Identity and Sociality. Interrogating identity means to understand new frontiers of pluralization and embodiment within the Metaverse, but also to look at the possibilities of creative outcomes in terms of user-generated contents. When discussing sociality, the perception of trusted interaction with others (in forms of avatars or AI) and the potentiality to generate unprecedented social connections and experiences anticipate new forms of mediation in which life and technologies are more intertwined that ever. With this roundtable we aim to bring in academia a conversation that is currently lively in the industry sector, welcoming diverse voices from different disciplines to expand the theoretical understanding of the Metaverse.

Dr Sabrina Anjara is a Chartered Psychologist with the British Psychological Society and a behavioural science researcher at Accenture The Dock. Her research portfolio at The Human Sciences Studio includes how experts interact with emerging technology, equal representation in pharmaceutical R&D, designing behavioural science experiments for sustainability, and human interactions in the metaverse. Before joining Accenture, Sabrina was a postdoctoral research fellow in the UCD Centre for Interdisciplinary Research, Education and Innovation in Health Systems. She read Psychology and Asian Studies at the University of Melbourne, trained as an organisational psychologist at King's College London, and completed her PhD at the University of Cambridge as the first Gates Cambridge Scholar from Indonesia.

Martina Mendola has a Masters Degree in Comparative Literature from The University of Turin (Italy), a Postgraduate Certificate in Innovation and a PhD in Contemporary Literature from Trinity College Dublin. Since 2019 she is a Researcher in the Human Sciences Studio at The Dock, Accenture's Global Innovation centre in Dublin, where she explores societal challenges at the intersection between business and technology. Because of her blended research experience she has been invited to champion the role of Arts and Humanities in forums such as The Future Jobs Ireland 2019 and the campaign Creating our Futures 2021. Among her research interests are coming-of-age stories, youth studies, identity and liquidity.

Patrick O'Reilly is an Msc Digital Anthropologist with interest in virtual reality, internet anonymity, online cultures, and what might one day be the Metaverse. They have studied Anthropology at Manchester University and undertook their Masters at UCL. They have recently joined Accenture's Global Innovation Centre, The Dock, as a Researcher and Systems Designer in the Human Sciences Studio. Patrick specialises in humans relationship to digital technologies and virtual ethnography, they are currently conducting an ethnography on the uptake and use of VR in one of the largest Oculus populated environments in the world - their own work place.

28) Transcultural Encounters and Transmedial Aesthetics in Franco-Chinese Visual Arts

Chair: Polina Pavlikova

Panel description: The field of Franco-Chinese Studies has grown exponentially since the 1990s in response to the surprisingly prolific cultural productions made by writers and artists originally from China who have settled in French-speaking countries. By and large, existing scholarship in this field places an overwhelming emphasis on their French-language literary works, which have indeed attained the highest French and

Western institutional recognitions, from the Grand Prix de la Francophonie to the Nobel Prize. However, such predominantly literary and textualist approaches tend to not only overlook some of those writers' other nevertheless important roles as visual artists (calligraphers, painters, filmmakers, installation artists, illustrators, and graphic novelists), but also expose methodological and epistemic limitations if we aim to make claims about Franco-Chinese cultural interactions and dynamics more broadly. This panel seeks to reorient this critical direction by engaging with the visual works produced by three different generations of Franco-Chinese artists. The three papers will move from the semiotic translation between Gao Xingjian's (1940-) ink paintings and films through Xuefeng Chen's (1975-) art installation 'Bô – le jardin imaginaire' to a cluster of graphic novels by Kei Lam, Brigitte Chao, Lucie Quéméner, and Kevin Tran. We will investigate how these artists draw inspirations from their respective cross-cultural life trajectories while fully embracing the potentials unleashed by different media of artistic expression available to them. In so doing, the panel will attempt to further negotiate theories of transculturality as well as transmediality.

'Image Transformation as Translation beyond Narration: Between Gao Xingjian's Paintings and Films', Shuangyi Li

The contemporary Chinese Nobel Prize laureate Gao Xingjian (1940-), who is a naturalized French citizen, is perhaps best known for his experimental fiction and theatre as well as ink paintings. Relatively little has been said about Gao's experimental films, which have remained largely inaccessible (partly due to distribution issues). In fact, Gao considers cinema to be *the* art that concludes all his arts. This paper first contextualizes the contrastive relationship between Gao's literary and visual artistic works, and then considers Gao's ink paintings and films (*Silhouette/Shadow* [2007] & *After the Flood* [2008]) to be a celebration of the art of anti-narrative image-making. Instead of 'adapting' any literary narrative to the screen, Gao transposes and transforms his own ink paintings into cinematic images. Informed by Gao's own theory of cinema, I'll examine the phenomenon of image transformation between Gao's paintings and films and suggest how we may approach such transmedia aesthetics as a kind of *translational* poetics that hinges on material forms and goes beyond meaning conveyance and hermeneutics. I'll also draw on theories of (inter)semiotic translation such as those recently proposed by Kobus Marais (2019).

