II. VISUALITY IN PHOTOGRAPHY: IMAGES AND SENSES

THE PHOTOS BY "THE MOLE", OR IN SEARCH OF THE WAY TO THE *OTHER*

Saulius Keturakis

Kaunas University of Technology, Department of Philosophy and Cultural Studies,
K. Donelaičio str. 73, LT-44029 Kaunas, Lithuania
E-mail: saulius.keturakis@ktu.lt

The title of the paper is not associated with the exotic show of a circus with the trained, capable of making the photos mole, but with the movie by Dalia Survilaitė *The Mole*, which is narrating the story of the poet, musician and blind from the birth photographer Remigijus Audiejaitis, who was tragically killed in the fire. The paper discusses the seemingly oxymoronic phenomena – the intention of the blind to express his experience by media, which he could experience himself only by using the *ekphrasis* device – by retelling the visual by words – or by using more complicated techniques of figurative meaning, when through photography the experience of smell or touch is expressed. In the paper the paradoxical figure of the blind photographer is interpreted by using the idea of William J. Thomas Mitchell about qualifying the relationships between the word and the image not only as impossible (in the meaning of Gotthold Ephraim Lessing's *Laokoon, oder Über die Grenzen der Malerei und Poesie*), but as the act of communication and range of the experience of the Other. The concepts of intertextuality and intermediality and the criticism related with the concepts helps to explore the theoretical basis of understanding the phenomenon.

Keywords: *ekphrasis*, intermediality, intertextuality, media, pure and mixed media.

Introduction

The paper addresses the key issues of the phenomenon, which may be referred to as intermediality, but from the first sight it seems to be an oxymoron, as it refers to the photographer, who has never in his life seen the surrounding world[1]. What is this? People who are able to perform impossible things are called illusionists, the artists from the circus or the cheaters.

---

[1] Audiejaitis says: "I have neither the concept of visuality, nor of the color", in <http://www.tekstai.lt/buvo/fototext/remiopar/index.htm>.

It sounds like the paranormal phenomenon. The famous illusionist Harry Houdini was able to pass through the brick wall[2]. We know that it is impossible in everyday life. But the audience has witnessed how Houdini has attempted to cross through the brick wall and after a blink his hands have appeared above the small screen on the other side of the wall. Only later one of his assistants has explained this trick as a very sophisticated play of the special screens and the features of the human eye. Houdini has not gone through the brick wall, the audience was cheated.

In the movie by Survilaitė *The Mole*[3] there is an episode where Audiejaitis[4] who was killed in fire[5], is watching a movie with his friend. He acts exactly like everyone else: he is passively sitting with his full-face to the screen[6]. The unusual thing: Audiejaitis is experiencing the movie not by watching, but by listening to the description of the action provided by his friend. Sometimes Audiejaitis asks for a more detailed description, but mostly he is acting like a disciplined visitor of the cinema – he sits quietly. For the other spectators he makes an impression of a usual visitor who watches the movie. It is somehow possible or is Audiejaitis simply cheating us?

If we look at the bigger picture, without any doubt, etymologically the photographer is the active person, who is writing with the light. Watching the photos made by the blind photographer we realize that it is near to impossible, because in everyday understanding the opening in the wall between the visual reality and the mind is the eye. The usuality and the easiness of the sense of seeing allows us not to notice and not to think about the way of interconnection between the visual reality and the mind, because for us in everyday experience the reality and its mental image are close to each other. Communication between the same is impossible[7], and without communication the critical assessment of the phenomenon fails.

It seems as if shutting of the eyes terminates this uncritical intelligibility of the dialog with the visual reality itself and puts forward the question of communication between the different media, the possibility to use some trick and to see what is behind the wall. Is it possible? What kind of communication is used by different media for reaching the otherness, which hides outside the wall of the senses?

---

[2] See <http://www.thegreatharryhoudini.com/brickwall.html>.

[3] The movie is available from Internet: <http://www.filmstudio.lt/Default.aspx?Element=Video&Action=Video&TopicID=37&OID=106748&MTID=3>.

[4] Most of the blind photographers are organized around the website <http:// blindphotographers.org> and the community of the blind photography on *Flickr* <http://www.flickr.com/groups/blind_photographers>.

[5] The full story of this adversity is available from Internet: <http://www.balsas.lt/naujiena/56507/tarp-zuvusiuju-gaisre-du-vilniaus-menininkai/rubrika:naujienos-kultura>. Some of the photos by Audiejaitis could be watched at <http://www.tekstai.lt/buvo/fototext/remiopar/index.htm>.

