

MAX AND IRIS STERN INTERNATIONAL SYMPOSIUM 8

Remontage/Remixing/Sharing:
Technologies, Aesthetics, Politics

Friday, April 4 + Saturday, April 5, 2014

 MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec 



Friday, April 4
+
Saturday, April 5, 2014

RAYMOND BELLOUR

Emeritus Director of Research, Centre national de la recherche scientifique, Paris
(*La querelle des dispositifs. Cinéma – installations, expositions*, 2012)

CHRISTA BLÜMLINGER

Professor of Film and Audiovisual Studies, Université de Paris 8 Vincennes-Saint-Denis
(*Cinéma de seconde main. Esthétique du emploi dans l'art du film et des nouveaux médias*, 2013)

BASTIEN GALLET

Head of Research, École supérieure des beaux-arts Tours-Angers-Le Mans
(*Le boucher du prince Wen-houei : enquêtes sur les musiques électroniques*, 2005)

PHILIPPE-ALAIN MICHAUD

Curator, Head of the Film Department at the Musée national d'art moderne Centre Georges-Pompidou, Paris
(*Le mouvement des images*, 2006)

PAUL D. MILLER

(a.k.a. DJ Spooky That Subliminal Kid)
Composer, multimedia artist and author, New York
(*Sound Unbound. Sampling Digital Music and Culture*, 2008)

MICHAEL NITSCHÉ

Associate Professor, School of Literature, Media and Communication, Georgia Institute of Technology, Atlanta
(*Video Game Spaces*, 2008,
The Machinima Reader, 2011)

CATHERINE RUSSELL

Professor, Film Studies, Mel Hoppenheim School of Cinema, Concordia University, Montreal
(*Experimental Ethnography: The Work of Film in the Age of Video*, 1999)

LOUISA STEIN

Assistant Professor of Film and Media Culture, Middlebury College (VT)
(*Teen Television: Programming and Fandom*, 2008)

Since 2006, the prestigious international symposiums held by the Musée d'art contemporain de Montréal have been known as the *Max and Iris Stern International Symposium*. From the time the Musée was founded in 1964, Max and Iris Stern contributed significantly to its growth by enriching the Collection with many gifts, including works by Hans Arp, Paul-Émile Borduas, Emily Carr, John Lyman and Jean-Paul Riopelle. The goal of this annual event is to make the latest research of today's leading thinkers accessible to the public. These scholars work in a variety of fields, such as art history, aesthetics, sociology and literature. Through this commitment, the Musée wishes to foster a greater understanding of contemporary art and pay tribute to the Sterns by carrying on their vision on the international scene.

MAX AND IRIS STERN INTERNATIONAL SYMPOSIUM 8

Remontage/Remixing/Sharing: Technologies, Aesthetics, Politics

The expansion and gradual democratization of digital technologies (with their extraordinary capture, storage and dissemination capabilities) have meant a blurring of boundaries between producers and consumers. The creation and distribution of "media content" are no longer the preserve of professionals but are open to amateurs of all sorts. This expansion is furthering the shift from a "read-only culture" to a "read/write culture" (Lessig) and the development of a new participatory culture (Jenkins).

This culture obviously generates new forms of knowledge and politics, as well as new aesthetic practices based on remontage and remixing—such as sampling, shuffle, remix, mash-up, machinima, fan film, VJing, modding—that affect not just the data involved, but also the software, applications and platforms for producing and disseminating them. These practices undoubtedly revive certain modern and postmodern operations—collage, photomontage, ready-made, *détournement*, found footage, rephotographing, appropriation, remake, etc.—in addition to changing them considerably, most notably by developing brand-new forms of collaboration, circulation and sharing, and by forming wide-ranging communities.

The Symposium participants will examine these practices of remontage and remixing as manifested in various fields—visual arts, film, sound art, video games—in the studio or live, in institutional settings, on the Web or in urban space, in professional circles and in amateur networks. They will cover all the different aspects of this phenomenon: technological (history of editing and mixing tools and software, from scissors to Photoshop, After Effects and Softimage, from the splicer and the Steenbeck to Avid and Final Cut, from eight-track to ProTools and Pure Data, etc.); aesthetic (montage and mixing of times and spaces, media and senses); legal (the issue of royalties and copyright, with Creative Commons, fair use, copyleft, open source, etc.); and political (the political meaning and uses of montage and mixing, from Hollywood's continuity editing system to the policies of free culture, and including avant-garde theories of montage and postmodern parody appropriations).

The Symposium was organized by Olivier Asselin and Serge Cardinal, professors in the Department of Art History and Film Studies at the Université de Montréal, and François LeTourneux, Associate Curator at the Musée d'art contemporain de Montréal, in connection with the presentation of *Christian Marclay. The Clock* (February 22 to April 20, 2014). A continuous screening of this work will take place from Friday, April 4 at 11 a.m. to Saturday, April 5 at 6 p.m.

To close the Symposium, the museum is presenting a concert by Paul D. Miller (a.k.a. DJ Spooky) in the evening on Saturday, April 5, 2014.

For full details of this event, please go to the MAC website. Admission: \$15

The presentations will be given in either French or English.
Simultaneous translation service will be available.

DETAILED SCHEDULE + INFORMATION

www.macm.org/stern

REGISTRATION

By telephone: 514-847-6233

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On site:

Musée d'art contemporain de Montréal
185, rue Sainte-Catherine Ouest
Place-des-Arts metro

COST

\$20

\$10 students, MACarte holders
(tax included)

Space is limited.

Advance registration is strongly recommended.

To receive full details on symposiums and lectures at the Musée d'art contemporain de Montréal, simply add your name to the mailing list for the Musée's e-newsletter, at www.macm.org.

Christian Marclay, *The Clock*, 2010. Single-channel video. Running time: 24 hours. Purchased 2011 with the generous support of Jay Smith and Laura Rapp, and Carol and Morton Rapp, Toronto. Jointly owned by the National Gallery of Canada and the Museum of Fine Arts, Boston. Courtesy the artist, White Cube, London and Paula Cooper Gallery, New York