THE INTERMEDIAL WORK OF ART

CONCEPTION, REALISATION, PERFORMANCE, RECEPTION, PRESERVATION

5, 6, 7 November 2020

Gustave-Eiffel University, Marne-la-Vallée
Sorbonne University, Paris
National Library of France, Paris
THE INTERMEDIATE WORK OF ART
Conception, Realisation, Performance, Reception, Preservation

5, 6 November 2020
Université Gustave Eiffel, Marne-la-Vallée

7 November 2020
Auditoriums, National Library of France, Paris

Organized by
Gustave-Eiffel University, LISAA (EA 4120)
International Society for Intermedial Studies (ISIS)
Sorbonne University (IREMUS/BnF/ CNRS, LAM/ UMR 8212)

Partners:
National Library of France, Paris
ENS Louis-Lumière, Université de Montréal
Université de Versailles-St-Quentin-en-Yvelines (CHCSC, EA 2448),
aCROSS collective,
Embassy of the Czech Republic in France

Responsible for organizing the congress:
Martin Laliberté (UGE, LISAA)
Lenka Stransky (UGE,LISAA/Rouen University,GRHis)

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Jean-Marc Chouvel (IREMUs), Maxime Boidy (LISAA)
Lenka Stransky (LISAA/GHRis), Martin Laliberté (LISAA)

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Carole Halimi (LISAA), Xavier Hautbois (CHCSC),
Aurélie Huz (LISAA), Jean-Marc Larrue (UdM),
Geneviève Mathon (LISAA), Giusy Pisano (ENS-LL).

Conference description
As a contribution to numerous theoretical and historical discussions on intermedia-

lity by ISIS and its members, this conference aims to study the intermediate work of
art through its different stages, from conception to reception, as well as the related
matters of analysis and preservation.

With the introduction of new technologies and new media in the past fifty years, two
main tendencies have characterized artistic creation. The first tendency explores the
exchanges between artistic domains through the interaction of sound, image, and
gesture, which can lead to a true osmosis between different types of perception. The
second tendency leans toward the abolition of the distinction of “art” and “non-art”,
through the aestheticization and dramatization of other cultural fields (mass-media,
sports, politics...).

Thus, forms of art express themselves through the use of intermedial and intersen-
sory phenomena, through multidisciplinarity and indisciplinarity (that is, the trans-
gression of limits or boundaries between artistic domains), but also between diffe-
rent types of perception or even different social environments. In the face of such
a plurality of approaches outside of clearly defined disciplines and aesthetics, it is
necessary to develop a transverse approach to the analysis of interdisciplinary artistic
practice and theory, as well as to the critical discourse that accompanies them.

It is also necessary to define or develop concepts corresponding to such situations:
the decline of the object, crises of languages, syntheses of arts and synaesthesia,
sensorial conjunctions, pluri-artistic environments, active participation, etc. In par-
allel to all that, it is also necessary to question the different ways of thinking about
“non-art” and the significance of the aestheticization of culture.

New notions such as trans- and hyper-, media- or immedia manifest themselves in
intermedial work. The creation of the latter is also at the heart of digital computer
creation, which has considerably enlarged original avant-garde conceptions, thus
creating an epistemological change and the necessity of a deeper thinking—not
theoretical, but anchored in the work itself, its existence, its ways of being in its
different stages from conception, realisation, performance, and reception. On top
of the transdisciplinary and interdisciplinary methods used, the “indisciplinary” me-
thod, in the sense that Viviane Huys and Denis Vernant give to the term—outside
of conventional artistic genres, associated to the creators that voluntarily operate
outside of any system—could also be an important path of investigation.

This leads to open questions which should be articulated with case studies in in-
termedial art. What methodological tools would be necessary to conceive, actually
create, and comprehend such a particular artistic production as an intermedial
work? What would be the defining characteristics of such a work of art and its prac-
tical realisation? What are its creative dynamics, and how do they differ from non-in-
termedial art? What are the specific problems of its conception, realisation, and
performance? How can its different modes of reception be evaluated? What would
be the proper analysis tools or the relevant taxonomies? What terminologies would
be best suited to investigate such works? Rather than the traditional artistic concep-
tual vocabulary—perhaps too medium—or disciplinary—specific—this conference
could be a moment to discuss terminologies of the common multi-artistic processes
involved. Last, since archive centres, libraries, and museums encounter numerous
difficulties when confronted with such works (at worst, intermedial works of art are
badly archived, badly presented, and even excluded from archival collections), this
conference aims to explore remedies to those difficulties.
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<tr>
<td>10:15</td>
<td>Sarah Timme, Goethe University Frankfurt</td>
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<tr>
<td>10:15</td>
<td>&quot;Confusion and anarchy&quot; or an &quot;Open Society&quot; – the Reception of the</td>
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<td>Intermedial Work of Art</td>
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<td>11:00</td>
<td>Maxime Boidy, Gustave-Eiffel University</td>
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<td>11:00</td>
<td>The Crowd as Mixed Medium: Jeremy Deller’s Theatrical Multitudes</td>
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<td>11:50</td>
<td>Marcia Oliveira, University of Minho, Braga</td>
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<td>Artists’ Books as Intermedial Artworks</td>
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<td>12:30</td>
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<td>14:30</td>
<td>Thiais Kuperman, University of Minho, Braga</td>
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<td>14:30</td>
<td>Curatorial Ekphrasis: a Category Proposal</td>
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<td>03:15</td>
<td>Ana Laguna Martinez, University of Granada</td>
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<td>03:15</td>
<td>Eco’s Encyclopedy as Structure in Intermedial Works</td>
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<td>03:55</td>
<td>Break</td>
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<tr>
<td>04:10</td>
<td>Azadech Nilchiani, Gustave-Eiffel University / University of Lille</td>
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<td>04:10</td>
<td>John Giorno’s Poetry and Sound Space</td>
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<td>Jeroen Coppens, University of Ghent</td>
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<td>From the Museum to Instagram. Feminist Performance Art on Social Media</td>
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<td>Jeroen Coppens, University of Ghent</td>
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<td>05:50</td>
<td>From the Museum to Instagram. Feminist Performance Art on Social Media</td>
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<td>06:30</td>
<td>Xavier Hautbois, University Versailles Saint Quentin-en-Yvelines</td>
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<td>06:30</td>
<td>Olivier Innocenti, Artist, musicien, Le bleu de Ross</td>
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**PROGRAM**

