"INTERMEDIALITY": SOME COMMENTS ON THE CURRENT STATE OF AFFAIRS OF A SEARCH CONCEPT[1] - PART I

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1 PROLOGUE

The research axis of *intermediality* is keeping busy numerous scholars at numerous universities and research centres all over the globe and, in fact, this concept proves to constitute a 'large field' for many involved disciplines. Given the broad spectrum of "intermedia" approaches, it is very difficult or almost impossible to present a general overview with regard to all of its research options. In this paper, I will not venture in such a complex enterprise, which – as we know – has already been endeavoured by several scholars who offer critical volumes on intermedia research or typologies of different sorts of intermedia studies (Mertens, 2000). For example, Irina Rajewski (2014) has published a useful overview on "Intermediality", "Remediation" and "Multimedia", Jens Schröter (2008) proposed a typology of intermediality as "synthetical", "transmedial" and "transformational/ontological", Agnes Pethö (2011) studied the complex "in-betweens" of cinematic intermediality, Claus Clüver (2019) has recently released a very valuable article entitled "From the "Mutual Illumination of the Arts" to "Studies of Intermediality", and there appeared two remarkable volumes, one edited by Patricia Viallet (2020) *FORMES ET (EN)JEUX DE L'INTERMÉDIALITÉ DANS L'ESPACE EUROPÉEN d'hier à aujourd'hui,* and another one by Albert Jiatsa Jokeng, Roger Fopa Kuete & François Guiyoba (2020), *Intermédialité. Pratiques actuelles et perspectives théoriques.* In the following, we will refocus some of our own findings on the history of the notion and concept of intermediality, and will then discuss some general aspects of the current state of the arts of this research axis. The central chapter of this paper will give an outline of an *archeology of intermediality* which will bring us back to *origins* of intermedia plays. This will then be put into relation and confronted with intermedia processes and practices in the *digital age*.

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2 "INTERMEDIALITY" AS WORK IN PROGRESS – SOME HISTORIES OF THE CONCEPT OF "INTERMEDIALITY" (MÜLLER, 2020)

> *Narrative allegory is distinguished from mythology, as reality from symbol; it is, in short, the proper intermedium between person and personification. Where it is too strongly individualized, it ceases to be allegory* […]. (Coleridge, 1818, 33)

This quote is commonly regarded as Coleridge's approach to the term "intermedium" or "intermediality" (Higgins, 1984). However, a short glance at the discursive strategy of his argument makes clear that his notion of "intermedium" must be closely linked to poetics and aesthetics of 19th century Romanticism. For the romantic poet, the term of "intermedium" does *not* (yet?) point to media relations or intermedia processes, but to the *narratological phenomenon of allegory*, to its specificities and narrative functions. Thus, Coleridge's term of "intermedium" is quite far away from 20th or 21st centuries' denotations and connotations of "intermediality". Nevertheless, it has been used as a sort of terminological starting point of manifold theoretical and epistemological efforts, for example by Dick Higgins (1984).

Meanwhile, intermediality has become a relevant research axis of literary and media studies, which manifests itself for example in several international research centres (such as the CRI at the Université de Montréal, the Linnaeus Centre for Intermedial and Multimodal Studies at the University of Växjö, a centre at the Université de Dschang, Kameroon, at the *Sapientia* University, Cluj-Napoca, and many other places). In this paper, I will not give a historical overview on all 'ingredients' or 'vectors' of intermedia theories in general, or on my own work, but shall concentrate on *central aspects of the history of the notion of intermediality* and on its *'usefulness'* for media studies in the era of global media networks. The discussion of selected intermedia processes and media paradigms will thus constitute a horizon or a 'frame of reference' for the re-construction of the manifold intermedia plays which take place in the 'dispositif' of caves, which will also bring us – at least for a short moment – to Plato's famous allegory of the cave in which he expresses doubt as to whether what we perceive is reality, or whether these perceptions are only shadows of reality.

