INTERMEDIAL CONNECTIONS
IMPURITY IN THE ARTS

KEYNOTE SPEAKERS
CHIEL KATTENBELT
PAULO FILIPE MONTEIRO
ÁGNES PETHŐ

MAY 8TH-10TH 2024 LISBON

ESTC
ESCOLA SUPERIOR de
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INSTITUTO POLITÉCNICO DE LISBOA

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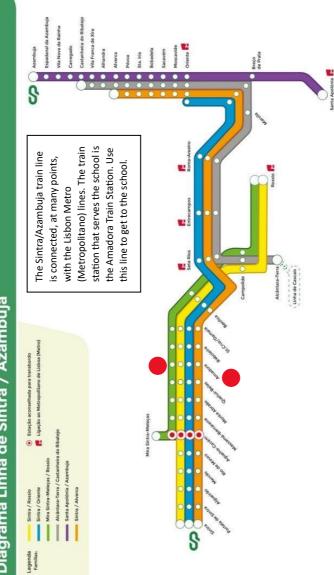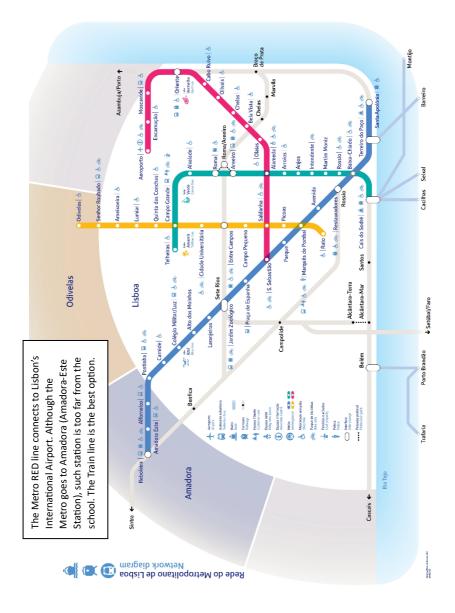
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Diagrama Linha de Sintra / Azambuja

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PROGRAM

8 May (Wednesday)	Room A (427)		Room B (429)	
14:00 – 14:30	**Opening**: IPL representative, ESTC representative, Film Department, Conference convenor			Auditorium
14:30 – 15:45 Session 1 (3)	**1A - Music and Spectacle** Chair: Juan Carlos Guerrero-Hernández		**1B - Da (im)pureza da arte** Chair: Marta Mendes	
	1 – "North Korean Cinema Intermedial: Revolutionary Opera Film" (Hyunseon Lee)	In person	1 – "Sobre a Ideia de Impureza Artística" (David Antunes)	In person
	2 – "Sensual excess and affective intermediality: disturbing the cinematic discourse in *Red Sorghum*" (Juan Carlos Guerrero-Hernández)	In person	2 – "Aventura da visão e afectos de vitalidade em *Dante Quartet*" (Marta Mendes)	In person
	3 – "Uncanny Screendance: Guy Maddin's *Dracula: Pages from a Virgin Diary* (2002)" (Fátima Chinita)	In person	3 – "Modular cinema: Cinematic praxis as research method in the arts" (Pedro Florêncio)	In person
15:45 – 16:15	Coffee break			
16:15 – 17:45	**Keynote speaker – Paulo Filipe Monteiro : "Dance and Redundance in Intermediality"** Chair: Fátima Chinita https://videoconf-colibri.zoom.us/j/96011905075?pwd=Nll2Wi9tSlhFQVUyZ1ZISDQxTHFaZz09			

	2A - Frames and Leitmotifs in Film		2B - O teatro e o dispositivo cinematográfico	
17:45 – 19:00 Session 2 (3)	Chair: Martin Knust		Chair: Marta Cordeiro	
	1 – "Wagner's *Gesamtkunstwerk* and the origin of sound film" (Martin Knust)	In person	1 – "Relações entre um palco e uma câmara de filmar: o Teatro Bauprobe" (João Calixto)	In person
	2 – "Narrative Polyphony in Split-Screen Cinema – Gaspar Noé's *Vortex* (2021)" (André Simões)	In person	2 – "Verdades teatralizadas: o ato de criação *queer* em Morrer como um Homem e Fogo-fátuo" (Daniel Oliveira)	In person
	3 – "Split screens or opening the windows in the work of Catherine Grant" (Madalena Miranda)	In person	3 – "Fronteiras entre os *media*: o lugar do teleteatro na contemporaneidade" (Andreia Galvão)	In person
	4 – "In praise of stains: Impurity as parallax" (Marius Bomholt)	In person		
9 May (Thursday)	**Room A (427)**		**Room B (429)**	
9:30 – 11:00	3A – Space, Architecture and Film		3B – Cinema Expandido	
Session 3 (4)	Chair: Miriam de Paiva Vieira		Chair: Francisco Henriques	
	1 – "Embodied Diasporic Encounters and Affective Urban Landscapes in Bas Devos's Film, *Here*" (Katalin Sándor)	In person	1 – "Do cinema expandido de Doug Aitken: Experimentalismos Narrativos e Visuais" (Ana Barroso)	In person
	2 – "Spatiotemporal Modality in *Here*, by McGuire: Intermedial Connections between Graphic Novel and Architecture" (Ana Cláudia Munari Domingos / Miriam de	In person + Remote	2 – "Arte, Interação e Transmédia no Projeto Paralelo 3 – artivismo ao cubo: engajamento e sensibilização para uma causa num artefacto de Média-Arte Digital"	In person

Time	Session	4A		4B	
				(Jorge Santos e Miriam Tavares)	In person
		3 – "Architectural Cinema: Inhabiting the World in a Spatiotemporal Flux in Marti Helde's *In the Crosswinds* (2014)" (Fátima Chinita)	In person	3 – "A Criação Imagética Digital: intermedialidade e fusão de práticas e de géneros" (Francisco Henriques)	Remote
		4 – "Constantin Brancusi: The Immersivenness of Sculpture in the spatiotemporal Cinematic Flux" (Andreia Magalhães)	In person	4 – "A colagem: desmontagem e montagem de Impurezas" (Márcia Arbex)	Remote
11:00 – 11:30	Coffee break				
11:30 – 13:00 Session 4 (4)		**4A – Affective intermediality** Chair: Hajnal Király		**4B – Expanded Cinema** Chair: Jorge Palinhos	Auditório
		1 – "Corporeality and Imageness, Intermediality and Intersensuality in Céline Sciamma's *Portrait of a Lady on Fire*" (Judit Pieldner)	In person	1 – "Keloid Archives" (Triton Mobley)	Remote
		2 – "Intermediality and Performances of the Self in Anna Nemes's and Kim Corbisier's Work" (Hajnal Király)	In person	2 - "Sarkis and Parajanov Dialog in the Context of Infinite Game Theory" (Aysel Alver & Buğra Kibaroğlu)	Remote
		3 – "The Affective Intermediality of Prosthetic Memory in Recent Documentaries on Dementia" (Melinda Blós-Jani)	In person	3 – "Making a Play for Utopia: Intermedial Performance and the Impure Ethics of Game Aesthetics" (Rebecca Rouse & Lars Kristensen)	Remote
		4 – "Digital Remediation and Affective Changes: The Problem of Colourization in Two	In person	4 – "«What Am I Looking At?»: Cinematic Hybridity in the Age of GEN AI" (Costas Constandinides)	Remote
				5 – "Exploring Impurity in the Arts: A Case Study	In person

			of Intermedial Connections in *O Grande Museu da Consciência de Elon Musk*" (Miguel Mira e Jorge Palinhos)	In person
	Documentaries" (Kamilla Simor)			
13:15 – 14:45	Lunch Break			
14:45 – 16:15	**Keynote speaker – Ágnes Pethő : "Uncanny Cinematicity: Between the Aesthetics of Self-Reflexivity and the Politics of Impurity"** Chair: Fátima Chinita https://videoconf-colibri.zoom.us/j/98533668083?pwd=cmYyWU1SMDZqQU1LaDBacXgyZHpBQT09			
16:15 – 16:45	**Journal *Rhinocervs* presentation** https://videoconf-colibri.zoom.us/j/91952023484?pwd=NENoQlhBVHJDUXhQVEQ5TEV3OU9Odz09			
16:45 – 17:15	Coffee break			
17:15 – 18:30 **Session 5** (3)	**5A – Textual Radicalism** Chair: Pedro Florêncio 1 – "Avant-garde Anachronism: Reading Camilo's *Mistérios* via Ruiz's Experimental Film Adaptation" (André Assis Almeida) 2 – "Literature as Photography: Autoreferential Play "in Anne Carson's *The Autobiography of Red*" (Dobile Kisieliute) 3 – "Romanian Cinema: Adapting Communist Literature After the Fall of the Iron Curtain" (Simona Budii)	In person In person In person	**5B – Fantasmagorias intermediais (P)** Chair: Armando Nascimento Rosa 1 – "Videojogos e a adaptação narrativa em *Hamlet*" (Ricardo Bittencourt Pereira) 2 – "Oscilações Profanas: um estudo sobre a écfrase em *Ágora* (2019), de Ana Luísa Amaral" (Mafalda Pereira) 3 – "A circularidade carne-medium-imagem, em *Videodrome* (1983) de David Cronenberg (Liz Vahia)"	In person In person In person

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19:30 – 23:00	Conference dinner (in Lisbon city centre)			
10 May (Friday)	**Room A**		**Room B**	
9:30 – 11:15 Session 6 (3)	**6A – Intermediality and (Self-)Representation** Chair: Lourdes Monterrubio Ibáñez 1 – "Visuality versus performativity: How then to act? A performance as research investigation into the potentials of expanding an actor's agency" (Ross Brannigan)	**Remote** In person In person	**6B – New poetic forays** Chair: Ana Isabel Soares 1 – "*Telepathic Letters*: Creative process and narrative in a film by Edgar Pêra" (Ana Isabel Soares)	In person
	2 – "Beauty intermediated: Between text and casting" (Dana Kaplan)		2 - "*Altar* (Rita Azevedo Gomes, 2002): A Narratological Approach to Intermediality in Film" (Alessandro Simonelli)	In person
	3 – "*JLG/JLG, autoportrait de décembre*. The essay film and the self-portrait device as an intermedial reflection on authorship and the creative process" (Lourdes Monterrubio Ibáñez)		3 – "Dancing Image, Stable Word: Statics, Dynamics, and Poetry in the Work of Albert Serra" (Alexandra Semenova)	In person
11:15 - 11:45	Coffee break			
11:45 – 13:00 Session 7 (3)	**7A – Painting and Other Media** Chair: Judit Pieldner 1 – "Portrait Painting in Film Narrative and	In person	**7B – Impure Performance** Chair: Rita Vilhena 1 – "Yvonne Rainer, a choreographer that makes films or a filmmaker that creates	In person

Time		Mode		Mode
	Symbolism" (Katalin Kroó) 2 – "A Painter's Cinema: Intermediality in M.F. Husain's Films" (Abhishek Sarkar) 3 – "«God has given you one face, and you make yourself another», The Changing Representations of Ophelia in the Intermedial Dialogue of Literature and Painting" (Rocío Moyano-Rejano)	**Remote** In person	choreographies?" (Rita Vilhena) 2 – "Ethical goals as a criterion of creation. Czechoslovak Theatre on a String in the 1980s" (Jitka Ciampi Matulova) 3 – "Fluxus Praxis: Performance, Theatre, Re-enactment" (Klaudia Rachubinska)	In person
13:00 – 14:30	Lunch break			
14:30 – 16:00	**Keynote speaker – Chiel Kattenbelt: "Theatre as playground for acting and staging"** Chair: Stephen Jürgens **https://videoconf-colibri.zoom.us/j/96809831335?pwd=REZ1Q1ZobKU4RkVQMG9IeThySFIldz09**			
16:00 – 16:30	**Film projection**			
16:30 – 17:00	Coffee break			
17:00 – 18:30 Session 8 (3)	**8A – Cross Media and Movement** Chair: Clara Gomes 1 – "Choreography and Cinema #2": Synaesthesia and Intermediality" (Sílvia Pinto Coelho) 2 – "Who is There? Performative distance and the intermedial audience in cyberformance"	In person In person	**8B – Optics and Intermediality** Chair: Berceste Özdemir 1 - "Perception of Space and Time in Three-Dimensions: Hyperreality Effect of Cinema Art" (Berceste Gülçin Özdemir)	In person

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	(Clara Gomes) 3 – "Blurring boundaries: Walking Arts in the "Expanded Field" (Rui Filipe Antunes)	In person	2 – "The poetics of migration and small gauge moving image in art practices" (Wang-Yun Yen)	In person
18:30	**Closing and informations**			
Zoom links to sessions:	1A – Music and Spectacle: https://videoconf-colibri.zoom.us/j/96715117535?pwd=WThDUzc2elcyRFFzbXhrl24yZ0lOdz09 1B – Da (Im)Pureza da Arte: https://videoconf-colibri.zoom.us/j/99519913946?pwd=YTFLckpEZDBXdml6dmhvWko3TWJpQT09 2A – Frames and Leitmotifs in Film: https://videoconf-colibri.zoom.us/j/93517562017?pwd=NE9ZWVVoMDl2Tji1TjNuUGNHZGU2QT09 2B – O teatro e o dispositivo cinematográfico: https://videoconf-colibri.zoom.us/j/99519913946?pwd=YTFLckpEZDBXdml6dmhvWko3TWJpQT09 3A – Space and Architecture in Film: https://videoconf-colibri.zoom.us/j/92062167168?pwd=YXJ4NDNaS2kzQ1NLQXNxTUpaajkwUT09 3B – Cinema Expandido: 4A – Affective Intermediality: https://videoconf-colibri.zoom.us/j/95196485918?pwd=TEZwYnphNFRyZWtwRFpFTUw0TUFkdz09 4B – Expanded Cinema: 5A – Textual Radicalism: https://videoconf-colibri.zoom.us/j/91022546677?pwd=RW5sL0V0ZWpURzdBWHdZMmUyME9Ydz09 5B – Fantasmagorias intermediais: 6A – Intermediality and (Self-)Representation: https://videoconf-colibri.zoom.us/j/92366729868?pwd=amNsMnJoOHR6QkFMQ2NqWFgwc3dTdz09 6B – New poetic forays: 7A – Painting and Other Media: https://videoconf-colibri.zoom.us/j/96660537903?pwd=YzhOS0tDMDUxZEV2SCtYYjZEMlFUQT09 7B – Impure Performance: 8A – Cross Media and Movement: https://videoconf-colibri.zoom.us/j/93092956593?pwd=Z0ldXRUeE4rQTlKenVDZXiiL2h0Zz09 8B – Optics and Intermediality:			In person

KEYNOTE SPEAKERS

KATTENBELT, Chiel
Utrecht University (The Netherlands)

"Theatre as Playground for Acting and Staging"

In the early 1990s, I defended that theater did not necessarily have to be understood as a dramatic art form. The dramatic mode of presentation is one of the ideal-typical variants in which theater manifests itself and was considered a historical norm only in a short period of its development since ancient times. Also, in my overconfidence as a younger academic, I put an end to the idea that acting is a matter of pretending. I also deliberately broke with a long tradition of thinking about theater as a composite art rather than an art form in itself. Instead, I argued that theater can be regarded as the art of the performer and as the paradigm of all arts. Based on my phenomenological and sign-pragmatic approach to the arts, my focus is not on representation but on aesthetic action as a specific form of communicative action with the aim of experientially exploring the scope and capacity of life experiences that are assumed to be shared. In this context it is important to point out the etymological relationship between experiment and experience. More specifically, my attention focuses on the performative aspects of aesthetic action, as manifested in worldmaking, staging, self-referencing and self-reflexing. These last two aspects are particularly relevant in my understanding of intermediality as a specific mode of performativity, causing with all its frictions, contrasts and disjunctions a creative force, and of theater functioning as a hypermedium, providing a stage for other media to be staged or rather a playground for other media to be played with and thus also to play with the senses of the experiencer. I will reconsider all the points mentioned here and relate them to the question of hybridity and impurity in the arts.

SHORT BIO

CHIEL KATTENBELT is an emeritus associate professor in Media Comparison and Intermediality at the Department for Media and Culture Studies of Utrecht University. He is particularly interested in media, art and performance theory, aesthetics, semiotics, and phenomenology. One of his main interests in science, philosophy and art is thinking in triads.

He is affiliated as a researcher and dramaturg with the Belgian company CREW, which mainly specializes in creating performances and installations using technologies like virtual reality and motion capture. His publications include the co-editing of Intermediality in Theatre and Performance (2006) and Mapping Intermediality in Performance (2010). He is also a board member of the International Society for Intermedial Studies.

MONTEIRO, Paulo Filipe
Universidade Nova de Lisboa (Portugal)

"Dance and Redundance in Intermediality"

1. If the noun medium already designates something in between, which mediates, there must be reasons for the profuse redundance of saying intermedia, the in-betweens of in-betweens, what mediates mediations. Many aspects of this constellation have been intelligently analyzed, but it is worth reviewing some of the historical background to this dream of intermediality that has apparently come through, and find some questions still waiting to be answered. It is a fascinating history of illusions and disillusions.

2. If theatre and cinema are the promised land for intermediality, screendance presents several challenges. I will discuss examples from two of my films, Pas de Quoi and Clear Nights. After these two projects, it became clear to me that hybridism is neither inevitable nor given. If we are to develop new languages, we'd better create the contexts and conditions for non-redundant in-betweeness.

SHORT BIO

PAULO FILIPE MONTEIRO is a multidisciplinary Portuguese academic and artist, active in the fields of cinema, theatre, and writing – as a film director, scriptwriter, actor, playwright, and stage director. He also won the Revelation Award of Theatre Criticism. He studied scriptwriting in France, Italy and the United States and wrote 8 feature films so far. He was president of the Portuguese Association of Screenwriters and Dramaturgists (2002-2006). He directed the short film Amor Cego (2010, exhibited at the Museum of Modern Art in Rio de Janeiro, among other venues). He wrote and directed the features Zeus (2017, winner of 13 prizes) and Noites Claras (to be released in 2024) and, overall, he wrote and directed 16 theatre performances.

He is Full Professor in Communication, Arts and Culture at the New University of Lisbon, where he founded the MA in Performing Arts and is the coordinator of the branches of Performance Languages and Communication and Arts, of the PhD. degree in Communication Sciences of said university. As an artist, he is currently a dramaturgist of dance performances and researches the Pina Bausch method, since he attended an internship with her at Wuppertal in 2020. He directed the short screendance film Pas de Quoi (2020), exhibited in festivals in Portugal, USA, and Mexico, which won the Best Film prize in the InShadow festival in Portugal.

PETHŐ, Ágnes
Sapientia Hungarian University of Transylvania in Cluj-Napoca (Romania)

"Uncanny Cinematicity: Between the Aesthetics of Self-Reflexivity and the Politics of Impurity"

Today's media landscape is dominated by the diverse scales, forms and formats of digital images coexisting with the more traditional arts. At the same time, cinematic sensations have become a ubiquitous and familiar part of our everyday environment, of a world appearing as a moving spectacle in front of our eyes. Accordingly, the study of cinematic intermediality needs to remap its own terrain and redefine, or further refine its key concepts of "in-betweenness," "passages" or "impurity." It needs to include more subtle interactions and inflections within this new area of intermedial connections occurring between the old and new regimes of images, and thus it has to consider not only how "all arts flow through cinema," as Alain Badiou wrote, but also, to specify the ways in which cinema (and post-cinema) becomes "a place of intrinsic indiscernibility between art and non-art." In this presentation, I address this challenge (and engage with the keywords of the conference) by focusing therefore not on the intermediality of cinema but on films which foreground phenomenological encounters with the intermediality of cinematicity. Through brief case studies of a variety of moving image artworks (experimental, gallery film, feature film made for cinema), I will explore the uncanny cinematicity of images emerging from the juxtaposition of stasis and motion, immediacy and hypermediacy, the pre-cinematic impressions of audio-visual animation and the post-cinematic proliferation and relocation of cinematic experiences. Such a complex cinematicity is unravelled through different aesthetic strategies of self-reflexivity involving intermedial "dialogues" which all convey their particular politics of impurity by highlighting the intersections of art and life, and addressing key issues regarding our relationship with images.

SHORT BIO

ÁGNES PETHŐ is Professor of Film Studies at the Sapientia Hungarian University of Transylvania in Cluj-Napoca, Romania. As mentioned by Jens Schröter recently (2022), "Ágnes Pethő is also a 'founder of discursivity'. She is one of the central authors in the field of intermediality studies". Her monograph, Cinema and Intermediality. The Passion for the In-Between (2011), which was revised and enlarged for the second edition in 2020, has become canonical reading on the subject. She is also the editor of a series of books on topics related to intermediality in cinema, such as Words and Images on the Screen (2008), Film in the Post-Media Age (2012), The Cinema of Sensations (2015), and Caught In-Between. Intermediality in Eastern European and Russian Cinema (2020).