Thursday 5th November

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<th>Time</th>
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<tr>
<td>03:00</td>
<td>Opening Ceremony</td>
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<tr>
<td>09:30</td>
<td>Ayokunmi O. Ojebode, University Nigeria</td>
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<td>09:30</td>
<td>Textualising Talking Drumming: Intermediality and Talking Drum</td>
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<td>Performance among the Yoruba</td>
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<td>10:15</td>
<td>Alessandro Mastropietro, University of Catania</td>
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<td>10:15</td>
<td>Between Music Performance and Environment: Three Intermedial Works</td>
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<td>by Mario Bertocinici, circa 1970</td>
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<td>10:55</td>
<td>Break</td>
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<td>11:50</td>
<td>Jeroen Coppens, University of Ghent</td>
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<td>12:30</td>
<td>Klaus Gruber, University of Vienna</td>
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<td>12:30</td>
<td>Joris Weijdom, University of the Arts Utrecht</td>
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<td>Aneta Mancewicz, University of London</td>
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<td>12:30</td>
<td>Chiel Kattenbelt, Utrecht University</td>
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<td>12:30</td>
<td>Panel VR in Live Performance as an Intermedial Artwork</td>
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<td>14:00</td>
<td>Lunch</td>
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<td>02:30</td>
<td>Yara Dos Santos Agosto, Federal Center for Technological Education</td>
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<td>of Minas Gerais</td>
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<td>02:30</td>
<td>Play and aesthetic experimentalism in the creation process of</td>
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<td>O perfeto cozinhaças das almas deste mundo, diario de Oswald de</td>
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<td>Andrade's garçonnière.</td>
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<td>03:00</td>
<td>Fátima Chinita, Lisbon Polytechnic Institute</td>
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<td>03:00</td>
<td>Dance and the Mediated Immersive Flux in Carlos Saura’s Musical</td>
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<td>Hybrids with Live Feed</td>
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<td>03:40</td>
<td>Break</td>
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<td>Andrew Albert Ty, La Trobe University</td>
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<td>03:40</td>
<td>Pop + Art + Performance: Transformations of Musical Personae in</td>
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<td>BTS’s “Black Swan”</td>
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<td>04:25</td>
<td>Bowen Wang, Trinity College Dublin</td>
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<td>04:25</td>
<td>Poetry and Painting: Modernist Intermediality in Pound, Williams, and</td>
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<td>Stevens</td>
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<td>05:00</td>
<td>Crys Aslanian, PhD student at LISAA, Gustave Eiffel University and</td>
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<td>05:00</td>
<td>at PRISM, Aix-Marseille University</td>
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<td>05:00</td>
<td>Leslie Astier, Experimental Narrative Artist</td>
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<td>05:00</td>
<td>James Leonard, Digital Arts Research Engineer, GIPSA Lab, Grenoble</td>
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<td>05:00</td>
<td>Alps University</td>
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<td>05:35</td>
<td>Intermediality as writing, collaborative gameplay and co-presence in</td>
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<td>rΔdio cΔro’s approach. Panel et démo;</td>
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<td>05:35</td>
<td>Crys Aslanian, Leslie Astier and James Leonard</td>
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<td>05:35</td>
<td>PLΔ†Ø, a journey through impossible spaces, Performance</td>
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<td>Discussion</td>
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<tr>
<td>06:10</td>
<td>Crys Aslanian, Leslie Astier and James Leonard</td>
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PROGRAM
Saturday, 7th November
National Library of France

01:45
Welcoming Speech by Mathias Auclair, Head of Music department, BnF

02:00 - 02:40
Louise Bernard de Raymond, University of Tours
Le Quatuor scientifique d’Antoine Reicha, une œuvre écrite pour la postérité ?

