


media acts

The 10th international conference of the Nordic Society for Intermedial Studies (NorSIS)
at the Department of Art and Media Studies at NTNU, Trondheim
26-26th October 2011

Media Acts is sponsored by:



 **NTNU**
Department of Art and Media Studies

 **NTNU**
Faculty of Humanities

Welcome to Media Acts

We are most pleased to welcome our guests and colleagues to the 10th Nordic Society for Intermedial Studies (NorSIS) international conference, hosted by the Department of Art and Media Studies at NTNU in Trondheim.

We are proud to present an exciting and varied programme that we hope will be filled with stimulating talks and meaningful exchanges: we have asked our keynote speakers and presenters to attempt to answer what 'medium' means, how mediated forms of expression are to be considered in terms of achievement, and how media shape our experiences and views.

The response to our call for papers has been overwhelming and demonstrates that the themes of the conference are considered important, and that many scholars in many countries are working on questions that transgress the traditional academic disciplines. This 'Nordic' conference has thus become more international than ever, and is genuinely interdisciplinary.

We believe that our conference will forge new contacts across disciplines and borders, and create new and lasting collaborations.

We look forward to exciting days with you in Trondheim.

Anne Gjelsvik, Erik Frisvold Hanssen, Aud Sissel Hoel, Marta Eidsvåg



MEDIA ACTS 2011: Programme

Wednesday 26th October
Location: Dokkhuset, Nedre Elvehavn

Time	
12.00-13.00	Registration
13.00-13.15	Opening: Dean of the Faculty of Humanities, Kathrine Skretting
13.15-14.30	OPENING KEYNOTE SPEECH: <i>Aud Sissel Hoel</i> 'Media Acts'
14.30-1600	PAPER SESSION 1: Media materialities as media acts
16.00-16.30	Coffee Break
16.30-18.00	KEYNOTE SPEECH: <i>James Elkins</i> 'The Strange and Unpleasant Boredom of Looking at Photographs'
18.00-20.00	Wine reception, followed by PELBO concert

Thursday 27th October

Location: Nova conference rooms

Time	
09.00-10.15	KEYNOTE SPEECH: <i>Frederik Tygstrup</i> 'Fiction Unframed'
10.15-10.30	Break
10.30-12.00	SESSIONS 2A–D 2A. Media activism (18 Ariel) 2B. Fiction, fact, spectatorship (17 Sirius) 2C. Medical media: Bodies, spaces, apparatuses (16 Pluto) 2D. Media acts and Rancière (14 Uranus)
12.00-13.00	Lunch
13.00-15.00	SESSIONS 3A–D 3A. Theorizing intermediality (14 Uranus) 3B. Personal politics of intermediality (18 Ariel) 3C. Images, visual technologies and knowledge (17 Sirius) 3D. Intermedial transpositions (16 Pluto)
15.00-15.30	Coffee break

15.30-16.45	KEYNOTE SPEECH: <i>Jaques Rancière</i> 'What do images do with words?'
16.45-17.00	Break
17.00-18.30	SESSIONS 4A– D 4A Tactical Performance Workshop with Larry Bogad 4B. Extreme experiences and limits of intermedial acts in literature (17 Sirius) 4C. The performative impacts of intermedial theatre (16 Pluto) 4D. Sound, space, experience (14 Uranus)
20.30	Banquet dinner, Festsalen, Dronningensgate, by Credo Restaurant

Friday 28th October

Location: Nova conference rooms

Time	
09.00-10.15	KEYNOTE SPEECH: Sara Danius 'The Mirror is the Message: Realism and the Mediation of the Real'
10.15-10.30	Break
10.30-12.00	SESSIONS 5A–D 5A. Nordic avant-gardes (16 Pluto) 5B. Perceptual representations across media (14 Uranus) 5C. Performative mediation: the transformation of places, three case studies (17 Sirius) 5D. Art, space, performativity (18 Ariel)
12.00-13.00	Lunch
13.00-1500	SESSIONS 6A– D 6A. Theorizing recorded sound (14 Uranus) 6B. Face value (17 Sirius) 6C. The formation of events by real-time media (18 Ariel) 6D. Traditional media in digital surroundings (16 Pluto)
15.00-15-30	Coffee break
15.30-1700	SESSIONS 7A– D 7A. Analyzing intermediality. (17 Sirius) 7B. The frames and materials of cinema (18 Ariel) 7C. Media ecologies (16 Pluto)

Paper session 1: Wednesday, 28 October, 14.30-16.00

Media materialities as media acts

Dokkhuset

Chair: Eirik Frisvold Hanssen

Àgnes Pethő (Sapientia Hungarian University of Transylvania):

'Touching Images:

The Performative Value of the Haptical and the Phenomenology of Cinematic Intermediality'

Lars Elleström (Linnaeus University):

Media Differences Forever: Media Representations and Transmediations

Sarah De Rijcke (Leiden University):

'Documenting the arts.

Enacting artful realities through digital photography'

Paper session 2: Thursday, 27 October, 10.30-12.00

2A.

Media activism

Room 18 Ariel
Chair: Ginette Verstraete

Brianne Cohen (University of Pittsburgh): 'Thomas Hirschhorn's Bijlmer Spinoza Festival: Untethering Banlieue Stereotypes'

Philipp Ruch (Center for Political Beauty): 'The Transformation of Wounds, Human Right Activism rethought'

Ginette Verstraete (VU University Amsterdam): 'Transmedia activism along the Amsterdam metro lines'

2B.

Fiction, fact, spectatorship

Room 17 Sirius
Chair: Sara Brinch.

Sara Brinch (NTNU): 'Yet another body too much? Bringing Jean-Louis Comolli to *The King's Speech*'

Margrethe Bruun Vaage (NTNU): 'Fiction and non-fiction as communicative practice, and the theoretical problem of social realism'

Bjørn Sørensen (NTNU): "'Hitler Finds Out...': The Digital Diffusion of Audiovisual Memes'

2C.

Medical media: Bodies, spaces, apparatuses

Room 16 Pluto
Chair: Aud Sissel Hoel

Anja Johansen (NTNU): 'Forms (of) Engaging the Sensorium: Contemporary Art and Popular Science Installations

Rita Elmkvist Nilsen (NTNU): 'Operational Brain Atlases'

Kathrin Friedrich (Academy of Media Arts, Cologne): 'Medical Media Dispositifs – Pre/Performations of Visibility'

2D.

Media acts and Rancière

Room 14 Uranus
Chair: Kristoffer Jul-Larsen

Synnøve Vik (University of Bergen): 'The Mediality of Destruction'

Anders Skare Malvik & Kristoffer Jul-Larsen (NTNU): 'Art as Technique'

Timotheus J.V. Vermeulen (Radboud University Nijmegen/University of Reading) & Gry C. Rustad (University of Oslo): 'Watching (quality) Television with Jacques Rancière'

Paper session 3: Thursday, 27 October, 13.00-15.00

3A.

Theorizing intermediality

Room 14 Uranus
Chair: Camilla Skovbjerg Paldam

Lars Elleström (Linnaeus University): 'Media Differences Forever: Media Representations and Transmediations'

Arild Fetveit (University of Copenhagen): 'Remediation, intermediality, or working in one medium by means of another?'

Jørgen Bruhn (Linnaeus University): 'Rethinking Intermediality Theory'

Jon Inge Faldalen (University of Oslo): 'Media as prepositions – Towards another perspective on media'

3B.

Personal politics of intermediality

Room 18 Ariel
Chair: Christian Quendler.

Ilona Hongisto (University of Turku): 'Authorship and Adaptation, or, Chris Marker as an Adaptor'

Christian Quendler (University of Innsbruck): 'Diaristic Indulgences: Carolee Schneemann's Critique of Vicarious Agency'

Anna Sofia Rossholm (Linnaeus University): 'The Filmmaker's Notebook Across Media: Ingmar Bergman'

Anna Dahlgren (Stockholm University): 'The Book of your life'

3C.

Images, visual technologies and knowledge

Room 17 Sirius
Chair: Annamaria Carusi

Anne Beaulieu (University of Groningen) & Sarah De Rijcke (Leiden University): 'The Network Realism: Making knowledge from images in digital infrastructure'

Max Liljefors (Lund University): 'Seeing the Patterns: Biometrics in the Twenty-First Century'

Annamaria Carusi (University of Oxford/NTNU): 'Scientific models: mediated mediators'

Henrik Gustafsson (University of Bergen): 'From Scopic Regimes to Scotopic Vision: Mapping dark Geography'

3D.

Intermedial transpositions

Room 16 Pluto
Chair: Heidrun Führer.

Heidrun Führer (Lund University): 'Adaptation of Thomas Mann's *Death in Venice* in film and opera'

Jui-Pi Chien (National Taiwan University): 'Problematising Ovid's Metatheses of 'Artistic Rivalry: The Interventions of Painting into Story-Telling by Velázquez, Titian and Rubens'

Katalin Sándor (Babes-Bolyai University, Cluj-Napoca): 'In-between books and photographs'

Øyvind Eide (King's College London): 'Underspecified, Ambiguous or Formal: Problems in Creating Maps Based on Texts'

Paper session 4: Thursday, October 27, 17.00-18.30

4A.

Tactical Performance
Workshop

with Larry Bogad

Theatre Avant Garden

Places are limited. Interested participants can book a place by sending an email beforehand to l.m.bogad@gmail.com. For more information, see programme leaflet or Media Acts website.

4B.

The performative impacts of
intermedial theatre

Room 17 Sirius
Chair: Chiel Kattenbelt

**Chiel Kattenbelt (Utrecht
University)**

Maïke Bleeker (Utrecht University)

**Robin Nelson (University of
London, Central School)**

4C.

Extreme experiences and
limits of intermedial acts in
literature

Room 16 Pluto
Chair: Jarkko Toikanen.

**Mari Hatavara (University of
Tampere)**

**Mirja Kokko (University of
Tampere)**

**Jarkko Toikkanen (University of
Tampere)**

4D.

Sound, space, experience

Room 14 Uranus
Chair: Asbjørn Tiller.

Johan-Magnus Elvemo (NTNU):
'Spatial Perception and Diegesis
in Multi-Channel Surround
Cinema'

Asbjørn Tiller (NTNU): 'Sewer
sounds – Environment
Amplification and Composition'

**Vincent Meelberg (Radboud
University Nijmegen):** 'Groovin'
High: The Performative Power of
a Sonic Medium'

Paper session 5: Friday, 28 October, 10.30-12.00

5A.

Avant-garde media acts

Room 16 Pluto
Chair: Per Bäckström.

Per Bäckström (Karlstad University): 'The Nordic Neo-avant-garde in the 1950-60s – Art and media attacked'

Magdalena Wasilewska-Chmura (Uniwersytet Jagielloński, Kraków): 'The Swedish Concrete Poetry as a Performative Project'

Camilla Skovbjerg Paldam (University of Aarhus): 'How do collages act? Fragments, fusions and digital images'

5B.

Perceptual representations across media

Room 14 Uranus
Chair: Lena Hopsch.

Henriette Thune (University of Stavanger): 'Closeness or distance; What do media do to representations of the perceptual?'

Eva Lilja and Lena Hopsch (Gothenburg University): 'Aesthetic rhythm between convention and cognition'

Emma Tornborg (Linnaeus University): 'Concretization of sound as a marker for visual stasis'

5C.

Performative mediation: the transformation of places, three case studies

Room 17 Sirius
Chair: Liv Hausken.

Susanne Østby Sæther (University of Oslo): "'Invisible Film:." Projection from place to site'

Ragnhild Tronstad (Oslo School of Architecture and Design): 'Transforming the city through play'

Liv Hausken (University of Oslo): 'The performativity of airport security'

5D.

Art, space, performativity

Room 18 Ariel
Chair: Patrik Sjöberg.

Dagmar Brunow (Halmstad University): 'Film-making as intervention: The performative turn and the political avant-garde'

Patrik Sjöberg (Karlstad University): 'Performing Autobiographical Gestures: The Politics of Mediated Selves in Documentary Media'

Gunnar Sandin (Lund University): 'The agency of media in site-specific art'

Paper session 6: Friday, October 28, 13.00-15.00

6A.

Theorizing recorded sound

Room 14 Uranus

Chair: Birgitte Stougaard Pedersen

Christopher Natzén (National Library of Sweden): 'Perception of Sound During the Conversion to Sound Film in the Late 1920s'

Jesper Olsson (Stockholm University): 'Tracking the Acoustic Unconscious: The Tape Recorder and Editorial Poetics'

Birgitte Stougaard Pedersen & Iben Have (University of Aarhus): 'Audiobooks and mobile listening: A theoretical and empirical study'

6B.

Face value

Room 17 Sirius

Chair: Aud Sissel Hoel

Anne Jerslev (University of Copenhagen): 'The face as mask and index'

Anne Gjelsvik (NTNU): 'What is in a close-up? The mediating of the human face and the meeting with the other'

Laura Horak (University of California, Berkeley): 'Gender and the 'art of reading faces': The cinematic production of the gendered body in American silent film'

Lasse Hodne (NTNU): 'In the face of God: Images of the eternal'

6C.

The formation of events by real-time media

Room 18 Ariel

Chair: Ulla Angkjær Jørgensen.

Carsten Stage (Aarhus University): "Screens of intensification: On DIY concert videos and the use of media interfaces as tools of experience intensification"

Camilla Møhring Reestorff (Aarhus University): "Affective Politics and Signaletic Events in the Danish Culture War".

Bodil Marie Stavning Thomsen (Aarhus University): "The production of a performative 'now-here'in the ready-made (Warhol), the feed-back loop (Holt) and the interface fold (Vasulska)".

Ulla Angkjær Jørgensen (NTNU): "The productions of an interface fold in video-performances by Valie EXPORT".

6D.

Traditional media in digital surroundings

Room 16 Pluto

Chair: Lars Elleström

Radka Kohutova (Charles University, Prague): 'Poetry on Screen: Poetry in Transition, Linger in Cyberspace'

Åsa Ståhl & Kristina Lindström (School of Arts and Communication, Malmö University): 'Crafting New Publics with Threads'

Hajnal Kiraly (independent scholar): 'Can a Book Save Lives? A Case Study of Talking about *Jane Austen in Baghdad* (2010)'

Paper session 7: Friday, October 28, 15.30-17.00

7A.

Analyzing intermediality

Room 17 Sirius
Chair: Gunnar Iversen.

Gunnar Iversen (NTNU): 'Intermediality and Interpretation – The Role of *Psycho* in DeLillo and Ballard'

Regina Schober (University of Mannheim): 'Media (Inter) Action as Connection. Actor-Network-Theory and David Fincher's *The Social Network*'

Barbara Laner (University of Innsbruck): 'Intermedia Incorporated'

7B.

The frames and materials of cinema

Room 18 Ariel
Chair: Eirik Frisvold Hanssen

Jan Holmberg (Ingmar Bergman Foundation): 'The Discontent of Content: Mozart's Media Migrations'

Dennis Rothermel (California State University, Chico): 'Why Jacques Tati Used 70mm in *Play Time* (1967)'

Ivo Blom (VU-University, Amsterdam): 'Mirror, mirror, on the wall... Confrontations in film and art'

7C.

Media ecologies

Room 16 Pluto
Chair: Nina Lager Vestberg.

Teemu Paavolainen (University of Tampere): 'Media Beyond Imagery: Ecology, Enaction and Dramaturgy'

Riku Roihankorpi; (University of Tampere): "... Virtually, man dwells..." – Virtuality, Eventuality and the DREX project'

Jon Raundalen & Nina Lager Vestberg (NTNU): 'Towards a New Media Ecology'

Keynote Speakers

Sara Danius is a literary scholar and critic and Professor of Aesthetics at Södertörn University College, Sweden.

Her research interests include critical theory, literary modernism, and the relationship between media, society, technology, and the senses. Danius is the author of numerous books, including *Prousts motor* (2000), *The senses of modernism: technology, perception, and aesthetics* (2002), *The prose of the world: Flaubert and the art of making things visible* (2006), *Röster/Voices: Samtida svensk keramisk konst/Contemporary ceramic art from Sweden* (2006), and *Nase für Neuigkeiten: Vermischte Nachrichten von James Joyce* (with Hanns Zischler, 2008).

Frederik Tygstrup is an Associate Professor of Literature Studies at Copenhagen University.

Tygstrup has published widely on topics such as European literature, aesthetics and politics, and the spatial dimensions of art. Selected publications by Tygstrup include: "*Litteratur og politik*" (with Isak Winkel Holm), *Kultur og klasse* (2007), *Witness: Memory, Representation, and the Media in Question* (with Ulrik Ekman, 2008), "*Livets rum, erindringens form: W.G. Sebalds Austerlitz og vidnesbyrdlitteraturen*" (with Isak Winkel Holm), *Passage* (2008), and *Illness in Context* (with Knut Stene-Johansen, 2010), "Literære kartografier" *Boeygen* (2010).

Jacques Rancière is a Philosopher and Professor Emeritus at the Université de Paris, St. Denis. He is also Professor of Philosophy at the European Graduate School in Saas-Fee.

Rancière has published on a wide range of topics including pedagogy, the writing of history, philosophy, cinema, aesthetics, and contemporary art. In recent years his aesthetic theory has become a point of reference in the visual arts. Translated works by Rancière include: *Reading Capital* (1968), *The Nights of Labor: The Workers' Dream in Nineteenth-Century France* (1989), *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation* (1991), *The Politics of Aesthetics: The Distribution of the Sensible* (2004), *The Future of the Image* (2007), *Hatred of Democracy* (2007), *The Aesthetic Unconscious* (2009), *The Emancipated Spectator* (2009), *Dissensus: On Politics and Aesthetics* (2010), and *Politics of Literature* (2011).

James Elkins is an Art Historian and Art Critic, and E.C. Chadbourne Chair of Art History, Theory, and Criticism at the School of the Art Institute of Chicago.

He also coordinates the Stone Summer Theory Institute, a short term school of contemporary art history based at the School of the Art Institute of Chicago. Elkins' writing focuses on the history and theory of images in art, science, and nature.