She is the executive editor of the journal Acta Universitatis Sapientiae, Film and Media Studies (indexed and tracked for impact factor in the Web of Science – ESCI). Over the years she led research projects and organised many influential conferences in the field, such as Rethinking Intermediality in the Digital Age (2013), Figurations of Intermediately in Film (2014). The Real and the Intermedial (2015), Intermediality, in Contemporary Central and East European Cinema (2016), Intermediality Now: Remapping In-Betweenness (2018), Intermediality and World Cinema (2021), Uncanny Intermediality (2022) and Affective Intermediality. Cinema between Media, Sensation and Reality (2023), among others.

ABSTRACTS

ALMEIDA, André Assis
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Faculdade de Letras da Universidade do Porto (Portugal)

"Avant-Garde Anachronism: Reading Camilo's Mistérios Via Ruiz's Experimental Film Adaptation"

Raul Ruiz's adaptation of Camilo Castelo Branco's early novel *Mistérios de Lisboa* notoriously capitalizes on the original text's serial form. Written during a time when it was common for novels to come out in fragments, published in weekly periodicals, in episodic fashion and catering to the audience's desire to know more about the fate of this or that character, Camilo's *Mistérios* was a mainstream work, in that it was not unlike what, say, Dickens, Sue and others had done. Ruiz, however, rose to relative prominence for being an avant-garde filmmaker. Why would an artist with such credentials take interest in such a work, a classic of Portuguese literature, supposedly with very little to do with the present? The filmmaker's own *Poetics of Cinema* gives us a clue: Ruiz had a keen interest in episodic, fragmentary, serial storytelling. He was, in his own words, more invested in trivial events that took place in the periphery of the main story than in the main story itself. The director's *Mistérios* is then unsurprisingly chalk full of side stories that could very well be endless in number. Perhaps in a soap-opera or a TV show context, his serialism would not be jarring at all. Because it is a long feature film, the centrifugal force of his approach is on full display. In this essay, I will unpack the potential of serialism (which, as is common knowledge, thrived in the modernist music scene, for instance) for the purposes of art house filmmaking. I will also address the curious fact that, paradoxically, Camilo's *Mistérios* is even more chaotic and digressive than the avant-garde film adaptation. What implications does this carry for the teleological way in which we see the linear progress of art? Does eighteenth and nineteenth century *feuilleton* storytelling somehow foreshadow (or even exceed) the dispersive approach to art that avant-garde artists would take in the twentieth century and the present day and, if so, are we (postmodern thinkers) the ones that perhaps still have to catch up with the innovations of the past?

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SHORT BIO

André Almeida is currently at the Master's program in Estudos Literários Culturais e Interartes at the Faculdade de Letras da Universidade do Porto (FLUP). He holds a degree in Imagem e Som - Produção Audiovisual from the Universidade Federal de São Carlos (UFSCar). André is also a screenwriter. His latest work, the short film "The Strange Disappearance of Comrade Kuliakov," premiered in 2022 at the Brussels International Festival. His areas of interest include Cinema, Intermedia Studies, and Contemporary Fiction.

ALVER, Aysel (Assistant Professor at Artuklu University, Turkey
KIBAROĞLU, Buğra (Research Assistant at Ankara University, Turkey)
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"Sarkis and Parajanov Dialog in the Context of Infinite Game Theory"

In the art field, an intermedial approach opens up new artistic possibilities by bringing together pieces from different mediums, arts and sometimes even other artists' works. It is possible to see the traces of this interaction in the works of Sarkis Zabunyan, who often creates works in a way to create a kind of dialog with other artists. In addition to the works such as paintings, sculptures and videos produced by the artist himself, sections from various films, photographs, icons and objects belonging to different cultures, which he includes in his installations, are arranged in different ways in the space each time, constantly changing and turning into actors. With such works, the artist transforms both his exhibitions and, similarly, his studio in Paris into a kind of poetic playground, revitalized and made to breathe with a spatial fiction that includes the viewer. Thus, each figure is constantly multiplying with brand-new lives, roles and new encounters. The linguistics of the dialogue in question, on the other hand, is played out in every aspect, that is, both formally and behaviorally, and both directly and indirectly. The famous director Sergei Parajanov also occupies a special place in the world of cinema as an artist who utilizes the interaction between different mediums in his works. Parajanov, who works with different mediums such as drawing, collage and design objects besides film, creates a unique art language by feeding on the dialog between these mediums. We see the traces of this dialog in his films. For example, in his masterpiece The Color of Pomegranates (1969), the director, who says that he was influenced by Armenian miniatures, constructs each of the sequences as a miniature frame. Both the elements within the frames and the endless dialog between the frames take on a theatrical play. This endless playfulness, which is also seen in his later films, is one of the most defining features of Parajanov's art. This study, based on Sarkis Zabunyan's exhibition "Sarkis with Parajanov", which was exhibited at Pera Museum, Istanbul in 2018, will examine how both Sarkis and Parajanov use the dialogue between mediums to construct

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a playful narrative in their works. While doing this analysis, the "infinite game" theory proposed by James Carse will be utilized. According to Carse's infinite game theory, the behavioral structure of the play entity is dynamic, rhythmic, spontaneous, simulative, illusionary or fantastic in nature, evoking an infinite movement; in other words, it is playful. Carse considers this kind of agency within the scope of the infinite game theory. For example, he states that the movement of light, colors, wind and water contains this kind of infinite play rhythm. It is possible to say that this rhythm is inherent in the basic behavioral structure of all kinds of playful actions. Carse's game theory offers us a new perspective to make sense of the dialogues between different mediums, art branches and artists by showing us how intermedial interactions in the field of art can open up new possibilities.

SHORT BIOS

Aysel Alver is an Assistant Professor at Artuklu University Midyat Art and Design Faculty Department of Jewelry Design and has worked as a Research Assistant at Mardin Artuklu University Fine Arts Faculty Department of Sculpture. Holds a PhD. from Hacettepe University Fine Arts Faculty - Sculpture Department (Dissertation title "Playfulness and Fiction in Art"), an Hacettepe University Fine Arts Faculty – Sculpture Department and a BA, also from Hacettepe University Fine Arts Faculty - Sculpture Department.

Buğra Kibaroğlu is a Research Assistant at Ankara University Communications Faculty Department of Radio, TV and Cinema. Has a BA and an MA in Philosophy from the Hacettepe University Education and has both a BA in French Language and Literature (Hacettepe University) and a PhD. in Radio, Television and Film (Ankara University). The PhD. dissertation title is "Film Criticism in Turkey as a Cultural Field".

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"Sobre a Ideia da Impureza Artística"

Esta conferência centra-se não tanto no conceito de intermedialidade ou de artes intermediais, mas na ideia de impureza artística. Não nos interessam as relações ancilares, complementares, expressivas, simbióticas, exóticas, fluidas, etc., que se estabelecem entre diferentes meios num determinado suporte. Trata-se, antes, de escrutinar os sentidos possíveis de 'impureza artística', que promove a mácula, a falha, a interferência exterior, a heteronomia formal, como fatores disruptivos e distintivos do objeto de arte, num contexto artístico e académico contemporâneo que se debate com a absoluta ausência de critérios artísticos e críticos. Que pode, pois, entender-se sob a designação 'impureza artística' e quais os agentes privilegiados dessa perturbação estética? Que monstruosidades resultam desse processo? Qual o seu apelo?

Num primeiro momento, dar-se-á especial atenção ao ensaio fulcral de Michael Fried "Art and objecthood" (1967) e às considerações aí seminais sobre o papel do teatro na contaminação das artes, sobre a ideia de presença e sobre a caracterização da experiência estética como uma relação entre pessoas. Num segundo momento, explora-se a ideia da dissolução da arte na filosofia.

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"Blurring Boundaries: Walking Arts in the Expanded Field"

Walking, one of the oldest modes of inquiry, remains relevant today as an act of resonance. Bodies exist in ecological, social, and political contexts, intertwined with others and the environment. Walkers both witness and shape the world. Walking offers insights and fosters introspection, thought, and embodied imagination. From Plato to the surrealist, the situationists, and contemporary art practitioners like Francesco Careri or Francis Alÿs, the walking arts have established themselves as deep, often challenging, and sometimes provocative modes of inquiry about the world.

The term "expanded field" was coined by art historian Rosalind Krauss in the 1970s to describe a new type of artistic practice that emerged in the wake of modernism (Krauss 1979). The expanded field referred to the blurring of boundaries between different artistic disciplines as artists began experimenting with hybrid forms combining elements of sculpture, painting, performance, and other mediums.

"Expanded cinema" can be seen as part of this expanded field. It emerged in the 1960s and 1970s as a response to the limitations of traditional cinema, with filmmakers and artists experimenting with new technologies such as multiple projectors, video synthesizers, and other devices to create immersive and interactive cinematic experiences (Youngblood 1970). Emphasis was placed on using technology to expand the possibilities of cinema and create new forms of sensory experience for the viewer, challenging traditional notions of cinema and expanding the creative possibilities of the medium.

Similarly, what we call "walking arts" can be understood as a form of expanded field, as this "expanded walking" blurs the boundaries between walking as a functional or recreational activity and walking as a form of

artistic expression. Discussing a practical case of walking art, "Immemorial - Steps in Captivity" (Antunes, 2022), we can see that it involves elements of performance, installation, and other forms of sound art that transform walking into an arguably more immersive and interactive experience. This is an experience that operates in a territory of hybridizations situated between audio-walk, site-specific installation, and performance. "Immemorial - Steps in Captivity" expands the possibilities of classical walking experiences, primarily characterized by being site-specific, an artwork designed to be experienced in the specific urban location of the riverside area of Lisbon, transformed into a canvas for creative expression through deep engagement with the history, culture, and physical characteristics of the location. The audience is an active participant in the experience, using headphones or earphones that allow them to listen to pre-recorded audio tracks with sound effects, music, and narration. During the walk, specific site installations are encountered, with scenographic elements that blend into the landscape and visual installations designed to add readings to the experienced space. It is also a type of walking that involves the performativity of the Cicerone, a live artist who guides the group, interacts with the environment, and with the walkers themselves. Participating spectators walk, reading a combination of different elements, intertwining the different agents that determine the relationship of perception with time, narrative levels, linguistic and visual codes, thus forming a field of meaning.

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"A Colagem: Desmontagem e Montagem de Impurezas"

Este trabalho visa apresentar a colagem enquanto prática intermedial devido a sua natureza intrinsecamente híbrida e impura, caracterizada pelo gesto de cortar e colar, desmontar e montar materiais heterogêneos, sejam eles fragmentos verbais, sonoros ou icônicos, até mesmo objetos. Do ponto de vista diacrônico, a colagem como praticada durante as vanguardas artísticas pode ser considerada em seus primórdios uma prática intermedial (Higgins, 2001). Nesse momento histórico exerceu um papel estratégico e subversivo (Bosseur, 2010), com alcance estético, crítico e poético para além dos aspectos técnicos (Aragon, 1980), uma vez que os fragmentos deslocados de seu contexto de origem e mesclados a outros são ressignificados em um novo contexto, dando origem a formas artísticas híbridas, caracterizadas pela combinação ou fusão de mídias (Rajewsky, 2005; Clüver, 2007), a exemplo dos poemas-objetos ou o romance-colagem. Pode-se evocar ainda as formas conceituais de colagem, como a citação e outras formas de intertextualidade (Compagnon, 1996), pelo fato de compartilharem os princípios do empréstimo e da apropriação. Por exibir elementos os mais heteróclitos, usados ou vulgares, "não originais" (Perloff, 2010), em oposição aos cânones da arte, a colagem provoca um "mal-estar na representação" (Didi-Huberman, 2015), questiona a aura do objeto artístico e seus valores estabelecidos, aproximando o gesto colagista daquele do trapeiro benjaminiano (Benjamin, 1994), aquele que recolhe os vestígios, os restos da história e da memória das coisas. Assim, com apoio em diversos exemplos, visamos ressignificar a colagem enquanto fenômeno intermedial: uma forma de produção cultural marcada pelo cruzamento de fronteiras entre as mídias e entre as artes – pode-se falar em colagem no teatro, no cinema, na literatura, na música – , o que evidencia a materialidade e a interação entre os fragmentos heteróclitos envolvidos. Esta abordagem pretende mostrar o quanto o estudo da colagem pode implicar no entendimento de novas formas de arte e de mídia, tendo em vista o grande

número de procedimentos que surgiram nas últimas décadas devido às novas tecnologias.

Esta proposta de comunicação se insere no nosso projeto de pesquisa Sobrevivências da imagem na escrita, desenvolvido na UFMG com apoio do CNPq, e busca atender aos seguintes tópicos do evento: Hibridismo, fronteiras entre media, miscigenação, fusão; Primórdios das práticas interartísticas / intermediais; Casos interartísticos ao longo da história; Novas linguagens artísticas geradas por combinação de artes.

NOTA BIOGRÁFICA

Professora Titular da Faculdade de Letras da UFMG, Doutora pela Université Paris 3, Pesquisadora pelo CNPq e Tradutora. Além de diversos artigos, é autora de *Sobrevivências da imagem na escrita: Michel Butor e as artes* (2020), *Alain Robbe-Grillet e a pintura: jogos especulares* (2013); coorganizou coletâneas: *Escrita, som, imagem* (vol. 1 e 2, 2019 e 2020); *Espaços de criação: do ateliê do pintor à mesa do escritor* (2015); *Interartes* (2010); *Poéticas do visível: ensaios sobre a escrita e a imagem* (2006). Traduziu, obras de G. Didi-Huberman e ensaios de Anne-Marie Christin. É membro dos grupos de pesquisa CRIalt - Centre de recherches intermédiales sur les arts, les lettres et les techniques (Université de Montréal); CEEI - Centre d'Étude de l'Écriture et de l'Image (Université Paris Diderot); Intermídia (UFMG/CNPQ) e Intermidialidade (ANPOLL).

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"Arte, Interação e Transmédia no Projeto 'Paralelo 3 - Artivismo ao Cubo': Engajamento e Sensibilização para uma Causa num Artefacto de Media. Arte Digital"

Numa época de frenética comunicação e de proliferação artística, o artista digital é obrigado a uma multidisciplinariedade para a qual o recurso à Média-Arte Digital (MAD) será fundamental. Na apresentação enquadrar-se-á a utilização da tecnologia e o papel dos ecrãs na contemporaneidade, incluindo os novos desafios e formas de intervenção artística na sociedade. Nesse sentido, o artivismo digital terá o potencial de sensibilização para causas e associado a uma narrativa transmédia, pode exponenciar a mensagem e tornar mais participativa a cultura. Mostram-se diversas investigações que incluíram tecnologias interativas (como a realidade aumentada), que, combinando os artefactos físicos com o digital, promovem a interação dos visitantes. O projeto *Paralelo 3 - artivismo ao cubo* é apresentado como potencial exemplo nesse sentido, recorrendo-se à A/R/Cografia como abordagem metodológica baseada em arte, em que o diário de bordo assume um papel fundamental de registo do processo criativo na construção do artefacto. Prevê-se que este seja enquadrado numa investigação, que incluirá métodos quantitativos e qualitativos com o objetivo de estudar o engajamento e sensibilização para a causa da igualdade de género neste artefacto de MAD. A apresentação abordará, também, a interseção entre a MAD e curadoria de uma exposição no contexto da igualdade de género no desporto

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"Do Cinema Expandido de Doug Aitken: Experimentalismos Narrativos e Visuais"

Doug Aitken (artista norte-americano) desafia e reconfigura as convenções das imagens em movimento, desenvolvendo experiências artísticas imersivas, através da utilização e combinação de diferentes media e tecnologias, que permitem, por um lado, a amplificação das suas potencialidades e, por outro, a criação de cenários visuais surpreendentes onde espaço, tempo e narrativa são fragmentados para se tornarem conceitos fluídos. A crescente ubiquidade entre as diferentes tecnologias e o cinema fez eclodir um outro cinema, livre de constrangimentos concetuais e técnicos para criar uma nova relação com o espetador, apontando novas estratégias de criação, exibição e receção.

Através da sua obra, Aitken tem contribuído de forma consistente para a contemporaneidade do conceito cinema expandido. As suas instalações transformam-se em múltiplas projeções, desafiam géneros e escalas e criam narrativas labirínticas e abertas integrando espaços arquitetónicos que permitem uma nova relação com o espetador.

A nossa proposta pretende contextualizar (e aqui é importante também rever o conceito desde a sua génese até à atualidade) explorar as obras *Sleepwalkers*, (2007) e *Song 1*, (2012) como processos artísticos que absorvem e diluem conceitos e práticas artísticas, mas que também se filiam no conceito de cinema expandido, porque criam ambientes de perceção que testam os limites da cognição, mas que desenvolvem uma coerência semântica que permitem ser percecionados e compreendidos como cinema. A perceção destes mundos visuais implica uma "consciência oceânica" (conceito emprestado a Freud), onde olhar e mente se perdem para se abrirem para novas experiências sinestéticas, não uniformes ou lineares,

mas conectada a informação eletrónica que se expande em todas as direções.

NOTA BIOGRÁFICA

Ana Barroso é investigadora no CEAUL/ULICES, Faculdade de Letras, Universidade de Lisboa. Desenvolve trabalho nas áreas do cinema, artes e literatura. Tem participado em conferências nacionais e internacionais e tem publicado os seus textos em revistas académicas, revistas de artes e cinema e como capítulos de livros.

Paralelamente tem desenvolvido um trabalho artístico na área da videoarte/ cinema experimental e os seus trabalhos já foram exibidos em inúmeros países. Recebeu 4 prémios internacionais.

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"The Affective Intermediality of Prosthetic Memory in Recent Documentaries on Dementia"

In recent years documentary has become a often used film format to explore the precarity and vulnerability of those suffering from dementia or other forms of mental illness. Cinematographic representations of dementia raise questions related to filial care, narrative, point of view and ethics of representation in general. In the article "Dementia in Familial Documentary Film" Raquel Medina focuses on the ethics of care and its appliance to the ethics of representation from a phenomenological perspective, as a form of affective communication triggering multisensory experience. Medina focuses on the haptic visuality depicting the aging body or the way affective experiences of the person suffering from dementia are visualised in order to rehabilitate their subjectivity and personhood. This presentation will capitalize on the affective theories and the concept of the haptic visuality in another sense: through the analysis of the medially hybrid nature of these films several questions will be raised regarding the trope of memory loss, about the visualization of inner states and experiences through cinematic means. The presentation will be focusing on films like Alda (2009) by Viera Čákanyová about a woman struggling against forgetting by using a video camera. *Fragile Memory* (Igor Ivanko, 2022) is a grandson's story about a former cameraman affected by Alzheimer's with a large photographic archive to substitute his ailing memory. Post-memory and post-generational trauma work is in the focus of Aliona van der Horst's films, especially in *Love is Potatoes* (2017), in which intermedial inserts revive the emigration story of the director's mother suffering from dementia. Even the recent, internationally acclaimed *Eternal Memory* (Maite Alberdi, 2023) shows how the reflexive use of the medium of film has become a recurring figure of documentaries struggling to visualize the state of dementia and trying to elicit an emotional response from the affected viewer. The leap between the present and the past, between the analog and the digital, between the first

person docu-footage and the archival images result in poetic, essayistic visuals, and create incongruous moods on the level of spectatorship.

SHORT BIO

Melinda Blos-Jáni is Lecturer at Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania and assistant editor of the journal *Acta Universitatis Sapientiae, Film and Media Studies*. Her research interests include home videos and amateur films, silent cinema, documentary film, found footage films and archival images. 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 "Photographic Passages to the Past to the Past in Eastern European Non/fiction Films" to *Caught In-Between. Intermediality in Eastern European and Russian Cinema*, Ágnes Pethő (ed.), Edinburgh University Press, 2020. Currently she is employed as a member in the exploratory research project, Affective Intermediality. Cinema between Media, Sensation and Reality supported by a grant of the Romanian Ministry of Research, Innovation and Digitization, CNCS – UEFISCDI.

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"IN PRAISE OF STAINS: Impurity as Parallax"

The present paper sets out to develop a meditation on the nature of intermedial artistic contamination as a fundamentally parallactic phenomenon. In its original context, parallax refers to the angular deviation of the apparent position of an object when observed from two or more different positions. The concept first entered philosophical discourse when Kant employed it in his Dreams of a Spirit-Seer in 1766 to indicate the epistemological shift that emerges when comparing one's own appreciation of a discursive position to other perceptions. After a prolonged period of dormancy, it was recovered by Japanese philosopher Kōjin Karatani in 2003, and then substantially expanded and complexified by Slavoj Žižek, above all in his seminal The Parallax View (2006). These three texts configure the conceptual basis for the proposed paper, which aims to develop a reading of intermedial artistic procedures, and in particular those that can be said to make use of 'impurity', understood as a dominant form 'contaminated' by the emergence of another, distinctive form, as a parallactic operation. That is to say, the contrasting, 'impure' element may be understood as not only as a mere intrusion (which already precipitates certain aesthetic effects), but as a secondary dimension of the artwork in its own right, a kind of spectral supplement the eludes the main perspective, as it fills in the gaps of what this perspective did not allow us to see in the first place. ⬚ese theoretical reflections will be illustrated by a selection of 'contaminated' pieces from a variety of Spanish contemporary artists.