Shuangyi Li is Lecturer in Comparative Literatures and Cultures at the University of Bristol, UK. He's the author of *Proust, China and Intertextual Engagement: Translation and Transcultural Dialogue* (2017, ICLA Anna Balakian Prize). He's recently published his second monograph, *Travel, Translation and Transmedia Aesthetics: Franco-Chinese Literature and Visual Arts in a Global Age* (2022). Prior to his current post at Bristol, he worked as a Swedish Research Council Research Fellow at Lund University, Sweden.

'The Transnational and Transmedial Aesthetics of Xuefeng Chen's *Bô. le Jardin imaginaire'*, Rosalind Silvester

Born in Yunnan, China, in 1975, Xuefeng Chen settled in France in 2003 and completed her studies at the École supérieure des arts décoratifs de Strasbourg in 2006. One of her projects currently underway is the art installation 'Bô – le jardin imaginaire', located in a disused quarry in Villars-Fontaine, near Dijon. She has so far created six of the planned twenty sculptures of magical and colourful creatures which will populate the main arena of the open-air site, her imaginary garden. An art gallery without walls, it epitomises Chen's view of her aesthetic and personal philosophy of going beyond boundaries. Drawing on the transmedial, we provide, firstly, some historical and cultural context to her work by considering the long-established connections between Chinese gardens/landscapes and the arts, notably painting and poetry. As well as being a transnational artist in terms of her life trajectory, her works convey elements of both Western influences and Chinese culture and this is the focus of the remainder of the paper. Apart from the reference in the installation's title to *Bô*, the ancient Chinese tree whose branches produce

roots that grow downwards to join its subterranean roots, other correspondences between traditional Chinese gardens, in particular those created and enjoyed by the Chinese literati, may be detected and are integral to the artist's principal objectives. She creates a space that embodies the Chinese idea of *you* ('wandering'), a complex term denoting both physical and/or spiritual movement that expresses her playful nature, along with her eagerness to interact with others and to bring others into contact with each other, resulting in a freedom that transcends boundaries. Consequently, we propose that her imaginary garden provides a site and opportunity for cross-cultural encounters and 'everyday multiculturalism' (Ang 2001, Wise 2010, Watson and Saha 2012) that have social, cultural and aesthetic purposes.

Rosalind Silvester is Senior Lecturer in French Studies at Queen's University Belfast and has research interests in contemporary literature and migratory studies, most notably concerning francophone Chinese writing, art, installations and film. In 2010 and 2019, She organised international colloquia in this field, with the Nobel Laureate Gao Xingjian and the installation artist Chen Xuefeng as the keynote speaker at each conference. These colloquia led to an edited volume, published by Presses de l'Université de Montréal (2012), and a special journal issue (forthcoming in 2022). She has published several articles on Ying Chen, François Cheng, Dai Sijie, Gao Xingjian and Shen Yuan, co-edited Transnational/Transartistic Journeys, a special issue of the Irish Journal of French Studies (2015), and her monograph on Ying Chen's Fiction: *An Aesthetics of Non-Belonging* came out in 2020 (Oxford, Legenda). Most of her research is interdisciplinary, combining text and image studies, philosophy and film criticism, applying theories from the Educational Sciences to literature, and investigating intermediality and transnationalism.

