



Current Issues of Intermedial Scholarship Discussed with Editors of Book Series and Journals Specializing on Intermediality

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Abstract. The conference entitled *Affective Intermediality*, organized between 20–21 October 2023 at the Sapientia Hungarian University of Transylvania in Cluj-Napoca, included a hybrid (i.e. online and in person) round table presentation of book series and peer reviewed journals specializing or frequently publishing on intermediality (as the 2nd Meeting of Researchers in Intermediality initiated by Ana Munari). As a follow-up to this round table, a more detailed discussion was initiated with editors (who are also researchers themselves) about the state of the art in intermediality studies, the main challenges in the field, the diversity of topics and approaches, and the possible new directions including the one proposed by the organizing research team focusing on the idea of “affective intermediality.” The participants in this discussion were asked by Ágnes Pethő to answer five groups of questions with the aim of providing an inspection of key issues affecting the study of intermediality, and to offer an overview of ideas that have emerged from the diversification of intermedial scholarship practiced in various parts of the world. Although far from comprehensive in its covering of geographical areas or publication outlets, with some of the answers more succinct than the others, this survey puts a spotlight on important publications and theoretical concerns of intermedial scholarship today. It probably raises even more questions that might be the focus of further debates.¹

Keywords: intermediality theory, journals on intermediality, book series on intermediality, intermediality and interdisciplinarity, affective intermediality.

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Do you think intermediality is still a relevant concept today? Why? Connected to this question: What do you consider the main challenge of researching intermediality today?

Hugues Azérad² (University of Cambridge, UK) and **Marion Schmid**³ (Edinburgh University, UK), **editors of the book series published by Peter Lang, *European Connections: Studies in Comparative Literature, Intermediality and Aesthetics***:⁴ In the current context where media converge increasingly in artistic practice, intermediality is more relevant than ever. The concept of intermediality, and indeed the word intermediality, are beginning to be more widely known among scholars and students, but many are still unfamiliar with the theories and methodologies of intermedial research. Both undergraduates and postgraduates frequently show an interest in the interactions and dialogues between different art forms and their interaction, but without necessarily having the theoretical tools to analyse intermedial relations in their work. Whereas a few universities like Linnaeus (in Sweden) or Edinburgh (in the UK) offer dedicated Masters programmes in Intermediality Studies, intermediality as a discipline tends not to be taught in universities, though it may be tackled in some courses in a non-systematic way. Among the challenges of researching intermediality today is the need to navigate and master several rapidly evolving disciplines such as film and

2 Hugues Azérad is Professor of Comparative Literature at the University of Cambridge and a Fellow of Magdalene College, Cambridge. He is the author of *L'univers constellé de Proust, Joyce et Faulkner: le concept d'épiphanie dans l'esthétique du modernisme* (2002). He has recently co-edited the volumes *Edouard Glissant et Le Discours antillais* (2020) and *Les Pédagogies d'Édouard Glissant* (2023). He has written several chapters in books published by Ashgate, Peter Lang, University Palgrave, Cambridge University Press, etc., and articles on nineteenth- and twentieth-century literature, among others, in the journals *French Studies*, *Dalhousie French Studies*, *The Journal of Comparative Literature and Aesthetics*, and *Contemporary French and Francophone Studies*.

3 Marion Schmid is Professor of French Literature and Film at the University of Edinburgh. She has published extensively on French and Francophone literature and visual culture of the modern and contemporary period, with a particular focus on the work of Marcel Proust, New Wave and post-New Wave cinema, screen adaptation and intermediality. Her books include: *Intermedial Dialogues: The French New Wave and the Other Arts* (2019), *Chantal Akerman* (2010), *Proust dans la décadence* (Honoré Champion, 2008), *Proust at the Movies* (with Martine Beugnet, 2005), and *Processes of Literary Creation: Flaubert and Proust* (1998). She initiated with Kim Knowles (Aberystwyth University) the International Research Network "Film and the Other Arts: Intermediality, Medium Specificity, Creativity" (AHRC-funded, 2015–17). Together with Fabien Arribert-Narce she co-directs the MSc *Intermediality: Literature, Film and the Arts in Dialogue*, the PhD *Intermediality, and the Research Strand Intermediality* at the University of Edinburgh (see: <https://blogs.ed.ac.uk/intermediality/>, last accessed 22. 08. 2024).

4 Website of the series: <https://www.peterlang.com/series/ec>. Last accessed 22. 08. 2024.

media, history of art and literary criticism, while also staying up to date with the latest developments in the different branches of intermediality studies.

Nassim Balestrini⁵ (University of Graz, Austria) and **Irina Rajewsky**⁶ (Johannes Gutenberg University Mainz, Germany), **editors of the book series published by Brill: *Studies in Intermediality: Systematic and Historical Perspectives on Intermedial, Transmedial, and Multimodal Theory and Practice***:⁷ We think that intermediality theory is still highly relevant. It offers a nuanced set of tools for interdisciplinary research on meaning constitution in cultural products. In addition to its usefulness in scholarly contexts, intermediality theory offers access to understanding meaning constitution in socially sensitive and hotly debated contexts. For example, it can be made salient in addressing and remedying the growing difficulties when attempting to acquire media literacy in a world inundated by overwhelming amounts of media content. Furthermore, intermediality theory offers options for true interdisciplinarity far beyond its origins in literary studies and narratology as well as media studies. This is, at the same time, one of the main challenges that we face today in theory development. Two further challenges also need to be mentioned here: first, while early theorizations took analogue media as their point of departure, theorists now need to grapple with digital media culture; second, it has become increasingly important to contemplate the differences, overlaps, and collaborative potentials

5 Nassim Winnie Balestrini is Professor of American Studies and Intermediality at the University of Graz, Austria, where she also serves as director of the Centre for Intermediality Studies in Graz (CIMIG). Beforehand, she taught at the universities of Mainz, Paderborn, and Regensburg (Germany), and at the University of California, Davis. She has published monographs on Vladimir Nabokov and on opera adaptations of nineteenth-century American fiction, essays on hip-hop life writing and rap poetry, on American literature, on intermediality theory and practice (she was the guest editor of the special issue “Depicting Destitution across Media” published by the *Journal for Literary and Intermedial Crossings*). She has edited collections on *Adaptation and American Studies* (2011) and on *Intermediality, Life Writing, and American Studies* (with Ina Bergmann, 2018). Her current research focuses on contemporary poetry, on climate change theatre, and on combining inter- and transmedial inquiries.

6 Irina Rajewsky is Professor of Comparative Literature at the Johannes Gutenberg University Mainz (JGU), Germany. Previously, she held a junior professorship in Italian and French literature at the Freie Universität Berlin (until 2015), followed by various interim and visiting professorships in Germany and abroad (including appointments at the Humboldt-Universität in Berlin, the Ruhr University Bochum, the University of Graz, and the University of L’Aquila). Her research focuses on media-comparative studies (inter- and transmediality), with a special emphasis on (transmedial) narratology and related fields (e.g., fictionality/factuality, meta-phenomena across media). Her book *Intermedialität* (2002) has become a standard work in the field; since then, she has published numerous other contributions to inter- and transmediality research, both nationally and internationally. She is currently investigating questions of digital change and “digital feedback effects” in this overall context.

7 See: <https://brill.com/display/serial/SIIM?contents=about>. Last accessed 22. 08. 2024.

of inter- and transmediality theory with conceptualizations of multimodality and adaptation.

Martine Beugnet⁸ (Université Paris Cité, France), **editor of the book series published by Edinburgh University Press: *Edinburgh Studies in Film and Intermediality***:⁹ The continuing relevance of the term is dependent on the development of digital tools and protocols that contribute to shift the lines in our fields of studies. Intermediality remains key in analysing and theorizing the creation, circulation, and reception of art productions in a constantly evolving contemporary visual culture. However, the terminology and methods established in Media Studies – convergence, remediation, etc. – can make intermediality sound out-of-date and out-of-touch. It is important to remain aware of the competing approaches and demonstrate that intermediality is not superseded by them, but actually encompasses them.

Jørgen Bruhn¹⁰ (Linnæus University, Växjö, Sweden), **editor of the book series published by Palgrave Macmillan: *Palgrave Studies of Intermediality***: Yes, I think that intermedial studies is relevant today, and for two very general reasons. First, I find that the (for me) foundational concepts in intermedial studies – that “all media are mixed media” (Mitchell 2005, 260) and that “everything is intermedial” (Elleström 2020) – are correct if also extremely abstract assertions. All communicative aspects of human and non-human life could productively be not only defined but also analysed in intermedial terms, because of the fact that

8 Martine Beugnet is Professor in Visual Studies at the Université Paris Cité (France), affiliated with LARCA, Centre for the Studies of the Arts. Her research interests include: cinema and video art (phenomenology, aesthetics, reception), forms and practices of the moving image in the era of the digital, and the relationship between the arts. She is the author of a monograph on *Claire Denis* (2004); of: *Proust at the Movies* (with Marion Schmid, 2005); *Cinema and Sensation: French Film and the Art of Transgression* (2007). Her latest works are on the aesthetic of the blur in cinema: *Indefinite Visions: Cinema and the Attractions of Uncertainty* (with Allan Cameron and Arild Fetveit, 2017), *L'attrait du flou [The Attraction of the Blur]* (2017), and scale in arts and visual culture (e.g. the 2022 article in *New Review of Film and Television Studies*, *The Gulliver Effect: Screen Size, Scale and Frame, from Cinema to Mobile Phones*).

9 See: <https://edinburghuniversitypress.com/series-edinburgh-studies-in-film-and-intermediality.html>. Last accessed 22. 08. 2024.

10 Jørgen Bruhn is Professor of Comparative Literature at the Linnæus University, director of the Center for Intermedial and Multimodal Studies in Växjö, Sweden. His main research areas are literary theory, intermediality/media studies, and environmental humanities. His most important publications include: *The Intermediality of Narrative Literature. Medialities Matter* (2016), *Cinema Between Media. An Intermedial Approach* (co-authored with Anne Gjelsvik, 2018), *Intermedial Ecocriticism. The Climate Crisis through Art and Media* (co-authored with Niklas Salmose, 2023), *Intermedial Studies. An Introduction to Meaning across Media* (co-edited with Beate Schirrmacher, 2022), *Multispecies Storytelling in Intermedial Practices* (co-edited with Ida Bencke, 2022), *Palgrave Handbook of Intermedial Studies* (co-editor and author, 2023).

life per definition exists in communicative co-relations with its (living or non-living) surroundings. Second, I believe that in the current historical moment, where the digitalization or mediatization – two partly interdependent terms – are getting more and more dominant in all areas of life, we need tools to describe, historicize, analyse and criticize the role of media. Here, intermedial studies (which I see as a kind of subfield of the larger area of media studies) of course comes close to other contemporary social science or humanities fields. The advantage of intermedial studies is that it has the possibility of staying relatively close to the medial and textual setup and thus avoids swooning too quickly out into abstract and general speculations.

James Cisneros¹¹ (University of Montreal, Canada), **editor of the bilingual (French and English) journal, *Intermédialités. Histoire et theories des arts, des lettres et des techniques / Intermediality: History and Theory of the Arts, Literature and Technologies***:¹² Of course! In fact, one could argue that it has never been so relevant, as a growing number of scholars working in different and at times seemingly distant disciplines are taking stock of the centrality of media technologies, materials and communications to their own areas, or, conversely, as media scholars begin exploring areas that even recently seemed far removed from the central concerns of the fields where intermediality originated. Given these new directions, one of the main challenges may be to keep track of the novel ways that the term “intermediality” is being used, and the new directions that intermedial research is taking. Yet this challenge is hardly new. We are all familiar with the many attempts (like this survey) to revisit the concept’s emergence or retrospectively evaluate its development and trace its current trajectories. When compared with other concepts in the humanities, these attempts arise with an almost alarming frequency that seems symptomatic of long-standing differences in how it is used. The first such instance I recall was

11 James Cisneros teaches at the Department of Modern Languages and Literatures, University of Montreal (Canada). He has published articles on Latin American literature, film and cultural studies in specialized journals in Europe and the Americas, and is currently working on a research project entitled *Remains to be Seen. On Media Nostalgia in Contemporary Latin American Cinema*. He is affiliated with the Centre de recherche sur l’intermédialité (CRIalt) (<https://crialt-intermedialite.org/en/home/>). After having been a member of the editorial committee for a decade, from 2020 to 2024, he was the editor of the journal *Intermédialités. Histoire et theories des arts, des lettres et des techniques*.