With regard to the denotations and connotations of Coleridge's term "intermedium", we should remember that the reflection on intermedia processes is *not* a 19th century invention or phenomenon of 19th century poetologies and aesthetics, which later have been caught up and re-modelled in 20th century theories and approaches. Considerations of intermedia processes can be traced back to antique poetics, such as Simonides of Keos' idea of "painting as mute poetry and poetry as mute painting" (Plutarch, 1991, 363), to antique and medieval alchemist ideas of fusions, or to cardinal Nicolaus von Kues (1401–1464), who tied the cosmographer's perception of our world to transformations and *synesthesias* between our five senses of sight, taste, of hearing, smelling and touching. According to van Kues' ideas, the "Anmessung der Welt" (the 'realization' of the world) can only take place if it is based on multi- and intermedia experiences in order to generate meanings.[2] Giordano Bruno's famous dictum of the year

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[2] As far as Nicolaus van Kues intermedia cosmos is concerned see *Geschichte der Philosophie in Text und Darstellung*. Stuttgart: Reclam, 1984 (vol. 3), p. 243 ff.
"Ein vollständiges Lebewesen, dem Sinn und Vernunft innenwohnen, kann man als einen Kosmographen betrachten, dem eine Stadt mit fünf Toren der Sinne eigen ist. Durch diese treten die Boten aus der ganzen Welt ein und geben Kunde von der gesamten Lage der Welt in folgender Ordnung: diejenigen, welche vom Licht und ihrer Farbe etwas Neues berichten, treten durch das Tor des Sehens ein; die von Ton und Geräusch erzählen, durch das Tor des Gehörs; die von den Düften reden, durch das Tor des Geruchs; die vom Wohlgeschmack sprechen, durch das Tor des Geschmacks; und die von Wärme, Kälte und anderem Spürbarem berichten, durch das Tor des Tastgefühls. Und der Kosmograph thront

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1591 that "true philosophy, music or poetry is also painting, and true painting is also music and philosophy, and true poetry or music is a kind of divine wisdom and painting" (Bruno, 1991, 129), inspired by Lullus's (1232-1316) writings, Lessing's *Laokoon* (1994 [1766]), Wagner's "Gesamtkunstwerk", or – better to say – *Kunstwerk der Zukunft* (Wagner, 1983, 97 [1849]), to mention only a few 'highlights' of the theoretical foundations of the research axis of intermediality. (Cf. Müller, 1998, 2010, 2014).
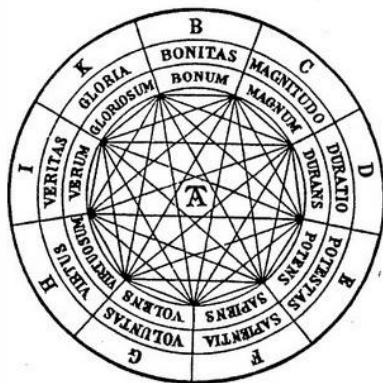

ILLUSTRATION I
Raimundus Lullus, *Ars magna generalis, secunda pars, prima figura (drawn around 1305, first print in 1517)*
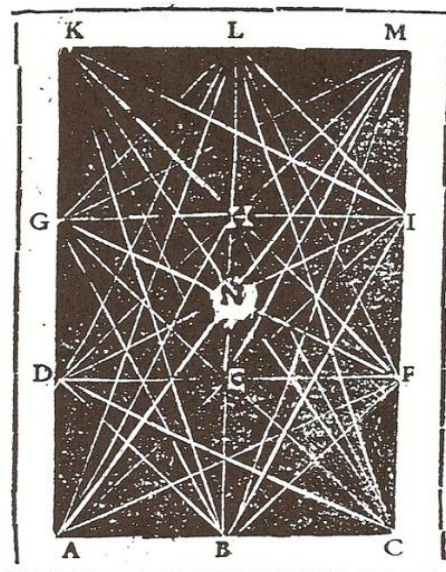

ILLUSTRATION II
Giordano Bruno, *Form on the composition, in: Bruno p. 101, (first print in 1591)*

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darinnen und schreibt alles nieder, das ihm berichtet worden ist, so dass er in seiner Stadt die Beschreibung der gesamten sinnlichen Welt aufgezeichnet hat. Wenn aber nun irgendein Tor dieser seiner Stadt ständig geschlossen bleibt, z. B. das des Sehens, dann wird, weil es keinen Einfluß gibt, für den Boten des Sichtbaren, die Beschreibung der Welt mangelhaft sein. Denn die Beschreibung wird keine Erwähnung tun von Sonne, Sternen, Licht, Farben Gestalten der Menschen, der Tiere, der Bäume und des viel größeren Teils der Schönheit der Welt. Ebenso wird die Beschreibung, wenn das Tor des Gehörs geschlossen bleibt, nichts von Gespräch, Gesang Melodien und ähnlichem erhalten bleiben. Dasselbe gilt von den übrigen Sinnen. [...] Auf Grund des Verhältnisses der Karte zu der wirklichen Welt erblickt er in sich selbst als dem Kosmograph den Schöpfer der im Gleichnis [...]." (Ibid. p. 243 f.)

