

Call for papers

***InterArtes*, n° 2, 2022**

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## HyBrid

Hybrid conferences, hybrid museum spaces, hybrid uses of materials... the notion of hybrid seems to be the driving force of contemporary life. If in the past hybrid carried with it negative connotations due to the presence of heterogeneous elements considered ill-matched and lacking in harmony, today hybrid has taken on a neutral value and indicates the existence of two or more models that intersect, contaminating and appropriating different discourses and levels of writing, reworking them. Each element, be it a complete text or a fragment of language, must be considered in its capacity to entertain relations with other elements: Bakhtin reminds us that literary language is a linguistic hybrid (cf. *Aesthetics and the Novel*, 1975). The question of heterogeneity is thus read in terms of a creation on multiple levels that requires a multidisciplinary vision, and that crosses genres that are different from each other: literature hybridises with cinema and vice versa, painting contaminates music... Hybridity removes the barriers between genres; time and space become porous elements that intersect, and this process of hybridisation gives rise to new products capable of incorporating different techniques, contents and styles – hybrids! In the television sector, these hybrids can be seen more strongly, such as docufiction, infotainment, but also narrative reportage, with its hybrids between literature and journalistic reporting (from Goethe to Truman Capote to Tiziano Terzani). There are also less apparent hybrids, such as the one proposed in the 1930s by Massimo Bontempelli, whose *522. Romanzo di una giornata* (1932) is an example of hybridisation between literature and advertising. The technology push seems to have accelerated the possibilities of hybridisation, and the very concept of hybridisation is becoming a key to examining objects and practices and reflecting on the principles of categorisation (cf. Jean-Jacques Wünenberger, "*Pratiques artistiques post-modernes et hybridité*" in L. Gwiazdzinski, *L'hybridation des mondes. Territoires et organisations à l'épreuve de l'hybridation*, Seyssinet-Pariset, Elya Éditions, 2016).

Several studies offer a methodological and theoretical approach (see, among many others, Georges Barski, Yves Demarly, Simone Gilgenkrantz, "Hybridation", *Encyclopædia Universalis*, <https://www.universalis.fr/encyclopedie/hybridation/>; Dominique Budor, Walter Geerts, *Le Texte hybride*, Paris, Presses Sorbonne Nouvelle, 2004; Guido Gallerani, 'The Hybrid Essay in Europe in the Late Nineteenth and Early Twentieth Century', *Comparaison: An International Journal of Comparative Literature*, 'Narration and Reflection', Christy Wampole and Stefano Ercolino (eds. ), 33, 2015); however, the notion of hybrid still opens up vast possibilities for analysis and interpretation due to the multitude of practices and subjects. If the first issue of the journal dealt with the permeability of borders - the very sign of topicality - as a condition that supports an aesthetics of the hybrid, the second issue of InterArtes intends to ask how this process of hybridisation of different genres, content, themes, styles and languages changes the nature and structure of the text, what the final product born from this interaction is and whether it can give rise to multiple levels of reading generated by the presence of different expressive means. But it also opens up to the investigation of the very limits of hybridisation and the new horizons that this concept brings with it. The intersections between different arts (literature, photography, cinema, comics, painting, dance, music...) are possible in many directions that do not necessarily have to favour literature as a comparative perspective.

In this second issue, InterArtes opens up the possibility of taking an ontological viewpoint or a pragmatic or analytical perspective, with the ultimate aim of exploring a field of investigation that continues to offer broadening perspectives.

### **Methods of submission**

The texts proposed, which will have a theoretical or analytical framework with theoretical premises, must be unpublished and written in Word, in compliance with the journal's editorial rules published on the website, and will be subject to double-blind evaluation.

Languages accepted: Italian, English, French.

Articles should be sent, accompanied by a brief bio-bibliographical note, by **15 June 2022** to: [interartes@iulm.it](mailto:interartes@iulm.it)