

THE INTERARTISTIC PHENOMENON

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10 Early Fall School of semiotics, Culture and text, TOM X EFSS, 2004, published in Bulgarian The literature textuality – basic artistic element in “The Nausea”

Abstracts: *Signs of the world, Interculturality and Globalisation on 8th Congress of International Association of Semiotic Studies, The globalisation of the senses, “Semantique des couleurs dans “La Modification” de Michel Butor” , p.541-p.542, 2004 The interface between pictures and verbal signs, “Traits interartistiques dans “L’Autoportrait” de Montaigne” , p.556-p.557, 2004, and online Journal “CULTURE”, 12th May 2006, number 18, « Le Château mental de Michel Butor, à l’occasion de l’anniversaire des 80 ans de l’écrivain », bulgarian edition, references on the Exposition of the 13 artists around Butor, published in Bulgarian Literary Journal, « Michel Butor, en hommage de ses 80 ans », publié en bulgare octobre 2006. Journal of the Bulgarian Academy of Science, edition of the Institute of History of art “Problems of art”, “Dream paradise.....the Catalonian garden...”, published in Bulgarian, number 3, Sofia, Bulgaria Book published in Bulgarian: « The interartistic phenomenon in the literary text through «Essays» of Montaigne and « Mobile » of Butor, The Catalonian garden of Butor and Badin”, published by “ Prostranstvo i forma”, Sofia, 2007.*

This study presupposes to call as such the phenomenon triggering the spiritual and physical beauty, which everyone touched by art is able to feel, from the point when several components combine to form one whole.

The issues that draw our attention are a small part of the boundless doctrine on intermediality and they come from the area of art where the definition intermediality may also be applied, but it does not explain to the necessary extent the difference between the common intermedial practice and the intermediality between arts. We would like to narrow the problem down more specifically to the relationship between arts, to the interartistic. Narrowing the field of research even more, we shall examine the relationship between arts. We introduce the definition of interartistic phenomenon to better explain the close relationship that exists between the arts since within the scientific field there is a need to set apart the idiosyncrasy of the relationship between arts and their modeling

within any kind of artistic field.

Since a decade, and most of all in recent years, a number of concepts have become more and more abundant, struggling to emerge on the surface, in the area of scientific world, to be able better to express the inexpressible, which never ceases to bother the world in its everyday life.

In connection with studying the meaning of the form in the literary and artistic text as a whole, we shall narrow down the research mainly to seeking interartistic configurations. The text, due to its polyvalence, is capable of presenting different interpretative fields. We may connect the text to different interpretative fields due to the epistemological origination based on the signifier.

Considering the infinite nature of intermediality, which nowadays is the subject of international research, we must limit the field of study to several areas. Several categories were established, concerning the relations between arts, among which also the intermediality of arts, which in this study we shall name interartistic phenomenon concerning the relations, which bring the arts closer to one another. The intermediality of arts is distinguished from the general perception of intermediality since art has specific nature and must be set apart as element of the general concept of intermediality.

In the International Dictionary of Literary Terms the term interart, which includes a whole list of terms with reference to it, expresses the relationship between arts. This is a definition of first rank. The list of terms, which are near its meaning, includes: la mise en abyme, l'ekphrasis, le livre d'artiste, l'hypertexte, l'intermedialite, le media, le croisement, la photo, la reecriture...

Interartiality is examined by Walter Moser from the University of Ottawa in the lecture "Interartiality: Contribution to an Archeology of Intermediality", officially opening the Conference of 1 October 2003 of the IV International Colloquium, organized by the Center for Research on Intermediality (CRI) at the University of Montreal.

Since the notion we are examining is of global nature, initially we analyze it from biblical and semiotic point of view, as two mutually complementing and intersecting lines.

The second axis along which we examine this notion is poeticism and aestheticism, which are intermingling at a semiotic level in the works of Yulia Krasteva and Gerard Genette, in order to derive interartistic approach in the literary theory and to discover the intermedial structure of arts through the body of works of art and in the changes in the genres of the works in time and space. The interartistic phenomenon differs from intertextuality since it affects only art.

From semiotic point of view we create a common meeting point of the studies on art of: Kant, Cassirer, Peirce, by bringing closer their ideas or their mutual adoption, suggested by Wildgen. This opinion may be further elaborated more specifically in the field of art. The biblical approach is involved also in the methods of Kant, Cassirer, Peirce, whose works we use as a proof of the interartistic phenomenon. This is valid also for the more recent studies of Fontanius, Wildgen, Bordron. With Jelmslev the relationship between the two planes expresses interartistic phenomenon.

The birth of the interartistic phenomenon in the more recent works in a peculiar way influences the appearance of new genres like artistic books. In this respect emblematic is the "Catalonian Garden" of Butor and Baden of 2000. We rediscover it also in the old genres like the essay of Montaigne. Semiotically we may interpret the interartistic structure of the sophisticated artistic sign through the polyvalent sign of Jelmslev or the specific

symbolic form of art according to Cassirer, which apostle Paul reflects in the bible by the confession: “Gifts may vary, but the spirit is the same”. In this case it is not a matter of transposition from one art to the other as methodology where also an interartistic effect is observed, (this methodology suits Andre Gide in “The Coin Counterfeiter” where the musical creation of Bach influences the construction of the literary), but rather the meeting between arts in the text. An example of a typical case of interartistic phenomenon is “The Nausea” by Sartre where music exists concurrently as text and as song, hence the meeting of literature – music. The interartistic phenomenon may be determined as an abstract surface, which is the basis for a wide artistic field made of energetic interartistic strands. Interartisticity is understood as a field where different arts of a particular field intersect. The borders between arts, since they are no longer sharply outlined, are deleted in order to merge into a second degree, higher up. The interartistic phenomenon emerges during the very encounter between arts in the text, at the same place and time:

1. one art may give rise to another
2. a given term may have an interartistic origin, like the pastiche (Genette) 3.
3. a given text may concentrate arts in a different way

It is precisely the concentrating over particular time-space relations of the intuitive cognition within any work of art that gives birth to the interartistic phenomenon which, depending on the interpretation, initiates the creation of a new piece whose nature is interartistic. Every single art in a unique way enters into dialogue with the rest of arts, because each art by itself is unique. From the global perspective we may say that we attend the occurrence of the interpicturel (as a specific case of interartisticity) with Montaine, while in “The Nausea” of Sartre we are able to distinguish intermusicality as a variation of the interartistic present still on the paratextual level . We see also that in the title of “The Compositions” of Kandinski a mingling of different shades between interpicturelity and intermusicality is reached. This mixed ratio is emblematic. It is expressed to the full in the artistic book – a new, modern genre, to which the original creation of Baden and Butor belongs – the “Catalonia Garden”. The interartistic phenomenon may be applied to any work of art, which touches several arts. The total structure, which combines all arts, this absent structure, which is hunted along the border between the signs, can be found in each work of art. It is the component, which gives a complete, unique sparkle to the creation.

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