

# Visual hybridizations in two audiovisual productions

## César Biégas Faquin

Master in Communication and Languages from Universidade Tuiuti do Paraná, Curitiba – BR, holds a bachelor degree in Communication and Multimedia from the State University of Maringá (Paraná, Brazil), where he has developed researches on media hybridism and media observatories. In his Master's degree in Cinema and Audiovisual Studies, he researched the themes of intermediality and intertextuality in audiovisual productions.

E-mail: biegas.faquin@gmail.com

## Denize Araujo

PhD in Comparative Literature, Cinema & Arts - University of California, Riverside, USA; Post-Doctorate in Cinema & Arts - University of Algarve, Portugal; Coordinator of Postgraduate *lato sensu* Course in Cinema, Professor of Postgraduate Program in Communication & Languages - University Tuiuti do Paraná, Brazil; Director of Clipagem; Member of IAMCR IC, SRC, PC, Chair of VIC; Curator of ANIMATIBA & FICBIC – International Film Festival of Art Biennial; Head of CIC (CNPq, in partnership with CIAC, Portugal) and WG Image & Media Imaginaries (Compós-BR)

E-mail: denizearaujo@hotmail.com

**Abstract:** This paper aims to analyze and discuss two films that present hybrid aesthetics: Lars von Trier's *Dogville* (2003) and Welchman's and Kobiela's *Loving Vincent* (2017). *Dogville* evokes the theatre language in its construction and develops an intertextual relationship by using Brecht's epic theatre, while *Loving Vincent* is a tribute film to Vincent van Gogh, essentially intertextual because it is based on letters that van Gogh once wrote, as well as his own works of art. The theoretical frame of reference on the processes of dialogism, polyphony, hybridization, intermediality and intertextuality is provided by Araujo, Bazin, Bakhtin, Brecht, Kristeva, Metz, Muller, Nagib e Rajewski.

**Keywords:** Audiovisual; Hybridization; Intertextuality, *Dogville*; *Loving Vincent*.

## Hibridizações visuais em duas produções audiovisuais

**Resumo:** Este estudo pretende analisar e discutir dois filmes que apresentam estéticas híbridas: *Dogville* (2003), de Lars von Trier, e *Loving Vincent*, de Wechmann e Kobiela (2017). *Dogville* evoca a linguagem do teatro em sua construção e desenvolve uma relação intertextual com o teatro épico de Brecht, enquanto *Loving Vincent* é um filme-tributo a Vincent van Gogh, essencialmente intertextual por ser baseado nas cartas que van Gogh escreveu, assim como em suas obras de arte. As referências teóricas em relação aos processos de dialogismo, polifonia, hibridização, intermedialidade e intertextualidade são de Araujo, Bazin, Bakhtin, Brecht, Kristeva, Metz, Muller, Nagib e Rajewski.

**Palavras-chave:** Audiovisual; Hibridização; Intertextualidade; *Dogville*, *Loving Vincent*.

## Introduction

With the advent of new digital media, it was possible to rethink strategies adopted by traditional communication. It was common to talk about singular and specific characteristics of each medium, in which productions followed certain rules and models designed for each vehicle. But the scenario nowadays points to an interaction between media, to an intersection between frontiers and barriers or, in other words, to media convergences. This allows the incorporation of different discourses, meanings and aesthetics to their practices, contributing to a differentiated perception in relation to traditional productions.

Moreover, considering the ongoing rediscovering of cinema since its origins it is possible to denote modifications the seventh art suffered that contributed to the consolidation of its system. In its emergence, theorists defended the idea of a *pure cinema* that was independent to other artistic expressions and had autonomy in its creation, not depending on conventions and specificities that relate to theatre, photography or even painting. However, its development has revealed an art more and more linked to the others, demonstrating its multidimensional and hybrid character that contributes to the notion of an increasingly *impure* and mixed cinema.

This hybridism of languages is linked to productions that use characteristics derived from other arts, media or texts, not exclusively from cinema. Audiovisual unleashes numerous possibilities to think about its own construction by adding other aesthetics in its products, such as the use of sound and music, the narrative structure provided by literature, the *mise en scène* adapted from theatre, among others. This contributes to the consolidation of an art as hybrid as original because, by incorporating other aesthetics, it is essentially creating its own structure, that is different from previous ones.

The concept of hybridization is related to a larger area that encompasses other specific notions, such as intertextuality and intermediality, and, therefore, their unfolding seems to converge in meaning as well. This is due to the fact that both theories are, in a way, connected: one can modify the structure and the configuration of the other, and, although there is no clear delineation between boundaries, they are distinct optics used to analyze a production. The hybrid character may be related both to contents portrayed and to the formal-structural notion of the productions.

