

ABSTRACTS

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THE AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU BY ANDREI UJICA: A THEORETICAL PUZZLE

Andrei Ujica presents *his* film as the *autobiography* of its main character. Different questions rise therefore immediately: who is the real subject of the narration and whose point of view does it represent; how can we distinguish the documentary from fiction? How do the visitors, the visited employees and the audience interact during Ceausescu's "work visits"? I think the real meaning of their ways of behaviour emerges into visibility particularly when we analyse it as visual speech acts. Building on some recent re-evaluations of André Bazin's view on cinematic realism (Daniel Morgan), my aim is to suggest a new interpretation of the television report, based on the analysis of the meaning(s) that can be assigned to filmic images. In my view, such an analysis could only benefit from recent contributions to the theory of documentary (Carl Plantinga, John Fiske, Noël Carroll), from the analogy between visual acts and speech acts (Gregory Currie), and from the distinction between theatrical and cinematic performances (Siegfried Kracauer). By discussing the relevance of such approaches for the critical understanding of the stock footage used by Andrei Ujica I hope to contribute to the accurate interpretation of his montage as well as to the various aspects of the intermediality process.

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DIGITAL MELANCHOLIA: VISUALIZING MUSIC AND MOOD VIA UNSTABLE MEDIA

As a cold calculus of the rational and as simulated patterns, the digital is often understood as the opposite of the real, the analog, and the material. In the context of electronic music, the digital is also thought to lack warmth and fullness, dissociating music from its role as a therapeutic resource for emotional action and recovery. To imagine the digital as a feeling, to experience virtuality as something fully immersed in mood, is to reconsider traditional notions of what it means to be digital. This presentation will explore a digital melancholia in an intermedial context, one that is musical, visual and generative. Serving as a better descriptor of unstable media performances than terms like depression or PTSD, a digital melancholia produces unpredictable iterations that may be used as a creative resource for intermedial expression and modification of the illness experience. This renders the status of melancholia as imaginative substrate, as generative substance, as musical process. The presentation will thus illuminate some of the unexpected consequences that occur among the interstices between medicine, mood and music. In this presentation I will demonstrate a visual music with a virtual synthesizer that I built using a visual program language for constructing musical instruments, specifically to audition the generative qualities of melancholia, which define the digital as an inventive framework from which unstable media emerges. This presentation will argue that the digital functions in electronic music as a complex

emotional system like melancholia. Since music visualization mimes the unstable conditions of mood, as a medium that is essentially unreliable, then the digital is not a logic limited to the uncertainties of the command line nor the boundaries of the mathematical matrix from which it emerged.

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FLUX FILM – MOMENTS OF THE BODY – THE EPHEMERAL

The FLUXUS movement in art came of age in the early sixties as one of the many recurring avant-garde reactions against the art establishment and its desire for the consecrated art object. FLUXUS was inspired by the early avant-garde movements Dada and Futurism and used all kinds of media and materials, especially those associated with the aesthetics of daily life. Their works are all transient in character and as such they illustrate the nature of the event and its relation to time. In fact, it is the flux of time, the ephemerality of existence, that is the essence of all FLUX art and as such, it is basically signalitic. Like Expanded Cinema, FLUX-film (1962-66) uses the film as raw material with no editing process whereby emphasizing the real-time effect of the running filmstrip. Many recordings are preoccupied with either the demonstration of the time passing as the film runs, for instance counting minutes, or with the passing of body gestures. It is this attention towards the relation between body and film machinery, which is the centre of my interest in this paper. Why does the body appear so frequently? In my opinion FLUX-artists are preoccupied with film as medium because of its interconnectivity with time and body. The use of the camera and the filmstrip in FLUX-film is not meant to refer to signs, let alone produce them, it is meant as cunning investigations into the materiality of the fleeting celluloid.

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A DIGITAL PIANOCKTAIL: THE READER'S ROLE IN INTERACTIVE ELECTRONIC POETRY

In 1947, French novelist, poet, jazzman, songwriter and engineer, Boris Vian, published *L'Écume des jours*. In the novel, a hip and carefree young man engineers a piano that produces cocktails whose ingredients depend on the melody, rhythms and relative volumes of the notes played upon it. Vian's imaginary pianocktail is a compelling instrument through which to consider the changing role of the reader in works of electronic poetry where interactivity has become a prevalent feature. Works of e-poetry are often presented in an open-ended format where the author steps aside, leaving a greater creative role to the reader. As the authorial boundary between reader and literary work becomes less apparent, the performative aspects inherent in the act of reading are made to stand out. Taking as a point of departure works of e-poetry where text spills (or swirls) into an intermedial space, I will examine the improvisatory dynamics at work when readers engage with, manipulate, transform or supplement a digital text.

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IMAGE AS LOCALIZATION: CONNECTING PEOPLE, HISTORY AND LOCATION IN THE DIGITAL MODE

My paper will explore how in the context of the recent technological developments of 3D mapping and visualization systems the image is redefined as to function as an extensive intermedial tool – by this I understand representations that integrate and refer to (or “tag”) other visual representations within the same visual framework, provided by open and multi-authored platforms. The potential innovativeness proposed by these systems – more exactly applications, supported by both desktop and mobile platforms, such as *Photosynth*, *Streetmuseum* and *History Pin* – relies on the capacity to offer a 3D representation of a specific place through the consistent integration of a wide variety of photographs of that particular place taken beforehand by various users, in different time frames. The system creates a seamless patchwork of images – precisely assigned to the original location on the map according to their respective angle – that can be viewed via multiple perspectives and magnifications in the “street view” mode and that can be shared with other users on the web. For example, in *Streetmuseum* and *History Pin* applications, the user is able to see, via a Smartphone, historical images juxtaposed on the exact location where they were taken and where the user is situated. This compound image is what I call “image as localization”. I contend that the image as localization offers possible alternatives to the established models of visibility as they are defined in both art and media. Within this visual regime the aspect and the content of the image rely equally on localization (images are geo-tagged and integrated, in 3D, into their specific location and viewing angle on the map), temporal aggregation (the image juxtaposes different temporalities within the same space, articulating “a spatialization of history” (Ross 2008, 127), unstable visualization (the image permits multiple and changeable viewpoints of the same location) and collaborative authorship (the image is a sort of collective memory of a precise location built with data extracted from various authors through “crowdsourcing”). This practice, I claim, has a double consequence: on one hand it redefines our definition of locality (transformed into an “information interface” (Farman, 2012, 43) and on the other, it critically reevaluates the definition of the image as a unique and authentic presence of the subject (Benjamin, 1985 [1931]), as a distinct construction defined in terms of the “cut-out rectangle” (Barthes 1986, 173).

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REVAMPING TRADITIONAL TRAVEL LITERATURE: INTERMEDIALITY AND THE CONFINED SPACE OF THE ISLAND

James Clifford’s approach to the representation of culture through participant observation has triggered debates about the implications of turning cultural practices into discursive objects or ethnofiction while Irmela Schneider proposed the use of media as an intermedial cultural technique (Mediennutzung als intermediale Kulturtechnik). In the context of postcolonial Francophone literature, new forms of intermediality can be particularly functional to talk about the specificities of communities of confined spaces such as islands. In his 2007 essay *La terre magnétique: les errances de Rapa Nui, Ile de Pâques (Magnetic Land: Rapa Nui’s Wandering, Easter Island)*, Édouard Glissant uses intermediality as a new method of participant observation. The essay consists of dialogues across a geographical distance that are mediated through written text and visual images from camera and computer screens, operated by the author’s wife, Sylvie Séma, who physically travelled to Easter Island to uncover the mystery of Moai statues in the Southeastern Pacific Ocean. Séma sends

footage and messages to her husband who could not physically go on the trip. I posit that intermedial narrative strategies enlarge the narrative space and time of the island to overcome the constraints of time and space and the limitations of traditional participant observation. By moving away from the action-based synchronous island discourse of colonial (exotic) literature to engage with the passage of time in non-traditional ways – similarly to the new narrative structures of commercial cinema after WWII – Deleuze's cinematic concept of the crystal of time facilitates an analysis of different temporalities. These new temporalities consider the rewriting the colonial topos of the island as act of cinematic montage which creates both realignment of times (through the techniques of the tableau vivant and ekphrasis) and a strategic misalignment of the present and the past as a *trompe l'oeil*.

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FROM *GESAMTKUNSTWERK* TO DIGITALIZED FILM. THE TRANSFORMATIONS OF ÅKE HODELL'S HAPPENING *LÅGSKIFF*

The "artwork" of the avant-garde can be best described as a processual and performative *Gesamtkunstwerk*, which means that the scholar needs to search the archives for sketches and notes, in addition to the study of more conventional works of art. Furthermore, the avant-garde is the first aesthetical movement to react upon and appropriate new media, in a process where the boundaries between the different media and different "arts" will break down, in a try to generate meaning out of the materiality of the artwork. The avant-gardistes are the first to explore new techniques and new media, and their artworks will therefore by necessity be marked by media in different ways, at the same time as their art forms are processual, performative and transgressive. This makes intermedial studies especially interesting for the study of the avant-garde and its artworks in their different forms, at the same time as the fluidity of these artworks makes it hard to study all medial forms a certain artwork takes. I will discuss this problematic circumstance when it comes to the Nordic neo-avant-garde, since the problem is especially prominent in the 1960s. In Sweden the concrete poets performed their concrete poems, and even dominated the international movement to such an extent that the art form was named text-sound compositions by Swedish artists. The main Swedish poet was Åke Hodell, and he performed his poems like all the other avant-gardistes, but he also created larger *Gesamtkunstwerke* as e.g. *Lågsniff*. This happening was performed at the Museum of modern art in Stockholm in 1964, and soon thereafter again at Pistolteatern (The pistol theatre) in Stockholm in 1965, where it was recorded and thereafter transmitted in Swedish television. It was, to be euphemistic, not a success, and the film was therefore more or less forgotten for decades – even though the soundtrack was released on vinyl with a booklet in 1966. In 2002 the TV-film was digitalized and released on DVD, and later also published on YouTube and at UbuWeb, and suddenly everybody could take part in this long forgotten *Gesamtkunstwerk* – or could they? I will discuss this *Gesamtkunstwerk* in its different versions from an intermedial perspective, and especially I will problematize the intermediality of *Lågsniff* out of the common sense question: what is it we hear and/or see in its different appearances? How do we approach an artwork of this kind in the age of digitalization?

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USING THE DISCRETE TO DISCOVER THE TRANSIENT

The aim of this paper is to examine 'freezing time', a notion that remains largely unexplored in the fields of musical composition and sound art. By investigating freezing in disciplines where the concept is more familiar, namely film, photography and installation, I hope to be able to shed some light on its implications in a sonic context. However, most importantly of all, I'd like to discover intermedial 'gaps' – places between media where comparisons break down, paradoxes occur and which often prove to be fruitful terrains for artistic research. I will begin by describing what freezing is, how it is derived from an isolated 'sample', and compare its effects in the visual and audio domains. I will then examine how this form of time manipulation is accomplished technically and what this might mean in terms of constructing an aesthetics of freezing. The main part of my paper looks at freezing's potential for discovering the hidden, using as examples, high-speed photography, an installation by Olafur Eliasson and my own work. This research into freezing contributes to a broader study into sampling, temporal manipulation and intermedial adaptations. Through investigating these subjects I hope to discover how different media transform our perception of time, and information in time.

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SUBVERTING HEGEMONIC VISUAL PRACTICES THROUGH PERFORMATIVITY: RECONFIGURING IMAGES OF THE BLACK FEMALE BODY FROM SARAH BAARTMAN TO MISS CANADIANA

Visuality is a terrain highly regulated by power practices, the Other either being made the subject of a subordinating gaze or unseen in roles of public and private life that are supposed to be no-go areas for her or him. Contemporary artists Renée Green and Camille Turner challenge various historical traditions in the representations of the black female body by inviting the viewers to grow conscious of their roles as spectators and, abandoning this position, become participants of intercultural dialogues. In this process members of their audiences may become involuntary actors for voyeuristic, repressive gazes or get involved in subverting institutionalized representations of majority identities. Green's two mixed media installations (*Sa Main Charmante*, 1989; *Seen*, 1990) examine the apparatus of entertainment and pseudoscience behind the visual aggression of colonial Europe that humiliated Sarah Baartman, a young woman born in Southern Africa, by staging Baartman's naked body in 19th century Britain and France as a spectacle of curiosity. Turner, on the other hand, inverts this practice of othering by presenting her own body as a symbol of Canadian national identity through a series of public performances (*Miss Canadiana's Red, White and Beautiful Tour*, 2004-2010; *Miss Canadiana Heritage and Culture Walking Tours*, 2010-2011) and staged photographs (*Hometown Queen*, 2010). This presentation addresses how the participatory environments with which the two artists confront their audiences overturn the hegemonic ways of looking and representation.

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ANCIENT FIGURATIONS AND THEIR ALTERATIONS IN THE NEW MEDIA

Inspired by John Guillory's study [Guillory, John: Genesis of the media concept. *Critical Inquiry*, 36/2. Vol. (winter 2010.), 321-362.] about the philosophical prerequisites of the discourse of media, my presentation focuses on some differently mediated milestone figurations of human history that involve story generation (the cave paintings of Lascaux, Greek myth topics that were mediated by original Greek drama performances, folk tale motifs that were mediated by oral tale-telling, and children's rhymes that echo ancient cultic poems). I interpret these figurations and their mediation with an anthropological sense: I try to trace how the originators and/or recipients of the chosen figurations reacted/lived with/lived through these performances. How was mediation interpreted in those historic examples? Which status was given to story telling and mediation in each case? What connections can be assumed between mediation and narration by examining these examples? Taking the variations of the above mentioned figurations from the new media (for example the interactive virtual tour in Lascaux cave on the Internet, or the film adaptations of tale topics etc.) I examine the inter-medial alterations and connections of generation, narration, understanding, and perception of these medially modified figurations. I try to make a comparison of the examined historic view of anthropological notions and the ones that I conclude about the chosen figurations' appearance and reception at the new media. My goal is to relate to today's recipients and their understanding of the alterations of these ancient figurations, and to show how these alterations function in our current age as the core of a different anthropological behavior and narrative thinking based on mainly virtual audiovisual perception and presence.

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TRANSMEDIA TELEVISION AND TRANSMEDIAL INTERMEDIALITY

In the course of digital media change, the contemporary television series is becoming more and more a transmedial phenomenon, exceeding the limits of its own medium. Series detach from the televisual flow, migrate to other media platforms and enrich their narratives through transmedia extensions (Evans 2011; Mittel 2012). From a media-economical perspective, this development can simply be seen as a franchise strategy within multi-media value-added chains (Brookey 2010; Hardy 2011). However, a media-aesthetic approach shows that the efforts to create a ›harmonic‹ digital media convergence (Jenkins 2006) remain questionable. Especially video game adaptations (so called tie-in games) enjoy a rather dubious reputation as uninspired genre-clones, which only use the TV-series' plot (or certain story elements, characters and locations) as a narrative background. In our presentation, we will argue that many transmediality theories – most notably Jenkins' widely discussed convergence culture approach – have an '*intermedial blind spot*', because they reduce transmedia storytelling to a search for narrative fragments spread across different media platforms. Still, such a strategy would ultimately reduce a video game (as well as other transmedial extensions) to its narrative aspects. Using Jens Schröter's theory of intermediality and his concept of *formal or transmedial intermediality* (Schröter 2011), we will demonstrate that an analysis of transmedia storytelling techniques requires an intermedial perspective, which emphasizes different media aesthetics (i.e. the ›interactive nature‹ of video games). To illustrate this approach, we will take a closer look at one of the most successful contemporary transmedia franchises – *The Walking Dead* –, by focusing on two recent video game adaptations: an adventure game

(*The Walking Dead*, Telltale 2012), and a first-person shooter (*The Walking Dead: Survival Instinct*, Activision 2013). Our analysis will show the complex intermedial connections and transformations between the different transmedia extensions – as well as present an explanation on why the *Walking Dead* adventure game received so much critical praise, whereas the first-person shooter is widely regarded as a generic (i.e. failed) adaptation.

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RHIZOMATIC NARRATIVE AND INTERMEDIALITY IN *TREME*

The concept of rhizome articulated in *The Thousand Plateaus* of Deleuze and Guattari has recently proved to be very fruitful in narratology. The rhizomatic narrative is a special case of non-linear narrative structure which has no beginning or end. David Simon's and Eric Overmyer's 'fictional cine-journalism' in *The Wire* and *Treme* can be considered 'aiming for some giant truth' (by Ryland Walker Knight), meanwhile *Treme* does not just tell us something about the USA, but show us a local culture from an ethnographic view-point. More precisely this television drama series makes us hear the sounds of New Jersey through various musical scenes. Thus, the music does not illustrate the story-lines, it becomes the main theme of the show being made narrative by introducing characters and plot-lines. The improvisative music and the well-known musicians here serve not just to provide a kind of couleur local, but present an effect of spontaneity and contingency. Hence musical transforms the narrative structure of the series from a multilinear story to a rhizomatic narrative in an intermedial way. In this rhizomatic structure music represents New Orleans as a connecting space for every character and their stories. In this subversive manner traditional narrative structure in *Treme* gives place to non-narrative music as symbol of New Orleans and becomes its particular narrative vehicle.

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MEDIA MATERIALITY: STUDYING LITERARY WRITERS' PERSONAL WEBLOGS AS NARRATIVE AND INTERMEDIAL TEXTS

In this presentation I account for a revived and interdisciplinary perspective on the study of digital media to understand how the pre-digital authoritative relationship between the cultural content producer and the cultural content consumer, specifically the relation between the literary writer and one's readers, is given meaning in an online context. I argue that this kind of research perspective implies a focus on the narrative content of literary writers' digital (self-) representations as well as on the relational form of the online communication between the writer and the reader. I conceptualize the narrative construction of literary identity via the notions of correspondence and desire, authenticity and autonomy, and responsibility and roles. Moreover, I study how literary identity, and literary authority in specific, is constructed through the literary writer's personal weblog, by understanding the weblog as a new media-genre that is made up of public and personal narratives on the level of content, and is considered as both an interactive and authoritative space on the level of form. I contend that in order to comprehend the challenges that digitalisation processes pose to cultural producer-consumer relations, we are in need of a broader research perspective – crossing borders of time, methodology and research fields – that considers weblogs as a narrative (interaction

with media) and intermedial (interaction *through* media) historical (interaction *of* media) genre. I follow the rationale of British media historians Asa Briggs and Peter Burke (2009: 234) who call for an understanding of the way traditional institutions deal with the perpetual challenges posed by media and technological advancements. Moreover, I believe that focusing on the '*materialities*' (Kitzmann, 2003) of the weblog for digital storytelling in a narrative and relational way can enrich the field of new media genre studies. To this aim, I will embark on my empirical study of four literary writers' weblogs.

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90 YEARS OF LOOKING INTO THE LENS. THE MEDIALITY OF THE DIRECT CAMERA ADDRESS IN HOME MOVIES AND VIDEOS

The presentation deals with the medial changes in the private usage of moving images. Compared to the video practices of young generations, a subject preferred by new media research, home movies offer a field of study where one may even deal with questions of media history, since, on the one hand, the habitus of home movies has a documented, theorised history, while, on the other hand, change can also be observed in the practice of contemporary movie making families: they grew up on "old media", in contrast with the young generation socialised on new media. The genealogy of the increasingly familiar (home) movie can also be relevant in theorizing the dissemination of media and their chameleon-like aspect. Based on this methodology the author analyzes the history of the home movies/videos departing from one of their recurrent feature: the large amount of staring into the lens of the camera.

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RELOCATING MEDIA. WIM WENDERS AND THE COLONIZED UNCONSCIOUS

One cannot help to think of Wim Wenders's 1976 *Im Lauf Der Zeit* as some sort of figurative speech in which a medium – cinema in this case – is (desperately) trying to find its way forward after getting lost in the labyrinth of various other media, as presented in the previous 1974 *Alice in den Städten*. Just like the cinema projector repair man, who has to move from location to location along the west side of the East German border in his attempt to repair a broken-down medium, the medium itself – as the film seemingly suggests – has to move to new locations in order to be functional again. Arriving to an abandoned American sentry-box at the West German East German border the protagonists repeatedly try to use a faulty old telephone, and finally, realizing that it is out of order, spell a magical formula, which, in turn, brings the whole situation to another level: "The Yanks have colonized our subconscious." Not many have recognized this sentence as the original of a somewhat longer catchphrase that appears in Fredric Jameson's 1991 book *Postmodernism, or, the Cultural Logic of Late Capitalism*: "We are submerged in its henceforth filled and suffused volumes to the point where our now postmodern bodies are bereft of spatial coordinates and practically (let alone theoretically) incapable of distantiation; meanwhile, it has already been observed how the prodigious new expansion of multinational capital ends up penetrating and colonizing those very pre-capitalist enclaves (Nature and the Unconscious) which offered extraterritorial and Archimedean footholds for critical effectivity." But how do these two situations, the dissolution of the unconscious in various communicational techniques and the constant necessity of relocating media, interfere and mutually reshape each other?

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HANS-PETER FELDMANN'S *SHADOWPLAY*: DIGITAL MIMICRY AND INVERTED EVIDENCE

Hans-Peter Feldmann's *Shadowplay* (2002) goes back to the earliest form of intermediality: The shadow on the wall. It obtains its animated shadow-dance directly from small toy figures on circulating displays supported by simple spotlights. Instead of showing black silhouettes it works with grisaille and so produces a mimicry to projection and the large digital scale, as the contemporary prototype of the „image“. By means of Feldmann's *Shadowplay* the lecture rethinks the difference between projection and shadow. Since Dürer's *Draftsman in front of the Velum*, projection serves as the Topos of scientific measuring. With his installation *Etant donnee*, Duchamp unmasked Dürer's model of evidence as pornography and psychological projection. On the other hand Dürer's *Melencolia I* works with darkness, heavy objects and shadows. The question is, whether the melancholic connection between body and shadow might serve another mode of inverted evidence. By pixels, the digital image functions in the mode of evidence through the grid. In contrast the shadow as a kind of significant omission, of non-image, produces imagery through absence. The onlooker animates a significant patch of darkness as image. Shadow forced both the onlooker's perception and imagination. The kind of „natural“ intermediality so gains a fourth and fifth component (besides the object, its illuminated side as projection and its hidden backside as shadow), i.e. the human eye and brain. The gap between Feldmann's objects on the tables and their cast images on the wall connects their intermedial path to Greek myth: As Charon drove the souls of the dead over the river Styx, they then walk as shadows on the island of the dead. While digital projections produce a perfect illusive surrounding, they leave the onlooker passive and alone on the minor side of reality. By contrast the *Shadowplay* evokes an inverted kind of evidence and an integrated „beyond“: While „learning to die“ in the shadow, the onlooker experiences themselves as a living instance of the image.