SHORT BIO

Marius Christian Bomholt obtained his PhD in early 2019 from Universidad Complutense in Madrid. He is now an assistant professor in the Cultura Contemporánea master's program offered by Instituto Universitario Ortega y Gasset in collaboration with Universidad Complutense, as well as a lecturer

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for Aesthetics and Art History in the program of Musicology at Universidad Alfonso X. His main research interests include contemporary literary and artistic theory, Lacanian psychoanalysis, and the interrelations between poetry and poetics throughout the 20th century and into the present day. He is very fond of visual art, and works occasionally as an art critic and a curator.

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"Visuality Versus Performativity: How Then to Act? A Performance as Research Investigation into the Potentials of Expanding an Actor's Agency"

This presentation is a case study of an investigation, using performance as research methodology to explore how to act in a type of theatre that honours the traditions of psychological realism and heightened Shakespearian acting and also accommodates the incorporation of a multiplicity of mediatised forms. The combination of visual and performative elements has rarely been addressed in theatre in Aotearoa New Zealand and, in order to find acting techniques that might be valuable in intermedial-realist theatre, a performance as research project was undertaken. The process of making the play was designed to facilitate solutions by disrupting and complicating existing assumptions about the place of mediatised elements in theatre and the agency traditionally afforded to actors. This involved expanding the actor's traditional agency to include collaborating throughout a process of writing, designing, directing, making and performing a play. The play, Foolish Prating Knave, was developed through seven iterative experiments and incorporated a narrative devised around the themes of the inquiry. The research was situated within my own practice with the aim of working towards insights that might aid actors in Aotearoa New Zealand in extending their practice to find ways of working with multimedia or intermedial elements while honouring traditions of psychological realism and heightened style prevalent in theatre in this country.

SHORT BIO

Ross Brannigan, PhD teaches Performance and Screen Production at Auckland University of Technology in Aotearoa, New Zealand. He is a founder member of the Centre for Screen Practice Research at AUT. His professional

practice encompasses more than seventy screen and thirty stage productions as actor, writer, director and intermedial designer and maker. Academic interests revolve around the fusing of stage and screen and the collaborative creativity of actor and cinematographer. He is currently researching the complex relationship between the need for an actor to maintain subjective performativity and to concurrently be aware of visual and technical production elements in realist intermedial theatre.

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"Romanian Cinema: Adapting Communist Literature After the Fall of the Iron Curtain"

The historic event form December 1989 had a major impact upon the Romanian society, determining a significant change of perspectives. Among others, the directors suddenly started to have absolute freedom of expression, after decades of censorship. Although the number of cinematographic productions after 1990 is not a significant one, it can be easily observed that most of the films are based on literary sources. Therefore, having unbounded freedom of choice, film directors decide a return to Communist literature. The social context implicitly determined the appearance of specialized cultural magazines gathering multiple critical perspectives.

In the study published in 2013 by Jørgen Bruhn, Anne Gjelsvik, and Eirik Frisvold Hansen (*Adaptation Studies: New Challenges, New Directions*), they discuss about media relations, about a so-called dialogic process, reaching the concept of fidelity. Also, Robert Stam, in his well-known essay, "Adaptation and the French New Wave: A Study in Ambivalence", addresses and theorizes the same question of fidelity in the context of adaptation studies. The researcher presents the process of adaptation as an inter-relation between two different art areas, emphasizing the importance of using appropriate critical terminology. Lars Elleström (in *Media Borders, Multimodality and Intermediality*) also talks about the fact that each artistic product should be seen as part of an extended system and not as a singular, isolated element, defining intermediality as a phenomenon whereby the properties of different media partly intersect.

In this paper, using some relevant examples, I investigate to what extent the post-communist Romanian film directors recreate the message of the

literary source. Also, in my case-studies, I try to find connections, tendencies and to establish thematic clusters in film adaptations released after 1989. My analysis will provide an overview of the directors' perspective upon the Romanian communism. My paper will highlight how the glimpse into the past is moralizing and compassionate, as well as the way in which it becomes ironical and humorous. Last, but not least, in the context of inter-medial transfer between literature and cinema, I follow the exegetic discourse about the discussed films, to observe how concepts such as intermediality, adaptation or fidelity work in the Romanian cultural area and whether the Romanian exegetic discourse aligns with the international theoretical approaches.

SHORT BIO

Simona Budîi is a PhD student at the Faculty of Theatre and Film, at "Babes-Bolyai" University, Cluj-Napoca, Romania. She teaches Romanian language and literature, and her area of interest, in research, is related to film and literature studies, in the context of the changes of artistic (literary and cinematic) perspective, after December 1989. She got her bachelor's and master's degrees in Cluj-Napoca, at the Faculty of Letters, at the same university. She published articles, as a co-author, in collective volumes on topics related to Romanian culture (such as inherited traditions and stereotypes: "Gender roles in Romanian wedding traditions", Cluj-Napoca, 2019). She also contributed with articles and chronicles in national and international journals, such as Vatra (Târgu-Mureș), Observator cultural (Bucharest) and Romània Orientale (Rome).

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"Relações Entre um Palco e uma Câmara de Filmar: o Teatro Bauprobe"

O Estúdio Bauprobe propõe criações centradas na imagem em movimento, através de uma exploração da dimensão material de objectos no espaço. Emancipando-se da centralidade de corpos humanos no teatro e no cinema, faz uso da prática cenográfica enquanto elemento fundador de narrativas visuais. Em consequência destas opções, assume a tecnologia como substrato do processo criativo, determinando condições a partir das quais se descobrem resultados.

Nesta medida, um dispositivo cénico alberga os métodos de exploração, o Teatro Bauprobe. Herdeiro da convenção do teatro de proscénio, esta estrutura foi concebida tendo em vista uma ampla abordagem experimental, aplicando uma redução de escala aos elementos que, normalmente, compõem a realidade cenográfica.

Plenamente consciente destes aspectos, a sua primeira criação, a curta-metragem *Bauprobe* (2022), consiste num ensaio aberto de teatro de objectos, filmado na miniatura de um palco de proscénio. Desenvolvida através de uma metodologia de criação teatral, um encenador e uma equipa de manipuladores construíram um diálogo entre materiais e entre formas, utilizando a janela do arco de proscénio como ponto de vista perante uma narrativa de objectos. Tomando como referência as experiências de Philippe de Loutherbourg no seu Eidophusikon (1871-72), o trabalho de exploração previu o desenvolvimento de um espectáculo teatral com um elenco de objectos vários, tirando partido do efeito liliputiano do trabalho em maquete.

Ainda assim, não está, aqui, em jogo uma relação de miniaturização do mundo, entendendo a cenografia como representação de outrem. A

dimensão reduzida toma para si uma existência específica enquanto acontecimento cénico que, ao ser captado filmicamente, permite ampliar num ecrã a reduzida dimensão do palco teatral. *Bauprobe* é, assim, uma criação teatral e fílmica que arrisca fazer conviver dois modos de representação semelhantes mas, aparentemente, antagónicos: a janela do arco de proscénio e o enquadramento da câmara de filmar.

Mas, se nesta primeira criação, a janela de um teatro arrisca a redundância perante o enquadramento de uma câmara de filmar, num segundo passo, pondera-se abandonar este aspecto e potenciar o carácter cinematográfico da cenografia. Deste modo, o Teatro Bauprobe (enquanto infra-estrutura) abandona a parede frontal que alberga o seu arco de proscénio e amplia o seu potencial tecnológico através das possibilidades de um palco sem bastidor, agora considerado como ferramenta para técnicas de stop-motion. Assumindo a imperativa estabilidade dos elementos que compõem o plateau do cinema de animação, o Teatro Bauprobe transforma a função teatral da sua estrutura em proscénio, para abrir o seu interior às metodologias do estúdio do fotograma-a-fotograma.

NOTA BIOGRÁFICA

João Calixto. Lisboa, 1978.

Desenvolve projectos de criação e de investigação centrando o olhar sobre a materialidade dos processos cenográficos inerentes às artes performativas e da imagem em movimento. -Professor Adjunto Convidado do Ramo de Design de Cena da ESTC – IPL; membro colaborador do grupo de Arte e Multimedia do Centro de Investigação em Belas-Artes da FBAUL; e artista associado do atelier Fosso de Orquestra – associação.

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"Uncanny Screendance: Guy Maddin's *Dracula: Pages from a Virgin Diary* (2002)"

According to Douglas Rosenberg (2012), screendance is a performative hybrid practice that combines dance with technology. It starts with a literal conjunction between the human moving body and the framing of the camera, requiring at least a dancer and a recording image apparatus, working in tandem. It also requires, later in the process, a screen where the film can be projected and hence consumed. These films are danced throughout and formally developed around rhythm. They differ from videodance in that the latter is, above all, a recording method and not a particular aesthetic. Contrary to stage performance, screendance is recorded in short segments, just like ordinary cinema, and is only intelligible when finished. "Raw data of dancing body is stitched together in the editing process of either film or video, resulting in an impossible body" (Rosenberg, 2012: 10). As observed by Rosenberg, screendance is both an adaptative practice, because it adapts to the materiality of the selected medium which acts as its host, and a performative one, since dance maintains its own identity (i.e., "danceness", 2012: 155). This practice is clearly meta-artistic.

Although the subject of these films is dance, Richard James Allen claims, in "Stories told by the body" (in Voukon, n.p.) that screendance is cinema, albeit hybrid, symbiotic and integral. In Allen's opinion, it is hybrid because it is a mixture of different forms whose result is potentially fascinating and glorious. It is symbiotic because it is made up of independent forms which are balanced and harmonised in order to generate something which is bigger than the sum of its parts. It is integral because it suggests disparate elements aligned to create something complete and more grandiose. These artistic objects highlight textures, structure, rhythm, and point of view, as argued by Daniel Conrad in "Getting Off the Stage" (in Voukon, n.p.). No wonder they

have, as claimed by the choreographer Tracie Mitchell, a very strong immersive power (Voukon, 21)

The case study of this presentation is Guy Maddin's feature film *Dracula: Pages from a Virgin Diary* (2002), a balletic rendition of Bram Stoker's Gothic novel Dracula via the stage version choreographed by Mark Godden for the Winnipeg National Ballet. I argue that this is a screendance film. Additionally, Maddin uses a panoply of cinematic resources, well beyond the camera and the editing and ventures into a bizarre territory made of Expressionist tinting, emulation of silent film, immersive atmosphere replete with effects, re- or un-focusing, blurring, optic masks, superimpositions, grain in the emulsion, slow and fast motion, to which non-stop music is added. The film has no dialogue whatsoever, only motion and sensation, and these properties are equally distributed between the players' bodily motion and the cinematic features. Indeed, the whole film dances uninterruptedly.

SHORT BIO

Fátima Chinita is an Associate Professor at the Theatre and Film School of the Polytechnic Institute of Lisbon, Portugal. She has a PhD. in Artistic Studies (Film and Audio-Visual Media), an MA in Communication Sciences, and BA's both in Literature and Cinema. She is the author of the book The (In)visible Spectator: Reflexivity from the Film Viewer's Perspective in David Lynch's INLAND EMPIRE [published in Portuguese]. Following post-doctoral research undertaken in Intermediality and Inter-arts studies at IMS – Intermediality and Multimodality Centre at the Linnaeus University, in Sweden (Växjö), under the supervision of Lars Elleström, she added intermediality to her previous subjects of choice: metanarrative and metacinema, spectatorship, authorship and essay film. She now lectures a PhD, course on Interarts and Intermedia.

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"Architectural Cinema: Inhabiting the World in a Spatiotemporal Flux in Marti Helde's 'In the Crosswinds' (2014)"

The relationship between cinema and architecture (excluding film theatres and the filmic apparatus) is often reduced to the representation of buildings in films, a straightforward case of media representation. I wish to approach this relationship from an altogether different angle – a transmedial one – in which the result is an integral fusion of both artforms that triggers a cinematic representation of multifaceted media traits inherent to architecture. I argue that this is the case whenever a film can virtually be inhabited, visually and aurally. As early as 1922 French theorist Elie Faure argued that cinema was an architecture of movement that enabled us to grasp successive volumes both in surface and depth. Le Corbusier went farther when he stated that "everything is Architecture", referring to everything that required the interplay of space and time. Indeed, image composition, scale, and lighting – among other factors – help to establish a filmic space, whereas the manipulation of time contributes to the setting of an atmosphere (Pallasmaa 2012). Inhabitation, as I propose it, entails embodiment and sensorial immersion, not only through the oldest five senses, but also via the more recently established kinaesthesia, proprioception and hapticity. Inhabitation is favoured by a combination of spatial transit (according to Giuliana Bruno in *Atlas of Emotion*, 2002) and cinematic flux. The whole is further bound together by structures of dream and unconscious, as an inner mental space that combines past and present (Pallasma).

To better explain this architectonic notion of lived space experienced through cinema I will delve upon the Estonian film *Ristuules*, Martti Helde's debut feature film (*In the Crosswind*, 2014), built in several black and white moving filmic tableaux that submerge the viewer in a historical world set

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during the 1940s. In this story of captivity and forced exodus to Siberia – told without dialogues and furthermore staged in a tableau vivant style in which the characters do not move – the permanently moving camera, together with the rich and laboured soundscape literally builds cinematic space in a phenomenological perspective and draws the viewer inside. The apparently paradoxical combination of technical motion and human stillness contributes to the depiction of diegetic entrapment and hopelessness, while forcing the spectators to become experiencers, almost forcing them into the sites, partaking of the character's tribulations and giving Michael Tawa's expression of "being-there-together" a more radical meaning than originally intended by the author (2017).

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"Choreography and Cinema #2: Synaesthesia and Intermediality"

After sharing a first approach around the unfolding of cinematographic elements on the contemporary dance stage in 2023, I spent a period with the *Ghostdance* project (Antunes & Lima, 2024), in which I participated and in which I returned to thinking in terms of sensoriality and mediation. The *Ghostdance* project observes duets of people dancing (dancers) with virtual reality images of their dance partners and questions the sensory strangeness that this relationship entails - the phantasmagoria of their own bodies altered by perception, dancing with real ghosts, i.e. the VR animations that represent the dance partner.

Suddenly, what seemed evident in my own integrated experience of seeing external moving images as a dancer regains some critical and epistemological distance, having experimented with a VR headset in a dance studio and having taken the time to reflect on the dancers' various experiences with colleagues from different specialities working on the project.

It is in this context that I return to some of the themes present in my master's and doctoral theses - such as reflection and immanence - in order to talk about the embodied experience of people while they dance in a relationship of interaction with images of virtualised people, and to try to establish a relationship between the notions of "synaesthesia" and "intermedia".

I have written about the work of various choreographers in contemporary dance who interact with the experience of cinema. For example, choreographers such as Lisa Nelson, Mark Tompkins, or Olga Mesa use the video camera experience to think about movement and image and generate

sharing materials that challenge the senses. It is a technical training of vision and body placement to capture images - in movement.

More recently, I have started writing about the work of Cathy Weis, who, in addition to the video camera, has worked with screens and projectors and, at an earlier stage, worked with televisions and their cables, emphasising the materiality of the objects (e.g. the space they occupy, and the weight that alters the relationships of the body). With the feeling that I am just getting started and have more questions than theories, I would like to explore the relationship between synaesthesia and intermediality at the Intermedial Connections conference.

SHORT BIO

Sílvia Pinto Coelho, a researcher at ICNOVA-FCSH, Universidade Nova de Lisboa (individual contract CEEC, FCT), has a PhD. and an MA, both in Communication Sciences, a BA in Anthropology and a post-graduation in Dance. As a choreographer and dancer, she is trained in classical dance, modern dance and contemporary dance, integrating various techniques and aesthetics into her thinking. Since 1996, she has presented choreographic pieces and participated in research, pedagogy and cinema processes with collaborators from various fields.

At ICNOVA, she takes part in the Performance and Cognition group, collaborating in the organisation of permanent seminars and the Cratera website. She has been on the board of the online magazine INTERACT since 2019.

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"'What am I Looking at?': Cinematic Hybridity in the Age of GEN AI"

In his introductory commentary about *Aggro Dr1ft* (Harmony Korine, 2023) Los Angeles Times' film journalist Mark Olsen writes that few recent films "inspire the question 'What am I looking at?'" (2023), implying that AI may radically change the way films are made, stylized and consumed. Olsen's initial reaction is followed by an interview with Korine and his key collaborators, during which Olsen asks the interviewees to explain what the viewers are actually experiencing. The responses by the creators essentially illustrate that *Aggro Dr1ft* is another example of countless films that use new technologies – in this case a VFX heavy post-production combined with AI – to achieve a hybrid look that was previously unattainable. Films like *The Matrix* (Lana Wachowski & Lilly Wachowski, 1999), *300* (Zack Snyder, 2006), *Unfriended* (Levan Gabriadze, 2014), and more recently *Spider-man: Across the Spider Verse* (Joaquim Dos Santos, Kemp Powers and Justin K. Thompson, 2023), have also inspired the same question, but many discussions surrounding them concluded by pointing out the heterogeneous nature of the medium, and not the emergence of an entirely new artistic object; in other words, cinema's ability to reinvent itself through its interaction with other art/media forms (Constandinides, 2010). This is often driven by technological change and in turn processes of remaking, adaptation, remediation and fusion, sometimes resulting in intentionally visible assemblages of various media aesthetics/elements. Therefore, this paper proposes redirecting our focus from AI's 'enormous' benefits or 'destructive' scenarios – that have not yet arisen – to gaining a deeper understanding of its current applications in the creation of imagery and audio, and the outcomes achieved in a media environment that is already reliant on what Manovich called "media software" (Manovich, 2013) – that is applications that support media content creation. To meet this objective I examine examples of GEN AI use in mainstream and alternative contexts while engaging with recent scholarship, namely Lev Manovich and Emanuele

Arielli's work on artificial aesthetics (2021). Hence, this study sees the debates about GEN AI as yet another opportunity to revisit existing scholarly work about what constitutes cinematic work, so as to discuss the nature of the medium during a time where the question that commentators could address is not one that invites theoretical musings about the future of cinema, but one that asks what is cinema in an environment where media borders are increasingly blurred.

SHORT BIO

Dr Costas Constandinides is a lecturer in audiovisual media in the Department of Social and Political Sciences at the University of Cyprus. He was previously a faculty member in the Department of Communications at the University of Nicosia. He is the author of *From Film Adaptation to Post-celluloid Adaptation* (2010) and co-editor of *Cypriot Cinemas: Memory, Conflict, and Identity in the Margins of Europe* (2014). He is a member of the editorial board of Adaptation.

DOMINGOS, Ana Claudia Munari (UNISC/CNPq, Brazil)
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"Spatiotemporal Modality in Here, by McGuire: Intermedial Connections Between Graphic Novel and Architecture"

Time is one of the great themes of art. Not time per se, but rather what its effects on people, as the true focus of artistic creation: human existence. In *Here* (2017), a graphic novel by Richard Mcguire, time becomes a sort of narrator-character in its intersection with space. In this article, our reading of Here focuses on this relationship, grounded on Lars Elleström's notion of spatiotemporal modality (2021) as one of the main narrative elements, in which the narrator shows himself as a camera fixed by time, while the corner of a house's living room becomes a character - witness throughout history. For such, we converge theories of intermediality (Bruhn, Elleström, Rajewsky), fiction and comics (Bueno, Cook, Eisner, Fitch, Mazur&Danner, McCloud), in relation to architecture (Arnheim, Rasmussen, Tozzi, Vieira).