Some of his books are exclusively on fine art: *Why Are Our Pictures Puzzles?* (1999) and *What Painting Is* (2000); others include scientific and non-art images, writing systems, and archaeology: *On Pictures and the Words That Fail Them* (1998) and *The Domain of Images* (2001); and some are about natural history: *How to Use Your Eyes* (2008). Other books include: *The Object Stares Back: On the Nature of Seeing* (1997), *Pictures of the Body: Pain and Metamorphosis* (1999), *Visual Studies: A Skeptical Introduction* (2003), *Visual Practices Across the University* (2007).

Aud Sissel Hoel is an Associate Professor of Visual Communication at the Norwegian University of Science and Technology. She coordinates the priority research area *Performativity* at the Faculty of Humanities at NTNU and directs the interdisciplinary research project *Picturing the Brain: Perspectives on Neuroimaging* (2010-2013). Hoel's research revolves around the workings and functions of images, including photography, science images, and technologies of vision. Selected publications by Hoel include: *Fremstilling og teknikk: Om bildet som formativt medium* (dissertation, 2005); Ernst Cassirer, *Form og teknikk: Utvalgte tekster*, co-edited with Ingvild Folkvord (2006); *Maktens bilder* (2007), "Thinking 'Difference' Differently: Cassirer versus Derrida on Symbolic Mediation," *Synthese*, (2011), "Differential Images," in *What is an Image?* (forthcoming), edited by James Elkins and Maja Naef; "Technics of Thinking," in *Form and Technology: Reading Ernst Cassirer from the Present* (forthcoming), edited by Aud Sissel Hoel and Ingvild Folkvord.

Tactical Performance Workshop with Larry Bogad

Thursday 27th October (afternoon session) at Theater Avant Garden

NB! Free attendance for participants at Media Acts, but places are limited. Interested participants can book a place by sending an email beforehand to l.m.bogad@gmail.com.

Larry Bogad (www.lmbogad.com) works in the intersection between art and activism, and on humor, imagination, and surprise as vital tools for social movements. He writes, performs, and strategizes with groups such as the Yes Men (www.theyesmen.org) and La Pocha Nostra (www.pochanostra.com). He is the author of *Electoral Guerrilla Theatre: Radical Ridicule and Social Movements* (Routledge, 2005) and many essays about politics and performance. Bogad is the founding Director of the West Coast branch of the Center for Artistic Activism. He is an Associate Professor of political performance at University of California at Davis, where he teaches classes such as “Satire, Irony and Protest,” and “Oppositional Performance and Social Movements.”

For the Media Acts conference, professor, author, and activist Larry Bogad will host a “Tactical Performance” workshop. Bogad has led these workshops most recently in revolutionary Cairo, Buenos Aires, London and Reykjavik and across the USA.

Participants will look at techniques to help social movements and individuals communicate their ideas to larger audiences, challenge power relations in public space and pressure authorities in a nonviolent but effective way. The workshop will focus on protest actions that intend to intervene in the public imagination and “interrupt the hegemonologue” through the media, either print or digital. Many concrete examples will be explored, verbally and with video, such as the American civil rights movement, and more playful examples such as the work of the “Oil Enforcement Agency,” the “Glacier Ice Cream Give-away,” the Clown Army, and others.

Participants will be guided into imagining and beginning to design their own “media act.”

The tower block - post mortem:

An installation from the life of a memory blog and a performance.

This year the old city hospital in Trondheim - a gigantic 12 store tower block - was demolished. With it, an emotional land mark in the city disappeared, as this tower block was the location of memories of birth, death, crisis and healing for a lot of people in Trondheim.

In this exhibition you can see glimpses from the interactive media event in which memories were gathered and given back in a performance/ritual in which the people of Trondheim said farewell to the building. It all circled around a memory blog where people shared their memories. This became the site where the performance took shape.

Welcome to our room of memories !

A production by The Tower-Block Team: *Andreas Bergsland, Håkon Fyhn, Andreas Schille, Andreas R. Sund, Barbro Rønning. Guest artist: Birgit Kvamme Lundheim*

Time and place: Thursday 27 and Friday 28 from 10.15-15.30

At Theatre Avant Garden - Entrance from Nova conference rooms.



ABSTRACTS

The performative impacts of intermedial theatre

Maaïke Bleeker

Utrecht University

The purposes of this panel is to take “intermedial theatre” to mark performance events involving experiencers who live in the here and now of performances in which digital technologies are significantly employed, or in which the compositional principles are strongly influenced by new conceptions arising from mediatized culture. Secondly, we do not claim that intermedial theatre is the only mode of performance which might dislocate perception but, amongst kinds of postdramatic theatre, we propose that those which engage with new media technologies have specific potentialities.

Tempering utopian visions of new media culture and of intermedial theatre within it, we propose: i) that intermedial theatre practices are more likely to trouble established modes of perception because they juxtapose the “live in the here and now” or everyday life with virtual constructions made possible by new media technologies; ii) that some intermedial events are more productive than others; iii) that the impact – and hence potential for productive perceptual dislocation – is context-dependent rather than inherent in intermedial theatre form.

Maaïke Bleeker will illustrate *Three Posters: A Performance/Video* by Elias Khoury and Rabih Mroué in the context of “enactive perception”. The performance takes as its starting point the video testimony of a Lebanese resistance fighter, recorded just hours before he left to carry out a suicide operation against the Israeli army which was occupying southern Lebanon at that time (1984). Recording such video messages was a common practice. The messages were broadcast on the television on the evening news as an uncontestable and unequivocal last message. Fourteen years later, a friend of Mroué discovered the uncut rushes of this testimony on a shelf in the offices of the Lebanese communist party. The rushes show that the final message was actually repeated three times before the camera before deciding upon the best version to be shown to the audience. By discussing the status of truth and the impossibility of representing it, Bleeker will propose that *Three Posters* demonstrates how both these positions might be articulated in respect of the construction of experiencing an event which has yet to happen but in relation to events which have happened.

Mirror, mirror, on the wall... Confrontations in film and art

Ivo Blom

VU University Amsterdam

Our present times seem to be full of uncertainties. One of the big ones seems to be the image and its relative unreliability. This uncertainty, however, has a historical basis, which becomes immediately clear when one delves into a topic such as the use and representation of mirrors in film. This is the subject of my paper which will deal with the formal use of mirrors in films, in comparison to the use of mirrors in art. Research on mirrors in art is already a more acclaimed territory, as I will illustrate by the work of authors such as Michel Foucault (*The Order of Things*), Hubert Damisch (*The Origin of Perspective*) and Victor Stoichita (*The Self-Aware Image*). Until now a more psychoanalytical approach to mirrors in films has prevailed, dominated by such authors as Teresa De Lauretis (*Technologies of Gender*), Mary Ann Doane (*Desire to Desire* and *Femme fatales*) and Anneke Smelik (*The Scientific Imaginary of Visual Culture*). Now the time has come to analyze the use of mirrors in film on a more formal, intermedial and intertextual level. My case study will focus on the work of the Italian filmmaker Luchino Visconti, who was active from the 1940s till the 1970s. I will relate his work not only to art but also to films preceding his career, such as the silent cinema of the 1910s, German cinema around 1930, and the films by Von Sternberg and Renoir. Two important subtopics I will discuss will be 1) pleasant but also awkward confrontations with yourself – sometimes leading to the destruction of the mirror – and 2) pleasant and awkward confrontations with the other, resulting in visual dialogues, deep staging and synthetic editing rather than the more familiar analytical version.

Yet another body too much? Bringing Jean-Louis Comolli to *The King's Speech*

Sara Brinch

NTNU

On what basis does the spectator come to believe in the historical persons depicted in cinematic fiction? In this paper I will address this question by exploring the thoughts of the French film scholar Jean-Louis Comolli. In his 1977 article *Historical Fiction. A Body Too Much*, he discusses the mechanism of cinematic fiction exemplified by the genre of historical fiction. He does so by asking how film makes the spectators willingly suspend their disbelief when it comes to accepting the actor as the character he or she is playing on the screen – even if this results in ‘a body too much’. Instead of addressing the representational aspects of the medium, Comolli stresses the way the film acts upon the spectators through a combination of the actors’ performance and the cinematic form.

What I will do in my paper is to try out Comolli’s reflections on Tom Hooper’s *The King’s Speech* (2010). *The King’s speech* is in most ways the straight opposite of Comolli’s main film example – *La Marseillaise* (Renoir 1938). However, Comolli’s reflections on how the film acts upon the spectators to make them believe Pierre Renoir really is Louis XVI, while at the same time knowing that he is not, can shed light on the spectator’s experience of Colin Firth as King George VI as well. According to Comolli, in *La Marseillaise* the spectators were invited to believe in the fiction by the self-aware acting of Renoir as the king. My claim for Hooper’s film will be somewhat different, suggesting that it is not so much a self-aware acting that makes the spectators play *The King’s Speech*’ game of belief in an extraordinary way, but how the film displays the use of microphone technology and audio recording equipment in the story being told.

Rethinking Intermediality theory

Jørgen Bruhn

Linnaeus University

In order to suggest a stabile and strong theoretical foundation for intermedial studies I wish to present, discuss and combine two recent theoretical proposals, one firmly situated inside intermedial studies, another fruitfully placed on the borders of the field. The two equally ambitious theories that will be presented are both from Scandinavia, namely the work of Lars Elleström (Linnæus University, Växjö) and Morten Kyndrup (University of Aarhus).

Lars Elleström has in a number of contributions attempted to establish a theory of media combining insights from intermediality studies and theories of multimodality. The result is a semiotically oriented theory of media and intermediality. Morten Kyndrup suggests a theory of the aesthetic relation based on reception theory and theory of enunciation based on Benveniste (supplemented with Deleuzian key ideas on the work of art). I will follow a double argumentative thread in my presentation: on the one hand I will claim that Kyndrup's framework can be refined by adding a productive concept of media and intermediality (provided by Elleström's work); and on the other hand I will try to show that Elleström's theory perhaps needs a productive communicative supplement (which may be provided by Kyndrup's theory of enunciation). Up until now the two suggestions has not been connected in a more comprehensive theoretical framework, so the main purpose of my presentation is to argue that only by combining a well-founded theory of enunciation (Kyndrup) with a re-vised model of media and intermediality (Elleström) will the theories be able to contribute to a absolutely necessary rethinking of the theory of intermedial studies. How this rethinking relates to the crucial questions of ideology stipulated in the Call for Papers for the MEDIA ACTS conference will be briefly discussed in my concluding remarks.

Artists like Isaac Julien or John Akomfrah, founding member of the legendary Black Audio Film Collective, have recently made increasing use of the gallery space and the art circuits. John Akomfrah's *The Genome Chronicles* and *Mnemosyne* were created and exhibited as film installations, and so were most of Isaac Julien's recent works, e.g. *Fantôme Créole*, *True North* and *Baltimore*. Yet, even more striking is the fact that *Handsworth Songs*, the 1986 filmic essay by the Black Audio Film Collective, initially commissioned for television (Channel 4), 25 years after its premiere has experienced a renaissance when it was screened at the renowned international art exhibition *documenta XI*. Recently, Tate Britain has acquired the piece for its collections, which in turn has been shown as a temporary video installation.

What impact does the shift from the black box to the white cube have for Black British avant-garde film-making? I argue that the changed modes of distribution and exhibition are closely connected to a reconceptualisation of the works (Eshun 2011, Brunow 2011). This, in turn, has consequences for the auteur-status of the artists and, subsequently, the canonisation of their films and installations. I suggest that *Handsworth Songs*, while previously being classified as a 'documentary' (Corner 1996) and as a representation of a pre-given reality, should be perceived as a mediation on memory, colonialism and historiography. In creating a collage of archive footage, photographs and tableaux vivants, the film reflects on the ontology of the image and the racifying structures inherent in photography and the filmic apparatus. In the paper I will analyse the film's aesthetic politics while taking a closer look at the use of intermediality and self-reflexivity as a means to transgress the notion of representation in favour of a performative turn towards the notion of film-making as intervention.

Scientific models: mediated mediators

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Models have always played an enormously important role in science and continue to do so in the current expansion of computational science in the physical, natural and human sciences. Alongside the use of models in science, there has also been a rich tradition of conceptual and methodological reflection on models. A position which is gaining a significant following in the philosophy of modelling is the 'models are mediators' position, put forward by Margaret Morrison and Mary Morgan in 1999. Their claim is that models are partially autonomous from scientific theories and from the world. The partial autonomy of a model means that it is not entirely derived from the theory, and neither can it simply be 'read off' the empirical data about the domain. Morgan and Morrison (1999) claim that precisely for this reason models are able to mediate between a scientific theory and the domain the theory is about. This does not exclude models also playing an analogical or representationalist or instrumentalist role.

However, models can take a very wide variety of forms: diagrammatic, pictorial, 3D (physical), mathematical, linguistic, and computational, and combinations of these. Thus models are themselves mediated through the material or symbolic forms that they take. In this presentation, I focus attention on the mediated aspect of models as mediators, and on the active role of the media of models in shaping and forming the type of mediation that scientific models provide. This topic will be explored drawing upon examples of models used in neuroscience, biology and social science.

In estimating the intermedial phenomena between poetry and painting, we tend to base our appreciation upon our sensory reactions to these specific forms or media. However, artists' manipulations of our intellectual contemplation may sometimes be more problematical than the sensory forms themselves: we have always taken the shaping, refining and shifting of 'viewpoints' as the key to interpreting the messages that artists manage to communicate. In the case of Ovid's *Metamorphoses*, the author has invented an anonymous narrator who speaks up between specific homodiegetic and heterodiegetic narrators. In these inserted episodes, or rather, well-devised transitions between stories about love affairs and heroic deeds, the anonymous narrator builds up his own 'authority' and 'ideology' by illustrating astonishing stories of artistic rivalry: it occurs between Athena and Arachne; Apollo and Midas; Daedalus and Perdix. Through these insertions, Ovid has not only dramatized the nature of art but also encoded its paradox – rivalry, though costly of inventive minds, is an indispensable condition in the evolution of various crafts or media. Such a paradox appears to have drawn the attention of three painters who have observed and imitated each other closely. Focusing on Velazquez's two major works, *Las Meninas* (1656) and *Fable of Arachne* (1657), we perceive a 'redistribution of the sensible': the Spanish painter has on the one hand restored the features of 'speech', 'tolerance' and 'equality' which are missing in Ovid's narrations of artistic rivalry, and on the other hand forced us to contemplate upon his own 'hidden rivalry' with Titian and Rubens. By manipulating the Italian and Flemish painters' Ovidian depictions and inserting them into his major works, Velázquez appears to have addressed issues of cultural and aesthetic distinctions. This presentation therefore questions the eulogized disappearance of boundaries between media and its taken-for-granted impact upon our perception. It rather argues that our perception and interpretation depend upon the 'contextual and operational qualifying aspects' which actually vary from case to case.

Thomas Hirschhorn's *Bijlmer Spinoza Festival*: Untethering *Banlieue* Stereotypes

Brianne Cohen

University of Pittsburgh

In 2008, Swiss artist Thomas Hirschhorn staged a maximalist, mass-media-driven artwork in a *banlieue* of Amsterdam: the *Bijlmer Spinoza Festival*. Like his past artworks, it transformed a quite charged site with a makeshift cultural center for mediated congregation and public discourse. Out of a symbolically precarious environment – made from cardboard, plywood, and packaging tape – Hirschhorn crafted a framework for multi-generic, cross-citational, self-reflexive, and embodied discourse (utilizing television, theater, the Internet, philosophical lectures, poetry, radio, and much more).

Since the turn of the century, Hirschhorn has staged a number of participatory artworks in *banlieues* throughout Europe, and many critics have wondered about his aims and strategies in working with economically-depressed immigrant communities to construct them. The Bijlmermeer neighborhood is no exception. In the mid-1970s, the Dutch government filled the high-rise blocks with Surinamese immigrants from its ex-colony, creating what was known as the “first black town in the country.” Over the decades, the mass media has stigmatized the neighborhood in terms of poverty, crime, and delinquency, and recently, the Dutch government has invested heavily in its revitalization, tearing down over half of its original blocks and subsidizing social programs in the neighborhood. Hirschhorn constructed this cultural center not only in remembrance of a renowned seventeenth-century Dutch philosopher, Benedict Spinoza, who advocated values of tolerance and freedom of speech, but also to highlight – with residents – the history and image of the neighborhood itself.

Ultimately, Hirschhorn's installations in *banlieues* do not attempt to mobilize the *precariat* for legislative changes and civil rights, but instead, to redefine preexisting terms of attention/circulation concerning their widely stereotyped and marginalized publicity. In other words, the artist challenges the monocular, homogenizing vision of a dominant public and mediascape. The *Bijlmer Spinoza Festival* instantiated a type of counterpublic, insisting upon the necessary interrelationality of diverse strangers, but also advocating a restructuring, in Michael Warner's terms, of “the symbolic process through which the social imaginary – nation, culture or community – becomes the subject of discourse.” Hirschhorn's participatory installations are public interventions. They create a messy “world-making” that mediates strangers in a self-reflexive and embodied manner, transforming a reductive discursive binary of us/them into an enriched framework for heterogeneous, multidirectional, and web-like collective association.

Not only Bijlmermeer's publicness, but also the very defining contours of the broader, “natural” public, one which may take its status for granted – whether that be a historically-bourgeois art crowd, traditional “Dutch” society, or a twenty-first century European “community” – is at stake. Hirschhorn's projects demand the recognition of an always mediated, pluralistically-embodied social imaginary.

The photo album, that emerged as a medium in the mid nineteenth century, is a true multi medium. It is an intricate mix of bookbinding design, graphic design, photographs, drawings, memorial objects like looks of hair, written and spoken language. During the past 150 years photo albums have taken different appearances and occupied different real and conceptual spaces in the western culture. One decisive division though is between the carte-de-visite albums of the nineteenth century and the snapshot albums of the following century. According to the photo historian Michel Frizot in *A New History of Photography* they are two fundamentally different things. Nevertheless I argue, that by focusing on how the album as a medium have functioned or acted according to social, historical and material circumstances a story of cultural continuities rather than aesthetic or formal “breaks” can be discerned.