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PERFORMING THE DARK KNIGHT – THE ARENA SHOW *BATMAN LIVE* AS A STAGE FOR TRANSMEDIA STORYTELLING

Batman Live, a spectacular combination of theatre and circus show elements, martial arts choreographies, elaborate stage machinery and digital media technology premiered on 19 July 2011 in Manchester. The arena show extends the „transmedia story“ (Henry Jenkins) of the Dark Knight: The live extravaganza focuses on Batman's sidekick, Robin, and his endeavor for justice. Alongside vigilante and crime-fighter Batman, Robin combats the Joker, who is responsible for the murder of his parents. The main attraction of the show is the 32m, bat-shaped LED wall occupying the entire back of the stage. Throughout the live spectacle, cartoon-like images and animated clips on this screen serve as static or moving backdrops for individual scenes. In this multimedia setting, the interplay of live-action and pre-recorded imagery causes patterns of perception known from comics, (animated) film and video games. In my paper, I focus on functions and effects of the interaction between theatre and media. The leading argument is that *Batman Live*, due to its specific use of media and intermedial references, serves as a „stage“, on which the process of transmedia storytelling is executed and exposed. In a close

reading of the “intermedial dramaturgy” of the arena show, I point out that within the transmedia story of the Dark Knight, *Batman Live* operates as a “hypermedium” (Christopher Balme) incorporating, including and combining different media. In addition, I argue that *Batman Live* plays with the theatrical frame of the show itself by occasionally dissolving the theatre-specific situation of co-presence of performers and spectators. In these moments, the LED video wall apparently takes over as the narrating medium of the show. Thus, as in transmedia storytelling, *Batman Live* narrates its story across different media platforms.

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UNDIGITALIZABLE? CHRIS WARE'S *BUILDING STORIES* (2012)

“With the increasing incorporeality of existence, sometimes it's reassuring – perhaps even necessary – to have something to hold on to.” These words accompany the large box called *Building Stories* (2012) created by acclaimed comic book writer Chris Ware. The box, measuring 430 x 295 x 47 mm, includes 14 different but related stories produced in many different formats; a large poster, a big cardboard overview, a handful of much smaller printed material as well as regular, though thin, hardback comics. Whereas the existential theme of most of the short painted stories is loneliness and anxiety, *Building Stories* at the same time provoke us to rethink artistic and literary creation in our so-called digital age. Normally we understand the impact of digital media on the literature in terms of – for instance – digital poetry or hyper-fiction, or perhaps the question focuses on the trans-mediation of literature into different digital platforms. *Building Stories*, on the contrary, seems to suggest that digital media – “the increasing incorporeality of existence” – may force writers to invent new artistic forms that are absolutely undigitalizable.

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TIME GHOST; A MEMETIC APPLICATION FOR THE CREATION OF VIRTUAL & LIVE PERFORMANCE. TOWARDS A POSTCULTURAL APPROACH TO NARRATIVE

Time Ghost is a meeting place for existing theoretical concepts which situate the project in terms of Cultural Theory and Memetics, and two component (Virtual/Live) strands of creative, practice based research. Through an exegetic investigation of the relevant conceptual, epistemological and theoretical notions of ‘technological interface’, in relation to the complex manifestations of human experience, or ‘human worlds’ (Benson, 2001) this paper enables an exploration of the nature and dynamics of experimental narratives in Digital/Virtual and Live Performance practices. This paper argues the need for a paradigm shift within Performance Studies, specifically with regards to how we approach the modes and function of narrative both critically and creatively within the discipline. The original application of Memetics to the study of Virtual and Live Performance practices provides a new scientific ‘poetics’ of narrative within these fields, constituting a move within creative arts scholarship towards a more objective and focused enquiry into the transmission, propagation and mutation of narrative structure within intermedial performance that remains largely unrecognized within the discipline (Davis, C.B. 2007). Following a review of relevant literature across the interdisciplinary landscapes of Memetics, Technological/Biological interface and Live Performance

practices, a methodologically original approach to the creation and critical analysis of Virtual and Live Performance is proposed. This approach questions the notion of human-agency and 'virtual as temporal (dis)locator' in relation to the evolution of culture. These developments produce fluctuations in the perspectives of contemporary practitioners, and raise questions of the wider implications of practice within a 'glocal' (Balme, C. 2011) collective consciousness. The parallel, practical phases of the project utilise existing social networking and wireless technologies to investigate the causatum of narrative function, within the virtual manifestations of human worlds and subsequent re-presentation, transmission and mutation of the collected narrative structures by dedicated performance ensembles.

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TECHNOLOGICAL INTIMACY: AUGMENTED REALITY AND IMPROVISATORY ETHICS

This paper introduces the "Intermediamorphosis: Improvisation, Intermediality and Human/Digital Interaction" panel. Description of the panel: 'Metamorphosis' suggests states of fluidity, hybridity and co-existence, but also prompts images of resistance, identity loss, isolation and failure. This panel proposes that improvisatory acts in digital spaces can engender intermedial metamorphosis through engaging in an ethics of difference, collaboration and risk. Historically, improvisation has proved central to new identities, artistic practices, and communities. Utilizing research in critical studies in improvisation, this panel proposes that new media artists work with moving images, text, audio and software to create synesthetic, improvisatory responses that allow both difference and hybridity to coexist, refusing a binary logic, holding in tension our digital embodiment and our improvising machines. The panellists work across the disciplines of film, literature, performance studies, and software development. The presentation will include a brief performance showcasing a new smartphone app that assigns sounds to images, facilitating digitized interactive audiovisual collaboration.

Caines will examine improvisation in augmented reality art practices, starting with Canadian intermedia artists Viader Knowles and Anderson's 2012 work *Paralell Worlds, Intersecting Moments*. Audiences were required to find a partner, scan two QR codes made from intricate traditional Aboriginal beadwork with personal mobile devices, and then watch two connected online video stories about Aboriginal and non-Aboriginal interactions with technology. The process was an intimate, interrupted, mis-firing improvisation as artists learned/taught beadwork; as storytellers filmed the stories together; and as audience members paired up, successfully or unsuccessfully downloaded a QR code reader onto their phones to scan the code and find and sync the paired and interacting videos; and physically wrapped themselves around their partner (often a stranger, sometimes with a borrowed device) in order to listen. This paper argues that augmented reality artists like these use the improvisatory to build in ethical, cross-community interaction /participation whilst exposing social, economic and cultural faultlines.

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TRAVEL WRITING ON THE EDGE: A CRITIQUE OF GENRE THROUGH THE LENS OF TRANSMEDIALITY FROM BOOKS TO BLOGS

In this paper I propose a medial and multimodal analysis between two Italian travel books and two Italian travel blogs. In the overture, by criticising the definitions of travel writing proposed by Fussell (1980), Holland and Huggan (1998), and Borm (2004), I eventually come to consider travel writing not as a literary genre, but as a rhetorical praxis. By “rhetorical” I mean to acknowledge, on Miller’s (1984) wave, those semantic, formal, and pragmatic features which help define a text as contemporary travel writing, namely: the recounting of a proper journey, the subjective and narrative form, and the representation of an encounter with alterity (Thompson 2011). With “praxis” I refer, instead, to the performative connotation of travel writing, which derives from the interplay of travelling and writing, considered here, in Butor’s (1974) spirit, as acts of knowledge.

Consequently, I discuss how travel books and travel blogs are, in fact, not simply the redistribution of the same “message” on various platforms, but different medial transpositions (Wolf, 2008) that realise the same rhetorical praxis. In this perspective, I criticise those positions about genre, such as Yates, et al. (1999), according to which the medium is not influential for the communicative purposes of a text. On the contrary, I argue that the medium adopted not only plays a role in the definition of genre, but it is consubstantial to it. Hence, I identify travel books and travel blogs as two *genium* (genre+medium) of the same rhetorical praxis. Through an intra-media and inter-media analysis I conclude by showing that each text under analysis “interprets” in its own way the medial and multimodal affordances (Gibson 1977) proper to each *genium*, thus building a unique representation of the travel writer and the other encountered.

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THE IMPROSCAPER: CONTRADICTIONS OF DIGITAL INTERMEDIA IMPROVISATION

Campbell’s contribution focuses on the development and utilization of the new Improscaper smartphone and tablet application. The synesthetic Improscaper allows users to take photographs and assign sounds in order to build up an online instrument for audiovisual improvisation. Users can work off sound/image objects they create, or those created by others and held in the online database. Building off his previous work creating the community-based online audio improvisation tool, the eScaper (<http://soundescapes.improvcommunity.ca>). and his work as a software developer on recent theatrical, musical, and visual art applications of new media technology, Campbell will explore the contradictions of digital intermedia improvisation, where bodies and machines intersect and metamorphose. Campbell will facilitate an intermedial improvisation that will take place during the panel demonstrating the Improscaper, alongside video art and audio improvisations by the other panelists and audience.

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UNKNOWABLE PROTAGONISTS AND NARRATIVE DELIRIUM: A CASE STUDY IN CHARACTER ENGAGEMENT ACROSS THE MEDIA

It is often argued that empathetic perspective-taking is one of the main mechanisms behind audiences' engagement with stories (Coplan 2004; Eder 2006). In interpreting narrative we tend to imaginatively simulate characters' perspectives on the storyworld. What happens, however, when a story puts us in a position to empathize with a character whose emotions, motivations, and beliefs we fail to understand? This paper examines the phenomenon of "unreadable minds" (Abbott 2008) from a transmedial perspective: what is it like to relate to a character who defies all attempts at making sense of his or her identity despite being the main focus of a narrative? My case studies – the novel *American Psycho* (1991) by Bret Easton Ellis and the video game *Hotline Miami* (Dennaton Games 2012) – foreground two such characters, asking their audiences to relate to them in partially similar ways: they call attention to the opaqueness of their protagonists' identity, thus heightening the audiences' interest in – and puzzlement at – the two characters' life stories. In my comparative analysis of these narrative artifacts I focus on two dimensions that contribute to audiences' sense of unknowability of the protagonists: the unreliability of the narration, which depends on the hallucinations and delusions experienced by both characters (an instance of what Bernaerts [2009] calls "narrative delirium"); and the extreme violence performed by both characters, which raises unanswered ethical questions. While bringing out the continuities between *American Psycho* and *Hotline Miami*, however, I also look at the medium specificity of audiences' engagements with the two protagonists, highlighting how the interactivity of *Hotline Miami* makes the central paradox of relating to an unknowable character even more significant for the audience. In this way, I show that the video game medium has reached a level of narrative and thematic complexity that can stand the comparison with literary fiction.

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QUESTIONING EKPHRASIS BY USING EYE-TRACKING TECHNIQUE

In recent years, the classical figure of ekphrasis has proved to be a very productive concept especially in the field of intermedial studies. Theorists such as J. A. W. Heffernan, W. J. T. Mitchell and C. Clüver have contributed to the definition of ekphrasis, progressively enlarging its borders beyond the image-word relation. However, in Clüver's definition of ekphrasis as the "verbalization of a real or fictitious text composed in a non-verbal sign system", the focus remains on the verbal nature of the target medium. Following S. Bruhn, L. Sager Eidt and A. Pethő, we aim at questioning this limitation. We propose to analyse ekphrasis as a case of intermedial relation (W. Wolf) between qualified media (L. Elleström), a relation in which *enargeia* (the vividness of the description, according to ancient rhetoric) and repurposing (a new purpose for the source medium in the target medium) play a distinctive role. On the basis of an empirical eye-tracking test (a technique for measuring the point of gaze of the viewer), which we have conducted on informants watching a film sequence, we intend to show that the notion of ekphrasis can be applied even outside the language medium.

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CINEMATIC NOSTALGIA IN 21ST CENTURY FILMMAKING

Nostalgia presents a creative paradox. On the one hand, nostalgia exists universally. The longing for something past, be it a place, time, or feeling, is human. On the other hand, these feelings are deeply personal and at times elusive. In a sense, these characteristics make nostalgia a perfect tool for art, though a precarious device in marketability. Film, a combination of art and marketability, uses nostalgia for a variety of purposes. Theorists Fredric Jameson, Timothy Corrigan, and Svetlana Boym track and explain the use of cinematic nostalgia in their work. By studying and understanding their theories, one can track the recent history of nostalgia and use that knowledge to categorize contemporary examples in the cinema. Where earlier creative barriers and stagnant progression once limited the potential uses of nostalgia, technological advances during the film industry's conversion to digital photography have left the door open for a new kind of nostalgia. *WALL-E* (Stanton, 2008), *Moon* (Jones, 2009), and *The Artist* (Hazanavicius, 2011) exemplify an emerging movement in which the act of filmmaking becomes a source of nostalgia in light of film's inevitable technological progression and therefore impending discard of obsolete practices. Advances in technology and an increase in the latitude of filmmaking possibilities serve as an opportunity for these films to take a look back. *WALL-E*, *Moon*, and *The Artist* use nostalgia for filmmaking and the film going experience but in doing so, draw attention to the present, thus bridging the two eras of filmmaking.

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THE IMPORTANCE OF DVE AND DIGITAL STORYTELLING ON EPIC FANTASY NARRATIVES

The epic fantasy is usually defined by the fact that its narrative is taking place in a fictional world that distinct from our world by strong epic status of its characters. Often, the characters in this type of literature can have magical powers that enable the setting of fictional world of the story to become more distinctive and special compared to our world. Narrative structure in these stories can be simplified as a journey or a quest that has a home-away-home structure. However, these narratives usually have complex and massive syuzhets (plots), often presented in book series with many sequels. Although, their usual media is a book, in the last decades there is an overgrowing number of epic fantasy novels transmediated into TV series or movies: *The Game of Thrones* or *The Lord of the Rings*. This process of transmediation in the case of epic fantasy leads to actual shortening, simplifying and compressing of some story elements, however, other elements receive more attention from film or TV screenwriters such as: the massive epic scenes or fight scenes (with magical powers). In both cases, there is great usage of digital video effects (DVE). Overuse of DVE can put a story in the background. In the early days of DVEs their usage was spectacle without any high aesthetic standards, while with technological development they started to create the reality more real than the world we can see with our own eyes. In this presentation the use of DVE will be observed in digital storytelling and in process of transmediation of epic fantasy novels, through a cognitive approach in narratology: problems of narrative perspective, spatiotemporal profile of fictional world and the effects of narrative suspense that correlate to (over)use of DVE in transmediated epic fantasy narratives.

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RECURRING YET EMOTIONALLY CHARGED PATTERNS: PROSPECTS OF STAGING A HERMENEUTIC HISTORY OF EFFECTS BETWEEN LANDSCAPE PAINTINGS

This paper aims to engage with certain binary oppositions that often arise on our first encounter with landscape paintings such as that between melancholy and cheeriness and that between emotion and reason. It also elaborates on the merits of bridging the gap between our inner and the outer worlds by way of perceiving and interpreting landscape paintings. In the history of philosophical aesthetics, an essential moral issue is whether we should unify our perception of art with that of nature, and how we can possibly achieve such a union on our mental horizons. In order to shed some new light on this thorny problem, the author draws on the viewpoint of evolutionary aesthetics as intriguingly developed by Alexander von Humboldt and Carl Gustav Carus. In appropriating their scientific approaches (which actually value our innermost sensations), the author not only recognizes certain hermeneutic strategies underlying their mediations between art and nature, but also argues for some benefits or rewards that we as viewer-players are likely to earn. The author verifies her argument by comparing and contrasting between certain recurring yet emotionally charged patterns selected from landscapes by Herman Posthumous, Paul Bril, Peter Rubens, Claude Lorrain, Caspar Friedrich and Frederic Church. All in all, this paper argues for the hermeneutic prospect and wellbeing as regards the dissolution of rigid oppositions by means of demonstrating the interplay between our feelings and growth of knowledge, and that between immediate and global understanding.

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TRANSMEDIA STORYTELLING. FROM AMNIOTIC NETWORK TO DISTRIBUTED AUTHORSHIP

The forms of fiction and literature have undergone a process of disembodiment and cross fertilization during the revolution from the Gutenberg Galaxy – *printed paper, mass distribution* – to the McLuhan Galaxy – *new media, hypertext, cooperative writing* – (Castells, 2003). The dimension of literacy has moved from a semiotically-measured geometry (De Saussure, 1916; Hjelmslev, 1969) to a dislocation and a deconstruction of contents and channels that give expression to new products (Derrida, 1974; Bolter & Grusin, 1999). The impact of social media on narratology has redefined the meaning of readership and authorship. The author not only loses its traditional role, but becomes an icon of himself, a collective-minded producer that is self-perceived through the extro-flexed eye of the amniotic network in which he defines his narrative experience (De Kerckhove, 2003). This paper seeks to shed light on transmedia storytelling according to the epistemological crisis of authorship and the new dimension of participation and relationship offered by the Web: virtuality, ephemerality, liquid structures of narrative spaces. Adopting a community-based participatory research method (Wallerstein & Duran, 2003) and a replication protocol analysis (Galle & Kovacs, 1996) to examine specific case studies, the present research highlights the key elements of crowdsourcing and intercreativity in network narratives to offer an analysis of intermedia experiences, from individual and collaborative participation to copyright and legal issues.

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ON DIGITALIST *FIREFALLS*: STAGING INTERMEDIAL RELATIONS AS 'HAPPENING OF THE INTERFACE'

According to Lars Elleström, intermediality implies an irreducible intertextual flux *between* communicative modes drawing attention to the borders that separate them, either by ‘combination’ and ‘integration,’ or by ‘mediation’ and ‘transformation.’ It is a reasoning that situates itself in a cultural context where technological developments have led to a troubling tension between an overall sense of greater efficiency and the confusion caused by their sophistication. When moreover considering the *theatre*, with its hypermedial capacity of integrating an infinite amount of signifiers and signifying systems through an aestheticized interplay presented in real time, as the root medium of self-reflexive performativity, Elleström’s notion of intermediality can accordingly be expanded for *heuristic* purposes – especially when taking into account the cultural contribution of *digital* media to contemporary theatre. More concretely it implies that even if the coming of digital coding virtually imploded the material basis of cultural conventions, it could still prove relevant to develop a critical perspective capable of what performance theorist Gabriella Giannachi called “the ‘happening’ of the interface” (Giannachi, 2004) – in this case: a *dramatization* of the theatre’s hypermedial potential via digitalist productions. The emergence of the term ‘digitalism’ incidentally coincides with American filmmaker-turned-theatre-practitioner John Jesurun’s first steps in the performing arts at the beginning of the 1980s, and it was coined to designate the ever-widening cultural trend of producing artworks with computer technology. In his recent work *Firefall* (Phase 1, 2006; Phase 2, 2009), Jesurun dramatizes the hypertextual interaction between the reader and writer of a digital text within an artistically conceived framework of multiple media interacting in a ‘live’ theatrical performance. Indeed, in this production performers are continuously reciting from memory while surfing the web and conversing in virtual chat rooms displayed on various screens. As such, by fusing live presence with prescribed text, mediatized projections of improvised hypertextual creations, and ordered chaos, Jesurun’s *Firefall* circulates a certain meaning potential that otherwise would have been lost in the chaos of an automated semiotic overload, had not the digital interface itself been dramatized and so its cultural aura of greater efficiency effectively problematized.

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THE NEW MEDIA TROMPE-L’ŒIL AS A METAPICTURE. PERFORMING INTERMEDIALITY IN VINCENT DUNOYERS ‘THE PRINCESS PROJECT’

Since W.J.T. Mitchell proposed the pictorial turn in visual studies and Hans-Thies Lehmann suggested a paradigmatic shift towards postdramatic theatre in the 1990s, visibility in general and visibility in theatre and performance practices have developed into a vital research focus in theatre studies. In this paper, we will focus on one specific feature of postdramatic theatre practices, namely the visual dramaturgy of new media on stage. More specifically, we will analyse the reality effect brought about by a highly believable visual illusion (trompe-l’œil), rendered by the interplay of new media with live elements on stage. We will propose an interdisciplinary methodology that draws on W.J.T. Mitchell’s ‘metapictures’ and on his notion of the picture as a living organism to investigate this fundamentally intermedial theatre practice. Influenced by art history, theatre studies and visual culture, this paper looks into how the new media trompe-l’œil on stage is construed and which aesthetic experiences it triggers. In analyzing the self-referential circle that is opened up by the new media trompe-l’œil in Vincent Dunoyers ‘The Princess Project’ (2001), we will outline how intermediality on the contemporary theatre stage brings about spectatorship on the verge of immersion and emersion. In understanding the new media trompe-l’œil as a metapicture, it will be shown that this

relocation of media (i.e. painting in theatre & digital media in theatre) questions the constructing principles of visibility in the theatre itself. It will be shown that the interaction of different media in the practice of the new media *trompe-l'œil* does not merely want to deceive, it does not merely want to be glanced at, or admired for its deceptive qualities, it wants to show and tell; it wants to unveil visibility as a construct shaped by both the theatre, its digital media and the spectator.

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(RE)CONSTRUCTING IDENTITIES IN ROMANIAN ONLINE COMMUNITIES

In 2011, the International Committee of the Red Cross has publicly expressed concerns with regard to violations of Geneva and Hague Conventions in video games, and formulated recommendations for an international law framework of these virtual (violent) spaces. Early in 2013, a Romanian court of appeals has decided that the personal Facebook page is a public space, regardless the privacy settings chosen by users. The frequent overlapping of real-virtual lives and situations urge for further interrogation of the actual impact of virtual spaces and their role in redefining human identity, in the digital era. Computers and virtual spaces are conceptualized by post-humanist theorists as contributing to the extension of our bodily capacity and identity. The (post)human body and identity are analyzed in accordance with the impact of the new technologies, from (re)configuration (Balsamo, 1996; Toffoletti, 2007), to dissolution (Pepperell 1995, Stelarc, 2000): „All technological progress of human society is geared towards the redundancy of the human species as we currently know it. (...) Complex machines are an emergent life form. (...) As computer develop to be more like humans, so humans develop to like computers more” (Pepperell 1995:180). This paper aims to offer an exploratory framework of identities performances and cultural practices in three virtual communities of Romanian gamers: Computer Games forum, Professional Gamers League forum and Cabal Online Romanian sub-forum. In order to observe the human amid the virtual, the study utilizes qualitative content analysis (applied to forum threads within the above mentioned virtual communities) and semi-structured interviews with users. The findings of this study emphasize the strong correlation between online identities (re)construction and cultural specificities of the offline world.

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FROM THE ‘GLANCE’ TO THE ‘GRAZE’: UNDERSTANDING THE AESTHETICS OF USER GENERATED VIDEO

John Ellis (1982) once argued that while we ‘glance’ at the TV we tend to ‘gaze’ at the cinema. Of course, the increased complexity and ‘cinemafication’ of the TV image in recent years has meant that the ‘glance theory’ has come under considerable criticism and re-evaluation. But whatever one now thinks of such a concept, neither the notion of the ‘glance’ or the ‘gaze’ appears completely sufficient to explain the new dynamics of consuming visual content online. Instead, this paper will argue that the consumption of the internet can best be understood by employing the notion of the ‘*graze*’. While TV’s ‘glance’ suggests a certain passivity and cinema’s ‘gaze’ implies an almost hypnotic entrancement, the ‘graze’ evokes activity and movement; albeit slow, measured

and perhaps a little random at times. Such a concept arguably lends itself to a better understanding of user-generated content: lasting only a few minutes long and lacking any complex narrative or overwhelming soundscape, it fits neatly into a user's preference to avoid large 'meals' that could spoil their appetite for more. 'To graze', then, is to be active, to choose where to stop and to continuously chew on small amounts from various locations; sometimes simultaneously. This paper will explore the aesthetic consequences of this seemingly new mode of spectatorship.