[6] The practices of watching the movie are not confined by gaze, the spectatorship includes much more "choreography of the body" (comp. Mulvey 1999: 837).

[7] As the example of non-communicative the same could be the poetic or sacred texts, for which the communicative layer is not essential. In the poetic or sacred text the essence of the meaning does not correspond to what is said, what is communicated (Benjamin 1991: 148).

In discussion of this phenomenon we have to ask ourselves first of all the following questions: how should we call the photographer, who has never seen his photographs, who explains his activity of making a picture not as the reflection of the visible world, but as the impression of the sound, the smell, the touch or – what is more strange – the intuitively experienced environment? What is the place of interconnection between the different senses within the general framework of the theory of intermediality?

The paper focuses on intermedial methodology, which has emerged as a result of the famous essay by Dick Higgins "Statement on Intermedia" (Higgins 1967: 121). The major theoretical paradigms which are used for explaining this ambiguous phenomenon are the following: the theory of differences between the representational characteristics of the word and the image by Lessing, the theory of intertextuality and intermediality by Mikhail Bakhtin, Roland Barthes and Julia Kristeva and the idea about the "mixed media" and the possibility to use the "impure" state of the media environment for the communication with the other by Mitchell. All of the methodologies are related with the idea of mediated reality and finally all of them aim at explaining how the understanding of media or intermediality helps us to reach the reality. The theories by Lessing and Mitchell are presented in a greater detail, because both of them present the opposite point of view to the problem of the relationship of the word and image, which are very important in understanding and analysing the phenomenon of Audiejaitis.

The theoretical framework of this paper is the system made of three stages, which creates the patchy modern history of the concept of intermediality: creation of the critical concept (Lessing), usage of intermediality as an expressive device of complicated experience of the modern reality (Bakhtin, Barthes, Kristeva and Higgins) and inscription of the concept of intermediality into the discourse of critical thinking, namely, the communicative relationships of the media (Mitchell). This paper has no ambition to explore the case of Audiejaitis in the context of the whole history of intermediality. The history which usually begins from Horace's statement "As is painting so is poetry", which formulates the medial equality and unproblematic point of view to communication between the different media (Dinter 2011: 121).

Lessing: the rumours about the other

The most important Lessing's merit regarding the question of relationship between the different media, was the systematic exploration of expressive features of the word and the image having the purpose to divide them as phenomena which have nothing in common at all. Lessing's ideas in *Laocoon: Or, The limits of Poetry and Painting*[8] are well known because of the

---

[8] As we will show later, the famous sentence by Lessing about inconvertibility of the word and the image ("Es bleibt dabei: die Zeitfolge ist das Gebiete des Dichters, so wie das Raum das Gebiete des Malers") is described in terms of communicative and intermedial state: "die Nachbarschaft" is the main characteristic of the relationship of the poetry (the verbal) and the painting (the visual). The way of communication of those "neighbors" is very discursive and poetic play of the allusions ("die Anspielung") (see Lessing 1911: 133).

influence[9] to scientific and conceptual point of view regarding the question of the word-image intermediality (Mitchell 1986: 96). The basic distinction of the verbal and the visual art by Lessing is associated with the concepts of time and space, but the discussions about the purity of the notion of the "time based literature" and the "spatiality of the visual arts" have started shortly after publication of *Laokoon* and have been specifically intensive since the beginning of the modernism in arts. The main idea against the strict connection of the verbal arts with the concept of time and the visual arts with the concept of space was based on inevitability of arts crossing their borders and democratisation of every limit (Frank 1979: 221). The history of literature (especially of the 20th century) shows how linearity of the written word has accepted the spatial poetics. The most extreme example – the *concrete poetry*, where the traditional word is vanishing from the area of reading and starts representing itself as a sign of the visual reality[10]. The history of film reveals the reverse process, where the narrative in the early cinema is produced similar to the way of the linear literature because this interconnection with the linear temporality of the written language was important for the audience to recognize the cinema as the "true art" (Gunning 1989: 223).

