Loving Vincent Within The Context of Intermediality

Medyalararasılık Bağlamında Vincent'ten Sevgilerle

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ABSTRACT: As a result of rapid technological development, the use of products that emerged with the interaction of media, literature, and art in the last three decades, with new methods and approaches that are far from traditional, have brought new dimensions to today's intermediality. These rapid changes have paved the way for the spread of the intermedia approach and the emergence of new studies. Overall aim of this study is to shed light on the movie, Loving Vincent 2017, an adaptation of oil paintings created in Vincent Van Gogh's style with the rotoscope and chroma key method, in terms of intermediality along with evaluations and interpretations on the research findings on how intermediality affects the art of cinema. In terms of methodology taking into consideration the discussions on the concepts of cinema and intermediality, the reflection of the rotoscope and animation method on the cinema technique has been addressed. In addition, the relationship and joint approach of painting and cinema as different art genres and media as part of the strategy to adapt animation into the cinema by rendering oil paintings. The theoretical framework regarding the processes of cinema and intermediality includes definitions and explanations by researchers such as Irina O. Rajewsky, Jürgen E. Muller, Wolf, Gabriele Rippl, and Ersel Kayaoğlu. As a result of the analysis, it was found that the media combination, transformation, and hybridization of Vincent Van Gogh, which tells the last period of his life story based on works of art (oil paintings and letters) created by Vincent Van Gogh's own brush, with cinema-specific techniques was ensured, in other words, it was transferred to the screen as an image.

Key Words: Intermediality, Media, Animation, Rotoscoping, Cinema

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Öz: Baş döndürücü teknolojik gelişimin bir sonucu olarak son otuz yılda medyaların, edebiyat ve sanat alanında etkileşimi ile ortaya çıkan ürünlerin, geleneksellikten uzak yeni yöntem ve yaklaşımlarla kullanılması günümüz medyalararasılık ilişkilerine yeni boyutlar kazandırmıştır. Bu hızlı değişimler medyalararasılık yaklaşımının yaygınlaşmasına ve yeni çalışmaların doğmasına zemin hazırlamıştır. Bu çalışmanın genel amacı rotoskop ve renk anahtarı yöntemiyle Vincent Van Gogh tarzıyla yağlı boya ile yapılmış tablolardan perdeye aktarılmış Vincent'ten Sevgilerle 2017 adlı sinema filminin medyalararasılık ilişkileri açısından incelenip, nasıl ve ne şekilde sinema boyutunu etkilediğine dönük araştırma bulgularının yorumlanarak değerlendirmektedir. Metodolojik açıdan, sinema ve medyalararasılık kavramlarına ilişkin tartışmalar dikkate alınarak rotoskop ve canlandırma yönteminin sinema tekniğine yansıması ele alınmaktadır. Ayrıca çalışmada, yağlıboya tablolarının yeniden resmedilerek, ani-masyonun perdeye aktarılma stratejisinde farklı sanat türleri ve medyalar olarak resim ve sinemanın birbiriyle kurduğu ilişki ve yaklaşım irdelenmektedir. Sinema ve medyalararasılık süreçlerine ilişkin kuramsal referans çerçevesi Irina O. Rajewsky, Jürgen E. Muller, Wolf, Gabriele Rippl ve Ersel Kayaoğlu gibi araştırmacıların tanım ve açıklamalarını kapsamaktadır. Yapılan irdeleme-ler sonucunda çalışmada, Vincent Van Gogh'un bizzat kendi fırçasından yaratılmış sanat eserlerine (tabloları ve mektuplarına) dayalı yaşam öyküsünün son dönemini anlatan Vincent'ten Sevgilerle'nin sinemaya özgü tekniklerle medyasal birleşiminin, transformasyonunun ve hibritleşmesinin yani sinemaya görüntü olarak aktarımının gerçekleştirildiği bulgusuna ulaşılmıştır.

Anahtar Kelimeler: Medyalararasılık, Medya, Animasyon, Rotoskop, Sinema

INTRODUCTION

Media, which was once traditional and classical and has influenced our lives in many ways due to technological developments in the last century, has transformed in the wake of an increased interest in the arts since the in-dustrial revolution.

Today, the interaction between traditional, classical, old, and new media as well as the disappearance of borders and barriers between them has led to the emergence of intersections, hybridizing, and bringing together various branches of art, fields, and forms. As reported by Gürsel Aytaç, "(…) it is the mutual interaction of literatu-re and media, which emerges out in the differentiation it causes itself" (Aytaç, 2005, p. 12). Therefore, the mutual interaction of media becomes inevitable. In fact, this form of communication represents the change created by the combination and interaction of the media, rather than their sole existence. In particular, the types of digital art including digital media products based on current technologies have undergone radical changes. These can be exemplified in forms ranging from holographic art to audio-visual music and video clips, from virtual sculptu-re to three-dimensional (3D) printed sculptures, animation, and digital literature. In other words, convergence, intersection, combination, and transformation emerge in intermediality. Similarly, as highlighted by Aytaç, "An exciting process of development and change occurs in cultural history and geography in between words, writing, pictures (photographs). In this process, not only there are transitions from one to the other, but also combination and merging" (Aytaç, 2005, p. 19). As a consequence of combination and intermingle, it does not seem possible to think of media as independent in today's technology and media-driven world. Diverse types not only maintain their existence after the combination but also have a transformation in form, which in turn provides support for their sole sustainability, allowing them to adapt and survive. In this regard, Kubilay Aktulum draws attention to the following points. Interpicturality and intersemiotics refer to the transference of the whole or a part of a work from one context to another. As a result of this transference, the context-changing elements experience a seman-tic change even if they do not have a formal structure. He reported that although the change of the context in the interaction of the paintings within themselves does not necessarily mean a change in the mediation (fr. médium), the mediation ultimately changes when it comes to the change in the context of intersemiotics. He further sug-gests that while pictorial elements such as photography, music, literature, cinema, etc. are being transferred to media, their idiosyncratic nature transforms in the process of transference, leading to differentiation of the forms of interaction in the works. For this reason, we should keep in mind the idea that interpictorial and intersemiotic transferences are different from each other in terms of their functioning; on the other hand, whether they are separated as Interpicturality or interpictorial transference and intersemiotics or intersemiotic transference, both usages differ and resemble in many ways. The idea that the fundamental similarity between both usages is "quo-te" or "quotation" is predominant. He schematizes the phenomenon of "quotation" in terms of artistic forms:

