

# *Escrita, som, imagem* *IV colóquio internacional*

**10-13 de September 2024**

**PONTIFÍCIA UNIVERSIDADE CATÓLICA DE MINAS GERAIS (PUC MINAS)**

**The Intermídia: Estudos sobre a Intermidialidade** research group invites researchers and artists interested in the study of the relations between Literature, Arts and Media to submit their works to the **4<sup>th</sup> International Colloquium Word, Sound, Image**. In this edition, the colloquium, organized by Grupo Intermídia, PUC Minas, UFMG and UFSJ, addresses the theme **Materialities in Question**. Based on it, contributions are expected to reflect on the role of the technical conditions of production and reception of artistic and literary works in the process of building meaning. This is a topic that has become fundamental in contemporary times, as the vertiginous expansion of technologies of production, processing, circulation and reception of writing, sound and image has been causing profound transformations in social and cultural practices and in artistic and literary forms of production. To intermedial studies, particularly, the awareness of the materiality of media (artistic or not), their supports and technologies, and the possible modes of relations between them, whether as copresence, interaction, transference, circulation, among others, becomes their own condition of existence. Within this perspective, we invite researchers and artists to submit their proposals to one of the following thematic axes:

# THEMATIC AXES

## 1. The book as an expressive form

Editorial practices; the history of printed objects; artist's books; illustrated books; and book-object.

## 2. Materialities of the surfaces

Creative processes of juxtaposition, overlapping, combination and collage of words and images in printed pages, screens, walls, among others.

## 3. Digital poetics

New experiences of literary production, circulation and reception in the digital world, such as instapoetry, audiobooks, digital poetry, Wattpad, and others.

## 4. Transpositions and transmediations

Analysis of the transformations between media products, especially concerning the modes through which different supports, intersemiotic relations and historical and cultural conditions operate in the processes of constructing meaning.

## 5. Multimodality and reading

The reading experience in different supports; the role of multimodal resources in reading practices; perceptive-cognitive processes involved in the production of meaning in different semiotic systems.

## 6. Sound reverberations

Relations between word, image and sound; songs; sound poetry; voice and performance; slam poetry; sound culture; the record as an artistic object; from the score to the digital recording as sound supports; the musical utilization of less traditional sound sources.

## 7. Spatialities and the sensorial

Creation forms that somehow involve sensorial interaction processes such as installations, videogames, and haptic experiences enabled by audiovisual or mixed techniques employed in the fine arts.

## 8. Materiality and cultural differences

Creative processes that highlight both the techniques and technologies of non-hegemonic cultures and the modes through which they, in a resistance act, appropriate and subvert common uses that hegemonic cultures give to the body, the technical devices and the artistic practices.

## 9. Intermediality and media archaeology

History of the devices and techniques of artistic and literary production; processes of remediation and media representation; creative practices with the use of anachronic technologies.

## 10. Materialisms, ontologies, and objects

Implications of the new conceptions of materialism in contemporary philosophy to the study of artistic, literary and media phenomena; speculative realism and object-oriented ontology; representation of objects in the arts, literature and media.

## KEYNOTE SPEAKERS

### **Cid Campos**

(Musician, composer and musical producer)

### **Eckart Voigts**

(Technische Universität Braunschweig/ Germany)

### **Fernando Pérez Villalón**

(Universidad Alberto Hurtado/ Chile)

### **Hernán Ulm**

(Universidad de las Artes/ Argentina)

### **James Cisneros**

(Université de Montréal/ Canada)

### **Leda Maria Martins**

(Universidade Federal de Minas Gerais)

### **Márcia Arbex**

(Universidade Federal de Minas Gerais)

### **Mario Cámara**

(Universidad de Buenos Aires/ Universidad de las Artes/ Argentina)

### **Oswaldo Silvestre**

(Universidade de Coimbra/ Portugal)

### **Vera Follain de Figueiredo**

(Pontifícia Universidade Católica do Rio de Janeiro)

### **Verônica Stigger**

(Writer, researcher and art critic)

# Important Dates

## ABSTRACT SUBMISSION

From 06 March to 30 April

## ACCEPTANCE LETTERS

From 31 May 2024

## REGISTRATION

	01 <sup>st</sup> June- 30 <sup>th</sup> July	01 <sup>st</sup> -10 <sup>th</sup> August
Graduate students and artists:	R\$ 100,00	R\$ 130,00
Professors/Independent researchers:	R\$ 150,00	R\$ 180,00
School teachers:	R\$ 50,00	R\$ 80,00
Undergraduate students (Works co-authored with the supervisor)	R\$ 30,00	R\$ 50,00
Listeners	R\$ 30,00	R\$ 50,00

## ABSTRACT SUBMISSION



<https://www.even3.com.br/escritasomimagem4/>

## The colloquium has two modalities of submissions:

- Abstract and further information on research works (in-person presentation) in one of the thematic axes.
- Abstract and further information on creative productions (in digital support) for exhibition during the colloquium, with the possibility of participation in in-person roundtables.

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