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)

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)

Organizing Committee:
Jean-Marc Chouvel (IREMUs), Maxime Boidy (LISAA)
Lenka Stransky (LISAA/GRHis), Martin Laliberté (LISAA)

Scientific Council:
Christophe d’Alessandro (LAM), Miguel Almiron (LISAA),
Olivier Brossard (LISAA), Pierre-Albert Castanet (GRHis),
Sylvie Douche (IREMUs), Irène Langlet (LISAA),
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 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 intersen-
sory phenomena, through multidisciplinarity and indisciplinarity (that is, the trans-
gression of limits or boundaries between artistic domains), but also between diffe-
ent 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 inter-
medial 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.
PROGRAM
Thursday 5th November

9:00  Opening Ceremony

9:30 - 10:10 a.m.  Heidrun Führer, Lund University
The Action of Hip-Hop

10:15 - 10:55 a.m.  Sarah Timme, Goethe University Frankfurt
"Confusion and anarchy" or an "Open Society" – the Reception of the
Intermedial Work of Art

10:55 - 11:10 a.m.  Break

11:10 - 11:50 a.m.  Angélica Amancio, University of Minas Gerais
The Work of Art in the Public Space: Action and Reaction

11:55 - 12:35 a.m.  Marcia Oliveira, University of Minho, Braga
Artists’ Books as Intermedial Artworks

12:35 - 14:35 a.m.  Lunch

02:40 - 03:20 p.m.  Thiais Kuperman, University of Minho, Braga
Eco’s Encyclopaedy as Structure in Intermedial Works

03:25 - 04:05 p.m.  Ana Laguna Martinez, University of Granada
Curatorial Ekphrasis: a Category Proposal

04:10 - 04:50 p.m.  Maxime Boidy, Gustave-Eiffel University
The Crowd as Mixed Medium: Jeremy Deller’s Theatrical Multitudes

04:50 - 05:50  Keynote speaker: Jean-Marc Larrue, Montréal University
How do we stand and where do we stand?

06:00 - 06:30 p.m.  Break

06:30 - 07:00 p.m.  Xavier Hautbois, University Versailles Saint Quentien-Yvelines
Olivier Innocenti, Artist, musicien,
Le bleu de Ross

PROGRAM
Friday 6th November

9:30 - 10:10 a.m.  Ayokunmi O. Ojebode, University Nigeria
Textualising Talking Drumming: Intermediality and Talking Drum
Performance among the Yoruba

10:15 - 10:55 a.m.  Alessandro Mastropietro, University of Catania
Between Music Performance and Environment: Three Intermedial
Works by Mario Bertoncini, circa 1970

10:55 - 11:10 a.m.  Break

11:10 - 11:50 a.m.  Jeroen Coppens, University of Ghent
From the Museum to Instagram: Feminist Performance Art on Social
Media

11:55 - 12:35 a.m.  Klemens Gruber, University of Wien
Joris Weijdom, University of the Arts Utrecht
Aneta Mancewicz, University of London
Chiel Kattenbelt, Utrecht University
Panel VR in Live Performance as an Intermedial Artwork

12:00 - 14:30 a.m.  Lunch

02:30 - 03:00 p.m.  Yara Dos Santos Agosto, Federal Center for Technological
Education of Minas Gerais
Play and aesthetic experimentalism in the creation process of
O perfeto cozinheiro das almas deste mundo, diary of Oswald de
Andrade’s garçonnière.

03:05 - 03:35 p.m.  Fátima Chinita, Lisbon Polytechnic Institute
Dance and the Mediated Immersive Flux in Carlos Saura’s Musical
Hybrids with Live Feed

03:40 - 04:10 p.m.  Andrew Albert Ty, La Trobe University
Pop + Art + Performance: Transformations of Musical Personae in
BTS’s “Black Swan”

04:10 - 04:25 p.m.  Break

04:25 - 04:55 p.m.  Bowen Wang, Trinity College Dublin
Poetry and Painting: Modernist Intermediality in Pound, Williams, and
Stevens

05:00 - 05:30 p.m.  Azadech Nilchiani, Gustave-Eiffel University / University of Lille
John Giorno’s Poetry and Sound Space

05:30 - 06:00 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
Intermediality as writing, collaborative gameplay and co-presence in
rΔΔio cΔΔrgo’s approach. Panel et démo;

06:00 - 06:20 p.m.  Crys Aslanian, Leslie Astier and James Leonard
PLΔΔ10: a journey through impossible spaces, Performance
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 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.