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Bruno re-codes and compiles quite a number of philosophical, religious and aesthetic writings of antiquity, mediaeval times and Renaissance and draws some first (complex and also mythical) fragments with regard to the interactions between arts and media. As we can see from Illustration No. I, Lullus' 13th/14th century concept of artistic composition gives a sort of blueprint for Bruno's combinatory network of "agents", "instruments" and "operations" in form of networks between different letters or entities. In our perspective on early history of the concept of intermediality it gives proof of a great variety of interactions between signs and archetypes on different levels, ranging from philosophical categories to signs and media. In the following, we shall refrain from presenting a kind of synoptic view on central aspects of the development of the notion and concept of intermedia studies in 19th and 20th century (cf. Müller, 2008); rather, we would prefer to direct our attention to the fact that in the second half of the 20th century, intermedia studies have primarily been initiated by literary studies and linguistics. These studies display (as well as the 'early' intermedia approaches of 19th century Romanticism) a clear focus on aesthetic, poetological and narratological processes and can be best characterized by Claus Clüver's outstanding research in the field of "interart" and his outline of the "mutual relationships" between interart and intermediality (Clüver, 1996, 2019).

From the 1970s to the 1990s "interarts" and also "intertextualities" were related to "intermedialities", which functioned as a sort of 'umbrella term' for various research axes ranging from semiotics and art histories to taxonomies of intermedia processes. It is quite amazing to notice that until today, the discourses of these central terms have not really been present in Anglo-Saxon scholarly contexts. Only Higgins' work (which was strongly marked by the *Fluxus* movement) and Bolter's and Grusin's notion of "remediation" (Bolter & Grusin, 1999) found a larger public. In place of "intermediality", rather pragmatic or 'fashionable' approaches, such as "convergence", "storytelling" or (meta-)theories, such as "actor network theory", entered academic discourses. (We shall come back to this point in form of a short 'aside' at the end of the next chapter.)

3 THE NUMEROUS IN-BETWEENS OF INTERMEDIALITY – OR A PLEA FOR AN INTERMEDIA HISTORY OF MEDIA NETWORKS

Yet, if the contours and scope of the concept of "intermediality" still needed more precision, for me it was clear from the outset that media and mediation are to be understood as processes in which continuing cross-effects between various concepts occur, and that these are not to be confused with any simple addition or juxtaposition.

The in-between of intermediality asks for another "in-betweens", i.e., for "interdisciplinarity". Research on intermedia should be performed as a serious of complex processes between traditional media such as literature, (more or less) linear and analogue media such as cinema, radio, television, and so-called new and digital media. This entails various interdisciplinary perspectives and offers the potential to further 'additives' to the methodological 'tool-box' of intermedia approaches. If, for example, we wanted to study intermedia configurations of blogs, we would soon realize that neither approaches of literary studies nor semiotics by themselves can suffice to cope with the complex, interdependent processes of this digital phenomenon. In this case, we would have to refer to a combination of traditional tools and new tools from media studies in order to get closer to the spatio-temporal dynamics of blogs.

Inevitably, for every intermedia approach and research, a clarification of the notion and concept of "medium" proves to be crucial. The study of "in-betweens" of media processes depends directly on the definitions or ideas we have of a "medium" (Tholen, 1999; Rajewsky, 2002). There are dozens of propositions to define a medium with us – all on the basis of different scientific paradigms ranging from

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philosophical, social, economical, biological, communicational, technological frames to channels of discourse, simulations and patterns of actions or of cognitive processes. McLuhan (1964) for example uses the notions of "medium" and "media" in a very open, sometimes blurred or blurring way. For him "medium", "media" or "technology" cover spoken and written word as well as money, clocks, comics, wheels, bicycles, motorcars, telegraphs, phonographs, light, movies, radio, television, weapons, automation – to list only the most prominent examples he mentions.