12 Each issue is organized by guest editors who propose a thematic dossier that corresponds to their research field, issuing a call for papers through the journal’s networks. The journal’s “Hors dossier” section also accepts proposals for papers about all aspects of intermediality. See: <http://intermedialites.com/en/home/#>. The back issues can be accessed on the Érudit website: <https://www.erudit.org/en/journals/im/>. Last accessed 22. 08. 2024.

a conference whose title echoes parts of this survey: “Histoire et géographie d’un concept. L’intermédialités entre les savoirs;” the CRI (Centre de recherche sur l’intermédialité, now called the CRIalt, Centre de recherches intermédiales sur les arts les lettres et les techniques) hosted the event in Montreal in 2003, a mere seven years after its foundation and the first year of operations of the *Intermédialités* journal. An article that Irina Rajewsky published in 2015 is another instance worth mentioning, if only because it allows me to begin differentiating European approaches to intermediality from those of the so-called Montreal “school” and the *Intermédialités* journal. The article, which offers an excellent overview of the discussions that took place over the first twenty-five years of research on intermediality, suggests that the recurrence of the debates can be attributed in part to a proliferation of terminology, a lack of systematicity and a “profoundly discordant spectrum of research perspectives” (Rajewsky 2015, 32). While this effort to explain (and exorcise?) the term’s heterogeneity focuses almost exclusively on the German context, it does include a couple of references to Montreal. In fact, the article’s very first paragraph begins with a citation from the article that Éric Méchoulan published in the first issue of *Intermédialités*, and concludes by asserting that there is “un certain malaise quant aux qualités confuses de la notion et à son statut de terme à la mode” (Rajewsky 2015, 19). I find it curious that the discussion begins with a reference to Montreal, as if we were somehow the first to feel the “unease” that stems from the absence of an overarching theory or widely applicable typology, when the rest of article is so obviously focused on Germany. Furthermore, Méchoulan explicitly rejects any attempt – the “lost illusions” in the title of his article – to develop a centralizing theory that could cover the plethora of intermedial phenomena or methodological approaches. In fact, his inaugural text positions the journal within this persistent multiplicity – it is programmatic, and certainly not the source of any malaise. The second reference to Montreal, which presents an article penned by André Gaudreault (co-founder of the CRIalt) and Philippe Marion as an example of a “cultural” approach, is more accurate. In fact, in more recent texts, Méchoulan refers to an “anthropological” method that approaches any given objects in terms of the relations – material, technological, artistic, institutional, epistemological, social, political – that situate it within a given context. This approach is less about identifying typologies or tracing borders by tracking the changes in information, meaning or expression as it transfers between conventionally recognized media. It can be that as well, of course, but it is mostly about exploring how heterogeneous elements connect

on different scales and varying intensities, and how these multiple relations overlap or enter into conflict. To cite Méchoulan: “l’intermédialité est mise en relation de relations” [intermediality is placing relations into relations] (2017); or again: “nous n’analysons pas les médias pour les médias, nous analysons les médias pour leurs effets de médialité” [we do not analyse media for media’s sake, we analyse media for their medial effects] (Méchoulan and Tadier 2021, 35). This approach is admittedly very broad, and could potentially be applied to any situation (it allows that “everything is intermedial,” but in a very different way from Lars Elleström). Practising this method hence also requires that the intertwined relation be situated within a specific context. This task is most easily performed by selecting a case study and analyzing it through the conceptual prisms offered by a combination of disciplines. Over the years, these are the kinds of articles that have appeared in the journal *Intermedialités*, which has attempted to provide a venue for new proposed methods and approaches that will, most probably, continue to proliferate in the coming years. And while there will be a number of key texts that will provide an institutional ballast to future research, among the continuing challenges for new and seasoned scholars alike will be the task of understanding how each researcher uses the term “intermediality” or, in the case of the journal, which publishes articles that do not always cite the term, assessing the intermedial dimension of the particular case being studied.¹³

Janine Hauthal¹⁴ (Free University of Brussels, Belgium), **editor of *The Journal for Literary and Intermedial Crossings***:¹⁵ I do not see why intermediality would lose its relevance as media continue to develop and proliferate, thus leading

13 In responding to the questionnaire, I have considered it important, even necessary, to differentiate the journal’s approach to intermediality from those that have circulated elsewhere. Many thanks to Ana Munari and Ágnes Pethő for organizing the round table and the survey.

14 Janine Hauthal is Research Professor of intermedial studies at the Vrije Universiteit Brussel. She is a member of the VUB/UGent alliance research groups THALIA (Interplay of Theatre, Literature and Media in Performance) and SEL (Studiecentrum Experimentele Literatuur). Her FWO-funded postdoctoral research projects have focused on Europe in the British literary imagination and in Anglophone settler cultures. From 2021 she has supervised the FWO-funded junior research project *Self-Reflexivity and Generic Change in 21st-Century Black British Women’s Literature*. Her research interests include inter-/transmedial and cultural narratology, genre theory and metareference, contemporary British and postcolonial literatures, and postdramatic theatre. She has published in journals such as *Modern Drama*, *English Text Construction*, *Journal of Contemporary Drama in English*, and *Journal of Postcolonial Writing* as well as with the publishing houses De Gruyter, Ohio State UP, Rodopi, and Routledge. She is chair of the Centre for Literary and Intermedial Crossings, and, since 2016, she has served as one of the founding editors of the peer reviewed online journal *JLIC – Journal for Literary and Intermedial Crossings* (with Mathias Meert, Ann Peters, Andrea Penso, and Hannah Van Hove).

15 Website: <https://clic.research.vub.be/journal>. Last accessed 22. 08. 2024.

to new (inter)media(l) constellations that demand to be researched. (Fictional) Facebook profiles, to give just one example, pose new questions concerning authorship since both the person who “owns” and “writes” the profile by furnishing it with “content” and the platform are to be considered as co-authors. The platform shapes a (fictional) profile not just through the template it provides but also through the ads that it suggests and displays.¹⁶ In addition, a profile is “written” through the posts, likes and other activities that the profile’s owner is prompted to perform on the platform. Such new notions of co-writing and authorship are at the heart of the challenges that society and science at large are confronted with due to the emergence of artificial intelligence, chatbots like ChatGPT, and other AI-tools.

In addition to the continuous development and proliferation of media that has functioned as a catalyst of intermedial research ever since the 15th-century “paragone” debate, recent years have also seen a complementary movement, namely that of the field’s consolidation. Just like in other fields, the academic text type of the handbook has also emerged in our field of study, resulting in publications led by eminent scholars and a range of contributions that indicate the scope and liveliness of our field of research whilst also identifying its central concepts and research strands (e.g. Rippl 2015; Bruhn et al. 2024).

Ultimately, concerning the relevance of intermediality research, there is one important characteristic that speaks to our current understanding of innovative scientific research. Being neither bound to one medium nor to a specific area or language but existing squarely in the “in-between,” intermediality research is genuinely inter- or transdisciplinary, involving such various disciplines as literary, theatre, and art history studies, media and communication studies, semiotics, book studies, etc. As such, intermediality research is well placed to answer to the rise of interdisciplinarity in 21st-century research as a driver of (collaborative) knowledge creation, research and innovation that the increasing complexity of societal changes and challenges necessitates (cf. Nissani 1997 for an early contribution to the debate or D’Este and Robinson-García 2023 for a more recent one).

16 See: Alexandra Saemmer: Welcome to the Facebook Colony. *Hybrid*, 7. 2021. <http://journals.openedition.org/hybrid/680>. Last accessed 22. 08. 2024.

Ana Cláudia Munari Domingos¹⁷ (University of Santa Cruz do Sul), **Miriam de Paiva Vieira**¹⁸ (Federal University of São João del Rei), and **Brunilda Reichmann**¹⁹ (Campos de Andrade University Centre – UNIANDRADE, Paraná) **editors of several journal issues and series of books on intermediality published in Brazil:** Intermediality remains a highly relevant concept today for several reasons. This relevance stems from the continued proliferation and integration of different media forms in our daily lives. Digital media have a major influence on the transformation of culture nowadays, because they not only bring new production techniques but also allow ordinary people to work with them. The blending of various media forms is more prevalent than ever. Digital technologies enable seamless transitions and interactions between different media types, such as text, image, sound, and

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- 17 Ana Cláudia Munari Domingos is Professor of Comparative Literature in the Graduate and Postgraduate Program in Language Studies and Literature at the University of Santa Cruz do Sul (Brazil). She was Post-Doctoral Researcher on Intermediality at Linnaeus University Centre for Intermedial and Multimodal Studies (2018–2019). She holds a Research Productivity Grant at the National Council for Scientific and Technological Development. She coordinates the CNPq Research Group Comparative Reading of Media (since 2022) and the CNPq Research Group Intermedia (since 2014). She is the managing editor of the journal *Rizoma* (<https://online.unisc.br/seer/index.php/rizoma/about>), associate editor of *Anpoll Journal* (<https://anpoll.emnuvens.com.br/revista>). She is the author of *Hiperleitura e escrileitura: convergência digital, Harry Potter, cultura de fã* [*Hyper-reading and -writing: Digital Convergence, Harry Potter, Fan Culture*] (2015), edited *Midialidade: ensaios sobre Comunicação, Semiótica e Intermedialidade de Lars Elleström* [*Mediality: Essays on Communication, Semiotics and Intermediality by Lars Elleström*] (2017) and *Modalidades das mídias II* [*The Modalities of Media II*] (2021).
- 18 Miriam de Paiva Vieira is a Professor in the Department of Letters, Arts, and Culture at the Federal University of São João del Rei, Brazil. Her research focuses on Comparative Literature and Intermedial Studies, with particular interest in ekphrasis and the relationship between literature and architecture. She holds a PhD in Literary Studies (2016) and a BA in Architecture (1991). Vieira has received a Research Productivity Scholarship from the Brazilian Council for Scientific and Technological Development (CNPq/PQ2 2022–2025) and completed a visiting professorship at John Paul II Catholic University of Lublin, Poland (spring 2023), as well as a postdoctoral fellowship at UFMG, Brazil (2018). She is a board member of the International Society for Intermedial Studies and an active member of the International Association of Word Image Studies (IAWIS/AIERTI), CRIalt, and various research groups. Vieira has coedited several volumes, including *The Palgrave Handbook of Intermediality* (2024) and *Escrita, som, imagem* (2019, 2020), and is currently coediting a volume for Brill's *Word and Image Interactions* series.
- 19 Brunilda Reichmann has a PhD in Comparative Literature from the University of Nebraska in Lincoln (UNL), she has completed a post-doctorate at the Federal University of Minas Gerais in Intermediality Studies (2013–2014). She was a Graduate Assistant and Professor of North American Literature in the USA and Full Professor at the Federal University of Paraná. She is currently a professor in the Postgraduate Program in Literary Theory at Centro Universitário Campos de Andrade – UNIANDRADE. She participates in the Intermedia GT: Studies on Intermediality (CNPq) and in the Intermediality GT: Literature, Arts and Media (ANPOLL). She founded and remains as editor of the journal *Scripta Uniandrade*. The periodical publishes one number a year on Intermediality. She translated texts by Claus Clüver, Walter Moser, Jürgen E. Müller, Marie-Laure Ryan, among others. She has published several books, including *Assim transitam os textos: ensaios sobre intermedialidade* [*Texts in Transit: Essays on Intermediality*] (2016).

video, creating plenty of intermedial experiences. This convergence challenges traditional boundaries and calls for a deeper understanding of intermediality, as we can see in the variety of analyses in the recently published *The Palgrave Handbook of Intermediality* (2023). This possibility of creating “intermedia” has become a kind of trend, a sort of cultural mentality of our time. Even arts such as literature, whose refraction to change is imposed by its material modality, the written word, have shown their permeability to this mentality, as presented in the editorial *Práticas de intermedialidade*²⁰ [Intermedial Practices] (2020), published in the journal *Letras de Hoje* [Today's Lyrics] in Brazil.