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MOVING PICTURE, LYING IMAGE: THE LITERARY CONCEPT OF UNRELIABILITY AND VISUAL NARRATIVES

When Wayne Booth coined the term "unreliable narrator" he hypothesized another agent in his model, the implicit author to explain the double coding of narratives where a distorted view of reality and the exposure of this distortion are presented simultaneously. This rhetorical approach came a long way: it has been criticized, reviewed or extended numerous times by prominent scholars like William Riggan, Tamar Yacobi, Kathleen Wall, Manfred Jahn, James Phelan, Mary Patricia Martin, Ansgar Nünning, Bruno Zerweck, Gunther Martens and many others. In my paper I examine the applicability of the concept in visual narratives because not only various forms of unreliability can be found in movies, but it is a major trend since *Dr. Caligari*, the early expressionist silent film. Since unreliability traditionally considered to be intertwined with first person narratives, it works through subjective mediators. According to the literature the narrator has to be strongly characterized and dramatized, in other words the narrator has to be anthropomorphized. The main problem is that in film the narrator is either missing or the narration cannot be attributed entirely to her. There is a medial rupture where the apparatus mediates the story instead of a character's oral or written discourse. This is often works unnoticed because the audience is accustomed to visual conventions where the mimetic epistemology has been overwritten by a synthetic code. Therefore, several important questions emerge: How can films still be unreliable without a narrator? And if we have one, how can the focalization work as the source of unreliability? In what degree these techniques serve a surprise-aesthetic and the description of characters?

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FROM HARRY POTTER TO *POTTERMORE*: CROSSMEDIA NARRATIVE, MULTIMODAL TEXT AND ERGODIC LITERATURE

The concern of this paper is to analyse crossmedia and transmedia changes of the Harry Potter narrative, from books to *Pottermore* both as "a unique online experience from J.K. Rowling, built around the Harry Potter books" and ergodic literature – via important transformational points such as films, video games but most of all *Harry Potter Wiki*. The existence of the popular narrative in diverse media forms (including theme park and visit to Harry Potter Studios), builds up both to the franchise and universe of Harry Potter as the ultimate immersion opportunity. The main transformation is explained through terms such as: media convergence (circles of the narrative expansion -where the seventh part original novel represents the focal point), growing rhisomatic nature (*Harry Potter Wiki*) multimodality (intertwining of semiotic systems clearly visible both in video games and *Pottermore*), hypertext and

ergodic literature. The crossmedia existence implies not only the changes of narrative but also of the reading strategies and nature of the reader. As the internet form *Pottermore* replaces the individual reader by collective and connective community (on line group readers), while the reading process is described in terms of multidirectional, multilayered (narrative including the elements revealed for the first time and in electronic form), hypertextual, simulating the same lamination of narrative and game parts as in video games. The controlled interactivity- comparable with ergodic text as the one including rules for own reading - helps you move through enlarged world of Harry Potter (complemented with *Harry Potter Wiki*) as from text to hyper and cyber text experiences.

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AUSTERLITZ AND MARIENBAD: INTERMEDIAL RELATIONS AMONG LITERATURE, FILM AND PHOTOGRAPHY

The predominant feature of W. G. Sebald's novels is the oscillation between fact and fiction, between memoir-like documentation and the dense texture of imagination, between private memories and the interpersonal heritage of cultural memory. The map of emigration of Sebald's protagonists in the map of Europe, modelling a geo-cultural terrain determined by the confrontation between the self and the other, the private and the collective, the familiar and the foreign; a land of foreignness, of incurable wounds that bear the traces of past traumas.

Maybe the most interesting trait of the Sebaldian prose is its pronounced intermedial character: the textual landscape of the novel *Austerlitz* is pervaded by cinematic allusions to French New Wave films, to *Night and Fog* (Alain Resnais, 1955) *Last Year at Marienbad* (Alain Resnais, 1961), *The Beautiful Captive* (Alain Robbe-Grillet, 1983) and literary intertexts (Ibsen's *Rosmersholm*), which turn reading into a real quest along the path of intertextual and intermedial references. Besides, illustrations, photos, paintings, drawings, maps and various visual materials are systematically inserted into the body of the text. Film and photography represent acts of mediation that scroll further the Sebaldian enigma, both unveiling and overlaying the past, resulting in the infinite regress, in the Derridean sense, of the ultimate signified. Marienbad is a stage of Austerlitz's quest; he visits the place together with a woman, they seem to re-enact, in a reverse cast, the story performed on the *mise-en-abyme* stage of the film. Thus, the cinematic reference becomes an organic part of the novel's text-scape, functioning as a medial carrier of cultural memory. The lecture/paper aims to explore the medial interwovenness of text, motion picture and photography, pointing at the figurations of intermediality that transform the avid reader into a spectator and turn reading into a multisensory experience.

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THE OLD, THE NEW AND THE SYNTHETIC: DIGITAL CINEMA AS MULTI-LAYERED STORYTELLING AND THE BIRTH OF THE ARCHIVE NARRATIVE

In contrary to what is commonly said, the advent of digital technology in cinema has not brought about a break from the tradition of imaging and visual storytelling. Digital movies demonstrate a connection between the present of cinema and its past, as they combine two distinct traditions of Western narration: simultaneity and linearity. The originally simultaneous nature of Western visual storytelling, which involved the spatial co-existence of the parts of the narrative, was replaced in cinema in the Twentieth century by a linear ordering, under the influential power of the novel. Digital cinema now merges these two traditions; expressed in the polarity between the database and the algorithm respectively, simultaneity and linearity are fused together in digital films. More specifically, digital blockbusters since the New Hollywood, on one hand remain faithful to the powerful linear Hollywood style; and on the other, they are multi-layered patchworks of past films, genres, methodologies and technologies. Without deviating from a horizontal causality, they vertically assemble, codify and archive the entire history of filmmaking. In this respect, digital blockbusters function as archive narratives: they become libraries of the totality cinema as an art, as they become the crossroads where the past, present and future of cinema converse.

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STAGING ICONS, PERFORMING STORYWORLDS – FROM MYSTERY PLAY TO COSPLAY

One of the oldest complex forms of intermediality is the static live-performance adaptation of the iconographic qualities of well-known stories. Early examples of this phenomenon are the depictions of biblical scenes in the form of grand (and largely static) tableaux in medieval Mystery Plays, very popular until the emergence of the professional entertainment stage. The nineteenth century had its fascination with the tableaux vivants - not coincidentally during the time that photography was introduced – and the late twentieth century saw the beginning of the newest variety with Cosplay, which has by now become a global cultural phenomenon. Cosplay, the activity of fans dressing up and posing in a visually recognizable way as characters from popular media franchises such as manga, anime, or TV series, developed from role-playing activities into its current, highly ritualized static form through its symbiosis with amateur photography. This paper wants to first analyse the underlying art form in its historical varieties from an intermedial perspective (e.g. what media properties are being drawn on, what are the medial conditions of the adaptation?). And in connection with that, it will try to situate Cosplay within the larger history of this form of remediation, while paying special attention to the respective historical media ecologies. What is, or has been, its medial function and how is that related to the existence and emergence of related media? Specifically, what is the role of embodiment, and how is that related to the participatory nature of digital media on the one hand, and their seeming abandonment of corporeality into the virtual on the other? In this sense, Cosplay emerges as a true "mediator" between the affordances of old and new media.

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RETHINKING RADIO IN THE DIGITAL AGE

Radio has long been considered and studied as a particular technological, institutional and communicative form. However, as a result of the emergence of a media environment characterised by digital technologies, it has become necessary to examine not only what has happened to radio, but also to re-evaluate our understanding of what it was in the first place. This paper argues for an Intermedial and Media Ecological approach to an understanding of radio; one that acknowledges a *periodisation* of media history, and which considers the form and discourse of radio as a negotiation of *affordances and effectivities* rather than possessing an essential and fixed set of characteristics. By understanding the ways in which the discursive practice of radio has been settled upon in a previous, 'electric' media age it is possible to come to more nuanced understandings that allow for a renegotiation of what radio is, or can be, in a digital age. Rather than seek a general theory of radio in the digital age, I propose that we have the opportunity to essay a series of special theories that are mutually consistent with each other, with the media environment and with our experience and observations of the medium. In so doing, we may come to understand the digital age through the lens of radio far more than we might expect to achieve the reverse.

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'NARRATIVES-IN-THE-MAKING': TOWARDS A GRADIENT UNDERSTANDING OF NARRATIVITY IN CONTEMPORARY PERFORMANCE

In this joint paper, we will argue that narratology and performance studies may benefit from a (partly) shared theoretical programme. We noticed that both fields (un)consciously disregard the work of the other, while notions of narrative and narrativity are or should be of great interest in the aesthetic context of the concrete productions in which they are accordingly being modified and shaped. It is for that matter telling that performance is neglected in a prominent edited volume like Ryan 2004. Today, although conceptualizations of narrative as the unfolding of a 'master plot' are clearly rendered obsolete, a number of contemporary choreographers seek to exploit the imaginative possibilities that narrative as a creative device could offer. In this respect, a gradient understanding of narrativity (as developed by, among others, Wolf 2003 and Ryan 2004) serves best our interest, as it underscores the often non-linear and processual fashion in which contemporary performance suggests narratives. By using examples from current European productions – by choreographers such as Jérôme Bel (France), Philipp Gehmacher (Austria), and Jonathan Burrows (United Kingdom) – we will argue that in performance not only language but also and primarily body movement, props, soundscapes, and video may contribute to the experience of narratives. We finally attempt to emphasize the liminal nature of such an experience: narratives are often elicited, muted, or erased in the imaginative spaces between what is provided by the performance's discourse and what is cognitively supplemented by an audience.

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FROM CULTURAL INVOLVEMENT TO PUBLIC DECISION MAKING

In most decent societies, incorporating citizens' input in the process of public planning decision-making is important for the legitimacy of any outcome. However, simply enabling more participation will not result in enhanced democracy by itself and an adequate mechanism for participation exercises is vital regardless of the democracy model. There have been some little more innovative suggestions lately, but contemporary methods are to a large extent locked into traditional ways of using computer-based texts and images that largely hamper the capacity for communicating. Since the established communications channels usually fail severely, it seems reasonable that other media are of high relevance in this context. *Antigone's Diary* can be viewed from a perspective of civic involvement that transgresses participation in cultural events and moves digital technology from artistic events to political decision making. The technologies involved in this project are very similar to proposals that concern citizens' possibilities of partaking in processes in civic societies. The preparatory engagement of highschool students in this project serves as a template for describing public political propositions. Furthermore, the visual and audible encounter with city environments can be expanded to political decision making in relation to local logistics, habitations, public spaces and such like issues. Since such strategies are developed synchronously with the artistic use of digital technologies, these two fields are mutually influencing each other to the benefit of both areas.

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NARRATION AND MEDIA MODES

While the notion of narration is much elaborated within literary studies, the theoretical field of transmedial narratology is still in its infancy despite several important studies. One way of advancing the field would be to get rid of terms such as *text* and *image*, or at least scrupulously examine and discriminate between the many dissimilar notions that are hidden behind them. To say that comic strips, children's books or websites are combinations of text and image may give a vague idea of their medial characteristics, but it is not enough to form a basis for the understanding of, for instance, the way they may narrate. In this paper, I would like to expand on my notion of four media modalities (the material, the sensorial, the spatiotemporal and the semiotic modalities) which I have launched to facilitate detailed mappings of basic media characteristics. My point is that narration in all kinds of media, whether they are digital or not, can be properly analyzed and compared only if one accounts for *all* modal characteristics of the media in question; such investigations may demonstrate the common denominators of narrative structures of media types that are ostensibly different. A few examples of media types will be briefly discussed to demonstrate the modal resemblances and differences that make them narrate in both similar and dissimilar ways. The argumentation will be based on the presumption that narration is deeply dependent on the interpretive process where virtual worlds are shaped: a narrative is a meaningful whole that is created in the mind of the perceiver, based on the specific modal characteristics of the medium.

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TRADITION AND THE MAPPING OF (INTER)MEDIALITY: RECONSIDERING 'WORD AND IMAGE'

In an age of convergence of media and (postmodern) blurring of boundaries, we now generally tend to question the idea that text and image belong to different spheres. Skeptical considerations of presumed essential differences that create a binary opposition between 'verbal' and 'visual' media are indeed still salutary. However, our tendency to deconstruct oppositions may not in all respects have created theoretical frameworks that are more satisfying than the traditions they reject. Intermedial studies might benefit from revisiting traditional differences, that come into play differently indeed in an age of new media and of increased convergence, but that might nevertheless further our insight if we conceive of them as differences, and not only as questionable, presumed arbitrary distinctions that serve hierarchies and (political) exclusions more than anything else. In this presentation, I would mainly like to engage with a limited number of the writings that illustrate the dominant paradigm in the study of the verbal-visual nexus. I will draw on one of the most insightful and thorough analyses to point out where it can be said to steer away from one of its assumptions, in order to impose its other, main goal and thus to invalidate and unmask the traditional differences between groups of signs. I will also refer to some of the promising newest perspectives in intermedial studies, in order to probe the question to what extent major traditional distinctions, if used discriminatingly and cautiously, are still of central importance to our current discourse and can be considered as foundational for theory on verbal and visual media today.

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THE CONQUEST OF POTENTIALITY

There seems to be something strange going on at a time when technology is proliferating faster and faster. We no longer seem to be experiencing the dreams of futurism we once had. For example, for some time we have held the belief that in our culture philosophy is overtaking religion. But if you look at what has been happening, religious ideas are coming back very strongly. The modern age has not been the age in which the sacred has been abolished but rather the age of its dissemination in profane space, its democratization and its globalization. Ritual, repetition, and reproduction were once practiced in isolated, sacred places. In the modern age, they have become the fate of the entire world, of the entire culture. Under such conditions it should come as no surprise that religions that operate through media channels are increasingly successful. While religion offers a spiritual answer, it offers very little in the way of tangible proof. However, much of the 'fiction' in science fiction is based on real-life science theory or scientific fact. As an artist I believe that fantasy and illusion are not contradictions of reality, but instead an integral part of our everyday lives. In my work I strive, not to break down these introverted, often self-imposed boundaries, but to look at how dataflow impacts on the significance and symbolism of real-world human senses. For example, in my work I introduce a new kind of artwork that functions more as art proposal for a partially realized exhibition; a document of visual and spatial modes of presentation that theorizes a different approach. But in doing so I have begun to generate unexpected questions about how art might be able to inscribe itself on the surface of reality – not to represent itself on the surface of reality – not to represent reality, nor to duplicate it, but to replace it. The work therefore relates to multiple worlds; possible, fictional or desired worlds which though different from the one we live in, directly influences our own.

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RANDOM ACCESS MONTAGE: HOW ONLINE ACCESS CHANGED AMATEUR VIDEO EDITING

Digital technology has often been discussed in relation to how it changed either the production or the reception of audiovisual cultures. This paper will consider a combination of both as a crucial part in understanding strategies of inter- and transmedial amateur creativity. Based on an experimental ethnography of the online video subgenre/subculture “YouTubePoop”, the paper will elaborate on the connection between the individual experience and the creation of digital media. The loose collective of independent amateurs behind the YouTubePoop videos makes use of already existing audiovisual material ranging from television shows to videos of other YouTube users. The re-created remixes and mash-ups are characterized by their random selection of original material and their nonsensical humor. Hence, the rapid montage of this heterogeneous content is just as much part of the intensified aesthetic expressiveness as are the applied special effects available in the digital video editing software. Both aspects highlight the strong interdependence of the rapid accessibility of online content and digital technology and the new aesthetic expressions they are fostering. The paper will show how the experience and navigation of digital interfaces (editing software, media players or homepages) affect the design and practice of these video-remixes. This will open the discussion about intertextual strategies of media appropriation to an aesthetic and praxeological analysis of media interaction.

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WHERE GOOD OLD SHERLOCK AND NEW MEDIA COLLIDE

The presentation examines how BBC's Sherlock TV series (2010-2013) uses new media (mobile telephoning, text messaging, blogging, online maps, mobile applications, etc.) to redefine narration and viewer experience. Making the world of new media an integral part of the storytelling process, on one hand offers a smart solution to visualise (for everyday people) the way Sherlock's inspired mind works, on the other part it creates a very contemporary atmosphere in the mostly old-fashioned world of one of the most traditional fictional characters, yet there is more to it. By presenting our contemporary medialised environment from the point of view of the user and reflecting on how the inhabitant of the modern metropolis sees and understands his/her surroundings through different mobile devices, maps, signs, and so on, the TV series does not only add a fashionable face-lift to a traditional story and a traditional TV channel, but reformulates the entire viewer experience and joins the moving pictures of the recent years that have – at least – tried to find ways of making the everyday life with and on the media platforms of our networking society and convergence culture an integral part of the fictional world of television and cinema.

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CREATING AND PERFORMING AN INTERACTIVE MOBILE DRAMA

In ancient Greece theatre served as an arena of political reflection and debate. Today's societies still are in need of the participation of their citizens, open discussions and public involvement. New technologies offer new ways of interactions and the cultural sphere contributes actively to open innovative channels. *Antigone's Diary* challenged the current technologies in creating unexpected relations between creators and participants in a mobile drama. *Antigone's Diary* was developed through a dialogue between me, as artistic director with Sophocles classical drama in mind, and a group of ten girls, 13-15 years of age, in a suburb of Stockholm. During a dozen meetings we discussed the text that I had transcribed from the ancient play. Thus the dramatic story was put into words and phrases that made sense to a tweeting generation. The girls also responded individually to the questions that concluded each scene in order to ensure that Antigone's queries were relevant to teenagers. The sculptures and their location, initiated by the artist Johanna Gustafsson Fürst, were similarly developed with the group of girls. The collaboration with the Department of Computer and System Science at Stockholm University provided the technical solutions of how the participants easily could follow the GPS-steered path of the performance and make the incoming messages of answers available to all participants. The artistic problem of this production was to maintain, on the one side, my own artistic vision of the project, while, on the other side, allowing for the needs of a young generation on their own terms. In addition, my vision had to comply with the technical conditions and the limited budget available.

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COMICS AESTHETICS IN VIDEO GAMES: INTERMEDIALITY – REMEDIATION – TRANSMEDIALITY

In the *Encyclopedia of Video Games*, Christopher Hanson points out that “a significant number of video games have been adapted from comic books and strips.” Indeed, from early adaptations such as 1979's Atari 2600 game *Superman* to more recent examples such as *Arkham Asylum* (2009), comics have repeatedly been adapted into video games. In addition, in our age of transmedia storytelling, there is an increasing number of video games set in storyworlds originally established in comic book form, expanding the respective universes in the process. However, an arguably even more interesting trend has emerged in the wake of *Max Payne's* 2001 release, namely that more and more video games employ comic book aesthetics for varied reasons (there are, of course, earlier examples of this process than *Max Payne*, such as Sega's 1996 game *Comix Zone*). As Jay David Bolter and Richard Grusin argue in their seminal book on remediation, one of the most important reasons for adapting and/or incorporating another medium's aesthetics is lending the adapting/incorporating medium an air of respectability. But can this claim be fruitfully applied to video games' cannibalization of comics aesthetics considering the (generally speaking) low-brow status of comics? Why do video games remediate comics aesthetics? By looking at a couple of exemplary games (*Max Payne* series, *God of War* series, *XIII*, *The Walking Dead Game*, the *Mass Effect* series), my proposed paper will provide several answers, ranging from narrative purposes to cross-marketing, to this question.

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PERFORMING ANNA KARENINA

Joe Wright's adaptation of Tolstoy's *Anna Karenina* is a good example to explore cinematic intermediality. This film adaption from the Russian realist novel sticks out from its numerous earlier and famous film, opera, theatre, ballet or TV productions, because it does not retell the epic story in a naturalistic setting. Instead, it transforms the story into a drama and sets it for the most part in a large theatre building. However, no theatre play is filmed, but the social life of Russian aristocracy from the 19th century represented as if it were a performance by drawing on Shakespearian "All the world is a stage." Consequently this film avoids digital technologies but provides a multisensory experience by fusing features from different theatrical genres like ballet, operetta, tragedy or comedy. Integrated in the overarching allegory of performance abundant intermedial references to visual arts like painting or tableau vivant or to musical techniques like Wagner's leitmotiv underscore the performativity of society.

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RELOCATING THE 'IN-BETWEEN': HISTORICAL AND NEW PARADIGMS OF INTERMEDIAL RELATIONS

A. S. Byatt's *The Matisse Stories*, 1991, a literary iconotext consisting of three short stories, will be my starting point to discuss ekphrasis, a historical term that illuminates the cultural heritage of paradigm shifts between historical and contemporary intermedial discourses. Focusing mainly on distinctive semiotic differences based on material grounds, the contemporary discourse is more concerned with the paragonal encounter of word and image rather than with their collaboration emphasized by means of historical concepts of perceptions. By stressing different visual practises I want to show how the 'qualified medium' of Byatt's iconotext highlights the concept of a threshold space, i.e. an in-between space of outer reality and inner fiction, a space in which word and image are always conjoint in a dialogical encounter, though this takes place on different ontological levels of being and becoming. On the one side, I discuss the description of fictive and non-fictive material aesthetic artefacts (static visual work of arts) through 'ekphrasis proper' and, on the other side, I analyse the aesthetic description both of inner and outer diegetic reality through a performative gaze. The static 'iconic' projection on real spaces or on figures emphasizes framing and focalization (of character and narrator) as literary means of 'augmenting' reality prior to the material modality of a medium to prove objective truth. Moreover, my broader concept of ekphrasis is not only limited to semantic resemblance but also to structural diagrammatic iconicity. Moreover, I stress the procedural contribution of the reader who ascertains framing as a transmedial device of perception. I assess that ekphrasis in literary texts may also include a state of becoming or a process when s/he establishes the markers of spaciality and in-betweenness in the 'text'.

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THE TRANSMEDIAL AFTERLIFE OF FRIDA KAHLO: ADAPTATIONS ACROSS THE MEDIA

The continued relevance of the Kahlo myth can of course partly be accounted for by the business strategies involved in the promotion of her name as a trade brand, investors pushing the value of her paintings upwards and the efforts of key players in the cultural industries (actors, directors, designers) to pursue their own careers. Nevertheless, vast numbers of people (feminists, Chican@s, the disabled, indigenous peoples, the gay and lesbian community, policy makers and cultural entrepreneurs, among others) have clearly found in the appropriation of this myth a means for self expression, transformation, and for the advance of their own agendas. The Kahlo myth is to me both an entry point and the unifying thread that serves to explore the increasing intertextuality of digital media and its likely meanings at a time of convergence, as well as the political uses of aspects of visual culture centered around her name, as borders between producers/consumers collapse and 'adaptation' becomes a strategy of expression, participation, and ultimately perhaps transformation.