02:40 - 03:30 p.m.
Round Table I : Le Quatuor scientifique d’Antoine Reicha, une œuvre écrite pour la postérité ?
Martin Laliberté, Gustave-Eiffel University
Miguel Almiron, Gustave-Eiffel University
Florent Di Bartolo, Gustave-Eiffel University
Jakub Verner, Reicha Quatuor

03:30 - 04:15 p.m.
Performance concert : Quatuors scientifiques
Antoine Reicha: Quatuor scientifique
Jean-Marc Chouvel: MOIR
Martin Laliberté: RIORIM
Quatuor Reicha :
Ivan Illiev – violon, Veronika Manova - violon, Jakub Verner - alto, Libor Masek - violoncelle
Composition visual treatment: Florent di Bartolo
Interactif treatment: Miguel Almiron, Andrea Giomi
Sound processing: Martin Laliberté

04:15 - 05:00 p.m.
Round Table II : Antoine Reicha : visionnaire ou conservateur ?
Jean-Pierre Bartoli, Sorbonne University
Libor Masek, Quatuor Reicha
Christophe d’Alessandro, Sorbonne University
Pierre-Albert Castanet, Université of Rouen

05:30 - 06:30 p.m.
Concert : Reicha&Haydn
Antoine Reicha
La Pantomime
Quatuor Scientifiques, n°1, 3, 4, 12
Joseph Haydn
Quatuor fa mineur, op.20, n°5

Under the patronage of His Excellency Mr. Michal Fleischmann, Ambassador of the Czech Republic in France and Permanent Delegate to UNESCO.

In the face of the pandemic spread of Covid-19, after evaluating all the sanitary, organizational implications, the ISIS Board together with the Organizing Committee in Paris and Marne-la-Vallée came to the belief that it is reasonable to hold only one day in Paris (7th November, in National Library of France). The talks and debates of 5th and 6th November will be available through videoconference.

Information about 7th November :
The conference will be held at Small Auditorium ; Quai François - Mauriac, Paris 13
The concert will be held at Big Auditorium ; Quai François - Mauriac, Paris 13
Reservations can be booked at : https://bnf.tickeasy.com/fr-FR/familles

Please find below the link enabling you to connect to the ZOOM and all important information about the Congress on the aCROSS website at: https://acrossfestival.weebly.com or on the Gustave-Eiffel University at: https://lisaa.u-pem.fr

The concert on November 7 is supported by the Ministry of Culture of the Czech Republic and is organized as part of project Reicha as a Visionary led by the National Library of France, the Research and Creation Group aCROSS and the Embassy of the Czech Republic in France.
THE INTERMEDIAL WORK OF ART
CONCEPTION, REALISATION, PERFORMANCE, RECEPTION, PRESERVATION

SUMMARY OF THE CONFERENCE PAPERS

5, 6, 7 November 2020

Gustave-Eiffel University, Marne-la-Vallée
Sorbonne University, Paris
“Confusion and Anarchy” or an “Open Society” – the Reception of the Intermedial Work of Art

Sarah Timme

The weakening of the traditional borders between the arts that took place during the 1950s and 1960s was accompanied by reflections on intermedia by the artists themselves as well as by critics and theorists. In Sweden, for example, a debate on the so called ‘open art’ raged in magazines and newspapers. Harsh critique was presented not only by cultural traditionalists but also by modernists as writer Arthur Lundkvist, who claimed that transgressing the borders between visual art and literature would lead to “confusion and anarchy”. Lundkvist was worried about literature’s purity but he also links the debate on intermedia to more general societal and cultural topics as commercialization or social values. Younger artists and critics reacted upon this and argued for a new view on the arts and on society in general – open art was connected to a more open society. By drawing on Lars Elleström’s model of intermedial relations, which is not only suited for an analysis of the intermedial work of art but also of the attitudes about it, I will examine the concepts of and assumptions about intermediality that are at stake in this debate.

Dr. Sarah Timme, art historian and literary scholar, is research associate in the Department for Scandinavian Studies at Goethe University Frankfurt, Germany. In 2012 she received her Ph.D. with a study on Norse mythology in book arts during National Socialism. Her current research project “Picture-Postics” deals with the role images have in the poetics of illustrated books and artist’s books of the Scandinavian neo-avant-garde.

The Crowd as Mixed Medium: Jeremy Deller’s Theatrical Multitudes

Maxime Boidy

Winner of the Turner Prize in 2004, Jeremy Deller (born 1966) counts among the major figures of contemporary art. Since the early 1990s, his practice has explored “The Infinitely Variable Ideal of the Popular”, to quote the title of his personal exhibition held in 2016. In this process, Deller has rooted some of his most important pieces on what could be called an “art of crowds”, among which the Processions project held during the carnival of Manchester in 2005, or The Battle of Orgreave (2001), a reenactment of one of the most violent episodes of the British coalminers’ strike of 1984-85 against Margaret Thatcher’s economic policy.

