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THE INTERMEDIALITY OF THE AVANT-GARDE OR THE AVANT-GARDE OF INTERMEDIALITY? IS THE AVANT-GARDE INTERMEDIAL?

Abstract: The article is an attempt to answer the question "Is the avant-garde intermedial?" Intermediality is not a new concept in the field of art and media theory; it has a long history, going back to 1965, when Dick Higgins published his essay *Intermedia*. The artist then tried to put his ideas into words as an intermedial manifesto of the avant-garde. This paper characterizes its assumptions, defines the notion of "intermedium", and determines the basis of intermedial strategies. In the subsequent section of the paper the author starts a discussion about media theory and mediality in avant-garde art, looking at intermedial relationships in many artworks, and drawing attention to the objectification of art, which has led to the development of intermedial ready-mades and počme-objets. An important aspect of the intermedial activity of the avant-garde artists seems to be also the tension between the opposing poles of "gesture aesthetics" and "discourse strategy". In the subsequent sections of his discussion of intermedial practices of the avant-garde artists, the author refers to the allegorical strategy described in Peter Bürger's *Theory of the Avant-Garde*, whose aim is to work out the notion of a non-organic avant-garde work. It is characterized by montage, which can be compared to the process of integrating heterogeneous elements into a "new" whole, similar to the intermedium, which is a combination of different media. In this context montage may be understood as an intermedial process. The answer to the question "is the avant-garde intermedial?" is not obvious. The intermedial theories presented here seem to be anachronistic or even erroneous, because nobody understands intermediality currently like the avant-garde in the 1960s.

Keywords: Dick Higgins, avant-garde, intermedium, intermediality, objectification of art, Peter Bürger, allegory, collage/montage.

Introduction

The reflection on intermediality (within art and media theory) in the context of avant-garde art is not a new phenomenon. It is enough to mention the famous essay-manifesto of Dick Higgins, *Intermedia* (1965)[1] to realize how long the debate

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[1] See D. Higgins, *Intermedia*, in: *Multimedia. From Wagner to Virtual Reality*, eds. R. Packer and K. Jordan, W.W. Norton & Company, New York and London 2001, pp. 27-32. See also D. Higgins, *Intermedia*, "Leonardo" 2001, vol. 34, no 1, pp. 49-54.

on avant-garde's intermediality has continued. This question appeared in the field of reflection on avant-garde art in the 1960s. Moreover, it can be referred to the work of Dick Higgins, who constantly emphasized the link between the theoretical and practical aspects of avant-garde art. Higgins's reflections are part of the debate on the "new" status of the artwork.[2] However, in this regard the artist does not try to define it, but gives it the label of an "intermedium", which is born in the field of avant-garde art. It is difficult not to agree with Higgins's observations. The question of the integration and correspondence of particular art genres, raised already in Romanticism, remained ignored and underestimated. Only avant-garde art has shown the importance of the tendencies described by Higgins. For this reason, his reflection seems to be so important, designating the turning points in the history of avant-garde art.

Higgins was one of the most versatile Fluxus artists, a poet, composer, performer, publisher, essayist, film and theatrical producer, and author of academic papers. He studied literature at the Yale University in New Haven and Columbia University in New York, and publishing techniques at the Manhattan School of Printing. His interest in art came early and quickly became more concrete. At the end of the 1950s Higgins decided to take up music, beginning composition studies with John Cage and Henry Cowell. During this time, he performed his first happenings and outdoor actions. After marrying the artist Alison Knowles, in 1964, Higgins founded the publishing house Something Else Press (active from 1974), where he published the works of avant-garde artists from the Fluxus circle.

The intermedial reflection of Dick Higgins on avant-garde art

Higgins's reflection on intermediality in the context of avant-garde art begins in 1965, when he published his essay "Intermedia", in which we read:

> Most of the best work being produced today seems to fall between media. This is no accident. The concept of the separation between media arose in the Renaissance. The idea that a painting is made of paint on canvas or that a sculpture should not be painted seems characteristic of the kind of social thought – categorizing and dividing society into nobility with its various subdivisions, untitled gentry, artisans, serfs and landless workers – which we call the feudal conception of the Great Chain of Being. This essentially mechanistic approach continued to be relevant throughout the first two industrial revolutions, just concluded, and into the present era of automation, which constitutes, in fact, a third industrial revolution.[3]

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[2]   See A. Książek, *Sztuka przeciw Sztuce. Z teorii awangardy XX wieku* [Art Against Art: From the Theory of the Avant-Garde of the 20th Century], Wydawnictwo AKME, Warszawa 2001, pp. 230--244.