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FORGETTING THE PICTORIAL MEDIUM: SPECTROGRAPHIC MEDIAL DELIMITATIONS IN EDGAR DEGAS'S PAINTINGS

In *Engaging the Moving Image* (2003), Noel Carroll notes that the "artistic medium" is a vague phrase referring sometimes to the physical materials of artworks, sometimes to their artistical implements and sometimes to the formal elements available to artists. In Carroll's view, the medium does not use us for its own agenda. It is the use we find for the medium that determines what aspect of the medium deserves our attention and it is the artist that may determine a particular, original use of the medium (*Theorizing the Moving Image*, 1996). For Carroll, most artforms cannot be identified on the basis of a single distinctive medium and most artforms correlate with more than one medium. Starting from these ideas my contribution aims to discuss Edgar Degas's paintings as medial configurations in which intermediality functions in its narrow sense of "intermedial references" (Irina O Rajewsky, *Intermediality, Intertextuality and Remediation: A Literary Perspective on Intermediality*, 2005). Specifically, I intend to argue that painting is an artistic medium that has not only its own peculiar limitations, but that has also its own specific intermedial potentialities. Following Lars Elleström (*Media Borders, Multimodality and Intermediality*, 2010), I also intend to stress that in the context of the delimitability of painting as individual media, the pictorial space has not only its medial specificities, but has its medial differences too. I intend to stress that in painting, as pictorial middle interval, as visual interspace, music and dance intermedially dissipates, modulates, infiltrates and generates experiences of medial liminality and of pictorial-kinetic-acoustic constellations. I also intend to stress that Degas' paintings are sometimes informed by musical and choreographical experiences and that the sonorities of music and the impermanences and the evanescences of dance (Erin Brannigan, *Dancefilm*, 2011) could be viewed, in Degas's pictorial space, as medial spectrographic entities (Jacques Derrida, Bernard Stiegler, *Echographies of TELEVISION*) that intermedially and endlessly haunt each other.

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CO-CREATION AND NARRATIVE PLACEMAKING IN RECENT ARCHITECTURAL PRACTICE. THE IMPACT OF TRANSMEDIA APPROACHES ON PERFORMING, EXPERIENCING AND DESIGNING SPACE

Architecture has been for a long time seen as a static endresult, its dynamism arising from the brush with time and decay, the subsequent renovations, modifications, negations as well as the formation and sustaining of narrative and cultural meaning in that particular place. If anything architecture did not seem to be able to be reactive by itself. It was prone to be acted upon but received its augmentations in silence. With the digital age and the experience economy, these things have changed and not only does architecture respond, it does so in emergent ways. In this paper I seek to look at a few past and contemporary architectural projects that deal with narrative as a design tool or creator of cultural meaning, as well as recent developments in architectural practice and research concerning interaction, digital processing, emergence, adaptive and reactive architecture. I argue that architecture has a history of incorporating different media into its experiential physicality and that in very recent times it has been augmented with the strange loci of virtuality, networks and social media to the point where it has shifted from the notion of a closed, finite and quite material work whose narrative is mainly metaphoric to an ongoing, open and responsive environment in which narrative can play a bigger role. Thus narrative environments become avenues of discussion and change, where co-creation, adaptivity and emergence seek to replace the architect-imposed and fixed vision of a space and space itself has gained new meanings. More specifically I will show that while transmediality has permeated architecture first through the incorporation of film into the architectural material in the shape of media facades, recent developments in computational design have managed to take things further by incorporating interactivity and adaptive behavior at the level of space itself. Thus the narrative of a given architectural space can be extended, negated and co-created in ways that were limited before in the same ways in which architecture itself is veering nowadays towards a paradigmatic shift in the ways design is seen as optimisation rather than end-result.

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THE INTERMEDIAL WORKS OF JOCHEN GERZ, 1967-2010 – A CASE STUDY

The conceptual and performative œuvre of the German born artist Jochen Gerz is based on the notion of writing as inter-medium (between word and image). The textual metaphor dominated his aesthetic development from a poet to an artist and from a modern to a post-modern position. Gerz started in the mid 1960s as a visual poet who produced, in his own words, "static texts." Soon however he relocated his literary experiments from the book to the public spaces of the city and the museum and, by so doing, he created "progressive" and "process-related" texts. This medial shift was conditioned by Gerz' urge to get in touch with reality and his search for an interactive form of expression that could challenge the notion of art and change the traditional modes of artistic production, distribution, and perception. Thus began Gerz "exploration" of new media, which encompassed "photo/texts" as well as audio-visual recordings mainly by video. These experiments however all seemed to fail, because they remained focused on the person of the artist. Gerz reached a new stage in his media art development in 2010 with the the creation of the collective book *2-3 Straßen*. This digitally generated text documents an intervention in the cities of the Ruhr which lasted for one year. The contemporary technology seemingly allowed the artist to finally realize his artistic utopia.

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TWO ACCOUNTS OF NEVER BET THE DEVIL YOUR HEAD: EDGAR ALLAN POE'S NARRATIVE IN FILM

In his seminal book entitled *Make Believe in Film and Fiction* (2006), Karl Kroeber famously contends both media bring about very different experiences of subjectivity, consciousness and ultimately the world. Film, he claimed, is about distance and the present, in that 'to see something is to understand its separatedness from us' and 'sight is immediate, whereas language requires time' 6-7. He argued these features, together with film's 'unique magnification of movements' render the medium appropriate for experiencing what is seen as somehow 'outside'. By contrast, he depicted the experience of reading as intimate, free from the confinement of temporal sequence, with words entering the mind and thus 'especially suited for subtle stimulation of changes in self-awareness' (ibid). In this paper, I test out these views by comparing and contrasting the short story *Never Bet the Devil your Head* by Edgar Allan Poe (1841) and the adaptation of it made by Federico Fellini in 1968 as the third segment for the film *Spirits of the Dead*. My paper focuses on the aesthetic impact and implications of experiencing the literary work through cinema.

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TACTILE TRANSFORMATIONS. ADAPTING THE TITLE SEQUENCE IN A DIGITAL ERA

Film adaptations of novels often foreground their status *as* adaptations, by way of different strategies; the most traditional or old fashioned way is by having the film starting with "someone" turning the pages in a book or writing on a typewriter. However, in recent film and television adaptations this connection is established in more subtle ways, and often through the use of CGI (computer generated images). In this paper I will discuss what I see as a tendency within contemporary design of title sequences, in particular evident in productions based on written/non-cinematic material. This current tendency foreground media materiality, through what I will term as tactile transformations. I will discuss several examples (for instance *The Pacific* (HBO), *Sherlock* (BBC 2010-), *Sherlock Holmes* (Ritchie, 2009) that use different aesthetic strategies and foreground different forms of materiality (digital media, photography, paper, drawings, maps), while at the same time experiment with cinematic form. I will discuss both the similarities and differences between them in the light of recent studies of "the adaptation genre" (Leitch 2008, Geraghty 2009). The title sequence could on one level be regarded as an intermedial form per excellence; there is hardly any other cinematic form that makes use of such a high number of different kinds of cinematic techniques: live actions, animation, writing and typography, sound etcetera (Stanizek 2009). However, one could also argue that title sequence by way of form foregrounds media specificity, for instance the difference between novel and film. My aim is both to shed light on the remediation process and to discuss the ambiguity at play as the title sequences in the digital era both foregrounds their status *as* adaptations and their status as specific cinematic form.

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INTERMEDIAL BREATH

The paper introduces a critical framework that discusses the interplay and interconnectedness of media and the dynamic tension between theatricality and the visual arts in the spectrum of Beckett's *Breath* (1969). Argumentation builds upon the investigation of Fried's seminal theory *Art and Objecthood* (1967), and Beckett's aesthetic theory in the *Three Dialogues with Georges Duthuit* (1949); both discourses are considered in relation to disciplinary or medial entanglements. However, I will attempt to disentangle these impediments and provide new ways of thinking within inter-media synergies. In this context I will examine how these two theories and concepts come into existence and critical validity, and how, through the process of negotiation between theatricality and the visual arts, they may be useful for analysing *Breath* as an intermedial playlet that lead to a reformulation and reinvention of the theatrical experience. The paper mobilises an analysis grounded in complexities and attempts to contextualise *Breath* within the intermedial cultural discourse of visual practices and, especially, minimalism and to make a contribution to intermedial Beckett criticism, (a discourse that has not developed yet).

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DISINTEGRATING IMAGE-MATTER AND INCREASING VISIBILITY: BALKAN SILENT CINEMA SHIFTS ONLINE

The digital age and the movement to new media platforms such as online archives and You Tube has profoundly changed the way we perceive silent cinema. Through this mediated movement to online platforms the material presence of moving images is lost while their visibility and accessibility increases and archives must ensure that film heritage is critically contextualised on the online platforms in order to facilitate use beyond mere curiosity. Projects of digitising archival moving images contribute to this ever disintegrating movement towards a shift to an increased immateriality of moving images. Media migration of cultural heritage allows for greater visibility on the one hand, but on the other hand it sheds a significant part of cinematic body, its physicality and corporeality. The presence of silent cinema on Europa Film Treasures and/or You Tube leads to an increased accessibility and interactivity to these films on the part of spectators. However, the physical object, the film in the archive, is perceived as an artifact, the condition of the print (degree of decay, graininess, colour) dictates its style and form during the screening. The question becomes, can the spectators critically engage with a medium that is no longer physically there, that is absent but reinforces its online presence at the same time? Nicola Mazzanti has argued that the DVD of a film is only a citation, a referent to the 'original artifact.' Considering this argument, what becomes of early cinema's image-matter once it migrates to online platforms such as Europa Film Treasures, Archive.org or You Tube? I will argue through this paper that a part of cinema's image-matter, its texture and flesh is irremediably lost when digitised and mediated on an online platform, but that for moving images, such as those from the Balkans, this sort of 'absent presence' is necessary to be able to exist and be accessed by an audience.

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SPARSE NARRATION AND ALLUSIVE CINEMA: OBLIQUE STORY-TELLING AND SPACE-MAKING STRATEGIES IN MICHELANGELO ANTONIONI'S *L'ECLISSE* (1962)

This paper is centred on the conceptual issues posed by what I identify as a form of 'sparse narration' in experimental film-making. I seek to investigate the liminal position occupied by a cinema that is still clearly referential and yet shies away from straightforwardly conveying a plot-driven content. Does this oblique narration run against the grain of cinema itself? Does it partake in a wider trend whereby economical means and narrative scarcity would define a distinct threshold of vanishing or ghost-like narrativity—falling neither within the bounds of timelined audiovisual narration proper nor within the realm of sheer and static visuality? As Seymour Chatman has suggested (1985) concerning Michelangelo Antonioni's trilogy—*L'avventura* (1960), *La notte* (1961), *L'eclisse* (1962)—such residual narrativity arguably latches onto the visual track only to convey some elements of a drama unfolding on the screen; however, as the film progresses, this already frayed diegesis seems doomed to recede at the background of the spectator's attention, as evidenced with dazzling craft in the last scene of *L'eclisse* (1962)—where glimpses of an empty space and deserted places, no longer visual cues for the protagonists' mental states or sense of alienation, come at the very foreground of a fading plot. Such marked departure from conventional plot-management points towards a distinct set of techniques ranging from oblique story-telling to space-making strategies, of which Antonioni's allusive cinema is a prime example. The question of sparse narration places Antonioni's films at the borders of narrativity, hinting at a pervasive absence on the cinematic reel and bringing to the fore space-making or place-taking fragments of narration, which challenge the spectator's bearings—exposing her to a lack of clear subjective focus, and a flawed reliance on temporal sequencing.

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INTERMEDIALITY IN ARTIST'S BOOK – THE ARTIST'S BOOK IN CONFRONTATION TO NEW MEDIA

New media results in a total absorption of intermediality. At least it seems so. Traditional media, as given with record player or radio, books and films, divides the apparatus of sound, text and moving pictures. In the internet all these differences are just the consequence of data. Beside all information is banned to the screen. But an alliance of all these different effects to one media is not only the effect of internet. Already before we find a similar combination of different media in the artist's book. The artist's book is characterized as media in which not only texts, pictures and material, are combined to a totality. Likewise simultaneity of page presentation and succession of pages, turned one after another, meet in the media of artist's book. For example the content of pages may develop cinematic effects by the succession of pages. Tactility given with a variety of material in paper, cover and the rest of the book substance intervene with the reception of text and picture. Questions of interest in the context of new media are those to the future of the book in general and the artist's book especially. The coming up of e-book, a wide rank of possibilities to get information about everything become an earnest concurrence. What means intermediality considering the artist's book, what focusing new media? What may be the attraction of books and artist's books in the future –

beside the obstacle of new media? Why is intermediality as given with the artist's book comparable to that of the World Wide Web? And which are nevertheless the advantages of artist's books?

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A NEW METHODOLOGICAL FRAMEWORK FOR PRACTICE: AUTHENTIC HYBRIDITY BETWEEN ACTUAL AND VIRTUAL ART

Addressing various combinations of actual and virtual representation, my research has presented hybrid blends of the corporeal and temporal in an exploration of liminal space and image within an installation setting. Comparative studies and evolutionary working processes revealed potential distinctions and critical overlaps in artistic agency and in the potentiality of the work. Framed by development of both physical and immaterial work, this study looked closely at how each sought hierarchical presence, yet simultaneously co-existed within the final MA exhibition. Parallel perspectives, informed by experiences inside two different caves – one in Hungary and one in Australia – became coexistent, articulated through a synthesis of the digital and the physical within the artwork. Playing with changes in perception, the work questioned oppositional hierarchies of 'actual and virtual' and our assumptions of 'presence'. Through embodied experience of the space, new connections have been visually formed between the work itself and the audience. Utilising transitional processes of hybrid imagery, I have demonstrated how a convergence of complementary experiential forms can be achieved. The resulting exhibitions presented suggestions of altered perception, questioned oppositional logic and assumptions of presence, while syntheses of digital renderings and tangible objects revealed an interplay between light and dark, reflection and shadow, positive and negative, still and moving, actual and virtual: co-existing parallels in perspective that create a new framework for practice. A diagram to present the new methodology has been developed, uncovering a fresh framework for hybrid art practice based on paired structures, fluidity and dynamic processual relationships.

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MICRO-STUDIOS MEET CONVERGENCE CULTURE: DIALOGUES, AUTO-COMMUNICATION AND INTERMEDIA INNOVATIONS

The interdisciplinary paper would investigate Northern European examples of how AV-industry's micro-companies have been confronting the 'convergence culture' and have innovated their output by experimenting with "intermedia poetics". The paper is based on recent qualitative studies conducted by myself. The studies relied on interviews with media professionals and their managers. On the interview transcripts different forms of discourse analysis were applied. Additionally a semiotic analysis of discussed examples was conducted in terms of poetic innovations of these intermedia 'texts'. For analytic input the paper would discuss theoretical integration among approaches that, despite their disciplinary distance, are connected by putting an emphasis on the processes of 'evolution' in culture/society/ technology/economy – evolutionary economics approach, 'cultural science' approach (John Hartley et al) and 'semiotics of culture' (Juri Lotman et al) approach. The paper will suggest that when combined these approaches help to understand how both the convergence and divergence of ensembles of cultural forms, social systems, markets and technologies are facilitated both by the dialogic as well as

autocommunicative processes among various social systems. Special emphasis will be put on Lotman's theorisation of intersemiotic translations and how these facilitate the emergence of poetic innovations and new intermedia continuities in contemporary culture. Regarding the results the paper will first discuss the poetic nature of new intermedia continuities the small AV-companies have produced. Secondly, it will be demonstrated how work on intermedia forms have facilitated new institutional forms of production, also how the ability to output content to multiple platforms was initially experienced as empowering by the small producers. At the later stages, however, conflicting sentiments among the producers emerged – relating still to the limited capabilities of micro-studios in the era of 'attention economy' and to the possible strengthening of oligopolistic market structures in the era of 'convergence culture'.

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MULTISENSORIALITY AND ATMOSPHERE: INTERMEDIA POETICS OF PERCEPTION

The objective of the paper is to capture the modes of representing sensorial experience and inducing quasi-sensorial experience in the perceiver in an intermedia perspective, i.e. in narrative fiction, visual arts and film (exemplifications displaying Czech as well as works of world art, including well-known ones, such as *Other Voices*, *Other Rooms*). Focus will be on a complex effect which may be captured by the notion of atmosphere. Atmosphere enheres both aspects of sensorial experience, and a certain "Stimmung" in its cultural and psychological aspects (as suggested by G. Böhme or H. U. Gumbrecht). Following issues will be paid attention: identifying both media-specific and transmedial tools of representation possibly resulting in quasi-sensorial effects; searching for both textual and contextual interferences of the arts/media concerned, i. e. the influence of visual models and filmic techniques in verbal representation and vice versa, as well as suggesting the sources of cognitive interference of other media in perceptual activities resulting from perceiver's experience with other media. Further questions touching upon the function of media stem from this inquiry: does the currently prevailing experience with dynamic visual media (or multimedia) enhance, diminish or even kill the ability of the perceiver to visualize or to "quasi-perceive" the atmosphere of a word-constructed fictional world? To put in another way: do the traditional verbal and visual media (with their particular modalities) have a chance to retain their evocative potential? And will the evocation be related rather to the perceiver's experience with the actual (natural) world, or other virtual realities?

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WHEN CELLULOID MEMORY PASSES THROUGH POST-FILMIC MEDIA: INTERMEDIAL ESSAY FILMS IN THE DIGITAL AGE

In this presentation I single out a particular group of essay films marked by their uses of video technologies (analogue video, digital video, and internet-based video platforms) to process and retrieve film-based imagery (images made with 8mm, Super-8mm, 16mm) that shapes the landscapes of their

filmmakers' memory and dream. Due to its hybrid, in-between configuration of fiction film, documentary, and experimental film, the essay film has gained increasing popularity during the last two decades to filmmakers and artists who aspired to call into questions the boundaries of the multiple dimensions concerned with memory: boundaries between the personal and the public, between retrieval and loss, and between documentation and access. In particular, some filmmakers and artists have taken a materialist approach to the essay film by investigating how the memory trace inscribed in film is transformed and reconfigured as it passes through the filters and textures of post-filmic media. Accordingly, the filmmakers' works are replete with images in which the traces of celluloid dynamically interact with the properties of video, images that result in the complex configuration of the two media as testifying to the construction of their memory and subjectivity as open and dialogical. In this sense, I call this type of essay films "intermedial essay films." Drawing on and examining the intermedial images in the films of Chris Marker (*Level 5* (1996)), Jean-Luc Godard (*Histoire(s) du Cinéma* (1986-96), *In Praise of Love* (2001)), Clive Holden (*Trains of Winnipeg* (2001-2004)), Jonathan Caouette (*Tarnation* (2005)), Hito Steyerl (*November* (2004)), Penny McCann (*In-between (Remembering and Forgetting)* (2010)), I argue for two ways in which contemporary essay films offer rich interfaces between old media, new media, and memories. First, the films register the intertwined processes of recollection and loss as a constitutive element of the archival memory as their images often add up to the hybrid images marked by the collision and exchange between filmic properties and video-based ones. Second, the juxtaposition between the two media is intended to combine the filmmakers' registration of the shifts in their perspective and subjectivity with their reflection on the changing material-ontological transition of the cinema from celluloid to new media.

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RECONSIDERING THE SUBJECT IN INTERMEDIAL RELATIONS

The increasingly digital environment of media relations is often considered as challenge for the concept of the 'medium' itself. Some analytical strategies range between the withdrawal of 'the medium' as an explaining approach and the simplification of relations when unifying differences under the dispositif of a 'digital language'. However, this presentation wants to defend the concept of the medium by situating it in a broader socio-cultural context of changed object/subject-relations. It connects to Jens Schröter's notion of 'Ur-Intermedialität' and the 'medium' as a cut out network of connections. Thereby, the 'in-between' is re-located from an objectified and static understanding of 'the medium' to media relations with regard to an active acquirement by the subject. It is argued that especially within digitalization processes, intermediality needs to be understood by means of media that are inseparably interwoven with negotiating subjects. The example of the internet illustrates how this dynamic network of interrelations continually re-defines and re-explores borders and that these visible traces of media formations are important issues when talking about intermediality nowadays. By reconsidering and comparing the relationship between media and subjectivity in pre-digital and digital media formations, it is suggested that nevertheless, or maybe just because of the strong 'objectified medium', this historical perspective can add a fruitful dimension to intermediality theory in the digital age.

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RETHINKING THE PERCEIVED SELF: SAMPLES FROM SOCIAL NETWORKS

Perceptual self-knowledge as an in-between state between the self and reality is a classical topic of research across several disciplines. Virtual reality, however, calls for rethinking perceptual self-knowledge in terms of narrative which constructs reality (M.-L. Ryan, 2001). In addition, I suggest that perceptual self-knowledge, filtered through social networks, requires rethinking the perceived self in terms of the interpersonal self which is a social reality (U. Neisser, 1993). Therefore I argue that the perceived self in social networks could be conceived in terms of how the self would like to be perceived and appraised by its virtual audience. In order to account for how the self constructs reality, I take a leaf from traditional narratology, in which the perceived self is a perspectival notion with three aspects: (1) the self's own perception of itself, or the reflectively perceived self; (2) the perceived self as it would like to be perceived by others or the perceived self-in-process; (3) the perceived self as seen by others or the perceived self under evaluation. In social networks, these three aspects are configured by (4) the interpersonal self, which relates to other people in the social world. For (4) I use Neisser's (1993) notion of the interpersonal self as a reality-based source of information in the social world and H. Jenkins's (2013) notion of the self as an active participant in consumption. In virtual reality, these four aspects of the self are configured with what M.-L. Ryan (2013) calls the three aspects of narrative: *how*, *why* and *what*. Using these criteria for examining the perceived self in four samples of virtual reality in American, British and Bulgarian social networks, I show that the perceived self produces itself online as a captivating presence with a credible story.

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CARTOON HEROES IN CHILDREN'S EVERYDAY LIVES

According to my previous experience in the cartoon industry, the emblematic characters of animation films are the key for reaching young audience. Due to the integrated communication of media producers, these cartoon heroes do not appear only on the screen; they get different forms in various media (and other) productions. Beyond the merchandising industry, children themselves are actively and creatively contributing to the embodiment of their favorites. My research focuses on the different cartoon hero representations that become part of children's everyday lives. So far audience and reception research is an inadequately explored field in East-Europe, while – compared to the West – the differences between urban and rural media consumption represent an exciting and pressing issue. Correspondingly, the present study examines cartoon hero interpretations of elementary school-aged children and their parents living in a city, respectively a village in Romania, applying in-depth interviews and group activities. Part of a more extended research, the present discourse intends to elucidate how the medium of cartoon heroes influences the interpretations of children with different social background.

