



7th Conference Narrative, Media and Cognition

INTERMEDIAL CONNECTIONS : Impurity in the arts

8–10 May 2024

Lisbon Polytechnic Institute, Theatre and Film School, Portugal

Conference hosted by The Theatre and Film School of the Lisbon Polytechnic Institute in association with the academic franchise *Narrative, Media and Cognition* as an ode to medial and artistic impurity. We are particularly interested in case studies or theoretical rationale on **art forms as media and their varied and profuse connections**, beyond the dual relationships that set the minimum condition for intermediality (i.e., an interrelation between artforms).

Conference languages: English and Portuguese

In 1967, Theodor W. Adorno claimed in the essay "Art and the Arts" that "the boundaries between the different arts have become fluid or, more accurately, their demarcation lines have been eroded" (2003:368). Although hybridity has indeed become a growing trend in the arts in recent years, the phenomenon is not new. A closer look reveals that art forms have always been intrinsically hybrid. For example, dance requires the complement of music, although as a series of ritual gestures it may do without it. Architecture, too, in its sacred, aristocratic, or memorial component, usually uses low and high reliefs and statuary. Painting often has an allegorical element to it, representing concepts through archetypal figures – something that also occurs in literature. Theatre from classical antiquity onwards has

adapted tragedies and comedies, known in their written literary form as dramas. Sculpture can be polychromatic, borrowing pictorialism from painting. Even music, the most abstract of the arts, is based on rhythm, as are other performing art forms, and may be further combined to generate artistic subcategories such as opera.

Thus, the impurity of the arts – advocated by Richard Wagner, André Bazin, Dick Higgins (1965), Lúcia Nagib & Anne Jerlev (2014), W.J.T. Mitchell (2017), among other commentators – seems to be a given. If the arts are impure and have always been interconnected, intermediality has always existed. This recent state of the art cartography has been expertly made by Ágnes Pethő (2010 and 2015).

As such, the specificity debate, which was undertaken from the eighteenth century onwards, notably by Gotthold Ephraim Lessing, in his treatise *Laocoon* (1767), had an originally ideological intent: to convince us of the superiority of one art form over the rest. This constituted their purity. Centuries later, that is no longer the case. Alain Badiou (1998) considers cinema to be the “plus-one” of the arts because it collects properties from its predecessors in the process of rising above them; Chiel Kattenbelt, likewise, calls theatre a hyper-medium (2005). The superiority that some commentators may still perceive in some art forms is no longer dependent on their purity, but rather the opposite. Nowadays the artistic scene begets new formal and sensorial artistic configurations in what, according to Deleuze and Guattari’s concept, seems to be a truly rhizomatic way.

The art forms have become chaotic and heterogenous, destabilising the traditional territory of all media, open to all interrelationships and points of entry, calling forth new uses and variations. Indeed, the acceleration of contemporary society triggered an experimental impetus of hedonistic contours that translates into a multiplication of forms, meanings, and sensations. Ongoing technological development contributed to this. As observed by Jürgen Heinrichs and Yvonne Spielmann: “Conceptually, intermedia denotes a fusion instead of an accumulation of media. Thus, the convergence of elements from different media implies a transformation which is superior to the sum of its parts” (qtd. Pethő, 2011: 29).

Already in 2007, Claus Clüver presented a classification of media relationships, including general connections among media, the transformation of one medium into another, and finally, media fusion. The arts cannot be evaluated without consideration of their respective mediums. Indeed, for Lars Elleström (2010), art forms are qualified media since they are meaningful clusters of procedures determined by historical, cultural, and social conventions. They also have a technical aspect to them, relying on a mediator to show their form and content.

Suggested topics: (may include but are not limited to)

- Conceptions of media, intermediality, cross-media.
- Mediation, remediation, transmediation.
- Hybridity, media borders, cross-pollination, media fusion.
- Art forms as qualified media, mediums as conduits for art forms.
- Early interart and intermediality.
- Interartistic cases in / throughout history.
- The medium-specificity debate within intermediality.
- Fusional artistic case studies.
- New artistic languages through combination of art forms.
- Post-media and expanded artistic fields.
- Narrative adaptation or expression among the arts.
- Audiovisual or performative *ekphrasis*.
- Sensoriality among art forms and art objects.
- Space and time in the arts.
- Rhythm and movement / stasis in the arts.
- Visuality versus performativity.
- Artistic properties.
- Rhythm, stasis, dimensionality...
- Immersive qualities and spectatorial adhesion.

Keynote Speakers:

Ágnes Pethő – Sapientia Hungarian University of Transylvania (Romania)

Author of *Cinema and Intermediality. The Passion for the In-Between* (2011).
 Editor of *Caught In-Between. Intermediality in Contemporary Eastern European and Russian Cinema* (2020), *The Cinema of Sensations* (2015), *Film in the Post-Media Age* (2012), *Words and Images on the Screen. Language, Literature, Moving Pictures* (2008).

Chiel Kattenbelt – Utrecht University (The Netherlands)

Co-editor of *Mapping Intermediality in Performance* (2010), *Intermediality in Theatre and Performance* (2006).

[Speaker to be announced]

We plan to publish a selection of papers based on the presentations in the form of a special issue of a journal and/or an edited volume submitted to an international publishing house. Both conference languages will be contemplated in these publishing prospects.

Submission:

We invite you to submit a proposal for a 20-minute oral presentation.

You may submit individually or in a pre-established panel of three presenters. However, if during the conference a member of a panel is unavailable, we may have to reassign the other speakers to different panels or cancel the panel altogether.

This is essentially an in-person conference, as we are committed to foster a (pro)fusion of intermedial dialogues among researchers. A small quota of online presentations (20% of the total presentations) is, however, available for researchers affiliated with academic institutions from outside Europe. No full online panels will be accepted.

The proposal must contain an abstract (500 words max.), 5 keywords, 3 bibliographical references and a short bio of the author (250 words max.). Send to Fátima Chinita (chinita.estc@gmail.com).

Conference website: <https://intermedialconnections.estc.ipl.pt>

Conference fees:

(The fee includes coffee breaks, snacks, conference dinner)

Researchers: 120 €

Students: 60 €

Online presenters: 80 €

Deadline for submissions: 5 February 2024 (Monday)

Submission results: 12 February 2024 (Monday)

(Feel free to request an earlier reply if you submit earlier than the final deadline and need it in order to apply for funding at your university.)

Deadline for registration: 15 March 2024 (Friday)