

Call for papers for Caesurae Special Feature, Vol 4: 2, 2021

From Inter-mediality to Intra-mediality: The Image as Becoming

With the unprecedented proliferation of image production and image consumption in contemporary times, the academic importance of studying images, their production and reception, their networks and translatability have become significant for understanding the folds of reality today. By ‘image’, we mean a sense of visuality, which can manifest through visual, sonic, aural, textual modes and/or in various combinations of these mediation processes. This study needs to be interdisciplinary at its core as it would involve direct conceptual investments from anthropology and archaeology of media, visual culture, visual anthropology, cinema studies, new media studies, screen studies, popular culture studies, film-philosophy, psychology, philosophy and various others. In terms of global trends, the specific importance of the context of medium-specificity and cross-media culture in the formation and propagation of image are being dealt within the emerging discipline of Intemediality. It is also time to interrogate the generic idea of the medium as well. An image created in a film decades ago in a specific socio-cultural space can give rise to series of related yet different images or image-ideas in films made in other times and/or in other cultural contexts. Experimental cinematic works based on film archival research to a great extent (e.g., *The Image Book*, 2018 by Jean-Luc Godard) have shown that gradual mutation of an image-idea (with specific sensory value) happens through various films, at times without the conscious knowledge of even the filmmaker. This brings us to the question of image relations within the medium, intra-mediality and an associated idea that image is never complete, it is always in the process of becoming. The question is of more significance if we consider the global flows and translations of tangible and intangible cultural artifacts.

Papers (3000 words approx.) along with Abstracts (300 words) are invited from interested scholars, researchers, art practitioners related to the following areas:

1. Indigenous concepts of visual perspective vis-à-vis Renaissance Perspective developed in Europe
2. The image tropes and their transformation within one medium and/or from one medium to the other
3. Recycling of pre-existing images
4. Spectres of realist images in different cultural contexts
5. Image and the post-modern discourse
6. An image-idea and its traces in the past
7. Actuality and virtuality of image
8. Owning of images as an aspect of identity
9. Translatability of an image
10. Image and cultural translation
11. Culture-specific image-ideas
12. The scope and limitation to migrate into an ‘other’ regime of images

**Contributions are to be sent to the Special Feature Editor, Deb Kamal Ganguly
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With a CC to mail@caesurae.org by 10th March 2021.