All these different concepts of media, mediation and mediality, as they were evoked above, inevitably have strong impacts on every research and work in the field of *inter*-mediality. For me and more and more scholars – I hereby think for example of Lars Elleström (2018), Claus Clüver (2019) and Hans-Ulrich Gumbrecht (2018) – intermediality does not imply the striving for one closed theory, but the development of several relevant research axes ("axes de pertinence") which offer different perspectives for intermedia studies. In this sense, the former struggles between different opposing approaches have been transformed into a mostly productive discussion of the *usefulness of certain positions*. Thus, the various configurations of the concept of intermediality and its methodological application have fostered complementary relationships between these lines.

Taxonomic models and diagrams of intermedia relationships and studies, for example, can give good insights into the various dimensions of intermedia processes. Moreover, they promote specific questions of *historical* research, which – in return – *challenge* these taxonomies. Following Cultural Studies' central idea of a "tool box" which should contain specific approaches for the study of specific phenomena, Claus Clüver's approach of *interart studies* and also Lars Elleström's theoretical system of *material modalities* are to be regarded as vectors of an analysis of these *historical* interplays. However, for me a *functional* concept of intermediality, relating media to socio-cultural and historical processes, still seems to be one of the most promising frameworks for (inter-)media research. Here, I am very close to Gumbrecht's concept of a "Funktionsgeschichte" (a history of functions), which lies at the basis of my historical research axis.

Let us keep in mind: Intermediality does not imply a completely new academic concept; rather, it is a reaction to certain historical circumstances in the Humanities, the media landscape and the arts on different levels, such as social and political power, mentality and memory, economy, technology etc. It could be conceived of as an answer to 19th century academic and institutional heritage at our universities and as a starting point for a re-positioning of scholars and corresponding research in a situation of 'decline of the academic world'. If this provocative thesis by James Cisneros (2007) proved to be correct, a *historical axe de pertinence* of intermedia studies would be an option to fight this 'decline'. In my eyes, intermedia research has to be directed towards historical processes of media encounters and their historical functions which have left their traces in the materialities, the 'dispositifs', the media products or other 'sources'. This intermedia history would have to be thought of as a network and rhizomatic history, oscillating between the poles of technology, cultural series, historical mentalities and social practices. It will thus lead us to a broader understanding of the processes of media developments.

A Short 'Aside' on Convergence and Crossmedia Storytelling (See Müller, 2017) **and a Second Quick Glance at the In-Betweens of Intermediality**

> *"Convergence? Mal nommer un objet, c'est ajouter au malheur!"*
> (Gaudreault, in an academic discussion)

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At first glance, the notion of "convergence" seems to function as a useful commodity for media studies in the digital era, even if the promotor of this concept, Jenkins, recently stated that it might be "a problematic 'label' rather than a coherent scientific concept […] generat[ing] more buzz – and less honey" (Jenkins, 2014). However, at a second glance – in spite of all the great expectations in this term –, there are many challenges the convergence 'label' has to confront. Without any doubt, the search concept of an intermedia network history constitutes one of these basic challenges which we will circumscribe in form of a few short remarks:

- The 'label' of "convergence" excludes and significantly reduces central factors of media processes, such as the *role of genre or format as well as the making of meaning by the users/recipients.* It can only give rather 'short term' insights into complex historical processes which actually would have to include vectors/categories such as mediality, social functions, genres, media interactions, gamifications, economies of attention, cultural and social capitals criss-crossing with Jenkin's five kinds of "economic convergence, "organic convergence", "cultural convergence", global convergence" and "technological convergence..."

- "Transmedia storytelling" as a second central term in Jenkin's 'theoretical universe', for example, denotes and connotes that its "ideal form" would be that "each medium does what it does best" (Jenkins, 2006, 95f.) This notion again implies ontological (and also normative) ideas of media and media productions.

Let me explain this line of argument by unfolding differences between transmedia storytelling and intermediality. A quick look at the numerous transformations, at intermedia games or 'adaptations', directs us to the fact that this "ideal" of transmedia storytelling is merely a quite convenient construct. We believe that intermediality and an intermedia network history can contribute a plenitude of differentiating research perspectives to the study of cultural convergences and also of transmedia storytelling. After some 30 years of neglect in Anglo-Saxon media studies, a historical intermedia network research axis still seems to form a provocation for *cultural convergence* perspectives. This is especially the case because of the many 'flattening down' tendencies of the convergence approach(es). Without a thorough discussion of the historical and imaginative status of media borderlines or platforms, of the processes taking place on the many paths of spreading stories (and histories – see Müller, 1998 b), 2002), on principles of remediation (Bolter and Grusin, 1999) etc., any convergence approach will be characterized by a strong reductionist appeal which – sorry for this allusion to two old fashioned terms – makes it appear a rather 'flat' character compared to more sophisticated and 'round' approaches (Booth, 1983). Intermedia research might thus be one of the options of rounding it up.