SHORT BIOS

Ana Claudia Munari Domingos is Professor of the Graduate Program in Literature at the University of Santa Cruz do Sul, Brazil. Coordinator of the Languages and Literature undergraduate courses at the University of Santa Cruz do Sul. Her research interests are Literary Theory; Comparative Literature; Intermediality; Languages and their technologies in Basic Education; Contemporary Fiction; Comics; Cinema; Media reading. She has been granted funding from the Brazilian Council for Scientific and Technological Development Scholarship in their Research Productivity Program (CNPq/PQ2 2022–2025). Doctor in Letters from the Pontifícia Universidade Católica do Rio Grande do Sul, with post-doctoral studies in Comparative Studies and Intermediality at Linnaeus University. She holds a Master degree in Literary Theory also from PucRS. She is the leader of the CNPq Research Group Comparative Reading of Media. Member of the editorial board of the Rizoma Journal (2021-present); the council for the

Associação Nacional de Pós graduação e Pesquisa em Letras e Linguística (Anpoll – 2020-2023); and belongs to the research groups Intermidialidade: Literaturas, artes e mídias (Anpoll) and Grupo Intermídia: estudos sobre a intermidialidade (CNPq). Author of the book Hiperleitura e escrileitura: convergência digital, cultura de fã, Harry Potter (Porto Alegre: Edipucrs, 2015), Domingos has published several articles, book chapters, and organized journal dossiers

Miriam de Paiva Vieira is a Professor at the Department of Letters, Arts, and Culture at Universidade Federal de São João del Rei, Brazil. Her research interests are Comparative Literature and Intermedial Studies, with a focus on ekphrasis, adaptation, and the relations between literature and architecture. She has been granted funding from the Brazilian Council for Scientific and Technological Development Scholarship in their Research Productivity Program (CNPq/PQ2 2022–2025). She did a visiting professor fellowship at John Paul II Catholic University of Lublin, Poland (spring 2023), and a post-doctoral fellowship funded by CNPq at UFMG, Brazil (2018). Vieira holds a doctorate degree in Literary Studies (2016) and a bachelor's in Architecture (1991). She is a board member of the International Society for Intermedial Studies and a member of the International Association of Word Image Studies (IAWIS/AIERTI), the Centre de recherches intermédiales sur les arts, les lettres et les techniques (CRIalt), and the research groups Intermidialidade: Literaturas, artes e mídias (Associação Nacional de Pós graduação e Pesquisa em Letras e Linguística, Anpoll) and Grupo Intermídia: estudos sobre a intermidialidade (CNPq). Besides publishing articles, Vieira has edited journal dossiers and book anthologies on intermedial studies, such as The Palgrave Handbook of Intermediality with Jørgen Bruhn and Asun Lopez-Azcarate Varela.

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"Cinema Modular: a Prática Cinematográfica Como Forma de Investigação em Artes"

O objetivo desta comunicação será argumentar que o cinema, mais que uma forma de mediação, é uma experiência modular que permite compreender a natureza rítmica de outras obras de arte ou criações artísticas. Por 'experiência', aludo à capacidade performativa e modular do cinema, em particular o de cariz documental, o qual possibilita formas de interferência e afectação da nossa percepção sobre o real, alterando-a. Para ilustrar esta tese, apresentarei como casos de estudo os filmes *Van Gogh* (1947), de Alain Resnais, e *Un Jour Pina a demandé* (1983), de Chantal Akerman. Por um lado, tentarei demonstrar como estes documentários experimentais sobre outras obras de arte e/ou respectivos artistas revelam que o cinema é uma forma de conhecimento que nos permite aceder ao "estado de ânimo musical" que, segundo Nietzsche, precede todo o "acto de poetar". Por outro, tentarei defender que a 'genética' do cinema é essencialmente performativa, no sentido em que funciona como um dispositivo modulador do objecto que procura compreender e simultaneamente (re)apresentar. O principal objetivo da minha contribuição é aludir à capacidade performativa e modular do cinema, em particular o de natureza documental, que potencia formas de interferência e afetação da nossa percepção das outras artes, albergando-as sob o signo comum do ritmo. Por consequência, e para finalizar, defenderei que filmar outras artes se insere num programa de trabalho pedagógico na área da investigação em artes, oferecendo assim uma proposta prática para aquilo que Hank Slager designou como "estética experimental".

NOTA BIOGRÁFICA

Pedro Florêncio é licenciado em Cinema pela Escola Superior de Teatro e Cinema, mestre em Cinema e Televisão pela NOVA FCSH, doutorado em Artes Performativas da Imagem e Movimento pela Universidade de Lisboa. Realizou, entre outros, os filmes À Tarde (2017), Turno do Dia (2019) e Nocturna (2023). Publicou, em 2020, o livro *Esculpindo o Espaço – O cinema de Frederick Wiseman*, entre outras publicações dispersas sobre cinema. É docente na NOVA FCSH e investigador no Grupo Performance & Cognição (ICNOVA).

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"Fronteiras Entre os Media: o Lugar do Teleteatro na Contemporaneidade"

Há quem diga que o teatro foi ultrapassado. O que é facto é que o glorioso primitivismo do teatro tem sido diversas vezes questionado pelos desafios dos tempos e dos novos media. Ter-se-á dito que o cinema ou a televisão acabariam com o encanto do espetáculo vivo. Se tal aconteceu, o exato inverso também ocorreu. Mas essa competição mediática transformou o teatro, incorrendo-o na hibridização: deu-se o nascimento do teleteatro. Foi um formato bastante bem-sucedido de forma encapsulada temporalmente. Por exemplo, o teleteatro brasileiro assumiu em 1950 uma dimensão popular e de prestígio cultural. Foram exemplos disso os programas *V de Vanguarda*, na TV Tupi, e o *Grande Teatro Tupi* no Brasil. Este novo meio vinha incorporar técnicas televisivas (especialmente de gravação e difusão) com o modelo de produção teatral (interpretação, dramatúrgico, encenação), tornando-se muitas vezes, como exemplificado pela grande referência do realismo francês, autênticos manifestos do traço moralizador e pedagógico na transposição de inovações culturais. Ou seja, apesar do caráter inovador técnico o teleteatro apresentava em si traços muito convencionais. Exemplo disso terá sido a permanência do espetáculo *A dama das camélias* de Alexandre Dumas no repertório das televisões brasileiras. Em Portugal, este fenómeno também foi muito relevante. As "noites do teatro" da RTP1 que duraram de 1957 a 2002, tendo sido retomadas em 2009, chegaram a apresentar mais de 600 peças. Entre estas estavam *O holandês errante* de August Strindberg, *O urso* de Anton Tchekhov e *A morgadinha do Vale de Amores* de Camilo Castelo Branco. Segundo a terminologia de Umberto Eco, este período de "paleovisão" televisiva beneficiou muito da herança do teatro, uma vez que dispunha ainda de poucos elementos inventivos, limitando-se a transpor as fronteiras existentes entre informação e ficção. Permitia a reprodução de peças

teatrais canónicas no formato televisivo, apelando principalmente a uma camada mais culta e burguesa da sociedade. Com a evidente decadência do teleteatro nas televisões, nasceram outros formatos como as telenovelas (no Brasil) ou os programas de comédia norte-americanos (exemplos: *Seinfeld*, *Friends*), onde fica evidente o legado técnico e intelectual do formato anterior. A única excepção da rota descendente da popularidade do teleteatro terá sido, aquando a pandemia do COVID-19, o teleteatro ressurgiu, momentaneamente, de forma mais requisitada. O propósito desta apresentação centra-se em traçar e evidenciar a genealogia artística e técnica do teleteatro. No entanto, reconhece que esta hibridização (embora ainda exista como evidente na plataforma da RTP PLAY) é considerada arcaica, démodé. Por esse motivo, a apresentação pretende também fazer parte do processo coletivo de inventar novos caminhos para o teleteatro do século XXI.

SHORT BIO

She has a degree in Communication Sciences with a specialization in Cinema and Television from the NOVA University Lisbon. She spent Erasmus+ at the Sorbonne Nouvelle and is currently studying for a master's degree in Theater – Performing Arts at the Escola Superior de Teatro e Cinema. She has studied at the Jacques Lecoq school and has taken several workshops in techniques such as neutral mask and Commedia del'arte. She is currently attending a course in directing practices at the Teatro Meridional.

She works as an actress, having worked with the company Hotel Europa (Amores de Leste and soon Urgência Climática), with the director Clara Passarinho (Estrangeiras with dramaturgy by José Luís Peixoto, Nevou no País das Maravilhas, Tsunami Otello) and with the director Carolina Serrão (Feminismos.Citação).

Her play Hotel Chronos was selected as part of the Cycle of New Portuguese Dramaturgies by the company O Fim do Teatro, in partnership with the rectory of the University of Lisbon. He also works as a freelance journalist, having already worked with the Ítaca magazine of the D. Maria II national theater and won the Ciência Viva scholarship from the Gerador magazine,

with a play about political theater. She collaborates occasionally with this platform.

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"Who is There? Performative Distance and the Intermedial Audience in Cyberformance"

This presentation explores how intermediality affects performative distance creating an intermedial audience in the case of mixed reality performances such as cyberformances.

Cyberformance happens in live actions that cross virtual and actual environments and that as such deal with participation issues such as performative distance. How much distance is there –or is even desired– in this kind of intermedial performance? And what kind of audience(s) is/are created in this process?

These are some of the questions this communication tries to answer drawing on seminal literature references of digital performance and intermediality research and resorting to specific examples of cyberformance.

Thus, we will begin by analysing how the shift in the production-reception paradigm opened the possibility of complete convergence between artist and audience aided by Internet tools, transitioning from individual artistic creation to a collaborative and ongoing creative process.

Examining historical perspectives from theorists like Brecht and Artaud, this communication delves into the complexities of the performer-audience dynamic. After all, Hamlet's line "Who is there?" emphasizes the longstanding awareness of the audience's presence in traditional theatre. With the advent of the Internet, the desire to bridge this distance reemerged, challenging traditional notions of separation.

We will follow with contemporary views on participatory experiences, questioning notions of interaction and even the extent to which the

audience desires authorship and agency. The analysis extends to the challenges faced in cyberformance, highlighting the tension between preserving control and embracing audience agency.

The presentation scrutinizes cyberformance examples, exploring the establishment of different levels of openness or constriction in the performer-audience relationship. The notion of the "intermedial audience" is introduced, emphasizing the convergence of physical and online audiences in cyberformance.

The concept of the "intermedial audience" is explored further using Helen Varley Jamieson's perspective, which considers the audience as a dynamic entity existing in a liminal space between the physical and virtual realms. The presentation adopts Chapple and Kattenbelt's intermediality concept to characterize the interplay of physical and online audiences.

In summary, this presentation offers a comprehensive exploration of the performative distance and intermedial dynamics in cyberformance, weaving together historical perspectives, theoretical frameworks, and practical examples from the evolving landscape of the performance that crosses the physical and the virtual realm.

SHORT BIO

Clara Gomes is a cinema director, performer, university lecturer and research associate of ICNOVA's Cognition and Performance group, Universidade Nova de Lisboa, where she presented her PhD dissertation "Cyberformance: performance in virtual environments" (2013). She develops research on the uses of virtual environments and multi-modal interfaces for the arts. She is a member of the international mixed reality performance project Senses Places and participates in the development of the cyberformance platform UpStage. In the fields of video art and video performance she has had works exhibited internationally. She has worked in the field of communication since 1988.

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"Sensual Excess and Affective Intermediality: Disturbing the Cinematic Discourse in *Red Sorghum*"

Zhang Yimou's *Red Sorghum* (1987), winner of the Berlin International Film Festival's Golden Bear (1988), is one of the films (added to Zhang Junzhao's *One and Eight* (1983) and Chen Kaige's *Yellow Earth* (1984), where Zhang was director of photography and cinematographer) that broke away from both propagandist films of the Cultural Revolution - such as the infamous *On the Docks* (*Hǎigǎng*, 1972) - that embodied the *yàngbǎn xi* or Revolutionary Opera, and the comic films - such as *The Sedan Chair Son-in-Law* (*tái jiào gūyé*, 1961) and *Carrying the Sedan Chair* (*tái huājiào*, 1985) - that continued with roles and strategies from traditional and elitist *Jīngjù* or Beijing opera and were widely consumed in China and Taiwan.

In this paper, I will dwell on Zhang's conscious bid to create intermedial sensual excesses (Pethő 2022) and an intricate and highly performative process of communication that places *Red Sorghum* in between two opposite forces of Yuan Wenshu's (1990) conservative take on *Film and Tradition*, and Zhang Nuanxin and Li Tuo's progressive proposals (1990). He did so by reappropriating the highly performative *píyǐngxì* (shadowplay), the *layangpia*n (a traveling and paracinematic peep show from northern Chinese folk culture), and the popular, irreverent, and subversive opera (especially from the subversive chou characters in northwestern Chinese tradition and their gestures that, paraphrasing Agamben (2000), dwell between dance, image, language, and spectacle). *Red Sorghum* reformulates the cinematic discourse of the "photoplay" and "synthesis" (Jing 2019) and an "ontology" of cinema based on a literary understanding of film (Chen 1990). Zhang offers a sensuous heterogeneity emphasizing film's visual, aural, and conceptual impurity and contamination. In a relative closedness to Badiou's (2013) idea of cinema as the "plus-one" of the arts that "operates on the other arts, using them as its starting point, in a movement that subtracts

them from themselves," Zhang's cinematic exploration of poetics and historical strategies around Chinese painting, calligraphy (*Shuf*a), music, photography, and cinema to create impressions media ambivalences and a conscious re-elaboration of film's intermedia cultural experience, and allow the local and foreign audience to relate with layers of society, culture, and history while disrupting the traditional image of the nation in the 1980s after the end of the Cultural Revolution and during the post-revolution's incipient times.

SHORT BIO

Juan Carlos Guerrero-Hernandez is an Assistant Professor in Art History at the University of Nevada-Reno, a Ph.D. in Art History (Stony Brook University), and an M.A. in Philosophy (National University of Colombia). He writes about global contemporary art and culture, particularly on collective memory, testimony, decoloniality, and moving image. His work has been published in venues such as TDR/The Drama Review, Photographies, Cinergie–Il Cinema e le altre Arti, and edited books such as Ventriloquism, Performance, and Contemporary Art (Routledge 2023), Pop Cinema (Edinburgh University Press, 2024), and Walking with the Enemy: The Art of Subversive Mimicry in the Post-Truth Era (Manchester University Press, 2024).
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"A Criação Imagética Digital: Intermedialidade e Fusão de Práticas e de Géneros"

A partir do último quartel do século XX os processos de manipulação e criação digital difundiram-se e instauram-se em vastíssima escala, sendo hoje empregues transversal e generalizadamente por um crescente número de autores e intervenientes de todos os âmbitos da criação artística. Propagando-se ao cinema e aos tradicionais meios de comunicação, inevitavelmente, viriam a transformar, também, as suas potencialidades estéticas, formais e narrativas.

A crescente acessibilidade dos computadores comportou um enorme florescimento de possibilidades e intervenções criativas baseadas nos sistemas cibernéticos, sendo hoje enorme o potencial criativo e interventivo do meio digital ao nível da produção artística. Congregando e incrementando todas as possibilidades de criação artística que ao longo dos séculos o homem adquiriu, hoje elas podem ser proficuamente aplicáveis a um vasto espectro de géneros e práticas que progressivamente se estendeu da fotografia, ao vídeo e ao cinema, este último agregador por excelência de todas elas, aproximando-se cada vez mais da obra de arte total.

Nesta comunicação pretendemos observar e analisar algumas das atuais particularidades da criação e manipulação digital da imagem, abordando as suas características estéticas e o incremento que estas comportam na construção narrativa, as novidades quanto à sua forma de produção, características da sua linguagem estética, e a sua evolução tecnológica na história da arte.

NOTA BIOGRÁFICA

Francisco Henriques é Doutor em Ciências da Arte e Mestre em Teorias da Arte pela FBAUL. Licenciado em Design Gráfico, trabalhou durante vários anos em gabinetes de design e agências de publicidade. Mais tarde ligou-se à pós-produção em filmes de publicidade para cinema e televisão, maioritariamente, começando pela modelação e animação 3D, e logo depois na manipulação e composição de imagem e VFX. Progressivamente, veio a assumir as funções de supervisor técnico, diretor artístico e realizador.

Ligado ao processo de docência em várias instituições de ensino públicas e privadas desde 1998, é investigador integrado do Centro de Investigação e Estudos em Belas-Artes (CIEBA); foi colaborador e Cientista Convidado do projeto financiado pela ERC, Blackbox – Arts and Cognition, no ICNOVA, FCSH - Universidade Nova de Lisboa; e no projeto Santa Cruz 3D no CES da Universidade de Coimbra.

Procurando o constante enleio entre Arte, Ciência e Tecnologia, dedica os seus projectos de investigação ao estudo das estruturas visuais subjacentes à idealização e concepção da obra artística, transversalmente desde a antiguidade até à contemporaneidade.

É autor e coautor de vários artigos em publicações nacionais e internacionais de arbitragem científica.

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"*JLG/JLG, Autoportrait de Décembre*. The Essay Film and the Self-Portrait Device as an Intermedial Reflection on Authorship and the Creative Process"

This presentation aims to analyse how the essay film *JLG/JLG, autoportrait de décembre* (Jean-Luc Godard, 1994) instrumentalises the self-portrait device to generate an intermedial reflection on authorship and the creative process. Thus, Godard creates an identity self-portrait, that of the essayist at work prior to audiovisual realisation, based on the juxtaposition between different concepts on which he reflects through a complex intermedial constellation of literary, pictorial, and cinematic quotes, which will also trace the progression of the audiovisual thinking process (Monterrubio Ibáñez, 2023): reading – writing – drawing – filming – representation. This identity self-portrait of the creator in the final stretch of existence is generated from parataxic thinking (Català, 2014) between different oppositions that line up on either side of the slash of the title: child portrait/selfportrait, exterior/interior, culture/art, universal/individual, television/video, character/person, self-representation/self-fiction given homeland/conquered homeland. In the interior space of creation, Godard generates various mise-en-scenes of the audiovisual thinking process. First, the trauma is embodied through the superimposition of a child's photographic portrait and a filmic self-portrait. Later, through drawing—"the hands that think" (Rougemont, 1936)—Godard creates a new mise-en-scene of the audiovisual thinking around the historical and political processes. Finally, thanks to the video camera—the indispensable tool in the evolution of the essay film—the filmmaker generates the mise-en-scene of the definition of audiovisual thinking, based on Reverdy's quote from The Image (1918), to show both its failure and its success. The former through the random image, when there is no association of ideas "distant and fitting"— the sentence-image (Rancière, 2009). The latter, at the end of the work, through the passage between interior and exterior, between the two sides

of the title slash, materialised in the videographic self-portrait that Godard generates by turning the screen of the camcorder, a gesture with which he bonds the social–political identity with the intimate, as a materialisation of the loving dedication that means offering one's own creation to the world. Finally, the mise-en-scene of the audiovisual thinking process becomes representation itself in the second part of the essay film. The reflection on the opposition art/culture is embodied by the scene of the inspectors of the Centre du Cinéma. Next, the reflection on the absence of vision that Godard has offered us through the sound quotation of cinematic works, as well as through the philosophical quotations of Wittgenstein and Diderot, has its fictionalisation in the scene of the assistant editor. It is also necessary to point out the relevance of the posthumous quotes, the filmmaker's intention to show the authors' reflection at the end of their existence, as occurs with Wittgenstein, Sartre, Pessoa, and Merleau-Ponty. Godard offers us the fractured self-portrait of the author, whose trauma is overcome thanks to the passage from the interior to the exterior as an act of love offered to the other.

SHORT BIO

Awarded a Marie Skłodowska-Curie Individual Fellowship of the European Union, Lourdes Monterrubio Ibáñez developed her research project, EDEF – Enunciative Devices of the European Francophone Essay Film (2020-2022) at the Institut ACTE, Université Paris 1 Panthéon-Sorbonne from which she will publish a monographic volume in 2024. She has been recently awarded a Ramón y Cajal research grant from the Spanish Research State Agency to join Pompeu Fabra University of Barcelona (2024-2029). She is the author of De un cine epistolar (2018) and editor of *Epistolary Enunciation in Contemporary Cinema* (Área Abierta, 2019) and *The Audiovisual Thinking Process in Contemporary Essay Films* (Comparative Cinema, 2022). She has also published several articles on epistolary cinema, the essay film, audiovisual autofiction, the film diary, and other forms of intermediality between cinema and literature.

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"Beauty Intermediated: Between Text and Casting"

This paper considers various modalities of human beauty and their relationships, in the theatrical hypermedia. Using the Israeli genre of "Holocaust plays" and the various intermedial modalities of feminine beauty it affords, this paper asks how beauty measures human value in the context of survivor guilt. Although beauty is commonly perceived as an individual attribute, sociologists point to the perks of beauty in areas as diverse as sexual attraction, marital ties, occupational status, and in some cases, like the Holocaust, even survival. References to the exceptional beauty of Jewish women are common in Holocaust plays written in Hebrew and performed in Israel. By examining the relationships between plays, casting decisions as well as photographic representations and newspaper theater reviews, and between them and historical transformations in the collective memory of the Holocaust. In this, I also seek to provide a full understanding of the artistic uses of Jewish female beauty. Specifically, is beauty presented as a survival resource or conversely as a liability, leading to the women's sexual exploitation, social disgrace or even death? I analyze representations of beautiful Jewish women in two prominent Holocaust plays performed locally in the early 1950s – *A New Account* (Nathan Shaham, 1954) and *Lady of the Castle* (Leah Goldberg, 1955) – both of which focused on the lives of Holocaust survivors in post-independence Israel. In order to understand the role of beauty in these plays, I distinguish between three orders of meaning: textual/dramatic; theatrical; and that of popular media. Dramatically, I examine the relationships between the characters' beauty, as is constructed in the respective play, and the ethical burden placed on their shoulders: Do the protagonists use their physical attractiveness in a strategic, utilitarian, and calculated way, or is their beauty equated with truth, authenticity, and freedom? Theatrically, I focus on the casting of beautiful actors and the underlying ethnic politics, as demonstrated in contemporary critics' evaluations. I then explore the connections between the textual meanings

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of the plays and the biographies of the actors as presented in the popular media, some of whom were themselves Holocaust survivors, and the ghosting of their stage presence.