How to produce these temporary artworks and which archives to privilege? As far as many of the people engaged in the Orgreave reenactment were former miners and policemen, who is the public and what is expected from the participants? These are a few questions raised by this art of crowds situated at the crossroad of performance, conceptual art, theatre and Cultural Studies. While consciously drawing on some artistic means of the avant-garde, Deller’s practice tends to reveal the intermedial nature of the popular arts in Britain since the origins of the Industrial Revolution. He also makes us curious of an intermediality at work in the theories of crowds in the social sciences since the end of the nineteenth century.

Maxime Boidy is lecturer in Visual Studies, member of the LISAA (EA4120 – Université Gustave Eiffel). His researches deal with the imagery of collective bodies. He has recently edited the French translation of Jonathan Crary’s Techniques of the Observer: Vision and Modernity in the 19th Century (Éditions Dehors, 2016).

Curatorial ekphrasis: a category proposal

Thais Kuperman Lancman

This paper presents part of an ongoing PhD research the concept of curatorial ekphrasis, specifically in narrative texts. Such categorization is part of an effort to think about intermedia contemporary practices of art and literature. The concept of curatorial ekphrasis emerges primarily from two observations regarding the contemporary context of the visual arts: firstly, the evolution of the curator’s role in the art world as someone who amplifies the meanings of artistic practice with a proper narrative; secondly, how contemporary art is strongly marked by the adoption of curatorial processes by artists. In this sense, we discuss contemporary ekphrasis as the transposition of curatorial practices into the literary text, and the effects of meaning produced when it occurs in narratives. We propose curatorial ekphrasis as a broad term, which includes the transposition of the curator’s work, turning his attention to his choices and the general theme of the exhibition. In addition, we consider the re-presentation of curatorial processes as artistic practices, that is, the use of selection, archiving and cataloging for aesthetic and discursive purposes. We also include the very act of narrating as a curatorial process, so that the ekphrasis of works of art in certain contexts also reflects operations related to the practice of curatorship and, therefore, how these concepts together provide elements for the reflection on curatorial ekphrasis as a distinct category. Furthermore, we exemplify curatorial ekphrasis in

Artists’ books as intermedial artworks

Márcia Oliveira

With the paper Artists’ books as intermedial artworks I intend to explore the intermedial nature of artists’ books and to reflect on the artistic and communicational possibilities of this particular art form through a comparative analysis of Pipilotti Rist’s work Homo Sapiens Sapiens (presented at the 2005 Venice Biennale) and the book Pepperminta: Homo Sapiens Sapiens. Boxa Ludens, published to accompany Rist’s exhibition at the Church of San Stàe. This comparative approach will emphasize the cinematic qualities of the book (for example, how it involves movement, seriality, timespace synthesis, etc.) and thus its intermedial nature. As Dick Higgins states, “artists’ books take us to consider criticism as the discussion of an experience, which takes the focus away from what it means or what it says to what is IS” (Higgins, 1985). Therefore, to think about what artists’ books are is also to think about the intertwining and interconnectedness of a large diversity of concrete and conceptual elements (words, objects, materials, photographs, sound and image, still object and movement) that thus requires an engagement with “a new type of reading” (Kim, 1998). By searching for such a “new type of reading” I hope to make a contribution to some questions posed by this conference, particularly “What methodological tools would be necessary to conceive, actually create, and comprehend such a particular artistic production as an intermedial work?”

Márcia Oliveira is a post-doctoral fellow at University of Minho, Portugal, where she is developing a research project on women artists’ books (FCT grant SFRH/BPD/110741/2015). She was a visiting scholar at Rutgers University (NJ/USA) in Fall 2016. She is CO-PI of the recently funded research project Women, arts and dictatorship. Portugal, Brazil and Portuguese speaking African Countries (2018-2021). Her most recent publications include the book Arte e Feminismo em Portugal no contexto pós-revolução (2015), and the journal article De profundis: a cartography of the face in the work of Paula Rego, Woman’s Art Journal, vol. 39, n° 1, Rutgers, U.S.A.
contemporary literature with Enrique Vila Matas’ The Ilogic of Kassel, and The Museum of Innocence, by Orhan Pamuk.

Thais Kuperman Lancman is a PhD student on Comparative Literature at Universidade Presbiteriana Mackenzie, with a scholarship granted by CAPES. Currently at Universidade do Minho, Portugal, for a PhD internship. Master's degree in Literature from Universidade de São Paulo, with a Fapesp scholarship. Documentary picture and a quatrain. This work presents a difficulty derived from the realistic weight of photography. How to interpret a work in which poetry and photography coexist? At the same time that Roland Barthes spoke about the third message in photography – a pure denotative and indexical message – Umberto Eco overcame that essentialist consideration with an exhaustive classification of sign-functions. Accordingly, photography is an extension that also needs cultural knowledge to be interpreted, and therefore can be understood as a metaphor. The encyclopedic construction of reality makes his perspective especially suitable for studying intermedial works. Words and images are then interpreters in the encyclopedic’s Kriegsfiebel’s world, which struggles into contradictions against ideological reductions. In this work, images do not illustrate poems and poems do not describe pictures; both kinds of signs refer to each other and form a new semiotic world.