[3]   D. Higgins, *Intermedia,* in: *Multimedia*..., pp. 28-29.

The first sentence can be considered a diagnosis of the state of the avant-garde art at the time, and it also turns out to be helpful in trying to define the term "intermedium". It highlights the place in which intermedia are situated: they "fall between media", as it was put by Higgins.[4] Intermedia are thus "in-between media",[5] which can also participate in the process of mass communication. Higgins was aware of this, as evidenced by his "Statement on Intermedia", in which we read that "Art is one of the ways that people communicate".[6] In this context, avant-garde art can participate in the process of communication.

The findings made here may appear to be inaccurate if one follows the subsequent arguments of Higgins, in which he makes a distinction between "art media" and "life media". This distinction allows us to understand the intermedial character of ready-mades, which – according to Higgins – "suggests a location in the field between the general area of art media and those of life media. However, at this time, the locations of this sort are relatively unexplored, as compared with media between the arts".[7] The second case involves the aspects of nonverbal communication widely used by the happening and in social interactions.

The communication perspective on art, emphasized by Higgins, points to a very wide range of media that can be integrated. Higgins writes, among other things, about visual poetry.[8] In addition, he also develops the idea of "polyarticism" (the more appropriate name is "polymediality"), i.e. combining many areas of art in one artwork that can be exemplified, for example, by "visual scores" or circular musical notation present in many choral canons of Joseph Haydn.[9]

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[4]   Ibid., p. 28.

[5]   Cf. E. Rewers, *Post-polis. Wstęp do filozofii ponowoczesnego miasta* [Post-polis: Introduction to Postmodern City Philosophy], UNIVERSITAS, Kraków 2005, p. 169. Attention should be also drawn to the fact that phrase "in-between media" discloses the relationship between the media. It therefore takes on special significance, becoming almost a sign of contemporary "media culture" and capturing its very important features – the medial transformation of the processes of social relationships and communication – and its sphere of influence is constantly expanding, including within its scope the of video art and interactive works that are situated in the "in-between-worlds" between real and virtual reality. See R.W. Kluszczyński, *Społeczeństwo informacyjne. Cyberkultura. Sztuka multimediów* [Information Society: Cyberculture: Multimedia Art], Rabid, Kraków 2001, pp. 152-165.

[6]   D. Higgins, *Statement on Intermedia*, in: *Dé-coll/age (décollage)*, no. 6, ed. W. Vostell, Typos Verlag and Something Else Press, Frankfurt and New York 1967. On-line source: http://www. artpool.hu/Fluxus/Higgins/ intermedia2.html (access 2017–06–23). See also D. Higgins, *Statement on Intermedia*, in: *Theories and Documents of Contemporary Art: Sourcebook of Artists' Writings*, eds. K. Stiles and P. Selz, The University of California Press, Berkeley, Los Angeles, and London 1998, p. 851.

[7]   D. Higgins, *Intermedia*, in: *Multimedia...*, p. 30.

[8]   See D. Higgins, *The Strategy of Visual Poetry: Three Aspects*, in: Horizons: *The Poetics and Theory of the Intermedia,* Southern Illinois University Press, Carbondale and Edwardsville 1984, pp. 29-39.

[9]   See D. Higgins, *Music from Outside*, in: *Modernism since Postmodernism. Essays on Intermedia*, San Diego University Press, San Diego 1997, p. 163.

Higgins's essay "Intermedia" was intended to explore the structure of the new avant-garde art, and to describe the avant-garde artworks that emerged in the 1960s, which, due to the degree of their formal complexity, could appear difficult for the recipient, because they did not offer any possibility for dialogue.[10] The artist constantly refers to historical (classical) artworks, because the avant-garde was the heir to a rich cultural heritage that linked it primarily to the artistic culture of Romanticism.[11] However, the traditional notions used in the reflection on avant-garde art proved inadequate for discussing its achievements. Higgins is trying to build an intermedial terminology for describing new avant-garde art, making the subject of his reflections Fluxus, visual poetry, and the happening. He designates the happening, "developed as an intermedium, an uncharted land that lies between collage, music, and the theatre",[12] as a primary space of intermedial relationships, but this is not the only intermedial example of avant-garde art represented in the "Intermedia Chart" (1995). There were several vacant spaces in this chart, which indicated that some more intermedia would still appear in the future. The interactive media appearing today do fill the empty spaces, confirming the "Intermedia Chart" as still valid.

