

Before you lies *Connected Dots*, an issue on crossmedial art and exhibitions. The title was inspired by connect-the-dots puzzles: at first sight randomly placed numbered dots that combine into a recognizable shape once connected. Crossmedial artworks are like connect-the-dots drawings in that they are made up of a variety of fragmented or isolated media that complement or contradict each other, and which, when combined, produce meanings that transcend the sum of its parts. The same goes for crossmedial exhibitions. Diverse media contribute diverse materials and meanings, and are employed in order to tell a larger story. Crossmediality, furthermore, is a way of looking: a work or exhibition does not need to be intended as crossmedial to be interpreted as such. Thus, the title of this issue relates to the variety of definitions of crossmediality.

The concept of crossmediality is novel and still in development. The confusion over what it entails exactly perhaps issues from the fact that there are a number of concepts that are closely related to crossmediality, like intertextuality, multimediality, and intermediality. Intertextuality refers to other already existing texts or images outside the artwork, revealing the embeddedness of the work in a network of other meanings. Multimediality entails the use of a variety of media in order to create or exhibit an artwork, for instance when paintings are reproduced in moving images. The various media have no direct influence on the meaning of the work, but mainly serve as different platforms through which to communicate the work. Intermediality denotes the convergence of multiple media. Within a work the boundaries of media are not crossed, but a number of different media are merged.

From the articles in this issue it becomes apparent that each author has a different idea about the precise definition of the

concept. All these definitions together form an image of crossmediality that you, as reader, can construct by connecting the dots. Elizabeth Ferrell compares crossmediality with intermediality and concludes that 'Like the term "intermedial", "crossmedial" implies an interaction between media – that different material forms affect or bear on one another. Unlike the former term, however, the latter connotes contention as well as connection – that the media are at cross odds or are even "cross" (as in displeased) with one another. A simultaneously complementary and contestatory dynamic is implied by the term "crossmedial".' This peculiar dynamic within crossmediality, which is both complementary and discordant, is teased out by Ferrell, but is palpable throughout the entire issue. Ferrell deconstructs a typical Cold-War exhibition, and states that its politicized, even propoganda-like character establishes a crossmediality that is entirely alien to the artworks on display.

Another view on crossmediality comes courtesy of Mirjam Knotter, curator at the Joods Historisch Museum (Jewish Historical Museum). In an interview she discusses how *Black Box*, by the socio-political artist William Kentridge, crosses medial boundaries, and how the exhibition designers dealt with that. She states: 'To me, an exhibition is crossmedial when form, technology, space, atmosphere, and everything those entail, interacts.' In this issue we also hear from the Danish exhibition designer Anne Schnettler, and from Laura van Hasselt, curator at the Amsterdam Museum. Both analyze the employment of crossmedial tools in order to create an exhibition narrative from artworks and historical artifacts. Martijn Stevens, too, discusses the use of cross-medial presentation methods in order to bring historical artifacts to life, specifically in the case of the integration of video installations with their surroundings at Kasteel Amerongen (Amerongen Castle).

In addition to exploring crossmedial artworks and the usage of crossmedial tools in exhibitions, *Connected Dots* examines works and exhibitions that exist only virtually. The *Paradiso Phone Expo* is an exhibition

that can be viewed only via a mobile phone, and asks if mobile phones isolate or connect people. In her article concerning the influence of *augmented reality* on the viewer's experience of art, *Kunstlicht*-editor Lisa Goudsmit explores the effects of viewing art on the screen of a mobile phone.

The content of the issue is itself situated in between a crossmedial artwork. Especially for *Kunstlicht*, visual artist Jan Robert Leegte created an online mini-exhibition from cover to cover: a hyperlink on the front links to a site-specific contextual work, and the hyperlink on the back cover links to the exhibition text. It is up to you, the reader, to connect these dots and bring the mini-exhibition to life.

Connected Dots aims to show a diverse discourse surrounding crossmediality, but above all calls for new insights into and questions concerning crossmediality.

Kunstlicht would like to welcome Angela Bartholomew and Marlies Noijens. We are sad to see Michel Pierre Laffite go. Lisa Goudsmit will temporarily resign her function after the release of *Connected Dots*.

We wish you a lot of reading and viewing pleasure.

On behalf of the editorial board,
Lisa Goudsmit and Winnie Hofmeester