Bio
I have a Bachelor's Degree in Hispanic Philology and in Comparative Literature at the University of Granada, Spain. The subject of my PhD is the relationships between literature and photography in intermedial works. I have been studying at Durham University (United Kingdom) as a Visiting Research Studying.

John Giorno’s Poetry and Sound Space
Azadeh Nilchiani,

How do we stand and where do we stand?
Jean-Marc Larrue
Keynote speaker
If the intermedial theory only asserted itself as such in the 1980s, in the midst of a «digital conversion» (Doueihi), we know that intermedial phenomena are, for their part, as old as the oldest media. I propose to look back over the thirty-five years of this intermedial thought. On the one hand, to reflect on some key moments of its development, including in a period that I would describe as proto or crypto-intermedial, before the 1980s:
• Crypto and proto Intermedial Theory
• Mediatic Intermediality
• Postmediatic Intermediality
• Excommunication

On the other hand, to situate it in a movement that is broader than it is and to which it has contributed or in which it participates.
Richard Grusin, evoking the multitude of turns experienced in the Humanities over the last twenty years, speaks ironically of a generalized Turn Fatigue. Fatigue cannot be denied, but the idea of a global turn seems to me to be especially relevant here to illustrate a major paradigmatic shift in our understanding of the world.

Jean-Marc Larrue is professor of theatre (theory and criticism) at Département des littératures de langue française, Université de Montréal (Montréal, Canada). His research mainly focuses on the Long Siècle’s theatre (1880 to today), and more specifically on modernism, media and intermedial phenomena. He is the codirector and cofounder with Giusy Pisano of the International research Group Les Arts Trompeurs / Deceptive Arts. He is the author, co-author or editor of several works on theatre and intermediality including, more recently Théâtre et intermédialité (ed., 2015), Le son du théâtre XIXe-XXIe siècle. Histoire intermédiales d’un lieu écoute moderne (with Marie-Madeleine Mervant-Roux, eds., 2016), Machines. Magie. Médias (with Giusy Pisano, eds., 2018), and Media Do Not Exist: Performativity and Mediating Conjunctures (with Marcello Vitali Rosati, 2019).

Textualising Talking Drumming: Intermediality and Talking Drum Performance among the Yorùbá

Ayokunmi O. Ojebode

The Talking drum (Dundun) in Southwest Nigeria among its variegate functions is used for entertainment, encoding and disseminating information. Despite a good number of scholarly articles dedicated to the art, its performance (act) as an interplay of oral and acoustic engagements has not been sufficiently investigated. The present study, therefore, examines the synergy between the beats and texts, especially in the use of talking drum, highlighting satirical and proverbial expressions which are deep-rooted in the culture, philosophies and ethos of the Yoruba. The collected data were critically analysed using performance theory within the sociocultural framework with emphasis on the talking drum performance as an oral text collected from a recorded performance of royal bands and ensemble to the incumbent Tiami of Ede, Oba Muniru Laminisa I. Intermediality is intrinsically both theory and practice which transcends disciplines and culture borders with emphasis on fusing concretised and abstractive media for the sole purpose of disseminating information to an audience. Consequently, the study reveals and discusses the synchronism between acoustic and verbal modes of the talking drum as an intermedial transmission imbedded with connotative values in the Yoruba cultural milieu. Beyond entertainment, talking drumming among the Yoruba peculiarly serves the purpose of didacticism, sarcasm and projection of social strata, especially within the Yoruba royal courts. Thus, the percussion instrument is a compendium of media outputs, social interactions engrafted into the poetic verbal art and cultural expressiveness of an ethnic group.

From the Museum to Instagram. Feminist Performance Art on Social Media.

Jeroen Coppens

Since its rise in the 1960s, performance art has seen a great evoluBon and expansion, that has challenged the ontology of the art form Bme and again. Whereas 1960s performance art mainly focused on liveness, bodily co-presence and ephemeral, performance arBsts like Vito Accconi and Bruce Nauman already established the use of video in/as performance in the 1970s. Since the turn of the millennium, performance arBsts increasingly use digi tal technologies in their performances. And recently, performance art saw a great expansi on yet again with the pracBce of online performances. This contribuBon looks at the case of Marzella, a self-defined feminist performance arBst that uses her social media ac counts as a performance. Her account mainly shows rather explicit (parBally) nude pic tures of herself, combined with posts about her personal life. Being a professional model, her performance on social media is rather ambivalent, as she oBen displays what remains hid den in her modeling career: body hair, tears or unflaRering poses. This contribuBon invesBges to what extent Marzella’s online performance fits within the expanding pracBce of performance art. Can her feminist self-presenBaBon on social media be understood as double agency (Schneider 1997), similar to the canonical feminist per formance art of the 1960s? Can performance art take the form of a non-live, non-epheme ral unending feed of Instagram images? And what remains when performance art goes virtual?