Modern narratives often span multiple media platforms, requiring analysis across these diverse forms. For example, video games incorporate cinematic techniques, while films often integrate virtual reality elements. The 2024 Paris Olympics are an example of this type of transmedia storytelling, as they propose that the relationship between culture and sport – which is at the origin of the Greek Games – spread throughout the city in different arts and experiences. One of the intentions was to attract young people, which shows how this is truly a characteristic of contemporary audiences.

An important concept of Intermediality is “cognitive import,” as discussed by Lars Elleström (2021, 12). It underscores the unique mental configurations evoked by different media. Intermediality studies help in examining how various media influence cognition and perception, which is crucial in fields like education, advertising, and entertainment. In literature studies, for example, it contributes to studies of Aesthetics of Reception, by showing how there is an artistic pole (the mind of the producer) and an aesthetic pole (the mind of the perceiver). This perspective of a space, with countless transformations and meaning, between the text and its concretization is important for literary education.

The increasing occurrence of fake news, such as those that occurred during the elections in Brazil, affecting their results, shows the importance of understanding the complexity of the media and their interactions, leading to the need for media literacy that integrates intermediality studies from Basic Education onwards. In the context of education, intermediality offers a theoretical basis for how different media can be used to enhance learning and critical thinking. Knowledge about the modalities, operational and contextual qualifying aspects of the media is important to understand how they construct meaning, with what functions and from what sources. This knowledge is fundamental to understanding the role of the media in representing reality, in maintaining power structures and in

20 <https://revistaseletronicas.pucrs.br/fale/article/view/36663>. Last accessed 22. 08. 2024.

the processes of manipulation of society by political-economic force fields, for example. Studying intermediality thus helps in understanding how our culture evolves and interacts across different media, enhancing our comprehension of contemporary cultural production and consumption. In Brazil, there is still a material to explore, which is the relationship between indigenous and African culture, both offering intermedial cultural products in its beginning from their encounter in colonial Brazil to the present day.

One of the major challenges for intermediality research in Brazil has been the recognition of the area as an interdisciplinary field of research. Research and funding agencies tend to work with restricted fields, closed around the sciences of each area. Thus, there are few projects and calls for proposals available for intermediality, especially in the areas of Literature and Linguistics. This is an issue that we hope will be solved with the results we have shown. As for the research itself, the main challenge perhaps lies in the complexity and fluidity of media interactions. Key aspects include:

- Rapid advancements in technology continuously reshape media landscapes. Researchers must stay updated with new tools, platforms, and forms of media, which can be resource-intensive and require ongoing adaptation of theoretical frameworks.

- Analyzing intermedial phenomena demands interdisciplinary methodologies, combining insights from media studies, literature, art history, cognitive science, and so on. Developing robust, integrative approaches that can handle the multifaceted nature of intermediality is a significant challenge, since the scientific knowledge of researchers is restricted to specific areas of knowledge. Intermediality is a complex and multifaceted concept, and scholars may struggle to clearly define and delimit its scope by using knowledge of a unique field. Differentiating it from related concepts like multimodality or transmediality can be challenging, and intermediality can be an interdisciplinary way to solve it, for example, through the definitions of modalities and modes.

- Intermediality research must account for diverse cultural contexts and practices. This global perspective adds layers of complexity, as media interactions can vary widely across different cultures, necessitating comparative and cross-cultural studies. As already mentioned, cultural interactions in Brazil still lack deep studies that can be carried out from the perspective of intermediality.

The ethical implications of convergence and interaction between media, such as concerns about manipulation of media content and legal issues such as copyright, may also become topics for intermedial considerations.

Eunice Ribeiro²¹ and **Xaquín Núñez Sabarís**²² (University of Minho, Braga, Portugal), editors of the Portuguese language journal *Revista 2i: Estudos de Identidade e Intermedialidade*:²³ If, in relation to the 20th century, Claus Clüver (2019) spoke out in favour of the interartistic perspective as a paradigm to be necessarily adopted in the scope of literary studies, where transdisciplinarity and the crossing of genre borders had become omnipresent, the “convergence culture” that characterizes our century makes a concept such as intermediality even more essential, both theoretically and critically. Not only because of the hybrid and semiotically mixed nature that distinguishes today’s cultural products – and it is important not to forget, as Clüver also recalled, that, despite being recent, the term intermediality is applicable to a phenomenon that occurs in all cultures and eras –, but also due to the particular technical and epistemological predisposition of the contemporary to produce successive rewritings, versions, mixes, transpositions of certain contents in different supports and communicative media, generating what Henry Jenkins (2006) calls multimedia “flows” that transform consumption into a collective process.

Perhaps one of the greatest challenges of intermedial studies today is precisely that of finding adequate conceptual, categorical and analytical instruments for

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- 23 See the website of this journal here: <https://revistas.uminho.pt/index.php/2i/about>. Last accessed 22. 08. 2024.

what appears to be a limitless possibility of combining languages, processes, genres, poetics, quickly turning obsolete or anachronistic our theoretical-methodological reference bases and our own metalanguage. On the other hand, in the great Babel of contemporary intermediality that continually blurs boundaries between “specialties” and “specialists,” the knowledge required from a researcher in this field is also potentially unlimited, which entails very concrete risks that are no longer only of eruditeness, but of feasibility of the field of studies itself.

On the other hand, from the point of view of its academic enrollment, research in intermediality faces yet another important challenge: that of asserting its visibility and effective presence in curricular plans and in the institutional training offer, through which it is possible to demonstrate the relevance and epistemological and critical effectiveness of these studies within the scope of a renewal of comparative studies, and also, in terms of its tangencies with literature, of literary theory itself. Our university experience tells us that the institutional recognition of an area of intermedial studies with its own study objects, methodologies, and conceptual approaches that do not reduce it to the status of a mere “intruder” in disciplinary fields already academically rooted has not yet been fully consolidated.

Giovanna Santaera²⁴ and **Stefania Rimini²⁵** (University of Catania, Italy),
editors of the bilingual (Italian and English) *Arabeschi. Rivista internazionale*

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di studi su letteratura e visualità / International Journal on Literature and Visual Culture:²⁶ Intermediality is crucial because it enables us to examine specific phenomena and artistic creations that cannot be easily categorized without an interdisciplinary approach, spanning from ancient times to the present and through different places. This field of study has powerful implications in broadening and strengthening the capacities of revising past canons, cognitive interpretation of artistic works and processes, and cultural elaboration. It is valuable especially in the context of the new digital transformations that include operations that may also encompass conflicting features. Intermedial approaches can support the growth of more critical, creative, and attentive visions of the implications in the use or enjoyment of digital tools and productions. The greatest difficulties for research in the field of intermediality are related to overcoming personal initiatives or the development of these by passionate, curious, and dedicated scholars from a specific field of study. The formation of an international association (which does not exist today) with various study groups within it and the already existing organizations (research centres, groups, projects or journals) are essential but may not be sufficient. There is a strong need to create individual degree or study courses that concentrate on certain intermedial areas rather than juxtapose several disciplines. These programs should offer theoretical and practical applications for both the artistic research and contemporary employment.

Sophie Stokes-Aymes²⁷ (The University of Poitiers, France) and **Xavier Giudicelli**²⁸ (Université Paris-Nanterre, France), **members of the editorial**

del sacrificio nella drammaturgia di Pasolini [The Wound and the Absence. Performance of Sacrifice in Pasolini's Dramaturgy] (2006); Letica dello sguardo. Introduzione al cinema di Kieslowski [The Ethics of the Gaze: An Introduction to Kieslowski's Cinema] (2000).

26 See: <http://www.arabeschi.it/>. Last accessed 22. 08. 2024.

27 Sophie Aymes is Professor of British literature at the Université de Poitiers in France. Her research focuses on intermediality, modernist print culture, and illustration in 20th-century Britain. She is a member of the research centre FoReLLIS (Formes et Représentations en Linguistique, Littérature et dans les arts de l'Image et de la Scène), Secretary of IAWIS (Association of Word and Image Studies), and co-founder of the network *Illustr4tio* (see: <https://illustrationnetwork.wordpress.com/>, last accessed 22. 08. 2024) devoted to illustration studies. She served on the editorial board of the journal *Interfaces* for ten years. Her latest publications include the volume *Adaptation and Illustration: New Cartographies* (2024) co-edited with Shannon Wells-Lassagne, and her monograph *Modernist Mediascapes: Illustration, Print Culture, and the Matter of Books* (forthcoming).

28 Xavier Giudicelli is Professor at the English Department of Paris Nanterre University, where he teaches British literature, translation, and visual culture. He is a member of the CREA research centre (Centre de recherches anglophones). His research focuses on fin-de-siècle art and literature, intermediality, queer studies, as well as questions of rewriting and translation. His publications include a monograph entitled *Portraits of Dorian Gray* (2016), which proposes an

committee of the bilingual (French and English) journal, *Polysèmes: revue d'études intertextuelles et intermédiales* [*Polysemes: a Journal of Intertextual and Intermedial Studies*]:²⁹ We do think that intermediality is still a relevant concept today. However, because such strong fields as decolonial and postcolonial studies intersect with intermediality, it may have become more difficult for associations specializing in intermediality (“only”) to sustain the same levels of affiliations. From a purely organizational point of view, we would say that membership retention is a challenge, especially with early career scholars. Our main challenge is thus to foreground how intermedial studies may bring together various strands of research, such as postcolonial and decolonial studies, queer and gender studies, ecocriticism, book studies, etc. Originally, intermediality has been based on formalist analyses (relations between media), owing to its links with the notion of intertextuality, as deployed by Julia Kristeva, Michael Riffaterre or Gérard Genette. The political dimension of intermediality has often been downplayed and we do feel that it should be foregrounded in order to attract young scholars.

As an editor (and researcher), how do you evaluate the current state of the art in publishing on intermediality: does intermedial scholarship (articles, books published) cover the whole range of possible areas of interest? What areas and subjects are studied most by authors who publish in your journal/book series? Does your publication (journal/book series) specifically encourage particular areas of research? (What are these?) Do you see any areas that are neglected?

Hugues Azérad, Marion Schmid: Intermedial publications have become more diversified in recent years, encompassing a range of artistic practices from graphic novels to film, video games, music, performance, and installation art. Likewise, intermedial scholarship has branched out into areas such as the environmental humanities, queer theory, gender studies, and decolonial studies. Recent books in the Peter Lang series *European Connections: Studies in Comparative Literature, Intermediality and Aesthetics* focus on the musicalization of fiction in the works of Irène Némirovsky (Eva Franziska Pemmerl), queerness in the films of Vincente Minnelli and Jacques Demy with special attention to musicals

analysis of illustrated editions of Oscar Wilde's *The Picture of Dorian Gray*, and an anthology on British Aestheticism, co-edited with Anne-Florence Gillard-Estrada (*L'esthétisme britannique (1860–1900). Peinture, littérature et critique d'art*, 2021). He has been associate editor of the journal *Polysèmes: revue d'études intertextuelles et intermédiales* since 2015.

29 See: <https://journals.openedition.org/polysemes/#>. Last accessed 22. 08. 2024.

(Sabrina Bouarour), gesture in post-New Wave cinema (François Giraud), and intermedial encounters between image, music, and text, reconsidering Roland Barthes as a seminal figure *avant la lettre* of intermedial studies (Fabien Arribert-Narce and Alex Watson, eds.). The series promotes comparative, intermedial, and interdisciplinary approaches, whether studies of specific writers, filmmakers, and artists; critical re-evaluations of historical periods (from the medieval to the ultra-contemporary) and movements; or wider theoretical reflections within the fields of comparative literature, intermediality studies, and aesthetics. It encourages research that explores the literary and artistic relations that have shaped and continue to shape European cultures across national, linguistic, and media boundaries, leading to vibrant new forms of artistic creation and aesthetic expression. It also aims to explore relations with non-European cultures with a view to fostering more equitable, non-hegemonic models of cultural exchange and dialogue.

