



## METADATA

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## Abstract

The textbook focuses on the concept of the recontextualizing of the artistic work via its creative modification and its integration into new contexts. It mainly examines the method of modification as applied to the illustrated narratives of comics from the modernist period onwards. Thus, this method is presented using the multiplying effect resulting from the coexistence of the word and the image in order to create new narratives (metanarratives, metafiction, etc.). Concepts that are particularly widespread in modern, and especially contemporary art, are analysed and described in relation to the transfer of a work into new contexts, such as appropriation, revision, adaptation, intersemiotic translation, etc. Not only this but also, terms describing the ways in which images are associated, such as interpictoriality, are explained with a wealth of examples. To this end, terminology and methods of analysing the relationship between 'texts' in the broad sense (intertextuality - Kristeva, metatextuality, hypertextuality, etc. - Genette) are used in an attempt to identify the possibility of extending them with appropriate adaptations to the field of images, but also theories - critiques

of postmodern art and its function that have been formulated both by thinkers who are negative to postmodernism (e.g. Jameson, Baudrillard, etc.) and by its supporters (e.g. Hutcheon, Rose etc.). In an attempt to clarify the confusing terminology, concepts such as the Droste Effect, encapsulation, irony, parody, farce, grotesque, homage, etc. are presented and developed through examples and their possible relationship with humour and defamiliarization (association, transposition, exaggeration, transformation, etc. - Klein). Finally, an attempt is made to provide a historical interpretation of the practice of recontextualizing from its beginnings in the late 19th and early 20th centuries (editorial cartoons, Little Nemo, Crazy Kat, etc.) to its generalized use in the post-war period by MAD magazine, its politicisation in the Underground years and its complex forms and multiple dimensions in contemporary alternative comics (Art Brut, Art Ops, Army @Love, Crossed, Asterix, etc.) through the recontextualization of iconic artworks by artists such as Da Vinci, Michelangelo, David, Goya, Hokusai, Manet, Whistler, Munch, Duchamp, Malevich, Dali, Picasso, Magritte, Hopper, Wood, Escher, etc.