Between Music Performance and Environment: Three Intermedial Works by Mario Bertoncini, circa 1970

Alessandro Mastropietro

Mario Bertoncini (1932-2019), musical performer, composer, sound-art objects maker, composed from 1964 a series of works where sound textures were related in a reciprocal, non-diegetic way to gestural and visual elements. The development of this experimen-
Panel proposal ISIS Conference Paris: VR in Live Performance as an Intermedial Artwork

MODERATORS:
Chiel Kattenbelt and Aneta Mancewicz

PRESENTERS:
Klemens Gruber
Joris Weijdom
Aneta Mancewicz
Chiel Kattenbelt

Summary of the panel

This panel is about VR in live performance. It includes three presentations by four presenters. Klemens Gruber will argue that the contextual frameworks of the historical avant-garde and the aesthetic processes and procedures it has produced are particularly useful for understanding the characteristics of digital culture and art in general and those of the intermedial artwork in the digital age in particular. Joris Weijdom will assert the importance of gaining insight into how VR technology actually functions in order to get a clear sense of the VR experience as an embodied experience. Aneta Mancewicz and Chiel Kattenbelt will discuss the specificity of VR and the factors that must be considered in order to use this technology in a dramaturgically meaningful way in live performance as an intermedial artwork.

1. Klemens Gruber: The Proto-digital avant-garde

To call the historic avant-garde a precursor of the digital age seems audacious. But with their tumultuous “slaps in the face of the public taste” the avant-garde artists overthrew the hitherto existing habits of perception and heralded new modes of expression at the beginning of the long 20th century. In the first step they explored the basic elements of each art form. In fact, the development of the then new media played a crucial role in all this. Furthermore, the work of art revealed “how it is made,” exposed its own construction, “laid bare the device.” “Art as procedure” was one of the slogans of the early avant-garde, and their procedures were violent and astute: disruption, reappropriation, exhibition. There is great playfulness in exposing their procedures, in using and misusing the new media, in creating aesthetic values from technical inventions. Klemens Gruber will argue that revisiting the contextualising frames and key aesthetic procedures of the historic avant-garde is relevant for developing a new dramaturgy for the immersive technology of virtual reality. The contextualising frames might give us an insight into how VR can be used to break with conventions of representation, to transgress boundaries in terms of transition and exchange, and to demonstrate how technical devices can be used to understand and experience our reality in new ways. From the key aesthetic procedures we can learn to understand VR as an intermedial art work in its fragmentary and unfinished nature, in how it exposes its performativity in a playful staging of signs and media.

Bio

Klemens Gruber is professor at the Department of Theater, Film and Media Studies at the University of Vienna, and editor of Maske und Kothurn. Internationale Beiträge zur Theater-, Film- und Medienwissenschaft. He is the author of Die zerstreute Avantgarde and Die polyfrontale Avantgarde. He has published on Dziga Vertov, Alexander Kluge, and the cultures of the avant-garde.

2. Joris Weijdom: Designing Blue Hour VR mixed-reality experience: reflections on embodied improvisation and techno-dramaturgy

Virtual Reality (VR) experiences can be considered fully immersive by engaging an experiencer with a completely synthetic world through a head-mounted display. However, research shows that sensory stimuli like visual, kinaesthetic and proprioceptive information is triggered by audio-visual, and possibly haptic, input from the VR technology, giving the physical sensation that the experience is real, while the experiencer cognitively knows it is not. This suggests that VR, while visually fully immersive, is an embodied experience connecting simultaneously to the physical environment in which the experiencer is corporeally situated, as well as the virtual environment where a virtual representation of the body can be present or even absent. In this way VR technology is inevitably providing a mixed-reality (MR) experience. This potential dichotomy of being in two or more places at the same time also raises questions around the concept of presence. While this term is used both within engineering and the performing arts, the discussion of this term seemingly diverges in the acceptance of this experiential dichotomy. In this presentation Joris Weijdom will discuss how these thoughts on embodiment and presence have informed the design of the performative Blue Hour VR site-responsive mixed-reality installation presented at the 2019 Prague Quadrennial (PQ). Next to showcasing innovations for an embodied design approach for performative mixed-reality installations, this presentation will argue for the development of a techno-dramaturgy that acknowledges and incorporates the dramaturgy of technological systems through a thorough understanding of the technology itself.

Bio

Joris Weijdom is researcher and designer of mixed-reality experiences focusing on interdisciplinary creative processes and performativity. He conducts practice-led artistic research on the intersection of performance, media and technology. He teaches at the HKU University of the Arts Utrecht, where he also obtained an European Media Master of Arts in Interactive Multimedia. As a PhD candidate he currently researches creative processes in collaborative mixed-reality environments in collaboration with University of Twente and Utrecht University.