SHORT BIO

Dr. Dana Kaplan is an associate professor in the Department of Sociology, Political Science, and Communication, and the Program in Cultural Studies at the Open University of Israel. A cultural sociologist specializing in cultural class analysis and critical heterosexuality studies, her work has been published, inter alia, in Sociology; Food, Culture and Society, and Porn Studies. Her book, What is Sexual Capital? (2022, Polity, with Eva Illouz) has been translated into multiple languages. Her co-edited book, Setting Tables: Commensality, Social Boundaries and Inter-Cultural Exchange is forthcoming. Dana has co-founded the Culture and Consumption section of the Israeli Sociological Society. Her research on beauty in Israeli society was funded by the Israel Science Foundation.

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"Intermediality and Performances of the Self in Anna Nemes's and Kim Corbisier's Work"

Contemporary Hungarian female artist Anna Nemes's and Hungarian-Belgian Kim Corbisier's work present a striking similarity in their effort to convey, through varied media performances a complex experience of the self, female body and identity as well as traumatic bonding patterns. Determined to represent the feeling of "being bigger than you are," Anna Nemes enrols in a project that involves aquarelle paintings, a documentary film (*The Beauty of the Beast*, 2022) and a feature film (*Gentle*, 2022) presenting the incredible bodily malleability and metamorphoses of female body builders constantly attempting to achieve a "better version" of themselves. While in the films of Nemes sculpturality appears as a stylistic excess, Corbisier through her paintings fusion of photography, painting and drawing, her video art, as well as performances as an actress creates an artistic language of omission emphasising presence and absence at the same time. In many instances, her photo-realistically detailed paintings depicting everyday street scenes alternate with hurried, almost blurred blotches, destabilizing the spectator. Drawn, unfinished human figures appear as holes in the paintings, as disturbing ghost-like presences invoking traumatic childhood experiences. In both Nemes's films and Corbisier's photo-drawing-paintings facelessness is a recurrent feature, figurative of a tormented (female) identity. Drawing on Erika Kapronczai's documentary *Kim* (2022) in my presentation I will argue that Corbisier's intermedial experimentation with presence and absence can be seen as an attempt to sublimate an unspeakable loss (that of her mother), pain and melancholia that lead to her addiction and ultimately, death. Relying on recent studies on the sculpturality of cinematic bodies (Jacobs et al., 2017) I also propose a close interpretation of the intermedial figurations of the "built body" in Gentle, the "emergence of the sculptural" in a "process of becoming" – a constant oscillation between mobility and immobility, subject and object,

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material and spiritual, human and non-human, beauty and monstrosity, man and woman.

SHORT BIO

Hajnal Király is a film scholar teaching regularly at the University of Szeged and Sapientia Hungarian University of Transylvania (Romania). Besides contemporary Hungarian and Romanian cinema, her present research interests are cinematic intermediality and applied film theory. Her most important publications include the monograph *The Cinema of Manoel de Oliveira*. Modernity, Intermediality and the *Uncanny, a book on adaptation theory* (*Könyv és film között – Between Book and Film*, in Hungarian), the essay collection Postsocialist Mobilities. Studies in Eastern European Cinema (co-edited with Zsolt Győri), as well as several book chapters in volumes edited by Ágnes Pethő, Lars Elleström, Ewa Mazierska, Matilda Mroz, Elzbieta Ostrowska, Zsolt Győri, Louis Bayman, Natália Pinazza, among others. She has been repeatedly involved in group research projects led by Dr. Ágnes Pethő, at the Sapientia Hungarian University of Transylvania and financed by the Romanian Ministry of National Education.

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"Literature as Photography: Autoreferential Play in Anne Carson's The Autobiography of Red"

Anne Carson's *The Autobiography of Red* (1998) is commonly read as a post-modern reimagining of an ancient Greek myth, Stesichorus' poem Geryoneis. However, this interpretation, which focuses on the coming-of-age story of a boy named Geryon, does not fully account for the texture of the novel: the meaning of its title, its intricate structure, hybrid genre, or the numerous intertextual references embedded within the text remain unclear. Drawing upon Gérard Genette's theory of transtextuality, this paper examines the hypertextual relationship between Carson's novel and Gertrude Stein's *The Autobiography of Alice B. Toklas* (1933), as well as other work by Stein, particularly her "word portraits". This lesser explored novel's connection to the American poet's texts and the dialogue between word and image that it generates bring to light the intermedial dimension of the novel. Indeed, Carson's novel is not merely an autobiography of its protagonist Geryon, but rather it is an autobiography of an adjective denoting colour ("red") which draws the reader's attention to the material surface of the text.

The genre tension between the "autobiography" indicated in the title and the subtitle "novel in verse", along with the interplay of verbal and visual elements in the title, raise the question of identity (of the subject and the text) and the theme of assuming someone else's identity. This theme of narrative trickery is further developed through the hypertextual link to Stein's The Autobiography of Alice B. Toklas, where the author pretends to be her partner Alice B. Toklas – Stein writes her own "autobiography" (she is its central figure) from the perspective of another "I". Similarly, in Carson's The Autobiography of Red, the identity of the autobiography's "subject" is revealed through the other. However, here, unlike in Stein's text, it is word

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and image, not the characters, that assume the roles of the autobiography's "I" and the other.

Not only does the "subject" of the autobiography mark the intertwining of word and image, but gradually the text itself – literature – transforms into another medium – photography. The final chapters of The Autobiography of Red, narrated in the present tense and titled "photographs", capture specific narrative moments in words. The dialogue with Stein's works and intermedial link to photography highlight the visual (and visible) dimension of Carson's writing. Like Stein, who composed "word portraits" by using the language as both graphic and phonetic material, Carson creates "word photographs" by using language as a camera lens. Text's transformation into photographic image negates the referentiality of everyday language. In photography, "the referent adheres", making the image inherently "tautological" (Barthes 1987: 5–6). Constructing text as photography brings meaning to its surface, defining literature as a closed system of references where one signifier points only to another one, never to an external referent. This autoreferential play, which restricts the reader from transcending the boundaries of intertextual network, allows us to read The Autobiography of Red as a story on the identity and evolution of literature from Homer to Stein as indicated by the novel's incipit.

SHORT BIO

Dobile Kisieliute is currently pursuing her graduate degree in Semiotics at Vilnius University. She earned her undergraduate degree cum laude in French Philology at the same institution. With an interdisciplinary background in literature and comparative linguistics, she also translates philosophical and theoretical texts from French. Her academic interests include intersemiotic translation, literary theory, intermedial and film studies.

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"Wagner's Gesamtkunstwerk and the Origin of Sound Film"

About one century ago, when the film became established a medium that was written and theorized about, composers and music critics declared Richard Wagner's music and his concept of the *Gesamtkunstwerk* to be a model for film and film music analysis. Most often the common denominator was the 'leitmotif' in the music that accompanied the film, live or on the soundtrack. In my paper, I would like to add another intermedial perspective that takes its point of departure from the often (mis)used term "Gesamtkunstwerk". Wagner, who did not sanction this term, put a lot of effort in making his artistic intentions and concepts be understood. The paper will start with an overview about his comprehensive theoretical output in which, in reference to Lessing's *Laocoon*, indeed a hierarchy of arts emerges. However, the art 'on top' which was actual the art form all his practical and theoretical works center around, was not even defined as a fixed art form in his age; at least it did not have the same rank as the then established arts of painting, architecture, literature and music: It is all about the performance, both in its auditive and its visual dimension. Starting from a reconstruction of Wagner's highly performative process of creating his works, the paper will end with a presentation of examples from his artistic output that anticipate the medium film closely. Given the fact that Wagner not only wrote the text and composed the music for his dramas but also supervised the (first) performances of them for establishing a fixed performance tradition, I single out three concrete measures of his work as a stage director, librettist and composer that relate to modern film music and sound analysis for giving concrete technical directions for the artistic and medial consequences his concept had. First, Wagner coordinated the first steps of his main characters on the stage meticulously with orchestral figurations. His goal was to show the audience in an instant the dramatic function or the development of a character. Second, Wagner as a composer thins out the thematic substance of the orchestral accompaniment when

characters fight on stage. This has become a common measure in action scenes in film. Third, performances under Wagner's supervision displayed three layers of sounds: (spoken) dialogues, 'background' music and sound effects. His scores and the film soundtrack have a similar tripartite structure.

SHORT BIO

Martin Knust (b. 1973) studied musicology, theology and philosophy at the E.-M.-Arndt-University in Greifswald, Germany, the Humboldt-University in Berlin and the Technical University in Dresden, attained the grade of a Magister Artium (M.A.) in musicology 2000 in Dresden and the grade of a Dr. Phil. 2006 in Greifswald. Doctoral scholarship of the German federal state Mecklenburg-Vorpommern 2001–2004. 2007–2012 lectureships at the E.-M.-Arndt-University in Greifswald, the Technical University in Berlin, and the Royal College of Music in Stockholm. Spring till autumn 2008 Assistant professor in Greifswald, 2008–2012 Postdoctoral research fellow at the University of Stockholm. 2012–2013 substitute lecturer at the College of Music at the University of Örebro and at the Royal College of Music in Stockholm, Sweden. 2013–2020 Senior lecturer and since 2020 Associate professor in Musicology at the Department of Music and Art at the Linnæus University in Växjö, Sweden, and since 2015 member of the Linnæus Research center for Intermedial and multimodal studies (IMS). Since 2022 Project leader of a three-year Kamprad foundation funded project about digital music production. Research specializations: song and gesture in opera and music theatre, north European music after 1800, music in TV news, Swedish pop.

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"Making a Play for Utopia: Intermedial Performance and the Impure Ethics of Game Aesthetics"

As more cultural forms and artworks implement game technologies and structures, new challenges emerge (Bakk 2017). The performative frame is well-suited to address these challenges as it is a flexible form, particularly in terms of openness to new technologies (Baugh 2014). Performance is also perhaps more open than other art forms to "impure" crossings and innovations, along with the complex political and aesthetic entanglements this openness both creates and reveals (Nagib 2014). In spite of this flexibility, It is not entirely straightforward to implement more rigid game technologies, structures, and systems into performance settings that have long relied on looser, playful ideas of spectatorship. In games, as opposed to performance, choice carries meaning in itself and therefore positions the spectator in an alternate fashion. In classical literature on games, we find a useful division between play and games. For example, Roger Caillois (1958/2001) uses the distinction between *ludus*, a game-based structure with rules, and *paidia,* which has no rules, or only negotiable rules, thus resembling free play. This contrast has implications on the level of aesthetics, in which the aesthetics of games exert more control over players while the aesthetics of play leave the rule-making up to players' own creativity. This spectrum of control and play is being implemented in contested ways in contemporary performance works, opening important questions around the ethics of artist-audience relations, what constitutes meaningful participation, who is controlling who, what role does technology play, and to what ends (Frieze 2016). Part of the complexity in the intermedial relation between performance and games lies in the already impure nature of game ethics, in which game-based worldbuilding imagines, and through player engagement (or performance), enacts alternate ethical structures and scenarios, which nevertheless exist in tension with real-world moral

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philosophies (Sicart 2009). In this paper, we examine questions of control, play, technologies, and ethics in live performances that incorporate intermedial uses of game technologies such as mobile phones, immersive sound, and performing objects, as well as interactive structures taken both from games and play. Importantly, in the examples we analyze, these game technologies and structures are in a reciprocal, intermedial co-relation with more traditional performance technologies, structures, and techniques (Kattenbelt 2008). The symbiotic nature of this intermedial relation opens important space for reflection on both games and performance, as well the role of games, technology, and performing arts in society today. We take three recent works exhibited at PlayLab in 2023 as a case study set. PlayLab is a media performance research platform in Skövde, Sweden for experimentation with games, game technologies, and performing arts. The three case studies include: an interactive micro 1 opera; a mobile phone participatory movement work; and an immersive toy theater work. We argue that these performances aim for utopic revelation through intimate audience engagement, intermedial technology uses, and game aesthetics. Far from simplistic, these utopian desires yield complex relationships between audience and artist that are in tension between utopian and dystopian ideals, particularly with regards to ethics of participation, consent, and control. The tensions revealed in these performances provide opportunity for reflection around utopic longings, dystopian realities, and intermedial imaginings.

SHORT BIO

Rebecca Rouse, Phd is an Associate Professor in Media Arts, Aesthetics, and Narration in the Division of Game Development at University of Skövde, Sweden. Rouse's research spans artistic creation, design with XR technologies, media history, and critical pedagogy. Her focus is the development of new forms of storytelling with new technologies in media theater, games, and interactive narrative. Rouse teaches courses in Game Writing, Interactive Storytelling, Worldbuilding, XR Media Theater Design, and Games User Experience at both the undergraduate and graduate levels. See www.rebeccarouse.com for more information.

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"Portrait Painting in Film Narrative and Symbolism"

The presentation aims to examine some forms of representation and types of functional application of the portrait, as a genre of painting, figuring in film adaptations of Chekhov's short stories. Portrait painting, culturally embedded in the history of fine arts, can be regarded as the interiorisation of an external paradigm discernable within the film language (Torop 2023). This text-within-text structure, though also visual as the whole film text, from the point of view of its functionality embodies a specific representational mode, which, deviating from the simple visual mimesis of the events conveyed by the film narrative forming a plot, constitutes an element of intersemiotic discourse in a multimodal system. Portrait representations show a great variety of forms in the three separate remediations of Chekhov's prose works from which examples are to be taken for micro case studies. The variations begin with the portrait as an object and range to the point of its being a component of a metaphorical or symbolic language as a result of semiotic transpositions from plot narrative to more complex meanings (Clüver 1989). Emphasis is laid on the problem of semantic transfigurations of the portrait linked to its function as a "connector" (Riffaterre 1990) between semantic layers showing hierarchical gradation in terms of abstraction. The portrait also involves the issue of the presence of the absent and, in films, is often contrasted to a new kind of presence (existence) interpreted in relation to the past as a radical change. This concerns plot narration, but it also treats the problematics of time in terms of a narrative, metaphorical and symbolic ellipsis. To glimpse these processes we bring to the fore the mimetic representation of real and fictitious portraits, the shaping of character figures as quasi-portraits converted also to "moving" figures, in the play of an "as if" semantic. One scene to be analysed from the ballet film Anyuta (Aleksandr Belinsky, Vladimir Vasilev, 1982) will treat the phenomenon of multimodal visual space (photo, picture, portrait, music), defining the function of the separate

components and the way a symbolic synthesis is engendered by the process of their discursive presentation. Another micro study of the film adaptation (Anna Cross – Isidor Annensky, 1954) of the same Chekhov short story (Anna on the Neck, 1895) will search for establishing criteria for a comparative analysis of the films by surveying their portrait representational modes. If time limitations permit, a third example will be taken (*Tales on love – Artur Vojtetsky*, 1980) to raise the question of the remediation of literary portrait stemming from literary intertextuality.

SHORT BIO

Katalin Kroó is Professor at Eötvös Loránd University (ELTE, Budapest) where she directs the international Semiotics MA programme and a doctoral programme in comparative Russian literary studies. Her research areas are Russian classical literature (seven monographs), literary theory and semiotics. One of her latest works (L'Harmattan, 2020) contextualizes the interpretation of Lermontov's novel poetics within a search for the disciplinary identification of literary semiotics. Her (co)edited books include *The Book Phenomenon in Cultural Space* (2019, Budapest–Tartu), volumes of the "Dialogue" series on literary theory and history, and *New Perspectives in Reading 19th-Century Russian Literature* (with Peeter Torop). She is the founder and director of the Intersemiotics and Cultural Transfer Research Group working at ELTE, also taking part in cooperative research activity with the Transmedia Research Group at the University of Tartu. The ELTE Research Group investigates cultural phenomena to be interpreted in terms of dynamic correlation of various sign systems or subsystems, based on mechanisms of transposition and transfer. This orientation lies in the examination of cultural texts (literature, film, theatre, products of fine arts, etc.) and their "translational" processes ensuring meaningful interaction. Katalin Kroó as editor-in-chief initiated a book series (coed.: K. Juracsek) borrowing its title from the eponymous research group. The first volume (2023, Budapest–Tartu) of the Intersemiotics and Cultural Transfer series establishes theoretical frameworks and elaborates empirical analyses of literary culture appearing in print, film, theatre, opera, ballet, or on the digital educational platform – on plural, multimodal media surfaces, in intermedial and transmedial ontology.

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"North Korean Cinema Intermedial: Revolutionary Opera Film"

Kim Jong Il's special and unique relationship with film is well known, but less known is his passion for opera. Kim was not only a specialized film theorist, but also an opera connoisseur. Under his leadership, productions of revolutionary opera, "a new style of national opera" and opera film were heavily promoted in the late 1960s and early 1970s, and the "five great revolutionary operas" were created. This revolutionary genre of musical theatre was a widely used propaganda tool in North Korea. The cinema version, i.e., the revolutionary opera film, was also popular in North Korea, especially for propaganda purposes, as opera films were distributed en masse and very successfully received both in North Korea and in neighboring socialist countries. On closer inspection, the question arises as to how the revolutionary operas and the transition or migration from opera to opera film came about, why the hybrid genre of the revolutionary opera film emerged precisely at this time in the early 1970s, although the revolutionary opera was already established and successfully received. What attracted the audience? What aesthetic principles and characteristics are prevalent in these works and what exactly do they propagate? This presentation examines these questions on the basis of Kim Jong Il's "seed" theory and two 'immortal classics' – *Sea of Blood* and *The Flower Girl*, which Kim considers as "masterpieces," taking into account their media-technical and media-historical context. In addition, the question of whether the massive promotion, production and dissemination of revolutionary opera and its cinematic performance makes it a uniquely North Korean phenomenon and, if so, how this specifically 'North Korean' character of the respective revolutionary opera films differs from foreign, e.g. Chinese revolutionary opera films, will be investigated. The discussion will include intermedial and transnational elements and incorporating the aesthetic means of Slow Cinema and the examination of the inter and cross-cultural Gesamtkunstwerk (total work of art).

SHORT BIO

Hyunseon Lee, Ph.D. habil., is a Professorial Research Associate at Department of East Asian Languages and Cultures at SOAS, University of London, and a Privat-Dozent teaching in German and Media Studies at University of Siegen. She is also a Professional Researcher of the Institute of Humanities at Yonsei University in Seoul.

She has lectured and published widely in the fields of German and comparative literature, film, and media studies, and held various scholarships and fellowships at Yonsei University and Seoul National University, Columbia University in New York City, and Chuo University in Tokyo, and at the Institute of Germanic & Romance Studies/ School of Advanced Study, University of London.

She is author of the books *Metamorphosen der Madame Butterfly. Interkulturelle Liebschaften zwischen Literatur, Oper und Film* (2020), *Geständniszwang und 'Wahrheit des Charakters' in der Literatur der DDR. Diskursanalytische Fallstudien* (2000), *Günter de Bruyn – Christoph Hein – Heiner Müller. 3 Interviews* (Siegen, MuK 95/96) as well as numerous articles on the topics of German literature, East Asian and Korean peninsula cinema, gender, exoticism, popular culture and media aesthetics.

She is solo editor of two books: *Korean Film and Festivals: Global Transcultural flows* (London: Routledge, 2022) and *Korean Film and History* (London: Routledge, 2023), and co-editor of *Akira Kurosawa und seine Zeit* (2005), *Murderesses* (2013), and *Opera, Exoticism and Visual Culture* (2015). Her current research is on war, migration, gender and memory in East Asian cultures, with a focus on K- culture and North and South Korean cinema.

