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Contemporary Intermedial and Inter-artistic Approaches: Some Methodological Points of Reference and Related Issues¹

~ Intermedial and inter-artistic approaches:

The expanded field of research, activated between e.g. history and the theory of literature and Art, Comparative Literature, Aesthetics and Philosophy, Media, Cultural Studies, Sociology

~ The research dominant:

a) The way one understands the realized works: the *material means* of expression and their receptive *effect*

b) The way one understands the *mixing* (W. J. T. Mitchell, 1994) of different means of expression: overt or implicit trajectories (Rajewsky, 2005), with cardinal reference points on the one hand the permutations and combinations of one medium in/with another (e.g. film adaptations of novels or opera) on the other hand, the implicit or non-thematized quality of intensity that one medium is able to channel into another, as a result of which one mentions e.g. the visual (: painting sculpture, cinematography, etc.) *quality*, of words/literature, or in the verbal/literary *quality* of the visual

~ Simonides Keios, at the crossroads of archaic and classical times –according to the tradition saved by Plutarch²–, as the starting point of *mixing* trajectories:

Simonides says that painting was mute poetry and poetry a speaking picture

¹ Introductory presentation: Round Table, *Intermedial/interartistic Studies: Thematic Aspects and Methodological Issues* (Athens, October 3, 2022), 11th Conference of postgraduate students and PhD candidates of the Faculty of Philology, National and Kapodistrian University of Athens.

² Plutarch's *Moralia*: 500.

Σιμωνίδης τὴν μὲν ζωγραφίαν ποίησιν σιωπᾶσαν προσαγορεύει, τὴν δὲ ποίησιν ζωγραφίαν λαλοῦσαν

~ The specific according to the research dominant, *tropologies* for each approach of the above obvious or implicit trajectories of *mixing* and of course the interpretative background (e.g., philosophical, aesthetic, cultural, etc.) of these *tropologies*

~ The interpretatively founded *tropologies* in coordination with clear and subject to critical debate methodological parameters –I have proposed (Angelatos, 2017) on the occasion of the correlation between literature and painting, the following:

a) Generative conceptual categories as heuristic open fields of potential *mixing* of contexts in tension

b) Exemplary vertical sections on the above categories and related conditions of application, based on which the adequacy of the conceptual definitions is investigated

c) Modalities of approach of the dense network of *mixing* formed between the artistic idioms (their *material means* and the intensity of their receptive *effect*), beyond the taxonomic and hierarchical logic of subordination of one idiom to another

d) Modalities of *genericity*, i.e. the historicity of the above network of *mixing*, as it results from established conventions, which are specific to literary and artistic works in each era

e) Thematization of the above network of *mixing* in each era through practices of speech (theoretical and critical) but also through those of the works themselves, the *praxeology* of art in L. Marin's terms³

~ The objective:

Fruitful working hypotheses and interpretive research orientations regarding the *mixing* of different media of expression

Sources

³ L. Marin, 2001: 14-37.

Dimitris Angelatos, *Literature and Painting. Towards an interpretation of inter-artistic (re)presentation*, Athens, Gutenberg, 2017. [In Greek]

L. Marin, “Theoretical Field and Symbolic Practice” (1974) in *On Representation*, trans. by Catherine Porter, Stanford University Press, 2001, 14-37.

W. J. T. Mitchell, *Picture Theory: Essays on Visual and Verbal Representation*, Chicago-London, Chicago University Press, 1994.

Plutarch’s *Moralia* (Loeb Classical Library), vol. IV, edit. – trans. by Frank Cole Babbitt, Cambridge: Harvard University Press, 1936, 500 [=“Were the Athenians More Famous in War or in Wisdom?”, 346f].

Irina O. Rajewski, “Intermediality, Intertextuality and Remediation: A Literary Perspective on Intermediality”, *Intermedialités* 6 (Automne 2005) 43-64.