This paper seeks to analyze the concepts of intertextuality and intermediality and their connections with cinema and audiovisual productions. By doing this, we expect to make visible narrative complexities and new visual aesthetics. We will analyze two movies that are essentially hybrid in their editing: Lars von Trier's *Dogville* (2003), which evokes theatre language and spatiality, and *Loving Vincent* (2017), a biography animation film made entirely with paintings, considered the first one in its category. Both works set up new visual relationships by linking cinema's characteristics with other art's aesthetics, respectively, theatre and painting and, thus, configuring hybrid productions.

## Visual hybridization in cinema

Since its beginning, cinema is an art that relates to other forms of expression and other areas of knowledge, such as photography, literature and theatre. With the increasing accessibility of technology in audio input in late 20's, the scenario of world cinema presented audiovisual productions that combine sound and image in the same product, emphasizing its hybrid character. However, it is important to note that, even with this advance, the origins of cinema already

pointed to a certain hybridism of languages, since the exhibitions were accompanied by orchestras or musicians hired to play during the film, contributing with the filmic experience. The effective incorporation of voice, music and sound in the image contributed to analyze cinema as an art that also used other aesthetics in its language.

Christian Metz (2004: 16) points out that cinema is an anthropological art that deals with the representation of contexts, periods, figures and structures that deserve to be studied separately. It is also a field that dialogues directly with the psychology depending on the interpretation and perception of the public in relation to narrated facts and events. Metz points out that cinema is related to other areas since its conception and its design, and it is difficult to distinguish its particular and own characteristics. First of all, this art uses photography for composition and framing, being adapted in a way that allows coherence for the moving image.

André Bazin (1991: 85) argues that cinema is a very recent art and does not have a slow progression curve like the traditional arts because it arises at a time when other artistic expressions were already consolidated. Therefore, at least initially, traces of literature and theatre are reflected in its scope. The author argues that languages are essentially mixed and constantly use and borrow resources from other forms of expression, justifying the position of cinema as a hybrid art. Bazin coined the term *impure cinema* in 1952, 60 years after the invention of cinematography, to address the issue of a mixed art, which uses other forms of artistic expression into its own aesthetics. This dialogue between cinema and other arts allowed a wide range of possibilities for the development and use of this new language that emerged. According to the author, it is precisely through these strategic reinventions of other languages and arts that cinema has developed so fast until as we know it today.

Bazin's remarks help us to understand cinema as a mixed language not only from its integration with sound, since this had already been incorporated into its aesthetic, but rather from adaptations of literary works, defending its importance for the consolidation of film narratives. This production strategy (and, therefore, argument) was frowned upon by film critics, who viewed adaptations as a lazy way of doing and thinking cinema. Bazin (1991: 98) contrasts this view by understanding that literary narrative contributed to the maturation and establishment of cinema both as language and art.

Adapting novels seems to have accompanied the beginning of cinema trajectory, which, according to the author, would cause the false perception that this art depended on subsidies of other forms of expression and that could not be consolidated without the literary language or the existing theories of photography. However, this is unjustifiable because cinema is developed under different conditions from those of traditional arts, since it arose when other languages were consolidated and, hence, borrowed forms and structures to make up what would become its uniqueness. As Bazin (1991: 85) said, "to say that cinema has appeared 'after' the novel or the theatre does not mean that it aligns behind them and on the same plane."

It is through a discussion about the importance of film adaptation that Bazin (1991: 98) constructs his argument about the defense of an *impure cinema*, that is, reconciling other perspectives and aesthetics in its structure to create an essentially mixed language. The author is more concerned with adaptation itself, but his theory doesn't exclude analyzing cinema as *impure* from other perspectives, such as its dialogue with theatre, television and even painting (BAZIN, 1991: 104). In this sense, Robert Stam (2000) indicates that adaptation is

unlikely to have a literal fidelity, since the transition from a verbal medium to a medium with ample possibilities like cinema results in a totally original and different film in relation to the referred work.

With this discussion, we seek to argue that cinema constitutes a hybrid language. The author's findings contribute to an understating of the hybridism phenomena, which can be related, among others, to both intertextuality and intermediality: the first is a relationship *between texts* and exists when two texts dialogue, confront or refer to one or the other text. Intermediality, on the other hand, configures the relationships *between media*, and is more focused on the field of communication and its practices. Literature and cinema are two distinct media, but both are composed by texts, one provided by the novel, while the other is the result of a script. They are, thus, both the connection of media and texts and it is precisely the juxtaposition of arts, media and expressions that the proposal of an *impure cinema* is all about.