According to Maryla Hopfinger, in the contemporary culture of the second half of the 20th century, the happening, Hyperrealism, and Conceptualism are the basic intermedial strategies, by which the author understands the processes that are "firstly, the crossing of established, recognized and observed divisions; secondly – the recognition of new possible connections, fusions, relationships; and thirdly, they incorporate into the new integrated whole the different initial components".[13] These strategies, situated between the media, are expressions of the intermedial relationships of words and images, in which separate elements are connected into an integral whole.

The happening owes its categorization as intermedial to Higgins's reflection. It was him who defined similar kinds of events as intermedia. But the happening has served a wholly different purpose: first of all, it broke with the conventions of theatre, changing the relationship between the spectacle and the viewer, between the world and the subject who perceives it.[14] The history of the happening has shown that the theatricalization of the visual arts can have a completely different dimension, which does not correspond to the terms accreted around it. As noted by Grzegorz Dziamski:

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[10] D. Higgins, *Intermedia*, in: *Multimedia*..., p. 29.
[11] Ibid., p. 32.
[12] Ibid.
[13] M. Hopfinger, *Doświadczenia audiowizualne. O mediach w kulturze współczesnej* [Audiovisual experiences. The media in contemporary culture], Wydawnictwo Sic!, Warszawa 2003, p. 72.
[14] See M.C. Pasquier, *Współczesny teatr amerykański* [Contemporary American Theatre], transl. E. Radziwiłłowa, Państwowy Instytut Wydawniczy, Warszawa 1987, pp. 44-45.

> Theatricality (...) did not bring visual arts to the theatre, with its rules and conventions. On the contrary, if the happening was a form of theatre – the theatre of the visual artists – then it referred to completely different assumptions than theatre. The happening did not bring visual arts closer to the theatre, but drew attention to the theatricality of everyday life, to the spectacular character of contemporary culture.[15]

Michael Kirby described the happening as the theatricalization of everyday life.[16] The theatricality of social interactions that emerged drew attention to the still insufficiently visible aspect of the connectedness and interrelationships between the "spectacle of everyday life" and the theatre as an artistic form. The happening was supposed to be a theatre composed of everyday life, but at the same time it provided the impetus for the reflection on the concepts of game, mask, truth, fiction, theatricality, reality, and their relationship.[17]

In the context of the current cultural transformations, the happening has initiated yet another tendency, perhaps the most important one mentioned. This tendency is the spectacular character of reality as described by Guy Debord, that has led to "the degradation of human life".[18] The relativization of the concept of "truth" induced by the described processes has highlighted the basic features of capitalist consumer societies, in which the spectacle is perceived as a mechanism creating "illusion", translating direct experience into a representation/picture, visual event, into fragmentarily appearing pictures that reconstruct reality and by this token become more and more "authentic". This aspect emphasizes the "iconic" character of contemporary culture.

Happening, performance, and Fluxus, whose development was the consequence of the emergence of Conceptualism, made the recipient aware that the area of avant-garde art became a new, absent space "beyond" the traditional places of art presentation, outside galleries, museums, and artists' studios – the space of the streets, beaches, and other public areas. The works of this kind did not have a wide audience; they were most often viewed by a group of invited or random witnesses. However, they were also shown in and reached a wider array of recipients through the media – photography or film, i.e. in the manner typical for Conceptualism.[19]

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[15] G. Dziamski, *Dwa modele teatralizacji: happening i performance* [Two Models of Theatricalisation: Happening and Performance], in: *Teatr w miejscach nieteatralnych* [Theatre in Non-Theatrical Places], ed. J. Tyszka, Wydawnictwo Fundacji Humaniora, Poznań 1998, p. 43.

[16] See M. Kirby, *Happenings: An Illustrated Anthology*, Dutton, New York 1965, p. 67.