"1-Intertextuality: Text 1 + Text 2 (Main-text + Sub-text)
2-Interpicturality: Picture 1 + Picture 2 (Main-picture + Sub-picture)
3-Intersemiotics: Picture + Cinema; Picture + Music; Picture + Text etc. (Aktulum, 2021, p. 668)."

Aktulum articulated the ideas supporting that the concept of "quotation", which describes the interaction between two works, is the main element and that there may be similarity or differentiation in the changes between the media. As the seventh art field, a new, different, authentic, and medial perception has been revealed in a traditional production by including cinematographic motion picture/painting and animation techniques and the applications of different visuals, meanings, and aesthetics. Werner Wolf points out that "intermediality studies in a broad sense, besides dealing with artefacts that involve more than one medium, are also concerned with phenomena that can be observed in several media and/or arts" (Wolf & Bernhart, 2007, p. vii). In this context, media intersections/combinations emerging today come in in the form of a new field of study: intermediality.

Just as classical cinema cannot act independently of technological changes, new media are not independent and autonomous in a period of the existence of intersections and combinations in digital media, and classical media. For this reason, purity, purification, uniformity, mediocrity, cultural and visual disconnection, non-intersection, incompatibility, and non-hybridization are out of question today in cinema media. Since there is an intense connection between at least two or more media in media that act independently from each other, intermediality is a broadened term. The combination of various branches of art, for example, the combination of painting (non-verbal) and film (audio-visual), now means the hybridization of different aesthetic structures. Although both art forms are related to the sense of sight, it is witnessed that it creates a stylistic media transformation by adding hybridity to the structural combination with the use of audio-visual, sound, and music together. As suggested by Wolf, "Still, the range of media covered (narrative literature, film, the visual arts, architecture, and music) is sufficiently large to highlight the transmedial nature of framings" and "a further phenomenon is also responsible for the special importance of framings with reference to media such as literature, film, music or painting, as opposed to real-life: in the arts and media one must expect a greater 'plasticity' of the frames" Determined about the types of elements that come together in terms of intermediality, Wolf also suggests: "Framings in literature and other media exist in a variety of forms (…) It should be noted that different categories and forms can be combined in one and the same framing" (Wolf, 2006, p. 12-14-15). Reporting that the term intermediality is used with various denominations, Sandra Poppe suggests equivalents and sub-categorizations related to intermediality in German as follows: Multimedialität (Multi-media), Plurimedialität (Plurimedial), Transmedialität (Transmediacy), Medienwechsel (Media Exchange), Mediatransfer (Media Transfer), mediale Transformationen (Media Transformation) Mixed Media (Mixed Media), Ekphrasis (Ekphrasis), Transposition d'art (Art Transfer), Ut Pictura Poesis ("as is painting so is poetry"), Adaptation (Film Adaptation), Novelization (Novelization), Musikalisierung der Literatur (Musicalization of Literature), Narrativisierung der Musik (Narrativization of Music), Digitalisierung des Films (Digitization of Films), Klangkunst (Audio/Sound Art), Hyperfiction (Hyper-Text Fiction), multimediale computer texte (multimedia Computer texts). She adds that these phenomena fall under the umbrella of intermediality (Poppe, 2007, p. 20-21). Werner Wolf makes the following remarks on the combination of media in terms of framing:

> "Framing and framed can be homomedial, or both can belong to different media: they are then heteromedial and form a plurimedial whole (as in the banal case of a verbal caption accompanying a painting). The same, of course, applies to framings alone, which can also employ one or more media (the latter variant applies, e.g., when the introductory material of a novel not only comprises paratexts but also a frontispiece, hence a picture) (Wolf, 2006, p. 18)."

Rajewsky states that the concept of intermediality has become a part of the fixed critical inventory of the debates in literature, other art, and media, and suggests the following descriptions:

> "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. Intermedial references are thus to be understood as meaning-constitutional strategies that contribute to the media product's overall signification: the media product uses its own media-specific means, either to refer to a specific, individual work produced (Rajewsky, 2005, p. 52)."

Although types of media that come together in the context of intermediality differ, it is very important that at least two types are combined in terms of aesthetics of the art of cinema. In this context, the subject and purpose of this study is to evaluate and analyze the relationship between cinema and intermediality based on the movie, *Loving Vincent*, which is an example of adaptation from oil paintings to the cinema screen.