Our argument is that cinema is a language essentially hybrid that utilizes different aesthetics in its forms of production. Those could be proved by the use of sound, the moving image, the narrative from the literature, the notion of spatiality from the theatre, among others that result in its own logics, structures and aesthetics, which also contribute to different visual perceptions. Furthermore, cinema could be analyzed through the lenses of both intertextuality and intermediality because they add to the overall comprehension of the hybrid phenomena. Therefore, we will explore how these specific forms of hybridization are related to cinema and how they apply to the two movies selected to be the *corpus* for this analysis: *Dogville* by Lars von Trier (2003) and *Loving Vincent* by Dorota Kobiela and Hugh Welchman (2017).

To understand the concept of intertextuality we need to trace back the studies of the philosopher Mikhail Bakhtin about dialogism, who centers his discussion around statements and discourses, analyzing the dialogical relationship of several voices in a single text, perceiving how authors allow the plurality of voices that contribute to polyphony. Bakhtin (2008: 291-292) contrasts Tolstoy's literary monologism with Dostoevsky's dialogism, pointing out that the latter is the creator of the polyphonic novel. In the novel of the first type, there is an authoritarian discourse that fuses the word of the author with the word of the characters, while the second generates a polyphony of voices, in which the characters take over the authorship of the word.

What Bakhtin (2008: 5) proposes is that every dialogical discourse creates a polyphonic network of voices that are not always equivalent but can diverge or converge, affirming their identities within the same text, unlike the monological discourse, where voices follow the author's voice in its one-sidedness. The philosopher points to the hybrid construction of a text, which combines the word of the author with the idea of others. Intertextuality emerges in this notion of multiple *voices* inside a text, but there is a slightly change of perception: Julia Kristeva (2012: 141) coined the term to understand the constant transposition of one text in relation to another text. While Bakhtin's dialogism refers to voices in one text, Kristeva's intertextuality points out the relationship of a text that includes a dialogue with another already written text or when a film refers to a previous one, transposing it and creating a third connotation.

According to Kristeva, there is not a pure and original text, since dialogical texts would be a "mosaic of quotations, every text is the absorption and transformation of another text" (KRISTEVA, 2012: 142). The author expands Bakhtin's dialogism in order to comprehend and investigate the question of referentiality in texts that are constantly reconfigured by referring the previous

ones. Intertextuality contributes to the understanding of how two (or more) texts are related, requiring the construction of a mosaic of texts that are cited and referred to in another text. This relationship occurs in texts whenever they transform, absorb, refer and include other texts and it is not used to refer to the clear and direct allusion to another text, but also to any modification or transformation of other previous texts, whether they are evident or not. Kristeva's research focuses on literary studies and relationships between texts, but the author does not exclude other possibilities of intertextual configurations outside of literature, since it is also an understanding of languages.

It is less complicated to investigate the studies of intertextuality in the processes of adaptation because they are basically texts that arise from the premise of other texts. It is an explicit logic: a product that emerges from a work that traces the narrative paths and delimits the aesthetics to be attributed in audiovisual production. But this is not exclusively for literature, since every time there is a mention or allusion to an existing text, there will be an intertextual relationship, which means that if a movie cites another movie or theatre or even painting inside its narrative, then the intertextual character emerges. That is why it is important to note that the text does not only mean the structured verbal form, but it is also used to abstract the notion of languages.

At the same time, the process of intertextuality might result in the process of intermediality by establishing a relation *between media*. That is, if cinema does indeed refer to theatre or painting (which are also considered media), it might be crossing borders and frontiers, consolidating a new product that emerges from the result of different aesthetics. The studies of intermediality can lead to different points of view: some authors understand a relation *between media* from artistic expressions, such as collages, performances and video art; others argue that intermediality occurs at the art-media intersection; and there are others who say that these are only among media.

Theorist Jürgen Müller (2012: 75) points out that, before observing intermediality as a process of relationship *between media*, one must understand its functional, semiological aspect. Only in this way is it possible to understand questions concerning their materiality, as regards to frontiers and intersections between media, while also contemplating the meaning generated by this interweaving of means. This means that the convergence of diverse media is not only materialized in the intersection of technologies, but it rather contributes to the generation of new aesthetic effects and meaning, which would not exist in an isolated media. It is from this vision that we understand intermediality as a relation between diverse practices and strategies of the media, which are articulated in order to configure new materialities and readings.