3. Aneta Mancewicz and Chiel Kattenbelt

Virtual reality as a hypermedium and a playground for other media

The idea that virtual reality (VR) is a medium that places the experiencer in a singular world in which a story unfolds for an invisible witness is highly problematic. It hinders the medium’s ability – in comparison to other (screen) media – in particular in terms of expression, presentation, and audience address. VR is ideally suited to create and explore multi-layered and multifaceted mind spaces instead of singular story worlds. VR could function as a hypermedium that provides a virtual space for other media to be staged and a virtual playground for other media to be played with. In their search for the specificity of VR, Mancewicz and Kattenbelt draw on a media comparative approach and ask the following dramaturgical questions:

1. What are the possibilities of VR to play with different modes of constructing and presenting mind spaces?
2. What are the possibilities of VR to function as a hypermedium that literally provides a space for other mediums to be presented or staged and to become a playground for other media to be played with?
3. What kind of distinctions and oppositions occur which affect illusions and / or confusions, uncertainties about what we perceive and experience, and how do we relate to and connect with such experiences and make sense of these?
To address these questions in the context of VR in live performance, they will refer to Hamlet’s Lunacy, a practice-as-research project in collaboration with the Brussels based performance company CREW and to The Internet Trilogy by the Rotterdam based theatre collective Urland.

Bio

Aneta Mancewicz is a Lecturer in Drama and Theatre at Royal Holloway, University of London. Her research focuses on intermediality, Shakespearean performance, and European theatre. She is the author of Intermedial Shakespeares on European Stages and Biedny Hamlet [Poor Hamlet]. She co-edited two collections of essays: Intermedial Performance and Politics in the Public Sphere and Local and Global Myths in Shakespearean Performance.

Bio

Chiel Kattenbelt is Associate Professor in Intermediality and Media Comparison at Utrecht University. In teaching as well as in research, his fields of interest are theatre and media theory and philosophy, intermediality and media comparison, and aesthetics and semiotics. He has published extensively in these fields.

Yara dos Santos Augusto Silva

During the 1918 influenza pandemic, O perfeito cozinheiro das almas deste mundo (The perfect cook of the souls of this world) was composed as a collective notebook that registers the stimulating friendship among goers who attended the garçonnière maintained by the Brazilian poet Oswald de Andrade (1890-1954). It draws on a collaborative creative process, guided by the combination of registration, marking, drawing, collage and assembly operations. In this artist’s book, which articulates language manipulation, intermedial contact and aesthetic experimentalism, we inquire the practice of a creative process that interweaves play and writing, using play as a motor to expand the possibilities of expression and meaning. Central figure of Brazilian Modernism, Andrade was the mentor of Anthropophagic movement, which proposed that the critical devouring of foreign cultural values, digested and recombined with local references, could lead to an authentic and transgressive art. Accordingly to this concept, during the pre-modernism period, the mentioned work makes use of different expressive features and free experimentalism, in a preview of what would hatch during the Modern Art Week (1922), mark of modernity in Brazilian art and Latin American culture. This study investigates how the instance of play between arts and medias animates the creation of this avant-garde work. We analyze how the formal and semantic implications of the playful writing, emerged from an original creative process, culminates in new representative regimes. In order to do that, we employ a transdisciplinary theoretical approach, based on contributions of Comparative Education.

Bio

PhD in Comparative Literature and Theory of Literature Studies – Literature, Arts and Medias – at Federal University of Minas Gerais (UFMG), internship at Université Paris Sorbonne Nouvelle – Paris 3. Best doctoral thesis of 2014/2015/2016 by Pos-lit/UFMG. Professor of Arts and Interarts/Intermedial Studies at Federal Center for Technological Education.

“Dance and the Mediated Immersive Flux in Carlos Saura’s Musical Hybrids with Live Feed”

Fátima Chinita

In 2005, with Iberia, the Spanish film director Carlos Saura, who had already directed several fictional films on dance, started a new trend in his career: the production of musical hybrids whose performative nature marked by a segmented structure, consisting of the film’s division in theatrical tableaux akin to cinematic scenes, and the use of image technologies to further the sensuality of these film objects and expand them in the direction of a synaesthetic cinema as advocated by Gene Youngblood in 1970. I propose to focus on the interaction of the two phenomena and its implications in Saura’s musical hybrids form Iberia onwards. Descendant from Loie Fuller and her serpentine dance with coloured light, as well as Merce Cunningham’s experiments with technology and the viewer’s point of view upon the dancers, Saura uses live feeds to multiply the dancers body in sensuous outspreadings projected onto a screen (a back panel) that transfer the viewers’ attention from the performer in the foreground to the performed in the background. The dance thus reproduced becomes an instance of screendance, in which the performer is mediated technologically, and the result is perceived in a film. My contention is that the forms produced on the back screen via the live feed work as an autonomous dance, corresponding to the whole film dancing, which objectifies the body o the dancer but in a positive way. The film is thus presented to the film viewers in synaesthetic slices of reflected colour-image in which the notion of screen is treated three-dimensionally.

Bio

Fátima Chinita is an Associate Professor at the Theatre and Film School of the Lisbon Polytechnic Institute, in Portugal. She holds a PhD. in Artistic Studies, specialty in Film and Audiovisual Media since 2013, and has recently concluded a post-doctoral three-year research at the IMS – Intermediality and Multimodality Research Centre of the Linnaeus University, in Sweden, under the supervision of Professor Lars Ellegström.