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"Constantin Brancusi: The Immersion of Sculpture in the Cinematic Space-time Flux"

Between 1923 and 1939, the sculptor Constantin Brancusi made an astonishing body of films containing dozens of recordings of his sculptures, his atelier and his construction processes. These films are of fundamental importance today for understanding and getting to know an artist who was one of the founders of modern sculpture, but they were a late discovery and remained invisible for almost the entire 20th century. We know how cinema exerted an enormous fascination on the avant-garde artists of this period and gave rise to historic artistic works such as Marcel Duchamp's *Anémic Cinèma* (1926) or Moholy-Nagy's *Ein Lichtspiel: schwarz weiss grau* [*Play of Light: Black, White, Gray*] (1930). However, there is a big difference between their intentions: for Brancusi, film was not a means of creating final works for public screenings, but rather a functional and exploratory use, developed in conjunction with photography, to record the stages of his work, experimentation and staging of the sculptures and the atelier. In fact, film allowed him to explore the changing relationships between sculpture, space, and light, as well as capturing the sculptures in motion, portraying them as light-reflecting devices and simultaneously image-projecting surfaces. In Brancusi's films we see a radical transformation of sculpture: the overcoming of static nature and inert matter for a temporal and variable dimension; and the principle of opening up artistic objects to process, interaction, transformation and performativity. In this performativity and theatricality, there is also the understanding that there is a vital relationship between sculpture and space, with its physical and symbolic context and with the spectator, presaging premises that would underpin the theoretical foundations of minimalism. This presentation starts with Brancusi's films as a pioneering example of intermediality, because in them we see the origin of the process of profound and continuous transformation between the moving image and sculpture that led to the creation of an unprecedented

artistic territory generated by their encounter. Film as a document that becomes artwork, film as a possibility of staging and performing sculpture, film as a possibility of synthesizing opposites (material/immaterial; shadow/light; volume/projection; ephemeral/perpetual), but also sculpture as an image-producing device are some of the dimensions addressed in this presentation.

SHORT BIO

Andreia Magalhães (1976) was awarded a PhD by Faculty of Fine Arts, University of Porto (FBAUP), part of the research was carried at the Museum of Modern Art in New York and San Francisco Museum of Modern Art in San Francisco. The thesis is titled the "Dissemination of Film in the Visual Arts (1958-1980): From the artistic production to the institutional integration. The international framework and the Portuguese case" and studies how artists' films have disseminated into the contemporary artistic production; how they were used in the development of new artistic practices and how the art world integrated, interpreted, presented, collected, and preserved this production. Before she presented the MA thesis "The Moving Image in Contemporary Art Museums: Proposal for a Model for Cataloging and Preservation Strategy" (University of Porto, 2006) published in 2013. She has developed her professional activity since 2000 in museums and art centers, mainly in the areas of curating and collection management. Since 2017 she is the artistic director of the Centro de Arte Oliva and is an invited Assistant Professor of Fine Arts Faculty of the University of Porto.

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"Ethical Goals as a Criterion of Creation. Czechoslovak Theatre on a String in 1980's"

This paper will focus on the Czechoslovak alternative theatre company Theatre on a String (Divadlo na provázku) and its creation in the 1980s. During this period, the company explored the possibilities of combining multiple art forms and crossing the strictly defined boundaries of individual artistic disciplines. The starting point was its own artistic programme of "irregularity", derived from the so-called irregular dramaturgy, i.e. dramaturgy drawing on non-theatrical sources (documentary, poetry, novels, film, etc.). This "irregularity" was furthermore consistently reflected in all components of the theatrical production, the staging process and the organisation of the ensemble.

The paper will present an example of a specific theater project from the fall of 1985 called Project 1985 - staged reading from the contemporary literature of the nations of the Soviet Union, that took place over a period of eight weeks, presenting an original form "staging sketches", moving on the borderline between literature (novels, short stories, etc.) and theatre (staging process). Every week one premiere happened and every premiere was at the same time the closing night. Attention will focus in particular on the part called The Monument (premiere 30/11/1985), based on a short story by Estonian writer Enn Vetemaa, discussing the problem of talent clashing with untalented opportunism. Through this example, it is possible to present blending of literature, theatre and art (sculpturer and performer Jan Šimek made a sculpture for this "sketch").

The blending of art forms in the case of the Theatre on a String creation was related to their concept of theater. The medium of theater was understood by the ensemble as a system or tool in which individual performances are

directed not towards aesthetic but ethical goals. This creative credo was extremely important at the time when Czechoslovakia was controlled by the communist regime, that means in a time of oppression.

SHORT BIO

She graduated in Theatre studies and Art history at the Faculty of Arts, Masaryk University in Brno. Since 2013 she has been an Assistant professor at the Studio of Stage Design of the Janáček Academy of Performing Arts in Brno. She specializes in the history and theory of scenography with a focus on the 20th century, overlaps with fine arts, exhibition design and the history of clothing and fashion. Currently she is completing her dissertation on the topic of stage design in the second half of the 20th century in Czechoslovakia at the Brno Masaryk University.

She has contributed to scientific journals, anthologies and monographs focused mainly on 20th century artists and scenographers (e.g. Jaroslav Grunt /2010/, Ján Zavarský /2022/). As a member of the curatorial team she has collaborated with major Czech galleries on exhibition and publication projects (e.g. at the Moravian Gallery in Brno: Rhytm + Movement + Light. Impulses of Futurism in Czech Art /2012/ or Zdeněk Rossmann - Horizons of Modernism /2015/; at the Prague City Gallery on the exhibition for the 100th foundation anniversary of avantgarde Artistic Federation Devětsil, entitled Devětsil 1920-1931 /2019-2020/.

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"The Adventure of Vision and Vitality Affects in *Dante Quartet*"

This presentation aims to explore a film by the American experimental filmmaker Stan Brakhage and his concept of the untutored eye. What is vision? What is the act of seeing? *Dante Quartet* (1987) is a hand-painted film, a technique explored by Brakhage, creating a kind of moving abstract expressionism, akin to closed-eye vision (hypnagogic vision). The adventure of vision in *Dante Quartet* unfolds between text, painting, and the moving image. Brakhage told us something curious about the making of this film, he told us that at a certain point, the textual language of Dante's text, which he had been reading continuously for years, reached a limit, and then *The Divine Comedy* was in his eyes. In his main theoretical text *Metaphors of Vision*, Brakhage develops his thought on an innocent, pre-cognitive vision, knowledge beyond language, free from the biases of compositional logic, untutored eye, acquainted with every object encountered in life. We will see how transitions between text, painting, and film explore a kind of amodal perception, as Daniel Stern called it. Stern, like Brakhage, was interested in the expression of an affective and pre-cognitive perception.

SHORT BIO

Ph.D. in Philosophy - Specialization in Aesthetics (Faculty of Social Sciences and Humanities at the University of Lisbon - NOVA FCSH) and a BA in Philosophy. I've been teaching at the ESTC since 2003. My research is thematically situated at the intersection between film and thought (aesthetics and ethics), with a particular focus on the themes of the film affective experience, perception and sensation in film, time and memory in cinema, narrative morphologies and micro-narratives in cinema.

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"Split Screens or Opening the Windows in the Work of Catherine Grant"

Catherine Grant is a scholar and an independent filmmaker who works on the edge of "essay as form" (Adorno) both from the audiovisual creation and theoretical construction perspective. In her vast experimentation, the author embraced the hybridity and the fluid possibilities that circulated between cinema and web displays, desktop documentaries and audiovisual essays. One of the elected forms of such signature compositions is the split screens composition, which in her work, represents the opening of the thresholds that communicate between the arts, per passing cinema, theatre, and music, and circulating and expanding the frame of life of each one. Like a "rear window" of hybridity, Catherine Grant in short film essays like *Matches* (2016), *Interplay* (2015), *Persona Non Grata Sonata* (2018), as some examples, reorganizes not only the cinematic but also the interfaces that pours mutually in the split screens.

MOBLEY, Triton
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New Media Artist and independent researcher

"Keloid Archives"

Keloid Archives is a brief history of Triton Mobley's practice spanning the last seven-years of interventionist works—using jugaad/ghetto outputs to reconcile discontinuities of emergent technologies and working class/caste infrastructures. These transgressive mediations are activated through the use of disparate methodologies of critical making—including computational animations, speculative design, hacktivist repurposing, and industrial fabrications. The artworks *Coded #000000 [Black]* and *Volumetric Black*, reveal the literal en/coding of anti-blackness into digital imaging—interrogating shared histories between photochemical film processes, and developments in Complementary-Metal-Oxide-Semiconductors [CMOS]—within analog and digital image production—respectively. BARS+TONES applies a shared methodology—reimagining the limitations of hexadecimal possibilities in rendering digital images of blackness—incorporating the use of an image-sound processor to make skin pigmentation audible. In the latest collection Outside the Loop—borrowing its title from the film studies essay by Mary Carbine—the work comprises six computational animations—operating through speculative narratives that conflate southern migration patterns—the building blocks of cosmology—and black death. Each episode reimagines the origins of our spiral galaxy—with blackness centered. The *Keloid Archives'* curated catalog of installations are repositioned ontological inquiries—situated between communities of marginality and the dependency on technological systems.

This documentation marks his latest body of research—Coloured.Aesthetica., conducted over three years producing a set of speculative design + computation works. An interventionist praxis working towards a critical restructuring for new possibilities on how RGB spectrum could potentially be rendered more equitably. Over this period of research and praxis Triton Mobley developed a new series of critical fabrications +

computational works, iterating on his critique of techno-supremacy elaborating on his multimodal application of creative productions. Coded #000000 [v2 – Image Processor] which allows for a closer inspection of the viewing image—pixel by pixel. *Volumetric Black installation* is a fabricated display array providing 16 alternative possibilities for viewing recorded black bodies. This was followed by *FATHER.FATHER.FATHER.* the first in the series using computation and physical computing as its primary mode of inquiry for contrasting the limitations of RGB light against the reproduction blackness. And most recently, the development of the Volumetric Black Lens system. A camera lens apparatus that attempts to document blackness using a modification of computational RGB light. What this work is interested in is the gradual revealing of how technology has led us to the point where the accuracy of digital representation is in tumult. Questioning the logics behind the coded social productions that proliferate through every aspect of our lived experiences and coming to terms with the enormity of computational half-truths and digital shortcomings. As the artist and writer David Batchelor articulates from a quote in Carolyn L. Kane's Chromatic Algorithms, "Colour is either the property of some "foreign" body or relegated to the realm of the superficial". By extension the computational formations in this digital age via RGB spectrum has a shared absence in its make-up—for occidental thinking of color or pigment becomes an additive process that requires [an] application for its functionality.

SHORT BIO

Triton Mobley is a new media artist and researcher whose interventionist works, and guerrilla performances have been exhibited at CURRENTS Virtual Festival, Geidai Games Online at Tokyo University of the Arts, Art Basel Miami and staged in New York, Boston, Providence, and across Japan. Triton's praxis culls together critical making methodologies across performative installations, programmable fabrications and speculative industrial design—fashioning polemical art object assemblages that engender public reexamination. Triton holds an MFA in Digital+Media from the Rhode Island School of Design and earned his PhD in Media Arts + Practice—as an Annenberg Fellow—from the University of Southern California. Triton's doctoral research and praxis has been presented at the African American History, Culture & Digital Humanities' conference

Intentionally Digital, Intentionally Black in Maryland, Art Machines: International Symposium on Computational Media Art at City University of Hong Kong, the (IM)POSSIBILITY conference at Harvard, and most recently at the Taboo - Transgression - Transcendence conference in Vienna. His essay Volumetric Black: Post-Cinematic Blackness is available in the anthology Materializing Digital Futures: Touch, Movement, Vision and Sound by Bloomsbury Press. His latest body of work titled Keloid Archive debuted in a solo exhibition at Soloway Gallery in Brooklyn in fall 2022, was part of a group exhibition at the Museum of Contemporary Art - Arlington in spring 2023, and will be on exhibition in a solo show in February 2024 at the Chazan Gallery in Providence.

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"Verdades Teatralizadas: o Ato de Criação Queer em *Morrer Como um Homem* e *Fogo-Fátuo*"

Pensar em um cinema queer é refletir sobre como o audiovisual pode contribuir para uma proposta antinormativa de gênero e sexualidade. Partindo da noção de que uma série de filmes contemporâneos tem concretizado esse propósito por meio da encenação de um ato de criação queer (Silva, 2021), este artigo busca identificar esse ato nos longas-metragens portugueses *Morrer como um Homem* (2009) e *Fogo-fátuo* (2021), ambos dirigidos pelo cineasta João Pedro Rodrigues. Por meio da teatralidade das performances musicais, cômicas e melodramáticas encenadas por seus personagens, os dois filmes desestabilizam e ressignificam o contexto histórico, político e geográfico ao seu redor, queerizando a história e a cultura portuguesa, tanto a tradicional quanto a contemporânea. A partir dessa leitura, pretende-se examinar como Rodrigues usa isso para desestabilizar a própria mise-en-scène cinematográfica por meio do teatral. Evidenciar o cinema como uma encenação historicamente heteronormativa, que pode ser também queerizada. Para isso, a análise buscará compreender como esse uso da teatralidade se aproxima ou não do camp – e em que medida *Morrer como um Homem* e *Fogo-fátuo* propõem suas próprias versões, geográfica e historicamente localizadas, do termo. A partir da revisão teórica de alguns/mas dos/as autores/as que se debruçaram sobre o estudo do camp, a investigação tentará perceber até que ponto os dois filmes se apropriam das estratégias apontadas por esses/as teóricos/as, ou as reinventam e desconstroem, oferecendo como alternativa a ironia, procedimento mais próximo da tradição artística e cinematográfica portuguesa.

NOTA BIOGRÁFICA

Daniel Oliveira é mestre em cinema pela Universidade da Beira Interior, onde atualmente cursa o doutoramento em Media Artes, com bolsa da Fundação para a Ciência e Tecnologia (FCT). Atuando como crítico desde 2004, é filiado à Associação Brasileira (Abraccine), à Federação Internacional de Críticos de Cinema (Fipresci), e é membro votante do Globo de Ouro desde 2023. É formado em Comunicação Social pela Universidade Federal de Minas Gerais (UFMG), com especialização em História da Cultura e da Arte pela mesma instituição, e pós-graduação em Roteiro para Cinema e TV, pelo Humber Institute, de Toronto. Em Portugal, colaborou no júri de programação do festival Porto Femme, integra a equipe de programadores do CineEco – Festival Internacional de Cinema Ambiental da Serra da Estrela e atua como tradutor e copywriter para o Curtas Vila do Conde. No Brasil, foi freelancer para veículos como o Estado de S. Paulo, revistas SET e Teorema e, entre 2012 e 2018, foi repórter e crítico do jornal O Tempo.

ÖZDEMIR, Berceste Gülçin
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"Perception of Space and Time in Three Dimensions: Hyperreality of Cinema Art"

This study aims to examine the practice of the cinema spectator's viewing experience in two different space and time dimensions, which are among the issues questioned by an accepted research project (TUBITAK 3500 Support Programme). In the first axis, the cinema spectator's perception of two-dimensional film narrative space and time, and in the second axis, the cinema spectator's perception of film narrative space and time presented in three-dimensional depth. On the axis of this examination, the question of how the point of view shot that affects the space and time of the film is used and the hyperreality of the change of the point of view shot that affects the art of cinema in the digital age is discussed. While the filmmaker treats the film image like painting, digital technology defines what can be done with cinema again. Manovich, who defines cinema as painting in time, sees it as a partial branch of painting and states that instead of the cine-eye (kino-eye), cinema has become the cine-brush (kino-brush) (Manovich, 2001: 305-308). The perception of space and time on a two-dimensional cinema screen is different from the perception of space and time in films viewed with three-dimensional virtual reality glasses. For this reason, it becomes important to look at the elements of the narrative in the art of cinema. As Berger states, looking is an act of choice (Berger, 1972). In the context of the image of the character and the image of the place being seen by the reader, the question 'Who is seen' becomes important in understanding the point of view in the narrative. This point allows the spectator's gaze to be considered together with the space in the film (Bal, 1999: 142). In the viewing experience in two different filmic locations, the emotions with which the spectator experience the locations in the narrative, the spectators' view of the film narrative and the point of view shot used in the narrative become discussable. The 360-degree camera's point of view allows the spectator to look in all directions, so that film space and time require not only the questioning of space and

time in cinematic language, but also the questioning of these concepts perceptually. The innovations brought to the narrative form by virtual reality technology, one of the transforming and developing hypermediums, are opened to discussion within the framework of film space and time. The discourses of the viewers participating in the research, which are closely related to the concept of point of view, generate current questions about the theoretical and practical thoughts questioned on the basis of intermediality in the art of cinema.

SHORT BIO

Berceste Gülçin Özdemir graduated from Istanbul University, Faculty of Communication, Department of Radio Television Cinema in 2006. She double majored in Istanbul University Faculty of Political Sciences, Department of Public Administration and graduated from this faculty in 2007. In 2009, she received her master's degree from Bahçeşehir University, Department of Cinema-Television with her thesis titled "Feminist Film Criticism Contribution to Feminist Film-Making". In 2014, Özdemir wrote a part of her thesis at Universita Degli Studi di Perugia within the framework of Erasmus Doctorate Programme. In 2016, she received her doctorate degree with her doctoral thesis titled "Representation of Women in Space in Non-Mainstream Films of Female Directors in Turkish Cinema: Analysing Subject(s)nalised Women within the Framework of Feminist Film Theory". In her doctoral thesis, she tried to introduce a new concept to the academic literature by introducing the concept of "Subject(s)nelised". Özdemir's books are *Women Directors of Turkish Cinema Speak: Interviews with Women Directors with Standardised Open-Line Interview Method*, */ Discussions on Independent Cinema in Turkey: Thoughts from the Field / Women Directors in Turkish Cinema and the Representation of Subject(s)nalised Woman in Space*, *An Examination of Characters and Spaces in Film Narratives in the Context of Panopticon and Chronotope within the Framework of Narratology Theory / Film and Music: The Effects of the Use of Turkish Music Elements in Turkish Cinema on Turkish Cultur*e. Özdemir opened the "Virtual Reality Laboratory (VR LAB)" at Istanbul University Faculty of Communication with the project accepted within the scope of TÜBİTAK 3005 Support Programme. She teaches at Istanbul University Faculty of Communication, Department of Cinema as Assoc. Prof. Dr.

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"Exploring Impurity in the Arts: A Case Study of Intermedial Connections in *O Grande Museu da Consciência de Elon Musk*"

The intricate interplay between diverse artistic forms has long been a hallmark of creative expression, serving as a testament to the inherent impurity within the arts. Within this context, this paper embarks on an exploration of intermedial connections, between theatre, cinema and virtual reality (VR) particularly exemplified by the performance titled *O Grande Museu da Consciência de Elon Musk*. (Visões Uteis, 2022) This innovative project, conceived and realized through a collaborative endeavour led by Carlos Costa, Jorge Palinhos, and Miguel Mira, commenced its journey in March 2021, culminating in a performance that involved both VR cinematography and live action theatre, in Coimbra on the month of May 2022.

Drawing upon the fluid boundaries that define artistic expression and the concept of art's innate hybridity, this study delves deep into the theoretical foundations and practical manifestations of intermediality within contemporary artistic paradigms in the production of *O Grande Museu da Consciência de Elon Musk*. Inspired by the scholarly works of luminaries such as Richard Wagner, André Bazin, and W.J.T. Mitchell, the performance intricately navigates the intricacies of Elon Musk's persona and ideology, transcending the confines of traditional medium-specific boundaries.

The genesis of *O Grande Museu da Consciência de Elon Musk* involved a process of extensive collaboration and experimental exploration between the domains of VR technology and practice and live performance, in an effort to understand the impact that the different media could have on spectators. The creators crafted a narrative that integrated live performance with the immersive capabilities of Cinematic Virtual Reality (CVR) technology. At its core, the narrative unfolds within a hypothetical scenario where Elon Musk's

consciousness is preserved within the confines of a virtual museum, beckoning spectators to embark on a journey to explore his life and ideologies.

Through an examination of various case studies and theoretical reflections, our presentation tries to understand how the performance challenges preconceived notions of medium specificity, blurring the traditional boundaries between the distinct art forms of theatre, cinema and CVR, and the broader implications of digital artistic impurity within the context of contemporary society and the rapid advancements in technology. It underscores the transformative potential of intermedial connections in shaping new artistic languages and expanding the horizons of narrative expression.

In its culmination, *O Grande Museu da Consciência de Elon Musk* stands as a testament to the impact of intermedial connections on enriching artistic experiences, thereby challenging conventional notions of medium specificity and artistic purity.

SHORT BIOS

Jorge Palinhos is a writer and researcher. His works have been performed and/or published in Portugal, Brazil, Spain, the United States of America, France, the Netherlands, Belgium, Germany, Switzerland and Serbia. He was awarded the 2003 Miguel Rovisco Prize and the 2007 Manuel-Deniz Jacinto Prize, and was short-listed for the 2011 António José da Silva Luso-Brazilian Theatre Prize.

He has a PhD in Cultural Studies with a thesis on contemporary Lusophone dramaturgy. He was a guest playwright and dramaturg at the European Capital of Culture Guimarães 2012, is a founding member of the AMANDA collective, dramaturg of the Belgian company Stand-up Tall and associate artist of the Visões Úteis company. He is a researcher at the Arnaldo Araújo Study Center, in charge of the Performing Arts Study Group.

Miguel Mira is a dedicated academic and researcher specializing in interdisciplinary artistic studies, particularly focusing on the convergence of

cinema and digital technology. With a background in cinema, media, technology, and virtual reality (VR), Miguel offers a unique perspective, blending theoretical insights with practical applications. Currently completing his Ph.D. in Artistic and Media Studies through a co-tutelle program between Coimbra and Leiden University, Miguel has been actively involved in innovative projects exploring the transformative potential of intermedial connections and digital technologies in shaping new artistic forms.