According to Irina Rajewski (2005: 43-45), there are several definitions of intermediality in different areas of knowledge, which may be useful, but also contribute to divergences in the understanding of the concept, making it vague and confusing. For this reason, the author builds her notion of intermediality in an attempt to fill this deficiency of a unified concept. Broadly, intermediality serves as a term that describes processes and phenomena that occur *between media*, implying the crossing of boundaries between these media. Her studies focus on media as communication practices and technologies, without excluding the relevance of the relation between arts. Rajewski (2005: 51-53) categorizes three developments of intermediality:

1. Intermediality in the more narrow sense of **medial transposition** (as for example film adaptations, novelizations, and so forth): here the intermedial quality has to do with the way in which a media product comes into being,

i.e., with the transformation of a given media product (a text, a film, etc.) or of its substratum into another medium;

2. Intermediality in the more narrow sense of **media combination**, which includes phenomena such as opera, film, theater, performances, illuminated manuscripts, computer or Sound Art installations, comics, and so on, or, to use another terminology, so-called multimedia, mixed media, and intermedia. The intermedial quality of this category is determined by the medial constellation constituting a given media product, which is to say the result or the very process of combining at least two conventionally distinct media or medial forms of articulation. These two media or medial forms of articulation are each present in their own materiality and contribute to the constitution and signification of the entire product in their own specific way;
3. Intermediality in the narrow sense of **intermedial references**, for example references in a literary text to a film through, for instance, the evocation or imitation of certain filmic techniques such as zoom shots, fades, dissolves, and montage editing. Other examples include the so-called musicalization of literature, transposition d'art, ekphrasis, references in film to painting, or in painting to photography, and so forth.

It is important to note that these subcategories can unfold in other forms of intermediality, not constituting fixed models but also flowing between the three proposed configurations (RAJEWSKI, 2005: 53). With the comprehension of both intertextual and intermedial process, it is possible to analyze audiovisual productions by their hybridisms.

An iconic film is *Dogville* (Lars von Trier, 2003), which redeems the origins of theatre in the construction of narrative and *mise-en-scène* in general. The film chronicles the appearance of Grace (Nicole Kidman) in a small American village located in the Great Depression period, which is hosted by Tom (Paul Bettany). After reluctance from the community to accept the foreigner, Grace goes through a testing period to decide if she stays, but what the residents of *Dogville* do not imagine is the dangerous secret that the protagonist carries with her. The film evokes elements of gangster films in its narrative, giving hints of its hybrid construction by configuring intertexts with other film genres.

Deprived of the classical composition of the cinema scene, *Dogville* portrays a small town that takes place on a stage of theatre: the houses of the village are delimited by lines in the ground that mark the territory of each resident (see fig. 1). They do not have walls, and so the impression one has is that all characters seem to know what happens inside these fictitious spaces. However, this is because the aesthetics of the film is based on theatre and, more specifically, on the Brechtian epic theatre, which suggests the narration of events for an audience, as opposed to the embodiment of actions that take place in dramatic theatre. About the epic structure formulated by Brecht, Rosenfeld states that:

The play must, therefore, characterize a particular situation in its historical relativity, to demonstrate its transient condition. Our own situation, time, and society should be presented as if they were distanced from us by historical time or by geographical space. In this way the public will recognize that the social conditions themselves are only relative and, as such, fleeting and not "sent by God". This is the beginning of criticism. (ROSENFELD, 1985: 151-152)

The epic theatre is based on the representation of stage in its spontaneous forms, relating the public with the actors in order to create a projection which delivers pleasure, but also reflects reality (BRECHT, 1973: 45-46). *Dogville* centers its discussion by representing a narrative in which the spectator observes and

judges. It is based on the epic theatre because it doesn't explore melodramatic situations, but it is rather more concerned in reporting events as they seem to be, creating a raw and sober narrative, without exaggerated emotions. Therefore, it establishes a connection with Brechtian theatre and configures an intertextual relation, appropriating its aesthetics in order to create a new text.