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INTERMEDIAL TRANSPOSITION: VIDEO GAME ADAPTATIONS INTO FILMS

This paper aims to explore video game adaptations into films, “one of the most immersive forms of adaptation” (MacArthur, Wilkinson, Zaiontz 2009) and yet one of the most undervalued. Through canonical texts which discuss games and digital media (Aarseth 1997, Perron 2009, Ryan 2004, Tavinor 2007, Brown, Douglas & Tanya Krzywinska 2009) and contemporary film adaptation theory (Leitch 2009, Stam & Raengo 2005) which is based mainly to structuralist theories (Barthes and Genette) and semiotic methodology (Greimas), this paper takes as a case study the adaptations of survival horror video games such as *Silent Hill* and *Resident Evil*, in order to explore the adaptation of video games into films and examine what was transported from the original medium to the films as well as the narrative consequences of the process.

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THE EXPERIENCE OF TEMPORALITY IN INTERMEDIAL PERFORMANCE

Time and space are inextricably linked and not that easy to discuss separately, even if we consider both dimensions in terms of different modes of order, time in terms of *after* and space in terms of *next* to each other (cf. Immanuel Kant’s metaphysical explanation of time and space in his *Critique of Pure Reason*). Nevertheless I would like to focus on time, on the one side as a mode of *being* and on the other side as a mode of *experiencing*. From a pragmatic phenomenological perspective (inspired by Charles Sanders Peirce’s essay “On Phenomenology” from 1903), leaving Kant’s transcendental philosophy behind, I would like to differentiate the concept of temporality in different modes of orientation and awareness and to discuss how these modes could be systematically related to different dramaturgical modes of presentation. I would like to specify these with reference to intermedial theatre in as far as it incorporates (digital) recording technologies that are used in order to resensibilise the spectator’s perception by providing space with a temporal and time with a spatial dimension. The approach of time (and space) in my presentation provides an alternative for a structuralist or neoformalist approach of time (and space) as (a) narratological concept(s). It relates primarily to performance instead of narration and tries to avoid the ‘fatal distinction’ between telling and showing. My presentation is meant to contribute to the discourse on the critical potential of intermedial aesthetics in digital culture.

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“I WENT TO THE WINDOW-MOVIES.” NICK KNIGHT AND DAPHNE GUINNESS IN THE FASHION WINDOWS OF PARIS’ LE PRINTEMPS DEPARTEMENT STORE IN 2012

Starting with 2006 fashion films became the next «big thing» in fashion industry. This new form of advertising keeps a peculiar connection to the construction of fashion luxury brand identity and stands for various types of a certain collection’s mediality (e.g. advertising, fashion show, fashion

photographs, the store as visual product, etc.). As a joint product of cooperating filmmakers, designers and several visual professionals of the fashion industry, these kind of movies are gaining in interest as fashion video festivals, data banks, museum collections have been dedicated to this new medium recently. In this paper we intend to present the challenges of this new form of visual storytelling on a single case: the “screening” of Nick Knight’s fashion video show featuring Daphne Guinness at the windows of Paris’s Le Printemps department store in 2012. The fashion window in this case became a multileveled screen and also a point of departure for several complementary narratives (stories of a visual product, videos, stories about the collection, stories about the store and about the very window the show been set up in, etc.). This intermedial genre acquires a new dimension on the streets of a globalized city – is becoming a new medium as the act of passing by articulates a whole new story.

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INTERMEDIAL AESTHETICS: STILL IMAGES, MOVING WORDS, AND WRITTEN SOUNDS IN COLONIAL KOREAN CINEMATIC NOVELS (YONGHWA SOSOL)

In recent years, there has been, what some, including W.J.T. Mitchell, have termed, a “visual turn” where our encounters and experiences of the world have become increasingly more visual, even in the literary realm. The recognition that writers and literary works have long been engaged with the visual technologies of language has opened up a field of inquiry that has allowed scholars to further probe the relationship between literary works and the other arts, especially the visual, beyond standard literary criticism to cultural studies. This study is particularly interested in the relationship between literature and photography, film, and radio in colonial Korea (1910-1945). More specifically, it investigates the genre of *yonghwa sosol* (cinematic novels) to consider the questions of not only literature’s cinematic turn but also the ways in which the newly forged relationship between literature and new technologies and new media affected the practices of creating literature itself. In looking at the emergence of this genre as well as through the analysis of specific works, this study hopes to show how the emergence of new print media, film, photography, and radio did not necessarily create discrete media arts but was entwined in a symbiotic relationship with each other and with traditional literary forms through which they generated new reading, viewing, and hearing experiences.

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ECCENTRICITIES OF AN OLD MAN: FILM AS INTERMEDIAL AND TRANSITIONAL OBJECT IN MANOEL DE OLIVEIRA’S ADAPTATIONS

It has been repeatedly stated that in Oliveira’s adaptations there is constant a gap between the two media (the word and the image, the anachronistic story and the strikingly modernist film style). The link between literature and film is often made by a third medium: painting, which becomes the site of the figural. Painting and the intermedial figure of *tableau vivant* is concentrating not only the symbolic, metaphoric and allegorical meanings of the literary

text, but also an implicit, original discourse on the origins and mechanisms of the medium of film. As Laura Mulvey, with Thomas Elsaesser, has pointed out, the advent of the digital hasn't changed cinema, but, as a time machine, opened new horizons for reconsidering temporality in film, by turning the attention again towards the dialectic of movement and stillness. In my presentation I will argue that Oliveira's films, mostly literary adaptations, are re-enacting the magic of the still image and stilled movement revitalized by the moving image. By close analyses of *The Magic Mirror*, *Eccentricities of a Blonde Hair Girl* and *The Strange Case of Angelica* I will show how Oliveira manages to grab the discreet, often hardly noticeable moment when movement turns into stillness and stillness is dissolved into movement in paintings, painterly compositions and tableaux vivants. By doing this, he is modelling a cinema which is both modern and modernist (fascinated by both movement and time, in the spirit of the Deleuzian theory), inherently intermedial, a 'transitional object' (Annette Kuhn) where frames and thresholds are linking the inside with the outside, movement with stillness, life with death.

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A HELL OF A PLACE TO MAKE YOU READ: DEADWOOD AND ITS PHILOLOGICAL PLEASURES

David Milch's *Deadwood* (2004-2006) is the archetypal complex TV show. Also, *Deadwood* is an excellent place to immerse ourselves, and we do it with pleasure. Through its 36 episodes the series developed a vast and tight narrative, a well-built world with genuine characters, and it has reached a much-debated ending with an abrupt but satisfactory conclusion. However, in spite of its narrative merits and critically acclaimed status, *Deadwood* lacks some common qualities we assign to the usual suspects of quality television. The show builds on wordiness instead of action, lacks the stylistic qualities of its genre, and – above all – demands laborious philological activity from the viewers. *Deadwood's* creative verbosity, soliloquist oddities, incessant cursing and historical diction introduce a linguistic tapestry filled with bookish delights, and we brace them with studious devotion. In addition to its considerable language barriers, the show sets dozens of ancillary texts and literary references in motion. The urtext of *Deadwood*, the serial itself is an innermost body within a large mass of subsidiary texts (from novels to historical monographs, annotations, author profiles, personal recollections, and industrial gossips), swarmed by fans who read them all with philological ferociousness. The paper will analyze the modes and texts viewers use to interact with the series.

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THE READER AS AUTHOR (?), INTERACTIVITY AND THE ONTOLOGICAL DIVIDE IN "GOD-GAMES": THE CASE OF *ROME TOTAL WAR* AS A SEMIOTIC PROCESS AND ACTIVITY

With the rapid development of information and digital technologies, especially in the last twenty years, a shift in entertainment patterns has been noticed from the traditional cultural forms such as literature, cinema and television towards the digital media and especially computer games or videogames. The

aim of this paper is to focus on some crucial problems concerning the understanding of this new cultural form called 'computer games', and more specifically on the issue of interactivity between text and reader (in this case the game and its player) from a narratological perspective. There are affinities between most computer games (at least the most popular ones) and the literary or cinematic text in that a story of some sort is involved in all of them. In the comparison between cinema texts and computer games there is even the shared modality of an audiovisual mode or representation. However, there is a great deal of difference in the way the reader / viewer in literature and cinema and the player in computer games interacts with the respective text in question: modes of identification with characters, immersion in the fictional and game world, passive or more active degrees of interaction, etc. One great difference in terms of interactivity, for instance, is that the player in computer games affects the development of narrative with her movements and possibly authors the outcome of the story. The question is whether semiotics can help as a viable methodology assist in the explication of such textual relationships where the player (as reader of her text) assumes authorial characteristics and to what extent such an activity affects the ontological status of player (as reader cum author) vis a vis the real / fictive gameworld. To limit my scope I elect to examine simulation and strategy games, also called "god-games", which offer an omniscient (and omnipotent) third point of view and a flat grid-like gameworld, and in particular to focus on a strategy, turn based simulation game, *Rome Total War*, which offers an additional research parameter, that of creating/recreating History.

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TRANSMEDIATING DIFFERENCE: RACE AND SEXUALITY ON THE SECOND SCREEN

Transmedia promises viewers a deeper and broader exploration of narrative worlds. Yet, instead of truly accessing a more inclusive fictional universe, transmedia networks often separate viewers into demographically-determined alternate realities. The decision to restrict some narrative elements to the second screen often screens out controversial representations, directing mass broadcast audiences and audiences of niche transmedia extensions into totally different imaginative landscapes. By presenting a main storyline open to everyone, then spinning off transmedia extensions targeted to individual demographics, producers encourage the maximum number of people to consume their story. However, this splintering of narrative reality also sanitizes public culture from uncomfortable but vital encounters with otherness, alterity, and history. Thus, because anyone can enjoy a romantic tale of freedom, while interrogation of slavery, race, and global justice may prove vastly more uncomfortable, Disney chose to release the *Pirates of the Caribbean* films with a villain known for his fiendish love of accurate cartography, and only provided transmedia access to a parallel narrative world where villains became evil because they profited from the sale of human lives. Similarly, *Harry Potter*, *Stargate*, and *Battlestar Galactica* each profited from their sanitized, heteronormative primary narratives while simultaneously seeking political kudos for the exclusion inherent in only including GLBTQ characters in their transmedia extensions. By separating and sealing off these representations of race and sexuality in tertiary narrative threads on the second screen, transmedia increasingly invites specialized audiences to explore the minds of Others, at the expense of isolating themselves from the stream of the main narrative flow.

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SOUND STUDIES AND INTERMEDIALITY: THE MEDIATIC RESISTANCE AND THE DEMEDIATION CONCEPTS

One of the major outcomes of the intermedial approach in theatre studies is the growing interest for theatre sound. Although sound has always been as important as image in the theatre event and in theatre practice, the visual has always been privileged by theatre historians and theoreticians. There is presently no history of sound in theatre, and there is no general theory of sound within the theatrical performance. The new researches on theatre sound do not simply enhance our understanding of the theatre performance, both in its nature and in its conjuncture, they also shed a new light on the intermedial dynamics in general. In this presentation I wish to demonstrate how the introduction of sound reproduction technologies in our society, since the late 19th Century, that radically changed our mediatic environment – with the development of sound (totally or partially) based media (discs, radio, cinema, television, videogames, web) – have also revealed major phenomena that can be observed in many intermedial contexts such as the «mediatic resistance» and the «demediation» processes. If it is true that media cannibalize and colonize themselves by borrowing or being forced to integrate dimensions or components from other media – which is what Bolter and Grusin refer to as remediation –, it is also true that some media resist this internalisation of external elements, and it also happens that after having integrated such foreign elements, a medium rejects them, most of the time for ideological (more than practical or technological) reasons.

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QUESTIONING THE IN-BETWEEN: THE PERFORMATIVE PERSPECTIVE

The concept of in-betweenness is, from its origin, so closely related to the intermedial episteme – it is what corresponds to the prefix "inter" - that it is difficult today to conceive Intermediality without referring to it, to the point, indeed, where intermediality and in-betweenness are almost synonymous. However, if after almost twenty years of intermedial reflection, we begin to have a better understanding of what intermediality is and of the important phenomena it causes (as an active force in the culture and society) and that it explains (as a scientific approach), we continue to ask ourselves what is "in-between" and what makes it exist. Since the beginning of the intermedial reflection we have extensively discussed the nature of this "in-between" which is firstly and mainly defined by what surrounds it. But this approach is problematic because it induces a sense of anticipation: if there is an in-between, there must be elements that allow it (an encounter requires discrete units that pre-exist the encounter; a center is defined by the margins or poles it is the center of). We want to question this conception. We suggest that what we call in-betweenness is, in fact, a constant performative thrust (Fischer-Lichte) which, by definition, continuously mobilizes, transforms and produces more performative thrusts that blur all traditional relations of anteriority and causality and make them hardly operative in an intermedial dynamics. Chiel Kattenbelt suggests that intermediality is only performativity and all intermedial phenomena

should be considered in that perspective. This is what we hope to illustrate in this presentation, this is also the way we want to approach the concept of in-betweenness. What the in-between is the "inter" of - margins, poles, media components, etc. – could simply be a counter-effect of performativity. In other words, the concept of in-betweenness might well be a reductive and post-performative interpretation of the intermedial processes that are both global and continuous.

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PIECES & BITS: EMERGING HYBRID ARTS COMBINING PHYSICAL AND INTERNET COMPONENTS TO EXAMINE EMERGING POST-INTERNET MODES OF IDENTITY

Exciting possibilities have emerged in contemporary art practice with the ubiquitous influence of the Internet in all dimensions of our lives. While there has long been a sub-discipline called NetArt, the current Post-Internet situation is developing with intermedial complexities that are not addressed by established discourse. Increasingly, artists are combining traditional media with Internet, as an expansive augmentation of expression and discourse. This paper examines emergent intermedial art practices that negotiate frictions and slippages between the virtual and physical. I look at historical precedents, the broader current context of Post-Internet art, and its place in an overall social context of Post-Internet culture. The Renaissance invented the individual. Modernism prioritized him (sic). Post-Modernism fragmented him/her. The Internet amplifies all these tendencies. While reducing us to demographic market targets, the Web simultaneously facilitates mass indulgence in perversely individual interests. The Internet encourages living double, or extravagantly multiple, real/virtual lives. Intermedial artists combining physical and Internet components are uniquely positioned to examine contemporary hybrid identity modes emerging, as we 'click' our way into an uncertain future. Historically I draw parallels with the development of video installation, starting as a small component of broader video art movements and growing into a dominant expression of video art within gallery/museum exhibitions. Similarly, hybrid art combining physical with virtual is evolving into a significant field of artistic enquiry. Since Eduardo Kac's seminal introduction there has been limited critical writing about hybrid work, demanding new theoretical approaches to this emerging field. Other contextualizing works addressed are: Muntadas's "File Room", Goldberg's "Telegarden", and Rubin's "Listening Post". All of these hybrid projects have physical components combined with Internet components that exponentially expand the work. Overall this paper frames a critical opening on the distinctive intermedial possibilities of contemporary art breaking new ground across the blurred borders of the physical and virtual.

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OLD UTOPIAS OF THE NEW: TOWARDS THE EXPANDED CINEMA OF IMPROVISATION

The appeal of improvisation to many artists working in music, theatre, performance, and cinema is its capacity to offer a reflexive and risky approach to the aesthetic, material, and political conditions of co-creation. Many film directors have mined the spontaneous to find a work. In Gene Youngblood's *Expanded Cinema*, he urged that the emergence of immersive, interactive, and interconnected realms of the cinema be explored as a global planetary phenomenon. Youngblood's utopian ideal pushed cinema's possibilities beyond the frame, into "the place of intermedia...whose elements are suffused in metamorphosis."

My presentation will explore what this suffusion constitutes in conversation with my own research and performance practice as an improviser that melds cinematic textures (celluloid, analog, digital) through improvised audiovisual exchange. The impetus for this exchange is the improvisational tapping of the electro-acoustic to collaboratively expand the cinematic encounter beyond the frame.

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THE RADIOPHONIC IMAGINARY IN LATIN AMERICAN TRANSITIONAL CINEMA AND TRANSMEDIAL RELATIONS

That radio and early sound cinema throughout the world were inextricably intertwined industrially has been amply documented. Yet, beyond some recent efforts to situate the predominance of musical performance in sound cinema in Latin America as a vehicle for nostalgic aural identification associated with the schisms of modernity and urbanization, little attention has been devoted to how radiophonic practices impacted the narrative practices of early sound cinema. This essay explores the diegetic presence and imprint of “radio” – as a presentational and performative practice – on early sound cinema in Latin America. It will also explore the narrative work of radio as a diegetic element in early sound cinema (primarily in Mexico, Argentina and Brazil). The radiophonic – either as physical presence, as narrative device, or as invoked in representational practices – served to develop new forms of narrative continuity for the emerging sound cinemas of the continent. Synergistically, radio and the early sound cinema, developed a transmedial narrative platform that hinged on affect (sentimentality, banality and melodrama) and performance as its key registers.

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USING THE BIBLE TO HIGHLIGHT MATERIALITY: THE CASE OF PETER GREENAWAY'S FILM *GOLTZIUS AND THE PELICAN COMPANY*

In this paper I will try to analyse some of the implications of the adaptation of the stories of the Old Testament to two other media in Peter Greenaway's latest film: *Goltzius and the Pelican Company*. Indeed, the film as a medium incorporates the dramatization of these stories made by the company of Hendrik Goltzius, a 16th century Dutch printer and engraver of erotic prints. The adaptation is thus achieved in two steps. The first step is from text – the Bible – to the stage adaptation, and gives Goltzius the possibility of representing details related to nudity and sex. The second step is the filming of these dramatized scenes, a process which Greenaway uses in a self-reflexive and metanarrative way which raises many interesting questions as to the effects of each medium on the audience and on how the audience perceives the stories. A striking fact is that there are residual traces of the original medium – i.e. the written text – as well as insertions of products from other media, something that raises the question of what is really being adapted. But the way in which the other media products are inserted in the filmic medium can also be seen as a way of highlighting the materiality of each medium, in the same way as nudity and sex can be seen as a way of highlighting the materiality of the biblical stories. Greenaway thus makes a statement against the view of the

Bible as a text of the kind that Bakhtin called authoritative discourse, meaning texts which are not intended to make the reader imagine a world, as Marie-Laure Ryan would put it.

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ROOM FOR STORY: CREATING NARRATIVE WORLDS IN THEME PARKS AND MMORPGS

Albeit appearing quite distinct at first blush, theme parks and Massively Multiplayer Online Role-Playing Games are culturally and narratively related forms of mass entertainment. In this paper, I intend to explore the poetics of the two media forms, focusing on spatial storytelling as a means to create a heightened sense of lived place, of entering another world. I begin my analysis with Walt Disney's reasons for creating Disneyland, and the aesthetic tools of Imagineering™ a three-dimensional, analogue virtual world. I then go on to identify spatial practices that have travelled to MMORPGs, commenting on the different medial affordances and constraints of digital and physical virtual worlds, what they can and cannot do to entertain their patrons. Subsequently, I outline the relationship between narrative and interactivity in the two: briefly stated, my thesis here is the dynamics of exploration and the experiencing of narrative prescribe different configurations of space – rides and quests/dungeons require a more pageant-like, narrower room for navigating space whereas themed lands or MMO continents and instances rely more on geographical and landscaping tools to convey a sense of place. Furthermore, I complement my analysis of the spatial practices of sense-making with accounts of scripted and emergent behaviour that mark out enactive forms of engagement by patrons and entertainers which reinforce or reinterpret culturally ascribed uses of these venues.

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MEDIATIZED PERFORMANCES ON THE AFRICAN STAGE

ICT in Africa has developed extremely quickly over the last five years and is said to be driving change for millions of people in the developing world. The advent of technological developments such as digitization has radically altered the arts in Africa, both in terms of how the arts are produced and made available in the market place. In theatre, scholars have been preoccupied with apprehensions on whether this age of new media and information technologies will be the end of theatre (and other live performance genres) on the continent. However, African theatre scholars have paid little attention to new experiments in live performance that incorporate digital technology as an integral part of live performance in a host of forms, such as theatre, music and performance poetry at arts festivals. By exploring latest trends in live performances at arts festivals in Malawi, the study investigates the implications of these technologies on the live and corporeal aspects of the performance in the new African creative economy. What are the ways in which communication media technology in Africa is challenging how and why we watch live performance?

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BRAND IDENTITY: A METAPHORICAL CONCEPT FOR THE PURPOSES OF ADAPTATION

In an age of media convergence, trans-media storytelling and franchise media culture, Adaptation theory needs to take point from its Adaptation practice counterpart and re-visit its long-standing debates, which seem to stifle the field into a vicious circle that solely contemplates, from the perspective of narrative and media, the “original,” form/content and fidelity. Despite Robert Stam’s proposal of implementing an intertextual framework for the examination of adaptations, or Linda Hutcheon’s notion of trans-coding, the three long-standing debates rear their heads thus leading to questions such as: Which is better, the book, or the film? What is more, the six metaphorical concepts advocated for examining adaptations are proving to be inadequate. Adaptation theory is trying to locate the identity of what is to be adapted in the wrong place, either in the narrative or the medium, whilst also neglecting cultural and industrial factors. I would like to propose an alternate metaphorical concept for examining Adaptations that of Brand Identity, inspired from the field of business and marketing; (David A. Aacker, and Derek Johnson). I argue that the composites of Brand Identity, namely the Core Identity, the Extended Identity, and Brand Equity, can be pitted against the notions of “original,” form/content and fidelity displaying them in a new light and more importantly in juxtaposition with culture. Brand Identity will display that there is no original due to intertextuality, that identity is not located in the form or content and that fidelity need not be attributed solely to narrative or medium components. Adaptation theory need not be hindered by its long-standing debates. Instead, it can embrace the current cultural status by engaging in a dialogue with culture, and, via Brands cross and merge the boundaries it has set up for so long based solely on narrative and media.

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PHENOMENOLOGY AND TRANSMEDIAL SHAKESPEARE

As new media, Shakespearean new media shares the hype enjoyed by all new media yet there are still few new media versions of Shakespeare. But, this early stage of new media Shakespeare production could be the most favourable moment to use a phenomenological method which makes the most of very little and what would be overlooked by mega data methods. In the case of Shakespearean new media, there is a need for research can address diverse phenomena: MOOs, manga and anime. Since the media industry has made pleasing the user a primary goal, inviting them to tailor their media according to their individual needs and desires, there is also a need for phenomenological methods which can address media user experiences. Finally, the world has changed radically since the time when Shakespearean films were viewed through nickelodeons but now screens are small once again and viewing is often private. It maybe that matters have actually gone in a full circle and in transmedial and intermedial fashion old media can actually inform the new.