Division of the word and the image into temporal and spatial phenomena in Lessing's *Laokoon* is separated to some kind of level cognition system. The first level is called by Lessing *ein bequemes Verhältnis*[11] (Lessing 1911: 118), which is related with mimetic structure of the signs of poetry and painting. The convenience of relations of the sign with reality for Lessing is a proper state of existence, which is based on the initial preconditions ("Doch ich will versuchen, die Sache aus ihren ersten Gründen herzuleiten") (Lessing 1911: 118). Unfortunately, the ideal mimetic convenience is damaged by crossing the borders of the signs of poetry and painting. They do not fit into the designated conceptual area of space and time. They are starting to communicate with each other: the actions of poetry ("die Handlungen") could be expressed through some material objects, and the material objects exist not only in space, but in time too (Lessing 1911: 119). Communication between the word and the image, between space and time are going on in the way, which for Lessing exists indirectly as allusion ("andeutungsweise"), as the insecure rumours about the other. The text of *Laookon* contains some signs of Lessing's amazement about his findings of communicative level of space and time: "Ich würde in diese trockene Schlusskette weniger Vertrauen setzen, wenn ich sie nicht durch die Praxis des Homers vollkommen bestätiget fände <…>" (Lessing 1911: 119). Homer is the magician, who shows the limits of the word and the visual and the way through the wall between them. Lessing's evidence was expressed in the similar way as Houdini's show.

---

[9] Lessing's *Laokoon* is the fundamental intertextual base in the research of intersection of the word and image. For example, one from the milestones in the critical theory of the cinema the essay by Rudolf Arnheim about the sound in the movies has got the title "A New Laocoon: Artistic Composites and the Talking Film" (1938) and the first chapter from the famous book by George Bluestone *Novels into Film* (1957) has the title "The Limits of the Novel and the Limits of the Film".

[10] Comp. idea by Vilém Flusser, that by seeing and reading "the eye makes different desicions" (Flusser 2006: 4).

[11] "<…> die Zeichen ein bequemes Verhältnis zu dem Bezeichneten haben müssen".

From Lessing's point of view Audiejaitis has no idea about the movie he watches or about the photos he makes. He has only got some rumours about the world of light, which is closed for him as the strange other.

Intermediality and intertextuality: waiting for the otherness

The roots of the theory of intertextuality are traced back to the so-called Russian formalists (Allen 2000: 16). For them the meaning is never the result of evolution of the same. Every time the meaning appears as the result of communication and crossing the differences. Jurij Tynjanov has pointed out, that communication is not the ontology of meaning, but we can not notice the meaning, which is generated outside the communicative events, because the intensity of this meaning is too "low". The communication intensifies the meaning to the level where the perceivers are able to capture it and creates the space for interpretation (Tynjanov 1962: 138).

Bakhtin has added to this concept of the meaning the idea, that all communication is related with the specific social context. Moreover, every concrete act of communication with the specific meaning is related with all the previous and further communications about the meaning. The specific meaning is dialogical, but this dialog could not be separated. As Bakhtin says, "a word is the territory shared by both the addresser and the addressee by the speaker and his interlocutor" (Bakhtin 1986: 86). That means, that every word, every meaning from the point of view of Bakhtin, has intertextuality, the elements of the "otherness" integrated as an inseparable part. As Bakhtin has said, "the word in language is half someone else" (Bakhtin 1986: 239).

As Barthes has noticed, Kristeva "displaces <…> the instance of the signified, i.e., stupidity" (Barthes 1986: 170). Exploring the concept of the signified Kristeva has emphasized the idea, that the concept carries non-communicative, stable state of the meaning. This dialogical, unstable state of the meaning is similar to the Bakhtinian one: the meaning, the word is the double-sided or in terms of Bakhtin "double-voiced" phenomenon. The concept of the meaning by Kristeva differs from the Bakhtinian one in a more complicated structure of communication, which produces the meaning. For Kristeva the meaning is the intersection of two axes: one is the axe of the author and the reader, the other is the axe of the present word and its prior existence in the past. The otherness is included in the roots of Kristeva's theory of meaning: "the minimal unit of poetic language is at least double, not in the sense of the signifier/signified dyad, but rather, in terms of one and the other" (Kristeva 1980: 69).

Barthes has finished with the opposition of the terms of "one" or the "other". From his point of view the text is a play of communicative forces, where there is no possibility for distinguishing the structural elements. This feature of the text is called in Barthes' theory of intertextuality "stereographic plurality" (Barthes 1977: 159). The fluidity of the text is suspended in the work which is something fixed: "while the work is held in the hand, the text is held in language" (Barthes 1981: 39). Looking at the history of Western literature, modernists and postmodernists have inverted the classical structure of art: the level of the text, not of the work has been shown for the reader

as the field of intellectual adventure. Hypertext is the final stage of this inversion history, when the finished work has completely disappeared.