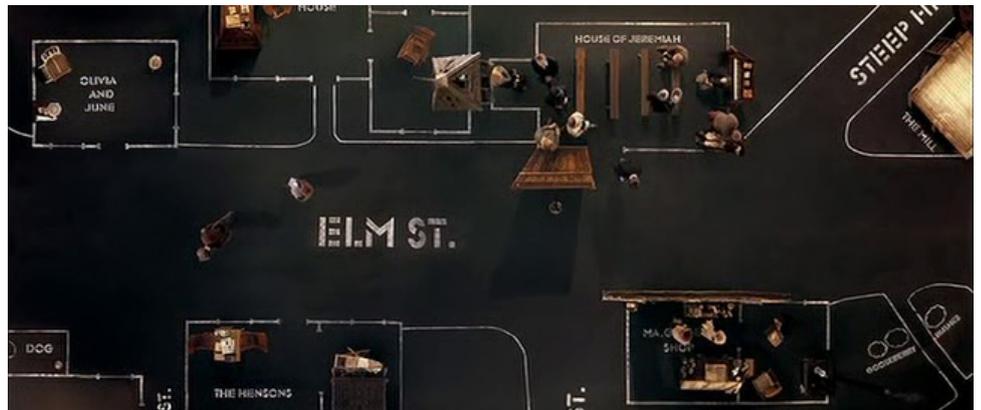


Figure 1. Mise en scène from von Trier, 2003. *Dogville*.

Thus, it can be said that *Dogville* makes intermedial references, as proposed by Rajewski, in evoking elements of another aesthetic and even of an author's structure. The film, however, is not only characterized by its mediatic referentiality: it adds simultaneously media combination features, evidencing a hybrid form in the cinema. It would be appropriate to say that *Dogville* can be classified as having also a medial transposition although it is not revealed *a priori* as a product of this category. The production incorporates various elements of the epic narrative of the theatre, such as space, movement, sound (or lack thereof) and theatrical aesthetics in general to build a film essentially cinematic, using specific features of the cinema, such as camera movements, photographic composition, plans and assembly, to name a few.

*Dogville* evokes other theatrical compositions, such as the black box theatre, where the setting of the scenes occurs with black backgrounds, without elements that could possibly distract the viewer's attention (see fig. 2). It is important to note that in the film, the background of the stage has two configurations: black to represent events narrated at night; and white, as events unfold throughout the day. In addition, it is also linked to Martin Esslin's theatre of absurd because it uses elements and situations in which the characters interact with imaginary objects. But, at the same time, the movie represents the absurdity because it pictures characters in their rawest form, accepting reality as it is:



Figure 2. Theatrical construction and the black box from von Trier, 2003. *Dogville*.

Theatre of The Absurd is facing up to a deeper layer of absurdity-the absurdity of the human condition itself in a world where the decline of religious belief has

deprived man of certainties. Where it is no longer possible to accept simple and complete systems of values and revelations of divine purpose, life must be faced in its ultimate, stark reality. (ESSLIN, 2004: 352)

This passage shows enough evidence for the perception of a hybrid film in both its format and content. *Dogville* subverts the expected values of cinema, and more, hybridizes forms of construction, uniting elements arising not only from the cinema itself but also from theatre and even from literature. It also resembles the aesthetics proposed by *Dogma 95*, due to the connection that Lars von Trier has with the manifesto, being one of its creators.

*Dogma 95* (VINTERBERG; VON TRIER, 1995) emerged as a proposal to produce a cinema more rooted in real naturalism and less oriented to the commercial cinema, presenting a series of technical and ethical norms that contribute to the repositioning of the cinema. There are ten rules that constitute the proposal of the manifesto, involving questions of image and sound capture, lighting and set design, cuts and assemblies and finally. *Dogville* does not quite fit into the proposed molds of *Dogma 95*, but presents visual and stylistic references to the manifesto, such as the camera in hand, the absence of soundtrack and temporal displacements. However, there is the use of cranes at various moments in the film, artificial lighting that refers to the aesthetics of the theatre and, of course, the scenography presented in the theatrical language.

Denize Araujo (2007: 72) suggests that *Dogville* is a "fusion cinema" that mixes the aesthetics of the theatre in superposition to the aesthetics of the gangster films and the movement of *Dogma 95*. It is a hybrid example since its production because it portrays an American village in the 30s, but was actually filmed in Sweden. In addition, it contradicts the own *Dogma* when inserting a famous figure, Nicole Kidman, that would evoke Hollywood conceptions and sketches of the girl who escapes from the villains. At the same time, the end of the movie subverts the classic proposition of Hollywood cinema (ARAUJO, 2007: 73).

In a scenario of increasingly integrated media, Araujo (2007: 10) proposes an "aesthetic of hypervention", the junction of "hyper" from the notion of hyperreal and virtual in Baudrillard; and "vention," as in the suffixes of invention and intervention. The justification of a new term is given by the positive projection in relation to the hyperreal and the virtual, which are concepts that, according to Baudrillardian view, are loaded with negative connotations (*Ibid.*).