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READING PHOTOGRAPHS IN CINEMATIC BOOKS: CHRIS MARKER AND THE INTERMEDIAL ART OF TRAVEL

When, in 1962, Chris Marker presented a film almost entirely made out of still photographs, and called it a *photo-roman*, he was not only offering the world one of the most influential objects of the history and theory of film – *La Jetée* –, he was also making a statement about the artistic potential resting on the intermedial relationships between film, narrative and photography. This film, however, was not an isolated piece in his oeuvre. In fact, from its very beginning and despite its poetic or political motivations, Marker's much diversified work has always consciously positioned itself in that significant space 'in-between' media and arts. In this presentation, I propose to examine how Marker's remarkable blurring of media specificities was sought after and masterfully achieved in a less known project he embraced in his early years. From 1954 to 1958, Chris Marker edited the travel book collection *Petite Planète*, providing an enlightening alternative to more conventional guidebooks, as particularly evident in the dynamic layouts that established unexpected connections between texts and photographs. Here, I will argue that these books offer a convenient framework to analyse the relationship between film and photography – not only does the sophisticated arrangement of visual material anticipate Marker's future photo-essays but, on the other hand, the image display is also extremely committed to the principles of filmic montage. Focusing concretely on a short photo-sequence (with a suggestive cinematographic title and essayistic composition) included in the book on Portugal, I propose here to analyse the photo-filmic dimension of these travel books through the challenging notion of the 'essay' in the work of Chris Marker, as an operative category, transversal to all these interlaced media languages.

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LIGHT FIELDS, IMAGES AND IMMERSION

The concept of immersion, in one form or another, arises in most media. From literature, visual arts, theatre, and cinema to computer games and virtual reality, a notion of 'being there', the 'disappearance of the medium', or some other concept that falls under the rubric of 'immersion' can often be applied. But to what degree are these notions manifestations of the same phenomenon? Are the same mechanisms at work? Or is the term 'immersion' a polyseme; a term used, sometimes confusingly, to refer to similar but fundamentally different phenomena? Indeed, at first inspection, it would seem that a unified, nomothetic theory of immersion, applicable across all media, is a highly unlikely prospect. Yet, because there exists a smooth continuum between all traditional categories of media, such that it is possible to imagine a work of art that falls arbitrarily anywhere between text, image, film or virtual reality, some form of inter-medial understanding of immersion is useful, if not necessary. By drawing on experiences and experiments undertaken over the last 10 years at the *iCinema Centre for Interactive Cinema Research*, I will discuss aspects of immersion as trans-medial concepts. Focusing on visual media, I will present an example of one aspect important to any sensation of immersion – our physical relationship to the image – and show that when discussed in terms of *degrees-of-freedom of the plenoptic function*, it can function as a useful transmedial concept.

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NARRATIVITY AND TEMPORALITY: THE CASE OF THE FIXED IMAGE

According to a long and very respectable theoretical tradition, temporality – that is, temporal sequence, development in time, changes of states – is the core of narrative. In more recent years this assumption has been challenged by several scholars, who have proposed to “refocus” narrativity on the presence of human-like characters, the act of narration as communication and exchange, and most of all space. However, time is still considered a central and perhaps inescapable feature of narrative. This debate raises some interesting issues regarding the relation between time and narrative and the narrative dimension of the fixed image (painting, sculpture, photography), where one single state of affairs, and not a sequence of actions, is represented. Is there any possibility to inscribe temporality and a dynamic of the event in the fixed image? How does a single picture tell a story, if it does? Does any picture tell a story, or only figurative visual representations do (along the lines of Alberti’s notion of *historia*)? And *who* tells this story, the author or the spectator? My paper will try to tackle some of these issues in a theoretical perspective, starting from Freud’s essay “The Moses of Michelangelo”, first published anonymously in 1914, where Freud focuses exactly on Moses’s action(s) in Michelangelo’s famous sculpture, and arriving to art critic and historian James Elkins, who in the 1980s has questioned the equation between narrative and meaning, even talking of “non semiotic elements in pictures”. As my argument will show, this means shifting from the classical question (“how do we put a story into an image?”) to another and perhaps more interesting one: why should we do any such thing?

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INANIMATE DIGITAL ARCHIVES: A CASE FOR REVIVING SOURCE MATERIAL THROUGH INTERACTIVITY

The present paper aims to track down the main digital systems into which archives of canonical texts have been remediated, with the purpose of differentiating between the mental representations drawn by different types of digital platform structures. Digitization has gained increasing international interest within cultural heritage institutions and digital humanities activities and the necessity of preserving valuable archive material, as well as making it accessible for readers and researchers, is indisputable. Digital archives textbooks and projects speak of a call for the rethinking of old material permitted by the new media. However, the capabilities of a digital archive to generate meaning from its items are still reduced; large amounts of literary source material are available for public use, but are looked at through the lens of an exhibit case, in spite of their intended interactivity and user participation. In distinct digital environments, source materials are brought up, appropriated and remixed by Facebook, Twitter, YouTube and blog users, integrating the archival fragments in a network of media combinations. Considering the intermedial configurations generated by these cultural practices, we will follow the case of Shakespeare’s texts, their virtual extensions being traced on two levels of production: institutionally designed (publishing houses releases, universities and cultural heritage institutions projects) and user shaped products. Between the top-down input of the databases and the dialogical digital storytelling environment, we will subsequently try to explore the archives’ affordances for interactivity.

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MEDIAMATIC PROCESSES IN THE HYBRID ARTWORKS OF FREDERIK EKSTEEN

“On the level of production, in multimedial practices and interdisciplinary activities of avant-garde artists, critical reflection is first and foremost mediamatic, i.e. articulated by and constituted in and with the media the artists use” Henk Oosterling (2003: 42). In 2011 I curated *TRANSCODE: dialogues around intermedia practice*, a substantial exhibition intended to engage with a group of artists and their work around aspects of intermedia art practice. The artists I selected to exhibit had been using both traditional and new media, and my aim was to negotiate the exchange that their works set up between the incommensurability of media and the notion of immersion within a culture of convergence. My premise was to present an exhibition as a metaphoric transcoding where the end-product would irreversibly change our way of thinking. The curation and production of the exhibition was intended as a multi-layered dialogue to articulate specific grey areas where ideas could be remediated. The purpose was to expand the relationships between the artists during their making processes, as well as to build levels of communication among all involved in the project. For this paper I will briefly introduce the *TRANSCODE* exhibition, for which I was influenced by transmedia narrative practice. I will focus on one of the selected artists, Frederik Eksteen, and examine the way his re-coding of traditional processes demonstrates the invigoration of traditional painting via a complex formal dialogue with software applications. I will analyze specific time-space qualities to create a discourse around the notion of fissure, at a formal and a conceptual level. Eksteen’s work investigates the hierarchy found in university structures, and he creates metaphors for processes where plausible differences are explored while reconstructing ‘grey areas’. I propose that Eksteen critiques hegemonic culture via mediamatic thinking not only to unsettle our acceptance of social interrelations, but also to revitalize the conventions of painting.

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PLAYER AS AN AUTHOR AND A PERFORMER IN MMORPG VIDEO GAMES

The aim of this paper is to analyze the possibility of player as an author and as a performer in the MMORPG (massively multiplayer online role-playing game) video games, that is, a multiplied phenomenon of player’s role and his part in shaping of the narrative and constitution of the performative potential in the digital environment. Having in mind the indistinct boundaries between “old” (pre-digital) and the “new” (digital, networked) narratives, this paper analyzes capacity of player who is not only a user, but also has a creative or, at least, not predefined tendency to participate in the constitution of the story. On the other hand, a wide range of performativity that opens due to the game world’s “step out” in the online environment, represents a social, media and, ultimately, artistic phenomenon. The player, in his multiplied roles (also polysemic, in the concept of role-playing) of an author and a performer utilizes the transition from one media to another, from one environment to another, as well as their interweaving. The player’s switch from the position of user to author and performer is also achieved by participation on the forums, blogs, fan pages or at conferences, festivals and meetings. For the case study, video

games *Guild Wars* and *Guild Wars 2* will be used, as well as examples from the games: *World of Warcraft*, *Lord of the Rings Online*, *Star Wars: The Old Republic*, *Eve Online*.

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Historical Meaning-Making through Performative Re-enactment in Hajnal Németh's *False Testimony*

The focus of my inquiry falls on the notion of in-betweeness mainly through one of the latest works from 2012 by Hungarian, contemporary video artist, Hajnal Németh's operatic short film, *False Testimony* (one Version of the Version). As the subtitle suggests, *False Testimony* is a partial reworking of Miklós Erdély's experimental film, *Version* (1981) that highlights certain aspects of the Tiszaeszlár trial (1882, 1883). Erdély positions the film on the borderline of the fictitious and the documentary, which liminality characterises Németh's work too from several respects, by which both of them address the difficulty of reconstructing either the personal or the collective truth and causal relations of past events. My paper aims at the unfurling of the cultural and socio-political layers of signification construed via intermediality and the generic hybridity of the art works. Recently, Hajnal Németh has been experimenting with the blending of different media, with the additional twist of employing the operatic form. Owing to this latter means of expression, her works bear a considerable performative quality tackling issues of subjectivity, trauma, memory, collective responsibility or ideology. The opera form brings to the surface the underlying dramaturgical component of the social and cultural meaning-making processes, consequently, their innate falsities and ambiguities.

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THEATRE IN THE DIGITAL AGE

In May 2010 I've seen Wooster Group's *Hamlet*, performed in Bucharest. The whole stage had screens; not the ones Gordon Craig's wrote about... but TV screens: flat, big, plasma TV sets. On stage there was a *Hamlet* play going on, while on TV there was another *Hamlet*, a filmed version of the 1964 Broadway production, starring Richard Burton and directed by John Gielgud. The two productions were the same, the one going on in front of my eyes being a reconstruction of the latter: same moves, same words, same clothes; different actors, different spaces, different years. It was a performance that divided the audience in two: those who hated it and found it impossible to watch and those who loved it. Technology can't elude theater. From the delicate placement of a voice recorder in Beckett's *Krapp's Last Tape*, an almost romantic gesture involving technology, to the aggressive TV screens, computers and multimedia, theater has experimented with everything. And there is more to come. Interest in telepresence may one day require this as a must. If *Avatar* was a blow for the film industry, because of the choice of *actors*, theater may not be far of that course either. In Disneyland (Anaheim, California) since 1964, there is a performance going on called *Great Moments with Mr. Lincoln*. The *actor* is an animatronic robot that is so perfectly programmed and looks so natural, that leaves the spectator wondering and debating if *that* isn't a real actor after all. To be valuable contemporary stage director or stage designer,

does it mean one has to approach theater not neglecting technologic discoveries and trends? In order to appeal to an Internet audience, does *Hamlet* have to have a facebook page? *Theatre in the Digital Age* is a paper on theater experimenting with digital technology and upgrades, based on bases of need, artistic curiosity, trends and human evolution.

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“NAKED CINEMA”: AESTHETICS OF INTIMACY IN SALLY POTTER’S *RAGE*

This paper will address how a sense of intimacy is created through the use of text, performance and video in Sally Potter’s *Rage* (2009, UK). I will examine how the first person narrative functions by merging devices that allude to both the theatrical monologue and documentary interview; the diary entry and the photo shoot, positioning the spectator as the unseen protagonist, Michaelangelo. While we as spectators are subjected to a linear narrative, the characters respond to Michaelangelo, commenting upon our reactions; answering our questions, without the use of voice-over or reverse shot conventions. The use of “live” typing, “handheld” camerawork and “keying” of background colours gives the impression of a process of shooting and editing videos; blogging and browsing websites. Interestingly, Potter herself has suggested that the film is better watched on a more private device such as a mobile phone, rather than a public cinema screen. The film was premiered at the Berlin Film Festival, however was released free of charge to be downloaded during the same day. I will then explore the spectator’s intimate relationship to the protagonist, as created through the medium it is viewed via. As the form of *Rage* is established as being recorded on a mobile phone and viewed upon a computer screen I will also offer these as examples- in addition to the larger screen, to compare how these different modes of reception affect this relationship. I will conclude by assessing how *Rage* and Potter’s notion of “Naked Cinema” stand as an example of how narrative, performance and aesthetics of different media- both in production and reception, can create a more intimate relationship between the spectator and protagonist character.

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INTERMEDIALITY AS STORYTELLING AND REPRESENTATION – LEITMOTIV AS A DEVICE FOR INTEGRATING MEDIA IN WAGNERIAN GESAMTKUNSTWERK

The musical-dramatic output of the great German romantic composer, Richard Wagner, offers a very rich field for intermedial studies. Opera in general is a genre which integrates many different media in one artefact – but in some way, Wagnerian *Gesamtkunstwerk* takes a step further. According to Wagner’s own theory, his aim had been the revival of the antique Greek tragedy – which (in his view) represented the original unity of every art form. On the other hand, Wagner’s greatest invention in the paradigm of romantic opera was the appraisal of narrativity. Before Wagner, opera had been an almost

entirely *mimetic* genre, while the German maestro introduced a certain *diegetic* component to the operatic stage. On the one hand, Wagner thematized narration as an independent act on his stage by the many lengthy storytelling episodes of his works from *Lohengrin* to *Parsifal*. On the other hand, the *diegetic* component in Wagner's stage works is not just present in the long narrative monologues, but we can perceive its omnipresence through a kind of narrative discourse, represented by the orchestra's comments on stage action and the enouncements of the characters. Wagner stated in his theoretical writings that in his works he considered orchestra as an equivalent of the choir of Greek tragedy. The role of the orchestral line in *Gesamtkunstwerk* is to deepen the meanings and correspondences of the text and stage action. The main poetic device for this function of musical discourse is undoubtedly the often mentioned *Leitmotiv*. Through this, the musical process gains an intense capability of storytelling and *Leitmotiv* also can be considered as the main device of integrating different media in *Gesamtkunstwerk*, since it serves as a representation of actions, characters, and objects appearing on stage and thoughts or emotions presented in the text. In my paper I am going to treat Wagnerian *Leitmotiv*-technique according to its semiotic and intermedial function as a device of the narrative component and media integration in Wagnerian *Gesamtkunstwerk*.

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MUSICALISATION IN EINSTEIN ON THE BEACH

Perhaps the most conspicuous feature of 1976 opera *Einstein on the Beach* (by Robert Wilson, Phillip Glass, and others) is not its repetition-based structure, but the absence of a plot. While it does have a libretto, words and stage action do not form a narrative-like chain of cause and effect. In this, it resembles post-dramatic theatre as described by Hans-Ties Lehmann in *Post-Dramatic Theatre* (Abingdon; Routledge, 2006). Due to the absence of a narrative, music and image become liberated from the text's organising function, and interact in a very direct way, which is very different from that of a textbook example of opera. I will present an analysis of the scene 'Train One' using a video recording of a performance in 2012 at Ann Arbor. Using Nicholas Cook's *Analysing Musical Multimedia* (Oxford; Oxford UP, 1998), I will argue that due to the complex relation between music, image and text, all these constituents become subject to musical compositional procedures. This is to such an extent, that it becomes meaningless to ask where the music ends and stage action begins. *Einstein's* audio-visual correspondences seem to have more affinity with television and cinema than with opera or theatre, which makes it very convenient to apply Michel Chion's terminology from *Audio-Vision* (New York; Columbia UP, 1994). Due to the music and image's intimate relationship, it might be argued that it is undesirable to create a 'new' staging of the opera, but it be better to rather reproduce the 'original' production (which happened during the 2012-13 tour), as if it were a film or television show.

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MOVING IMMOVABLES: RELOCATING THE DIGITAL MEDIATION OF HISTORICAL SPACES

"If I talk about time, it's because it doesn't exist. If I talk about a place, it's because it has disappeared." – Dialogue line from *Dans le noir du temps* (2002).

From the first exhibition of the cinematographe to viewing YouTube videos on iPhones, screens have been the primary display site for our visual culture and imagination. Yet the history of image projection encompasses more than the use of screens. Matt Gattton, in his analysis of Paleolithic art, suggests that even Paleolithic cavemen made use of small holes in their rough shelters to form camera obscuras, projecting moving images onto cave walls. Magic lantern shows were projected on whitewashed walls or cotton sheets. Projections are made not only with light but also shadows, such as the puppetry of *wayang kulit* in Indonesia or *pi ying xi* in China, with inky forms splashed across canvas and silk, or even saris, as with shadow plays in India. "Water screen" shows in Ukraine, China and Sydney project light onto sheets of water produced by nozzles, forming holographic displays on aqua stages in world-famous harbours and lakes. In this paper, I discuss media projection not on such surfaces but in historical spaces, such as light shows in the Acropolis, the Egyptian pyramids, or the Grand Place in Brussels. Looking particularly at the 2011 and 2012 New Year's Eve 3-D light displays on two historical buildings – HSBC Bank and Customs House – in Shanghai along the Bund, I discuss how digital media augment historical sites, integrating media displays with space, pastness, architecture, and digital materiality. In the process, I present a reading of spaces as navigated by media, simultaneously architectural, material, representational, and computational. We talk about places, so that they do not disappear.

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USING SOCIAL MEDIA MONITORING TO MEASURE AUDIENCE ENGAGEMENT: AN AUDIENCE ANALYSIS MODEL

This is the second part of the research conducted in collaboration with Josephine Rydberg Lidén. Audience measurement tools are an essential part of audience studies and have been developed and refined since the invention of television. The use of gross and cumulative measures allows to situate a programme within its competitive landscape and to assess its *success* or *failure* compared to pre-established benchmarks. However, these traditional audience measurement methods are only partially valid for transmedia or crossmedia IPs which include participatory experience, as they don't take into account the dimension of audience engagement. The mere counting of so-called *eyeballs* (viewers or online unique users) simply isn't adapted to the requirements of the transmedia industry. We suggest a new audience measurement methodology created by adding to the traditional ratings analysis model developed by Webster, Phalen and Lichty (2003) an extra dimension inspired by social media monitoring tools currently used in film marketing. Through questionnaires to former users of participatory experiences, we have analysed the way users manifest their engagement on social media. Expanded to a larger scale, this allows us to measure and quantify audience engagement. This variable becomes then the third dimension of a model which analyses, through gross and cumulative measures, the ratings of a certain programme or IP over time. While adapted specifically to the upcoming Swedish/Canadian IP *Treasures*, this model intends to place the audience at the heart of transmedia storytelling and to open new doors towards the measurement of the success of any IP.

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EXPLORING THE IN-BETWEENNESS OF INTERACTIVITY THROUGH EMBODIMENT, IMMERSION AND AFFECTIVE EXPERIENCES IN MUSEUM SPACES

The paper reflects on notions of embodiment, immersion and affect in relation to the dubious notion of interactivity within museum and gallery spaces, specifically looking the audiences' responses when using touch sensitive interfaces and coming into bodily contact with digital environments. The digital exhibits discussed in the paper approach social and current debates on the city of London and climate change issues, aspiring to provide affective, emotional and personal experiences. Events and histories touches us through digital environment bringing distanced experience quite close, close to the skin by creating an emotional response, an affective charge of investment of being touched (Cvetkovitch 2003,). The role of past experiences or even the present is concealed and in effect experience can be reduced to little more than momentary excitement (Steyn, 2009). Interactivity and digital technologies are challenging notions of reason and cognition, perception and memory, emotions and affection. The interactive environments provide opportunities to feel "in the midst of in-between-ness (Seigworth & Gregg, 2010): between the virtual and the real world, between the self and the world, between the power to affect and the power to be affected. The ability to affect and to be affected is inherent to emotions as well as body movements. Interactive art approaches stimulate immersion characterized by diminishing distance from what is shown with the ability to heighten emotional investments in it (Popper, 2006). Can these encounters integrate intuitive experiences and productive space for transforming the visitors' relationship with the given debates? The paper discusses audiences' responses when engaged in the interactive exhibits and installations questioning affect, representation, imagination and narratives related to ongoing social discussions through the spectrum of interactivity.

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BETWEEN THE "BLACK BOX" AND THE "WHITE CUBE": LOCATING STRATEGIES OF THE CINEMATIC (NEO)AVANT-GARDE IN THE WORK OF MICHAEL HANEKE AND HARUN FAROCKI

My paper seeks to introduce new critical language for thinking about the mixity of style, content, and intellectual concerns that exists across art-world and film-world contexts. The paper analyzes Michael Haneke's *The Seventh Continent* (1989) and *Funny Games* (1997) alongside Harun Farocki's experimental documentary, *Videograms of a Revolution* (1992), and his recent screen-based installation, *Deep Play* (2008). These two filmmakers would seem to exist at opposite ends of the film-world/art-world spectrum, but their work shares a mutual interest in experimenting with modes of cinematic spectacle, forcing audiences to inhabit and ponder images within a position of "critical immersion", rather than one of critical distance. In performing this comparative analysis, I synthesize Jacques Rancière's notion of artistic regimes and Serge Daney's famous distinction between "visuality" and "the image" to create an alternative, non-binaristic framework for analyzing contemporary intersections of art and cinema. Such a framework may help the field of moving image studies uncover (dis)continuities between old/emerging spheres of production and creative signification, rather than reifying divisions around filmmakers and visual artists by chosen media.

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TO BE AND NOT TO BE, THAT IS THE ANSWER

Written from a practice-based perspective, this paper explores the notion of intermediality in cyberculture. In particular, it discusses the 'to be and not to be' aspect of cyberformance, that is, the form of digital performance that uses the internet as a (cyber)stage. Cyberstage is a socio-political in-between space and non-space, where the participants are present and absent at the same time in a live and mediated experience. The spaceless, bodyless and liveness characterization of cyberstage references the binary nature of cyberspace's materiality and immateriality, while its socio-political character also references its global nature of the online environments. I will focus on the case of Etheatre Project, a series of experimental cyberperformances aiming to reinterpret and realise Brechtian theories of political performance for the digital age. I will examine how the productions combined the in-betweenness of cyberformance with the 'to be and not to be' character of Bertolt Brecht's political theatre distancing effect (V-effect) to create online political spaces. I have used the term 'political space' to describe public spaces, where debates, political expression and participation are taking place.

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V-V-VERTOV RE-RE-RE-MADE

In 2007, Perry Bard launched the participatory online movie project entitled *Man With a Movie Camera: The Global Remake*, which, as the title implies, is a remake of Dziga Vertov's *Man With a Movie Camera* (1929). In this seminal work, Vertov attempted to forge a new international language of pure visual communication, *Absolute Kinography*, by purging the movie from all the conventions that belonged to older art forms and their related media. Instead, Vertov in a highly exploratory way sought to replace these conventions with new means of communication (montage, innovative camera work, etc.), ultimately aiming to optimize *both* the art of "decoding life as it is" *and* the transference of this flow of information onto the viewer. According to Lev Manovich, the efforts by Vertov and like-minded avant-garde artists in time turned out to be the building blocks of new media and so-called computer culture, as we know it. In this paper we will discuss, what this contemporary new media remaking of *Man with a Movie Camera* means in a more detailed perspective, and which aspects are left out. What, for instance, happens to the aesthetic dimensions of the original, which inevitably becomes part of the movie's formalistic/communicative experiments, when the aim of the art project now seems less an attempt to forge a new visual language, than an attempt to orchestrate – or perhaps merely demonstrate – a new social organization of the very production of art under the banners of remixing, reinterpretation, participation and global-networking (cf. Manovich, Deuze, Jenkins, etc.). To conclude the paper, we will briefly contrast Bard's remaking of Vertov's film with Lech Kowalski's 2008 online video archive *CAMERAWAR.TV*, to illustrate another current take on so-called "database cinema" – that is, a different echo of Vertov's pioneering work.