His scholarly pursuits delve into medium specificity and the implications of digital artistic impurity within contemporary society. Miguel has delivered lectures at esteemed institutions including Coimbra, Lisbon, and Leiden University, as well as engagements at high schools and institutes such as Felix Meritis and Sociedade de Instrução Guilherme Cossoul.

Driven by a passion for collaboration and experimentation, Miguel utilizes modern communication tools and interdisciplinary methodologies to challenge traditional artistic norms. His work highlights the profound impact of intermedial connections on enriching artistic experiences, inviting audiences to engage in innovative ways.

As a prolific scholar and educator, Miguel Mira continues to inspire the academic community with his pioneering research and visionary approach to interdisciplinary studies in the arts and digital technology. His involvement in the acclaimed performance *O Grande Museu da Consciência de Elon Musk* exemplifies his role in reshaping artistic landscapes by seamlessly integrating live action theater with Cinematic Virtual Reality (CVR) technology, pushing the boundaries of immersive storytelling.

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"Oscilações Profanas: um Estudo Sobre a Écfrase em *Ágora* (2019), de Ana Luísa Amaral"

No seu recente ensaio "Types of Ekphrasis: An Attempt at Classification", (2018), Liliane Louvel chama a atenção para o modo como a aceção restrita do termo *ekphrasis*, enquanto representação e equivalente verbal de uma representação visual, perdeu, num certo sentido, a sua operatividade, dada a variedade de propostas artísticas produzidas nas últimas décadas que repensam e expandem as possibilidades de interação entre imagem e texto. Publicada em 2019, *Ágora*, penúltima obra de Ana Luísa Amaral (1956-2022), é um desses exemplos contemporâneos. Este livro é composto por diversas secções. Em cada uma delas, encontra-se uma reprodução de uma obra plástica, na página da esquerda, e um poema, na página da direita. Contudo, ao colocar obras plásticas em diálogo com poemas, Amaral desvia-se de uma certa tradição que restringiu a poesia ecfrástica a uma forma privilegiada de resgatar para o medium verbal o potencial visual e espacial da pintura. Em *Ágora*, os poemas não procuram ser traduções intersemióticas literais dos objetos visuais, uma vez que aqui é difícil delinear de forma precisa qual terá sido o objeto de partida e o objeto de chegada. Embora, em cada secção, as imagens surjam antes dos poemas, esta obra pode ser analisada de uma perspetiva intermedial, mas sem excluir o seu ponto de partida transmedial. Isto não só porque, em vida, Amaral confessou que a maior parte dos poemas foram escritos sem ter em conta os quadros, mas também porque, neste livro, o que parece interessar à poeta não é tanto problematizar as obras pictóricas em si, mas sim os discursos que elas comportam e que fazem parte da memória coletiva ocidental. Apropriando-se de conhecidas peças pictóricas que retratam episódios bíblicos e outras narrativas célebres da cultura europeia, Ana Luísa Amaral oferece perspetivas alternativas às interpretações dominantes das histórias fundacionais do mundo ocidental evocadas pelas obras plásticas. Desta forma, nesta comunicação, proponho demonstrar como, em Ágora, o

fenómeno ecfrástico se revela uma estratégia crítica e política, enquadrando-se na categoria de "écfrase subversiva", proposta por Liliane Louvel (2018). Veremos ainda como é nesse diálogo entre imagem e palavra, nessa "oscilação frutífera" (Louvel 2010), que Ana Luísa Amaral subverte as histórias que moldaram a cultura ocidental, empreendendo uma contínua e herética profanação, na formulação de Giorgio Agamben (2005). Através deste diálogo intermedial, Amaral oferece não só formas alternativas de apreender o legado ocidental, mas também novas maneiras de olhar a contemporaneidade.

NOTA BIOGRÁFICA

Mafalda Pereira é licenciada em Estudos Portugueses pela Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa. É mestre em Estudos Literários, Culturais e Interartes na Faculdade de Letras da Universidade do Porto. Frequenta o primeiro ano do Curso de Doutoramento em Estudos Literários, Culturais e Interartísticos na Faculdade de Letras da Universidade do Porto. É investigadora do Instituto de Literatura Comparada Margarida Losa (Universidade do Porto) e do BiFeGa (Universidade de Vigo).

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"Videojogos e a Adaptação Narrativa em *Hamlet*"

The evolution of digital technologies promotes access to different possibilities of knowledge. However, the need for classic references is established as a necessity so that the growth of knowledge is constant and can evolve consistently. Through bibliographical and exploratory research, the objective is to research on the adaptations that were done having in mind Hamlet, written by William Shakespeare in the 17th century. The research focuses on the possibilities of adapting Hamlet in the 21st century through cinema and digital media and to what extent such adaptations can boost knowledge.

NOTA BIOGRÁFICA

Ricardo Bittencourt Rodrigues Pereira é ator, diretor e professor. Estreia em 1990 sob a direção de Raimund Hoghe, dramaturgo da Cia de Teatro-Dança de Pina Bausch. Formado pela "École Internationale de Théâtre Jacques Lecoq" em Paris no ano de 1994, realizou inúmeros espetáculos como ator e diretor entre Europa e Brasil. Ministrou Workshops (Clown e bufão) na Universidade Queen ary and Westifield em Londres no ano 2000. É mestre em Ciências da Comunicação/ Cinema pela Universidade Nova de Lisboa. Atualmente é investigador do ICNOVA, Universidade Nova de Lisboa e realiza estágio no IRCAV, "Institut de recherche sur le cinema et l´audiovisuel" na Sorbonne Nouvelle em Paris.

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"Corporeality and Imageness, Intermediality and Intersensuality in Céline Sciamma's *Portrait of a Lady on Fire*"

Inspired by Jean Honoré Fragonard's *Portrait of a Young Woman,* created in the 1770s, but also by a wide range of art historical periods and styles, Céline Sciamma's 2019 romantic drama film places in focus painterly representation accompanied by the female gaze. Aimed at subverting the male gaze (Mulvey 1975), the film addresses femininity not only by employing almost exclusively female characters and concerns, but eminently by delving into the dynamics and power of the female gaze. Departing from the possibilities of intersectional analysis (Wilson 2021), the presentation proposes to think further the ways in which the female gaze is related to intermediality and intersensuality (Pethő 2020), inviting the senses and the other arts – not only painting and drawing but also literature and music – into a sensuous, symbiotic dialogue. Set in the 18th century, at the boundary of the separation of the senses from the perspective of the evolution of optical media (Kittler 2009), the film connects the multiply layered dynamics of looking and being looked at with corporeal involvement, relating in many ways the optical and the haptic, the gaze and the touch, the body and the image, the eye/face and blur/erasure, presence and absence, lived presence and representational mediatedness. The connection between painting and film is also investigated through the collaboration of the painter Hélène Delmaire and her Eyeless series. Sciamma's work dramatizes the process of becoming an image, implying objectification, and the role of the female perception and attachment in resisting to it. In the affective relationship formed between the protagonists Marianne and Heloïse, the myth of Orpheus and Eurydice is reenacted, locating the power of the gaze in the possibility of decision, and reinterpreted as a conscious choice of death for the sake of memory. By instructing and executing the order of turning around at the end of the film, the material image turns into an immaterial, mental image carried on within the body (Belting 2011). The presentation

will focus on the ways in which the process of painting and being painted becomes a mediator in processing emotions, giving voice to the silence of the unspeakable in an overflow of sensations, remediations and intermedial figurations (Király 2020) and thus allowing for an affective realm that opens up in the space of "the cinema of transgression" or "the cinema of the senses" (Beugnet and Mulvey 2015).

SHORT BIO

Judit Pieldner, PhD, is Habilitated Associate Professor at Sapientia Hungarian University of Transylvania, Cluj-Napoca, 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). Her latest volume entitled *Adaptation, Remediation and Intermediality: Forms of In-Betweenness in Cinema* was published by Cluj University Press (2020). She is currently member of the exploratory research project *Affective Intermediality. Cinema between Media, Sensation and Reality*, led by Ágnes Pethő.

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"Fluxus Praxis: Performance, Theatre, Re-enactment"

In my presentation, I will discuss the Polish collective Grupa ETC, whose work is situated at the intersection of art and research, and question how its cross-media and interdisciplinary practice stems from – and comments on – the neo-avantgarde ideas put forward by the members of the Fluxus art movement. In my presentation, I will draw on my own experience as a member of this collective and comment on the dilemmas I encountered while working not only on the intersection of different art forms but also in a mixed performance-research capacity.

Grupa ETC began as a university class assignment on the history of Fluxus and quickly grew into a broader practice, which eventually led to the creation of a performance-research collective involved in the artistic tradition of neo-avant-garde, experimental music, and intermedia art. The group's line-up fluctuated throughout the years, with just a small core membership remaining. The broad scope of Grupa ETC's academic and artistic interests, stemming from the members' differing backgrounds, allowed the group to work in diverse media formats and collaborate with various institutions. Inspired by Fluxus' ideas and ideals, the work of Grupa ETC focused on collective art and research practices at the intersection of academia and the art world, situated within the broad spectrum of experimental and intermedia art.

While not a founding member, I took part in the group's activities from the beginning, first as part of the audience, later as an active participant, and eventually as co-creator. This perspective gives me particular insight into the collective's artistic practice. Throughout the years, as a member of Grupa ETC, I took part in performances, concerts, workshops, urban games, lectures, and scientific sessions; our group created sound installations, an opera remix, and even a web series; we performed and reinterpreted works

of experimental music in local and international art festivals. Such a broad and versatile scope of activities has its own challenges: how do you define your practice when it is restricted neither by fixed membership nor by aesthetic, media, disciplinary, or institutional bounds?

In our work, our group encountered challenges related to functioning at this intersection and confronted our differing ideas about the art(?) we create. At times, this led to conflicting visions and discord, while at others allowed us to play to our members' strengths and interests, to remain versatile and adaptable, and to be able to collaborate with a broader variety of institutions. The question remained: Are we educators? Performance artists? Musicians? A theatre troupe? Or perhaps just a glorified re-enactment group, not much different from the participants of a Renaissance fair?

In my presentation, I intend to relay some of the disciplinary impurities, intermedial connections, and artistic incongruities our group encountered in our 15-year practice, analyze the interdisciplinary/intermedia position of this kind of work, review the consequences of artistic collaboration at the malleable boundaries between media, and question how our positioning on this intersection of performance, theatre, and re-enactment led me to reevaluate some of my own ideas about the (im)purity of art.

SHORT BIO

Film and visual culture scholar, editor, film critic, performer, educator. Graduate of the Faculty of Psychology and the Faculty of Polish Studies, University of Warsaw. Currently affiliated with the Department of Film Studies, Audiovisual Arts and Anthropology of Culture at the Institute of Art, Polish Academy of Sciences. Former managing editor of the Polish film quarterly *Pleograf. Kwartalnik Akademii Polskiego Filmu* [*Pleograf. Polish Film Academy Quarterly*] (2018-2021). Editor of the academic film journal *Kwartalnik Filmowy* [*Film Quarterly*] (since 2022). Member of the Polish Society for Film and Media Studies and the Polish Gender Society. Member of the research and art collective Grupa ETC. Winner of the Grand Prix of the XXIII Krzysztof Mętrak Competition for young film critics. Published in *Kwartalnik Filmowy, Kultura Popularna, Ekrany, Dialog, Glissando,*

Dwutygodnik, Krytyka Polityczna and in edited volumes. She currently works on her PhD thesis on the images of women in popular music at the Faculty of Polish Studies at the University of Warsaw.

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"God Has Given You One Face, and You Make Yourself Another." The Changing Representations of Ophelia in the Intermedial Dialogue of Literature and Painting"

One of the main differences between literature and painting is their treatment of time in terms of persistence. The solution can be derived from the distinctive characteristics and limitations of each medium. A painting captures a single moment or a brief period while remaining static. In contrast, a written work possesses the quality of being dynamic over time and space, enabling the potential to observe and appreciate its transitions. According to Joseph Frank, Lessing argues that form in the plastic arts is spatial because it allows for the presentation of visible aspects of objects juxtaposed in an instant of time. Conversely, literature employs language, which consists of a progression of words that transpire gradually (223). Other media directly or indirectly connect to each medium, influencing and transforming it within the broader media context. Marshall McLuhan (1964) and later Jay David Bolter and Richard Grusin (1999) emphasised that each medium is a product of remediation resulting from its interaction with other media. In this paper, I will firstly conceptualize the representation of Ophelia, a prominent female character in Shakespeare's works, in pre-Raphaelite art and modern fiction. Specifically, I will analyse some Pre-Raphaelite paintings that feature Ophelia, as well as Lisa Klein's novel *Ophelia* (2006). I will delve into the potential and constraints of two forms of media concerning their temporality. In this context, these paintings are considered a visual interpretation of Shakespeare's source text through reverse ekphrasis, while Lisa Klein's novel narrates the story from Ophelia's perspective using interfigurality. The 2018 film adaptation of Klein's novel serves as a significant example of intertextuality, especially concerning pictorial intertextuality, as it integrates pre-Raphaelite paintings, including depictions of Ophelia. The film version incorporates Klein's narrative and the aforementioned Pre-Raphaelite paintings, blending the media of pictures

and words to create a new visual expression. This notion of elements from various media converging suggests that the various depictions of the character of Ophelia may be interpreted as a palimpsest. The portrayal of Ophelia ought not to be interpreted as an individual entity; instead, it comprises various components and representations that the medium undergoes intermedial transformations. Consequently, Klein's intertextual discourse with Pre-Raphaelite paintings and the industry's film adaptation of that discourse alludes to a multifaceted pictorial-filmic intertextuality process.

SHORT BIO

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"Embodied Diasporic Encounters and Affective Urban Landscapes in Bas Devos's Film, *Here*"

Affective theories shaped by phenomenological and social-anthropological concepts, conceive landscape as dwelling, as inhabited, sensed, affective environment imbricated with the social. Affective cinematic landscapes that often merge optical and haptic visuality – far from being a mere spectacle emancipated from the narrative (cf. Lefebvre) –, mediate different modes of how "people attach themselves to and detach themselves from place" (Berberich, Campbell and Hudson). Re-imagining the urban landscapes of Brussels, Bas Devos's 2023 film *Here* follows an immigrant Romanian construction worker, Ștefan, who – right before returning home – strolls the city delivering his own home-made soup to his fellows. He accidentally encounters a young Chinese biologist, *Shuxiu*, presumably a second-generation immigrant who studies mosses in the outskirts of the city. Both the immigrant woman and the migrant worker experience a sort of placelessness and unhomeliness: the former through an unsettling dream-like experience of linguistic amnesia, the latter through insomnia and fatigue which push him into a nocturnal urban flânerie. The static, photo-filmic long shots that merge elements of urban and natural landscape turn the film into a cinematic album of a lesser-known, peripheral Brussels as in Devos's previous film *Ghost Tropic* (e.g. exposing constructions sites, side streets, railways, urban forest spots). Besides the static landscape shots, the film – through a sensual mode of intermediality (Pethő) incorporating acoustic and gestural entanglements, sensual close-ups and haptic visuality – conveys the embodied sense-making of the protagonists, as well as their attempt to counter placelessness. The construction worker establishes connections through the quotidian practice of preparing and sharing food and through aleatory flânerie that reconfigures and re-inhabits places. The biologist's scientific gaze is related to the optical device of the microscope and the magnifying lens, to drawing and photo camera, all of which foreground acts

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of mediation and immersion, whereas her field work, in which the construction worker accidentally takes part at the end of the film, is exposed not only as visual observation but as getting in "touch" with the place in the most literal, corporeal way. The paper will discuss how Devos's film – by incorporating landscape shots and tactile close-ups, optical and haptic imagery, mediatedness and immersion – conveys affective encounters and manifold relations between diasporic subjects, as well as between the urban and the natural, the human and the non-human. It will map out the way in which the affordances of intermedial cinema engender a both social and phenomenological sensitivity towards placelessness but also towards cultural, multilingual and sensorial interconnectedness, towards interstitial (im)migrant subjectivity (Naficy) and the multiple modalities of getting in "touch" with the other and with the world.

SHORT BIO

Katalin Sándor, PhD, is Assistant Professor at Babeş–Bolyai University (Cluj-Napoca, Romania). Her research interests include contemporary Romanian and Hungarian cinema,   intermediality in film and literature. She has published a volume on intermediality in Hungarian [Unsettling Image/Texts. On the Intermediality of Visual Poetry], has edited the collective volume Intermedial Encounters and has contributed, among others, to the journals Acta Universitatis Sapientiae, Film and Media Studies, Metropolis, Ekphrasis and to volumes of studies: e.g. Ágnes Pethő (ed.): Caught In-Between. Intermediality in Eastern European and Russian Cinema, 2020; Hajnal Király – Zsolt Győri (eds.): Postsocialist Mobilities. Studies in Eastern European Cinema (2021); Christina Stojanova (ed.): The New Romanian Cinema, 2019; etc. She is currently member of the exploratory research project Affective Intermediality. Cinema between Media, Sensation and Reality, led by Ágnes Pethő.

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"A Painter's Cinema: Intermediality in M. F. Husain's Films"

My paper argues that the three films by Maqbool Fida Husain (1915-2011), the most celebrated Indian painter from the second half of the 20th century, attempt a dialogue between painting and cinema while projecting an aesthetic vision that can be identified as painterly rather than cinematic.

Husain's 17-minute film *Through the Eyes of a Painter* (1967) comprises a non-narrative montage of shots from the desert region of Rajasthan, tracing through them the images of a cow, a shoe, an umbrella, a lantern, a man and a woman, together with Husain's own sketches of them. The film culminates in the equation denoted through sketches on the screen, "Cow and umbrella + Lantern – Shoe = Man and Woman," which encapsulates the symbolic value Husain ascribes to the images. But the film can be appreciated as a sensuous play of forms where art and life interact and coincide with each other in the painter's vision. Likewise, Husain's second film *Gaja Gamini* (*The Woman with an Elephant's Gait*, 2000) abjures narrative coherence and may be read as his attempt to infuse the elements of movement, sound and successiveness into the themes, visual motifs and compositions he had already worked with as a painter. Gaja Gamini lacks any real-location outdoor shots and the mise-en-scène insistently replicates Husain's paintings, while Husain himself appears in the act of painting to introduce the film. The film is a tribute to Husain's muse, the Bollywood diva Madhuri Dixit (1967-), who is cast as the eternal feminine. Gaja Gamini dances through time and space without revealing her face. Her admirers include Kamdev (the Hindu god of sexual desire), Leonardo da Vinci, the classical Sanskrit poet Kalidas and a millennial photojournalist, the film beginning and ending by dwelling on her unknowability. While Gaja Gamini emphatically projects Husain's idiosyncratic, painterly aesthetic onto the cinematic medium, Husain's last film *Meenaxi: A Tale of Three Cities* (2004) makes a much greater use of narrative cinema. Here Husain's paintings are rather

unobtrusively included in a realistic mise-en-scène and the song sequences visually conform with recognizable Bollywood templates. However, the thematic and stylistic continuity between the last two films is clear, especially considering that Meenaxi has the title figure of a mysterious feminine muse who (together with his young lover) appears in three incarnations with abrupt shifts between the different planes and geographical locations of the story. The painter's surrogate in this film is an author who struggles to capture Meenaxi in his novel, the film ending on a note of marvel at the eternal feminine who eludes the reach of art.

The Bollywood style of narrative cinema has been identified by Martin-Jones (2011) as episodic in structure and defined by spectacular interruptions, which destabilizes the Deleuzian binary of movement-image and time-image. It may be argued that Husain, a life-long admirer of Bollywood, exploits this episodic pattern in his two feature-length films to showcase the painterly vision that is the stated organizing principle for his short film.

SHORT BIO

Dr. Abhishek Sarkar is Assistant Professor (Stage III) at the Department of English, Jadavpur University, Kolkata, India. His areas of specialisation are the literatures and cultures of early modern England and colonial Bengal. He jointly co-ordinates a state-funded multimedia project (in collaboration with the Folger Shakespeare Library) for archiving the reception of Shakespeare in Bengal. He has received the Charles Wallace India Trust (CWIT) Fellowship for research-related travel in the UK. He has completed a state-funded minor research project on the reception of Lord Byron in colonial Bengal. He is the principal investigator of a major research project entitled "The First World War and Bengali Self-Representation" (sponsored by the Ministry of Human Resource Development, Government of India). His articles have been published in *Multicultural Shakespeare, Shakespeare Bulletin, Actes des Congrès de la Société Française Shakespeare, Anglica: An International Journal of English Studies* (University of Warsaw), *The Byron Journal, Scottish Literary Review, South Asian Review, South Asian History and Culture, South Asia Research, Literature Compass and American Notes and Queries*, apart from several journals of leading Indian universities. He has presented research papers (among other venues) at the conferences of the Société

Française Shakespeare, Asian Shakespeare Association, Shakespeare Association of America, British Shakespeare Association, European Shakespeare Research Association, Northeast Modern Language Association (USA), Northeast Popular and American Culture Association (USA), the Wooden O Symposium (USA), Nineteenth-Century Studies Association, American Comparative Literature Association and International Comparative Literature Association.