Nassim Balestrini, Irina Rajewsky: The terms intermedial and intermediality are mentioned more frequently in anglophone scholarly discourse on both sides of the Atlantic than in earlier decades. However, there seems to be a trend towards using the term without engaging with theoretical concepts in sufficient and satisfactory detail. It is rather impossible to say whether intermediality scholarship covers the entire range of possible areas of interest, as these (thankfully) keep evolving. Intermediality theory continues to produce variegated kinds of studies. This is a positive feature because it shows the malleability of the approach and the academic community's openness to innovative research. As areas of interest keep diversifying, intermediality theory will have to evolve alongside new developments like the ones addressed in response to the previous question. With regard to the book series that we edit, we wholeheartedly welcome excellent research also from underrepresented fields such as translation studies and others.

Martine Beugnet: We are trying to include new media forms in parallel or in combination with the study of traditional media. We are also aware that we need to keep abreast of fundamental shifts that currently question our understanding of what an "image" is today.

Jørgen Bruhn: I believe that the publication outlets for intermedial research are hard to get an overview of. Personally, I was a little embarrassed at the publication session at the Cluj *Affective Intermediality* conference, because I have to admit that I do not have a good overview over the apparently rich palette of very serious publication outlets that are more or less specialized in intermediality. Being the editor of a new book series of intermedial material at Palgrave, I should be aware

of this terrain, but I was not, and honestly, I doubt if anyone is. It would be a very good service to the intermedial studies community if a list of outlets could be available, for instance, on the *Intermedial-studies.com* homepage under the auspices of The Intermedial Society of Intermedial Studies.

James Cisneros: Following the perspective of the journal, I would say that the whole range is *not* covered, and that this is a good thing (if this were the case, what would be left for us to do?). Having said this, the articles published in *Intermédialités* come from a wide spectrum of disciplines and research areas, including film and moving images; art history and visual studies; comparative literature and studies in orality; sound studies; performance studies; video game studies, etc. These tendencies can be traced back to the history of the CRIalt and the professors, researchers, and students it assembled, as well as its receptiveness to theories, methods, and objects of study from a number of different disciplines. Although the journal does not encourage particular areas of research, it does give some general recommendations to the guest editors overseeing each issue. The editorial board asks that the guest editors, when choosing from the proposals they have received for their thematic issue, make a selection that will cover a variety of media; of disciplinary approaches; of epochs; of cultural regions (whether of the researcher or the subject studied). We will at times also recommend that authors – once their articles have been reviewed by two external readers who are specialists of the topic and/or corpus, and by one or two members of the journal's editorial committee – clarify how their arguments relate to the special issue's thematic focus and/or to the journal's central concerns for intermediality.

The practice of organizing each issue thematically enhances the likelihood that the collection of articles will cut across fields and disciplines. Our most important guideline is perhaps that the title of each issue expresses this thematic focus in verbal form (the French infinitive, the English gerund). This effectively de-emphasizes the importance of any given medium or media product or practice, and turns the focus towards the actions that fold them into a number of dynamic inter-relations. For instance, the collection of articles published in “*Dormir/sleeping*” (*Intermédialités*, no: 41, Spring 2023, edited by Aleksandra Kaminska, Alanna Thain and Dayna McLeod) covers multiple media objects (paintings, audio books, photographs, novels, installations, performances) and disciplinary approaches (from art history and literary studies to sociology and anthropology) that cumulatively unveil a web of connections that come into play around the act of sleeping: the relation of circadian rhythms and insomnia to blue light; night nurses' use of video for the care of patients; the connotations of rest, languor

and disease in inter-racial and neo-colonial contexts; the attempts to create environments that are conducive to sleep through the use of sound technologies or air conditioning or... through scent: in her article on the connections between sleeping, odors, and affects, Sandra Huber's "atmospheric methodology" offers a way of thinking about the ambiance that surrounds tired bodies. I mention this article because this unsubstantial ambiance, which is at once between and around the scattered objects (beds, perfumes, flowers) and the (un)conscious subject, is likely to be overlooked by semiotic approaches that focus on conventional media.

Indeed, one way of practising intermediality is, according to Méchoulan and Tadier (2021), to "atmospherize," to grasp the medialities that constitute the evanescent space that is both between and around us and the objects with which we interact. One can also adopt the opposite angle, moving from any given object, such as a window or a sidewalk, to the tangle of relations – material, artistic, cultural, social, epistemological – in which it is enmeshed. (Some of the best-known relational approaches famously begin with simple objects: an orchid and a wasp, a table that stands on its head). In studying such overlapping relations, however, one must first situate the object within a specific context that will circumscribe the conditions or practices converging upon it. The thematic axes that we use to organize each issue of the journal is one way of doing this. Of course, the majority of articles submitted to the journal centre on *media*, due to existing conventions and instituted disciplines, but most of them nevertheless follow a similar method of placing any given object within to a wider series of relations. One of the results of this approach is that, without any explicit instruction from the journal, a large number of the articles it publishes are case studies, targeted analyses that move between the general thematic context and comparative theoretical insights. As Caroline Bem and Marion Froger have demonstrated, the method espoused in these articles and, cumulatively, by the journal, are resolutely inductive, focusing on clearly identified cases that offer a starting point for apposite but more general theoretical considerations. The case study offers a snapshot of a set of dynamic relations, a momentary crystallization that allows them to be analyzed.

As for areas that could receive more attention, it is my hope that we'll see more diversity in the regions and historical periods that are studied. Most media theories and concepts, including intermediality, have been developed in, by, and for European and North American cultural and technological contexts. In recent years, there has been a growing body of research from other regions, which is beginning to become more visible in English and French language publications.

Intermédialités has attempted to address this question with “*Résister/resisting*” (no: 37–38, Spring-Fall 2021, edited by Alex Martoni, Hernán Ulm, and Roberto Rubio), a double issue that includes scholars working in or on Latin America, offering intermedial readings of how culture crosses with social and political forces. An upcoming issue, “*Incorporer/incorporating*” (no: 44, Fall 2024, edited by María Andrea Giovine, Susana González Aktories, and Roberto Cruz Arzabal) will also include scholars and studies from Mexico and throughout the Americas. Similarly, *The Palgrave Handbook of Intermediality* (edited by Jørgen Bruhn, Asun López-Varela Azcárate, and Miriam de Paiva Vieira) has recently shown how other regions are participating in the conversation, offering overviews of intermedial studies in Brazil and China, as well as several articles about cultural production in different parts of the world. However, there remains much to be done, not only in the scope of intermedial phenomena that deserve our attention, but also in our understanding of the limits of existing (inter)media theories when approaching cultural contexts of other regions. In their introduction to the special issue “*Résister/resisting*,” Martoni, Ulm, and Rubio argue that only by situating practices does their potential to interrupt or interfere with dominant media configurations become discernible. Such approaches do not limit themselves to applying (inter)media theories to distinct regional contexts, but also attempt to account for the uneven power relations that have historically influenced the dynamics between media forms and practices, or what Jerónimo Arellano calls the “coloniality of media change” (2016, 284).

Intermédialités has also sought, since its foundation, to widen the scope of historical research. This interest in history was originally motivated by a feeling that contemporary scholars were largely focusing on the digital turn and “new media,” and paying little attention to other epochs and to questions of historicity. The journal has consistently published texts about earlier periods, including, most recently, articles on the status of the author in French medieval manuscripts (Julien Stout, *Confier*, no. 40, Fall 2022), on the ties between morality and deception in two 17th-century treatises on anatomy (Imma Iaccarino, *Tromper*, no: 42, Fall, 2022), or on Jean de la Fontaine’s incursions into diplomacy (Éric Méchoulan, *Fabuler*, no: 43, Spring, 2024). Elsewhere, a great deal of work has recently been produced on other periods. A section of the *Palgrave Handbook on Intermediality*, mentioned above, is reserved for historical examples, and the *Handbook of Intermediality* (edited by Gabrielle Rippl) also includes studies from other epochs. There remains, however, much to do on questions of media and historicity. As Lisa Gitelman has argued, media are “reflexive historical

subjects” (2006, 20) that do not give us access to information from the past, but are themselves products and agents of historical change and, as such, have shaped how we see the past in ways that are often difficult to seize. So, besides seeking studies of other historical periods, the journal has also encouraged work on the historicity of media, that is, studies of how emergent technologies and practices have shaped the ways that different generations experience historical change. The special issue “*Retourner (la nostalgie) / returning (nostalgia)*” (*Intermédiatités*, no: 39, printemps 2022, edited by André Habib, Suzanne Paquet, and Carl Therrien) offers a number of studies that ask how today’s media practices are forging affective connections to the past while also asserting a peculiar kind of relation to pastness. While similar questions have been explored in some examples of media studies or media archaeology, I still believe that there is a great deal more that can be done.

Janine Hauthal: Given the interdisciplinary nature of intermediality research, contributions that develop its state of the art can be found both within and beyond publishing outlets specifically dedicated to the field. Having said that, I believe that dedicated publication outlets are sufficiently varied, but largely connected to the European and Canadian centres of intermediality research and could therefore be considered in need of decentring. The *Journal for Literary and Intermedial Crossings – JLIC* that I am co-editing with four colleagues from the Centre of Literary and Intermedial Crossings at Vrije Universiteit Brussel offers a publication platform to researchers who wish to explore various aesthetic “crossings” concerning media, genres, cultures, and/or spaces. The journal publishes innovative research engaging with literary and intermedial phenomena from various methodological angles and a wide range of disciplines including literary, theatre, media, and cultural studies. *JLIC* particularly seeks contributions that focus on intra-, inter- and transmedial phenomena, hypermedia, genre hybridization and mixing, (inter-/cross-) cultural exchange, networks, contact zones, entanglements, cross-border movements, multilingualism, transnationality, etc. The multilingual e-journal is published twice a year and welcomes articles written in either Dutch, English, French, German, Italian or Spanish while enabling textual as well as multi-media formatting. Supported by an international advisory board, the journal’s peer review process secures the highest scholarly standards and is aimed at an academic readership. *JLIC* makes research freely available to the public and supports the global exchange of scientific and artistic knowledge. In accordance with its open access policy, no fees are required for submissions.

Ana Cláudia Munari Domingos, Miriam de Paiva Vieira, Brunilda Reichmann:

The current state of publishing on intermediality is dynamic and expanding, but it does not yet fully encompass the entire range of potential areas of interest, partly due to the emergence of new technologies, which in turn give rise to new types of media. While there is significant scholarship on well-established intersections like literature and film, or visual arts and music, other areas still require more attention, such as the relationships between architecture, literature, and comics, between theatre and performance arts, such as slam poetry, and studies on digital forms. Few studies look at old forms from a historical perspective, for example, the media products of the phonograph and the audiobook, as Jaimeson Garcia Machado has done. Contemporary Brazilian literature also offers a diverse field for the study of intermediality, where the trend has been shown in scriptwriting.

The most extensively covered subjects often include literature and visual arts or film and literature or digital media as a blended combination of media. Another area that has received attention is transmedia storytelling. Nonetheless, there are other interdisciplinary fields that lack research and dissemination space, for example, theoretical aspects of an intermedial aesthetics, investigating how aesthetic principles transfer and transform across media boundaries, influencing perception and interpretation. Media literacy and ethical and societal implications of intermediality are also neglected areas. Finally, despite the robust scholarship, some themes are still underrepresented, such as cross-cultural media, indigenous culture, environmental intermediality, and intermedial aspects of everyday life communication, such as digital chats.

Eunice Ribeiro, Xaquín Núñez Sabarís: One of the difficulties we face with some frequency, especially as editors of a scientific journal positioned in the areas of identity and intermedial studies, *2i Journal*, is, in fact, to delimit with absolute rigour what “fits” and what “does not fit” within the scope of the publication, determining the acceptance or exclusion *a priori* of the contributions received (it is important to say that *2i Journal* makes its contents available immediately on open access, encouraging the publication of works, which is equally free). This is a difficulty that actually represents a symptom: the progressive porosity of the limits or thresholds of what we understand as intermediality, as we mentioned above, and the risk of intermedial studies becoming a kind of *passepartout* domain, epistemologically nonspecific.