This paper will trace some of the cultural functions that have been manifested in the photo album as medium with a special attention to pictures and written language. Photo albums have always been combinations of image and language, in the form of photographs and written texts or spoken words. In this paper I will discuss a variety of manifestations of photographs and written texts in photo albums from different time periods. Of special interest will be the relation between the two modalities, image and text, and how they have acted differently in relation to each other over time in albums. This includes the relations between photographic portraits and personal signatures, dates and captions just to mention a few. In this sense the photo album is an interesting object for study as it per se is a combination of image and language, thus being more than a container for pictures. In fact photo album is the cultural and social context of the great part of the privately circulated photographs in western society.

To sum up the aim of this paper is twofold. First it questions the traditional division in the history of photo albums, based on form, aesthetic or technique by emphasizing the album as a medium and focusing on its cultural function, i.e. what it does. Secondly the paper focuses on the relations between texts and images (photographs) in order to discern continuities and differences in the story of the medium.

The label of age of computerization evokes a number of cultural shifts with regards to visualisation. Besides the growing importance of entering, processing and storing information in computer systems, the intersection of digital technologies and electronic networks is increasingly shaping both specialist and everyday visual culture (Mitchell 1992; Lister 1995; White 2006). Scientific visualisations partake in these transformations, and the growing importance of databases of images on the web is a development common to specialised and everyday visual culture. At the intersection of digital technologies and electronic networks, images, whether scientific or mundane, can be related to each other, within databases or with many other resources on the web (de Rijcke and Beaulieu 2011). This intersection creates contexts in which digital images are more portable, more spontaneously produced, or more easily translatable across technological platforms. How does this malleability, fluidity and increased circulation across contexts affect functions of images as evidence, documentation or sources of knowledge? Can images still be authoritative under these conditions? This paper will specifically focus on epistemic practices taking place around large-scale networked databases of digital images, and introduce the concept of *network realism* to characterise the new form of visual knowing that emerges in these contexts.

Rather than qualify or extend the concepts of objectivity towards mechanical objectivity (Daston and Galison 2007) or digital objectivity (Beaulieu 2001), we propose the concept of network realism. Realism has different connotations than objectivity—though both terms are value-laden. The term realism enables us to stress engagement and epistemic construction, rather than the moral aspiration of detachment and the ontological revelation of an independent world. Realism also draws attention to the conventions of realism that often abound in these settings (the hyper-real reflections and shadows, etc) and that have the function of drawing attention to hypermediation of images, and by virtue of this, to the particular conditions of looking and of the visual as revelatory mode of knowing (Coopmans 2011). The 'network' in this label emphasises that suites of technologies (Shove et al. 2007) are important for this mode of knowing, and that both circulation and multiplicity as well as location at the node (the interface) are important.

The paper will shed light on the meaning of these digital images as the outcome of distributed actions that are social and technological, and involve not only the viewer and the image (Gooding 2004; Alac 2008), but also databases and networks. We argue that these images come to be associated with specific kinds of authority through complex ecologies of representational routines in digital visual culture.

Our contribution will engage with areas of scholarship concerned with the history of realism (Coyne 1999; Stafford 1996) and objectivity (Beaulieu 2001, Daston and Galison 2007, de Rijcke 2008), with new media studies (Bolter and Grusin 2000, van Dijck 2007, Thurtle and Mitchell 2003), and with STS due to its concerns with epistemological and ontological issues and with knowledge in networks (Carusi forthcoming; Mackenzie 2003; Kwa 2005) and databases (Hine 2006).

Underspecified, Ambiguous or Formal: Problems in Creating Maps Based on Texts

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How can a reading of a textual description of a landscape be expressed as a map? Maps form a medium different from verbal texts, and the differences have consequences not only for how things are said, but also for what can be said at all using maps. Where are these limitations to be found?

The source material for the research presented in the paper is a set of legal documents, verbal textual as well as in the form of maps, connected to border negotiations in Scandinavia in the mid eighteenth century (Schnitler, 1962). The research has been supported by a computer-based model of parts of the source text, built up through a semi-automatic modelling process. The historical process of creating the original text, as well as maps made by the same author, has also been studied. This is used in an investigation into how geographical information read from a text can be expressed as maps. Based on this work, a typology consisting of three types has been developed:

1. Under-specified texts. Based on such a text, more than one map can be drawn, and at least two of these maps are significantly different.
2. Fully specified textual descriptions. Only one map that can be drawn based on the description.
3. Ambiguous figures and negation. The spatial information read from the text cannot be represented as one single static map.

In order to differentiate between the reading of the text as such and the background information the reader already has, the contextual information one would get from a pre-existing map or knowledge about the landscape is excluded from the model. So the process I have investigated is the process of expressing information about geography as a map, not onto a pre-existing map. In the paper, this source based evidence will be seen in light of inter- art and intermedia studies, including Lessing (1893), Frank (1963), Mitchell (1980) and Elleström (2010). The typology will be presented in detail, together with the evidence in the source text on which it is based. Further, ways to overcome the problems of map representations will be discussed, and some conclusions about the relationship between verbal text and geographical maps will be presented.

One of the things that media do is to make us aware of other media. Often, a specific media product is understood to be some kind of response to, version of, or development of another, pre-existing media product. *Transmediality* is an analytical perspective that helps us to explain and analyze these processes. I would argue that all media products can be investigated both from a synchronic perspective, in terms of combination and integration, and from a diachronic perspective, in terms of mediation and transformation. No doubt, certain media products tend to produce meaning in a remarkably prolific way when analyzed diachronically, with emphasis on their relations to other, previously existing media products – but there are no media products that cannot be treated in terms of transmediality without some profit.

In this paper, I want to pinpoint a few vital distinctions that may be helpful for transmedial studies. The primary distinction is between *media representations* and *transmediations*. A media product representing another media product is quite a different thing than a media product transmediating another media product. I use the term *mediate* to describe the process of a technical medium realizing some sort of media content: a book page can mediate, for instance, a poem, a diagram, or a musical score. If media content is mediated for a second (or third, or forth) time, perhaps by another technical medium, I say that it is *transmediated*: the poem that was seen on the page can later be heard when it is transmediated by a voice. All transmediation involves some degree of *transformation*: the media content may be only slightly different and clearly recognizable, but it may also be profoundly transformed. The process of transformation is determined by, among other things, the basic characteristics of media (what I have called elsewhere the modes of the media modalities).

The aspect of media similarities and differences is hence fundamental for the transmedial approach. The digital revolution has profoundly affected production and storage of media, but the conditions of perception are still very much the same: media content that is transmediated is always transformed to other sensorial, spatiotemporal, or semiotic configurations.

The concepts 'diegetic' and 'non-diegetic' have been central tools in the treatment of questions concerning sound in cinema since the 1950's. This paper addresses the challenges that are connected to the use of these concepts today, when sound in the screening room may reach us from a lot of channels and from many directions. In the paper, it is argued that the parts of the visual world that are outside of the visual view, in the screening room, may affect the ability of the audience to integrate sound from the surround speakers in the diegetic space of films. It is also argued that other technical parameters connected to the presentation of surround in the screening room, also may influence this process. In the treatment of these questions the paper mainly introduces research from the field of perception studies.

The vagueness built into the concept of media is one of the main stumbling blocks in the way of a systematic discipline of “media studies” (...) – W.J.T. MITCHELL (2005:204-205)

Our knowledge of something as something often borders on the limits of language. Since language can limit knowledge, the terms and concepts we use are of great importance. They facilitate, but can also limit our view. So, how do we view the concept of media in media studies? Existing different disputed concepts of our phenomena are either nouns (*a medium, the media, a mediation, a mediatization*) or verbs (*to mediate, to mediatize*). And whereas nouns (in Norwegian: “substantives”) are either objects or subjects, and thereby name things that are never *between* things, verbs are the actions or acts of things with different modes of past, present and future.

Viewing the different concepts of media as nouns (as substances, objects, things) limits what kind of research questions one can ask: “Are ‘the media’ one thing or many? Singular or plural? What are the relations between the singular, specific ‘medium’ and the constellation of things known as ‘the media’?” (Mitchell and Hansen 2010:xx). This limit notwithstanding, other descriptions point implicitly to a different class of words than nouns: “A medium just is a ‘middle,’ an *in-between* or *go-between*, a space or pathway or messenger that connects two things” (Mitchell 2005:204, *my emphasis*). These middles resemble prepositions.

The conference title *Media Acts* – using the plural of the noun *an act*, and pointing to the verb *to act* – admirably attempts to shift attention from ontology (what media *are*) to actions (what media *do*). But maybe we also could go elsewhere, to questions of media appearances and whereabouts: How and where do media become? This paper will consider such an approach, with the perspective of prepositions. To get around or in-between existing dichotomies such as object/subject – and thereby attempting to unfix the stability of *a medium* and *the media*, and even what a medium *does* and the media *do* – to get a hold of the middles, some words spring to mind: words such as *between, through, in, and with*. These are all *prepositions*. Compared to nouns and verbs – which can be singular or plural, objects or subjects, past, present or future – prepositions always remain the same and therefore can be seen as more concrete, while at the same time being movements, relations, processes, becomings. Prepositions are both stable and moving.

To destabilize the dominant perspectives *on* our phenomena, this paper attempts to propose another, to my knowledge fresh, perspective: that of *media as prepositions*. In such a perspective, I suggest that the concepts of medium, media, mediation and mediatization are not viewed as nouns, but as prepositions – media as movements, relations, processes, becomings: media as *between, through, in, and with*.

A core question would be: What can such a perspective contribute to media studies? It will hopefully open for new knowledge about our phenomena, and I will discuss possible contributions. If we are to take seriously the rather overwhelming notion that “media *are* our situation” and media studies seen as “a mode of understanding, a perspective from which to engage our world” (Mitchell and Hansen 2010:xxii), we could fruitfully consider how media act as and perform as prepositions.

Remediation, intermediality, or working in one medium by means of another?

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University of Copenhagen

This paper will address a challenge to the concept of *medium* through the interrogation of a specific conflict of conceptualization. The media theorists Jay Bolter and Richard Grusin coined the term *remediation* in their 1999 book of the same name. They described remediation as the representation of one medium in another, and Bolter has later closely aligned his thinking with intermedial research. The rich remediation practices in contemporary culture are conceptualized much as a reversal of the tendencies towards medium specificity described and partly urged by the U.S. art historian Clement Greenberg as defining for the project of modernism in art.

At present, the art projects of Gerhard Richter and of Jeff Wall have received considerable attention because of projects that may be described as productive remediations. Richter uses painting to evoke photography. Wall uses photography to evoke painting. They both work to charge the relation between photography and painting by their opposite projects of remediation.

However, the situation is complicated by a competing description which has it that, in spite of their material practices, *Richter is working in the medium of photography*, while *Wall is working in the medium of painting*. Thus, they are not merely *relating to* the medium of, or *addressing the tradition of*, but *working in* a medium that they are apparently are not working in, at least in a physical material sense.

To what extent do these conflicting conceptions base themselves in two diverging ideas of what a medium is and what it means to be working in a medium? What are the stakes informing these different uses of the term medium? Is this conceptual conflict – along with similar conflicts (see Schröter 2010) – indicative of an erosion of the concept of medium, predicted by Friedrich Kittler (1999) and Lev Manovich (2001), relating also to aspects of a post-medium condition (Krauss 1999)? Secondly, to what extent does the concept of mediation offer a better ground for conceptualizing the relevant processes than the term medium itself? These questions are of crucial interest to studies of *intermediality* too, as long as the conceptualization of such studies is derived from the term *medium*.

Digital medical imaging technologies such as computed tomography (CT) require certain spatial structures resp. media topologies and the standardization of procedures to process diagnostic visualizations. Not only the patient's body itself demands to be 'imageable' by e.g. contrast agents, it also needs to be adjusted to the CT scanner and its technological requirements. Furthermore, there are certain safety guidelines in particular due to radiation protection which determine the behaviours and (inter)actions of technical staff and patients as well as the structure and construction of rooms within a radiological department.

Before any significant image can be visualized from data the settings and routines of medical media constitute several preformations of visibility. What and who needs to be 'formatted' and in which way to establish the basis of performing media operations? And how could one analytically grasp these pre-/performations of a certain media setting as well as its (implied) epistemic actions?

Therefore, the paper employs the concept of dispositif which was elaborated by scholars of the apparatus theory. Derived from Foucault's notion of dispositif it offers a tool to think about the relations that can be established between (technical) arrangements, socio-cultural mechanisms and knowledge structures within a media setting. Theoreticians like Jean-Louis Baudry and Jean-Louis Comolli focused on the cinematographic dispositif to show how the interplays of scientifically constructed apparatuses, predisposed narrative strategies as well as the topological arrangement within the cinema produce 'ideological effects' and 'impressions of reality'. Hence, perception and understanding of media, in this case film, is product of the intersections of technology, disposition and topology. The medium itself produces effects apart from its content, not as merely technology but as a form, both topological (how devices and persons need to be arranged and interact) and structural (how one has learned to perceive and read e.g. film).

By transferring and adapting the dispositif concept to medical media environments it is possible to show the preformations and performances of diagnostic visibility in computed tomography. The paper draws on a case study in a radiological department and unfolds an exemplary pragmatic situation of diagnostic imaging in CT. Thus, issues of image production will be treated such as adjustment of technology and body within the scanner, spatial arrangement and workflow in the CT suite, the patient's body as a (performative) multiple screen, and epistemic dispositions which guide the process of gathering data. Exploring this media dispositif shows how medical media and diagnostic visibility in CT are highly pre-/performed by intersections and interactions of technology, topology, and knowledge.

Adaptation of Thomas Mann's "Death in Venice" in film and opera

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Thomas Mann's novella "Death in Venice" will be the starting point for analysing two different adaptations: Visconti's film "Death in Venice", 1971, and Benjamin Britten's opera, with the same title, produced only two years later.

Since such adaptation studies had been done before, you may ask what new can be said. In contrast with these interpretations I start already from an intermedial analysis of Mann's novella as multileveled pre-text before I follow up the novella's re-telling or adaptation in the two media film and opera. Focusing on filmic and operatic collaboration I underscore the interrelation of multiple authors and identities in both cases. Although Visconti's and Britten's adaptations remediate the same textual source "truthfully", the refraction of Thomas Mann's "Death in Venice" in these other complex media is inevitably informed by context, and artistic ideals. Focusing on the ambiguous homosexual discourse amongst other the process of adaptation is developed as heteroglossia, the coexistence and conflict of several artistic perspectives or voices, and as a political construct, intimately bound up with issues of power and ideology. In particular the unruly semiotics of music as a constitutive part of both film and opera - in different degree though - allow for a haven of divergent subtexts that not always support the overarching filmic or operatic meanings. I consider also issues like media specificity or transmediality in relation to my case study.

What is in a Close-up? The Mediating of the Human Face and the Meeting with the Other

Anne Gjelsvik

NTNU

In the theories of both Emmanuel Levinas and M.M Bakhtin the meeting with the other is imperial in developing an ethical consciousness, and this meeting depends on the "face of the other". In their philosophy the face can be regarded as essential for grasping human essence.

Within a similar line of thought cinema's ability to capture human conditions by way of the close-up has been considered to be a medium characteristic, or even the essence of cinema. Jean Epstein described the close up as the "Soul of Cinema". For Bela Balazs the close-up was "the technical condition of the art of film" and he claimed that: "What appears on the face and in facial expressions is a spiritual experience which is rendered immediately visible without the intermediary of words".

In this paper I will however question the idea of immediacy and the possibility to see the other directly and pure through mediation of the face. Following Mary Ann Doane my hypothesis is that: "The close-up is always, at some level, an autonomous entity, a fragment, a "for-itself." W.J.T Mitchell have claimed that: "A picture is less like a statement or speech act, then, than like a speaker capable of an infinite numbers of utterances. An image is not a text to be read but a ventriloquist's dummy into which we project our own voice" (Mitchell 2005)

If these claims are correct how can the close-up at the same time be an (media) act that allows us to see the other? Taking these quotes as my part of departure I will investigate if the face can speak by the way of visual mediation and if we can meet the other by way of mediation of his face?

My argumentation in this paper will primarily be based on different uses of the close-up. By using three different examples; Andy Warhol's screen test project, the music video *Proof* from the band I am Kloot and the movie *Of Gods and Men* (Beauvois, 2010), I hope to exemplify different theoretical positions. My aim is to shed some light on why these examples function so differently, what this can tell us about cinematic medium characteristics, and about how close we can get to "the Other".

From Scopic Regimes to Scotopic Vision: Mapping Dark Geography

Henrik Gustafsson

University of Bergen, Norway

“Landscape is not a genre of art but a medium,” W.J.T. Mitchell postulates in his essay “Imperial Landscape.” Rather than denying the pictorial legacy of landscape, we should understand this as a heuristic proposition to think about the agency of images, not as static objects but as initiators of, and interventions into, social processes. With Mitchell’s thesis in mind, this paper will address the photographs and writings of experimental geographer Trevor Paglen and his artistic research into the secret world of U.S. military and intelligence agencies. In his book *Blank Spots on the Map: The Dark Geography of the Pentagon’s Secret World*, Paglen sets out to map the expanding geography of black sites and covert operations over the last half century. But this dark world also acts in turn, creating new geographies as it sculpts the world around it in its own image.