The "aesthetic of hypervention" is linked to the idea of reinvention, of transformation that intertexts produce in the current scenario, creating new fragmented spaces that can be accessed in isolation and that are constantly reconfigured. Araujo (2007: 44) suggests that art and technology merge two dichotomous fields, the intelligible and the sensible, establishing hybrid forms. This fusion generates images of synthesis that are not classified in a traditional range of media, such as painting or photography, and therefore are hybrid. The "aesthetic of hypervention" is related to intertextuality under the interpretation that the word "text" also refers to images, films, sounds and is not related only to literary works. However, it is possible to identify the character of this theory within the studies of intermediality precisely because of its referential, its adaptation and changes of previous structures (texts, aesthetics) in the elaboration of another structure. It is, thus, a theory centered on the comprehension of the hybrid phenomena.

In this way, the "aesthetic of hypervention" is characterized by its mediation between two dichotomous aspects and the fusion of elements that are inserted in texts and digital contexts. Hybridism, in Araujo's (2007: 71) conception,

happens in the fusion of two aesthetics that complement each other, giving rise to a third text with elements of both aesthetics. They are the new reconfigurations of languages that exist in function of their modification, integration and fusion that corroborate for the creation of hybrid forms. That is precisely what *Dogville* is about: the junction between theatre and cinema's aesthetics brings up a new aesthetic that is the synthesis of both. It is neither specifically theatre, because it only uses spatiality in order to achieve its construction, nor cinema, because it doesn't really relate to common production. That is why *Dogville* would be a "fusion cinema" according to the concept of the "aesthetic of hypervention".

While *Dogville* evokes theatrical structures in its composition, *Loving Vincent* is first characterized as an animated film. But it is different from the graphic rendering animation or stop-motion photography that we are accustomed to: it is a painted film, in which each painting is based on the strokes of Vincent van Gogh. That being said, it is possible to observe this film under the "aesthetic of hypervention" because there is a constant adaptation of a technique used in theatre, but inserted in cinema's practices.

The film is a tribute to the Dutch painter, the great name of the post-impressionist movement or, what some authors believe, the aesthetics of expressionism, and uses his visual aesthetic to compose the story of his life. It is based on 130 paintings by Vincent van Gogh and 80 letters written by the painter and addressed to his brother, Theo. It is characterized as a biography of Vincent van Gogh, depicting the moment after his death and rescuing memories of his trajectory in life.

Constituted by 65,000 paintings in oil, *Loving Vincent* is the first fully painted animation film and uses the basic animation technique, in which each frame is used to copy the next one, making changes in order to give the sensation of movement. Each second of the film has twelve painted pictures that give fluidity and animation to the story. Not to say, however, that the film did not use digital resources for its construction, although it incorporated chroma key techniques to assist painters in rebuilding the characters. The storyboards of the film's characters consist essentially of previously existing paintings of figures in van Gogh's paintings. Some originals were used as a reference for composing the film, which was recorded with actors in a green screen setting for later painting by the team of artists. The story of each character was based on the letters that van Gogh himself sent to his brother, which helped to conceptualize and to understand the function and purpose of each of them.



Figure 3. Adeline Ravoux's storyboard from *Loving Vincent*, 2017.

<https://lovingvincent.com/adeline-ravoux,271,pl.html>. Accessed Dec. 2017.

Fig. 3 illustrates the creative process behind the production: the middle image is van Gogh's original, *Portrait of Adeline Ravoux* (Auvers, 1890); on the left is the

recording in live action with the actress Eleanor Tomlinson, which gives voice to the character of Adeline Ravoux; and to the right the final frame that went to the film, mixing the aesthetic traits of van Gogh with the real composition of the actress, resulting in a hybrid image that is the synthesis of the two. Each picture of the film is also related as a development of Araujo's (2007: 43-44) "aesthetic of hypervention", which unites two aesthetics in the composition of a third image. In this case, there is both the use of photography and painting that gives the idea of movement in the animated film.

Visually speaking, the movie creates a new aesthetic linked to animation's technique, which has its source both on paintings and drawings, but also cinema's *mise en scène*. Considering that the paintings were created based on the entire collection of the painter, which served as technical and visual references for artists to maintain van Gogh's aesthetics, it is possible to perceive a fusion between painting and cinema. It is not possible to say where the painting ends and the cinema begins because the two media are incorporated in one product. At the same time it is a fusion cinema, it also is intertextual because it constantly dialogues with the work of the Dutch painter, which is shown by evoking his aesthetics during the process of recreating each frame of the movie.