'A Diverse Self: the Construction of Identity in Franco-Chinese Graphic Novels', Jean-Baptiste Bernard

The growing number of graphic novels written by Franco-Chinese authors about their personal itineraries seems to show that this genre is seen as particularly suitable to build a transcultural identity discourse, with, for example, Kei Lam's *Banana girl* (2017) and *Les saveurs du béton* (2021), Brigitte Chao's *Made in France* (2019), Lucie Quéméner *Baume du tigre* (2021) or Kevin Tran's series *Ki&Hi* (2016-2020). After a short introduction about the present dynamics of Franco-Chinese comics and graphic novels, the paper will focus on how graphic novel's interart storytelling shapes the representation of identity. Kei Lam, for instance, uses multiple layers of transpositions of French and Asian literary and visual references (from La Fontaine to Miyazaki), to question the stereotypes weighing on persons with multicultural backgrounds. In Brigitte Chao's *Made in France* (2019), the combination of symbolical colors, use of sinograms, and constant references to French music creates a sensory experience leading to a representation of the narrator's identity as a joyfully chaotic cultural inbetweenness. Finally, the youtuber Kevin Tran, in his videos as in his manga series *Ki&Hi*, and more recently in animated videos, uses both Chinese legends and Japanese *anime* and manga aesthetics to represent his familial history in Paris, with the ambition to go across cultural, linguistical and artistic boundaries. The paper would finally show how the interart storytelling of graphic novel allows all these authors to revert the derogatory term of "banana" ("yellow on the outside, white in the inside") into a both aesthetic and self-affirming statement, while their cross-cultural experience leads to enrich an already diverse and fluid genre, that is not attached exclusively to Chinese or French (and Western) cultures but exists in each, while not being fully canonical in either of them.

Jean-Baptiste Bernard is Associate lecturer of French at the University of Zagreb, Croatia, since September 2019. He earned a PhD in French and Francophone Literature at the University Grenoble Alpes, France, in 2016, with a dissertation about the work of the poet and travel-writer Lorand Gaspar. He was a teaching doctoral student at the Stendhal University of Grenoble (2010-2013), then a teaching fellow at the

Hebrew University of Jerusalem (2013-2015). After a research project about the teaching of French in the Middle Eastern private schools with the foundation L'Œuvre d'Orient, he became associate lecturer of French language and literature at the Fudan University of Shanghai (2017-2019).

29) Perspectives on Inbetweenness

Chair: Mattia Petricola

'Theoretical inbetweenness: the "out-of-field" concept', Marie Kondrat

In contemporary literary criticism, the study of hybrid forms broadens our critical toolbox: using the visual studies terminology, such as "editing" or "voice-over", allows an interpretation of texts that is more appropriate to the context of their creation. Such methodological hybridity raises important issues about the impact of visual arts on our hermeneutical practices. Thus, we must change scale: before applying these inbetween theoretical tools, we must analyze them from the intermedial perspective and question the conditions that make their use possible, and even necessary. I will explore this hypothesis through a specific example, the "out-of-field" concept (more commonly known as the off-screen). Formalized in film studies, the notion of out-of-field goes beyond its strictly filmic anchorage. A brief historical overview will allow me to identify its critical scope and demonstrate its heuristic potential for literary theory. Fundamental to the shooting stage, the out-of-field structures the representation in cinema; it refers to the non-visible in an art that is based, a priori, on the visible. This tension between the shown and the unshown comes into strong resonance with some contemporary discourses on the "crisis" of the image: in crisis of its relation with the gaze, in crisis of its own visibility. We can observe here a correlation between these philosophical discourses and the out-of-field concept: namely the awareness of an absence. Moreover, the outof-field is closely linked to narrative: as the storytelling completes the lack in the field (field of the representation), it makes the out-of-field both a reserve and a limit of fiction. Considering the transfers between literary and cinematographic theories and between contemporary image philosophy and intermediality, it seems that the theoretical operation of the out-of-field produces notable effects likely to develop new literary approaches.

Marie Kondrat, ENS Paris alumnus (2015) and PhD (2021) in General and Comparative Literature, University of Geneva /University of Sorbonne Nouvelle Paris 3. Currently research and teaching postdoc assistant in the Comparative Literature Program, University of Geneva. Latest publication: « La voix off, révélateur des acousmates de l'écriture », in *Acousmatic voices in literature*, Sylvie Bauer, Claudia Desblaches et Claude Jamain ed., Rennes, PUR, 2021.