By turning the visual technologies of imperial power – surveillance, map-making, and landscape art – against themselves, Paglen solicits a critical exploration of the image in terms of agency, performance and intervention. Obscured by the atmospheric distances between the lens and the secret subjects he documents, his enigmatic photographs are more about the act of taking them than about exposing evidence. More specifically, the paper will discuss the generic and temporal ambiguities that riddle these images, stalking a terrain between the solid and the spectral, aftermath and beginning, empirical evidence and aesthetic object. For Paglen’s images are replete with iconic references, citing Timothy O’Sullivan’s survey photography from the late 1860s, the romantic sublime of Ansel Adams’ national park portfolios, and the colorfield abstractions of Mark Rhotko. These interventions into the media history of landscape simultaneously sustain and subvert this aesthetic tradition, inviting us to think about landscape as a medium of deception as well as revelation. Finally, by bringing the conflict back to the mundane and material facts on the ground, Paglen’s work marks an attempt to reverse the imaginary geographies of Ground Zero, Homeland, and the Axis of Evil, as well as the logic of invisibility that has fueled the “never-ending-war on terror.”

Extreme Experiences and Limits of Intermedial Acts in Literature

Mari Hatavara

University of Tampere

Our panel is concerned with the representational limits of words and images in literary contexts involving extreme emotive and ideological stakes. Our examples range from the grief of a child after a parent's death to the traumatic events of civil war and the experience of horror as an act suspended between its own media. The intermedial phenomena studied include the co-existence, interaction and limits of words and images in literary texts. As two of our tools, we apply the rhetorical devices of ekphrasis and hypotyposis. In terms of intermedial acts in literature, as we will explain, they intensely affect our experience of what and how we read.

Studying the possibilities and particularly the limits of intermedial representation and communication is our panel's overall objective. An incongruence of verbal and visual representation becomes apparent and makes evident the disparities inherent in our efforts to understand the world as we experience it. The crisis is revealed in the ethically challenging material selected, focusing on extreme experiences of death, trauma and horror. In analyzing the words and images of such literary acts, to understand the intermedial phenomena involved, we put to test their similarities and differences in various modes of representation.

Mari Hatavara's paper studies a historical novel (Leena Lander's *Käsky*, 2003) that abounds with ekphrases on fictional photographs. The communicability of ekphrasis has been understood to rely on the semantic convergence of the visual object and its verbal imitation, despite the formal difference in mode. I argue that precisely the formal difference, the alienation in mode, is crucial and has interpretative implications. Lander's novel suggests that history is not to be explained by full narrativization but rather needs to maintain the friction between the interpreter and the object of interpretation.

Mirja Kokko's paper examines the ways in which a child's grief and longing are presented in a recent Finnish picture book and a film dealing with a father's death. The main question is which kinds of narrative, verbal and visual means *adult* authors use to convey the experience of a grieving *child*. Both the book and the film strongly invite the reader and viewer to empathize with the child and share her feelings. Mixed forms with empathetic overtones have sometimes been regarded as manipulative and ethically questionable, but they can also offer a channel for processing painful emotions.

Jarkko Toikkanen's paper explores what it is like to read literature where the horror effect hinges on a particular kind of aesthetic experience. Avoiding the generic approach, I will argue that in texts by Kleist, Hoffmann, Frost and Yeats, an incongruent correspondence of words and images with each other generates the characteristic sensation and gives rise to an unexpected experience of horror. The incongruence will be traced back to an intermedial act which suspends the media involved and so disrupts understanding. In doing this, I will refuse to overlook horror as mere fantasy or fiction which can be simply shrugged off by closing the book.

The performativity of airport security

Liv Hausken

University of Oslo

Airport security normally refers to the techniques and methods used in protecting airports and aircraft from crime. This paper will look into airport security in general and the screener checkpoint in particular as a physically, socially and technically mediated space. It will look into the rules and guidelines, techniques and technologies used to prevent would-be attackers from bringing weapons or bombs into the airport and critically analyze the idea that “Everyone becomes a part of the security system” (as Orlando International Airport spokeswoman Carolyn Fennell put it the day after the death of Osama bin Laden, May 2, 2011). In terms of performativity, the paper is inspired by the rather provocative idea of Jon McKenzie (2001) comparing and linking theories of cultural performance (including both performativity in experimental art and the anthropological idea of the performativity of everyday life) to new public management (organizational performance) and the functionality of technological systems (technological performance). It will investigate the screener checkpoint as part of a non-place (Augé 1995) defined as a specific place and a place defining a specific, mediated space physically (e.g. the extremely restricted organization of the line, the limitation of one carry-on bag etc), socially (e.g. keep your photo identification handy, beware of unattended packages, expect to have your bags searched, humor is not an option, etc) and technically (e.g. x-ray scans and explosives detection technologies). Through a critical discussion of how the mediation of security is currently performed at today's screener checkpoints, this paper will contribute to the critical investigation of some theoretical and analytical implications of conceiving media as performative.

The point of departure is Nicholas of Cusa's (1401-1464) use of a specific optical illusion – often referred to as the Mona Lisa-effect – to explain the idea of an all-seeing God. When a person is portrayed on a flat surface in such a way that his eyes are turned towards the spectator, his glance will appear to follow the spectator even when the spectator moves. Cusa used this effect as an example to demonstrate how it is possible to imagine a God who sees you always and wherever you are.

However, the eyes of the all-seeing (*Omnivoyant*) to Cusa is not only a question of God seeing us, but just as much an attempt to seek and find him. He is invisible, but seeing him will be a reward allotted some after death. His face must be beautiful – otherwise it would not be a reward seeing it. Hence, all possible positive adjectives (beauty, perfection, harmony etc.) are said to be inherent in the shape of the face itself (Cusa uses the Neoplatonic term "Form of Forms").

Although this effect was known (described scientifically and exploited artistically) in Classical Antiquity, it was then mostly seen as a dangerous power, often associated with the "evil eye" of demons. In Christian theology the caring aspect is more dominant.

Cusa's description of the "Holy Face" is contemporaneous with the rise of a new genre in painting, the portrait of Christ, often referred to as *Santo Volto*, *Salvator Mundi*, *the Redeemer* etc. It first appears in Netherlandish painting around 1430 and its inventor is supposed to be Jan van Eyck. The image of the Holy Face contrasts sharply with secular portraits from the same period. In fact, with only a very few exceptions – Hans Holbein the Younger seems to have had a penchant for this posture – in secular painting persons were never portrayed in full frontal position. This posture belonged to God alone!

The present paper is an investigation of this pictorial genre and its relation to its "visual effects" – not only that of the all-seeing glance but also the inherent perfection of the divine face.

The Discontent of Content: Mozart's Media Migrations

Jan Holmberg
Stockholm University

The works of Ingmar Bergman, perhaps more acutely than any other filmmaker, migrate between media, thereby laying bare the crux of "content" vs. "form" (or in other words, media specificity). A Bergman "film" (or rather, object), however perceived of as one single work, goes through the multiple stages of 1) hand-written manuscript; 2) type-written transcript; 3) printed shooting script; 4) motion picture recording; 5) publication of screenplay; 6) scanning of film print for electronic broadcasting and, subsequently, analogue and later digital video; 7) stage adaptations, based either on film (or more likely, video version) or screenplay (which can be either of the following: the published book, the shooting script or the allegedly "original" hand-written script; and needless to say, a more or less accurate translation of any of these sources from Bergman's Swedish). Sometimes, there are even more instances of migration involved, as in the case of *Scenes From a Marriage* which was shot on 16mm film but originally distributed for television and later theatrically released as well, this time blown-up to 35mm.

In this paper, with the case of Schikander's/Mozart's/Bergman's *The Magic Flute* as my main example, I wish to address the ubiquitous – and, to be honest, often misleading and certainly boring – question of what a medium really is. I will probably not be able to answer it.

Authorship and Adaptation, or, Chris Marker as an Adaptor Ilona Hongisto

University of Turku

This paper discusses the concepts of adaptation and authorship in relation to Chris Marker's cinema. It is well known that throughout his career Marker has established himself as an enigmatic multiplicity – using a number of names and keeping away from the public eye. However, his works abound with authorial indices that assert the presence of an author. The paper maps the specific ways in which the author is indexed in Marker's documentary film *The Last Bolshevik* (1993) with special attention to how this is done in relation to the existing images Marker scans, scrubs and weighs in the film.

With the map of indices, the paper then proceeds to discuss Marker's authorship in terms of adaptation. First, the paper draws on a biological definition of adaptation and argues that in the film mentioned above, the audiovisual setting becomes the environment in relation to which the author takes form. Then, the paper proposes that authorship more generally – with Marker as a particular example – could be understood as a process of adaptation. Thus, the author emerges as an adaptor between existing and emergent images, film history and the contemporary media environment.

'Aesthetic rhythm between convention and cognition'

Lena Hopsch

University of Gothenburg

Eva Lilja

University of Gothenburg

In our paper, we connect to the conference theme of the intervening power of form and the different kinds of action as regards text and architecture. We also hint at the ideological powers of form. Our first example is a stairway composed by architect Gunnar Asplund in the Gothenburg Law Courts Extension (1913-37). It acts as a mediator of narrative composed in space, calming nerves while one makes way upwards to trial, and expressing trust in the justice system. Our second example, a sonnet by Göran Sonnevi, discusses the problem of guilt after a genocide (Göran Sonnevi, *Små klanger en röst*, 1981). This is a book that comments on the reign of Pol Pot in Cambodia 1975-79. Our cooperation is (among other things) aiming at detailed comparisons between spatial artworks and the text of poetry.

We suggest that rhythm is THE intervening power of form. We understand rhythm to be primary schemas for the ordering of perceptions and other impulses. The rhythmic experience is likely to be found somewhere in the tension between universal, cognitive structures and culturally determined aesthetic conventions. We consider the most prominent cognitive factors concerning rhythm to be the schemas of balance, direction, and force. At earlier NorSIS conferences, we have discussed the cognitive schemas of balance and of direction/force. In Trondheim however, we would like to point at some conventional factors of rhythm - adequate, historically determined gestalt patterns like versification patterns and the so called architectural promenade. We have found that also meaning production has cognitive as well as conventional incitements.

We will discuss some aspects of convention in relation to cognition that we have found in the stairway and the poem. We suggest that primary forms are cognitive and universal. Stairs are shaped in order to bring you upstairs as well as downstairs, and poems are shaped in a rhythm that comforts listening. When times are passing and forms develop themselves, conventions and rules seem to take over the forming power. But early modernism was, among other things, a period of destroying the conventions of art, and our modernist examples show a blend of cognitive and conventional devices. Asplund has shaped the stairway in order to influence the juridical process – the flat steps slow down entering and give an opportunity to reflect. The many rules of a sonnet give a steady form that allows for stories of torture and killing – they have a distancing power. But Sonnevi breaks some of the rules in a systematic way, thus giving place for cognitive rhythms.

Gender and the “art of reading faces”: The cinematic production of the gendered body in American silent film

Laura Horak

Stockholm University

In “The Face of Man,” film theorist Béla Balázs argues that silent film re-taught audiences the “art of reading faces” (75). Although Balázs emphasizes the lyrical aspects of this process, he also asserts that: “one of the tasks of the film is to show us, by means of ‘microphysiognomics,’ how much of what is in our faces is our own and how much of it is the common property of our family, nation or class. [...] ‘Microphysiognomics’ can show, behind the faces we can control, those other faces which we cannot influence because they have already hardened into anatomy” (82-3). This desire to determine what characteristics of the face an individual can and cannot control was shared by criminologist Alphonse Bertillon, who hoped to see through criminals’ disguises by systematically measuring, photographing, and analyzing their bodies and faces. In *Signaletic Instructions* (1896), Bertillon provides photographic grids to allow readers to test their detection skills (showing, for instance, photographs of the same individual with and without a beard versus photographs of twin brothers).

This mode of reading faces was not limited to police methods nor to identifying criminal bodies. During the first decades of the twentieth century, newspapers, vaudeville performers, and films encouraged audiences to read the “true” gender of bodies more carefully, adopting the Bertillon-like gaze as a mode of entertainment. In this talk, I will focus on the way silent cinema made the “true” gender of cross-dressed women visible to audiences through a particular way of presenting the face.

Although live performers could self-consciously signal (or unconsciously give away) their “true” sex in a number of ways—in the way they walked or held their body, the pitch and intonation of their voice, or the shape of their body—silent films featuring cross-dressed women almost always presented the face as the ultimate gateway to and guarantor of a body’s “real” gender. Often, in cross-dressing films, we see a body that reads as male turned away from the camera, and then cut to a close view of the figure’s face. We are meant to know, in that instant, that the body is “really” female. I will analyze how the cinematic image establishes the gender of the body through the face and constructs the apparently self-evident gender of this face through makeup, grooming, expression, lighting, and framing. I will examine this process in several “typical” cross-dressing films like *Mickey* (1918) and *Rowdy Ann* (1919), but also consider transition-era films—such as *The Boy Detective* (1908) and *A Country Cupid* (1912)—that deviate from this standard. One film, *The Clinging Vine* (1926), even parodies the process of producing the face as female. Like Balázs, I argue that silent cinema taught audiences the “art of reading faces”; what I want to add, however, is that cinema taught audiences to read these faces as reliable and immutable signs of gender truth, obscuring the work required to produce the visibly legible gendered body.

Intermediality and Interpretation – The Role of *Psycho* in Delillo and Ballard

Gunnar Iversen

NTNU

Focusing on the role of Alfred Hitchcock's movie *Psycho* (1960) in Don DeLillo's novel *Point Omega* (2010) and J. G. Ballard's short story *Motel Architecture* (1982), this paper will discuss intermediality, remediation and interpretation. What happens when a movie like *Psycho*, or Douglas Gordon's video *24 Hour Psycho*, is used in literary works as a means to create time-structure, atmosphere and characters? How do *Psycho* act or perform within the literary works, and how does this intertextual and intermedial web challenge interpretation? These are the questions asked in the paper, that will also briefly deal with so-called "cinematic literature", including other works by DeLillo and Ballard, like Ballard's short story *The 60 Minute Zoom* (1976) and DeLillo's novel *The Body Artist* (2001).

The face as mask and index

Anne Jerslev

University of Copenhagen

In his famous essay on the close up Bela Balazs argued that the face revealed a 'profound truth' and offered the audience access to 'the bottom of the soul'. The close-up has throughout the history of cinema been regarded as a powerful cinematic sign, magnifying at once the essence of humanity and by its sheer largeness also transcending its mortality and time-relatedness. In my presentation I want to discuss two different kinds of close up of the face in the history of cinema and suggest that they both – although in very different ways – pay tribute to historical ideas of filmic specificity.

In the classical Hollywood era, the close-up of the female star's face contributed to the construction of the star as larger than life. The retouched and/or made-up face – the (Max Factor) make up thick and solid as a mask as Barthes put it in his famous essay from the mid-1950s about Garbo's face in *Queen Christina* - was regarded as the epitome of the beautiful and hence immortal, divine star. Garbo's face bore the expression of 'snow and loneliness', Barthes wrote. Its pure lines and beauty revealed the 'Platonic idea of man'. Garbo's face was iconic in the sense that it transcended time, its perfection as immortally chiselled onto the screen as marble. And yet it was also human and worldly.

On the other hand, the close-up of the seemingly unretouched, the ageing and worn face, which we find for example in some of David Lynch's later works offers quite another access to humanity and to the medium of film. Whereas the mask face was ageless, the close-up of the ageing face bears the traces of time passed (cf. Wahlberg 2008). The ageing face, furrowed and cross-crossed by lines like a map, may thus be understood as performing the function of indexical trace, in digital as well as in analogue media. So whereas the *face mask* may be regarded as not only the magnification of the 'face of man' but also paying tribute to film as a medium, the ageing face, correspondingly, pays tribute to *filmic indexicality*, no matter technology.

Technologies like x-ray, microscopy, ultrasound, MRI, and the use of multi-colour markers enhance and/or transform the sensorium, making new entities and phenomena visible to the human eye. The last decade we seen a growing interest in biotechnology and genetics within the art scene, followed by an increasing number of art-science collaborations presented at various venues. At the same time medical museums and science communication centres often include artworks that can be seen as related to the topics of the exhibitions, or even invite artists to curate the exhibitions. What are the motivations and implications of these new collaborations and exhibition designs? In what ways do they lead to new images and imaginations of the human body and its microcosms?

My point of departure is the current exhibition *Mind gap* at The Norwegian Museum of Science, Technology and Medicine in Oslo, where the viewer is engaged in the workings of the brain through three rooms designed by the famous dramatic artist Robert Wilson. The paper will analyse and discuss how the exhibition addresses the visitors, and what forms of engagement and participation is demanded. This in turn will lead to a discussion on in what ways the visitors are (in) formed and perform as subjects in (multi)media encounters within the museum space. As comparison and contrast I will also refer to other exhibitions, both museum installations and installation art.

A starting point for the analysis is the art historian Claire Bishop's discussion on installation art. According to Bishop installation art differs from traditional media because it addresses the viewer directly as a literal presence in the space. Rather than imagining the viewer as a pair of disembodied eyes surveying images, texts and objects from a distance, installation art seeks to engage the whole sensorium of the viewer. As within theories of performativity within art and media, this means focussing on the body as site for experience and knowledge production in encounters with media and works of art. Bishop has also argued for a distinction between "installation of art" and "installation art" which will be explored in the analysis of an experimental museum installation. The paper argues that contemporary exhibitions point to changing forms of seeing/sensing, exploring and knowing that addresses the role of the sensing subject in knowledge processes in general, and science communication in museums and science centres in particular. In turn this also concerns a challenge to the traditional divide between art and science, as well as informative versus aesthetical forms of communication.

Art as Technique?