*Loving Vincent*, in addition to uniting works in the life of the Dutch painter, establishes intertextual relations with his letters by reinterpreting and transposing them into a cinematographic script. Adeline Ravoux, for example, is the daughter of the hostess of Ravoux Inn, a guesthouse where van Gogh lived during his stay in Auvers-sur-Oise and in which he died in 1890. In letters to Theo, van Gogh reports that he made a portrait of a young girl on a blue background (see middle image in fig. 3). In the film, Adeline Ravoux appears as a way of rescuing the memory of the painter's stay at the Inn. That is why the film might also be an example of the mosaic of quotations proposed by Kristeva: it uses previous texts, that being the artwork and the letters, in order to absorb and transform them in a cohesive way and create a new text with different, but similar in visual characteristics (see fig. 4).



Figure 4. Frame and artwork of the movie from Kobiela and Welchman, 2017. *Loving Vincent*.

At the same time, it falls into Rajewski's categories of intermediality: there is an intermedial reference, evidenced in the constant trait similar to that of van Gogh, but also in the use of the letters for the construction of the narrative; the combination of media, because the audiovisual product consists primarily of works of art; and perhaps we could even argue that there is media transposition, due to its use of elements of animated cinema to build a totally new aesthetic in the field, not from illustrations, but from paintings and artworks. The examples above highlight the overlapping of these categories in a single production, observation stressed by Rajewski (2005: 53).

Lúcia Nagib (2014: 21) proposes the “politics of impurity” within her studies on intermediality to investigate how media use and incorporate hybrid elements into its discourses, but it is through the question of a crisis issue of a medium that the author constructs her argument. She states that intermediate phenomena happen precisely because there is a lack of media, which requires forms to fill in their gaps. Nagib (2014: 26) points out that the policies of cinematographic aesthetics, based on Bazin's contributions, can be synthesized in: a) the revelation of cinema as a mixture of media; b) the dissolution of the individual author, who contributes to a democratization of the environment, making it more accessible to the general public and less restricted to elites. The crisis of cinema, because of its insufficiency, reveals its own political nature.

However, impurity cannot by itself raise the political aspects of a film, and for that, other elements must be evoked to establish a political relation of impurity (NAGIB, 2014: 27). The author exemplifies the depth of field in the cinema, as well as the sequence plans, which would contribute to the cinematic realism proposed by Bazin, showing its political character (NAGIB, 2014: 27-28). This dilemma of the insufficiency of a medium contributes to its constant need to seek elements of other media and this dilemma is always of a political order, since it breaks with pre-established norms. Both films of the corpus of this study can be analyzed through Nagib's concepts.

*Dogville* uses elements of the theatre because the cinema could not realistically portray what the director proposes. The aesthetics of cinema itself could even be distracting to the viewer, which would constitute a supposed crisis of this medium, if observed from Nagib's point of view. By increasingly rescuing theatrical aesthetics, Lars von Trier proposes a fictional plot that has the constant premise of representing reality based on notions of theatre, corroborating with the movement of *Dogma 95* that had already proposed a rescue to realism. It would, therefore, configure Nagib's “politics of impurity” because the cinema in the commercial molds could not bring a context as raw and crude as the final product.

On the other hand, *Loving Vincent* also refers to the “politics of impurity” because although cinema itself can represent the work and life of van Gogh in a film, the movie could never be as explicit as the production reached. When portraying the works, scenarios, characters and life of Vincent van Gogh, the film constantly remembers what it is about, possessing an aesthetic style that automatically connects it to the painter. Of course, in this sense, cinema alone is not insufficient, but this contribution of the painting completes the aesthetic experience that the film conveys.

By uniting other aesthetics in its construction, both movies create different visual styles and perception. This is linked to the hybrid process that occurs in the productions, which evokes other languages and discourses in order to create a new and original piece of art. *Dogville* is not theatre nor filmed theatre, but it rather uses multiple techniques to create a movie based on these principles. It doesn't exclude cinema's potentiality because there is a constant use of camera's movements and framework, which are not presented in the language of theatre. It is, as said by Araujo (2007: 72), a “fusion cinema”, the junction of two different aesthetics in a production.

At the same time, *Loving Vincent* is not painting, although it is a painted movie. Above all, it is an animation, which requires drawing techniques that gives the feeling of movement, but its construction doesn't really allow one to contemplate the paintings as it is done in a museum. This is due to the fact that each painting, frame and scene of the film changes constantly in order to animate the images.

The enjoyment of the work as a whole occurs in the similarities with van Gogh's paintings, that recreates the painter's imaginary in a cinematographic production. Therefore, its visualities expand the notion of cinema itself by evoking an aesthetic that essentially belongs to another artistic expression.