On the other hand, presenting itself as an academic magazine, published within the scope of a school of Arts and Humanities, to which, as editors, we also belong, it is certain that *2i Journal* still mirrors this genealogy to a certain extent:

several thematic issues already published (from 2019 to 2023, the magazine published nine issues, coordinated either by researchers from our school or by external guest editors) focus on literary intermediality, taking literature as one of the terms of the medial relationship and confirming to a certain extent “language imperialism” already detected by Clüver, who himself came from comparative literature studies. Nevertheless – and without the magazine conditioning from the outset, either restricting or recommending, the selection of specific themes within its general scope of interest –, several published issues and articles choose other artistic domains (cinema, photography, comics, fashion) and transversal theoretical topics (intermedial theory, post-humanism, zoopoetics, family and kinship networks) as an object of reflection, without resorting to comparative perspectives with literature.

It is true that our concern with the indexing of *2i Journal* in recognized databases, capable of certifying the scientific quality of the publication and, therefore, increasing its visibility and consolidating and diversifying the publication’s contributions (at the moment, the journal is indexed in nine national and international databases: Latindex, ERIHPlus, MLA, MIAR, DOAJ, Dialnet, GoogleScholar, B-On, RCAAP), requires us to manage both the number of contributions per edition and the greater or lesser specificity of the proposed themes. If, on the one hand, we are interested in promoting less researched topics, when they appear highly innovative and critically challenging, on the other hand, we face the risk of a smaller number of articles submitted, which unbalances the average volume of contributions and, consequently, makes it difficult to journal indexing. In fact, we experienced this type of scenario with the two issues published dedicated to fashion, one of them, and *prosoipopoeia*, the other. While welcoming innovative themes brings with it the advantage of scientifically valuing the publication, giving it its own identity, it also brings with it a second difficulty: that of finding competent and available reviewers.

In short, our experience as editors has shown us – in addition to the requirement for a continuous assessment regarding the state of the art of intermedial studies and its unstable borders, essential to the initial editorial decision to accept or reject contributions – the permanent need to find balances between areas of publication interest and the logistics specific to scientific journals, subject to peer review processes and requirements for presence in publicly recognized indexes, on which their impact and survival largely depend.

Giovanna Santaera, Stefania Rimini: The state of studies on intermediality has shown in recent years the consolidation of the main research directions

(theoretical, inter-artistic and aimed at the analysis of products and processes in between). High specializations have also been created in national research groups or traditions, such as the prevalence of studies in Italy on adaptation issues, comparative studies between literature and other media and semiotics. Some main international studies, numerically a minority, have been dedicated to the exploration of individual figures, artistic genres and have opened up for social and cultural reflection (the most recent include those dedicated to the theme of intercultural issues and ecocriticism).

Based on these assumptions, there is perhaps a need to open up in-depth studies of artists outside the most well-known names (Jean-Luc Godard, David Cronenberg, Michael Haneke, for example, have been studied as cinema artists). Are there any artists who have gained recognition or formed themselves with an intermedial perspective? Such studies seem to us essential also in order to investigate the new artistic profiles and the new intermedial issues stimulated by the use of VR, AR and AI, still perhaps little explored. For example, members of the *Arabeschi* editorial team and PhD students in Catania are investigating the relationship between theatre, performing arts and acting or directing using visual and immersive technologies. In this sense, it is also desirable to go beyond the “artist paradigm” to look at collective and participatory experiences. These approaches can also be associated with certain regions, particularly in locations that are peripheral or complex due to their historical background.

We can then reflect on the application of intermedial studies beyond the “national paradigm” towards the history of regional or glocal contributions. Lastly, the propensity to address both contents and mechanism could move to the development of a thematic tradition that explore current or past themes and narratives. This exploration is not limited to current public concerns, not neglecting lesser-known stories or subjects.

From the outset, *Arabeschi*'s tradition of intermedial studies has been oriented in a balanced manner towards inter-media dialogues (or the “in-between”) among literature, film, theatre, performing arts, and digital media. The call for each issue is open, allowing the submission of new ideas, as well as the outcomes of conferences and study days focused on specific issues (for example, recent subjects of discussion include the Anthropocene and the myth of Prometheus). The articles do not have any geographical restrictions, although they primarily focus on the Italian region (published in Italian, English, or French). In addition to essays, *Arabeschi* has also developed sections with special formats that allow research to be advanced in new ways. Each issue includes a special “Meeting

with.” This space features video interviews where artists elucidate their creative processes and grant us access to their artistic or personal spaces. It also includes a comprehensive profile reconstruction and articles contributed by professionals closely associated with the artists, occasionally featuring unedited materials provided by the artists themselves. Some “Meeting with” sections also take the form of imaginary dialogues for artists who are no longer living. Each issue also features one or two “Galleries” (i.e. essays in the form of virtual exhibitions). Each textual contribution is made on and from four to eight images following specific themes or artists in an intermedial perspective (the last one, in 2024, for example, was dedicated to the landscapes in the documentary cinema in Southern Italy from 1948 to 1968 considering the collaborations between artists, scholars and many media such as music, television, and photography).

Sophie Stokes-Aymes, Xavier Giudicelli: Our journal, *Polysèmes*, mostly covers art and literature in the English-speaking world, as these are the core areas on which it was built. These are the fields in which most research projects have been carried out in English studies in France.

Is intermedial scholarship diverse enough not just in terms of its subjects but also regarding its approaches? Theorizing intermediality has always been an interdisciplinary pursuit with ideas rooted in the wider area of communication and media studies, theory of literature and so on. How do you see the interdisciplinarity of intermediality studies today? Do you see new theoretical directions, or different approaches and methodologies emerging in the study of intermediality?

Hugues Azérad, Marion Schmid: Currently, while intermediality has ventured into new approaches such as ecocriticism with important recent books such as Jørgen Bruhn and Niklas Salmose’s *Intermedial Ecocriticism: The Climate Crisis Through Art and Media*, studies that take a decolonial, postcolonial, or queer approach are underrepresented. Moreover, intermediality studies tend to remain too Western-centric in their choices of corpus, critical voices, and methodologies. The field would benefit from processes of decolonization. Indeed, given its emphasis on breaking traditional boundaries, intermediality should engage more actively with decolonial thought. As a method that explores interrelations and hybridizations, without compromising specificity, intermediality is particularly well placed to contribute to decolonial and postcolonial studies.

Nassim Balestrini, Irina Rajewsky: All in all, cultural studies-inflected approaches that were introduced fifteen to twenty years ago promise to exert a beneficial effect on pushing the boundaries of intermediality theory. We think that intermediality studies per se is an interdisciplinary field which requires expertise in multiple areas of research. The challenge of scrutinizing long-standing, extant theories and their applicability to digital phenomena is one of Irina's central concerns, especially because this process requires in-depth re-thinking of the theoretical basis established before the digital age. As part of newer developments such as the inclusion of postcolonial approaches, Nassim is interested in opening up intermediality theory to researching non-Western (and especially Indigenous peoples') aesthetics, cosmologies, and epistemologies.

Martine Beugnet: Again, we believe it is essential that intermediality continues to be considered and redefined as part of the theoretical map of the field of visual studies, with its proliferating subcategories.

Jørgen Bruhn: I feel that I ought to have some kind of overview of this, but I don't, and once again I am not sure if anyone does. In the most general terms, I would say that the largest change from when I entered the field around 2008, when I went to my first conferences, and now, is that many scholars would write papers demonstrating that all media are mixed, often (but not always) without really explaining or criticizing or historicizing the mixedness. That seemed to change after some years, into more refined and productive discussions, where questions of the ideology or politics of intermedial forms became more important, and also where some of the endless terminological discussions became a little less central, perhaps because some of the influential models of Werner Wolf, Irina Rajewsky and Lars Elleström had a kind of ordering, almost disciplinary function: scholars and students more and more followed a common language that also facilitated more complex discussions.

What happens now in the field? It is great to see young scholars and students coming to the field, for instance, at conferences and in publishing outlets. My impression is that the theory and analytical possibilities inherent in contemporary intermedial studies are not only a possibility for describing the media products they are interested in, but rather that intermedial studies, either in a classical sense, or in the modalities version suggested by Elleström, offers a first level entry that is then later used for more elaborate discussions including many ideas and objectives that are not necessarily inherent in intermedial studies itself. (Again: I am not sure, I can only say that this is the route that many of my colleagues, and myself, have taken in a Scandinavian context).

James Cisneros: The journal has always been open to interdisciplinary approaches, and has been able to implement them in each of its thematic issues. As outlined above, the method adopted by many of the researchers in Montreal, and appearing in many of the journal's articles, lends itself to the crossing of disciplinary boundaries. Given the ubiquitous nature of its subject matter and the time of its emergence – with claims of the university “in ruins” and doubts about the future of the humanities – this is perhaps understandable; yet the degree to which some articles move between disciplines may be surprising to some. In a survey of the field, Caroline Bem characterizes research on intermediality as an “indiscipline,” citing W. J. T. Mitchell's description of visual studies as “a moment of turbulence at the inner and outer borders of established disciplines” (see her introduction to “*Cartographier (l'intermédialité) / mapping (intermediality)*,” nos. 30–31, Fall 2017–Spring 2018).

Yet the understanding of what is understood as interdisciplinary (or interdisciplinary) research is not always the same. For myself and most of my colleagues, teaching in Humanities departments with clear disciplinary parameters, intermediality would best be qualified as a research “area.” And while the members of journal's editorial board are conversant with the myriad approaches in the “field” of intermedial studies, engaging with it selectively, I doubt that any of them, past or present, would relate to it as a “discipline.” And this view obviously influences how we practice interdisciplinary research. When intermedial studies is thought of as a “research discipline,” as formulated by Jørgen Bruhn and Beate Shirmmacher (2022, 10) or Lars Elleström (2020), then the understanding of what interdisciplinary means is obviously very different. As seen from Montreal, understanding intermedial studies as a discipline unto itself imposes a powerful centralizing force that diminishes, at least in my view, the drive that propels researchers across disciplinary boundaries. In our way of being interdisciplinary, intermediality is employed more as a “method” (Méchoulan 2017) that allows for forays into other disciplines, into neighbouring or more distant fields of research. This method seems to be more attuned to the researcher's own place within the institution, as it has often encouraged researchers (including myself) to think of their own ties to the object of study, and therefore to consider the disciplines that direct or condition the knowledge they produce. After all, our research takes place in a “milieu” that can be seen as intermedial, since they are constituted by a series of relations that can be extremely heterogeneous in kind and scale: the sociality of face-to-face encounters (with students and colleagues), disciplinary expectations (again, from students and colleagues), epistemological

frameworks, technologies of research and pedagogy, institutional norms, publishing opportunities, etc. Rémy Besson (2024) outlines one such milieu of a paper delivered at a conference, detailing the heterogeneous elements – the designated space, the time conceded to the speaker, the ritualized gestures, the material supports – that come into play in that specific situation. A more general questioning of a “milieu”– or “atmosphere” or “environment” – can lead the researcher towards novel and at times unexpected areas to explore. One such emerging horizon in media studies and in the humanities, that of ecocriticism (recently discussed, from very different perspectives, by Jørgen Bruhn or Jussi Parikka), can be brought into view through an example taken from everyday life: air conditioning. Although this example may seem somewhat surprising or even incongruous, I have chosen it, first, because it eludes approaches that focus on conventional media, second, because it offers a case of how a change in the relations that constitute our “milieu” can affect the other connections taking place there, and third, because it is historically linked to the world we have inherited from print media. In North America and, increasingly, other parts of the world, air conditioning has become a mainstay of university and other professional workplaces (as well as the ambiances we seek for a good night’s sleep). It has become so ingrained in such spaces that it eludes everyone’s notice until a malfunction disrupts our work rhythms. In a real way, if invisibly and innocuously, it conditions the closed work environments in which we impart our courses and exchange ideas. Its unexpected absence can alter the “milieu” and impinge on its processes, changing the dynamics of our discussions: physical discomfort distracts from the substance, heat addles the brain, moods shift, impatience sets in, frustrations follow, explanations get cut short. If we place this technology into historical perspective, following this single thread quickly leads us to other fields, some more properly covered by other disciplines: to manufacturing, where it is first applied in order to improve productivity; to movie theatres, which publicize the new bodily sensation as a way to elevate the sensory experience of sound and moving images (the “feelies” Aldous Huxley describes in his contemporaneous novel); to department stores, where consumers might go to escape the heat, at first, before buying something they don’t need; to private cars, which can offer more comfort for commuters’ daily drives between downtown and their new bedroom communities; to newly built private homes and office buildings, and to new architectures, which reproduce similar styles in all climes, forsaking local vernaculars and shutting out the natural elements; to demographic shifts, with cities in the southern US beginning to boom once the

local heat is no longer a deterrent; and finally to climate change, as air conditioning makes up for some 4% of global greenhouse emissions. If we further consider that Willis H. Carrier's 1902 invention was first designed to remove humidity from the printing shop of the Sackett-Wilhelms Publishing Company so that the ink would dry faster, we also open a different angle on the wide-ranging impacts of print "culture," one that has little to do with representation, literary or otherwise. Analyzing the multiple relations of a situated "milieu" in historical perspective invites us to consider how print culture's technological reach has conditioned our everyday living and workspaces. In the trajectory from a material technology to a (somewhat literal) "atmosphere," this example shows how a method allows for the practice of interdisciplinary research.

