

INTERNATIONAL SOCIETY FOR INTERMEDIAL STUDIES

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 INTERMEDIAL 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)

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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)

Organizing Committee:

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Aurélien 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 intermediality by ISIS and its members, this conference aims to study the intermedial 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 intersensory phenomena, through multidisciplinary and indisciplinarity (that is, the transgression of limits or boundaries between artistic domains), but also between different 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 parallel 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 “indisciplinarity” method, 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 intermedial 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 practical realisation? What are its creative dynamics, and how do they differ from non-intermedial 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 conceptual 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.

PROGRAM

Thursday 5th November

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| 10h | Opening Ceremony |
| 10:15 - 10:55 a.m. | Sarah Timme , Goethe University Frankfurt <i>"Confusion and anarchy" or an "Open Society" – the Reception of the Intermedial Work of Art</i> |
| 11:00 - 11:45 a.m. | Maxime Boidy , Gustave-Eiffel University <i>The Crowd as Mixed Medium: Jeremy Deller's Theatrical Multitudes</i> |
| 11:50 - 12:30 a.m. | Marcia Oliveira , University of Minho, Braga <i>Artists' Books as Intermedial Artworks</i> |
| 12:30-14:30 a.m. | Lunch |
| 14:30 - 15:10 a.m. | Thiais Kuperman , University of Minho, Braga <i>Curatorial Ekphrasis: a Category Proposal</i> |
| 03:15 - 03:55 p.m. | Ana Laguna Martinez , University of Granada <i>Eco's Encyclopedy as Structure in Intermedial Works</i> |
| 03:55 - 04:10 p.m. | Break |
| 04:10 - 04:50 p.m. | Azadech Nilchiani , Gustave-Eiffel University / University of Lille <i>John Giorno's Poetry and Sound Space</i> |
| 04:50 - 05:50 | Keynote speaker : Jean-Marc Larrue , Montréal University <i>How do we stand and where do we stand?</i> |
| 05:50 - 06:30 p.m. | General Assembly ISIS |
| 06:30 - 07:00 p.m. | Xavier Hautbois , University Versailles Saint Quentin-en-Yvelines Olivier Innocenti , Artist, musicien, <i>Le bleu de Ross</i> |

PROGRAM

Friday 6th November

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| 9:30 - 10:10 a.m. | Ayokunmi O. Ojebode , University Nigeria <i>Textualising Talking Drumming: Intermediality and Talking Drum Performance among the Yorùbá</i> |
| 10:15 - 10:55 a.m. | Alessandro Mastropietro , University of Catania <i>Between Music Performance and Environment: Three Intermedial Works by Mario Bertoncini, circa 1970</i> |
| 10:55 - 11:10 a.m. | Break |
| 11:10 - 11:50 a.m. | Jeroen Coppens , University of Ghent <i>From the Museum to Instagram. Feminist Performance Art on Social Media</i> |
| 11:50 - 12:50 a.m. | Klemens Gruber , University of Wien Joris Weijdom , University of the Arts Utrecht Aneta Mancewicz , University of London Chiel Kattenbelt , Utrecht University <i>Panel VR in Live Performance as an Intermedial Artwork</i> |
| 12:50 - 14:30 a.m. | Lunch |
| 02:30 - 03:05 p.m. | Yara Dos Santos Agosto , Federal Center for Technological Education of Minas Gerais <i>Play and aesthetic experimentalism in the creation process of O perfeito cozinheiro das almas deste mundo, diary of Oswald de Andrade's garçonnière.</i> |
| 03:05 - 03:40 p.m. | Fátima Chinita , Lisbon Polytechnic Institute <i>Dance and the Mediated Immersive Flux in Carlos Saura's Musical Hybrids with Live Feed</i> |
| 03:40 - 03:50 p.m. | Break |
| 03:50 - 04:25 p.m. | Andrew Albert Ty , La Trobe University <i>Pop + Art + Performance: Transformations of Musical Personae in BTS's "Black Swan"</i> |
| 04:25 - 05:00 p.m. | Bowen Wang , Trinity College Dublin <i>Poetry and Painting: Modernist Intermediality in Pound, Williams, and Stevens</i> |
| 05:00 - 05:35 p.m. | 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 <i>Intermediality as writing, collaborative gameplay and co-presence in rΔΔdio cΔΔrgo's approach. Panel et démo;</i> |
| 05:35 - 06:10 p.m. | Crys Aslanian , Leslie Astier and James Leonard <i>PLΔ†Ø, a journey through impossible spaces,</i> Performance Discussion |

PROGRAM

Saturday, 7th November
National Library of France

- 01:45 Welcoming Speech by **Mathias Auclair**, Head of Music departement, 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 Mašek - 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.