Intertextuality as the theoretical model has been transferred to the theory of intermediality, because Barthes has thrown away from the concept of the text all the attributes of the mere written culture. After Barthes, both concepts of intertextuality and intermediality have become very similar in qualifying the structure of the media. The origins of the meaning are not in the sequence of one text (or media) after another, but in the parallel existence and the intersection. The experience of intertextuality and intermediality appears from being in between the media, when the perceiving of "one and the other" has no time sequence and could be described in terms of simultaneity.

The blind photographer Timothy O'Brien has said, that the old film technology of photography has incorporated the aspect of time: the result of the act of picture making is possible to see only after some period of time[12]. The time span disables the possibility to get the result instantaneously, the photographer for some time is "blind" and can only guess about the result of the photo making on the film. The digital photography in comparing with the old film technology has much less time interval between the photo making and the result. The time period between "the one and the other" is so small, that both of them have no difference in practical everyday way of thinking. The otherness in digital photo has *practically* disappeared.

From that point of view Audiejaitis' experience of the visual through the word or other senses is never the result, in every moment of time he is in the process of waiting for the visual, for "the other". He has pressed the button of the photo camera, but the experience of the picture has been delayed.

Intermediality as communication with the other

The media theory of the American theorist Mitchell has been challenging since the publication of *Iconology*. Regarding the concept of the media itself we should ask ourselves if we can speak about the general media theory discussing the intermedial, mixed mode of communication. And we may find out that these questions about the structure of mediating the reality, about the system based on pure media or the intermediality are not so easily answered as they might seem at the first sight. Whereas the concept of intermediality has become a generally accepted term in postmodern art studies, in media studies it is still the concept surrounded by much scepticism and ambiguity. Intermediality has proved to be one of the most productive terms in art criticism, generating an impressive number of research projects and scientific publications. This popularity of intermedial research was prompted by the growing interest in interconnections of media which create an adequate theoretical framework. A great amount of work has been done especially in one direction: analysing the origins of the idea of intermediality, which have the roots in the British Romanticism, especially in

---

[12] See <http://rising.blackstar.com/braving-the-sight-unseen-interview-with-blind-photographer-timothy-obrien.html>.

the works of Samuel Taylor Coleridge (Coleridge 1838: 111). This direction of research has resulted in the vast field of theories, which support the idea that the concept of intermediality should not be derived from decomposition of the media into the "pure" elements.

As we see, the media theory, recently, has been using the concept of intermediality resulting in the detailed analysis of the relationship of the media within various media configurations. This relationship could be interpreted as the communication channel, used for overcoming the differences and reaching for "the other".

Moreover, the possibility of overcoming this gap between the subject and the other has been brought into discussion. For example, the media theory by Marshall McLuhan claims (McLuhan 1967: 517), that the media are separated and the inter-connections between them are something very unusual, which create the enormous cultural and social forces or, if to speak in terms of McLuhan, effects. However, the increasing number of theorists argues that analysis of the problem of mediality of culture without a deeper theoretical model of intermediality may have very limited results. The media theory needs some antithetical (in comparison with McLuhan) ideas, which would create a coherent system of thought that would unite all the phenomena of mediality within a single theory of intermediality. The interdisciplinary approach to intermediality, that resulted in a very heterogeneous set of theoretical tools and a huge diversity of topics, also brought about an increasing number of very different methodologies of intermediality that often seem confusing.

The attempt to create the methodological union of theories of intermediality and to define intermediality as communication belongs to Mitchell. He has explored the concept of *ekphrasis* and has emphasized the idea, that *ekphrasis* has something similar to communication, which is going on in the absence of a communicative partner. This kind of communication is specific for the media history since the invention of writing, which has started from Plato's dialogue *Phaedrus* and stands out as the emblem of "communication in the absence". *Ekphrasis* as the intermedial device means visuality, which we do not experience in the moment of speaking: words are able to "cite", but never "see" the visual objects. Consequently, *ekphrasis* is understood as curiosity, as a little miracle, but some degree of that magic is characteristic for all communication, which is going on without participation of communicative partner or in the absence of the object of discussion (Mitchell 1994: 156).