Bibliographic References:


Pop + Art + Performance: Transformations of Musical Personae in BTS’s “Black Swan”

Andrew Ty

For half a decade, South Korean pop group BTS has embedded literary, artistic, and philosophical references in songs and music videos. This feature of their musical work culminates in the six-week lead-up to the release of the 2020 album Map of the Soul: 7. Alongside standard K-pop promotional strategies—releasing concept photos and music video comeback trailers—were interventions into the art world, the Connect, BTS global curation project being the most ambitious of these efforts. My paper uses these dynamics between popular commercial culture and high art to explore implications of the group’s release of two versions of the song “Black Swan.” The first uses an orchestral arrangement and plays over an “art-film” where the BTS members
Intermediality as writing, collaborative gameplay and co-presence in r∆dio c∆∆rgo’s approach. Panel et démo;

Crys Aslanian, Leslie Astier, James Leonard

This paper presents how r∆dio c∆∆rgo uses the radio set as a collective, verbal and sonic practice for radiophonic creation. We discuss how the radio set can be studied through the prism of gameplay and the way we take hold of its constraints. This approach allows participants to co-create narrative and diegetic contents, in regards to what we refer to as intermediality. The radio set develops co-present behaviour among participants, mediated through a shared sonic space in their headphones and collaborative online writing tools. In this context, listening and being response-able become fundamental steps in creating collective fictions. How do the participants explore, feel and experience this intermedial space of verbal, textual and sonic layers? To answer this question, this paper first analyzes Streambiosis and Ondes Sauvages/Futurotopies Féministes to examine the evolution of gameplay dynamics and sound creation in r∆dio c∆∆rgo’s performative approach. It then examines the radio set as a conversational, sonic, and textual mediating space, as employed by the PLATO research group during the CRE@UNIV artist residency conducted at GIPSA-Lab. In this last example, intermediality enables the participants, who co-create, maintain and enforce the radio show, the ability to switch smoothly between the foreground, background and structure of the narrative. This paper could give place to a radio performance, offering a practical exemplification of this theoretical approach.

Pre-Constituted Panel:

Crys Aslanian, PhD student at LISAA, Gustave Eiffel University and at PRISM, Aix-Marseille University
Leslie Astier, Experimental Narrative Artist
James Leonard, Digital Arts Research Engineer, GIPSA Lab, Grenoble Alps University

Crys Aslanian is a sound artist working in the field of Media Art, Electronic Music and Radio Gameplay and currently PhD student at the Gustave Eiffel University. In 2017 she co-founded the collective r∆dio c∆∆rgo to explore the radio set as an utopia of mediation. Leslie Astier is a non-binary artist-author who develops playful and contemplative narrative devices. Through game, workshop and collective narrative, their works open spaces for the spectator-player to re-appropriate their place as an author. They develop trans-disciplinary research approaches with the CNRS and carries out projects within the Pang Pang Club.Pang Club or with r∆dio c∆∆rgo. James Leonard is a digital arts researcher at GIPSA-Lab (Université Grenoble Alpes), a musician and a sound-engineer. He holds a PhD on the topic of physical modelling for musical creation and computer human interaction, and recently co-founded the ‘Digital Arts and Sensory Immersions’ transdisciplinary research cell.

Poetry and Painting: Modernist Intermediality in Pound, Williams, and Stevens

Bowen Wang

The twentieth century has witnessed an intermedial dialogue between verbal and visual representation in the development of avant-garde art movements. Even recently literary and artistic historiography notices the modernist notion of ut pictura poesis in this interart interrogation between poetry and painting, especially in the experimentations of poets from Imagism and early modernism. To explore how this coextension of word and image changed the process of intellectual thinking and aesthetic complexity in the new epoch, this paper, therefore, attempts to scrutinise Ezra Pound, William Carlos Williams, and Wallace Stevens, canonical poets in the Anglo-American modernist background. All having involved in active associations with poetic innovation and artistic movement, they became self-conscious of poetry painting interweaving in their process of creation: for example, Pound’s conversion from Imagism to Vorticism, Williams’ friendship with and ekphrastic references to his painterly contemporaries, and also, Stevens’ philosophical thinking of relations between poetry and painting as a unified theory of art. Although scholarly attention has been paid to most of their writings of intermediality, their common awareness yet in different forms and concepts of image-text relation has been less systematically and comparatively concerned. Through the method of close reading and interdisciplinary analysis of their poems, this paper will critically investigate how their interart consciousness contributes to the lasting debate between literature and art since Lessing’s dichotomy; then how their contact with visual culture provides the model for an alternative mode of expression and representation as an essential part of aesthetic modernity.

Author’s bio: Bowen Wang is a current Ph.D. candidate in English Literature, Trinity College Dublin, Ireland (fully funded by TCD-CSC scholarship program). He received his M.Sc. in Literature and Modernity at University of Edinburgh, UK, following the completion of his B.A. in English Language and Literature at Sun Yat-sen University. His research interests include modernist intermediality between literature and art, experimental poetry and poetics, visual culture, and twentieth-century critical theory.