### Final considerations

From analyzing *Dogville* and *Loving Vincent* through the optics of both intertextuality and intermediality, it is possible to state that these works can be classified as hybrid audiovisual forms. The first one dialogues with the both Brecht's epic theatre and the theatre of the absurd of Martin Esslin and, hence, configures an intertext between the work of these authors. It is also intermedial due to its theatrical construction, which uses space and the notion of the *mise en scène* provided by the theatre. Therefore, it unites other aesthetics to create a new one in the audiovisual language. The latter is a representation of van Gogh's life through the use of animated motion picture. It is hybrid because it recreates various paintings that give meaning to the movie narrative, establishing an intermediality process. But it also configures intertexts by dialoguing with the 80 letters written by the painter, which rescues his memories and his trajectory in life.

In this process, both works modify their visual constructions: *Dogville* uses theatrical's spatiality and, therefore, constantly reminds of theatre, using multiples elements that corroborate with this perspective, such as the stage, the surroundings, the illumination and even the simplicity of the objects placed on the scene. Thus, it contributes to a form that is hybrid, between theatre and cinema. *Loving Vincent* is an explicit visual hybrid because it recreates the Dutch post-impressionist's work in order to achieve multiple images that give the sensation of movement. Each image of the movie is not van Gogh's original itself, but it is rather a reinterpretation of the painter's aesthetic. It becomes its own original because each frame is a piece of art that simulates his post-impressionist's brushstrokes. The film is a tribute and will be part of van Gogh's memory in the future.

The visual hybridism emerges in both works by expanding the notion of cinema and audiovisual production itself: they rearrange their own aesthetics in order to create a totally different experience that comes both from theatre and painting's language. Studies about the hybrid image enhance the perception of mixed productions by providing other ways to read and analyze such works. It unfolds several theories that might be intertwined, evidencing its complexity and multifaceted characters. This helps to comprehend this phenomenon that emerges through the connections between media and the various artistic expressions, which results in original works with hybrid aesthetics.

### References

ARAUJO, D. *Imagens Revisitadas: Ensaio Sobre a Estética da Hipervenção*. Porto Alegre: Sulina, 2007.

BAZIN, A. *O Cinema: Ensaio*. São Paulo: Brasiliense, 1991.

BAKHTIN, M. M. *Problemas da Poética de Dostoiévski*. Rio de Janeiro: Forense Universitária, 2008, 4ª ed.

BRECHT, B. *Dialektika në teatër*. Pristina, 1973.

*DOGVILLE*. Direção: Lars von Trier. Dinamarca *et al.*: Canal+; France 3; Film i Väst, 2003, 177 min, color., son.

ESSLIN, M. *The Theatre of the Absurd*. Londres: Methuen, 2004.

KRISTEVA, J. *Introdução à Semanálise*. São Paulo: Perspectiva, 2012, 3ª ed.

*LOVING Vincent*. Direção: Dorota Kobiela; Hugh Welchman. Reino Unido/Polônia: BreakThru Productions; Trademark Films, 2017, 135 min, color., son.

METZ, C. *A significação no cinema*. São Paulo: Perspectiva, 2014.

MÜLLER, J. E. Intermedialidade revisitada: algumas reflexões sobre os princípios básicos desse conceito. In: DINIZ, T. F. N.; VIEIRA, A. S. (Org). *Intermedialidade e estudos interartes: desafios da arte contemporânea*. Belo Horizonte: Rona Editora, 2012, pp. 75-95.

NAGIB, L. The Politics of Impurity. In: NAGIB, L.; JERSELEV, A. (Orgs). *Impure Cinema: Intermedial and Intercultural Approaches to Film*. Nova York: I. B. Tauris, 2014, pp. 21-39.

RAJEWSKI, I. O. Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality. *Intermédiatités*, Montreal, n. 6., pp. 43-64, 2005. DOI: <https://doi.org/10.7202/1005505ar>

ROSENFELD, A. *O teatro épico*. São Paulo: Perspectiva, 1985.

STAM, R. Beyond fidelity: the dialogics of adaptation. In: NAREMORE, J. (org.). *Film Adaptation*. New Brunswick: Rutgers University Press, 2000.

VINTERBERG, T; VON TRIER, L. The Dogma 95 Manifesto and Vow of Chastity. *P.O.V.*, n. 10, dez/2000. Disponível em: [http://pov.imv.au.dk/Issue\\_10/section\\_1/artc1A.html#i1](http://pov.imv.au.dk/Issue_10/section_1/artc1A.html#i1). Acessado em: 03/abr/2018.