There are three levels or three communicative modes in Mitchell's anatomy of *ekphrasis*. The first one is "ekphrastic indifference" – that level is some kind of pre-communicative preparation, which starts from the point of impossibility of expressing one media through the other. The second level is called by Mitchell "ekphrastic hope". This level includes a hope, that in some way the language through some rhetorical effect or any other "way" finds the way from the media of the word to the visual. The notable thing, that virtuality of the "ekphrastic hope" should be verified by something real. For example, in the final shots of Michelangelo Antonioni's *Blow Up* we still cannot see the ball, but in the last moments we can hear it bumping. And that perception of the sound satisfies us: we believe in the possibility to prove the presence of the ball

through the sound, we ignore the visual absence of the ball. Mitchell has suggested, that "ekphrastic hope" is related with the attempt to stop the fluidity of language by the shape in the literal or figurative sense when the fluidity of language is controlled through aestheticizing or conceptualizing (Mitchell 1994: 158).

Finally the last stage of communication through *ekphrasis* is called by Mitchell "ekphrastic fear". The cause of this is the sense of collapse because of the differences between the word and the image, the impossibility of separation of the media. The state of intermediality could be interpreted in terms of magic, the "curiosity", which, as previously discussed, is specific for Mitchell's ekphrastic communication with the other (Mitchell 1994: 155).

Ekphrasis overcomes the oppositions, overcomes the otherness. The ekphrastic attempt is related with the hope to reach the other: through the act of speaking to experience the visual and the space. This attempt may be interpreted in terms of power (Mitchell 1994: 160): to speak and to mute the visual other, who is unable to represent oneself and could only be represented through the verbal discourse. The strangest thing in the ekphrastic representation is the obligatory absence of the object, which is described through the verbal discourse. The ekphrastic language by describing the spatiality and visuality is transforming the transparent and clear verbal window to the opaque media, which use the description for becoming the "corporeality", the obviousness, which is specific for the visual phenomenon. This is the magic of ekphrastic language.

The visual other is perceived by Audiejaitis as the ghost within the shape of language. The experience of space through the ekphrastic device of language is connected with specific "psychology" of perceiving, which performs cognition of the visual to the drama of existence. Indifference, hope and fear are the forces, which add to the "visual" of the language some signs of the real.

Conclusions

Two conclusions could be drawn from the research. The first one shows how the theories of intermediality discuss a possibility to connect a phenomenon of the blind photographer with a network of culture, transfer the situation from the border of culture back to the ordinary understanding. On the border of culture there is a place for "strangeness", which could be interpreted through the theories of everyday mind, which operate through understandable things. Theories indicate that blindness does not decrease the possibility to live within the intermedial world. Conversely, blindness activates attention to the mediation of reality, enhance critical position to experience the media. Audiejaitis has lived "without any concepts of space and colour", for him visuality was the absolute otherness. But that was not the holdout for the practices of photo making. Exploration of the case within the three theoretical perspectives has indicated three ways of understanding the phenomenon of the blind photographer – not as something peculiar, but as the case of communicative existence. Lessing's theory of differences of the word and image does not allow speaking about the nature of

communication in other term as the allusion. Theory of intermediality and intertextuality by Bakhtin, Kristeva and Barthes explores the subject of simultaneity of media perception, but because of impossibility to experience the visuality Audiejaitis is perceived as being in the constant state of waiting for that simultaneity. The intersection of visual and verbal is for him suspended up to infinitude. Only Mitchell's exploring of ekphrastic communication clears the possibility to reach the visual through the language because of the experience of "shape".

The second conclusion of the paper has emphasized the position of a border as the unique perspective for discussing of the mixed, impure occurrences of culture. All of them have a cross-point, where the things with different origin meet each other. And this cross-point is a border, which could be reached intellectually, through the philosophical models of concepts. However, the real experience of that cross-point, of that border state is possible under very special circumstances only, when a convenient uncritical easiness of being is impossible. Witness of that border experience is extreme important for testing the understanding of a complexity of reality.

References

Allen, G. 2000. *Intertextuality.* London: Routledge.

Bakhtin, M. 1986. *Marxism and the Philosophy of Language.* Cambridge: Harvard University Press.

Barthes, R. 1977. *Image – Music – Text.* London: Fontana.

Barthes, R. 1981. Theory of the Text, in Young, R. (Ed.). *Untying the Text: A Post-Structuralist Reader.* London: Routledge and Kegan Paul, 31–48.

Barthes, R. 1986. *The Rustle of Language.* Basil: Blackwell.

Benjamin, W. 1991. Über die Sprache überhaupt und über die Sprache des Menschen, in *Gesammelte Schriften*. Vol. 2. Frankfurt a. M.: Suhrkamp, 140–157.