Janine Hauthal: While it is certainly correct that much intermediality research has its roots in literary studies, there is still more work to be done in linking intermediality research with literary theory. In the last two decennia, narrative and multimodal studies have already been fruitfully brought into conversation with inter- and transmediality research (e.g. Elleström 2010a, 2019; Schwanecke 2012), and media boundaries have been vigorously discussed (e.g. Rajewsky 2010; Elleström 2010b). However, the place of genre in the field of intermediality research remains underexplored, as do the intersections between intermedial studies and genre theory. While the role of media as catalyst of genre development and generic change has already been observed (e.g. Nünning, Rupp, and Ahn 2013), more studies that conceptualize the interactions between literary genres and media by exploring intermediality's and/or multimodality's potential to engender generic change could be desirable.

Moreover, even if theorizing intermediality has been an interdisciplinary pursuit from the start, intermedial scholarship today should be further decentralized. One contemporary challenge of the field relates to current debates about decolonizing and "provincializing" Western academia and research (cf. Chakrabarty 2000).³⁰ Intermediality studies long thrived in the West, with associations and centres of research predominantly situated in Western Europe and Canada: e.g. Centre for Intermediality Studies in Graz (CIMIG), Centre for Literary and Intermedial Crossings (CLIC) in Brussels, Center of Intermedial Research in Arts, Literatures and Technologies (CRIalt) in Montreal, International Association for Word and Image Studies (IAWIS), Centre for Intermedial and Multimodal Studies (IMS) at Linnaeus University in Sweden, Intermídia: Estudos

30 See also the editorial: Provincializing "Western education." *On Education. Journal for Research and Debate*, 3(7). https://doi.org/10.17899/on_ed.2020.7.0. Last accessed 22. 08. 2024.

sobre a Intermedialidade / Studies in Intermediality at the Federal University of Minas Gerais in Brazil, Studies on Intermediality and Intercultural Mediation (SIIM) in Madrid, Centre for Cinematic Intermediality and Visual Culture at the Sapientia Hungarian University of Transylvania in Romania, International Association for Word and Music Studies (WMA). Therefore, a major challenge *and* opportunity for intermediality research in the future is to continue decentring the North-Western orientation of the field and to foster truly globalized exchange along different axes (North-South, South-South, South-East, etc.).

In my view, another avenue for researching intermediality today lies in connecting the field to contextualist approaches ranging from postcolonial, feminist, or queer theory to memory, mobility, affect, environmental, and cross-species studies. As Arvidson et al. (2007) already observed, previous intermedial scholarship predominantly concentrated on interart/intermedial relations. Recently, however, scholars have started to expand intermedial studies to postcolonial contexts (cf. Neumann and Rippl 2020) and to new formalist considerations of the politics of form (cf. Olson and Copland 2016), to expand on just one of these new avenues of intermediality research. Focussing on theatres of migration, for instance, I see my contribution to researching intermediality in aiming to better understand the ethics of intermedial artworks in complex and potentially lopsided intercultural contexts.

Ana Cláudia Munari Domingos, Miriam de Paiva Vieira, Brunilda Reichmann: Intermediality is inherently interdisciplinary; the challenge lies in the fact that the fields of study and their researchers are not. A significant practical issue in Brazil lies within the funding evaluation committees. Often, researchers in the field of Literature and Languages submit proposals that are not fully understood by colleagues who are unfamiliar with intermediality. Research fields are constrained, and this limitation makes it challenging to move beyond established boundaries. Intermedial scholarship is increasingly diverse, both in terms of subjects and approaches, making it difficult to categorize within distinct, autonomous fields. While traditional areas such as literature and visual arts, film and music, and digital media continue to be prominent, new subjects are also emerging, reflecting the evolving media landscape. As we have already mentioned in previous answers, there are fields in which studies are incipient, as they perhaps lack an approach based on the interdisciplinarity of their researchers. Another issue is that there are theoretical or methodological proposals that do not dialogue, that do not share the same terminology, and that are confusing to scholars in different fields. Some effort to solve this matter of terminology

has been made in the translation of Lars Elleström's modality modes proposal (*Midialidade: ensaios sobre Comunicação, Semiótica e Intermedialidade*, 2017; *As modalidades das mídias II*, 2021) and also in a collaborative work, still under construction by the members of our research group, which aims at sharing written intermedial terminology entries along with brief audiovisual equivalents. In this sense, integration between communication, media studies, and cultural forms such as literature or digital games is very important. Cognitive and neuroscience approaches are also important to explore how media interactions impact cognitive processes and perception. Anthropological perspectives contribute insights into how media interactions shape and are shaped by cultural practices, traditions, and social behaviours. Digital humanities, posthumanism, new materialism, and the current development of artificial intelligence are boiling issues that require careful consideration from interdisciplinary research that evokes the aspect of technologies and media modalities. Besides, an inclusive view of excluded minority groups is needed, such as queer and feminist approaches. There is a need for ongoing efforts to include diverse voices and anthropocenic perspectives, particularly from underrepresented regions and communities.

The volume of research on intermediality from established groups such as Intermídia in Brazil has contributed to diversifying and broadening funding, which in turn allows new theoretical and methodological directions to emerge. Not only in the field of intermediality studies but especially considering the importance of literacy, it is essential to strengthen the connection between research, teaching, and community outreach, so that the results can be truly practical and reach the non-academic community, thereby contributing to social development.

Eunice Ribeiro and Xaquín Núñez Sabarís: As a concept that draws itself at the crossroads of different knowledge and areas of investigation, intermediality is an epistemologically destabilizing notion in the sense that it presupposes a type of relational tension between different terms, capable of generating meaning *from* and *in* the very interval of that relationship. The objects we call intermedial therefore pose complex theoretical and taxonomic problems, shift genre boundaries, offer resistance to description and definition. At our *Research Team on Identity(ies) and Intermediality(ies)/ Grupo 2i*³¹ – to illustrate with the case we know best –, we have been paying particular attention to the assumptions of relational aesthetics and comparative poetics. We are interested in researching theoretical and analytical principles of an eminently relational and “in progress”

31 See: <https://cehum.elach.uminho.pt/grupo2i/en>. Last accessed 22. 08. 2024.

nature, as well as philosophical and phenomenological notions such as those of *intersubjectivity*, *becoming*, *turbulence*, *force*, *threshold*, increasingly common and essential for understanding contemporary hybrid creativity, as an alternative to the more traditional and “closed” instruments of literary and artistic theory, analysis, and hermeneutics.

Taking these assumptions and notions as eminently transdisciplinary methodological vectors, we are interested in analyzing recent intermedial and transmedial practices, in particular visual and performative ones (television series; video games; plastic, scenic and performative practices; graphic, filmic, and digital narratives), and investigating ways of articulating new media with agents, recipients and historical contexts, as conditions of a displacement and instability of territories, borders and artistic canons. One of the aggregating themes of our research focuses on the contemporary ideas, forms, and policies of the representation of human identity based on the analysis of portraits produced in the first two decades of our century, particularly in the Iberian space and in the most varied media, including literary and poetic portraits. The way in which the repertoire of the most recent portrait representation recurrently focuses on issues related to migration and diasporas, aging, disease, gender themes, social exclusion, transcultural identities, shows us to what extent portrait images and texts are at the heart of today’s political and cultural debate, not merely as products and reflections of human experience, but above all as historical agents with an effective capacity for intervention and social transformation.

The field of theoretical-epistemological references with which we work is, therefore, very vast and strongly interdisciplinary: from image, identity, and (auto)biographical studies, to bioart, post-humanism and zoopoetics, to narrative and geoliterary studies associated with research on urban identities and creative cities, and even, from a didactic-pedagogical perspective, with training itineraries and immersive teaching of *geolearning* type.

Giovanna Santaera, Stefania Rimini: Speaking from an Italian point of view, which is the one we know best, the interdisciplinary experience between scholars of literature, visual media, theatre and digital media, both theoretical and comparative, has made it possible to revise the tradition of studies on adaptations as a simple transition from one medium to another. Some of the dialogues gave rise to study days on even less academic topics such as body studies and sexual freedoms. The intermedial approach also made it possible to foster exchanges between associations from different disciplinary fields. In recent years, the interdisciplinary approach attempts to work with scholars from the hard

sciences: to cite projects followed by *Arabeschi* members, we can mention the cognitive perspective on, for example, photo-texts, or the philosophy and history of sciences to research natural disasters in the visual media of southern Italy between literature, cinema, photography, television, and digital media. Another interdisciplinary direction of our studies looks to the dialogue with computer scientists in order to realize tools for the public investigation and visualization of our research objects using established methods (digital databases) but also new experiments in the field of public communication and data visualization.

Sophie Stokes-Aymes, Xavier Giudicelli: Intermediality is diverse enough as far as its objects of study are concerned (variety of media), and of course, there is a critical history of how the notion has been defined. Researchers are more and more interested in how intermediality applies to such fields as the performing arts, cultural geography, and book studies. The last two domains in particular have rarely been approached through an intermedial lens, owing to the way scholars in each field have been educated and trained. But this is changing.

Our current research project focuses on “affective intermediality”³² and accordingly, our international conference in 2023³³ was dedicated to testing the relevance of the idea of affectivity in connection with intermediality. What do you think about the affectivity of intermediality? Also, do you see any other concepts that should be researched more widely in connection with the study of intermediality?

Hugues Azérad, Marion Schmid: Affective intermediality is a fascinating new direction for intermediality studies. One could also explore how intermedial practices enable but also generate new aesthetic emotions, which, in turn, expand affective experiences and their connections with the social and political spheres. Affective intermedialities weave new temporal and spatial relations between works and their contexts, displacing traditional or entrenched fault lines, and creating unexpected and unpredictable zones of contact (between media, language systems, theories, geographies). Furthermore, taking inspiration from Gilbert Simondon, one could interrogate how affective intermedialities enrich and nurture meaningful aesthetic encounters. Finally, in light of the rapidly growing field of graphic novels and video games, especially when informed by decolonial,

32 See: <http://film.sapientia.ro/en/research-programs/affective-intermediality>. Last accessed 22. 08. 2024.

33 See: <http://film.sapientia.ro/en/conferences/affective-intermediality>. Last accessed 22. 08. 2024.

feminist, or ecological concerns, intermediality studies can offer fresh perspectives for probing further certain concepts such as adaptation and rewriting.

Nassim Balestrini, Irina Rajewsky: Intermediality studies and affect studies appear to be a good match, particularly because we keep thinking about how media create meaning and how they appeal to recipients intellectually, emotionally, and physically via sense perceptions. We would like to see an increasing exchange of ideas between scholars of intermediality, multimodality, and adaptation. We would also welcome more discussion of digital media theory, ecocriticism, intermediality, and transmediality.

Martine Beugnet: Notions of affect and affectivity have been frequently and widely addressed in the past decades. It will be interesting to take stock, as well as consider how intermedial approaches may cast a different light on the topic.