Let us get back to the in-betweens of intermediality and take another quick glance: Explicitly or implicitly, the question of *materiality* forms the premise for any approach aiming to understand the interactional relations and dynamics between various media. This is the case because interactions of heterogeneous elements allow us to regard intermedia processes as the site of an "in-between"; they can be seen as volatiles "between the media" (Méchoulan, 2003, 11) which leave their traces in the materialities of the media products as well as in their meanings and in the interactions with their users or recipients.

The concept of intermediality thus returns us to the materiality of media as well as to the interaction between materials. These aspects should *not,* however, utterly exclude the question of social and historical *meanings* and *functions* of these processes. Or, in other words: The *axe de pertinence intermédiatique* must not neglect the making of meaning that results from its very materiality, even if

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materiality is just what it highlights. An intermedia approach that embraces this aspect would then allow us to reconstruct the historical genesis of these complex processes and to account for the forms of media interactions as well as their meanings (Gumbrecht, 2003). In my eyes, a *semiological* and *functional* concept of media, relating media to socio-cultural and historical processes, still seems to be the most helpful framing for any sort of intermedia research: It is open for aspects of *materiality* as well as for aspects of *meaning*. Following this line, the 'newness' of the concept of intermediality would then primarily lie in its capacity of being permanently reshaped and of reshaping traditional fields of historical research.

My contribution to intermediality is consequently designed not so much as a meta-element of an intermedia theory of media theories or even a 'closed theory'; it is rather characterized by its opening of the possibility to take a fresh look at media history or histories. Therefore, the claim to devise a meta-theory of media theories would be a rather naïve endeavour which would fail to do justice to the complexity of intermedia processes and phenomena, which in turn reveal themselves in the infinite number of possible intermedia combinations and interactions. In this perspective, the notion and concept of "convergence" would just mark the 'other side of the coin' or the opposite end of a continuum, where the complexity of these processes' 'collapses' into some sort of a 'digital pabulum'. In this sense, intermedia approaches to media and mediation for the 21st century requires rethinking the dynamics and interactions between media, materiality and contents of the media, by taking into consideration the modalities of these interplays.

- With Cisneros (2007), we would have to ask ourselves which of the current *axes de pertinence* or research axes of intermediality might have to be modified, re-accentuated or re-orientated?

It is before this background that I would like to further elaborate my proposals at the example of an intermedia network history of *caves*. We will do this in a sort of triangular approach: a) We will open a so far largely unexplored field of prehistorical intermediality, b) apply five intertwined research axes to this field and c) link – in the sense of a network intermedia history – results of this enterprise to historical and current tendencies of intermedia plays in and with caves.

The five of six research axes (which, by the way, were first presented in 2014 at Juiz de Fora in Brazil) are:

1) *Transformations, remediations and media networks*

2) *Genrefication*

3) *Interactivations augmented realities and caves*

4) *Gamifications*

5) *Economizations and caves*

(For pragmatic reasons we will not focus on the sixth axe de pertinence, we identified, i.e. on *televisualizations of the internet versus internetifications of the televisual*).

Re-constructing our intermedia history, I would have to focus – in a phenomenological sense – on one axis (or a limited number of axes), while the others constitute a sort of horizon for our approach.

4 CAVES AS A TEST FIELD FOR AN INTERMEDIA NETWORK HISTORY

Prehistoric Intermedia Studies and Sound Archeology

Let us start with two representations and a reconstruction of now lost and absent human life as well as multi- and intermedia events during the Palaeolithic period at the examples of the cave *El Castillo* and the cave *De la Chimeneas*.

ILLUSTRATION III
The cave El Castillo[3]

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[3] The cave El Castillo. https://de.wikipedia.org/wiki/Datei:Cueva_del_Castillo_interior.jpg (last consultation 5 March, 2019).