[17] Cf. G. Dziamski, *Happening i Performance* [Happening and Performance], in: *Encyklopedia kultury polskiej XX wieku. Od Awangardy do postmodernizmu* [Encyclopaedia of Polish Culture of the 20th Century: From the Avant-Garde to Postmodernism], ed. G. Dziamski, Instytut Kultury, Warszawa 1995, p. 350.

[18] See G. Debord, *The Society of the Spectacle*, transl. D. Nicholson-Smith, Zone Books, New York 1995, pp. 9–53.

[19] See G. Dziamski, *Sztuka u progu XXI wieku* [Art on the Verge of the 21st Century], Wydawnictwo Fundacji Humaniora, Poznań 2002, pp. 101-121.

Art was becoming life, and the activity of Fluxus, and earlier of the Russian Constructivists, Dadaists, and Surrealists, with their desire to break the boundaries separating art from life, was an important element of avant-garde ideology.[20]

Higgins' concept makes us look at avant-garde art from the perspective of the intermedia. The recipient should be aware, however, that its essence is not the combination of many thus far distinct media of artistic expression into a "new whole" – a polymedia message – but rather the transgressive crossing of the existing divisions by the artist, as well as the constitution of an intermedium in the new space "between" the media: music and philosophy, in the works of such composers as John Cage and Philip Corner, music and sculpture, in the musical instruments of Joe Jones, music and theatre, in the instrumental theatre of Mauricio Kagel, or poetry and sculpture in the "action poets" Emmet Williams and Robert Filliou.[21] This the notion of intermedia should be understood metaphorically and very broadly. In addition, the context of its use is limited to the relationships between the media. Grzegorz Dziamski claims that:

> The idea of intermedium, highly typical of the proposals made in the Fluxus circle, freed the artist from the existing media divisions, not only giving him total freedom to choose the ways of reaching the recipient, but also pinpointing the way in which he could benefit from the freedom offered to him. An example of an intermedium was both an elaborate happening and a modest event, with the difference, however, that the former attempted to transform itself into a full-fledged artistic medium, whereas the latter lacked such ambitions. In the second case, the focus was not so much on the medium (or media) statement(s) as on the source of the statement, not so much on objects and ways of using objects by the artist as on the artist using the objects.[22]

Conceptualism opens another chapter in the history of the intermedia. Its example illustrates the tendency to use the media in a comprehensive way within a single artwork. However, as observed by Maryla Hopfinger,

> The media used only serve as the carrier of information about the design of the work – not the work itself; they are auxiliary materials, providing the space to facilitate the recipient's construction of the mental whole. The ways of presenting the idea of the work are primarily of documentary character.[23]

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[20] See R.W. Kluszczyński, *Awangarda: rozważania teoretyczne* [The Avant-Garde: Theoretical Considerations], Wydawnictwo Uniwersytetu Łódzkiego, Łódź 1997, pp. 49-62.

[21] D. Higgins, *Intermedia*, in: *Multimedia...*, p. 32.

[22] G. Dziamski, *Performance – tradycje, źródła, obce i rodzime przejawy. Rozpoznanie zjawiska* [Performance – Traditions, Sources, Foreign and Native Manifestations: The Recognition of a Phenomenon], in: *Performance* [Performance], eds. G. Dziamski, H. Gajewski, and J.St. Wojciechowski, Młodzieżowa Agencja Wydawnicza, Warszawa 1984, pp. 27-28.

[23] M. Hopfinger, *Doświadczenia audiowizualne* [Audiovisual Experiences]..., p. 116.

This triggered deep transformations in the model of the aesthetic situation, consisting mainly of emphasizing the role of the recipient in the process of creating the avant-garde artwork. The new approach was adopted in the field of artistic activity and passed through successive stages of development until it was fully realized in interactive multimedia art. Ryszard W. Kluszczyński distinguishes three stages in the evolution of the structures of this system:

1. the conceptual variant – the starting point, which initiates the whole paradigm and establishes its initial values;
2. the post-conceptual variant, occurring in numerous mutations, which retains the essential features of the previous model, but, at the same time, subjects the whole system to serious modifications;
3. the hypermedia variant, which through other modifications of the starting system introduces the analyzed paradigm into the context of cyberculture.[24]

