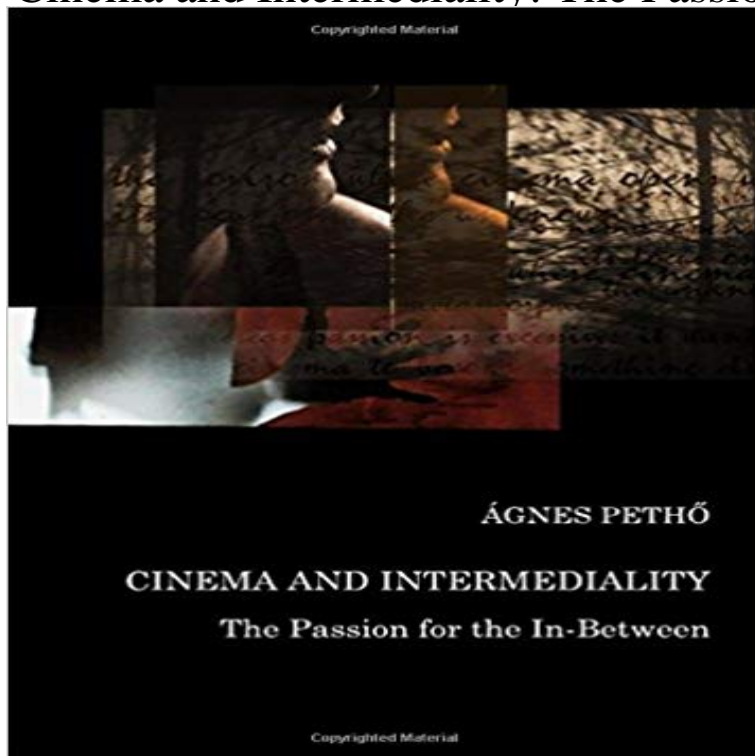


Cinema and Intermediality: The Passion for the In-Between



Within the last two decades intermediality has emerged as one of the most challenging concepts in media theory with no shortage of various taxonomies and definitions. What prompted the writing of the essays gathered in this volume, however, was not a desire for more classifications applied to the world of moving pictures, but a strong urge to investigate what the inter- implied by the idea of intermediality stands for, and what it actually entails in the cinema. The book offers in each of the individual chapters a cross-section view of specific instances in which cinema seems to consciously position itself in-between media and arts, employing techniques that tap into the multimedial complexity of cinema, and bring into play the tensions generated by media differences. The introductory theoretical writings deal with the historiography of approaching intermedial phenomena in cinema presenting at the same time some of the possible gateways that can open up the cinematic image towards the perceptual frames of other media and arts. The book also contains essays that examine more closely specific paradigms in the poetics of cinematic intermediality, like the allure of painting in Hitchcock's films, the exquisite ways of framing and un-framing haptical imagery in Antonioni's works, the narrative allegories of media differences, the word and image plays and ekphrastic techniques in Jean-Luc Godard's total cinema, the flâneuristic intermedial gallery of moving images created by José Luis Guerín, or the types of intermedial metalepses in Agnès Varda's cinécriture. From a theoretical vantage point these essays break with the tradition of thinking of intermediality in analogy with intertextuality and attempt a phenomenological (re)definition of intermedial relations. Moreover, some of the analyses target films that expose the coexistence of the hypermediated

experience of intermediality and the illusion of reality, connecting the questions of intermediality both to the indexical nature of cinematic representation and to the specific ideological and cultural context of the films, thus offering insights into a few questions regarding the politics of intermediality as well.

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