

Remediation and intermediality in media, art and design practices. Is there anything new?

DOM-L0006, Doctoral winter school 2022

Intermediality, or the characteristic of an artwork that allows it to be rendered in diverse media, has been often described as an attribute of all media. We are all familiar with poetry that is translated into music¹, theatre that is rendered using film² and painting that is influenced by music to name only a few instances of intermediality. Present throughout these works is the human ability to think and perform along multiple expressive modalities and registers. Yet, what does this mean in actual practice? With this question in mind, we are organizing a winter doctoral school during January 2022. The **Learning Objectives** of the school are:

1. To familiarize the students with current theories and work relating to *intermediality*, an area that touches on all aspects of creative media and design thinking and production.
2. To bring to the foreground aspects of *intermediality* inherent in digital media and to investigate the way they can be used in new areas including artificial intelligence and machine creativity.
3. From this perspective to promote critical thinking and reflection about the new configurations emerging that seek to fuse human agency with machine adaptation.

The school is organized by Professor Lily Díaz-Kommonen, Department of Art and Media. The course will take place in 20-21 January 2022 and will be carried on using hybrid methods, including online lectures and physical on-site sessions.

The curriculum includes four (4) lectures, two workshop sessions as well as discussions about the topics and materials presented. Participants can attend the workshop sessions as presenters or as commentators or both. Workshop participants must prepare a 10-minute presentation of their work. Workshop commentators must be willing and ready to provide constructive feedback to presenters.

There will be discussions between faculty and students to review and hopefully problematize the topic of *intermediality* particularly from the perspective of the use of new technologies as well as two workshop sessions that enable candidates to present and discuss their work with peers and faculty members. In these sessions, we will seek to elucidate the ‘intermedial’ possibilities in the student’s works, whenever appropriate.

Student/candidates wishing to participate as presenters should submit a 300 word abstract. The abstract can include some information about their and where and how they see a possible relation to intermediality. The date for submission of the abstract is 14 January 2022.

¹ Cohen, Leonard, Take this Waltz, <https://www.youtube.com/watch?v=JQm1OmLMNno>

² Michod, David, The King, [https://en.wikipedia.org/wiki/The_King_\(2019_film\)](https://en.wikipedia.org/wiki/The_King_(2019_film)). Note that this is just the latest among several filmic versions of Shakespeare’s play.

Learning outcomes include demonstrated acquisition of knowledge in these areas:

1. Theory and practice of *Intermediality* in the arts.
2. Media logics, remediation and the new media.
3. Consideration of possible role of *Intermediality* in your work.
4. Critical thinking about your own dissertation work in general.

Evaluation procedures

1. Readings – To be carried on prior to the commencement of the course. These include reading at least two articles. See selection listed below. (27 hrs=1 credit, 20% of grade)
2. Participation – Includes active attendance and drafting of Learning Diary about the sessions of the school. See additional document, “Preparing your Learning Diary and Report for DOM-L0006”. (27 hrs= 1 credit, 20 % of grade)
3. Presentation given during the workshops. (27 hours=1 credit, 20% of grade)
4. Report to be submitted prior to the end of period 4. See additional document, “Preparing your Learning Diary and Report for DOM-L0006”. (54 hours=2 credits, 40%)

List of lectures

1. *From Interart discussion to Intermedial theory* – Dr. Leena Eilittä, University of Helsinki.
2. *An examination into the logic of remediation in the context of new technologies and art and design practices* – Prof. Lily Díaz-Kommonen, Aalto University.
3. *Ludo Mix and/or Ludources? Reflecting on the language(s) of play, remediation and playful mixtures of games with other disciplines of arts and media* – Dr. Annakaisa Kultima, Aalto University.
4. *Performative Virtual Scenes: Adapting a Contemporary Dance Performance to VR*, Associate Prof. Nuno Correia, Tallinn University

Participation in the School is open to all Aalto ARTS doctoral students. Invited experts include:

Leena Eilittä (PhD) is Docent of comparative literature at the University of Helsinki. Her research focuses upon Intermediality, European modernism and World Literature. Eilittä holds a DPhil in Modern Languages from the University of Oxford. Her book publications include the monographs on Franz Kafka (1999) and Ingeborg Bachmann (2008) . She has co-edited several volumes on intermediality, most recently *Adaptation and Convergence of Media: ‘High’ culture intermediality versus popular culture intermediality* (together with Lily Diaz and Magda Dragú, Aalto ARTS Books, 2018).