Kristoffer Jul-Larsen

Anders Skare Malvik

NTNU

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In 2010, the Norwegian author Audun Mortensen made a computer generated version of Vladimir Nabokov's classic *Lolita* (1955). Using customized computer software Mortensen reversed Odd Bang-Hansen's Norwegian translation of Nabokov's original, starting with the last sentence in *Lolita* and working its way – sentence by sentence – backwards through the novel. Mortensen also added some significant changes to the original text: Lolita has become the young boy Roman Polanski, and the incestuous narrator Humbert Humbert has become the stepmother Sammy Sammy. Thus, Audun Mortensen's *Roman* did not just appropriate Nabokov's classic, but also the tabloid news story of the real Roman Polanski's infamous "Lolita-affair". Indeed, *Roman* is a "media act" if anything; challenging us to discuss the intersections that it delineates between computation, literature, art and media culture. Its computed and conceptual "hands-off" approach obviously contests received notions of literature and authorship, and its reversed narrative conducts a classic defamiliarization of form. As a performance the work intervenes in our attention-based media economy, but what is the relation between the economy and the intervention? And who is the agent of *Roman*'s technique? The conceptual artist or the apparatus of the computer? Our paper will discuss the questions raised by *Roman* in dialogue with Jacques Rancière's article "What Medium Can Mean" ([2008], 2011). Rancière's concept of mediality as a linking of "a technological apparatus, an idea of art and the formation of a specific sensible milieu", allows us to investigate *Roman* as a media act where the apparatus is utilized to produce an idea of art that intervenes in a specific distribution of the sensible. However, we will also ask to what extent this intervention contests Rancière's notion of the politics of an aesthetic regime of art. Does not *Roman* exhibit an idea of "art as technique", that expands the premises from Victor Sjklovskij's seminal text, to a notion of technique that ranges from artistic intention, via formative ruptures to the technological apparatus of the computer? An idea of art, that is, where politics is not totally devoid of intention, not necessarily prescribed to the transformative powers of the aesthetic regime of art, yet still allocated to the contingency of the event or the media act.

The Formation of Events by Real-Time Media

Ulla Angkjær Jørgensen

NTNU

In her paper Ulla Angkjær Jørgensen will focus on the early works of the Austrian artist VALIE EXPORT. In the sixties EXPORT began an investigation of the relations between (female) body, camera and screen. These early inter-media works display an interest in the intricate time–space dislocations that become evident by the new electronic media. EXPORT invented the notion “expanded cinema” that brought the live image into installations and performance situations creating events in the deleuzian sense as a virtual synthesis of past and future. In works such as *Self-portrait with my camera* (1966/67), *Split Reality* (1967–68), *Time and Countertime* (1973), *Adjoined Dislocations* (1973/78) and *Time Fissures–Space Gaps* (1974) the body can truly be said to perform an interface of both sensing and mapping, that is, drawing apart sensations and images, yet temporarily bringing them back together again (Munster 2006: 140). These early works are all examinations of affect as an instigator of relational encounters of bodies in time and space.

The performative impacts of intermedial theatre

Chiel Kattenbelt

Utrecht University

The purposes of this panel, we take “intermedial theatre” to mark performance events involving experiencers live in the here and now of performances in which digital technologies are significantly employed, or in which the compositional principles are strongly influenced by new conceptions arising from mediatized culture. Secondly, we do not claim that intermedial theatre is the only mode of performance which might dislocate perception but, amongst kinds of postdramatic theatre, we propose that those which engage with new media technologies have specific potentialities.

Tempering utopian visions of new media culture and of intermedial theatre within it, we propose: i) that intermedial theatre practices are more likely to trouble established modes of perception because they juxtapose the “live in the here and now” or everyday life with virtual constructions made possible by new media technologies; ii) that some intermedial events are more productive than others; iii) that the impact – and hence potential for productive perceptual dislocation – is context-dependent rather than inherent in intermedial theatre form.

In relation to *Rumour* by Lotte van den Berg and *Are you ready, are you ready for love?* by Piet Arfeuille, Chiel Kattenbelt will unpack his seminal formulation of “co- or inter-relations between media that result in a redefinition of the media [and] ... a resensibilised perception” (in Bay-Cheng *et al*, eds 2010: 35). In both performances the spectator is placed in a more or less cinema-like, voyeuristic position. In the case of *Rumour* spectators sit in a sound-proof box looking through a window at what’s happening outside (in the public space of a town square), from where the window looks like a mirror. In the case of *Are you ready, are you ready for love?*, the presence of the spectator is completely ignored while witnessing two characters in their private spaces, which are separated by a one way mirror allowing one of them to watch the other in secret. Kattenbelt will consider the experience of the spectator isolated both individually and as a member of a group. He will probe what it means in respect of immersion and disembodied perception to play, within the here and now of a live theatre event, with Hollywood cinema’s structured invisibility of the perceiver. Both positions may be reinforced.

Can a Book Save Lives?

A Case Study of *Talking about Jane Austen in Baghdad* (2010)

Hajnal Kiraly

Independent scholar

In 2010 Penguin Books published the e-mail correspondence of BBC journalist Bee Rowlatt and May Witwit, a university teacher in a present-day, chaotic Baghdad. Besides this rather intriguing fusion between the 'old' and the 'new' medium – metaphorically referred to in the subtitle *The True Story of an Unlikely Friendship* – raising the issue of medium specificity, media borders and intermediality, this Media Act is confronting us with the changing concepts of space and time, as well as the cultural and political performative power of a book becoming a 'ransom' paid for May. In a time when printed texts and reading admittedly loses terrain to visual and digital media and their globalizing effects, the Book seems to become the last safe territory of the individual, that of the cultural and sexual identity and freedom. In a close reading of the text I will also refer to the complex intertextual, intermedial and intercultural web activated by the 'Jane Austen' topic, the issue of cultural colonization the same Penguin is responsible for, as well as the phenomenon of 'global village' and feeling of guilt of Western societies dragged into the Middle East war, looking for absolution – through a book.

Poetry on Screen: Poetry in Transition, Lingering in Cyberspace

Radka Kohutova

Charles University, Prague

Electronic literature serves as an umbrella term for a diverse group of literary forms and genres which were directly “born” in the new media environment, including different kinds of electronic/digital poetry. New media highlighted its immateriality while separated poetry from the printed media. Bearing in mind Apollinaire’s Caligrams which, influenced by avant-garde art, make the impression as if words were dancing on the paper sheets, electronic poetry does that literally. It makes words move, it makes them dance.

New media landscape offered authors the opportunity to approach poetry in the way the print never could. My paper focuses on the various forms and transformation of poetry genres under the influence of new media technologies. Digitally-born poetry goes beyond the printed words and combines communicating symbiosis of other elements: static and moving pictures, graphics, sound etc. The paper argues that poetry evolution has slowly started. Just as in the case of electronic literature generally, it turns to more proactive readers who intervene with the poetry in new ways and are involved in the final cut of it. On the other hand, such options presume that readers dispose of new media literacies to be able to “read” and appreciate digital poetry in its blooming complexity.

The crucial questions therefore stand as follows: How do new media technologies influence contemporary poetry and its digital forms and genres? What do readers think of it? Is the way poetry is articulated via new media technologies enriching or rather confusing readers? The paper intends to present partial results of my ongoing Ph.D. qualitative research on readers’ perception of electronic literature, precisely of Stephanie Strickland’s poetic work *V*, presented as a combination of print and online works—*Vniverse* and *V: WaveSon.nets/Losing Luna*.

Extreme Experiences and Limits of Intermedial Acts in Literature

Mirja Kokko

University of Tampere

Our panel is concerned with the representational limits of words and images in literary contexts involving extreme emotive and ideological stakes. Our examples range from the grief of a child after a parent's death to the traumatic events of civil war and the experience of horror as an act suspended between its own media. The intermedial phenomena studied include the co-existence, interaction and limits of words and images in literary texts. As two of our tools, we apply the rhetorical devices of ekphrasis and hypotyposis. In terms of intermedial acts in literature, as we will explain, they intensely affect our experience of what and how we read.

Studying the possibilities and particularly the limits of intermedial representation and communication is our panel's overall objective. An incongruence of verbal and visual representation becomes apparent and makes evident the disparities inherent in our efforts to understand the world as we experience it. The crisis is revealed in the ethically challenging material selected, focusing on extreme experiences of death, trauma and horror. In analyzing the words and images of such literary acts, to understand the intermedial phenomena involved, we put to test their similarities and differences in various modes of representation.

Mari Hatavara's paper studies a historical novel (Leena Lander's *Käsky*, 2003) that abounds with ekphrases on fictional photographs. The communicability of ekphrasis has been understood to rely on the semantic convergence of the visual object and its verbal imitation, despite the formal difference in mode. I argue that precisely the formal difference, the alienation in mode, is crucial and has interpretative implications. Lander's novel suggests that history is not to be explained by full narrativization but rather needs to maintain the friction between the interpreter and the object of interpretation.

Mirja Kokko's paper examines the ways in which a child's grief and longing are presented in a recent Finnish picture book and a film dealing with a father's death. The main question is which kinds of narrative, verbal and visual means *adult* authors use to convey the experience of a grieving *child*. Both the book and the film strongly invite the reader and viewer to empathize with the child and share her feelings. Mixed forms with empathetic overtones have sometimes been regarded as manipulative and ethically questionable, but they can also offer a channel for processing painful emotions.

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The paper interprets cannibalism in film as a self-reflexive trope to implicitly deal with issues of intermediality. A major part of films dealing with cannibalism contain meta-filmic references. The paper investigates these references in order to display how the films implicitly deal with incorporating media and arts suggesting that cannibalism serves as meta-cinema, i.e. that the medium film is a cannibalistic one that throughout film history incorporated the aesthetic and technical elements of the other art forms and newly developed media respectively. The proposed paper analyzes how the process of integrating established arts as well as new forms of medial expression technically or aesthetically change the multi-medial structure of film. Especially in terms of recent digitization processes the medium film and cinema undergoes major changes thinking of the Internet, 3D, virtual realities and digital film processing. However, the paper traces implicit intermedial negotiations in films throughout film history via the trope of cannibalism. Representative films include *Nosferatu, A Symphony of Horror* (1921), *Videodrome* (1983) and *eXistenZ* (1999) (though we are dealing with a latent form of cannibalism), *Weekend* (1967) and *The Thief, the Cook, His Wife & Her Lover* (1989).

These films reflect an individual and implicit notion of intermediality that is prior or analogous to theory. As a result, the borders between single media and art forms vanish and film's never-ending process to absorb new medial forms demonstrates that media are in a developing and unfinished process of flux that influences the perception patterns and cognitive power of their viewers.

Biometrics, "measurements of life", is increasingly used to identify and authorize people in migration control and in the "war on terror" across the globe. Technologies for automated fingerprint identification, iris and retina scanning, facial and hand recognition, sonar identification by voice patterns, DNA profile, and even brainwave patterns, are replacing manual biometric methods, such as the classic fingerprint analysis system devised by Francis Galton in the nineteenth century.

In Europe and the USA, large-scale implementations of biometrics in migration and border control were initiated and/or reinforced after the terror attacks in New York 2001, Madrid 2004 and London 2005. Today biometric data are stored in so-called e-passports, and will be central in the next Schengen Information System (SIS II), expected to launch in 2013. Biometrics is also used in the EU Visa Information System (VIS), rolled out in 2009 for applicants from North Africa and the Middle East, and in EURODAC, the fingerprint database of asylum seekers to the EU, Switzerland, Norway, and Iceland. Seen in financial terms, legislative compulsions have made the biometrics industry virtually immune to the recent financial crisis: profits are near-guaranteed when the use of a product is stipulated by law.

Automated biometric methods record miniscule bodily distinctions, computes patterns from them, and matches those patterns against already existing records in vast international databases. Thus biometrics determines identity on two levels, the micro-level of diminutive physiological structures and the macro-level of electronic networks, both of which are basically inaccessible to the targeted individual and unrelated to his or her sense of selfhood.

This paper will discuss the role of the visible and the visual (Didi-Huberman) in biometrics, in connection to questions of subjectivity and citizenship. The indexical mapping and recognition of bodily marks, invisible to unaided perception, transform the body into sets of mediated visible facts, difficult for the targeted individual to counter. They expose the subject to supranational systems of biopolicing, designed to administer bodies across territories. This concretely influences the "look" of Europe: 80 % of the persons registered in the current SIS are non-Europeans. In many ways, then, biometrics is all about controlling visibility and regulating appearance. However, biometrics resists a classification as "visual culture" in a traditional sense, since it operates at the very border of visibility: it records features beyond natural perception and produces "maps" that cannot be deciphered visually. Biometric data do thus not transcend into visual meaning, and exclude the process of *méconnaissance*, intrinsic to ideological interpellation (Althusser). Instead, biometrics confers statuses, such as citizenship or statelessness, onto the very fabric of the human organism, effectively bypassing the instance of the subject. As biometrics is part of a broader "family" of bioscientific visualization technologies, it is noteworthy that its implementation in migration policies counters the claim that the biosciences foster new forms of "biological citizenship" (Rose), that are marked by activism and self-emancipation. Here, instead, biometrics tends to eclipse subjectivity.

Groovin' High: The Performative Power of a Sonic Medium

Vincent Meelberg

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To conceive of media in terms of what they do, rather than what they are, opens up interesting possibilities to discuss sonic media. Sound is able to address, and even influence, listeners in very profound ways. The sonic medium called music, especially, has highly affective qualities. In order to better understand the specificity of this medium, it is far more productive to examine these affective, performative aspects than to focus on the ontology of sound.

Groove is a musical trait that foregrounds the affective and performative nature of music. Groove, sometimes also referred to as swing, is the sense of propulsive rhythmic feel created by a particular interplay of musical material. Groove elicits a visceral response from listeners. It literally makes listeners move by making them tap their feet, nod their heads, or even make them hum along with the music, often without them being consciously aware of it. Groove does something with listeners. In other words: groove is a characteristic that makes music performative.

In this presentation I will discuss the performativity of musical groove. By incorporating Jan-Luc Nancy's notion of intrusion and Gilles Deleuze's concept of affect I will suggest that groove is performative because it is a continuing intrusion of the bodies of listeners (and of musicians). As soon as music generates a groove, these bodies have to respond and cannot stop responding until the music has stopped. It is a disturbance of the listeners' bodies at rest, and entices them to move, bypassing conscious control of the listeners. Groove is an affective intrusion. Moreover, since it is the result of a particular interplay of musical material over time, groove cannot be related to a single sound, but is created by the musical form instead. Therefore, groove is a manifestation of the intervening power of musical form. It is a sonic intervention that is specific to the medium called music.

Perception of Sound During the Conversion to Sound Film in the Late 1920s

By Christopher Natzén

National Library of Sweden, Research Department

This paper will focus on how the technology of different early sounding media changed “not only the world but also the perception of that world”, to quote Sara Danius.

During the conversion to sound film in the late 1920s the notion of a heightened cinematic realism thanks to sound was almost commonly agreed upon. This was also paired with a feeling of a stronger presence, just as radio during the decade was felt to have mediated. As was argued, for example, in a publicity picture for a new radio system from Philips one could experience “reality as itself” without leaving the comfortable armchair and the warmth of your own home. The advertisement furthermore emphasises that this is “something more than ordinary radio – so true to nature is the reproduction” of sound.

However true to nature these mechanically reproduced sounds might be, it simultaneously distanced the listener from the outside world, as the representational quality of technological reproduced sounds are not the same as their equivalent “authentic” sounds.

The recorded and mechanical reproduced sounds have meant that little by little until the digital era of our times, the process has gone towards ever more immersion into a mediated acoustic reality. It has transformed listening from the perception of sound as a reproduction in the late 1920s, to a listening that is perceived to be in more direct contact with the recording event. Simultaneously it is these recorded sounds which increasingly have become, as Michel Chion puts it, the “abstract reference we call on conceptually” – while the live sounds, the unmediated acoustic reality, have become mythical, as we have less and less experience of them.

The performative impacts of intermedial

Robin Nelson

University of London, Central School

The purposes of this panel, we take “intermedial theatre” to mark performance events involving experiencers live in the here and now of performances in which digital technologies are significantly employed, or in which the compositional principles are strongly influenced by new conceptions arising from mediatized culture. Secondly, we do not claim that intermedial theatre is the only mode of performance which might dislocate perception but, amongst kinds of postdramatic theatre, we propose that those which engage with new media technologies have specific potentialities.

Tempering utopian visions of new media culture and of intermedial theatre within it, we propose: i) that intermedial theatre practices are more likely to trouble established modes of perception because they juxtapose the “live in the here and now” or everyday life with virtual constructions made possible by new media technologies; ii) that some intermedial events are more productive than others; iii) that the impact – and hence potential for productive perceptual dislocation – is context-dependent rather than inherent in intermedial theatre form.

Robin Nelson will speak to *Best Before* (Rimini Protokoll) exploring the range of “players” and performances on- and off both stage and screen in respect of his formulation of the “experiencer” and the “both-and” thinking of intermedial theatre practices (in Bay-Cheng *et al*, eds 2010: 45 and 17). Similar to *Rumour*, *Best Before* places another medium, computer games, in the actual performative situation of theatre, remediating as a public, collective experience something which typically involves a virtual engagement performed in private. Experiencers construct their identities as manifest in their on-screen avatars, but not in private - as if on-line where one can mask identity - but in public. Not only does this process make more acute experiencers’ perceptions of the personal-collective experience of theatre, it shifts perceptions of games playing. The one both problematises and reinforces the other, the double perspective opening up potentially critical spaces.

Neuroimaging entails anatomical scans displaying the minute structures of the brain, as well as images capturing the systematic response patterns of neural activity thus exposing the very function of the brain. When incorporated to brain atlases, these brain maps are systemized, validated and prepared so as to accommodate search and retrieval. Different atlases may provide brain 'types' or what is considered 'average' brains based on series of scanned individuals where natural variations and particularities are eliminated, or they may call upon probabilistic variations within a population. Curating is needed to connect standardized descriptions, interpretations and associated metadata to the maps. Protocol will ensure inter-operability and the possibility for assimilating future scans.

We talk about 'brain images' but what kind of images are these? Brain images are often perceived as end-results, mechanically objective signifiers, the evidence and validator of a textual argument. At the same time these images are themselves tools for examinations and inquiries, psychological as well as surgical. And they are themselves partially 'told' entities. They are translated, tweaked and manipulated, mapped, regrouped, and transformed in accordance to our existing corpus of knowledge about the brain in order to illustrate information we can conceive as meaningful. As the rendering becomes object for our perception, this process enters a feedback loop: We think about the brain according to the images we produce. The images induce changes in our minds, our understandings of the brain, and thereby changes in the physical neuron structure of our plastic brains. Thinking about the brain according to images, means these images are not transparent windows into pre-existing and objective facts of the world. Nor are they mere mirrors in which we can only catch reflections of our own ideas about the phenomenon. They are layered, dynamic and unclean complexes of technologies, practitioners, knowledge, the observer as well as multimodal compilations of different data about the object it self.