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ILLUSTRATION IV
Cave De las Chimeneas[4]

Songs of the Caves

In the context of their approach of a sound archaeology, Rupert Till and his colleagues (YEAR) produced audio-visual clips of prehistoric performances in caves.[5] The videos which were made in the famous Spanish caves of the *Cueva de el Castillo* and the *Cueva de las Cheminas* are characterized by complex historical and media transformations; they refer in an impressing way to the intermedia character and the intermedia plays which probably have taken place in the 'dispositifs' ('apparatuses') of these caves. The re-vitalizations and re-mediations of prehistoric thrilling spectacles give us an idea of human actions and media interactions realized in these caves some 40.000 years ago. This audiovisual reconstruction of prehistorical events makes us experience central effects of intermedia processes in a mythical sound space, of effects triggered by interactions between structures and materialities of rocks, drawings and sounds, between proper sounds of the underworld, songs, human voices and music instruments, echoes, and human bodies. Their video-clips point to the fact that caves of prehistoric man/woman have never been silent spaces (sometimes decorated by drawings), but 'vibrant places' of dynamic and complex intermedia processes where human bodies, actions and sounds are interfering and mixing up with the 'proper sound' of these spaces.

Human voices and human instruments (flutes, whistles, trumpets made from bones or horns) have been reconstructed on the basis of historical discoveries. In the context of our intermedia pre-history, the new approach of a "sound archaeology", functions as a 'tool' which brings us as close as possible to prehistoric intermedialites and to some roots of intermedia processes. As we can see and hear, prehistoric cultures are far from being 'crude or primitive'; they are characterized by complex interactions of media

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[4] Cave De las Chimeneas (source: chimeneas-5_copy_1800x1483, last consultation 5 March, 2019).

[5] Cf. https://songsofthecaves.wordpress.com/ In this publication, one can find a video with an archaeological reconstruction of prehistorical sound and performances in caves, last consultation 5 March, 2019.

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and arts. (See for example the famous 'miniature Venus', gems and pendants, or maybe also beautiful flowers – what Hans-Robert Jauß, one of the founders of the Constance School of Reception Aesthetics, had been asking himself some 50 years ago in one of his lectures.)

The tool of *Sound Archeology* thus opens new and relevant perspectives with regard to the reconstruction of intermedia processes. Even if we know for quite some time that dance, music, rhythm, cults, rituals, performance and fine arts go together, research in of these processes has for a long time neglected a central factor of the in-between of these dimensions: The fact that iconic, indexical, aesthetic and – naturally – social functions of all these codes and signs represented and enacted in caves are unimaginable without *sound*.

In this sense, the phenomena we can experience should be considered as indicators for an *archaic intermediality*. Caves would then not only be places of human rites and of interactions between spatial givens of rocks and paintings, *but of intermedia interactions between bodies, rhythms, human voices, songs, sounds of animals, music and of proper sounds of their spatial conditions*. As Reznikoff (2010) has shown, in a great number of Palaeolithic caves, specific spots, marked by paintings, are to be found in *very close relationships* with auditive configurations, for example in form of echoes or amplifications of voices and sounds. He calls this phenomenon a "concordance between image and sound" which we would like to characterize as a form of "prehistorical intermediality". Caves have not only been places for rites and human dances, but also "resonance spaces", or "rocky resonance bodies" of which specific areas, signs and pictures have been marked and constituted by corresponding *sound qualities*. In this sense, we would have to reconsider famous caves such as *Lascaux* as intermedia places of drawings, paintings, human bodies, movements and of *sounds*.

ILLUSTRATION V
Stalactites de la Cueva de las Chimeneas[6]

Prehistoric man used sound not only as an underground sonar (for example as a hummed "mmmmmm", due to laws of acoustics preferably a male voice) in narrow passages where the most resonant spots were marked by red points in order to find back one's way, but also and especially for most intensive multi- and intermedia experiences.

Let us take a brief glance at some further examples: **Cave Kapova, Ural and Cave Solsemhula, Norway**

ILLUSTRATION VI
Cave Kapova, Ural[7]

At the right and left side of the ground of this part of the cave, there are two very intense sound niches or recesses which function as "résonateurs ou vases acoustiques en rapport avec des peintures" ("acoustic resonators or receptacles in relationship to the paintings", Reznikoff, 2010). So, the horses and mammoths approach the listener in an intermedia and synesthetic way.

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[7]Cave of Kapova, The Urals. Source : https://www.google.com/search?q=grotte+de+kapova&client=firefox-b&tbm=isch&source=iu&ictx=1&fir=AFsEx1b4sx_geM%253A%252CVmQEUsEkQY_TnM%252C_&usg=__D7fR35nl_UUoKAIeMrG3 xJTGa I%3D&sa=X&ved=0ahUKEwjn9br2v6PbAhXO_KQKHaLQCokQ9QEIKTAA#imgrc=Ys3_kZy2l56XdM, last consultation 5 March 2019.