Annakaisa Kultima is Postdoctoral researcher at Aalto University School of Arts, Design and Architecture. She published over 90 academic papers on game design, industry trends and development cultures since 2006. She has been teaching and studying game design and development in several universities in Finland and Sweden as well as traveled as a visiting lecturer around the world including universities in the US, China, Denmark, South Korea and Japan. Her research focuses on game development cultures, creativity, game industry trends, and game jams. Kultima is an active member of the game

ecosystem in Finland and internationally: she has been advising game companies and non-profit organizations, working as a judge in several game competitions, running game jams as well as curating exhibitions on games. She is a member of the founding team of Diberner-awarded The Finnish Museum of Games and the co-founder of influential non-profit organization Finnish Game Jam.

Nuno N. Correia a researcher and audiovisual artist based in Tallinn, Estonia. He is interested in digital performances and multisensory user experience. Since 2000, he has been teaching and conducting research in media art and interaction design, in several universities internationally (such as Aalto U., Goldsmiths U. London, U. Madeira, U. Greenwich, Tallinn U.). He is currently Associate Professor in Digital Transformation at [Tallinn University](#). He was Principal Investigator of the 2-year Creative Europe EU project “[Moving Digits](#)“, on dance, technology and visualization. He received a Marie Curie EU individual fellowship hosted at Goldsmiths, University of London, leading the project “[Enabling Audiovisual User Interfaces](#)”. Nuno holds a PhD in New Media from Aalto University (Finland), with the thesis “Interactive Audiovisual Objects”. Previously, he has worked at the design consultancy [Fjord](#), including work for Nokia, Microsoft and HP. (See, <https://nunocorreia.com/publications/>)

Lily Díaz-Kommonen is Professor of New media at Aalto University. Her current research projects include *Beyond Matter*, *Cultural Heritage on the Verge of Virtual Reality*, a large-scale Creative Europe project developing a virtual museology toolkit and the *SPICE H2020*, (Social cohesion, Participation, and Inclusion through Cultural Engagement) an EU Horizon 2020 project dedicated to developing tools for citizen curation of cultural heritage. She has over 100 publications in areas related to art, design, heritage and new media. *Ubiquitous Computing, Complexity and Culture* an anthology published by Routledge in 2016 and co-edited with Ulrik Ekman, Jay David Bolter, Martin Sondegaard and Maria Engberg, and *Adaptation and Convergence of Media* an anthology co-edited and co-authored with Magda Dragú and Leena Eilitta and published by Aalto ARTS Books are among her latest results as an author.

Schedule of work:

Thursday, 20.01.2022

9:15-9:30

9:30-10:30

10:30-11:00

11:00-12:00

12:00-12:15

12:15-13:30

13:30-14:00

14:00-15:30

15:30-16:30

What we are doing & where: U271 (Otakaari bldg).

Welcome! News, ect

First lecture (LE)

Discussion (bring your coffee and tea)

Second lecture (LD)

Discussion

Lunch

Exercise (bring your coffee and tea)

First workshop A and B

Summary of the day's work

Friday, 21.01.2022

9:15-9:30

What we are doing & where:

Q202(Väre).

Welcome!, News, ect

9:30-10:30 Third lecture (AK)
10:30-11:00 Discussion (bring your coffee and tea)
11:00-11:30 Exercise

11:30-12:30 Lunch

What we are doing & where: Q101 (Väre).

12:30-13:30 Fourth lecture (NC)
13:30-14:00 Discussion (bring your coffee and tea)
14:00-15:30 Second workshop C and D

Selected materials for reading

Brunow, Dagmar, "Theory", *Remediating Transcultural Memory: Documentary Filmmaking As Archival Intervention*, De Gruyter, Inc., 2015.

Available through Aalto's Learning Centre, ProQuest Ebook Central.

Elleström L, "The Modalities of Media: A Model for Understanding Intermedial Relations", Elleström L., (Eds.) *Media Borders, Multimodality and Intermediality*. London, UK: Palgrave Macmillan, London, 2010, 11–47

Gershon, Ilana, "The breakup 2.0: Disconnecting over new media", *Remediation and Heartache*, Cornell University Press, 2010.

Available through Aalto's Learning Centre, ProQuest Ebook Central.

Hoskins, Andrew, in "Digital Network Memory", in *Mediation, Remediation, and the Dynamics of Cultural Memory*, A. Erll, and A. Rigney, (Eds.), De Gruyter, Inc., 2009.

Available through Aalto's Learning Centre, ProQuest Ebook Central.

Adaptation and Convergence of Media: 'high' Culture Intermediality versus Popular Culture Intermediality, L. Diaz, M. Dragu and L. Eilitta (Eds.), Aalto ARTS Books, 2018. Available through Aalto's Learning Centre.

(You can select from the various chapters in the volume.)

Mapping Intermediality by Performance, S. Bay-Cheng, C. Kattenbelt, A. Lavender, and R. Nelson (Eds.) Amsterdam University Press, 2010

<https://library.oapen.org/bitstream/handle/20.500.12657/34571/406430.pdf?sequence=1>

(You can select from the various chapters in the volume.)

Note: Lectures are open to all.