The paper discuss the roles and capacities of neuroimaging, and the practices and features that bestow them with authority. I will argue that brain atlases may inherently open up to new understandings of images as dynamic sites for knowledge.

This paper deals with the tape recorder as one of the most resonant aesthetic technologies of the postwar period. As the apparatus was introduced on the market in the late 1940s, it was presented as an amateur technology, which (in distinction to earlier sound technologies, such as phonographs and gramophones) invited its users to *activity* and *production* rather than consumption of prepackaged media content. As such it carried with it a *performative* dimension that was to be explored by poets and artists who came to use the machine during the coming decades (in actions, happenings, sound poetic events, etcetera). At the same time, the sounds and voices, which were recorded, must – as recent media theory in Germany, not the least, has suggested – be understood and analyzed as performative phenomena in themselves (cf. *Stimme*, 2006, ed. Sybille Krämer and Doris Kolesch). The versatility and plasticity of the technology – its potential for various techniques of postproduction, such as cut and splice, sound layering, speed up, loops, backward playback, and so on – offered the user a rich array of operations to intervene into the representation of acoustic reality. Even though audiotape as an indexical (C. S. Peirce) medium on a par with photography seemed to store actual traces of the world, it was also prone to manipulations and fake. Consequently, tape composers deformed time and memory through loops and delays, sound poets explored the hitherto inaudible acoustic undergrowth of speech and language, and a writer such as William S. Burroughs conceived of his tape cut-ups as a disruption of the societal control machine. If Walter Benjamin once claimed that film and the filmic montage, disclosed to the viewers an optic unconscious, one might suggest that a similar disclosure of an *acoustic unconscious* took place through the work of poets and artists using tape recorders in the 1950s, 60s, and 70s. Or, with Jacques Rancière, one could say that these interventions into public and private acoustic space implied a reconfiguration of the sensible, made possible through the manipulation of voice and sound. This kind of *editorial poetics*, almost endemic to the technology, and based on operations such as editing, appropriation, and copying, anticipate cultural and artistic practices more common within the digital media environment of today, which urges us to revisit and analyze the impact of tape recording. Such a task, as a whole, is naturally beyond the scope of this paper, which will focus on a few crucial examples of art, music, and poetry (Nam June Paik, Pauline Oliveros, Henri Chopin, and others) where recorded voices and sounds are used in order to transform acoustic and linguistic space, and discuss them within the conceptual and historical framework outlined above.

The first part of the paper aims to tease out “ecological” and “enactive” alternatives – in the vein of James J. Gibson, Evan Thompson, and others in cognitive science – to generally “representationalist” approaches to the use of media technology, mostly in a *performative* context. Questioning the notion of “mental representations” by notions of mind and cognition as embodied, embedded, extended, or enacted, such ecological developments appear akin, indeed, to the performative turn that has questioned exclusively representational notions of theatre and performance: Insofar as a *medium*, in Gibson’s terminology, most basically affords perception, movement, and exploration (air and water, as his prime examples), the limits of mediated performance also come down to the kinds of virtual affordances that different media enable us to explore.

Accordingly, just as we should resist dated “computer” metaphors of mind and cognition, neither should we let the generally audiovisual output of digital intervention blind us to the intricate ecologies of sensorimotor engagement that go into its enactment – from the roving presence of live-feed cameramen (easily accepted as equally “invisible” as the black-clad, prop-adjusting *kurogo* of traditional Japanese theatre) to the gradual smartening up and interconnection of props and objects, in increasingly intelligent performance environments. Importantly, the point is not to reduce such intelligence into a feature of either performers or media technology, but rather, to tease out ways in which it is “brought forth from a history of coupling” between the two – entailing an enactive “co-emergence” of selves and worlds devoid of representational pre-existence, the “dramaturgy” of which equals the texture of their interactions.

Thus, the second part of the paper moves from the idea of “media ecologies” (and their afore-addressed affordances for human action, perception, and cognition) to the notion of *dramaturgy*, as the very process of “mediation” that relates them to initially nonmediated strands of world and action, again in mostly performative contexts. Here, key references include S.C. Pepper’s contextualist philosophy – such that the “meaning” is in the “weaving” (cf. message and medium, or content and form) – and Tim Ingold’s anthropological work on *threads* and *traces*: while the latter kinds of “line” are dominant in notions of media-as-imagery, I will emphasize the multimodal threads of action and exploration that pervade its ecological “texture,” and much of whose “con-texture” will always also leak beyond our direct experience (be it in the relentless undercurrent of code, or in the going-on of those who co-enact the event).

How do collages act?

Fragments, fusions and digital images

Camilla Skovbjerg Paldam

University of Aarhus

Visual collage generally consists of meetings of material from different domains. Typical for Surrealist collage of the 1920s is that the domains are not just juxtaposed, but organically fused. In contrast to for instance Dadaist or Cubist collage of the 1910s Surrealist collage generally consists of surprising semantic compositions rather than of formal aesthetic ruptures. Surrealist collage does not display each separate element, but let the elements merge and connect. The paper will investigate what influence these different techniques have on how collage acts and what the intervening power of the different forms is. The claim of the paper is that the two kinds of collage act rather differently, but that both forms have an intervening power: The fragmented collage works primarily as a critic of the institution of art by pointing out the tension between art and reality. The seamless collage subverts the order of the accepted reality by establishing alternative realities.

Finally the paper will address contemporary collages made on computers; collages that might resemble the earlier material collages quite a lot: Bits and pieces are cut and pasted from different contexts and this results both in collages where the elements save their independent, fragmented character, and in collages where the elements are morphed seamlessly together. Common to both types is however, that all the elements are digital. They may depict all sorts of materials, but they are just representations of them. What is changed when the medium is changed? Does computer generated collages act the same way as the old fashioned material ones?

First of all I would like to argue for the necessity of re-defining both mediality and intermediality as something entirely divorced from models of “text,” “texture” and “reading.” Although the theory of intermediality originates in the theories of intertextuality, intermediality – I contend – should not be thought of as an extension of intertextuality over the domain comprising multiple media relationships. Cinema may be to some extent compatible with metaphors of “texture” but it strongly resists metaphors of the “text.” Intermediality and most of all intermediality in the cinema is not something one “deciphers,” it is something one perceives or senses. In this respect I adhere to Henk Oosterling’s idea who speaks of intermediality in general as being “sensational” rather than “conceptual,” “reflective” rather than “reflexive.” So while “reading” intertextual relations engages our intellectual capacities, “reading” intermedial relations requires, more than anything else, an embodied spectator: film cannot be denied to be a profoundly sensuous experience in many ways. The world of the screen does not “communicate” a message to us: it reaches out and “touches” us and we cannot escape the allure of “touching” it, feeling it with every fibre of our being. “Sensing” the intermediality of film is therefore grounded in the (inter)sensuality of cinema itself. I think therefore that the possible import of phenomenological approaches to film in the interpretation of cinematic intermediality has not been stressed enough. And I propose to outline and exemplify as one of the possible, basic “templates” that can generate a more or less emphatic sense of “intermediality” within cinema a markedly haptic, “sensual” mode of cinematic expression that invites the viewer to literally get in touch with a world portrayed not at a distance but at the proximity of entangled synesthetic sensations, privileging not a voyeuristic experience but a primary identification with the film as a medium, as an event. Following this line of thought, and relying on the theoretical works of Gilles Deleuze, Vivian Sobchack, Laura Marks, Martine Beugnet, etc., I would like to assess the performative value of hapticality in the cinema and its relations to intermediality with examples taken from the films of several authors (e.g. Ingmar Bergman, David Lynch, Francis Ford Coppola, Jean-Luc Godard, Abbas Kiarostami, or Claire Denis).

Diaristic Indulgences: Carolee Schneeman's Critique of Vicarious Agency

Christian Quendler

University of Innsbruck

Modernist experiments in autobiographic and testimonial writing provided important impulses for what Adam P. Sitney called an autobiographic trend in the film avant-garde of late 1960s and 1970s. We can think of Gertrude Stein's *Autobiography of Alice B. Toklas* (1933) as a model for Stan Brakhage's autobiographical films such as *Scenes From Under Childhood* (1967-1970). In her autobiography written vicariously from the perspective of her partner, Stein ironically refers to Daniel Defoe's *Robinson Crusoe* (1817) as her fictional model to charge her testimonial discourse with fictional strategies. When Brakhage adopts his children's perspectives in *Scenes From Under Childhood* to capture the experience of his own childhood, he employs this strategy as an aesthetic alternative to fictional enactments of his past. Such crisscrossings between fictional and testimonial practices address intriguing aesthetic and representational questions. Aesthetic and representational issues have indeed dominated criticism of experimental autobiographic filmmaking. Yet, these issues are, of course, inseparable from ethical concerns. (How did Toklas feel about becoming Gertrude Stein's mouthpiece?)

This paper approaches the interrelation of aesthetic, representational and ethic dimensions by looking at Carolee Schneemann's multimedia performance art. Schneemann's intermedial practices emphasize the intertwining of life and art. In a critical opposition to Brakhage, Schneemann developed a radical conviction that the body and life are irreducible in the work of art. I will follow this debate by focusing on what – borrowing from her own work - may be called 'diaristic indulgences' in art. The filmic components of her performances are often works in progress themselves, tracing a life of their own. In line with her aesthetics and ethics of the body, the dual status of these films complicates and defies the aesthetic processes of abstraction and the smooth operations of representational models.

Our contribution will address the central questions of how media act, and how people interact with media, from a highly concrete conception of what media are. Media are (among other things) the material mechanisms, substrates and interfaces on and through which mediation is performed and experienced. In other words, media consist (among other things) of tangible objects like printed paper, television sets, computer screens and film projectors: the material components without which there would be no articulating apparatuses for the (re)distribution of the sensible, to borrow Rancière's terminology.

It is a commonplace that the advent of digital technology over the past twenty years has resulted in a convergence of different media expressions in the material form of the computer, which in its turn has been widely considered to entail a de-materialisation of media as such. Yet while all kinds of digital content may be accessed in seemingly immaterial form via any number of devices, from laptops and smart phones to gaming consoles, these pieces of hardware are essentially made up of much the same plastics and metals as the old media viewing devices.

What we want to do is to turn the attention to the dissonance between this perception of the de-materialisation of the media, and the simultaneous explosion in the production and consumption of devices for media viewing. We will go about this by looking at the concrete and empirical (environmental consequences of consumption, initiatives against pollution, etc.), and bring along this knowledge into a more traditional media studies analysis of the media coverage about both environmental issues and new media technology. These two are prominent issues in the media, and could easily be regarded as diametrical opposites. We will argue however, that the relationship is not that straightforward, and through examples we will explore paradoxes and even symbiotic relations that exist between the two.

Since the 1970s the term "ecology" has been widely used to denote and describe an approach to the study of media which conceives of its field of inquiry as a delicately balanced ecosystem. "Media ecology" (Marshall McLuhan, Neil Postman, et al.), was developed as a methodology for studying, as it were, the individual characteristics and mutual dependencies of different media in their various habitats, i.e. focusing on the *environment* of media rather than the *content* of media. Yet despite the power of ecology as metaphor and analogy in media studies, hardly any attention has been paid by media scholars to the impact of media production and consumption on *actual environments and eco-systems*. Studies of media consumption tend to remain at this metaphorical level when they discuss the polluting, wasteful or recycled aspects of media expressions, since the consumption of media content has always been different in kind to the consumption of other products. Andrew Ross' statement (in 1996) that 'consuming a Pepsi ad is not the same as consuming a Pepsi can' – because unlike the contents of the Pepsi can, the content of the Pepsi ad does not have to be re-produced in order to be re-consumed – does not ring quite so true in the media environment of 2011.

We think it is high time for critical media studies to develop a framework for attending to the ecological impact of its subject, and we see our contribution to the MediaActs conference as a first step in this direction.

The Formation of Events by Real-Time Media

Camilla Møhring Reestorff

Aarhus University

In her paper Camilla Møhring Reestorff focus on the art duo Defending denmark's intervention in the anti-immigrant Danish People's Party's youth organization and their recordings of the members drawing caricatures of the Muslim Prophet Mohammed as a drunk camel having its period. The paper suggests that the media's capacity to facilitate virtual events that exceeds the concept of the sign alters both politics and art. Politics is mediatised (Castells 2009) and art is increasingly art documentation (Groys 2002). The paper thus investigates how Defending denmark's recordings work as art documentation in a mediatised political arena and generate an affective experience that moves beyond the sign. This signaletic affective experience becomes a precondition for a negotiation of Danish tolerance. Defending Denmark's recordings break with a media coverage related to the 'logic of *premediation*' (Grusin 2010), in which Muslim minorities increasingly are mediated as future threats. The recordings interrupt this logic and shed light on the exclusion of Muslim minorities. This interruption occurs because the signaletic and affective material disturbs the televisual broadcasting routine, the premediation of muslim minorities. The recordings do not tell us something that we did not already know or that the Danish People's Party tries to hide. Nevertheless the recording generates a negotiation of Danish tolerant. This effect is beyond the sign. It is signaletic and it is affective; it is tied to the discomfoting audiovisual experience and the mediation of the viewers' everyday media practice.

“... Virtually, man dwells ...” – Virtuality, Eventality, and the DREX project

Riku Roihankorpi

University of Tampere

The DREX project is a co-operation project between three research units at the University of Tampere, Finland: The Centre for Practise as Research in Theatre, TAUCHI (Tampere Unit for Computer-Human Interaction) and Theatre and Drama Research. The project concentrates on the notion of *evental space*, on the enhancement of evental spatiality in various spaces by means of theatre work, theatre theory, interactive technology and virtuality. The practical aim is thus to work towards a space composed of dynamic relations between things, acts and environments, a space developing with (undetermined) relation to its place (topos). Strictly theoretically, the term evental refers here to a transformative (and extra-phenomenal/ontological) potential, whose effects can be anatomised, but whose essence remains unknown, without language or analytical evidence.

Still guided by rather practical aims, the project's approach to and notion of *virtuality* include all technologically generated, enhanced or simulated visual, auditory and haptic phenomena, which operate independently and/or interact with the human performer or agent. However, as virtuality is also made up of what our belief systems, concepts and experiences lend to it, the 'ideal' or abstract aspects of virtuality necessarily interact with its practical dimensions. By its creative capacity (or skill, *tekhne*) to act out, contest and transform the cultural, sociological, philosophical and artistic ideologies it deals with, the virtual has become a *performative* and (with certain qualifications) *evental medium* for discussing our relation to both ontological and extra-ontological (or extra-phenomenal, yet unseen) problematics. As this – organically *poetic* – element of virtuality has changed very little since the 18th century (or even the antiquity), one is safe to say that its rhetoric still guides our understanding of the virtual and the real in a decisive manner.

Drawing from the virtual mindsets of the German poet Friedrich Hölderlin, Martin Heidegger, Rob Shields, David Z. Saltz and Mariam Fraser, the paper sets out to investigate some whys and wherefores of the mentioned configuration.

The Filmmaker's Notebook Across Media: Ingmar Bergman

Anna Sofia Rossholm

Linnaeus University

This paper examines Ingmar Bergman's notebooks as an aesthetically open form that captures the process of creation. Like diaries and letters, the genre of the notebook often combines public and private forms or address as well as verbal and visual means of expression. The artist's notebook often traces and documents the gestation of a work and reflects on its process of creation.

Ingmar Bergman's notebooks represent a particularly intriguing case in point. He wrote notebooks throughout his career (The Ingmar Bergman Archive contains over 60 notebooks from the 1930s until the 2000s). Bergman's ambiguous relation to writing and words as means of expression will be central to my analysis: On the one hand, writing is a fundamental to his creative process and the notebook is a pretext for all the different art forms and media he worked with (film, theatre, television, radio, etc). On the other hand, Bergman often expressed a mistrust of words and writing as means of communication and mediation.

This paper take an aesthetic approach on his notebooks, examining the organization of spatial and temporal dimensions, the diverse ways the notebooks address a reader or questions of media specificity. I will draw on methodologies of genetic criticism in combination with genre theory and focus on relations between memory and immediacy, public and intimate address as well as visual and verbal forms of expression. This perspective sheds light on the notebook pertaining to a process of 'multiple texts' that reflect the work of art as ongoing process.

“Why Jacques Tati Used 70 mm in *Play Time* (1967)”

Dennis Rothermel

California State University, Chico

Jacques Tati's *Play Time* demonstrates the untraceable protean flux of the meaning of the objects that proliferate in the seemingly congealed world of structured behavior in which we pursue quotidian tasks. Tati inverts the usual sound levels of background noise and dialogue – because the noises say more about the world – and interleaves all actions in a continuous beehive flurry of motion and events. From within the flurry and the inversion, cognizance of the futility of those actions never ascends to the encompassing perspective that Tati captures with the wide-angle, long-view, continuous-take, depth-of-field concatenation of separate but neighboring detailed pockets of activity. *Play Time* is arguably unique in having made exploitation of 70 mm cinema functionally necessary for the moment-by-moment comprehension of the film.

A dozen absurd actions transpire simultaneously on the floor of a chaotically crowded restaurant floor. The humor isn't punctuated in singular pratfalls and takes – it all burbles along at once. An audience scanning the tableau reacts audibly and exactly mirroring the diffuse humor – here and there someone laughs. The individual bursts of laughter continue scattered around the theater for the duration, where those bursts release mirth accumulated over the sequence of personal scanning, triggered by the one that seems to lace it all together. The need for the audience to scan and peruse the myriad pockets of action in order to discover the humor becomes reflective in two senses – as the mental distance upon perception and affect, and also as cognizant of the same multi-channel flux of the tableaux on the screen, and thus to actualize the same overt performativity of the unusual mode of comedy.