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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 Elleströms 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-Poetics” 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 Multi-tudes

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 2009, 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).

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 Stäe. 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 interconnection 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” (Klima, 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, nº 1, Rutgers, U.S.A.

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

contemporary literature with Enrique Vila Matas' *The Illogic 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. According to Eco, photography is an projection that also needs cultural knowledge to be interpreted, and therefore can be understood as a metaphor. The encyclopedic construction of reality makes his perspective specially suitable for studying intermedial works. Words and images are then interpreted in the encyclopedic's *Kriegsfibel'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 Student.

Eco's encyclopedia as structure in intermedial works

Ana Laguna Martínez

As part of the theme "Conception of the work and its theoretical foundations", the aim of this proposal is analysing Bertolt Brecht's *Kriegsfibel* from Umberto Eco's semiotic methodology, specifically the encyclopedic conception of world. This is thought from the premise that photography-text intermedial works cannot be properly studied if it starts from the wrong conception of photography, that is to say, photography as a qualitatively different image from other pictures.

Kriegsfibel is a intermedial work – an intermedial combination according to Irina O. Rajewsky (2005) – made by photo-epigrams, that can be defined as a montage by a press or 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. According to Eco, photography is an projection that also needs cultural knowledge to be interpreted, and therefore can be understood as a metaphor. The encyclopedic construction of reality makes his perspective specially suitable for studying intermedial works. Words and images are then interpreted in the encyclopedic's *Kriegsfibel'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.

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John Giorno's Poetry and Sound Space

Azadeh Nilchiani,

Azadeh Nilchiani,

Les machines possèdent une « potentialité créatrice » et peuvent être « des relais de l'imagination » selon Abraham Moles. La technologie des médias informatiques, loin d'être seulement un instrument de la réalisation artistique, est bien le « nouveau véhicule de conscience, de créativité et d'expression » comme le mentionne Roy Ascott. L'artiste et poète John Giorno, à travers ses créations en « poésie performative », mobilise les moyens de télécommunication et la technologie comme support et même espace de représentation. Avec son œuvre *Dial-A-Poem* (1968), il a mis en place un service téléphonique pour écouter les poèmes de douze poètes. Enregistrée sur bande magnétique et diffusée grâce aux répondeurs téléphoniques, il s'agit d'une œuvre qui prenait l'espace public des réseaux téléphoniques comme espace de représentation et accessible à tous. Cinquante ans plus tard, Giorno présente *Now at the Dawn of My Life* en (2019), une œuvre visuelle et sonore en réalité augmentée dans le cadre du projet [AR]T. Grâce à ce dispositif, des fragments de ses poèmes surgissaient du paysage urbain des villes de San Francisco, New York, Londres, Paris, Hong Kong et Tokyo, au fur à mesure que les spectateurs poursuivaient leur marche. Ce dispositif, pour faire exister l'œuvre, permet de rester visuellement en contact avec l'espace urbain tout en s'éloignant davantage de ses sonorités par une écoute au casque de la voix de Giorno récitant ses poèmes. Entre le téléphone et le dispositif d'AR, cette communication s'intéresse aux apports de ces moyens dans la constitution et la mise en place «des espaces de l'œuvre » tout particulièrement la dimension sonore, des créations mentionnées.

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» (Doueiri), 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 intermédiaire d'un lieu d'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 (Dùndún) in Southwest Nigeria among its variegated 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 bards and ensemble to the incumbent Tìmì 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.

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-

tation led him toward a compositional praxis, which consisted even more in shaping the relationships between elements of the performance, conceiving its environment, realizing specific technical tools and resonating objects, rather than in writing scores.

Within an overview of this outcome (which Bertoncini himself grouped under the aesthetic etiquette of teatro della realtà, namely a multimedia action whose elements as such are its unique 'real' substance, without any narrative reference), three works will be focused on, as they trace different frames of conception and realisation, as well as different problems of reconstruction, material preservation and current replay:

1) *Quodlibet* (1964), chamber work for four instruments, enlarged through performers' mandatory gestures and a visual performance environment.