1. Loving Vincent- 2017
Loving Vincent is the world's first full-length animated film shot with oil paintings and produced in Poland and the UK in 2017, which tells the biography of the famous painter Vincent Van Gogh and was directed by Dorota Kobiela and Hugh Welchman. The film takes its name from the phrase "Loving Vincent", which Van Gogh added to the end of the letters he wrote to his older brother Theo. The plot of the film deals with the last years of Van Gogh, who was ostracized by his family, in misery, and mentally ill. The film tells the journey of Armand Roulin, who tries to unveil the mystery and secrecy of Van Gogh, who, at the age of 37, committed suicide by shooting himself in the chest. Reluctantly setting out to deliver the letter that Van Gogh, who was in agony and grief, had written shortly before his suicide, to his brother Theo, Roulin goes to the town where the famous painter spent his last days. By investigating the town where Van Gogh lived during his last days, he focuses on the suspicions about Van Gogh's death. Although the focal point of the film is on the failed delivery of the letter, the scenes in which the method of continuous flashback is applied to the life of the painter who committed suicide are dominant. In these flashback scenes, Van Gogh's canvases, on which his mental state, inner world, and mental depression are reflected, can be seen as a result of inner speech, desolateness, or absence of social acknowledgment. The paintings, in which Van Gogh's artistic genius is reflected in his works, have once again revealed their value after years with this film.

Considering the context of intertextuality in the literary framework, the film takes its subject from the approximately 800 letters Van Gogh wrote to his family and friends. In addition, when evaluated in the context of intermediality, it can be argued that its subject comes from Van Gogh's paintings. Rebeca Gerny's interview with the producer supports the idea that gave birth to the making of the film. "Having read all of Van Gogh's letters, Kobiela explains that even the method of the film came from Vincent: "This is literally taken from one of his letters, he said 'We can only speak by our paintings' and I felt that yes, that's it!'" (Gerny, 2021). These letters, which are the intertextual basis of the film, have been digitally preserved by the Van Gogh Museum (Museum, 2021). "He is not only famous for his paintings, but also for his tortured life, notably for cutting off his ear and shooting himself while painting at his easel; painting to the bitter end of his unhappy misunderstood life. He is the world's totemic 'tortured artist'. *Loving Vincent* explores his life and work by bringing to life some of Van Gogh's most inspirational paintings to tell his story" (BreakThruFilms, 2020). It reflects Vincent's life and works on the screen by bringing some of his most inspiring paintings to life with the cinematic technique to tell the painter's life story. This film came to life with the painting of more than a hundred painters, using the same techniques as Van Gogh, as oil painting, frame by frame (12 frames per second), on 65,000 frames, more than 1000 canvases, with the film actors. Stop-motion techniques were used to convey Van Gogh's paintings, and digital animation techniques were used to convey the actors. With these techniques, the canvasses were transferred from two-dimensional (2D) to three-dimensional (3D). Depending on the scene, all the colors of vibrant pastels were used. It took four years to apply the rotoscope technique at the studios in Gdasnk and Wroclaw, and two years to finalize the film at the Athens studios. The film took six years in total to complete. However, according to the producers, the reason why this period lasted for a long time is that there was an attempt to narrate Van Gogh's life story with the paintings produced in his own painting style. For, they thought that his life story could not be told without his paintings (BreakThruFilms, 2020). In Van Gogh's words, "we cannot speak other than by our paintings" (Kobiela & Welchman, 2017). The movie is in form of an animation and drama as well as historical and biographical. It cost the BreakThru six and a half million dollars and was released on September 22, 2017.

2.Cinema and Intermediality
Intermediality studies have increased and become widespread since the 1980s. In the wake of technological advances, the idea that the media act independently and without interaction with each other is gradually disappearing, and it can be argued that the discourse of intermediality has become a familiar concept for the reader, listener, viewer, writer, and producer. At this point, various intermediality-related definitions and concepts have been put forward and researchers such as Rippl, Rajewsky, Muller, Wolf, and Kayaoğlu have made various definitions. According to Rippl, it is unlikely to develop just one definition of intermediality as "it has become a

central theoretical concept in many disciplines such as literary, cultural and theater studies as well as art history, musicology, philosophy, sociology, film, media and comics studies – and these disciplines all deal with different intermedial constellations which ask for specific approaches and definitions" (Rippl, 2015, p. 1). In many areas of our lives, there have been various expansions in the concept of media created by the interaction stemming from the digital development. After the intersection of traditional, old, and classical media concepts with new media, various differences have emerged in the definition of media, resulting in different perspectives in the discipline of intermediality. According to Ágnes Pethő:

> "In the 1990s "intermediality" emerged as one of the most challenging concepts in media theory, and in a relatively short time it also became a highly controversial term depending on the assumptions regarding the nature of mediality itself, with no shortage of various taxonomies and definitions concerning its types and categories (Pethő, 2020, p. 1)."

As suggested by Pethő, what made her to write essays was not to produce more classifications for the world of moving pictures, but a strong urge to analyze what the "inter" implied by the idea of "intermediality" stands for, and what it actually entails in the cinema, and she describes this "inter" as a key element which indicates that this kind of theorizing is centered on relationships, rather than structures, on something that "happens" in-between media rather than simply exists within a given signification (Pethő, 2020, p. 1).