Coleridge, S. T. 1838. Preface, in Coleridge, F. N. (Ed.). *The Literary Remains of Samuel Taylor Coleridge*. Vol. 3. London: William Pickering, 7–12.

Dinter, M. 2011. Intermediality in Latin Epic: Text and Image, in Lovatt, H.; Vout, C. (Eds.). *The Epic Gaze*. Cambridge: Cambridge University Press, 119–121.

Flusser, V. 2006. The Skin, in *Flusser Studies*. Vol. 2. Available from Internet: http://www.flusserstudies.net/pag/02/flusser-skin02.pdf [Last access: 27–10–2010].

Frank, E. 1979. *Literary Architecture: Essays Toward a Tradition*. Berkeley: University of California Press.

Gunning, T. 1989. The Cinema of Attraction: Early Film, Its Spectator and the Avant-Garde, in Elsaesser, Th.; Barker, A. (Eds.). *Early Film*. London: British Film Institute, 381–388.

Higgins, D. 1967. Statement on Intermedia, in Vostell, W. (Ed.). *Dé-coll/age*. Frankfurt: Typos Verlag, 6–7.

Kristeva, J. 1980. *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press.

Lessing, G. E. 1911. Laokoon oder über die Grenzen der Malerey und Poesie, in Witkowski, G. (Hg.). *Lessings Werke*. Band 4. Leipzig und Wien: Bibliografisches Institut.

McLuhan, M. 1967. Education in the Electronic Age, in Stevenson, H. A.; Stamp, R. M.; Wilson, J. D. (Eds.). *The Best of Times / The Worst of Times: Contemporary Issues in Canadian Education*. Toronto: Holt, Rinehart and Winston of Canada, Ltd, 12–24.

Mitchell, W. J. 1986. *Iconology: Image, Text, Ideology*. Chicago: University of Chicago Press.

Mitchell, W. J. 1994. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press.

Mulvey, L. 1999. Visual Pleasure and Narrative Cinema, in Braudy, L.; Cohen, M. (Eds.). *Film Theory and Criticism*: *Introductory Readings*. New York: Oxford University Press, 837–849.

Tynjanov, J. 1962. The Meaning of the Word in Verse, in Matĕjka, L.; Pomorska, K. (Eds.). *Readings in Russian Poetics: Formalist and Structuralist Views*. Cambridge: MIT Press, 136–145.

Films

Survilaitė, D. 2002. *Kurmis*. Lietuva.

FOTOGRAFUOJANTIS „KURMIS",
ARBA KELIO LINK *KITO* PAIEŠKOSE

Saulius Keturakis

Santrauka

Straipsnio pavadinimas susijęs su Dalios Survilaitės filmu *Kurmis*, kuriame pasakojama tragiškai žuvusio fotografo Remigijaus Audiejaičio, aklo nuo gimimo ir, anot jo paties, niekada neturėjusio jokio supratimo apie erdvę ir spalvą, istorija. Straipsnyje analizuojama ši oksimoroniška situacija, kai fotografijos – vizualios medijos – patirtis pačiam menininkui yra prieinama tik naudojantis ekfrastinėmis technikomis. Paradoksali aklojo fotografo figūra aptariama trijuose teoriniuose kontekstuose, siekiant išsiaiškinti jos galimybes nebūti paliktai tik kaip keistenybei, o būti paaiškintai remiantis teorinėmis įžvalgomis, susijusiomis su žodžio ir vaizdo sąveikos (Gottholdas Ephraimas Lessingas) analize, intertekstualumo bei intermedialumo tyrinėjimais (Michailas Bachtinas, Julia Kristeva, Rolandas Barthesas) ir Williamo J. Thomaso Mitchello ekfrazės kaip komunikacijos su kitu idėjomis. Straipsnyje aptariant išskirtinį Audiejaičio atvejį parodytas komunikacijos aspekto stiprėjimas žodžio ir vaizdo sąveikos teorijose, taip pat intertekstualumo bei intermedialumo tyrinėjimuose. Remiantis Mitchellu, daroma išvada, kad aklumas nėra atimantis galimybę komunikuoti su vizualiuoju *kitu*, nes ekfrazėje dalyvaujančios kalbos *kontūras*, jos juslėmis patiriamas medžiagiškumas gali būti suvokiamas kaip vizualumo pavidalas, per kurį vyksta komunikacija.

Reikšminiai žodžiai: ekfrazė, intermedialumas, intertekstualumas, medijos, grynosios ir negrynosios medijos.