In contrast to the burlesque, the comedic, the satiric, the absurd, the surreal, the farcical, and the bathetic, Tati's flux of refractions stretch the immanent into meanings that intermingle rather than separate, and thus it is a *gumminess* that is not exactly what Deleuze calls *crystallinity* that characterizes the whole, a melting dissolution into disparate events rather than fractals. It is humor that doesn't rest upon a contrast to a presumed norm for the world, but rests instead upon the nature of being as a chaotic flux of harmony and incoherence, a flux without explanation and without surcease.

What Tati's unique film shows is how refinement of the capabilities at the margin of the medium – viz., 70 mm film stock – can provide the instigation to sharpen the image and sharpen the vision of its beholders, subvert the conventional expectations of genre form and purpose, bring performativity into affect, and dissociate simulacra not just from their referents but from the context that is governed by the prominence of simulacra. Even with the leveling of media into various forms that all reduce to conglomerations of complex arrays of bits of on/off information – that is, ultimately dependent upon abstract rather than chemical composition – this opportunity for the peculiar refinement is always possible, and yet always dependent upon the advent of the appropriate creativity.

The Transformation of Wounds Human Rights Activism rethought

Philipp Ruch

Center for Political Beauty

On a pillar in Srebrenica, commemorating the 8372 victims, these words are engraved: „Let revenge become justice.“ – When Bosnia drowned in war in 1992, a lot of promises were given that the Bosnian fate would affect Europe in the end. To this very day, traces for justice and traces for revenge are nearly invisible. A whole people is still „caged“ in the atrocities of the Bosnian genocide. In 2010, the Center for Political Beauty launched the idea for a „Pillar of Shame“ against the United Nations – putting the Western shame of „Bosnia“ and „Srebrenica“ into stone. Not exactly stone, but moreover into 16.744 shoes (one pair per victim). This 8 meters high and 16 meters long monument transforms the blessings of war into a new iconography. The „Pillar of Shame“ will shape two big letters: „U“ and „N“ (for United Nations). The idea put an ending to a more than 3 year learning effect with the media. How to perform media acts, how to transport messages, how to create discourse, how to raise political power for rightless victims (more than 6.000 victims tried to bring the United Nations to court – and failed).

The shoes were gathered within 40 days inside Bosnia and in 13 countries abroad in the Bosnian diaspora. More than 150 VIPs contributed their shoes. Just two months after the launch of the project, the shoes were presented as a „hill of sorrow“ in Berlin. All the world media were there, covering the 15th anniversary of Srebrenica, marking a strong message of solidarity with the survivors of a Genocide.

The talk will focus on the political power of an iconography (the shoes were heavily discussed in Germany because they are thought as a monopol for the Holocaust), the tradition of the shoes-as-material, political art in general, the evolution of the pillar of shame, the lack of human right activism in the field of art and how the monument could change the United Nations for good.

„Invisible Film:” Projection from place to site

Susanne Østby Sæther

University of Oslo

The last fifteen years or so, a range of cinematic elements have increasingly been employed and reconfigured in art production. This paper examines one specific strand of such post-cinematic art, in which cinematic projection – indeed a fundamental element of the cinematic apparatus – is displaced from the movie theatre to a site outside the institutions of cinema and art. Both the conception of cinema and the physical place itself are thus transformed in a way that productively can be conceived as performative. The question of how and why will be elaborated through the example of Melik Ohanian’s single-screen work *Invisible Film* (2005). *Invisible Film* documents a projection in the California deserts of Punishment Park (Peter Watkins, 1971), an independent movie banned in the UK as well as the USA for its anti-war stance following military action in Vietnam. Without a screen the image is projected unseen into the distance on the very location in which the film was shot. Here the act of projection brings forth how cinematic space and physical space interferes with each other to establish what Ina Blom (2007) recently has called a site. Drawing on Miwon Kwon’s (2002) redefinition of the notion of a “site” (as used in the term “site-specific art”) to also include non-physical entities such as communities and issues, to think of something as a site is also to foreground and examine the framing devices through which modern art’s “inside” and “outside” are negotiated, as Blom points out (2007, 130). The medial act of projection thus takes on a performative function: In *Invisible Film* the medial act of displaced projection transforms the concrete physical place into a site, by which the borders of art are questioned. In turn, the now empty desert location takes the “place” of the absent cinematic image, challenging our conception of what cinema is.

The agency of media in site-specific art

Gunnar Sandin

Lund University

The notion of site-specificity is in a way overruled by the increasing importance of situatedness in art works generally in recent decennia, and indeed by those works that has formed the recent paradigms of contemporary art. It has become a necessity to regard as part of the message also the place, the medium, or the context wherein the work is presented. Thus, site-specific art, just as media art, video art etc, cannot be seen as a "genre" of its own, or as a contemporary branch of its own. It is rather the situational condition in total, including various media, that makes the site itself a significant part of the content that is conveyed. Whenever situatedness is considered by the artist, viewed by the recipient, or studied methodologically by the researcher, it reveals itself as a domain of several types of agency, involving several types of media. Some of these agencies/media emanates from the traditional main actors (artist/institution/audience), and others from more "hidden" participants, as human or material actors in the background, or as activated "rules" in the silent periods between actual shows. This paper discusses the institutional framework (and its societal role of ordering art) as a set of media actors that have an influence on the presented artistic work, including media that is not physically present when the audience is confronted. The effects of present and non-present media is discussed firstly in relation to the para-institutional, ecological, class and gender-oriented works by Mierle Laderman Ukeles, and the intra-institutional critique of display and ownership by Michael Asher. In relation to the long standing influencing force of these two American artists – representing transdisciplinary (Ukeles) and sparse (Asher) handling of the situation in which one operates, the paper discusses also the role of media, not least mass media, in the multi-modal and extra-institutional work about health segregation, performed by the Swedish art student Anna Odell.

The originality of mediated acts is usually evaluated in relation to the tradition's paradigm, but sometimes also in relation to the degree of real societal impact. The importance of the formative social context and media, with their present and non-present actors that influence the resulting work, is often underestimated in the aesthetics and semiotics of contemporary art. This paper discusses ways of including in the analysis such an agency-based aesthetics.

In-between books and photographs

Katalin Sándor

Babeş-Bolyai University

In my paper I will discuss questions related to the non-illustrative use of photography in two contemporary Hungarian literary texts: *Tirami su – Tanger* by András Visky and Zsolt Fekete, as well as *Saját halál* by Péter Nádas. The insertion of photography into these two books cannot be problematized within a hierarchical and static model of image-text relations. In both cases the intervention of photography 'does' something to the text: it does not only become an ambiguous context for reading, but it displaces and opens up the very notion of 'text' and 'book'. At the same time the text also re-contextualizes the photographs and acts as an unsettling medium between the viewer and the images. I will argue that intermediality in this case is foregrounded as an act or intervention, as a dislocation of the medial experience of text and photography. This also demands an approach to intermediality which can account for the differences within media, for their irreducible 'heteromediality' (J. Bruhn).

The texts I examine thematize liminal, in-between experiences related to subjectivity, temporality, identity, power, language, body, death (being an orphan, or being a mother with seven children and a politically convicted husband in a totalitarian state as in the two monologues by Visky and surviving a heart-attack, suspended between life and death as in the text by Nádas). I will also reflect on the way in which this (thematized) liminality relates to the experience of the medial in-between, as well as to the problem of the unspeakable within discourse.

Media (Inter)Action as Connection.

Actor-Network-Theory and David Fincher's *The Social Network*

Regina Schober

University of Mannheim

Intermediality has often been considered a contact zone in which clearly defined media converge, borrow from each other or are transformed into one another. This notion of rather stable media borders is challenged if intermediality is regarded as a form of constant and reciprocal interaction, not only with the other medium, but also with the recipient, its (inter)medial context, and its socio-cultural environment. Drawing on Bruno Latour's Actor-Network-Theory, I suggest an approach to intermediality which presupposes that media always occur within what is commonly understood as the social realm and thus regards them as actors in a complex and constantly reconfiguring network of a "trail of *associations* between heterogenous elements" (Latour 5). According to this view, we have to consider (inter)mediality not only in terms of a dynamic flow between multiple agents, but also as active participants in shaping aesthetic experiences, (re)creating meaning, and constituting cultural or personal identity. If media are conceived as being in constant association, interaction, and interconnection with each other, they are also in the process of constant redefinition, since the connections they form with each other become "part of their formal identity" and their "hermeneutic identity" (Hutcheon 21). To illustrate my argument, I will discuss David Fincher's film *The Social Network* (2010) as a paradigmatic example of how the relatively traditional medium of film enters a reciprocal relationship with the social networking site *Facebook*. In relating to this online platform in a form of inverted "remediation" (Bolter & Grusin), the film virtually connects to a complex network of human and non-human actors and re-inscribes the notion of interconnectivity within its cinematic form, aesthetics, and production, thereby affirming its own medial presence in an increasingly digitized world.

**Performing Autobiographical Gestures:
The Politics of Mediated Selves in Documentary Media.**

By Patrik Sjöberg
Karlstad University

This discussion departs from close readings of three individual documentary works: Marcus Lindéen's *The Regretters* (*Ångrarna*, 2010); Birgitte Stærmosé's *Out of Love* (*Ønskebørn*, 2009), and Rainer Werner Fassbinder's contribution to the omnibus film *German Autumn* (*Deutschland im Herbst*, 1978), called "When Cruelty Reaches a Certain Level." In all these films the subjects have been invited to, or have chosen to, play themselves in one form or another. In *The Regretters* two older men are discussing why they had a sex-change operation performed, and why they later came to change their minds. The film is based on interviews with the men, that later was turned into a play for radio, and then theatre, and only then into a film. The men play themselves in all these instances. In *Out of Love*, Stærmosé went to Kososvo to interview a number of children about their memories of the war. The interviews where then transcribed and handed to a Danish author who wrote poetic monologues based on the content of the tapes. In the film the children are reading/performing their own experiences in their natural habitat in Kosovo for the camera. Their biographies heavily filtered through another person's words. Fassbinder, in one of his lesser-known performances, plays himself responding to the news of the death of the members of the Baader-Meinhof group in Stamheim prison in 1977. Fassbinder is arguing with his mother and his lover in a film shot in his apartment in Frankfurt. Fassbinder courts his public persona as well as acting out a scripted version of himself for the film. He manages to become, or act out, Fassbinder, the public persona and infamous film director; Fassbinder, the character for the film, and a third, perhaps more personal, or, biographical Fassbinder.

The discussion draws on these films to demonstrate how a mediated self can be performed and made public and how these performative gestures are dependent on the specificity of the medium in which they are presented: audio tape, radio, text, theatrical play, and film. Although the films are all quite different, they do seem to lend themselves to parallel and concurrent discussions about performativity, self-image, and media specificity.

The Formation of Events by Real-Time Media

Carsten Stage

Aarhus University

In his paper Carsten Stage investigates how handheld recording devices (e.g. smart phones) can work as tools to enrich and intensify the visual and affective qualities of particular events. As such the medium is not primarily understood as a technology that can re-present the situation, but rather as a part of a particular social practice (Couldry 2004, Larsen 2009, Lash & Lury 2007) and as a thing involved in a myriad of relations with other human and non-human actors (Latour 2005). The empirical point of departure will be amateur videos recorded and uploaded by the spectators of a Lady Gaga concert. When analyzing the various recordings it is quite surprisingly often not the performing body of Lady Gaga onstage, which is filmed, but rather Gaga on the live concert screens. This suggests that the feeling of liveness is intensified by the big screens that are able to create close-ups and thereby reproduce an intimate way of watching known from other media (cf. photography, film, TV etc). Following this the paper argues that the act of mediation is a way of intensifying the experience itself by 1) making it possible for the spectator to co-create and individualize the event via the participatory act of visually scanning the event-space (Jenkins 2006), 2) allowing for a certain visual sense of liveness or closeness via for instance close-ups (Auslander 2008) and 3) creating the opportunity of sharing the videos with friends and peers on social media platforms (Knobel 2010). The medium in other words turns the spectator into a creatively empowered, visually enriched and relationally enhanced body.

Audiobooks and mobile listening: A theoretical and empirical study

Birgitte Stougaard Pedersen

Iben Have

University of Aarhus

University of Aarhus

During the recent years the book as a medium has experienced several challenges through technological breakthroughs of digital formats. The audiobook has through appearance of for instance the Ipod and the Ipad entailed a more and more frequent everyday use of literature in new media, and this puts the book as a medium in a new and challenging position. The paper wishes to discuss this challenge from a technological, a social as well as an aesthetic point of view in investigating the epistemological consequences that come along with this changed appearance and use of literature in new media.

The theoretical framework of the paper will be a co-reading of two interrelated research areas, namely media studies and aesthetic studies and more specific between *Medium theory* (Meyrowitz, McLuhan, Ong etc.) and *Intermedia studies* (Elleström, Kyndrup, Rajewsky, etc). We find that these traditions operate within a comparable theoretical framework, both trying to figure and conceptualize how we study media involving different layers of technology, aesthetics, and social environment, but from different perspectives, which we intend to bring together.

The paper intend to discuss the relation between on one side the literary experience as a privileged and contemplative space where listening can be described as a silent act of attention, and on the other side the audible sound of a physical voice directly transmitted through the ears, flanked by visual inputs from an urban environment in for instance daily commuting. The phenomenological experience changes and this must lead to a new epistemological situation for the literary experience, both according to the act and experience of voice and to the act of listening itself.

Traditional craft practices are being appropriated, and brought into new contexts such as the art scene (Arnell, Carpenter) as well as public spaces (Knitta Please). Carpenter argues that the commercialization of knitting and, what she calls, a surplus of knitted cakes, have confused the political intentions of activist craft (2010). Minahan and Wolfram Cox suggest that a movement such as *stitch 'n bitch*, should not be understood based on one united motive, but rather several and sometimes contradictory interests such as remedial, progressive, resistance, nostalgia and irony (2007). The authors argue that characteristic for the movement is that it consists of groups and collectives, with an interest in craft, who engage in digital and physical publics.

Gauntlett discusses both on- and offline connectedness. In *Making Is Connecting* (2011) he uses a broad definition of media and communications, including Guerrilla Gardening, content providers for YouTube and zine makers. He concludes that on- and offline making is geared by “1. A new understanding of creativity as process, emotion and presence 2. The drive to make and share 3. Happiness through creativity and community 4. A middle layer of creativity as social glue 5. Making your mark, and making the world your own.”

This points towards craft as a medium to build a sense of, mostly, happy community, which potentially could change the concepts of public and private, connectedness and activism. Ahmed, writes in ‘Happy Objects’ (2010) about how *social goods* have a unifying potential. To be aligned with objects, including values, practices and aspirations that circulate as social goods means to be in line with an affective community. However, those who deviate from this line of thought become kill-joys and thereby challenge the community.

In this paper we also bring in our own artwork, the appropriated sewing circle *Threads - a mobile sewing circle*. Participants are invited to a temporary public (Lindström and Ståhl 2010) to embroider an SMS by hand and with an embroidery machine that is connected to a mobile phone. *Threads* combine technologies and practices that are more or less familiar to those who participate. Amongst the participants, some feel a great pressure to produce equally beautiful embroidery on both the front- and backside of the textile. Others express curiosity towards the embroidery machine, how it works, and what they can do with it. At the same time some hesitate to approach the smart-phones due to unfamiliarity.

Examples since the beginning of the SMS-embroidery sewing circle in 2006 will give accounts of *Threads* as a craft intervention in relation to questions such as: What does this artwork do? Who are we connecting with in *Threads* when travelling to rural community centres in Sweden? What lines of inclusion and exclusion are drawn in *Threads*? What patterns or relations could *Threads* potentially challenge and what patterns and relations are being reinforced in terms of gender, age, class, ethnicity? How do we deal with kill-joys?

With the arrival of digital social media channels like Facebook (2004), YouTube (2005), MySpace (2006), and Twitter (2006) coupled with the easy availability of streaming and downloadable video, as well as affordable high-quality video recording and editing facilities, the distribution of audiovisual texts have taken on a dramatic new dimension during the first decade of the 21st Century.

This paper will concentrate on the digital distribution and diffusion of video in connection with the *meme* concept. Introduced by Richard Dawkins in his book *The Selfish Gene* in 1976, the concept of memes as a "replicator of ideas" in human culture, analogous to biological gene, the concept of the meme has spawned a large number of books on the theme, most notably Susan Blackmore's *The Meme Machine* (Blackmore 1999) and an attempt at establishing a scientific field - *memetics*. However, where this attempt seems to face an uncertain future, the *meme* concept have taken off as a metaphor with the coming of the digital age.

The WorldWideWeb very soon became a vehicle for the diffusion of visual and verbal memes and the rapid development of digital video formats coupled with the social media channels soon saw the volume of audiovisual memes literally go viral, giving birth to websites monitoring the spread of these memes, like Knowyourmeme.com and Memebase.com. One of the particularly interesting aspects of the Internet audiovisual meme phenomenon is related to what Henry Jenkins (Jenkins 1992) has termed "textual poachers", i.e. the activity where the users of a text become producers by interacting with the text in question, by expanding it, altering it and initiating a new public discourse around it

The paper will look at one specific meme involving textual poaching, plotting the diffusion of the popular *Hitler Finds Out...* meme, based on a short excerpt from Oliver Hirschbiegel's 2004 film *Der Untergang (The Downfall)* and discuss this in relationship to a general discussion of the meme concept and of this activity as textual poaching.