A myriad of definitions and explanations have been introduced in the light of the ongoing debate on the term intermediality. Thomas Eicher "The term intermediality refers to the relationship that arises from the establishment of media bridges and the interaction of different media with each other" (Eciher, 1994, p. 11). Mary Simonson defines intermediality, as "a term that emerged in the early 1990s, primarily in discussions of new media, digitization, and the Internet, and "intermediality" highlights exchanges and relationships between various media forms" (Simonson, 2013, p. 17). Gabriel Rippl, on the other hand, defines it as follows: "Generally speaking, the term 'intermediality' refers to the relationships between media and is hence used to describe a huge range of cultural phenomena which involves more than one medium" (Rippl, 2015, p. 1). Ersel Kayaoğlu explained it as the relationship between various branches of art has become more specific and concrete with the combination of the concepts of intermediary (-inter) and media. Thus, with the improvement, adaptation, and multimodality used in the transition between media, gains have been made in mediatel culture (Kayaoğlu, 2009, p. 62).

Although the concepts and definitions used by researchers in the theory of intermediality are not far from each other, it can be suggested that they meet on common points as inclusive and supportive. According to Werner Wolf's definition, intermediality is expressed as:

> "a particular relation (a relation that is intermedial' in the narrow sense) between conventionally distinct media of expression or communication: this relation consists in a verifiable, or at least convincingly identifiable, direct or indirect participation of two or more media in the signification of a human artefact (Wolf, 1999, p. 37)."

Müller has the following claims on new media theories:

> "it had simply become unacceptable to see "media" as isolated monads. The familiar media theories and media histories were no longer able to meet research expectations; it had become necessary to turn one's attention toward contemporary audiovisual phenomena and their mutual relations, and to study their complex interactions. At the time, the concept of intermediality was based on the assumption that any single medium harbours within itself the structures and operations of another or several other media, and that within its specific context it integrates issues, concepts, and principles that arose in the course of the social and technological history of media and of Western visual arts. The following aims were paramount for me: the analysis of
> a) intermedia processes of specific media productions,
> b) interactions between various dispositives and
> c) a new intermedia foundation of media historiography or historiographies (Müller, 2010, p. 18)."

Technological opportunities of the information age have resulted in the development of traditional and new media concepts and the digital media dimension, which is reflected on visual screens in various art fields, has emerged in media, literature, cinema, theater, etc. Digital media has brought digital art with it. The concept of digital art has started to become widespread as new media art since the 1990s. Touching on the futurism movement that lies at the foundations of digital art, Canatak and Bulduk suggested that the relationship of the futurism movement with the mechanical revolution and the bond they established with different branches of art (such as painting, sculpture, ceramics, graphic design, literature, music, theater, film, fashion, architecture) serve as a preparation for the removal of the borders between different arts for composite artwork in virtual and real-life in terms of digital art (Canatak & Bulduk, 2019, p. 40). Today's concept of digital art has moved beyond physical systems to virtual platforms thanks to 21st century smart technologies and artificial intelligence, and virtual media environments have now been created. The art of painting has moved from real space to virtual spaces and shifted from inactivity to a moving position with animation technology. Classical visuals and pictures have turned into holographic technology, video clips with visual music and multiple visual media, and musical and animation video forms. According to Terry Flew and Richard Smith, "New media can also be thought of as digital media. Digital media are forms of media content that combine and integrate data, text, sound, and images of all kinds; are stored in" digital formats; and are increasingly distributed through networks such as those based on broadband fiber-optic cables, satellites, and microwave transmission systems" (Flew & Smith, 2018, p. 5). The concept of new media has now become an inclusive media in the media universe.

"Deliberately incorporating both technological and social, political and economic factors, Lievrouw and Livingstone (2005) defined them as 'information and communication technologies and their associated social contexts', and specifically (following the lead of our contributors Leigh Star and Geof Bowker) as infrastructures with three components containing the following elements: 1) the artefacts or devices used to communicate or convey information; 2) the activities and practices in which people engage to communicate or share information; 3) the social arrangements or organizational forms that develop around those devices and practices (Lievrouw & Livingstone, 2008, p. 2)."

Looking at the history of the use of the word intermediality in today's context, and its relationship with the word media, the data of some researchers on the definition of the word reveal that the ideas converge at certain points. Vreni Hockenjos and Stephan Michael Schöder point out that

"Intertextuality and intermediality also differ in another respect. While an intertextual reference refers to the same system and is therefore not readily self- or meta-referential, an intermedial reference potentially has a quite different diegesis-breaking power and is therefore mostly self- if not meta-referential (Michael & Hockenjos, 2005, p. 16)."