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"Dancing Image, Stable Word: Statics, Dynamics, and Poetry in the Work of Albert Serra"

Even if we have in mind the whole complexity and diversity of today's *cinéma d'auteur* with all its forms and experimental languages, the work of Albert Serra in the context of impurity and eclecticism of arts will still remain among those that most deserve to be studied. Above all, due to the fact that one of its most prominent traits, starting from his earliest films, such as *El cant dels ocells* (2008) and especially in his latest release, *Pacifiction* (2022), is the particular relationship between the word and the image, where the traditional narrative gives way to almost purely abstract employing of the text. Mostly disconnected from the image, the logos in Serra's films constantly loses its explicative role in order to turn into a sort of poetic statement. The importance of dialogue in this context should not be underestimated; the only thing that transforms here is a manner of interaction with the spectator: the word reaches a high level of independence from the visual plan of his films, both image and the text live their separate lives and even if at some point they manage to coincide, the next instant brings back the state of disconnection. While the image in Serra's films tends to be fluid, surprising and "unreleased" (one of the notions in multiple occasions characterized by the director as a fundamental one) the dialogue, to the contrary, maintains an abstract, confusing, poetic, and even satiric function.

The question of statics and dynamics, on both the semantic and visual level, that is to be studied in this paper in the first place, is directly related to this tension or, as we formulated above, the disconnection between the word and the image. For example, Pacifiction, from the very first scene, offers an extremely ambiguous manner of dealing with statics and dynamics. The image, where at first glance all components are easy to identify, is basically impossible to classify in terms of motion: the frieze composition of barge and mountain silhouette seems to shift without giving up its immobility, and

the sensation it provokes, both on a conceptual and sensory level, is close to a hypnotic one.

Basing itself on the case of *Pacifiction* and also on some of the earlier works of the Catalan director, such as Liberté (2019), *The death of Luis XIV* (2017), and *Story of my death* (2013), the paper aims to study Serra's method of composing: being, on the one hand, close to purely visual or in particular, to video art, on the other, his cinema remains highly logocentric. Technically belonging to the genre of cinema, Serra's work blends and hybridizes genres occupying a crossing point between visual arts, video art, essay, and poetry and the question of statics and dynamics may serve as a good optics to study this complex phenomenon.

SHORT BIO

Semenova, Alexandra (Autonomous University of Madrid, Spain) is a graphic artist and a researcher based in Madrid, Spain. After years of professional work in the field of drawing and illustration, lately she dedicates herself to the theoretical facet of Arts, such as Aesthetics and Contemporary European Film and Media studies. She is currently working on her doctoral thesis titled Image and Thought in the Cinema of Albert Serra at the Autonomous University of Madrid, and although the main focus of this analytical work is the art of the Catalan filmmaker, her research naturally touches on the wider contexts of European thought and visual tradition.

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"Narrative Polyphony in Split-Screen Cinema – Gaspar Noé's *Vortex* (2021)"

Despite the audience's incessant exposure to a multitude of screens, windows, and images in contemporary times, the presence of more than one screen at once in a cinematic context creates a problem that conflicts with the medium itself: the competition for protagonism among the different narratives that form the entirety of the frame. Even though this characteristic is mostly used to the film's advantage, it is nevertheless interesting to understand how different images and sounds can be composed in time and space. Therefore, drawing on John Bruns, I propose to analyze this relationship between screens from a perspective analogous to that of music, attempting to transpose the idea of polyphony (i.e., a composition that encompasses melodic lines that, although independent, create a whole greater than the sum of its parts), to the work on narrative multiplicity in cinema. I believe that this analogy – contrary to Bruns' own in relation to the film *Magnolia* (Paul Thomas Andersson, 2000) – might be more interesting if one considers specifically the split-screen, where there are literally several moving pictures that interact with each other on a single screen simultaneously, yet independently, creating, much like in music, a whole greater than the sum of its isolated lines. Thus, I will try to understand how multiple narratives and their relative importance within the frame can be developed through narrative and cinematic devices, allowing them to diverge, intersect, overshadow, or complement each other. The major interest in the relationship between these multiplicities resides precisely in their fluctuations. Finally, I propose to apply this reasoning to the film *Vortex* (Gaspar Noé, 2021) which I consider to be an object that encapsulates all the aforementioned aspects. I choose this example not necessarily because it is presented almost entirely in split-screen, but rather because of the exquisite

way in which this polyphony contributes to the construction of the film's idea.

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"*Altar* (Rita Azevedo Gomes, 2002): a Narratological Approach to Intermediality in Film"

Ágnes Pethő's delineation of intermediality, outlined in *Cinema and Intermediality: The Passion for the In-Between* defines three possible dimensions for the study of intermediality: intermediality as intrinsically connected to filmic creation, as a research axis, or as a fundamental category, as defined by Irina O. Rajewsky. Pethő's perception of cinema as being at the same time an intermedial landscape, a field or space, where all other media and fields of studies potentially converge, and an intermedial medium in itself, is a starting reference for this work.

Building on Joachim Paech's perspective I interpret media as dynamic processes transgressing between forms, shaping intermediality as a performative act. With a focus on intermediality as integral to film creation, I draw on Seymour Chatman's concept of "cinematic narration", which encompasses directorial, photographic, and sound elements contributing to the narrative without explicit enunciation, and externally to the story world. Thus, understanding cinematic narration as inherently intermedial lays the groundwork for a narratological exploration of intermediality.

From such a perspective, I intend to verify if some of the intermedial features of cinema – its medial and artistic impurity and multiplicity, performativity and fusion of art forms and mediums - can be interpreted as aspects of cinematic narration, or, in other words, to investigate how narration influences and is influenced by intermediality – hybridity, the crossing of the filmic internal and external borders, sensoriality and other concepts. Within such a process, I intend to follow the spectator's epistemological path running through the effects of "intermedial narration".

The study is undertaken alongside the analysis of a filmic work by Portuguese director Rita Azevedo Gomes, *Altar* (2002), which is particularly intermedial, as it comprises a continuous interlacing of poetry, painting and music with moving images.

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"Digital Remediation and Affective Changes: The Problem of Colourization in Two Documentaries"

"At the dawn of the 20th century, a rapidly changing world was being captured for the first time by a wonderful new device, the movie camera. Now, more than a hundred years later, we can see those black-and-white images in colour, letting us witness what the cameraman saw through his lens." – explains the narrator of *Revolution in Colour* (Martin Dwan, 2016) at the beginning of the film. In this documentary about the Irish Civil War, West Wing Studios' specialists have digitized and colourized archival black-and-white newsreel footage, then arranged it chronologically to present the Civil War as "it has never been seen before". However, to what extent can we speak of novelty in this case, and can the spectacle that "the cameraman saw through his lens" really be reconstructed? In my presentation, I analyse the problem of colouring black-and-white archival footage in two films: *The Revolution in Colour* (Martin Dwan, 2016) and *Warsaw Uprising* (*Powstanie Warszawskie*, Jan Komasa, 2014). The focus of my analysis is to explore how social, and media environmental influences as well as contemporary perceptual mechanisms make the colourisation of archival black-and-white footage so attractive, and why the contemporary consumer feels the need to make old footage "alive" with colours? What are the socio-cultural determinants of the perception of images and how these are related to the phenomenon and technique of colourisation? I concentrate on the consequences of digital colouring: the visual changes of the original archival footage and their effects on the spectator. These consequences are different in the two documentaries, as their visual solutions are diverse: while in the Irish film the colours are paler and more washed-out, the Polish film uses colours that are almost feature film-like and deepen the sense of spatiality. I examine how the increasingly widespread colourisation trends affect our perception and conceptions of history and past events. A common reaction to colourised photographs and films is that "the past is closer to us than we

thought" – therefore, I will analyse the viewers' sensory involvement in the context of these documentaries.

SHORT BIO

Kamilla Simor received her teaching degree from the University of Pecs in 2019. She is a PhD candidate at the University of Pecs, Doctoral School of Literary and Cultural Sciences and an assistant lecturer of the Department of Film Science and Visual Studies. She is a member of the *Affective Intermediality: Cinema between Media, Sensation and Reality* research team led by Dr. Ágnes Pethő at the Sapientia Hungarian University of Transylvania. Her research field is analysis of documentary films about the war from the perspective of genre theory, phenomenology and media theory.

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"*Telepathic Letters*: Creative Process and Narrative in a Film by Edgar Pêra"

Starting in early 2022, Edgar Pêra has been posting images on his social networks of what will become the set of figures in his film Telepathic Letters. The work proposes a dialog between Fernando Pessoa and H.P. Lovecraft, contemporary writers who, despite this contemporaneity, never crossed paths throughout their lives. The director therefore becomes a conjurer of the conversation between the two writers and, based on the countless texts that each one published, constructs and suggests a long and lively dialog. But Pessoa and Lovecraft are not simply names in this film: they become figurative characters through digitally generated images, based on their own photographs, or what Edgar Pêra and digital creation technologies propose are some of the figures from their bio-artistic domains, such as Abdul Alhazred, Cthulhu, Ricardo Reis, Diana Stanley or Ophelia Queiroz. They all dwell in the realm of cinematographic art, dislodged from their historical existence to which only the written word binds them; they inhabit spaces generated according to their configurations and take on multiple and different forms and identities as filmmaking progresses. The contact with viewers is different from the usual: unlike the secrecy that sometimes accompanies the making of films, these characters have been presented to the public, shared publicly before the film exists as such (the premiere is scheduled for 2024). The images of Telepathic Letters that Edgar Pêra publishes on Instagram and Facebook are identified with hashtags, refer to works by Pessoa and Lovecraft, and are hyperlinked in, with and through a process, or procedural design in which the time of reception is extended and is not confined to the limits of a premiere, a projection in a room or on a computer screen. The final version, the one to be seen in the theaters, no longer has the ultimate and final character and should be accepted as another point in the temporality of artistic realization. Meanwhile, the very idea of the unified work begs to be undone: for example, when, on January

1, 2024, the director offered the public a music video, in "1st draft", of the Sula Bassana/Dave Schmidt composition "Lost in Space", entirely based on images from Telepathic Letters, the film that is yet to be. How can one think of these narratives crossing literature, cinema, animation and music, in actions that question artistic completeness and even the traditional idea of reception?

SHORT BIO

Ana Isabel Soares has a PhD in Literary Theory (2003, Program in Literary Theory, Faculty of Arts, University of Lisbon). She has a Master's degree in the same program (1996) and a degree in Modern Languages and Literatures, Portuguese and English Studies (1993, FLUL). She is a tenured Associate Professor at the Faculty of Humanities and Social Sciences of the University of Algarve, where she has taught since 1996, and a researcher at the Center for Research in Arts and Communication (CIAC-UAlg). She is the author of the book *Margarida Gil: Quatro décadas de audiovisual* (2021), as well as of several articles in books and specialized reviews and two educational dossiers for the National Film Plan. She translates from several European languages, mainly literary theory and poetry. She was the first president of the Portuguese Association of Researchers of Moving Images, which she directed from 2010 to 2014. She was a co-responsible researcher on the project "SPECULUM Filmar-se e ver-se ao espelho – o uso da escrita de si por documentaristas de língua portuguesa" (2021-2023, funded by FCT.

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"A Circularidade Carne-Medium-Imagem, em *Videodrome* (1983) de David Cronenberg"

Esta comunicação propõe uma abordagem criativa e experimental a uma circularidade entre carne-medium-imagem, a partir do caso concreto do filme *Videodrome* (1983) de David Cronenberg. Tomando como estrutura da apresentação uma selecção de frames do filme, pretende-se debater a forma como a imagem adquire uma materialidade palpável e a tecnologia se investe de um carácter "orgânico", vital, onde o "utilizador" deixa de ser um "espectador" e o foco passa da "representação" para uma ideia de "experiência". O "ver" adquire então uma vitalidade que anima tanto o utilizador como a tecnologia, e o ecrã destabiliza a relação entre formato e conteúdo, entre superfície e interioridade, imagem e carne.

Em *Videodrome* há uma entrega à sedução do prazer visual e ao mesmo tempo uma apercepção da materialidade do meio. A exposição às imagens do programa televisivo "Videodrome" é uma experiência que afecta visceralmente e estruturalmente o corpo da personagem Max. O seu corpo não só é excitado sensualmente como a sua arquitectura se modifica. O corpo fende-se literalmente e o seu abdómem abre-se a uma relação imediata com o exterior. O sujeito deixa de ser uma unidade fechada e passa a ser penetrado directamente pelos media. A dimensão carnal que a tecnologia adquire em Videodrome confunde-se com a matéria e as funções do corpo humano: a televisão exala e enche-se de veias, as cassetes de vídeo são feitas de carne, a arma funde-se mecanicamente com a mão e ganha uma nova carne, a cabeça consegue ser um capacete-televisão e a imagem da TV chama por Max até se fundirem num beijo electrónico. Em Videodrome o medium da imagem converte-se em corpo técnico e influi directamente sobre a experiência do corpo físico.

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O caminho de Max em Videodrome é o do desmoronamento total da arquitectura "clássica" do corpo, culminando com a aniquilação da velha carne e o nascimento de um novo corpo onde carne e tecnologia se parasitam mutuamente. Há aqui um corpo que como unidade faliu e se estende agora pela rede tecnológica — já só há órgãos. Este é um corpo feito carne, onde a violência da sensação se torna real e não representacional. Esta carne é permeável, sujeitasse a um devir tecnológico sempre imprevisível.

Tal como o corpo da personagem Max, as próprias imagens de *Videodrome* radicalizam a relação entre os media, tentando fundir conteúdo e forma, medium e função, corpo e imagem. Parecem querer cumprir a famosa frase de Walter Pater (1877) de que toda a arte constantemente aspira à condição de música, como desejo de atingir uma coincidência perfeita entre forma e conteúdo. Toda a arte aspiraria à condição de música porque toda a arte aspira a essa união perfeita entre "meio e fim" que, como diz Pater, se integram e se saturam completamente um a outro na "verdadeira arte".

NOTA BIOGRÁFICA

Licenciada em Antropologia Social e Cultural pela Universidade de Coimbra, com pós-graduação em Teoria e Crítica da Arte Contemporânea pela Eina - Escola de Disseny i Art, da Universidade Autónoma de Barcelona. Concluiu o curso de extensão universitária em Antropologia Visual (Universidade de Barcelona) e o curso profissional de Programação Cultural, além de ter frequentado diversos workshops e seminários em áreas relacionadas com artes visuais, cinema, dança e performance. Foi bolseira da FCT no Museu Nacional de Ciência e da Técnica, em Coimbra, entre 2003 e 2006, e bolseira INOVART em 2009 no NCCA - National Centre for Contemporary Art em Moscovo, com um estágio no Programa Vídeo & Cinema. De 2016 a 2019 foi bolseira na Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, onde integrou como Project Assistant a equipa do projecto "BlackBox - The collaborative platform to document performance composition: from conceptual structures in the backstage to customizable visualizations in the front-end" (financiado pelo European Research Council - UE). Desde 2014 é editora-chefe da Artecapital (www.artecapital.art), revista online especializada em artes visuais contemporâneas. Colaborou

com o CRIA - Centro em Rede de Investigação em Antropologia em 2013, fez parte do ICNOVA - Instituto de Comunicação da NOVA (Universidade Nova de Lisboa) e integra actualmente o Centro de Filosofia das Ciências da Universidade de Lisboa. Frequenta o programa de doutoramento em Filosofia da Ciência, Tecnologia, Arte e Sociedade, na Faculdade de Ciências da Universidade de Lisboa.

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"Yvonne Rainer, a Coreógrafa que Faz Filmes ou a Cineasta que Faz Coreografias?"

O ensaio académico sobre Yvonne Rainer explorará a trajetória multifacetada dessa artista única, cuja obra transcende as fronteiras tradicionais entre a coreografia e o cinema. Yvonne Rainer é uma figura seminal que desafia categorizações convencionais, sendo reconhecida tanto como coreógrafa quanto como cineasta. A sua abordagem inovadora e experimental tem influenciado significativamente as artes cénicas e cinematográficas contemporâneas.

Ao examinar o percurso de Yvonne Rainer, é essencial destacar o seu papel na revolução da dança pós-moderna nos anos 1960. Como co-fundadora do Judson Dance Theater, Rainer rejeitou os padrões tradicionais da dança, incorporando elementos do cotidiano e questionando as normas estéticas. Seu trabalho coreográfico, muitas vezes caracterizado por movimentos não convencionais e a ausência de narrativas lineares, desafiou as convenções da época, marcando-a como uma das principais expoentes da dança contemporânea Norte Americana.

Além da sua contribuição para a dança, Yvonne Rainer também emergiu como uma cineasta experimental notável. O seu interesse na interseção entre o corpo em movimento e a linguagem cinematográfica levou-a a explorar novas formas de expressão visual. Filmes como *Film About a Woman Who...* (1974) e *Journeys from Berlin/1971* (1980) são exemplares de sua abordagem única, combinando elementos coreográficos com narrativas cinematográficas não lineares.

O ensaio também abordará a influência de Rainer nas teorias feministas e nos debates de género. Sua obra desafia as representações tradicionais do corpo feminino, destacando questões de poder, identidade e o papel das

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mulheres na sociedade. Rainer incorpora a sua perspectiva feminista tanto no seu trabalho coreográfico como cinematográfico, tornando-se uma voz importante no diálogo sobre a representação de género nas artes.

Além disso, a análise do ensaio explorará a continuidade e evolução de seu trabalho ao longo do tempo. Como artista que atravessa décadas, Yvonne Rainer continuou a desafiar as fronteiras entre a dança e o cinema, adaptando suas práticas artísticas às mudanças sociais e culturais.

Em suma, o ensaio sobre Yvonne Rainer oferecerá uma visão abrangente de sua carreira, destacando sua contribuição única para a dança, o cinema e os debates culturais. A abordagem interdisciplinar dessa artista singular certamente enriquecerá a compreensão da interconexão entre diferentes formas de expressão artística.

NOTA BIOGRÁFICA

Rita Vilhena: Coreógrafa, intérprete e investigadora de dança e performance. A sua principal motivação é a ideia de transformação e participação, movida por intuição e prazer. Os últimos trabalhos #VIBRA#DOR e CORPO SANTO são marcas do seu trajecto artístico com interesse em ritual e performance, com MA-MA e Pela Nossa Pele, no antropoceno e ecofeminismo e a mais recente criação Raio de Ti mergulha no autobiográfico. Em 2005 criou e dirigiu Baila Louca improvisação e performance, Roterdão, uma plataforma de colaboração internacional. Recebeu o 1º prémio no Solo Dance Contest (2012, Gdansk Dance Festival). Em PT é directora artística fundadora da Partícula Extravagante Ass. Desde 2005, é activa da prática de Contacto Improvisação, facilita CI pelo mundo e, co-organiza o Portugal Contact Festival. É professora na ESD e outras faculdades europeias, assim como em vários festivais internacionais. Mestre em Artes Cénicas (FCSH), doutoranda em Estudos Artísticos-Arte e Mediações (FCSH), e Investigadora na ICNOVA-Performance Cognição.

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"The Poetics of Migration and Small Gauge Moving Image in Art Practices"

Small gauge film refers to film smaller than the 35mm width, standard size for theatrical release before the digital rollout. Today the term is mostly used by audiovisual archives and scholarship on film technology, amateur and experimental filmmaking. Drawing from the recent array of interests in the use and interpretation of substandard media, it remains to examine not only how the materialist perspective affects art practices, but also the ways art exercises the crucial distinction between content and carrier, image and matter. Thus, this paper aims to formulate an updated definition of small gauge film as sources for new artworks. I will first discuss the common grounds and differences covered by "film" and "moving image," in order to evaluate whether "small gauge moving image" can better delineate the current state of art practices. Secondly, I pinpoint the questions of materiality and authenticity that emerge from the intermedial thinking with film. On the one hand, materiality highlights that while film might imply an analogue working system, its use and circulation are, more often than not, remediated through digital means. On the other hand, the question of authenticity goes in tandem with the challenges that arise in the representational effects and societal use of film. Responding to these questions, I propose to describe a poetics of migration, for which the different dimensions of film and moving image can be re-negotiated in each circumstance of use.

SHORT BIO

Wang-Yun Yen is a filmmaker and currently a PhD candidate in Amsterdam School for Cultural Analysis, University of Amsterdam. His research interest lies at the intersection between film and media materiality, performativity, and art practices related to moving image. Yen has a background in literary

theory and holds a MA degree in film aesthetics and documentary filmmaking from Lumière University Lyon 2. He is also a member of the artist-run film lab Filmwerkplaats based in Rotterdam.

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