Jørgen Bruhn: I think that the focus on affectivity and intermediality is a great research topic. For me, the topic seems to open two paths of research: one has to do with representations of feelings/emotions/affects in different media, the affordances of different media to represent or mediate feelings/emotions/affects, and the intermedially mixed nature of all such representation. The other area works from a less psychological notion of affects and investigates affect rather as a sort of process philosophical idea of relativity or connectedness. Without in any way dismissing the first possible path, it is the second that I would be interested in pursuing further. I am planning to follow this line of thinking, when time allows, by trying to understand the ways in which intermediality correlates with the process philosophy mentioned, as well as related terms such as the neo-vitalism so dominant now, and also other so-called New Materialist thought patterns. One way to investigate this would be to explore one of the common grounds (certain trends) in both intermedial studies and New Materialisms, namely the pragmatist process philosophy of C. S. Peirce. Important work has been done to open this inquiry, not least by Brazilian researchers working in Brazil and elsewhere (João Queiroz, Pedro Ata, Leticia Vitral), but probably also others – I hope to have the opportunity to think more about this.

James Cisneros: This is an area of research that has been covered by a few issues of our journal, *Intermedialités*. Besides the examples I have briefly discussed above, we could mention “*Confier/entrusting*” (no: 40, Fall 2022, edited by Frédérique Berthet and Marion Froger), which includes articles analyzing the kinds of relations (and relationships) that allow for trust, secrecy, and intimacy, through singularly mediated exchanges or representations. Another example, the articles of “*Ressentir (les frontières) / sensing (borders)*” (no. 34, Fall 2019,

edited by Michael Darroch, Karen Engle, and Lee Rodney) explore the affective limits that emerge with different kinds of borders – from political to linguistic boundaries – and their persistent historical or colonial legacies. An early issue of the journal addresses the question even more directly: “*Aimer/loving*” (no: 4, Fall 2004, edited by Éric Méchoulan). In all these studies, particular attention is given to the shaping of sensibilities, to an aesthetic dimension of affective exchanges that often escapes representation or signification.

Any number of approaches (although some more than others) to the questions of affects would be coherent with the methods adopted in Montreal by the journal. Our attempts to place different kinds of connections into relation lends itself to readings of how certain kinds of attachments, of amorous or affective bonds, might be modulated by situations or influenced by media technologies, products, practices. I have in mind some recent attempts, like the one mentioned above, to think of affect through ambiances or atmospheres. This removes the focus from individual media products or technologies, and emphasizes the immersive ambiance that is at once between and around the things and bodies. Understanding this “affective situation,” in the words of Bruce Bégout (2020), requires a “medial analysis” that accounts for the diffuse and fleeting ether that envelops subjects and objects. When applied to literature, such an approach is less attuned to questions of representation, of how texts convey a reality through linguistic signs, or interpretation and decipherment, and more interested in how a work’s material components (the rhythm of the prose, its fluidity or opacity) evoke certain moods in the readers. Reading for “*Stimmung*,” as Hans Ulrich Gumbrecht (2012) proposes (a bit nostalgically), means yielding to those atmospheres that affect or move us, that envelop us in moments of presence or immediacy. Another compatible approach might come from theories of affect that follow lines opened by Gilles Deleuze’s readings of Spinoza. These are relational understandings, of affecting or being affected, of a body’s power to act being enhanced or diminished, of actions or passions exchanged between bodies. Most theories of affect share a concern for a persistent relationality, of force or contagion, that accompany bodies and affects, and most also share a focus on singularities, on specific instances in which the passage of intensities can be measured. Such “shifts in affective atmosphere,” in Lauren Berlant’s words (cited in Gregg and Seigworth 2010, 13), are often fleeting and difficult to discern. In any case, of the many methods that connect intermediality and affectivity, I find that approaches focused on meaning, whether semiotic or discursive, will be less

useful and interesting than others that consider aesthetics, sensual pleasure, or moods, and that emphasize sensibilities over sense-making.

Janine Hauthal: Affect theory is a dynamic field of scholarship, and your research has proven to be an avenue worth exploring for the study of intermediality as it can indeed help to elucidate how intermediality “works.” While film, the medium on which research at the Sapientia University centres, is more than aptly chosen (and prompts me to think of, for instance, the “cinema of attractions” and its expansion beyond early cinema), I can also see its applicability to my own area of research, i.e. theatres of migration, where an “affective intermedialities” approach could help explore how the use of intermediality often serves several functions, with affective ones featuring prominently among them. Intermediality and media combinations (as opposed to monomediality) are important in theatres of migration, and while textual media (such as subtitles) rather serve communicative functions, the inclusion of moving images (video, film), music, and dance are crucial for the sentimental appeal of these works (in the sense of Lauren Berlant).

Ana Cláudia Munari Domingos, Miriam de Paiva Vieira, Brunilda Reichmann: Given the contemporary context, we understand that it is very important to theorize intermediality from the perspective of affectivity, such as in your project. Because social interactions have increasingly been mediated by machines and technologies, we agree that intermediality, as a perspective for understanding the production and reception of meaning, can collaborate in this “revelation about the world,” which has meaning in the human experience. The advent of the Anthropocene, particularly since the pandemic, has sparked an increasing debate about the future of humanity. This discussion has highlighted major social problems, making us realize that we have not sufficiently valued communal living. Arguments against dehumanization often stem from discussions on hypercapitalism, new migrations, or more philosophical concepts such as the post-human and the cyberhuman. In the field of education, the failures of schools are openly acknowledged, with one key aspect being the reassessment of what is important to teach. Recognizing that the world’s most significant problems stem from various forms of inequality, the conclusion is clear: we must engage in discussions – and teach beyond the family unit – about empathy, diversity, respect, and even address issues like selfishness and greed. Thus, including affectivity, in its broad sense, as a perspective for studying relations between media, is a way of collaborating, if not in solving these problems directly, in raising awareness of the influence of human emotions in all spheres of communication. In this context,

we consider some aspects of how affectivity can be integrated into intermediality studies. Some elements that should be taken into account are:

- Emotional engagement: different media forms have unique capacities to evoke emotions. For example, the combination of visuals and music in film can create powerful emotional responses, while the immersive nature of virtual reality can elicit strong affective experiences.

- Affective resonance: the interplay between media can amplify affective responses. For instance, literature accompanied by illustrations or music can deepen the emotional impact on the audience, creating a more resonant experience.

- Embodied experience: affectivity emphasizes the embodied nature of media experiences, such as in the study of modality modes of architecture. Intermediality can engage multiple senses, leading to a more holistic and embodied affective response. This is particularly relevant in interactive media and performance arts.

Cultural and social contexts: affective intermediality can be shaped by cultural and social contexts. Understanding how different cultures and communities experience and interpret affective intermedial interactions can provide deeper insights into the role of media in society.

Eunice Ribeiro, Xaquín Núñez Sabarís: In an essay from 1961, entitled *Against Interpretation*, both historically and epistemologically dated, but still constituting a reference text, Susan Sontag defended the need for a secular and logocentric hermeneutic habit, an *erotics of art*. If we understand, as has already been understood, the long history of correspondences between the arts and the artistic media as a possible response to the limits and imperfections of languages, perhaps this denunciation of the interpretative “vice” to which Sontag gave voice – which is also a denunciation of the rationalizable and the verbalizable – can be understood in the light of the current intermedial paradigm and that interval space, of *in-betweenness*, that we have already spoken about, generated *in* and *by* the inter-medial confrontation itself: a space of meaning(s), but not of significations, a potentially untranslatable space, which no language occupies, but which only the relationship between languages allows and makes us feel, or affects us.

Interestingly enough, the word *affect* is equally dear to a philosopher like Jacques Derrida and his “ruinous” thinking on self-representation and self-portrait (we refer in particular to his extraordinary essay *Mémoires d’aveugle. L’autoportrait et autres ruines / Memoirs of the Blind. The Self-Portrait and Other Ruins*, 1990). Taking the blind man as an allegory of drawing and of the drawer, who operates not from vision and the perceptible, but from gesture and memory,

Derrida puts at risk the limits and the very legitimacy of the artistic genre of the self-portrait by formulating the hypothesis of naming as a self-portrait any object (image or not) that affects me or by which I allow myself to be affected. In other words, genological inscription, placed in exclusive dependence on an affective and nominative relationship between an object and a subject, always unstable and variable, leads the genre to its own ruin.

Other contemporary philosophers and art critics symptomatically insist on the topics of ruin, impermanence, invisibility: the metaphor of the night butterfly (in French: *phalène*), which Georges Didi-Huberman (2013) uses in his reflections on the phenomenology of “apparition,” points to what he considers to be the double regime of all knowledge, continually suspended between joy and mourning.

Briefly, the proposal for an *affective intermediality* seems to us to reabsorb many of the contemporary philosophical ideas that we also work with and which imply a critique of logocentrism, formalism, and essentialism, highlighting the possibility of zones of indetermination, of transitional experiences, eminently performative and emotional, between the said and the unsaid, the interpretable and the uninterpretable, the knowable and the unknowable.

Another concept that we believe also incorporates many of these notions and productively informs that of intermediality is the concept of *identity*. Whether within our research group or within *2i Journal*, we wanted to place intermediality studies at the intersection with identity studies, not only because creative and cultural products, as a whole, reflect and challenge the consciousness that we’ve been acquiring of ourselves as human beings, but also because, in its most varied applications (we can apply it, eventually, to our own reflection on the ontology of the field of intermedial studies), contemporary identity thinking is a tendentious dynamic thinking, centred on performative, interrelational and intersubjective notions. In the case of individual identity, the new hermeneutics of the “I” – and, necessarily, its most recent forms of representation – tell us that the fundamental thing is not what we are, but above all, to paraphrase Gilles Deleuze, what we are becoming. Let’s go back. The present time and space of reconfiguration of subjectivities, fluid and semiotically inapprehensible, also seems to touch the margin of affectivity that the intermedial perspective is capable of summoning.

Giovanna Santaera, Stefania Rimini: The topic of affectivity appears to align with the goal of bridging intermedial studies with cognitive and human sciences, in order to thoroughly comprehend the physiological and psychological mechanisms and impacts. Therefore, it may be advantageous to incorporate quantitative and qualitative experiments or study in the field, in collaboration

with researchers from other disciplines such as sociologists, psychologists, and cognitive scholars, if one lacks the requisite prior knowledge.

As we consider future possibilities, according to the thematic approach mentioned before, we can further investigate subjects such as: “artist memories,” how to study creative processes, their restitutions and transmission (considering also collective or participatory projects); “landscapes,” understood in both the physical and cultural sense; “rituals” (religious and non-religious), to review from an intermedial perspective the works of reporting between literature, visual media, and the sound dimension (often neglected in this perspective); “action-research,” to gather experiments between scholars and artists or academic figures with a theoretical-practical approach; “applications” to investigate educational, social, and technological projects of public involvement through intermedial approaches.

Sophie Stokes-Aymes, Xavier Giudicelli: We think it is a very stimulating area of research, one that has the potential to truly renew intermedial studies.

Is scholarship on intermediality known, accepted, and appreciated in your academic circles (by colleagues, students)? Or is it something marginal and regarded with scepticism/indifference by those involved in more traditional areas of scholarship? Why do you think that is?

Hugues Azérad, Marion Schmid: Intermediality as a scholarly field is beginning to become more widely known by Arts and Humanities colleagues and students in UK universities, and is more frequently referred to and drawn upon in scholarly publications that are not specifically in intermediality studies. While intermediality research is becoming increasingly popular in Modern Languages and History of Arts Departments, it is perhaps less embedded in curricula in Film and Media Studies, despite very important work in this area. Compared to areas of scholarship such as postcolonial, decolonial, queer, or gender studies, it is still relatively neglected, though important connections between these and intermediality are emerging. As a method that builds bridges between different disciplines and that equips students with diverse and highly valuable transferable skills, intermediality is highly respected in academia. It has a considerable appeal to current generations of students and researchers who increasingly aspire to work between different media and to acquire knowledge beyond one particular field of specialization.