In this context, Kayaoğlu states that the inadequacy in defining the term intertextuality also plays a role in the rediscovery of intermediality. A picture is a visual media art based on impressions, images, and signs, which appeals to the sense of sight of the visual content and revives human emotions and thoughts in the human mind. Cinema art as a media can be seen as a non-mechanical, digital, animated, visual, and auditory combination form. With the combination of painting and cinema arts, hybrid media is emerging. Intermediality researchers explain these concepts, which emerged from the combination of media, as follows. Kayaoğlu reports that, according to its lexical meaning, hybridization refers to "the two-origin formation, extremism, and exuberance in hybrid media art" (Kayaoğlu, 2009, p. 57). A mixture of two social languages within a single utterance, a meeting, in the arena of this utterance, of two different types of linguistic awareness which are separated by epoch or social differentiation (or by both of these) (Schneider, 1997, p. 24, cited from Müller, 2010). With the concept of hybridization, different compositions come together with media combinations. In the context of intermediality, the transfer to the cinema through the animation of pictures/canvasses (as animation) in a film can be presented as evidence of the hybrid cinema. In this context, Ersel Kayaoğlu uses the phrase "it is not just a transfer or a combination between the media, but also a phenomenon that takes place in the process of adding/making meaning and cannot be understood without being associated with the media in question". Intermediality relationship is defined as the process in which a media makes a reference to another media or to a certain product of that media, is inspired by

it, or reshapes itself by imitating it (Kayaoğlu, 2009, p. 72). In other words, hybrid media is not just a combination of two original media but also creates awareness with the meanings it contains. The relationship form created by cinema and picture media, which activates the senses of seeing, feeling, and understanding by watching, can contain semantic referents by taking place in the same space, intertwining and processing the same subject. Ágnes Pethő points out that

> "Although the idea that film has indissoluble ties with other media and arts is one of the oldest concerns of theorizing about the movies, it is the theory of intermediality that has brought into the spotlight the intricate interactions of different media manifest in the cinema, emphasizing the way in which the moving pictures can incorporate forms of all other media, and can initiate fusions and dialogues between the distinct arts (…) intermediality has also the potential of becoming one of the major theoretical issues of contemporary thinking about cinema, precisely because it regards film to be a medium in continuous change and interchange, and as such it can address fundamental problems related to the connections between different configurations of communication that have occurred following the multiplication of the forms of moving images themselves in the digital age, the cinematic experience moving beyond the walls of the movie theatre, into the streets, into our homes, into the exhibition halls, and into newer and even newer media (Pethő, 2020, p. xiii-xiv)."

Alper Keleş gives the following statements about the combination of various media:

> "Intermediality is defined as adaptations or transformations as a direct media exchange. This subject falls into the category of media exchange within the field. Exchanges can be experienced in various ways in the context of intermedial relations between two different media, so it may be misleading to call the process directly media exchange. While the use of cinematographic narrative elements in a literary text or the contribution of an artistic picture to the expression by using it in a motion picture can be given as an example of an intermedial relation, it cannot be called a direct media exchange (Keleş, 2016, p. 93)."

In summary, according to Ersel Kayaoğlu, intermediality refers to the contact between different media, the coexistence and mutual interaction between different media. The most basic features of intermedia are emulating the ethical rules or ways of conveying the original content of another media and trying to realize these with their own means (Kayaoğlu, 2009, p. 58-59). In the wake of the dizzying development of intermediality over the last three decades, the intermedial relationship has increased along with an expansion, transformation, and combination in the media. As a result of these developments, in the fields of art including literature, cinema, theater, painting, opera, etc., an inter-medial intersection, combination, and semantic transfers specific to features media have emerged. In this context, Ladislaus M. Semali and Ann Watts Pailliotet report that "Intermedial processes, then, are intimately connected-as are the contexts in which they occur" (Semali & Watts Pailliotet, 1999, p. 6). As Müller explains,

> "Whether explicitly or implicitly, the question of materiality forms the premise for any approach aiming to understand the interactions between various media or media "materialities". That is because interactions of heterogeneous elements allow us to regard intermedia processes as the site of an "in-between," a volatile "between the media" whose traces are to be found only in their materials or media products. The concept of intermediality thus returns us to the materiality of media as well as to the interaction between materials (Müller, 2010, p. 20)."

Müller also specifies the relations between the three notions: "intermediality," "intertextuality," and "hybridity. In addition, he emphasizes that the term "hybrid" has become popular, and that "hybridization" has been a sine qua non for studies of intermediality. The concept of hybridity emerges with the expansion that emerged as a result of this change and expansion created by the relational relationship experienced in the intermediality processes in cinema and painting arts. In this context, Müller adds,

"intertextuality represents a key concept in the area of cultural and literary studies. (…) In my opinion, the potential of the concept of intermediality lies in the fact that intermediality overcomes the restriction of studying the medium of "literature," that it enables a differenti-ated analysis of the interactions and interferences between a number of various media, thus enriching the orientation of research with the aspect of materiality and the social function of these processes. The term "hybrid" is thus founded on the process it designates. It denotes and connotes moral (later: artistic) and (more or less) excessive transformations of beings and objects (Müller, 2010, p. 22-24)."

Having revisited some terms and definitions, Jørgen Bruhn suggests a new umbrella term regarding the media, heteromediality, which signifies that "[all media are mixed media] and that the particular mixing of media has its roots in wider contexts (ideological, historical, aesthetic and so on)" and in which "the focus shifts from the comparisons between media and art forms, roughly consisting of the numerous possibilities suggested in a diagram by Lund, for instance, where music represents poetry, novel becomes movie, words, and picture combine on the poster and so on, to a method investigating the expanded field of media relations (in Elleström's terminology: media modalities) inside the text. He adds that with heteromedial studies we shift the focus from relations between media (always concretized in forms, in 'texts'), to medial relations within texts, and therefore the prefix 'hetero' (Greek, 'different' or 'other') is more suitable than 'inter' for these investigations" (Bruhn, 2010, p. 229-234). The movie Loving Vincent was scrutinized based on researchers' approaches given above.

