

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)

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)

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Aurélié 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

9:00	Opening Ceremony
9:30 - 10:10 a.m.	Heidrun Führer , Lund University <i>The Action of Hip-Hop</i>
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>
10:55 - 11:10 a.m.	Break
11:10 - 11:50 a.m.	Angélica Amancio , University of Minas Gerais <i>The Work of Art in the Public Space: Action and Reaction</i>
11:55-12:35 a.m.	Marcia Oliveira , University of Minho, Braga <i>Artists' Books as Intermedial Artworks</i>
12:35 - 14:35 a.m.	Lunch
02:40 - 03:20 p.m.	Thiais Kuperman , University of Minho, Braga <i>Eco's Encyclopedy as Structure in Intermedial Works</i>
03:25 - 04:05 p.m.	Ana Laguna Martinez , University of Granada <i>Curatorial Ekphrasis: a Category Proposal</i>
04:10 - 04:50 p.m.	Maxime Boidy , Gustave-Eiffel University <i>The Crowd as Mixed Medium: Jeremy Deller's Theatrical Multitudes</i>
04:50 - 05:50	<i>Keynote speaker</i> : Jean-Marc Larrue , Montréal University <i>How do we stand and where do we stand?</i>
06:00 - 06:30 p.m.	Break
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

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>
11:55 - 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 <i>Panel VR in Live Performance as an Intermedial Artwork</i>
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 <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 - 03:35 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 - 04:10 p.m.	Andrew Albert Ty , La Trobe University <i>Pop + Art + Performance: Transformations of Musical Personae in BTS's "Black Swan"</i>
04:10 - 04:25 p.m.	Break
04:25 - 04:55 p.m.	Bowen Wang , Trinity College Dublin <i>Poetry and Painting: Modernist Intermediality in Pound, Williams, and Stevens</i>
05:00 - 05:30 p.m.	Azadech Nilchiani , Gustave-Eiffel University / University of Lille <i>John Giorno's Poetry and Sound Space</i>
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 <i>Intermediality as writing, collaborative gameplay and co-presence in rΔΔdio cΔΔrgo's approach. Panel et démo;</i>
06:00 - 06:20 p.m.	Crys Aslanian, Leslie Astier and James Leonard <i>PLΔ†Ø, a journey through impossible spaces, Performance</i>

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.