Interactive art, understood as a consequence of the development of Conceptualism, is an area in which the idea of the intermedia can be most fully realized. Today it is film and video which occupy a particularly strong position among the media developing intermedial strategies. These media get involved with a particularly large number of other media (literature, painting, photography, theatre, and ballet) in order to establish mutual intermedial relations.[25]

Higgins draws attention to the fact that that the use of the term "intermedium" is not characteristic only of the avant-garde art of the 1960s. Perhaps for this reason, in 1981 he proposed a gloss to his *Intermedia* essay. Higgins writes it from the perspective of the transformations that have already introduced the described intermedial strategies. In this part the artist looks for the sources of the term "intermedia", which "appears in the writings of Samuel Taylor Coleridge in 1812 in exactly its contemporary sense – to define works which fall conceptually between media that are already known".[26] Higgins has revealed the close relationship between the discourse of avant-garde art and the Romantic tradition. This connection indicates that "the avant-garde has made the most radical revolution not so much in art but in thinking about art".[27]

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[24] R.W. Kluszczyński, *Film – wideo – multimedia. Sztuka ruchomego obrazu w erze elektronicznej* [Film – Video – Multimedia. The Art of the Moving Image in the Electronic Age], Instytut Kultury, Warszawa 1999, p. 97. R.W. Kluszczyński, *Od konceptualizmu do sztuki hipermediów. Rozważania na temat modelu sytuacji estetycznej w sztuce multimedialnej* [From Conceptualism to Hypermedia Art: Reflections on the Model of the Aesthetic Situation in Multimedia Art], in: *Piękno w sieci. Estetyka a nowe media* [Beauty in the Network: Aesthetics and the New Media], ed. K. Wilkoszewska, Universitas, Kraków1999, p. 78.

[25] R.W. Kluszczyński, *Film – wideo – multimedia* [Film – Video – Multimedia]..., pp. 69-92.

[26] D. Higgins, *Intermedia*, "Leonardo"..., p. 52.

[27] T. Pękala, *Awangarda i ariergarda. Filozofia sztuki nowoczesnej* [The Avant-garde and the Rearguard: The Philosophy of Modern Art], Wydawnictwo Uniwersytetu Marii Curie–Skłodowskiej, Lublin 2000, p. 208.

In the 1970s, the term "intermedia" began to appear in the publications of other authors and was often confused with "mixed media", the latter referring, among other things, to "paintings which incorporate poems within their visual field" and opera. In the case of opera, "the music, the libretto, and the *mise-en-scène* are quite separate: [...] the operagoer [...] is seeing the *mise-en-scène*, the stage spectacle, hearing the music, etc".[28] In his essay in Horizons..., Higgins argued that unlike "mixed media", "intermedia" involve a conceptual fusion of many, initially distinct media.[29] Higgins draws attention to the fact that "In intermedia [...] the visual element (painting) is fused conceptually with the words. We may have abstract calligraphy, concrete poetry, «visual poetry»".[30]

In contemporary culture, "place", integrally connected with space, has changed its character, and being "between" becomes its constitutive feature, and so does in consequence the form of the "in-between", which is particularly relevant in the case of the media. The problem of designating the "in-between" was very important for Higgins, and it was to determine the specificity of the intermedia. There is no doubt that intermediality situates avant-garde art in the "in-between". This "place" is, for many theorists, the proper space for intermedial relationships that can be considered as the effect of the progressive transgression of norms. This cultural transformation is, in turn, a consequence of the development of new communication technologies and of the appearance of media reality and the corresponding intermedial space in interactive art that emerged as a consequence of the development of Conceptualism.[31]

Media theory and mediality in avant-garde art

In order to answer the question "is the avant-garde intermedial?", it is useful to adopt the historical perspective that may be also useful in the search for the contexts of intermediality in avant-garde art. According to Anna Jamroziakowa,

Avant-garde art is (...) a continuation of the artistic assumptions and technical fascinations (the principle of the "golden ratio", ideal proportions, descriptive perspective, colour gradation relativized by the sizes and distances of forms) apparently established in the early Renaissance and constantly present in the art and aesthetic inquiries not only of all the subsequent classicisms, but also of Romantic thought (if one is aware of its "subcutaneous" Orphic roots and the worldview consequences of the idea of *correspondance des arts*).[32]