3.Loving Vincent: Intermediality

Loving Vincent is a visual aesthetic presentation of the life story as a tribute to Dutch painter Vincent Van Gogh. This movie, which was entirely hand-painted by a team of over 100 artists and took years to shoot, is one of the first fully painted feature films and epitomes of intermediality and appears as a cinematographic film genre based on about eight hundred paintings by Van Gogh and letters written to his brother Theo. The movie is based on the letters Vincent Van Gogh wrote about his life story. In terms of movie techniques, the stages of Van Gogh's life trajectory are presented using the visual aesthetics of the paintings, based on the methods of flashback before his death and flash-forward after his death.

Media combination as a phenomenon of intermediality is defined as the continuous combination of two or more different media or a media combination (mixed media or multimedia) having the feature of multimedia. It does not seem possible in terms of the genre to consider Loving Vincent within the scope of "media exchange", which is a sub-topic of intermediality. For, the transfer/transformation of paintings made of oil paints to movie does not provide a media exchange or a change in genre. This can be in form of a "media combination", "hybrid/ hybrid media" or in-between (intermediate-instrumental). In other words, there is a context, subject and contex-tual transfer, namely transfer, in media exchange. "In literary studies as well as in such fields as art history, music, theater, and film studies, there is a repeated focus on an entire range of phenomena qualifying as intermedial" (Rajewsky, 2005, p. 50). According to McLuhan "The hybrid or the meeting of two media is a moment of truth and revelation from which new form is born" (McLuhan, 2003, p. 54). In this context, there may be an adaptation. Therefore, Loving Vincent can be considered as a media combination, not a media exchange. There are a limited number of studies on intermediality and cinema relations. According to Ágnes Pethő,

"(…) we can see that no theoretical study of intermediality can be written without references to cinema. Almost all essays dealing with the concept mention film as a possible field where intermediality can be observed, but time and again they limit their observations to only a few sentences which sometimes clearly betray that they are not at home with the history or theory of film as a medium; (…)" (…)the idea of cinematic intermediality is far from being as accepted as literary intermediality is, for instance, that has had its validation through a more "natural" adaptation of the terminologies of linguistic or literary theory (intertextuality, dialogism, de-construction, etc.) (Pethő, 2020, p. 41). "

The message meant to be conveyed here is that as a result of interdisciplinarity, the movie goes beyond the boundaries of a media-independent of literature other than cinema and film in terms of intermediality, or there exists an inadequacy of unique research on this subject.

Loving Vincent appears as a combination of two different media, painting, and cinema, and is presented as an art form with an intermedial phenomenon including letters conceived as texts, as it has a media fusion as well as a mediatel interaction. Being a cinematographic work transferred from oil paintings to the cinema screen within the range of media combinations, this movie is not only a digital combination in terms of intermedial relations, but also conveys the meanings of the pictures. As well as creating meaning, it also reveals a reference, inspiration, and imitation in both media within the boundaries of the original media. The cinematographic fiction inspired by Van Gogh's oil paintings, combined with the illustration of his painting style and the attempt to convey a life story and the meanings ascribed to this life story, has added a different dimension to the movie and intermediality. Based on the rhetoric of Van Gogh, which reads "we cannot speak other by our paintings", the producers' idea that it would not be possible to tell his life story without his paintings ensured that two different media are combined, and meaning is created and conveyed. This is not solely a simple form of digital combination but a life story that comes to life with the portrayal of paintings in the movie, so Van Gogh's feelings and thoughts are at stake. It is not a simple life story depicted and emulated in a motion picture. Through the picture media, a combination has been realized by making use of the unique features of the picture. Based on Rajewsky's statements in intermedial relations, Kayaoğlu reported that drawing upon mediatel potentials specific to a media, the elements and/or structures of another media accepted as different conventionally are addressed simulated or –as much as possible- the relevant media is revived, and in this context, the term intermediality refers to a method of creating meaning, in other words, a relation which a mediatel product establishes with another media to create meaning on another mediatel product or system (Kayaoğlu, 2009, p. 72). Petho suggests that "In the process of mapping the theoretical field, I have tentatively identified three major paradigms (conceived around the ideas of: a) media borders, b) in-betweenness, c) connecting the real and the intermedial)". Drawing upon the views of Jens Schröter and Lars Elleström on some definitions, Petho highlights that

> "Media differences constitutive of their "borders" as well as similarities which enable their interpenetration are equally important. Broadly speaking, and disregarding the terminological debates, according to such typologies, in an intermedial border crossing: media are fused, combined, integrated to form a complex multimedia or hybrid entity, media (forms, characteristics, products) are represented, referenced by other media, or characteristics (which are either specific to one medium or not) are transposed, trans-mediated, trans-semioticised" (cited from Gaudreault and Marion 2004) transformed or re-mediated (Pethő, 2018, p. 166-167)."

It is known that cinema, as a media art, contains visual and auditory elements, and has its own techniques and methods in terms of cinematographic editing. According to César Biégas Faquin,

> "cinema is a language essentially hybrid that utilizes different aesthetics in its forms of production. These can 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 can be analyzed through the lenses of both intertextuality and intermediality because they add to the overall comprehension of the hybrid phenomena (Faquin, 2020, p. 145)."