'Scales of inbetweenness: From Theater to New Materialisms', Jean-Marc Larrue

As Éric Méchoulan of the Montreal School reminds us, inbetweeness is at the very foundation of the intermedial approach and of its name: intermediality designates that which is between (inter) that which is between (medium). In traditional rational thinking, this may seem and has

seemed little. And it is indeed this apparent futility that the first intermedialists were reproached with when intermediality was emerging within the humanities in the early 1990s. But the intermedial theory is precisely based on an ecosystemic conception made of continuous crossings, of conjunctures that are made, transformed and undone. It soon became apparent that "what is between what is between" is not secondary but is at the very heart of mediating logics. I propose to approach this central aspect of intermediality from the concept of "Mediating Conjunctures" that Marcello Vitali Rosati and I have developed over the last few years. I would like, in a first step, to illustrate this concept from the analysis of some contemporary theatrical practices by showing how hypermedial (C. Kattenbelt) and transmedial (H. Jenkins) dynamics regulate and shape this fluidity mentioned in the CFP and define inbetweeness in the theater. From these different observations, I will propose, in a second step, to widen the debate by situating the intermedial thought itself in a wider inbetweeness. The recent works on the theater and the New Materialisms show indeed that the evolution of the intermedial theory is not foreign to what happens in the vast movement of the thought of the New Materialisms. Although the agentivity of the material was not an explicit concern of the first intermedialists, including within theater studies, it is clear that the shift from a focus on media (J. Müller, L. Elleström) to a focus on mediation (A. Galloway), can be understood as a mutation from an inbetweeness first based on interaction (J. Müller, A. Gaudreault) to an inbetweeness based on intra-action (K. Barad).

Jean-Marc Larrue is Professor of theatre (theory and criticism) at Département des littératures de langue française, Université de Montréal (Montréal, Canada). His research mainly focuses on the *Long Siècle's theatre (1880 to today),* and more specifically on modernism, media and intermedial phenomena. He is the codirector and cofounder with Giusy Pisano of the International research Group Les Arts Trompeurs / Deceptive Arts. He is the author, co-author or editor of several works on theatre and intermediality including, more recently *Théâtre et intermédialité* (ed., 2015), *Le son du théâtre XIXe -76 XXIe siècle. Histoire intermédiale d'un lieu d'écoute moderne* (with Marie-Madeleine Mervant-Roux, eds., 2016), *Machines. Magie. Médias* (with Giusy Pisano, eds., 2018), *Media Do Not Exist: Performativity and Mediating Conjunctures* (with Marcello Vitali Rosati, 2019) and *Théâtre et Nouveaux matérialismes* (with Hervé Guay and Nicole Nolette, 2022).

'Intermediality in the Renaissance? An Emblematic proposal', Michele Bordoni

Is it possible to discuss concepts such as Intermediality, Re-mediation, Transmediality in the late Renaissance period? Some "contact zones" between poetry and painting may offer possibilities for research in this direction. Devices (or, in Italian, *Imprese*) and emblems, for example, are hybrid, icon-textual (Wagner, 1996) manifestations, made of symbolic images and words, which embody a philosophical or moral concept in the image/text (Mitchell, 1994) relationship. Moreover, their essentially metaphorical connotation meant that Renaissance and Baroque theoreticians interpreted this production as the supreme manifestation of poetry (Arbizzoni, 2002; Benassi, 2019). Based on the case study of Scipione Ammirato's treatise, *Il Rota o vero delle imprese* of 1562, this paper aims to highlight the intermedial, transmedial and medial potential of the device of *imprese*, questioning whether an adequate methodology is required to study these phenomena of the past. In this treatise, *imprese* present themselves as an intermedial expressive device, interpretable with the category of "intermedial combination" (Rajewsky, 2005) that allows further analysis and investigation. The dialogue narrates, through the succession of various *imprese*, the grief for the loss of the wife of the protagonist, who had previously published a collection of poems *in mortem*. Moreover, the *imprese* are readable as an intermedial (as well as intertextual) adaptation (Hutcheon, 2006), in other words as the demonstration of a notion of poetry not limited to the written text (therefore transmedial). Finally, the structure of the dialogue allows the *imprese* presented in the treatise to be interpreted as a narrative sequence, crossing the boundary between the fixed nature of the image and the narrative potential of the word (Maggi, 1999). These aspects of

this treatise, intersected with the long history of theories of *imprese* and emblems, highlight the need to offer new interpretations to these cultural manifestations, which require a clear interdisciplinary and intermedial approach.

Michele Bordoni, born in 1993, is a PhD candidate at the University of Cagliari. He is interested in the relationship between text and images in Italian late-Renaissance and Baroque (especially emblems and *imprese*), and in the reception of this image/text production in the philosophy of Language of Giambattista Vico. He is also interested in contemporary Italian poetry. He published articles and essays on Renaissance emblematic, on Giambattista Vico's philosophy and on intermediality and intertextuality in the modern and contemporary period, with a focus on visual culture studies. He is a visiting member of the Group for Early Modernity Culture Analysis at the Université Catholique of Louvain la Neuve (Belgium).