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28 D. Higgins, *Intermedia*, "Leonardo"..., p. 52.
29 D. Higgins, *Horizonts, in: Horizons*..., p. 111.
30 D. Higgins, *Intermedia*, "Leonardo"..., p. 52.
31 See R.W. Kluszczyński, *Od konceptualizmu* [From Conceptualism]..., pp. 77-86. See also R.W. Kluszczyński, *Film – wideo – multimedia* [Film – Video – Multimedia]..., pp. 95-101.
32 A. Jamroziakowa, *Obraz i metanarracja. Szkice o postmodernistycznym obrazowaniu* [Picture and Metanarration: Sketches on Postmodern Imaging], Instytut Kultury, Warszawa 1994, p. 59.

The intermedial theories are strongly rooted in the understanding of avant-garde art in which the process of creating an artwork leads to the emergence of a media hybrid, that is, a heterogeneous universe uniting in itself the distinct elements belonging to the separate art genres. However, in this optics an important element seems to be the understanding of separate "art genres" as "the media", because only then we can properly talk about the relationships between the media as relationships between the art genres. In this theoretical perspective questions remain to be asked whether avant-garde art understands art genres as the media and whether mediality is a category of the avant-garde artwork.

The answer to such questions is by no means obvious. However, we can talk about the understanding of the separate art genres as media by avant-garde art, as evidenced, for instance, by the example of Kazimir Malevich. The artist provided a context for intermedia art when he began creating new artworks of a meta-artistic and metalinguistic – and by extension also metamedial – nature. The theoretical perspective for this kind of tendency was the concept "the medium is the message" by Marshall McLuhan, who proclaimed that the medium therefore becomes as important as the message itself. McLuhan noted that "Cubism, by seizing on instant total awareness, suddenly announced that *the medium is the message*".[33] This thesis significantly influenced the transformation of painting in the 20th century, as evidenced e.g. by the paintings by Kazimir Malevich *The Black Square on a White Background* (1913) and *The White Square on a White Background* (1918), which became in this way an artistic manifestation of the "new aesthetics" of non-objective art, incomprehensible for the recipient,[34] but constructing a new context for intermediality in art. These processes gave rise to an aesthetic reflection in which "the medium itself becomes the message, and presentation takes the place of representation (for example Malevich's square)".[35]

On the other hand, although the happening and Conceptualism are among the basic intermedial strategies, the subject of mediality, apart from the oft-cited essays of Higgins, seems absent in the theoretical reflection on avant-garde art. For this reason it is also difficult to recognize intermediality as a category of avant-garde theoretical reflection. The aesthetic debates undertaken by theoreticians and avant-garde artists have mainly concerned the verification of such

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[33] See M. McLuhan, *The Medium is the Message*, in: *Understanding Media: The Extensions of Man*, The MIT Press, Cambridge (2001), p. 5.

[34] It is worth recalling that Kazimir Malevich's painting was the realization of the aesthetic principles of suprematism, which can be summarized in the following way: "No more «likeness of reality», no idealistic images – nothing but a desert! But this desert is filled with the spirit of non-objective sensation which pervades everything". K. Malevich, *The Non-Objective World: The Manifesto of Suprematism*, transl. H. Dearstyne, Dover Publications, Mineola and New York 2003, p. 68.

[35] K. Wilkoszewska, *Estetyki nowych mediów* [Aesthetics of New Media], in: *Piękno w sieci* [Beauty in the Network]... p. 11.

notions as art, artwork, or the procedures of reception. The institutional theory of art of George Dickie, which arose on this basis,[36] practically does not take into account the perspective of the relationships between the media and the correspondence of arts. The case is similar with the "new aesthetics" proclaimed in the writings of Michael Kirby,[37] who proposes to abandon the medial perspective.