Within the scope of this review, the images/screenshots presented in the study are presented to support the media arguments and relations for analysis. The analysis of two aesthetic combination media, where motionless pictures meet motion pictures, moving from static to motion, reveals the framework of the dimensions and limits of cinematic language and its distinctive features. Although it contains visual culture and visual content, considering cinema as an aesthetic art becomes possible with written examination and analysis in terms of intermediality. In terms of intermediality and movie, not only the analysis of content, auditory and visual tools, but also the relationship, the characteristics of the media, and their aesthetic associations can be examined.

It is the first feature-length (88 minutes) animated film, consisting of approximately 65,000 square oil paintings, in which the rotoscoping technique, stop-motion, chroma key and digital film methods are used. It is seen that each picture frame is used to copy the next one, and the basic animation technique is used to give an image of motion and fluidity. "Rotoscoping can be considered time-delayed motion capture. Rotoscoping is still

used in visual effects and character animation. This technique can be used to capture motion that originated by tracing manually or automatically, still frames of a live action scene" (Kerlow, 2004, p. 338). "Today, rotoscoping means drawing an animated spline-based shape over a series of digitized film (or video) frames. The computer then renders the shape frame-by frame as a black and white matte, which is used for compositing or to isolate the target object for some special treatment such as color correction" (Wright, 2008, p. 101). "Both blue and green colored screens are used to extract traveling mattes for live-action shots. The technical name for this technique is chroma key since any color can be used to achieve the effect of inserting, or keying, a foreground image over a flat color background" (Kerlow, 2004, p. 378). On the computer, images/shapes render as a black and white matte frame by frame. It is used to combine or isolate (blue/green background) target object or some special operation such as color correction. There have been oil paintings of sixteen characters that add motion, fluidity, and animation to the film.

Lukasz Mackiewicz and Francho Melendez, in their article titled "Loving Vincent: "Guiding Painters through 64.000 frames", "An important technical contribution of the movie was the Painting Animation Work Stations (PAWS) specially invented for this production, which were designed to provide as much comfort and ease as possible to artists and consist of a canvas, a projector, a DSLR camera, a computer, and appropriate lighting conditions" (Mackiewicz & Melendez, 2016, p. 2). It is found that all these technological devices are brought together, in fact, to ensure that digital media is combined with a non-digital media. The visual qualities of oil-painted canvasses and their combination with motion and sound cinema media are indicators of a media fusion. When evaluated both in terms of art theories and media, they are also indicators of an extremely original and innovative perspective.

Figure 1: Cast of Loving Vincent

Loving Vincent. (2022) Retrieved from https://lovingvincent.com/the-cast,29,pl.html Access Date: 05.01.2021

Figure 2: Cast of Loving Vincent

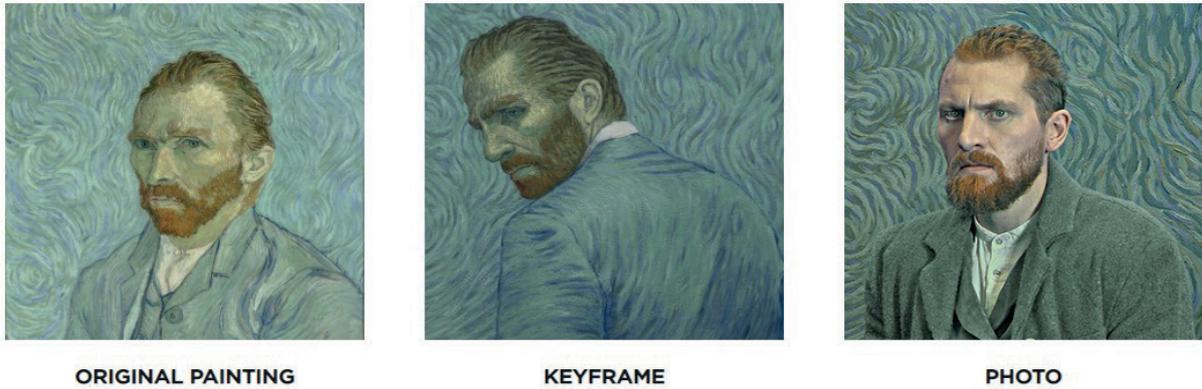Loving Vincent. (2022) Retrieved from https://lovingvincent.com/the-cast,29,pl.html Access Date: 05.01.2021

The actors given in figures 1 and 2 were firstly transferred to the film, and then the captured images were transferred to the film via rotoscoping and chroma key method through the green screen, thus allowing the painters to work comfortably in painting and coloring. The artists produced animation at 12 frames per second by painting every other frame that was filmed (Mackiewicz & Melendez, 2016, p. 2). In addition to the rotoscoping technique, about 120 painters received painting techniques of Van Gogh and redesigned the characters of the movie with Van Gogh's style. This flow consists of the original photo, the keyframe, and the original oil-painted canvass, respectively. The stories of the characters in the film's acting cast are borrowed from existing canvasses that were previously found in Van Gogh's paintings. With the chroma key technique, the pictures of the actors were transferred to a green screen.

Figure 3: Transfer of the original canvass to the cinema via Rotoscoping method

Loving Vincent: Retrieved from Conference Paper titled "Guiding Painters through 64,000 frames" DOI: http://dx.doi.org/10.1145/2897839.2927394.