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ILLUSTRATION VII
Cave Solsemhula, Norway[8]

By the way, the mentioned aesthetic and media processes are not very far from Wagner's ideas which he realized in his "Festspielhaus" (festival building) on the **Green Hill** at Bayreuth. This was built as a sort of 'wooden resonating body'.

But, as mentioned before, the research of intermedialities and interarts in caves also points to the fact that one of the constitutive elements of film theory, Plato's allegory of the cave as a circumscription of the filmic 'dispositif', must be revised or at least completed. The almost exclusive emphasis on the *visual dimension* and on the pictures/images of cinema and audio-visual media has led to a severe neglect of *sound* during decades of film theory. As we can see from our examples, in caves, the visual dimension (also of a flickering fire and of human shadows) always goes together with the acoustic dimension. – This as a second brief 'aside' of this paper.

Let us conclude our comments on the 'history before history' of intermediality with two further examples of archaic interactions between pictures, signs, bodies, sound and topographic givens in the open air:

Example number one:
There are many good reasons to reconsider famous *Stonehenge* in a perspective of sound archaeology as a site, where *multi- and intermedia performances* were realized as an interplay between convex or concave rocks with specific acoustic qualities and ritual actions of Celtic pilgrims.

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[8] Cave Solsemhula, Norway (Source : https://i.pinimg.com/originals/6e/cc/72/6ecc7236d0eec3ac097d 452f79adeb10.jpg, last consultation 5th March, 2019). In the Cave Solsemhula, the drawings of men move towards a sound funnel which amplifies sounds. These spaces of caves open up intense experiences of a "life effect" or "*effet de vie*" (in the sense of Marc Mathieu Münch, 2004).

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ILLUSTRATION VIII
Sound rocks[9]

Sound Rocks, Paul Devereux & Jon Wozencroft

Example number two:

Let us point to *sound rocks* which are very often marked by signs or pictures. The signs on these rocks don't only reveal *acoustic* capacities of rocks but refer in De Certeau's sense to a "*presence d'une absence*" (the presence of an absence, 1987), i.e. to former present intense intermedia interactions between practices of rites, dances, movements and *sounds*. Thus, they might be indicators of the enactment of prehistorical "Gesamtkunstwerke". (Let us keep in mind that Wagner preferred the Term "Kunstwerk der Zukunft" to his term "Gesamtkunstwerk", which would give in this context a "prehistorical work of art of the future".)

Our examples refer to the essential role of sound for rites and the constitution of intermedia works of arts of our ancestors. Traces of such a 'basic intermediality' ("Ur-Intermedialität", Schröter, 2008) might later also be found in Aristotle's antique theatre.

It seems to be very promising to continue our research axis of caves and their resonances in myths and stories of the many underworlds, of hells, in religion (to remember: Mohammed got the first paragraphs of the Koran by archangel Gabriel in a cave of mount Ararat), or in the media representations in books, paintings, films, video clips or even radio (such as Arnaldo Calveira's *La rencontre du maïs et du blé,* Radio France Culture, 1985, where he superimposes and mixes occidental with Latin American myths). However, within the restricted framework of this paper, this would go much too far. Let us instead continue our course through the intermedia ramifications of caves with regard to some paradigmatic cases of caves, stretching from 18th to 21st century. This enterprise will bring us back to the five of six research axes aforementioned. These axes interact with each other and are to be located (in terms of bottom or top) on a middle level of our intermedia network history.

By the way, I am not so sure that another new "inter-term", *Intermaterialität*, ("intermateriality") which claims to fill a research gap of media studies might be very helpful; there are already too many "inters-", which, some years ago, made us think of abandoning all the "inters-", "multis-", "trans-" etc. in favour of only "mediality". However, in spite of the baroque abundance or plenitude of prefixes of the "Suchkonzept" (search concept, Moser, 2007) of intermediality still seems to be very promising.

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[9] Sound Rocks, Paul Devereux & Jon Wozencroft (Source : http://www.landscape-perception.com/archaeoacoustics/, last consultation 27th May, 2018). See also the 'pieces of music' produced by these sounds : http://www.rhythmajik.com/, as well as the productions of Paul Devereux and Jon Wozencroft : http://www.landscape-perception.com/who_we_are/ (Last consultation 27th May, 2018).