

CFP for issues 7 and 8, **ARTS TREK. CROSS-ARTISTIC APPROACHES**, with **NEWLY** extended deadlines: **30 December 2016** for submission of Abstracts and **15 April 2017** for submission of contribution *in extenso*.

Call for papers

ARTS TREK. CROSS-ARTISTIC APPROACHES

The *InterLitteras Research Centre* kindly invites submissions in **English, French, German, Italian and Spanish** for issues no **7** and **8** of the academic journal „Concordia Discors vs Discordia Concors: Researches into Comparative Literature, Contrastive Linguistics, Cross-Cultural and Translation Strategies” (<http://condisdiscon.blogspot.ro/2015/02/aims-and-scope.html>) on topics related to *inter- and transdisciplinarity*, the guiding concepts of our major focus: **Arts Trek. Cross-Artistic**

Approaches. Interviews and reviews of books/plays/films/musical performances/art exhibitions are also accepted, which need not relate to the topic at issue.

For the past six decades or so, academic education has gone through a series of reforms that involved the replacement of traditional academic disciplines by holistic, integrated approaches, more closely related to pragmatic life aspects, with the shaping of a new concept, *interdisciplinarity*, as a natural consequence thereof. The dissolution of disciplinary interests and constraints and the assimilation of various types of disciplinary knowledge broadened the critical perspectives thus facilitating access to various research fields, catalysing reactions to new stimuli and, most importantly, inviting new types of audience. As many other notions that took shape in the 20th century to name realities, phenomena, procedures, methods and techniques - some of which had been active ever since Antiquity - , the syncretic approach of various fields arises from the need to unify heterogeneous elements from different disciplines and results in the birth of *interdisciplinarity*, alongside related research areas such as: *transdisciplinarity*, *multi-* and *pluridisciplinarity*.

The two issues set out to bring together researches from various artistic fields which, in the spirit of Robert Frodeman's simple definition of *interdisciplinarity*, choose to focus outward, away from their group of peers (Frodeman, 2014, *Sustainable Knowledge. A Theory of Interdisciplinarity*, p. 36).

Viewed as dialogue between different media, combination between textual messages and non-verbal systems, permutation that intermingles texts and images, interpenetration, interference of languages of art, on the one hand, and of these and verbal language, on the other hand, artistic interdisciplinarity covers a wide range of topics that may include, but are not restricted to, the following:

- Hypotyposes: where literature meets painting
- Architecture and translation: the construction of spatial meaning
- Translation and intermediality
- Voyages, journeys and trips in visual and non-visual arts

- Photography between science, art and practice
- Word and image in children's books
- Artistic creativity and psychopathology
- Bricolage and improvisation in contemporary art
- Heterogeneous spaces
- Autobiography vs. self-portrait
- Literary texts on screen: literary fiction as source, pretext or text-discourse matter represented/interpreted/overinterpreted by audio-visual means
- Adaptation as transcultural and transartistic/transdisciplinary phenomenon in performing arts
- The phenomenological model in arts and literature: sensory fiction, presence effects vs meaning effects, phenomenological experiences
- The language of drama vs the language of stage: from Shakespeare to multimedia theatre
- Films as texts, texts as films: screenplays and the problem of words turned into images
- Plastic arts: the way from concept to image and back
- Representations of gender in contemporary TV fiction
- Posthumanism in TV discourse
- Iconotexts in printed and audio-visual advertising
- Graphic music (musical graphics)
- Musical composition and mathematical determinism
- Philosophy and music (modes and systems of thought)
- Psychology and music (music therapy)

Deadline:

Submission of contribution *in extenso*: 15 September 2016

Contributions should also include the following:

- an **Abstract** (150 words), and **5 keywords** in **English**;
- a short **Bionote**, also in **English**, indicating author's name, affiliation, academic/research areas of interest, etc;
- **section** preferred (Cross-Artistic Approaches, Comparative Literature, Contrastive Linguistics, Cross-Cultural and Translation Strategies) and **language** of submitted manuscript;
- author's/authors' **e-mail address(es)**,

and should be sent no later than the date specified above to:

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