The Formation of Events by Real-Time Media

Bodil Marie Stavning Thomsen

Aarhus University

In her paper Bodil Marie Stavning Thomsen will make a close investigation of artistic experiments with signaletic event-creation, Nancy Holt's *Boomerang* (1974) and Steina Vasulka's *Bent Scans* (2002) in relation to Andy Warhol's film/video production *Outer and Inner Space* (1965). Whereas the feedback of Nancy Holt's own electronically delayed voice is creating a real-time "televisual" and "involuting" experience of "isolated time" and "a place removed from reality", Vasulka's computer-experiments with "the signal/system interplay in image and sound processing" renders visible and hearable the "immediate past time". Although separated by 28 years and the uses of analogue and digital technologies respectively both works provides interesting artistic investigations of the sensations of noises and warps materializing within the real-time transmissions and exchanges in the loops of signal/system. Andy Warhol's experiment with one of the first portable video equipments available documented a celebrated individual from The Factory years, Edie Sedgwick, filmed as if talking to her own video-image. The relation between a 'ready-made' (Warhol), a 'feed-back loop' (Holt) and an 'interface fold' (Vasulka) will in this paper be discussed in relation to the 'now-here' quality of the signal as well as the affective quality of the interface – since both contribute to the artistic as well as new social-media-situation in which new forms of haptic and relational encounters are made viable.

'Closeness or distance; What do media do to representations of the perceptual?'

Henriette Thune

University of Stavanger

Focusing on literature as perceptual goes against the long since established "truth" that literature per definition is conceptual, as opposed to painting and film being perceptual (Lessing, 1766). I want to surpass this categorization by investigating the hypothesis that the perceptual in the aesthetic may be (perceptually) experienced as close or (conceptually) experienced as distanced, depending upon the level at which it is represented in the particular media in question. In this context I understand the perceptual as sense experiences represented on different levels of aesthetic works. In my paper I will propose an analytical framework permitting us to distinguish between different levels of representations of the perceptual, comparable across the borders of different media.

My aim is to answer the following questions: How are representations of the perceptual altered when moving from one medium to another? In what way does this affect the reader/spectator's experience of the perceptual? To what extent are alterations in representations of the perceptual limited by media specific concerns and to what extent result of contextual choices made by the artist/author?

My discussion will draw upon material from my PhD thesis, where I analyze Sara Stridsberg's novel *The Dream Faculty* (2005) and its theatre adaptation *Valerie Jean Solanas shall be President of America* (2006/2009). I will present a few selected examples from my thesis work, and discuss in what way these confirm or refute my hypothesis.

Sewer Sounds - Environment Amplification and Composition

Asbjørn Tiller

NTNU

An interior of a building will always carry its own sound, which is the environmental sound of that particular space. The major influence on the soundscape in a given space, are the sound sources situated in that particular space, and the physical space of the building, what size it is, what materials are used, and how the space is constructed.

The paper will focus on how sound installations relate to the specific architecture, construction and function of a building, and how we experience aspects of aural architecture through an auditory spatial awareness.

A main emphasis will be on the sound installation *The Drop* (2001), by the late Norwegian composer Arne Nordheim. *The Drop* is situated in the modern Bekkelaget Sewage Treatment Plant in Oslo.

The sound installation in question will be discussed in connection with the specific site where it is situated, and in relation to soundscape strategies in art. A special emphasis will be on key developments within electroacoustic music with its focus on the spatial aspects of sound.

On this background, the paper centre round *how this work of sound art relate to the architectural space in which it is situated, and how the architectural space is connected to the outside environment.*

The technological and aesthetical choices influence how we perceive the space of the specific site where the installation is situated. Because of the technology used, the perception of this space is not only related to the actual indoor space in which we listen to the sounds. I will argue that because of the aesthetic and technological aspects of these works, the site in question is placed within a larger environmental setting. The architectural space is expanded through the use of this particular sound installation.

Extreme Experiences and Limits of Intermedial Acts in Literature

Jarkko Toikkanen

University of Tampere

Our panel is concerned with the representational limits of words and images in literary contexts involving extreme emotive and ideological stakes. Our examples range from the grief of a child after a parent's death to the traumatic events of civil war and the experience of horror as an act suspended between its own media. The intermedial phenomena studied include the co-existence, interaction and limits of words and images in literary texts. As two of our tools, we apply the rhetorical devices of ekphrasis and hypotyposis. In terms of intermedial acts in literature, as we will explain, they intensely affect our experience of what and how we read.

Studying the possibilities and particularly the limits of intermedial representation and communication is our panel's overall objective. An incongruence of verbal and visual representation becomes apparent and makes evident the disparities inherent in our efforts to understand the world as we experience it. The crisis is revealed in the ethically challenging material selected, focusing on extreme experiences of death, trauma and horror. In analyzing the words and images of such literary acts, to understand the intermedial phenomena involved, we put to test their similarities and differences in various modes of representation.

Mari Hatavara's paper studies a historical novel (Leena Lander's *Käsky*, 2003) that abounds with ekphrases on fictional photographs. The communicability of ekphrasis has been understood to rely on the semantic convergence of the visual object and its verbal imitation, despite the formal difference in mode. I argue that precisely the formal difference, the alienation in mode, is crucial and has interpretative implications. Lander's novel suggests that history is not to be explained by full narrativization but rather needs to maintain the friction between the interpreter and the object of interpretation.

Mirja Kokko's paper examines the ways in which a child's grief and longing are presented in a recent Finnish picture book and a film dealing with a father's death. The main question is which kinds of narrative, verbal and visual means *adult* authors use to convey the experience of a grieving *child*. Both the book and the film strongly invite the reader and viewer to empathize with the child and share her feelings. Mixed forms with empathetic overtones have sometimes been regarded as manipulative and ethically questionable, but they can also offer a channel for processing painful emotions.

Jarkko Toikkanen's paper explores what it is like to read literature where the horror effect hinges on a particular kind of aesthetic experience. Avoiding the generic approach, I will argue that in texts by Kleist, Hoffmann, Frost and Yeats, an incongruent correspondence of words and images with each other generates the characteristic sensation and gives rise to an unexpected experience of horror. The incongruence will be traced back to an intermedial act which suspends the media involved and so disrupts understanding. In doing this, I will refuse to overlook horror as mere fantasy or fiction which can be simply shrugged off by closing the book.

Concretization of sound as a marker for visual stasis

Emma Tornborg

Linnaeus University

In my work with stasis, or virtual timelessness, in ekphrasis and literary pictorialism in Swedish poetry of the 20th century, I have often noticed that when sound, for example animal shrieks, is represented in a poem, it's often spatialized and concretized. Sound is in other words treated as an object in space and is given properties associated with objects; for example color, shape and form. The most famous example should be "Weather Picture" by Tranströmer, where the dog's barking is described as follows: "a dog's barking is a hieroglyph/painted in the air above the garden". Often the sound is a synecdoche for the animal making it and sometimes it is implied by the presence of the animal.

Since sound is temporal in its spatio-temporal modality (see Elleström 2010), the introduction of virtual sound (representations of music, bird song, general noise) in a poem normally creates virtual time, that is, perception of time. However, descriptive poems that represent conditions rather than actions, images rather than events (for example ekphrastic poems that imitate the static propriety of still images, representations of fictive worlds perceived as still images: literary pictorialism, or visually metaphorical renderings of a state of mind where the surrounding world is perceived as stagnated or rigid), often transform representations of sounds, especially sudden and sharp sound like animal shrieks, into visually perceived objects.

What kind of images does a poem in which sound is spatialized convey in our minds? Could the presence of sound be a disturbance when we create our mental images during reading? In my paper I intend to study several poems by Swedish modernist and postmodernist poets, such as Tomas Tranströmer, Lasse Söderberg, Lars Gustafsson, Ragnar Thorsie and Ella Hillbäck. My aim is to discuss similarities between themes, motives and form in the poems, and connect them to the overall question of sound as a temporal "interference" in the static universe of the virtual timeless poems.

Transforming the city through play

Ragnhild Tronstad

The Oslo School of Architecture and Design

Increasingly, in our time of media pervasiveness, play and gaming are activities we have come to associate with media use. In this, we tend to forget that play can also be regarded as a mode of mediation in itself. Addressing urban play through a number of specific examples, this paper investigates play and/as mediation: How is it employed to performatively shape or transform the experience of urban environments? In her study *Critical Play. Radical Game Design* (2009), game designer, artist and researcher Mary Flanagan shows how locative games may be used as a tool to raise awareness in a local community of political issues that are of concern to the neighbourhood. This is one way play may contribute to change in a place. Locative games may also be designed to transform their location in a more direct sense, employing media and modalities that have particular affordances in terms of describing, depicting or otherwise specifying attributes that contribute to defining a place, such as narrative, maps, GPS, and visual overlay using AR (augmented reality) technology: Narrative may create a fictional frame transporting the place and the players to another time, or maps from somewhere else may be applied, to have the players traverse or interact with the space in a different manner than they would normally do. Thus, playing with the very identity of a place, mediation is here exposed as a performative act redefining how we perceive and experience the place. However, in terms of structuring experience, play may easily be considered a mediational mode in itself, shuffling, restructuring and transforming our experience of the city. While exploring a number of ways mediation works to change our sense of place in urban play activities, to grasp and articulate this function inherent in play itself is the ultimate aim of the paper.

A Gricean approach is the orthodox way of differentiating fiction from non-fiction film in cognitive film theory and analytical philosophy of film. In this view, non-fiction films do not necessarily differ from fiction films stylistically or by any textual feature. The difference between fiction and non-fiction is anchored in communicative practices. While the director's intention with a fictional film is that the spectator should *imagine* its content, the intention of a nonfiction film is that the spectator should *believe* its content. In presenting a non-fiction film, the director can be seen as asserting that what is presented is true. The non-fiction filmmaker is committed to the truth of what is presented, beholden to standards of evidence and reasoning appropriate to truth. This difference is mirrored in the reception of the film: while the spectator assesses what is true in the fiction while watching fiction film, when watching non-fiction film the spectator assesses what is true in the actual world.

This model seems insufficient, however, when taking social realism into account. Social realism seems to intend to tell something about the actual world, and will arguably be evaluated with regard to its truthfulness and standards of evidence for making such claims about the real world, despite also being labeled as fiction. Social realistic fiction is a borderline category. But does this not, then, collapse the difference between social realistic fiction and non-fiction? This paper argues that it does not, and proposes the following difference between social realistic fiction and non-fiction. Non-fiction asks the spectator to assess what is shown as true as tokens: Typically, non-fiction asks us as spectators to believe that this very person experienced this in this actual location. I label this as *token verisimilitude*. By contrast, social realistic fiction asks the spectator to assess what is shown as true as type: This type of person may typically have experienced this in this type of location. Spectators of social realistic fiction acknowledge the fact that the characters and narrative events in such fictions are typically made up, but take the narrative as claims about our real world in the sense that it is taken as arguments about types of persons, experiences and situations. I label this as *type verisimilitude*. This analysis takes a first step towards describing theoretically the mutual understanding between filmmakers and spectators of what is fiction and non-fiction without downplaying the complexities of these communicative practices.

Watching (Quality) Television with Jacques Rancière

Timotheus J.V. Vermeulen

Radboud University Nijmegen

Gry C. Rustad

University of Oslo

The medium of television has often been argued to prefer the rhetorics of the narrative, that is, plot, 'action' (i.e. dialogue) and character over the aesthetics of the image, i.e. choices in *mise-en-scène*. It has also been frequently said to prioritise straightforward and static composition over more complicated arrangements, and operate through close-ups and two-shots rather than long shots. The so-called 'Quality TV' of the last decade is thought to have increasingly rebuffed these conventions, holding rhetoric and aesthetic in more equal value, adopting what is often (yet at times wrongly) called a 'cinematic style'. In this paper we argue that the transition from 'Television' to 'Quality Television' is not so much a qualitative evolution specific to the medium of television, as that it is a passage from what Jacques Rancière calls one regime of 'imageness' to another that is also observable elsewhere in the arts. This is not to say, however, that the 'imageness' of one or the other might not be particularly suitable to the medium of television – we will assert that that of 'Quality TV' indeed is – but it allows for comparisons with other media and art forms. By re-situating the transition from 'TV' to 'Quality TV', we intend to relocate the debate about 'Quality TV', expand it beyond its narrow and ill-definable criteria of 'quality', and problematise the concept of 'television' in particular and 'mediality' in general. Although we will take a number of television programmes into account (such as *The Wire*, *The Sopranos* and *Arrested Development*), we will primarily focus on one series: *Mad Men*; and one particularly illustrative aspect of its 'imageness': what we will term the 'late' or 'delayed' cut.

Transmedia activism along the Amsterdam metro lines

Ginette Verstraete

VU University Amsterdam

My presentation focuses on a particular phase in the history of countercultural activism in Amsterdam. It first briefly presents the historical context in which the city council of Amsterdam decided to build the first metro line to the east of the city in the late 1960s. It then discusses the social and cultural protests by artists, provos and squatters against this urban project from 1970 onwards and the intolerance with which forces of the government and the law responded. In this part I pay particular attention to the art and media practices that the protesters developed in and around the metro stations during and after the completion of the line in the 1970s and 1980s, as memorial tributes to the violence that accompanied this urban project. Since this countercultural activism involved the production of flyers, posters, poems, graffiti, cartoons, photographs and films, it can be described as a mode of transmedia activism *avant la lettre*. I will end by demonstrating how this transmedia protest movement was 'integrated' by the multi-million underground space of the metro on the one hand, by the Amsterdam tourist board on the other, and hence how resistance gradually moved from margin to center so to speak. What happens when artists, squatters and activists literally go underground and use their symbolic capital – the power of their words, images and cultural interventions – to commemorate their struggle in the architecture of a metro station? Can they retain a critical distance vis-à-vis the institutional walls that support their 'art' and that, in turn, their art supports? And what does this time- and place-bound activism of the 1970s and 1980s look like once it becomes part of the everyday processes of urban tourism?

My proposal is an investigation of the relationship between the art work/action and the image of the action in the artist Gustav Metzger's auto-destructive and auto-creative work.

Gustav Metzger (b.1926) is a central figure in British avant-garde art. His focus is primarily on the potential of radical social change, and his work touches on issues of nuclear disarmament, consumerism, war and environmental destruction. Metzger is known for his demonstrations of auto-destructive art, where the art objects are broken down and wither, often by way of a slow, natural process. In 1959 Metzger wrote his first manifesto on auto-destructive art, stating that it has a short lifetime, from a few moments up to twenty years, and the remains of the disintegrative process is to be scrapped. Auto-destructive art then shares a common feature with performance art; they are both an aesthetic of disappearance. This is most notably in his acid paintings. In *South Bank Demonstration* (1961), large, coloured, nylon canvases stretched on glass panels were spray-painted with hydrochloric acid. The sheets burned and disintegrated, yet parts were glued onto the glass by the acid, making complex tonal and formal relationships, almost as painterly developments.

Auto-destructive art is inextricably linked to auto-creative art, proposing an 'art of change, movement and growth' where destruction is merely a precondition. In a manner that aligns destructivity to creation, and auto-destructive art with auto-creative art: Metzger sees destructivity as inherent in any creativity. Thus there is a fine line between a productive and a destructive creativity/reality. In *Liquid Crystal Environment* (1965-66) thermotropic liquid crystals are placed within thin glass slides and inserted into projectors. Heating the slides, and placing a rotating polarised filter over the lens, movement is generated. The images are then projected onto several different screens, resulting in the transformation of a spectrum of colours as the crystals slowly cool down. The series balance between the natural world and the technological world, creating and destructing at the same time, as the colour fields are never static, but recurrently re-constituting themselves in a work of art that lacks both consistent form and object.

Auto-destructive as well as auto-creative art thus take up interesting positions as mediated expressions of transformative performances of media. I would argue that these works of art articulate (and rearticulate) a distribution (and redistribution) of the sensible, in the term of Jacques Rancière. Questions raised will be: What is the media in Metzger's work? What do media do, and how do media change in Metzger's work and in the mediation of the work? How is the unpreservable preserved? Being part of Metzger's overall political project, what are the implications of the changing of the media for the political significance of the artworks? What are the ideological and political implications of the media acts performed in Metzger's works?

The Swedish Concrete Poetry as a Performative Project

Magdalena Wasilewska-Chmura

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Until recently, the 60s were treated in the Swedish history of literature as a break off the modernist aesthetics in favour of social involvement of art. On the other hand, the experimental trend that brought about concrete poetry, happening and text-sound compositions, was marginalised – possibly because of its transgressiveness and inability to be adequately described in the traditional categories of literary studies. This has now changed along with the development of cultural and intermedial studies that have opened new prospects for studying border phenomena and for reconceptualizing their role in the historic and literary process. My paper presents the activities of the Swedish avant-garde of the 60s through the prism of performative poetics that – according to Erika Fischer-Lichte – became one of the main principles of the then art.

In Sweden, it was Öyvind Fahlström, the author of the first manifesto of the concrete poetry (1953), who gave the beginning to the ferment of the neo-avant-garde on various artistic fields. His theoretic texts present an advanced reflection on the medium in art, the materiality of the sign as well as spatiality and temporality in art. Bengt-Emil Johnson put into effect Fahlstrom's artistic ideas by way of employing various media in typing, typography, performative actions, recording and studio techniques; these experiments gave rise to text-sound compositions. His aim was to part from the linearity of language and to celebrate the artistic performance rather than a work of art. The remaining recordings of some poems present how performative hints included in the text were followed. In this way, performativity, marked in printing by graphic and typographic means of expression that are related to the technique of collage, manages to bring material text towards orality. However, as this orality has some links to the written medium, it should be referred to as secondary orality which is conveyed through sound recordings. Johnson's poetry shows a drive to make linguistic signs (visual and acoustic) more independent to make way for a new potential of meaning which emerges from their arrangement.

The most important constitutive features of performative art include the physical closeness of performers and their audience, which enables feed back, and widely understood materiality created in the performative space. The result is an event with a unique constellation of items which creates a new reality and which is at the same time autoreferential. The representation modus has been replaced by the presentation modus. Graphic space becomes three-dimensional performative space; collage consisting of graphic signs turns into a collage of sounds, whereas words are transformed to (or accompanied by) actions. I treat performances of concrete poetry as a staging post between the medium of writing and the electro-acoustic media.

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