2) *Spazio-Tempo* (1970), large work that combines characteristics of both performance and environment: an exhibition space is set up with various instruments and sound-art objects, acted by dancers – or else the audience – autonomously or under the guide of a conductor, who controls four instrumental groups through score-slides projections.

3) *Chain Reaction* (1974), for two sets of aeolian instruments and light environment, realised in Berlin together with the op-artist Peter Sedgley: eventually its performance abandoned any score, as the agreed code guiding sound gestures on the instruments was born out of the coloured-light projections, determined in real-time by the sounds themselves.

Alessandro Mastropietro, research professor at the University of Catania. Graduated in composition, electronic music and orchestral conducting. Master's Degree and PhD with works respectively about Nono and the experimental music theatre in Italy (a large essay about this topic is in print). Edited collective volumes about 20th Century Italian composers.

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 evolution and expansion, that has challenged the ontology of the art form time and again. Whereas 1960s performance art mainly focused on liveness, bodily co-presence and ephemerality, performance artists like Vito Acconci and Bruce Nauman already established the use of video in/as performance in the 1970s. Since the turn of the millennium, performance artists increasingly use digital technologies in their performances. And recently, performance art saw a great expansion yet again with the practice of online performances, often in the form of livestreams for a potentially unlimited, international virtual audience.

In this wake, also social media such as Instagram, Tumblr and Twitter have become platforms for performance artists to present their work. This contribution looks at the case of Marzella, a self-defined feminist performance artist that uses her social media accounts as a performance. Her account mainly shows rather explicit (partially) nude pictures of herself, combined with posts about her personal life. Being a professional model, her performance on social media is rather ambivalent, as she often displays what remains hidden in her modeling career: body hair, tears or unflattering poses.

This contribution investigates to what extent Marzella's online performance fits within the expanding practice of performance art. Can her feminist self-presentation on social media be understood as double agency (Schneider 1997), similar to the canonical feminist performance art of the 1960s? Can performance art take the form of a non-live, non-ephemeral unending feed of Instagram images? And what remains when performance art goes virtual?

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 a 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 with other media – to develop its own specificity – as compared to other (screen) media – in particular in terms of methods 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 media 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.

Play and aesthetic experimentalism in the creation process of O perfeito cozinheiro das almas deste mundo, diary of Oswald de Andrade's garçonnière.

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

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 Loïe 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 of 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 Elleström.

Bibliographic References:

Chapple, Freda and Chiel Kattenbelt (eds). *Intermediality in Theatre and Performance*. Amsterdam and New York: Rodopi 2006. *Pop + Art + Performance: Transformations of Musical Personae in BTS's “Black Swan”*

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

are absent, their place taken by a dance troupe performing an interpretative dance. The second employs hip-hop beats and later appears in a music video showing BTS in performance. That the “art film” was placed within a marketing campaign with the more conventional “music video” quietly released is one of many puzzles.

Fuller engagement with the questions performed by “Black Swan” in its different audiovisual forms depends on acknowledging cultural meanings associated with differing systems of music production and their relations to “the material culture of popular music... not just an archive for remnants of performances past but also a generative source for the central experience of performance in the present (Auslander 2006).” My readings of “Black Swan” build on the audiovisualities of pop music to problematize longstanding assumptions about art and identity.

Bio

Andrew Ty is a PhD candidate at La Trobe University, working on a thesis about intermediality and performance in the audiovisual output accompanying the music of South Korean pop group BTS. He has previously presented a paper on ekphrasis and intermedial reference in the transmedia narrative world of BTS.

References

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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 experimentation 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.

Intermediality as writing, collaborative gameplay and co-presence in rΔΔdio cΔΔrgo’s approach. Panel et démo;

Crys Aslanian,
Leslie Astier
James Leonard

This paper presents how rΔΔdio cΔΔrgo 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 rΔΔdio cΔΔrgo’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 rΔΔdio cΔΔrgo 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 develops transdisciplinary research approaches with the CNRS and carries out projects within the Pang Pang Club. Pang Club or with rΔΔdio cΔΔrgo.

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.