Nassim Balestrini, Irina Rajewsky: In the context of Comparative Literature, intermediality has become a well-established term; however, most departments

lack a clearly media-comparative orientation as a component of the curriculum. Irina is currently working on establishing a media-comparative approach as one of the constitutive elements of the study program and the orientation of her academic field at the University of Mainz. In American Studies, intermediality continues to be increasingly better-known and more widely accepted, even if it often occurs in publications and course titles only as a buzz word without theoretical underpinnings. At the Centre for Intermediality Studies in Graz, Nassim has been cooperating with colleagues in various departments, for instance, through the doctoral program in Visual Cultures and Intermediality, and has established a lecture course on intermediality theory offered to BA students in all humanities programs. Students tend to be open and excited about the heuristic potential of intermediality theory, even if their field of study is not primarily geared towards comparative approaches.

Martine Beugnet: With new methods and terminology developing at the border of visual studies and cultural studies, the term has often been sidelined as obsolete or redundant. However, evolutions anticipated as part of the advent of the digital have not, as was anticipated, outdated the concept of intermediality. We need to consider the evolution of intermedial studies in the long term, in relation to aesthetics and philosophy in particular.

Jørgen Bruhn: Yes, it is: in Scandinavia, and in particular in Sweden, intermediality is by now a well-established term that does not need to directly prove its relevance. Another thing is that when it comes to funding and other applications, I get the impression that the systems are not yet set up for decisively transaesthetic and transdisciplinary fields and methods like intermedial studies.

James Cisneros: Yes, it is accepted and appreciated, and considered to be another valid conceptual tool for interdisciplinary research. It bears repeating, however, that the interdisciplinarity I have in mind is distinct from the kinds that understand intermedial studies as a “research discipline.” We follow those approaches, and of course include them in our seminars on intermediality, but have nevertheless developed a method that is radically different. Moreover, because of the way that the journal is organized, with thematic dossiers and case studies, many articles will present an intermedial analysis without necessarily citing the term. In fact, some might not use the word “intermediality” at all, and the vast majority of the articles that we publish do not cite the terminology developed in Europe – the systems, models, and typologies that chart different ways of studying how conventionally distinct media interact: with prefixes (inter-, intra-, trans-, multi-, pluri-, cross-); different levels (“in a broad sense,”

“in a narrow sense”); with categories and subcategories; in contrast to genres and subgenres; as transformational or ontological; as extra- or intra-compositional; as modalities, etc. We have published this kind of article in the journal, including, most recently, Anthi-Danaé Spathoní’s study of Gerhard Richter (no. 39, Spring 2022), but receive few proposals for such articles. We would of course welcome more. It would allow us to appreciate the diversity of approaches to intermedial studies that have emerged from distinct institutional traditions and circumstances, a rich variety that evokes curiosity and the hope (without any malaise) that we will find more opportunities to exchange our research findings in the future.

Janine Hauthal: I am affiliated with the Centre for Literary and Intermedial Crossings (CLIC)³⁴ at the Vrije Universiteit Brussel in Belgium, which I am co-chairing with my colleague Arvi Sepp. CLIC is a transdisciplinary research group that brings together researchers from the fields of literary studies, literary translation studies, theatre studies, and journalism studies. Researchers in CLIC investigate medial, generic, and spatial transfers, and entanglements across a plurality of potential discourses, modalities, and methodologies, ranging from intermediality theory to postcolonial and cultural studies. Research within CLIC focuses, for instance, on image-text relations, documentary prose, transmedial narration, multimodality, and cross-cultural exchange in urban, multilingual, and transnational spaces. Examining the characteristics and functions of crossings in their historical and/or current socio-political contexts (and the processes and products that result from them) involves taking the cultural reciprocity and multi-directionality of crossings into account as well as paying attention to the identification of marginal spaces and (networks of) minorities and minoritized groups. Ultimately, the focus on “crossings” makes research within CLIC genuinely interdisciplinary, to which the affiliation and collaboration of many CLIC members with cross-disciplinary and/or cross-university research groups, alliances, and networks further testify.³⁵

As the name of our research group already indicates, intermediality is what connects the more than sixty active researchers of our centre. One of the major strengths of our research group lies in its good practice of collaborative project screenings, which has led to a track record of 14 awarded pre-/postdoctoral and project grants from the Research Foundation Flanders (FWO) for the period 2020–2022. While this success in funding applications already partly speaks of the

34 Website: <https://clic.research.vub.be/>. Last accessed 22. 08. 2024.

35 For a full list of our national and international partners, see: <https://clic.research.vub.be/about-us/partners>. Last accessed 22. 08. 2024.

appreciation and relevance of current intermediality research in the Flanders and internationally, CLIC has also recently been successful in an internal call which will enable us to welcome two additional postdoctoral researchers and a managing assistant to further develop and strengthen intermediality research at VUB.

Since teaching and research are closely intertwined at VUB, intermediality research also crucially shapes our study programmes. All students of our Dutch- and English-taught Bachelor's programmes³⁶ receive a general introduction to "Literature and Intermediality" in the first semester of their third year, which is then deepened in 2nd-semester courses in the two out of six European languages that students are free to choose from. Both our Dutch- and English-taught Master's programmes in Linguistics and Literary Studies continue this line of specialization and feature "Intermediality" as one out of six disciplinary profiles that our international student body can choose from.³⁷ In the intermediality profile, courses focus on intermedial, multimodal, and/or intertextual relationships within and between literature and other art forms across six linguistic contexts (i.e. Anglo-, Franco- and Hispanophone as well as Dutch-, German- and Italian-speaking contexts). In addition to various theoretically focused courses, students can choose an optional internship.

Ana Cláudia Munari Domingos, Miriam de Paiva Vieira, Brunilda Reichmann:

Only in the last decade has there been a noticeable incipient recognition of intermediality in academic circles. It seems to us that the problem lies in what has already been discussed here, the lack of a specific vocabulary/glossary common to all researchers that builds a zone of interest without disputes and allows the exchange of knowledge between the different areas that observe the media and their interactions. On the other hand, the interdisciplinary nature of intermediality aligns well with current academic trends that value interdisciplinary research and holistic approaches. An important aspect to take into account to understand the importance of funding in intermediality studies is media literacy, as it has been evident that schools and teachers have not been adequately trained to deal with the diverse universe of media in action in social practices. There is still some resistance from scholars rooted in more traditional and specific approaches, and we can speak specifically of our field, literature, as a space of certain prejudice towards any approach that takes into account media rather than text or book. They may see intermediality as peripheral or lacking rigorous methodological foundations compared to established fields.

36 See: vub.be/multilingual-bachelor. Last accessed 22. 08. 2024.

37 See: vub.be/multilingual-master. Last accessed 22. 08. 2024.

The interdisciplinary nature of intermediality can also be restrictive. It requires familiarity with multiple media forms and theoretical frameworks, which can be challenging for those accustomed to more narrowly focused research. As is common in the humanities in general, some scholars question the methodological rigour of intermediality studies, particularly when compared to the hard sciences. Let us note that many grant application forms do not include terms related to intermediality. The fact that intermediality research does not yet have a diverse publication space often prevents research results from being adequately disseminated and accessed, leading to a false idea that it is incipient. In this sense, it is very important to build interdisciplinary networks that help legitimize research groups and projects in intermediality,³⁸ as well as to support journals and book series that publish these results. We understand that in Brazil this has been done with great dedication by the various groups engaged in intermediality, starting with the research group *Internídia: estudos sobre a intermedialidade*, certified by the Brazilian Council for Scientific and Technological Development, CNPq [*Conselho Nacional de Desenvolvimento Científico e Tecnológico*]; *Intermedialidade: Literaturas, Artes e Mídias*, linked to the Brazilian Letters and Linguistics National Association, ANPOLL [*Associação Nacional de Pós-Graduação e Pesquisa em Letras e Linguística*]; and the recently founded one, also certified by CNPq: *Leitura Comparada das Mídias*.³⁹

Eunice Ribeiro, Xaquín Núñez Sabarís: The reception given to intermedial studies by people (students, fellow researchers) or by institutions is not always exactly the same. The greater inertia of institutions towards change is a known fact. Even so, at the University of Minho (Portugal), it was possible to establish, since 2017, within the scope of the R&D unit to which we belong, a research team and a scientific journal on identity and intermediality studies; it was also possible to create two curricular units on intermedial poetics at undergraduate and postgraduate levels. The reaction of fellow members of our research team, as well as that of the students, was and continues to be openly positive. Despite the understandable difficulties in getting started with new terminologies, new concepts, new methodological approaches, this same novelty worked as an additional motivation for discovering other ways of thinking about literature (the

38 For more on the topic, see the chapter *Intermediality in Brazil: A Diachronic Survey* in *The Palgrave Handbook of Intermediality* (Bruhn et alii, eds. 2024, 203–224.)

39 Acknowledgments: The present work was supported by the Brazilian Council for Scientific and Technological Development, CNPq – Conselho Nacional de Desenvolvimento Científico e Tecnológico (processes numbers: 309678/2021-8 and 304566/2021-7). We thank our colleague Camila Augusta Pires de Figueiredo for the collaboration.

main area of studies for most students and researchers of the team), in addition to the most common philological and textological approaches. Meanwhile, several master's, doctoral, and aggregation projects have been developed with an intermedial theoretical-methodological basis.

In addition to *2i Journal*, in which several postgraduate students have also collaborated, the *Gruppo2i* also strives to offer colloquiums, series of meetings and open classes that involve students from the various teaching cycles and familiarize them with the different lines of research that we're developing in our research team, functioning as a brief "sample" of the wide spectrum of themes and scientific approaches embraced by intermedial studies. Currently, there are four major lines of research integrated into *Gruppo2i*: portrait & representation; man-animal-machine thresholds; cartographies of fiction and geoliterature; medical humanities.

Even so, and despite the various results that our research into intermediality has produced, it is important to note some institutional manifestations of what we could understand as misunderstanding or epistemological skepticism, translated into the insistence on viewing the intermedial paradigm only as a more "modern" (or more "fashionable") version of the previous interarts studies into which scientific area it was, despite our efforts, formally absorbed.

Giovanna Santaera, Stefania Rimini: In the context of the Italian experience, every member of the editorial board of *Arabeschi* faced challenges in pursuing intermedial studies. This was because, according to the Italian university disciplinary system, it was necessary to have identifiable publications in a specific field. Engaging in dialogue with universities' departments can facilitate the discovery of formulas that enable an intermedial approach inside each disciplinary sector, even within rigid bureaucratic systems. For example, the Department of Humanities at the University of Catania – also thanks to the recognition of *Arabeschi's* research, studies, and related activities oriented both within the university and towards the public – gave rise in 2023 to a curriculum in a Communication Sciences and Languages course dedicated to Intermedial Communication with disciplines open to such perspectives.

Doubt over the accuracy of the investigative tools and the suggested subjects of study can be resolved by engaging artists, academics, institutions, and the social and cultural environment in extensive public and academic initiatives. In Catania, for example, the journal *Arabeschi* conceived a festival "Cantieri Intermediali" (which refers to the idea of a work site still in progress). It promotes the knowledge of intermediality by proposing study sessions, presentations, and

moments of enjoyment of artistic works (also realized by members of the editorial staff of *Arabeschi* who are research-artists).

Sophie Stokes-Aymes, Xavier Giudicelli: Yes, it is. For instance, it is one of the core areas in Sophie's former research centre at Université de Bourgogne (Dijon)⁴⁰ and in her new research centre at the Université de Poitiers the team has a special axis of research in intermediality.⁴¹ Also, the journal *Interfaces*⁴² was launched in Dijon by our late colleague Michel Baridon in the early 1990s, so intermediality has been considered as an important field of scholarship there ever since. The online journal *Textimage*⁴³ publishes essays in French and focuses on word and image interactions in French and francophone literature, while *InMedia*⁴⁴ specializes on media studies.

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40 See: <https://til.u-bourgogne.fr/image-et-critique/>. Last accessed 22. 08. 2024.

41 See: <https://forellis.labo.univ-poitiers.fr/axe-medialites-intermedialites-transmedialites/>. Last accessed 22. 08. 2024.

42 See: <https://journals.openedition.org/interfaces/>. Last accessed 22. 08. 2024.

43 See: <https://www.revue-textimage.com/intro1.htm>. Last accessed 22. 08. 2024.

44 See: <https://journals.openedition.org/inmedia/>. Last accessed 22. 08. 2024.

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