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THE "SENSATION OF INTERMEDIALITY" AND THE TABLEAU VIVANT AS A POST-CINEMATIC IMAGE

In recent years we have witnessed a fascination with tableaux vivants that cuts across different forms of art and layers of culture. This obsession with the single, powerful image at the border of stasis and movement, displaying the interpenetration of art and life, images and bodies is not only there in photo journalism or commercial videos, it is also palpable – in a different way – in a broad spectrum of contemporary arts including performance, video installation, and cinema. My presentation aims to emphasize the existence of such connections and argue that the tableau form may constitute a typical post-cinematic image conceivable as a sensuous medium blurring the boundaries between photography, cinema, and experimental video, or installation art. In general, we can say, that in contemporary art the tableau vivant is used not only as a reflexive form dissecting the visual arts and questioning their interrelationship, but also a "block of becoming" in a Deleuzian sense, as a site for experimenting with new "sensations" and affective-performative aspects of the moving image, and overall as a new receptacle for the extension of the "cinematic" beyond cinema, and vice versa: as a way to reconfigure the specific "cinematic experience" not subordinated to narration (as in classical cinema), or acting against narrative expectations (as we have in modern cinema), but from the explicit vantage point of the single, static image, where this image can also involve a marked intermedial reference (i.e. to a painting, sculpture, etc.). I propose to expand on some of these ideas – selected from a broader research on the subject – that may enable us to refine our understanding of the tableau vivant in contemporary art by analyzing cinematic deconstructions of the tableau vivant comparable to similar experiments in video and installation art from two points of view: a) conceptualising the tableau as a post-cinematic image from the perspective of the chiasmus of the art(ificial) image and the live body, and b) the emergence of a particular kind of sensual, inter-medial pictorialism.

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THE ECSTASY OF PERFECTION? DIGITAL RESTORATION: AESTHETICS, ETHICS, AND IDEOLOGICAL (RE)CREATION

The restoration of a film – even before addressing issues of a technological or aesthetic nature – assumes an ethical dimension which characterizes its double nature: on the one hand, the operation permits the safeguarding of a film, thereby preserving it for present and future generations (and, moreover, calling into being value criteria that can be more or less explicit); on the other hand, the very nature of the operation results in modifications of the filmic text which can be more or less radical, more or less intentional. Thus, the restoration of a film is never a neutral operation; it is affected by cultural, ideological, and technological decisions that reflect the era in which it takes place. This is even more evident when dealing with the restoration of a silent film: an artistic, commercial, and technological work with an entirely different chronological, cultural, and historical dimension. With the increasing dominance of digital restoration techniques over photo-chemical means, we now find ourselves at a technological watershed which can have a decisive and often extreme influence over the aesthetics and, even more, the ethics of restoration. How far can its limits be pushed without compromising the philological dimension and distorting the historical and documental dimension of the film to be restored? This paper researches how the methodologies of

digital restoration amplify the ideological dimension inherent to the very operation of restoration, which often leads to the creation of entirely new filmic objects that conserve the structural outlines of the original film but are imbued with the technological-ideological essence of the digital era. The film, an object completely dematerialized and deprived of its physical support, is now also deprived of the historical time it conserved and to which it bore witness. An object dispossessed of its own temporal position and relocated in the eternal present of the era of digital media.

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ROMANIAN ONLINE SOCIOBIOGRAPHIES- REWRITING COMMUNIST CHILDHOODS

From 2000 onwards, a new memorial discourse has emerged in post communist Romania. It is articulated by the last generation to have lived under Ceausescu's regime as children and adolescents, the first to reach adulthood after its fall, and the first user generation of the new digital media. Rather than focusing on the collective trauma of political oppression, this generation takes on the remembrance of communism through the lens of one's individual childhood memories. This discourse is voiced through social networking sites, websites, blogs, and print sources. The various individual accounts share specific narrative strategies and commonplaces, which, taken together, emplot a collective identity for the first post-communist generation. My paper explores how the authors/ contributors to these online sources use various narrative strategies across media to negotiate between or blend institutionalized, 'top down' memorial discourse and personal, 'bottom-up' memorial initiatives. Since most of the websites and pages use photographs of communist memorabilia as narrative triggers, the focal point of my paper is the translation of materiality in the digital environment and its relationship with narrative. Materiality opens a new avenue for discussing private and public memory, especially in a communist setting where commodities are imbricated with the logic of a state-owned economy. Re-mediation (Bolter & Grusin 1999) and mash-up (Sonvilla-Weiss 2010) are key concepts for understanding this process, as the photographs of material objects on display have been translated from one medium into another, the videos and scans are being circulated from social networking sites to blogs and websites or vice-versa and the consumers of these online platforms are also, partially, their producers; social networking sites facilitate the recycling of material objects (Giaccardi 2012). The nostalgic enterprise at work here needs to be defined past Svetlana Boym's binome of restorative vs. reflexive nostalgia (2001) as it oscillates dialogically between the private and the public, between a capitalist and a state-controlled logic of production/consumption.

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ADAPTING THE MEDIUM: THE DYNAMICS OF INTERMEDIAL ADAPTATION IN CONTEMPORARY JAPANESE POPULAR VISUAL CULTURE

In respect to adaptation studies, contemporary Japanese popular culture signifies a unique case, as the different types of media (be it textual, auditive, visual, or audio-visual; narrative or non-narrative etc.) are tightly intertwined –through the "recycling" of successful characters and stories– to create a neatly woven

"net" of intermedial adaptations. The presentation, on one hand, addresses the interplay of the various factors by which the existence of this network is made possible; such as the distinctive cultural attitude to "originality", the structure of the film, comics, animation, and music industries, and finally, the manipulation of fan culture. On the other hand, the speech also considers some of the most significant thematic, narrative, and stylistic effects the media involved have on each other—paying special attention to, and marking the nascent trend of "merging" the adaptive medium with that of the original story (viewing adaptation as "assimilation" or "integration"), apparent in contemporary *manga*-based live-action comedies, as the extreme case of intermedial adaptation. That is when the aim of the adaptational process is no longer the transposition of the story or the hero, but the translation of the medium itself.

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CHOSEN: SUSPENSION OF BELIEF IN THE JESUS CAGE

Young Nuns is a visual arts and virtual ethnography focusing on young women considering religious life. The women, who are in a transitional state, establish networks of support and community online, utilizing social media networks to form and develop new communities – infrastructures of virtual support toward their greater quest: They are seeking another, physical community, where they belong. The women bond over their shared desire and in their similar obstacles to become nuns. I began the line of inquiry that is shaping "Young Nuns" four years ago, when I started communicating with individuals attempting to discern if they have a calling to a religious vocation. Their discernment process is something of an interstitial state of indeterminacy; small external "signs" might culminate in major shift in trajectory to a lifelong decision. After I began communicating with members of this insulated subculture, I traveled around the States and met with six women in person, some several times over the course of several years for oral history interviews and photographs. This summer and fall I will be working on this project for three months at the University of Bern. At "Rethinking Intermediality in the Digital Age," I would present my research, as well as excerpts from the visual art project I intend to produce based on my interactions with the community. This project emerges from another project: For more than eight years I have worked with a cloistered monastic community of nuns in an 800-year-old religious order, one of the strictest in existence. Members seek anonymity and observe monastic silence; the nuns make vows of poverty, chastity, obedience, and enclosure. A metal grille separates their fourteen-acre cloistered campus from the outside world. I have signed a contract with Oxford University Press; my finished manuscript is scheduled to be published in 2013.

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THE REVOLUTION WILL BE PERFORMED. CITIZEN JOURNALISM AND THEATRICALITY IN THE PERSPECTIVE OF CONTEMPORARY ART PRACTICES

While working on the compilation film *Videograms of a Revolution*, Harun Farocki began to see the amateur videos from December 1989 in Romania as a vital component of the historical events themselves. The numerous recordings of mass protests against Ceausescu and the first revolutionary broadcasts of the

Studio 4 in Bucharest became operative in the unfolding of the revolution. Referring to the same events, Vilem Flusser defined the impact of photographic media on historical reality in terms of agency and performativity. Some twenty years later, the so-called Arab revolutions are being massively reported in photographs and videos taken by bystanders and participants alike, answering to the desire of immediacy with the blurry, fragmentary images taken in the heart of the events. One of the most astounding results of this new situation is the way the image production steers the comportment of people involved in the events. Ordinary participants become actors performing certain roles, while the events themselves are being shaped into spectacle. This paper investigates this increased theatricality (Samuel Weber) in the comportment of people involved in historically significant events as an instance of blurring the lines between video and photography on the one hand and performance and theatre on the other. Recent works of art such as Rabih Mroué's *The Pixellated revolution* will guide my analysis, leading to a better understanding of these new media convergences.

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THE IMPACT OF PARTICIPATORY EXPERIENCE ON THE AUDIENCE

This is the first part of the research conducted in collaboration with Mathias Noschis. The field of transmedia is to traditional film and television industries defined by its interactive components. There is still a gap on the production side between gaming oriented storytelling and the kind driven by linear dramaturgy. Many film and TV producers have very little understanding of what makes their audience engaged and have only vague ideas on how to measure the success of the engaging elements of their projects, often relying on audience measurement tools and questions that were designed for a passive audience. In our research, we are challenging this thinking through interviews with former participants of participatory experiences. We are looking at some of the experiences of a participating audience to try and paint a picture of why and how people tend to get involved beyond the passive viewing. Interestingly most participants regard themselves as the exception, and point out that the circumstances for their participation were extraordinary. This is very different to how the industry talks about communities and fan-bases. By looking at motivation from the individual standpoint rather than a collective one we gain some insights into what makes participatory drama work, what the resistance to it might be and how to reduce it.

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"OWN DEATHS" – TOWARDS A CONCEPT OF HAPTIC INTERMEDIALITY

Discussing two intermedial endeavours, a book and a film, and responding to one of the questions raised by the conference my paper attempts to relocate the concept of intermediality along phenomenological considerations. The book I examine is the autobiographical volume *Own Death* (2004) by Péter Nádas narrating the author's clinical death in a text interrupted by empty (?) typographic spaces and a series of photographs. The photographic imagery and the typographic arrangement do not only become an ambiguous context for the narrative, but foreground the corporeality of the book, the mediality of the text, reading and photography. The adaptation of *Own Death* (2007) by Péter Forgács is an intermedial folding between text, narratorial voice (that of the

author of the book), sounds and sensual, tactile images re-enacting photographic images and conventions. This offers a haptic experience of film (in the phenomenological sense of the word) in which attention shifts from diegesis to mediality. Both the book and the film can be considered intermedial practices which do not only reflect on the representability of the liminal experience of the embodied self but offer the experience of the medial in-between as something palpable, sensible and reflective at the same time. In this case the phenomenologically grounded concept of the haptic image (Laura U. Marks) can be a starting point in arguing for a concept of haptic, sensible intermediality.

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TIME-SPECIFIC NON-PRESENCE AS THEORETICAL CHALLENGE TO PERFORMANCE STUDIES

The Antigone-project poses a number of theoretical problems. Obviously, the traditional paradigm of the co-presence of actor and spectator cannot be maintained. The actor is basically absent, only audible through the voice in the mobile telephone, pre-recorded as in radio theatre. But the listener is not at home nor in her/his private car. Instead, she or he needs to be in location, together with other participants. Thus, a sense of collectivity is provided, albeit the listeners can decide upon their own speed of walking along the predetermined route of events. While reproduced digitally, the event takes nevertheless place in realtime. Although the locations are fixed by the production, they are not site-specific in the sense that they could not be easily moved to another part of the city. Rather than site-specific, *Antigone's Diary* could be characterized as time-specific: it is limited to a certain span of time, while the participants are free to move through the sites at their own preference. The digital technique allows for innovative interactions between producers and participants, which furthermore transgress the time limits of the performance proper. Participants have the option to view the other participants' responses to the questions posed during the performance and in addition they can also return to the home page to review the overall responses to each question. The participatory options extend the time frame, regardless of the limitations of the performance space. While the elimination of space due to digital techniques makes *Antigone's Diary* very different from traditional theatre performances, its time-specificity connects it to the basic interaction in all theatrical events. The performance can be described as a hybrid form of digital immersion.

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OF BOOKS, CAMERAS, AND COMPUTERS: THE INTERMEDIAL PRACTICE OF POETRY IN THE DIGITAL AGE

The emergence of digital media has transformed literary culture. Digital technologies have changed our practices of communication and representation. They have modified our aesthetic expectations and altered the ways in which literary texts are written, published, read, and discussed today. In this paper I will take digital poetry as my test case to examine the refashioning of literary culture in the digital age. My primary examples will be Allison Clifford's adaptation of e.e. cummings's experimental poetry in her interactive digital poetry project *The Sweet Old Etcetera* and performances of Walt Whitman's

poetry in user-generated clips on YouTube. Clifford's electronic texts and the YouTube videos challenge the notion that literature constitutes a single, clearly bounded medium. On the one hand, these adaptations clearly entail a change in medium (a shift in technological means, in systems of signification, and in processes of communication); on the other hand, they remain located within literary culture because they demand of their audience that they read / listen to poetry. My analysis asks what these specific instances of inter-/intramedial adaptation reveal about the mediality of literature. I argue that they exemplify a proliferation of literary practice across different media platforms that is characteristic of the digital age and that invites us to reconsider concepts central to intermediality studies, such as 'media boundaries' and 'media specificity.'

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THE AESTHETICS OF 3D PRINTING

The rapid development of 3D printers designed for the mass market is at the moment being described by economists as the 'third industrial revolution'. However, amidst the technology excitement there is a lack of knowledge about what we print and what kind of aesthetic issues are associated with this particular access to translate digital images into three-dimensional objects. What kind of media sensibility does the 3D printer require from us? This paper examines how a number of artists (and architects) are currently using the medium(technology) and how the printed objects can be perceived aesthetically. At least three approaches are relevant for the discussion: 1) 3D prints as an expression of *unsettled imagery* between multiple dimensions; 2) 3D prints as a *liberation of the production of things*; 3) 3D prints as *tactile knowledge*. With 3D printing we are practically able to share and develop our material world digitally – and the digital world materially. Or as the Spanish architect and researcher Marta Male-Alemany puts it: “[it] practically means that we are able to reinvent the world: Invent it for ourselves and build it together.” (in *Fabvolution. Developments in Digital Fabrication*, p. 15). – DIY media, crowdsourcing and open source are in other words central issues when it comes to 3D desktop printing. Through analysis of a number of art works the paper will focus on how contemporary art critically includes printed objects and the printing process – turning the gaze towards the age of materialisation.

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HOME VIDEO ECOLOGY. EXPLORING 'INTERMEDIALITY' FROM A MEDIA HISTORIAN'S PERSPECTIVE

A challenging issue in scrutinizing changing user practices in relation to new media and digital technologies is the hotly debated notion of 'intermediality'. As media scholars now ponder upon the contemporary post-medium era of user-generated content, I would like to explore how the 'old', interrelated video *media ecology* (A concept used in David Morley, *Media, Modernity and Technology. The Geography of the New* Routledge , 2007) already problematised changing notions of intermediality and user practices. My aim lies specifically in giving an alternative perspective on these issues from the context of video technologies as they emerged as audio-visual consumer products from the late 1970s towards the 1990s. I will specifically explore how, in Jurgen Müller's words, 'intermediality (...) returns us to the materiality of media as well as to the interaction between materials' within a specific historical filmmaking

tradition; namely the practice of amateur filmmaking in its *home mode* context. With this specific focus I want to make a twofold contribution to the debate on intermediality. Firstly, I want to encourage scholarly attention for the often-overlooked *nontheatrical film practices* home movie making is part of. Secondly, I aim to contribute to a growing body of *intermedia cultural historiography*. (My PhD-research is funded by the Netherlands Organisation for Scientific Research and is part of the Maastricht University/University of Groningen research project *Changing Platforms of Ritualised Memory Practices. The Cultural Dynamics of Home Movies*)

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POLYPHONY AND INTERACTIVE STORYTELLING: INSIGHTS ON PLAYER CHARACTERS AND IDEOLOGICAL AGENCY

This paper seeks to apply Bakhtin's theory of polyphony to interactive storytelling. If polyphony describes a story in which primary characters are fully developed, open-ended, and psychologically independent of the author, occupying a particular ideological point of view, and stories thus emerge from the harmonies and tensions existing among these primary characters, how does this change if one or more of these primary characters leave authorial control and are instead driven by a viewer/player? Using examples from pen and paper role playing games, interactive fiction text-based games (such as Zork), and modern single player and massively multiplayer online RPGs, this paper explores hidden and explicit mechanisms for ideologically positioning player-characters, and examines the difficulties, advantages, and shortcomings of contemporary digital delivery methods for interactive stories that offer varying degrees of psychological and ideological player independence from authorial direction. In particular, transmedia and multi-media storytelling methods are investigated for their potential to allow for greater viewer/player autonomy within the scope of a story, and to allow for a more nuanced and granular portrayal of ideological decisions and consequences within that story. Finally, application of the theory of polyphony may help game and interactive story designers find new ways of engaging viewer/player investment and interest, and creating a more powerful sense of earned consequence in interactive stories.

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SIGNAL DISTORSION, INTERFACE FOLDINGS AND DIVIDUAL AFFECT IN FLUXUS VIDEO

Fluxus video artists came from other art fields and (often inspired by Cage and Duchamp) used the new tool of video to investigate sculpture (Kubota), music (Paik), painting (Vostell) or performance (Scheemann). They used "the signalectic material" of electronic waves to create distortions and feedback noise – often aided by the synthesizer. They built video-sculptures or created interface events with monitors aiming to include gallery guests or they experimented with interfaces merging subject (artist) and object (represented image of artist) by way of the camera as a 'third eye'. The performance-, music and happening scene of the 1960s and -70s in similar ways celebrated 'immateriality' and the disappearance of old power structures due to disparate values within binary systems of subject/ object, man/ woman etc. As Casey Alt has argued one should not forget that many artists – among them Cage –

were inspired by system theory and cybernetics, because of 'immediacy' and the lack of a proper 'art product' – and thus were important interpreters of the cultural implications of new software systems. Alt argues that 'objects' on the other hand became enfolded in software programs citing Alan Kay: '*objects are a kind of mapping whose values are its behaviors*'. Thus seen from a contemporary perspective Fluxus artists can be thought of as performing a bergsonian conception of time as a qualitative unfolding of *durée* as a (real-time) event in which affect is the determining factor. The deleuzian term, *divid*, should be added to it, since it designates that every expression is affective and thus consists of connections and divisions that can only increase or decrease if the whole changes qualitatively. With this background and Lygia Pape's performance *Divisor* (1968) as a launch pad this paper will investigate signaletic distortions, interface events and explorations of the 'dividual' in Fluxus video art.

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COMMUNICATING EMOTIONS AND PAIN IN THE DIGITAL AGE

Photographs showing words cut into the skin constitute a special category of images of self-cutting that can be seen on the internet today. The words are often related to anger, suffering and agony. As I showed in a quantitative study that included over 6 000 six thousand self-injury images, cutting words into one's own skin might be quite common among self-injurers. Approximately fifteen per cent of the images in the study depicted words mediated through lacerations, blood and scars. This material raises important questions about how emotions and feelings are experienced and manifested in different modes. Self-cutting involves both the visual perceived cuts and the nerve transmitted nociceptive experiences of pain. Manifestations that are perceivable by the cutter themselves. But what happens when these manifestations are photographed and published on worldwide networks, and thus become part of collective experiences? These experience are becoming the discursive tool for the production of and negotiations about the meaning of self-cutting (for instance in self-injury communities) in particular but also about the meaning of bodies, emotions and pain on a more general level. In this paper I will argue that the media involved in this production of meaning are integrated with each other – they are in symbiosis – to use Varga's typology. This symbiosis becomes part of a unification of individual bodies that are interacting with each other and thus creating a collective body, with a collective understanding of its emotions and pains. During this process, the individual physical experience of a body is united with a virtual body experience through the interface of the screen. This is a unification that will probably reconstruct the meaning of emotion and pain in the digital age.

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IMAGE INVASIONS: THE REAL AND THE INTERMEDIAL IN *INVISIBLE ADVERSARIES*

Best known for her expanded cinema practice and performance art, Austrian multimedia artist VALIE EXPORT has also worked ingeniously in the genre of experimental narrative film. Like other filmmakers of the 1970s, her first feature-length film *Invisible Adversaries* (1976) made use of a political modernist

allegorical mode to critique gender normativity, Viennese conservatism, and mass media saturation. However, embedded within the film's fictional conspiracy plot are several of EXPORT's earlier artworks—photographs, collages, video pieces and performances. In the film, these artworks are theoretical excursions and self-reflexive showcases as well as diegetic events. Located on the very fault lines between form and consciousness, *Invisible Adversaries* relies on heterogeneous media and their eventual juxtaposition to destabilize the relationship between what we are taught to know and what we are taught to perceive, highlighting her own artwork's instability and its participation in mass medial flow at the same time. In my analysis of the film, I triangulate between the visual cultural theory of Aby Warburg, Hans Belting and Jay David Bolter and Richard Grusin to articulate the way in which *Invisible Adversaries* depicts intermediality as both a psychic and corporeal invasion. As fictional character Anna negotiates between the real and the hypermedial, so too must film spectators move between different modes of reception and identification. From the film's *bricolage* of diverse media (film and video) to the hybridity in the conceptual uses of the image it displays, the film offers 21st century audiences the opportunity to revisit and reconsider their assumptions of remediation at work in contemporary digital media.

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BEYOND TEXT AND IMAGE: PÉTER FORGÁCS AND HIS *WITTGENSTEIN TRACTATUS*

Christina Stojanova's study "Beyond Text and Image: Péter Forgács and his *Wittgenstein Tractatus*" establishes the unique place of Forgács's experimental film from 1992 on the backdrop of the scantily populated Wittgensteinian cinematic world, mostly thanks to the ingenious way Wittgenstein's pronouncements (written and read) interact with the found-footage images to express abstract notions, far greater than the simple sum of its visual and sonic components. By engaging theoretical concepts and paradigms from a wide array of scholars – from Sergei Eisenstein and André Bazin to Gilles Deleuze, Walter Benjamin and beyond, the paper concentrates on the role intermediality plays in the formation of meaning on aesthetic as well as on philosophical and ethical levels. In the process, it discusses various techniques the director applies to harness the power of the home-movie fragments within the elaborate audio-visual orchestration of his film, thus espousing a congenial approach to Wittgenstein's world of ideas.