Figure 4: Robert Gulaczykstars as Vincent Van Gogh. Loving Vincent

ORIGINAL PAINTING   KEYFRAME   PHOTO

Loving Vincent. (2022) Retrieved from https://lovingvincent.com/robert-gulaczyk,43,pl. Access Date: 03.01.2021

Figure 5: Adeline Ravoux Loving Vincent 2017

Loving Vincent. (2022) Retrieved from https://lovingvincent.com/adeline-ravoux,271,pl.html Access Date: 03.01.2021

Fig. 6: Douglas Boothstars portrayed by Armand Roulin. Loving Vincent

ORIGINAL PAINTING   KEYFRAME   PHOTO

Loving Vincent. (2022) Retrieved from https://lovingvincent.com/douglas-booth,12,pl.html Access Date: 05.01.2021

The method in figures 4, 5, and 6, media transfer is provided in three stages as follows; The movie is created by placing the images of the artist on the green screen, combining the frame of the reference painting with a digital background similar to Van Gogh's original canvasses, and then placing the last oil painted frame into the final picture.

The transfer of the photograph and canvass used in the movie to the cinema provided an animation image. The transfer of visual aesthetics and Van Gogh-style paintings within the framework of cinema in the film emerges as a media fusion formed by the ancient bond of cinema and painting, as an indicator of a technically intermedial reference and relation. It can be suggested that the picture and cinema media have successfully demonstrated the process of transferring meaning as a constellation that has become a harmonious whole.

Fig. 7: An illustration of media fusion arising from the technique of combining painting and cinema art

Loving Vincent: Retrieved from Conference Paper titled "Guiding Painters through 64,000 frames" DOI: http://dx.doi.org/10.1145/2897839.2927394.

In the movie, Van Gogh's paintings turn into moving, flowing images on the screen. His most famous canvasses such as "Sunflowers", "Cafe Terrace Night", the iconic "Starry Night" etc. are replayed throughout the movie and often serve as a dramatic transition from scene to scene. It is thought that this is a proof of the semantic expression of the emotions and meanings that come out of Van Gogh's brush strokes and shows the media function. This movie, which was carefully created and took years to shoot, along with the combination of the two media, can be seen as a magnificent work of art and an example of intermediality, in which the emotions and meanings conveyed from the world of a well-known modern painting art pioneer take place years after his death.

CONCLUSION

The overall aim of this study is to evaluate the combination of the two different media and the procedure and methodology of techniques used by the directors of the Loving Vincent with aim of analyzing the intermediality concepts of the researchers aforementioned. Thanks to the researchers of intermediality such as Rajewsky, Muller, Ripple and so forth, the findings of this study has been evaluated in accordance with their explanations and definitions. Although they do not agree on a precise and clear definition of the concept of intermediality, the points they put forward on the combination of media are very valuable. It can be argued that over the last three decades, the phenomenon of the term intermediality, which dates back nearly two centuries, has been rediscovered, defined, and conceptualized. There is an increasing diversity in the definition of intermediality in literature studies. Recently, researchers have shown great interest in this field. Today, it can be said that the media is seen as an indicator system and the influence of the media is gradually increasing in this regard, and a mediatized point of view has emerged by raising awareness. In the light of all the analyzes and determinations made as a result of this study, we see that in the movie Loving Vincent, the media of painting and cinema intersect, melt into each other and form a representative example in the field of intermediality.

Inspired by about 130 canvasses of Van Gogh, Loving Vincent was shot and produced from motionless pictures (oil paintings by hand) in his style. All the actors who took part in the movie were transferred to the screen with a great cinematographic setup and a long effort. Although one of the two different media is motion and the other is motionless, it has emerged with the transformation and fusion of painting and cinema dimensions. This phenomenon has brought new experiences to intermediality, especially in painting and cinema. The presentation of each of the oil paintings as film frames to movie lovers by using cinematic techniques has brought a new breath and an interesting perspective to the field. Born from the strong relationship between painting and cinema, Loving Vincent, in a fictional sense, hybridizes the meanings and messages in the painting composition with sixty-five thousand frames on the intermedial plane for the first time in the world, and brought it to the market as a new media phenomenon. This film technique, which requires delicate and meticulous work and took six years to prepare, has also become a symbol of innovation and courage. Paintings repainted in Van Gogh's style were once again brought together with people, and the audience was encouraged to look at life through his paintings in order to understand him, and an audience that knew how to approach analytically was tried to be created. Inspired by Simonides's phrase "Painting is silent poetry, and poetry painting with the gift of speech", if we adapt this phrase to the picture-cinema relationship, it can turn the picture into a silent cinema and the cinema into a motion picture. The painting was made animated in the film as a speech art, and Van Gogh's solitude and his whole life, from his life to his death, were presented to us in a hybrid genre where two media, one of the old and the other of the new century, merged.

The images sharpened by rotoscoping technology were transferred from two-dimensional to three-dimensional images, and the images of real actors were simulated according to oil canvasses. These cross-planar studies show the transformation between the two media and media fusion and combination. At the same time, in the scenes where the drawings of Van Gogh's famous canvasses are exhibited, the deep meanings that the canvasses add to the film editing have determined the main theme. On the other hand, focusing the attention of the audience on that point by creating the suspicion of whether he died by suicide or in the normal way through the letters of Van Gogh in the film editing also enables a versatile communication in terms of intermediality/intertextuality.

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