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FIND YOUR OWN REALITY! NEW STRUCTURES AND USER EXPERIENCES IN WEB DOCUMENTARIES

Web documentaries can be seen as typical examples of the remediation process. This paper will analyse the consequences of remediation in terms of the structure and the experiences of the user. Traditional documentaries unfold over a longer timeframe while web documentaries offer a fragmented viewing experience. Traditional documentaries usually immerse their viewers into the represented world while web documentaries induce their users to navigate in virtual space and create their own virtual journey. I assert there is an inherent contradiction in the effects of web documentaries. A documentary is an

“asserted veridical representation... in which the film's makers openly signal their intention that the audience ... take an attitude of belief toward relevant propositional content” (Carl Plantinga). A web documentary offers the users their own choices and let them exert their creative power over the represented material. The acquired creative power of the user and the game-like interface diminish the experience of immersion, and phenomenological approximation to the pro-filmic event and challenge the assertive stance of the filmmaker. For some scholars this result of remediation gives freedom to users in creating their own interpretation of the represented reality. This paper, however, will demonstrate that the producers of web documentaries maintain their authorial power by orienting users towards their interpretation of reality via style, voice, selected materials while they encourage the users to follow their own routes and offer them the illusion of free interpretation.

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REPEAT, REMIX, REMEDIATE! MODES OF NORMS OF INTERMEDIAL TRANSLATION

The term intermediality has supplied us with a much needed concept in analogy to the notion of dialogicity or intertextuality, as a means to describe the relationships or connectivity between media. At the core of these relationships is a process at work of transformation, adaptation or appropriation. With reference to Walter Benjamin, Joachim Paech has described this process as translation. In my paper, which is derived from a research project I'm involved in at Hamburg's RCMC, I'm interested in the modes and norms of this translation process. The three terms, repeat, remix, remediate designate three modes of intermediality as digital media repurposing. This will be exemplified in two cases studies: The first will be Radio Aporee Maps (<http://aporee.org/maps/>), an internet platform to both archive and re-contextualize audio footage on a world map, that also “broadcasts” these sounds as you “tune in” to the page. The second example focuses on Christian von Borries' documentary film *Mocracy: Neverland in Me* that is a remix of found video footage from YouTube and other internet platforms and is (re)distributed first through the cinema (especially festivals) and eventually on the internet (<http://www.youtube.com/watch?v=PNHsHPRbc8U>). In both cases regulations on copyright/plagiarism and conflicting discursive norms apply. While in the first case material is simply repeated, yet re-contextualized, in the second case the material is remixed and re-appropriated. In both cases the content is remediated or translated in a different medium, in which the old medium supplies the form (Paech).

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FROM NIVEA TO PAPER LANDSCAPE: AN ARCHAEOLOGY OF EXPANDED CINEMA AS TRANSMEDIAL BECOMINGS

One of the paradigmatic events in the history of expanded cinema took place in Vienna the 26th and 27th January of 1967. During that evening work by Kurt Kren, Hans Scheugl, Ernst Schmidt Jr and Peter Weibel were shown. Weibel performed his one-minute *nivea* performance, a direct commercial and an inflatable movie, as he called it. Not until the following summer, while working in Sweden, did he realize when reading Film Culture at a library that what

they had done was an expanded cinema performance. Weibel's early piece consisted of a projector, a performer, a Nivea beach ball and a tape-recorder (playing the sound of a running camera), transforming the shooting into projection but negating representation, that is, the establishment of a subject-object divide that is so fundamental to regular film. The actor was turned into a present performing body, the recording camera substituted by a projector and the expected image of a beach ball came out as a direct object, the actual material in itself. This objective of showing how the essence of film is in its character as a signaletic material, the event of projection, became the *tour de force* of expanded cinema. The aim of my paper is to present a sample of classical expanded cinema performances (Weibel, Schmidt JR, Sherwin) in order to show how they constitute an essential trajectory in the history of new media and new media theory. But also, by using an archeological approach, show how early performance pieces worked as transmedial becomings through their blending of different media. Thus, new media is not more new than old, but is yet another trajectory in the exploration of the signaletic.

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MAYA BRUSH THE DIGITAL BEAUTY

Maya Brush, the so-called „homo virtualis” was born 4th February 2011. It is a 3 dimensional sculpture which is present in the real and digital world simultaneously. Maya is the prototype of the woman, the new generation of topmodels, representing flawless beauty. She is the first model fully created by computer. Even though she was born in the virtual space, anyone can contact it via the Internet and she is even able to appear in the real world. The main purpose of my research is the philosophical and aesthetic exploration of Maya Brush's representation and mood, in view of the philosophy of new media (Lev Manovich, Mark B. N. Hansen) and post-media aesthetics (Peter Weibel, Domenico Quaranta, Lev Manovich). I am mostly interested in the connection between human body and the computer and the relation between VR and substantive space. In the course of analysing Maya Brush, I lean on Pierre Lévy's virtualization theory and Jean Baudrillard's simulacra theory. I am seeking for the answers for questions like: Does the existence of Maya Brush actualize or virtualize the question of women beauty? Does Maya serve the beauty approach of the 21. century or reflect to it? Can we consider Maya Brush as an autonomous being? What do we mean by the body of Maya Brush? To her, is our reality a virtual extension of her world? Where is (if there is any) the line between reality and simulation? What is the significance of the Maya Brush phenomena at all?

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ON SKINS AND TEXTURES IN FILMS

Laura Marks in her seminal book, *The Skin of the Film* describes *haptic visuality* of film images as “the lack of things to see”. Images become grainy and faded when the camera treats objects as bodies by “caressing” them. Grounded on the phenomenology of film it argues that vision in general and in particular during film viewing becomes inevitably *synaesthetic* in the sense Merleau-Ponty talks about perception *if* it is deprived of “perfect” visibility. In

the age of digital visuality the almost perfect graphic simulation of virtual reality as it appears in e.g. most video games tends to eliminate synaesthesia. In contrast, grainy, faded and vague images call for the synergetic cooperation of the other senses and are thus felt significantly more *sensual* than so-called realistic images. Texture is then a way images activate the other senses of the viewer. The present paper sets out to differentiate between three types of textural level at which texture appears in both analogue and digitally produced films: (A) the granular technical quality, which can be identified with the vehicle; that is, what Roland Barthes once called “the grain of voice”. (B) Texture may also appear at the referential level of images, that is, denotation when images refer to the singularity of the photographed objects. (C) Texture can appear at the level of semantic meaning in the sense of Barthes’s *third meaning*. (D) Most recently texture can appear as deliberate pixelization in pixel art, which can be seen as a rejection of “perfect” digital graphics. The paper proposes the following major hypotheses: (A) confers material singularity (B) is basically ontological/causal, (C) adds an extra *representational* meaning: singularity of symbolic meaning (D) is a special case of *simulation*. Examples to be covered: (A) Antonioni: *Blow-up*, Gábor Bódy: *American Anzix*, Kim Ki-duk: *Shi gan*, (B), Werner Herzog: *Fata Morgana*, Bill Viola: *Desert Light*, Vincent Gallo: *The Brown Bunny*, (C) Misoguchi: *Ugetsu monogatari*, Lynne Ramsey: *we Need to Talék about Kevin* where the opening shot of the tomato feast (the Boschian Tomatina fight - a festival that is held in the Valencian town of Buñol) imitates Dante’s representation of the Inferno (and the Paradise as well) as the main character (Tilda Swinton) makes it explicit toward the end of the film (d) Eisenstein: *Potemkin*, István Gaál: *The rail workers*, Stan Brakhage: *Dog Star Man*.

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RETHINKING THE PARAGONE: CROSS-MEDIA ADAPTATIONS AND PERFORMATIVE MEDIA RIVALRY

Traditionally, media rivalry (aka the paragone) has been conceived of in mimetic terms: we evaluate media based on how well they serve that which they represent, a concept most famously expressed in Lessing’s distinction of the verbal arts as best suited to the representation of time and the visual arts as best suited to the representation of space. One can witness this type of thinking especially well with cross-media adaptations, where discussions almost invariably centre upon medial adequacies and inadequacies in mimetically representing certain subject matter (e.g. “the film wasn’t able to show the heroine’s thoughts as well as the novel because cinema has more difficulty in representing interiority”). I would like to argue for a contrasting notion of media rivalry, performative media rivalry, where the focus is not upon how well media serve their subject matter but how well they exploit their subject matter in order to put their own medial capacities on display. As an example, I will use cross-media adaptations of Jane Austen’s *Pride and Prejudice*, ranging from the classic BBC mini-series to the recent YouTube hit *The Lizzie Bennet Diaries*, and show how these adaptations do not so much compete with the novel via an attempt to provide a mimetically superior (i.e., more lifelike, immersive, etc.) retelling of the story but rather use the original story as a pretext for performatively creating media-specific effects and flaunting the unique qualities of their respective medium.

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MONETIZING FAN LABOR – THE CURIOUS CASE OF VERONICA MARS: FROM A TV SCREEN TO A BIG SCREEN VIA CROWDSOURCING

Veronica Mars was a Warner Bros. series running from 2004 until 2007. Even though it did not achieve high viewership results, it gathered a very loyal community of fans active even 6 years after last episode was aired. Warner Bros. therefore decided to make a Veronica Mars movie, but for the first time by crowdsourcing the capital needed for the film production through Kickstarter, inviting fans to support the project financially. In return fans were offered a range of 'goodies' (e.g. tickets for the gala premiere). Only in the first 5 days the project already managed to gather 3,6 Million USD from 55,000 fans. Does this mean that we are facing a new model of financing the industry of entertainment? Many have already written (e.g. Scholtz, Terranova, Levy) about monetizing online labor by selling users' clicks, likes, tweets or any other computable trace that they leave behind thinking that they are doing a self-gratifying activity. Are we facing the same mechanism in film production? Where fans will need to 'chip-in' in order to see their favorite characters brought to life? Rob Thomas the author of the show has rationalized that this project offers fans good deals for the objects they would otherwise not be able to get (e.g. a speaking role in the movie for 'only' 10,000 USD). As he puts it: "We wanted to create packages where people look at what they're getting and think, 'Wow, I got a script and a digital download and a t-shirt for \$35. I would pay that!'" But the industry of entertainment is the one creating the fans out of content they produce. Would it be fair to say that they firstly create the addiction for free and then offer the consumers the product they are addicted to at the 'reasonable price'?

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LISTENING TO LISTENING DEVICES - SOUND ART AND DIGITAL MEDIALITY

In the Japanese sound artist Ryochi Kurokawas award winning audiovisual installation *Rheo Five Horizons* (2010) landscape pictures are displayed, then distorted and whirled around in mesmerizing digitally crafted patterns. In the literature on audiovisual art forms the focus is predominantly on the combination of a visual and an auditive material (e.g. Michel Chions book on Audio-vision, 1994) and on the transgression between the conventional borders between the temporal and spatial art forms (e.g. Motte-Habers book on sound art, 1999). While such approaches are by no means inefficient with regards to contemporary audiovisual installations, such as Kurokawas – and even very appealing in the case of *Rheo* because Kurokawa calls his installation a "time sculpture" and uses an advanced combination and synchronisation of the auditive and visual material – the focus on combination and thus difference between different media is limiting the ability to describe the critical potential of such art works. In a specific analysis of a few examples of contemporary sound art this presentation will argue that a more productive approach would be to take the modal combination as a starting point, which would include not only the sensory or tempo-spatial but also the material and most importantly the semiotic modality (Elleström, 2010) In doing so it becomes obvious that such installations are not mainly about border crossing, or about revoking the human modes of perception. Instead they afford an experience of that which is normally beyond perception; namely the numerical, interpretative system of digital technology. Such installations allow us to experience what it is like to listen to the world in a "digital culture" (Gere, 2002). They allow us to listen to (and with) listening devices, to look at and though perception machines (Virilio, 1989).

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BABY STEPS? SOME NOTES ON THE TENDENCIES OF THE HUNGARIAN CGI ANIMATION

During the last two decades, the “baby steps” of CGI animation had appeared in the Hungarian animated film, and has already delineated a few remarkable tendencies. First of all, we can consider the pioneering works of Pál Tóth, who has a crucial role in introducing computer animated images in the Hungarian film: his oeuvre (including *Egy újabb nap*, *Kicsi rigó*) bravely denies the tendencies of contemporary CGI animation; his films tend to minimize the action, and strongly emphasize a contemplative mood. Secondly, there are some impressive CGI animated works (for instance Géza M. Tóth's *Maestro*; Zoltán Bogdán's *Edward*) which use their CGI characteristics in more established ways, such as creating comical effects, or rethinking the possibilities of adaptation. Thirdly, in the past few years even full-length CGI animated films had appeared; amongst them, the most intriguing works are connected with genre issues, especially with the genre of science fiction (Ádám Magyar's *Egon & Dönci*; Zoltán Sóstai's *Cycle*). I would like to examine these tendencies on the one hand from the point of view of their relationship with each other; and on the other hand, based on their connection (or disconnection) with earlier tendencies of the Hungarian animated film. The latter aspect raises the questions of style, themes and narrative devices recontextualized by the possibilities of digital imagery.

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INTERMEDIA AND INTERMITTENCY

As it is commonly known, medial reflections started with attempts to secure the borders of discrete medial forms and to define the *modus operandi* of each essentialized medial area. Later on the focus of study has shifted to plurimedial formations and the interactions between predefined medial genres, in one word: intermediality. In the last few decades taxonomic approaches to various multi-, inter-, and transmedial phenomena dominated the discussions which offered invaluable support in mapping the terrain but at the same time hindered the analysis of the ephemeral, time-dependent aspects of plurimedial operations. While we explore the properties of each medial configuration, we are losing sight of the actual historical drivers that produce ever new configurations. My thesis is that any discourse on intermediality should be paralleled by a discourse on cultural intermittency, and consequently, media studies may involve an approach that focuses on the “ecosystem” of the constantly renewing media configurations from the point of view of their vitalizing potential. This approach could draw much inspiration from K. Ludwig Pfeiffer's media anthropology that plays an orientation role in my paper. The examples of my study are coming mostly from the various combinations of music and visibility (Seamus Murphy's series of short films to P. J. Harvey's *Let England Shake*, 2011; Jonathan Glazer's music video to Richard Ashcroft's *A song for the Lovers*, 2000; *3Destructo* audio-visual installation by AntiVI, 2011; Dick Higgins' *Danger Music no. 17*, 1962, Francis Ford Coppola's *Godfather III*, 1990; and Michael van der Aa's video-opera, *Up-Close*, 2011). One of the aims of my paper is to consider the usefulness of Herbert Lindenberger's proposition on the „operatic principle” as a historically conceived guiding force in modern plurimedial configurations.

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TRACING THEATRICALITY: SOMEWHERE IN PALILULA

In the movie entitled *Somewhere in Palilula* (2012) directed by Silviu Purcărete theatricality becomes a mode of address and display. The life of Serafim, a young pediatrician assigned at the hospital in Palilula, is exposed in its intense theatricality, where the protagonists are also the spectators of their own existence. This way of expression borrowed from the performing arts does literally duplicate the strength of the pictures and frames. Theatricality does not bring anything artificial in the filmic discourse or anything that may disrupt the cinematic identity of the images, the movie has both cinematal and theatrical codes. Theatricality does not alienate the movie from its cinematic essence, so we seem to sense Purcărete's timeless, surreal world that has passed beyond the limits of stage in order to conquer the screens. Thus the movie interferes with the other plays directed by Purcărete. Therefore I intend to reveal how Purcărete's grotesque and dehumanizing theatrical universe marks the scenes of the movie, where the place of narration is taken over by symbols, metaphors, allegories that frequently appear also in the director's theatrical plays. For this I will refer to these plays that become resources for increasing the theatricality of the movie. Even if the overabundance of symbols marks the film, these symbols function differently on the screen and on the stage. The excess of symbols does not mean that the movie is uncinematic, it shows how cinema can function with so much theatricality characterized by the primacy of spectacle over narrativity. But the intense theatricality that creates a sort of distance also joins together the symbols of life and death and the frames that represent how nothing is happening. The movie, in which spoken words and gestures do also have theatrical features, becomes the allegory of Romanian communism and search for identity.

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ANALOGUE AND DIGITAL, IMMEDIATE AND HYPERMEDIATE: EXAMPLES FROM CONTEMPORARY DETECTION AND SCIENCE-FICTION

The presentation starts from the observation that the turn from the analogue paradigm to the digital one has left a huge mark on the evolution of film genres in the post-classical era. Based on a number of film interpretations the hypothesis is advanced that both (crime) detection films and science fiction films have been developing a stream where the ideal of the analogue (with all its implications, from technology to philosophy), and the methodology of immediacy are prevalent, and another strand, where digitization pervades everything, and hypermediacy is a default, in-built standard requirement (using the basic terms of Bolter-Grusin 1999). From the perspective of canons, regional canons in world cinema (e.g. small cinemas such as Hungarian, Romanian, Scottish, Danish) seem to present more examples founded on ideals of analogy and immediacy, while global-reach mainstream-type cinemas can not but uphold the digital, hypermediate ideal. The aim is to reach a working definition of what "immediate, analog-minded" detection or science-fiction might mean versus "hypermediate, digital" examples, taking into account implications of regional canons in film.

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THE BLURRING OF BOUNDARIES BETWEEN FICTION AND REALITY: NEW TRANSMEDIA PRACTICES IN CONTEMPORARY *FICTIONS OF THE INTERNET*

Due to historical, cultural and social changes and in particular the emergence of digital media, hybrid novels relating to the internet have flourished during the past years. Thus, many contemporary texts thematize, imitate or incorporate various forms of the internet or even transfer the reading process to the world wide web. By integrating the new production and reception habits of our times into the reading process, innovative novels often involve the active participation of the readers. By leading the recipients to the internet, for example, and inducing them to follow the plot or to research in the 'real world', authors break up (parts of) the narrative text and, thus, traditional reading styles.

Against this backdrop, the proposed paper firstly aims at exploring the blurring of boundaries between fiction and reality in contemporary narrative texts and tries to investigate the recipients' active role in the transmedial reading process. The main focus lies on conventionally printed books which refer to webpages or online companions featuring secondary plot lines, photo journals and extra information on the characters. By looking at two exemplary novels which lead the reader to the world wide web (Jeffery Deaver's *Roadside Crosses* [2009] and Michael Robert Dyet's *Until the Deep Water Stills* [2009]), the paper tries to examine new ways of transmedial storytelling in contemporary *Fictions of the Internet*. Secondly, the focus lies on innovative possibilities of interaction and audience participation that are triggered by the two media, book and internet. Hence, the overall aim of this paper is to research new tendencies in intermedial and transmedial narratology in the digital age.

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STEFAN AND LOTTE IN PARADISE: OPERA IN THE DIGITAL PERFORMANCE SPACE

Opera is a historic form of intermedia art, and increasingly opera production is revealing awareness of the potential of digital media as an supplementary strand to those of music, dramaturgy, stage design, costume, lighting and text from which opera traditionally synthesised. In the UK and elsewhere, opera houses are increasing their audience reach by streaming performances live to cinemas, and transforming the audience experience by integrating live performance with digital imagery. In September 2012, a new digital opera commission by UK composer Alan Edward Williams and Brazilian composer Marcos Lucas was premiered in the Digital Performance Laboratory in Media City UK, Salford - the first opera to be commissioned for this flexible space which allows integrated use of digital imagery and live performance. Two audiences viewed the production simultaneously, one in a live theatre space, and one via a wall of Christie tiles with the signal transmitted by HD TV cameras, vision-mixed in real time. An element of interactivity was encouraged for the „screen“ audience via added digital content on internet-enabled touch tables situated around the venue audiences were free to use at will. A qualitative

audience survey was carried out comparing the audience response to the digital interactive and the traditional operatic experiences. The research project suggests that for many audience members, the digitally mediated performance was perceived as a „lesser” version of the experience, and that the digitally streamed form of opera was regarded as a different artistic product to the live experience.

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TEMPORAL INTERMEDIALITY ON MOVEMENT, MOTION AND MONTAGE. A STUDY OF CHAN-WOOK PARK'S "TRILOGY OF VENGEANCE"

Can film employ the comic temporality – a relatively longer intervals between two shots with immobile gestures of actors, generating the same feeling of intervals when one reads comic strips by panel to panel? Chan-wook Park's films dismiss the virtual duration of cinema Bergson criticizes and Deleuze refutes, reduce it to a sequential set of *tableaux vivants* with relatively identifiable intervals between each shots. In this paper, I will explore how comic strips and briefly video games intermediate with film through visuality and possibly contribute to an innovation of visual experience and cinematic time and try to propose temporality as a philosophical approach to be an alternative way of exploring the intermediality. Through examining Chan-wook Park's "Trilogy of Vengeance", I contend that as sequential media, the intermediality of comic strips and cinema is built upon their differences and commonalities in temporality. Peircian indexicality also instructively contributes to single image and sequential images in comic strips and films by its deitic and cause-effect relations. With regard to their frequency in social contexts, the cooperation of comic strips and film is necessarily taken into consideration in the intermedial studies for probing the potential new aesthetics and artistic influences.

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RICHARD III: BETWEEN THE MEDIEVAL BRAZILIAN BACKLANDS AND THE ENGLAND 30'S

This article intends to reflect about the complex intermedial relations between two versions of the work of William Shakespeare's *Richard III*: the first is an adaptation of *Richard III* for the Brazilian theatre, and the second, a filmic version of the same work. The Brazilian play *Sua Incelença Ricardo III* (2010) was directed by Gabriel Vilela, who in his adaptation to the scene subverts the traditional protocol displaying the medieval Brazilian backlands through a show that mixes a variety of aesthetic covering theater, dance, music, opera and pantomime, as well as working to merge the text of Shakespeare with the languages of Brazilian popular culture media such as circus and carnival rites. Still, by means of the film selected for the survey which is a filmic version of the play *Richard III* (1995), directed by Richard Loncraine and starring Ian McKellen, which create a convincing reality of the England 30's, being Richard III iconically linked to the image of Hitler. In this analysis we will work with the intersemiotic and / or cultural concept of translation, expanding and dismembering it in different nuances, likewise widely theorized by many critics (Cluver, 1997; Plaza, 2003; Diniz, 1999; Hutcheon, 2006). Through the

exploration of this study, we will identify the process of construction of meaning resulting from the adaptation of the Shakespearean text to the stage and to the screen, establishing a dialogue between *Sua Incelença Ricardo III* and the filmic version directed by Loncraine, bringing together their conceptions of mixing and fusion of different media, as well as highlighting the features that through their intermediality have contributed to enrich both theatrical and filmic background of these two great works of art that brought life anew to the Shakespearean dramaturgy.