However, the problem of the "media theory" and "mediality" appears in the texts of Timothy Binkley, who makes the diagnosis that the 20th century is the age of "new media", because "[a new] medium seems to emerge when new conventions are instituted for isolating aesthetic qualities differently on the basis of new materials or machines. Film became an artistic medium when its unique physical structure was utilized to identify aesthetic qualities in a new way".[38] According to Binkley, the medium is not a physical material, but only a convention designating the "medial" space mediating between the physical material from which the artwork has been made and the aesthetic values that it carries. Thus the painting medium establishes a convention in which the paint, and not the canvas or the frame, must remain unchanged. At the same time paint is not a conventional architectural invariable. The identity of the aesthetic work can be designated by the described conventions, which determine the non-aesthetic qualities used. In this way each medium, through the converging conventions, determines the non-aesthetic criteria for identifying an artwork.[39] Binkley's theoretical perspective treats in an universal way all forms of artworks that have appeared so far, granting them the role of "the media". Adopting this assumption leads to a position in which:

> The medial character of art makes itself known in the entire space of its functioning. It is evident in the creative process as the constant selection and correlation of respective elements of the work in order to create a coherent, suggestive whole. It is also visible, perhaps above all, in the mode of existence of artistic structures, where all dualistic distinctions are lost. [...] The medial character of art is also evident in the process of its reception, because understanding is never not only a subjective projection, but a kind of agreement between the sense written into the artistic form and the individual psyche of the recipient.[40]

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[36] See G. Dickie, *Art and the Aesthetic: An Institutional Analysis*, Cornell University Press, Ithaca, New York and London 1974.

[37] See M. Kirby, *The Art of Time: Essays on the Avant-Garde*, Dutton, New York 1969.

[38] T. Binkley, *Piece: Contra Aesthetics*, "The Journal of Aesthetics and Art Criticism" 1977, vol. 35, no 3, p. 270.

[39] Cf. Ibid., p. 269. Krzysztof Polit claims that "Aesthetics uses conventions of media to classify and identify artworks". K. Polit, *Sztuka awangardy w teoriach estetycznych* [The Art of Avant-garde in Aesthetic Theories], Wydawnictwo Uniwersytetu Marii Curie–Skłodowskiej, Lublin 2000, p. 94.

[40] F. Chmielowski, *Medialność jako problem filozoficzny* [Mediality as a Philosophical Problem], in: Piękno w sieci [Beauty in the Network]..., p. 126.

As is clear from the last quote, the mediality of art, including avant-garde art, seems to be indisputable.

Aesthetic reflection on the object, allegory, and montage/collage in avant-garde art

The answer to the question "is the avant-garde intermedial?" requires a search for intermedial relations not in the theory of avant-garde art, but in its practice, in its way of creating artworks. It is worth recalling examples in avant-garde art that appeared with making the "object" – a fragment of external reality – an artwork (ready-made). There is no question that avant-garde art has made the object an object of an internal and intermedial game that led to the emergence of a relationships "between" the media. This perspective brings spotlight to the problem of the "objectification" of avant-garde art, which should be distinguished from the "reification", because the latter process perceives the object in an artwork as an aesthetic and decorative element. On the other hand, the objectification of avant--garde art is accomplished through the conscious "gesture" of the artist. The evolution of avant-garde art, begun by Marcel Duchamp, proceeds from the subject in art (reification) to the "art of the object" (objectification), thus discounting the previous reflections on the "death of art", and this allows us to set the direction of the development of avant-garde art into the postmodern art.[41]

The objectification of avant-garde art means the attempt to cross the boundary between the real world and the artistic world. This transgression can be bilateral. An avant-garde artwork can be transferred to the world beyond the realm of art, or vice versa, the subject from everyday reality can be defined as (an artefact) or an artwork. The inclusion of the object in the once sacred space of art occurs through an artistic "gesture". Duchamp's act of selection is also within the scope of this "gesture", since the placement of an object as an artwork in gallery space is realized in the form of a ready-made.

In the 20th century, the activity of the avant-garde artist stretches between two opposing poles: "the aesthetics of gesture" and "the strategy of discourse". This situation involves the "gesture" of transferring the object to the new space of "discourse" and making it an artwork.[42] Duchamp's gesture left the door open: the ever-growing presence of the object in avant-garde art drew attention to the fact that it could function in artistic space. At the same time, the forms of behaviour of avant-garde artists had a very strong influence on the change and redefinition of the artwork, and consequently changed the way the object functioned in everyday reality. This "revolution of the object" had its culmination in surrealist art.

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[41] See B. Frydryczak, *Między gestem a dyskursem. Szkice z teorii sztuki* [Between Gesture and Discourse: Sketches from the Theory of Art], Instytut Kultury and Wyższa Szkoła Pedagogiczna im. T. Kotarbińskiego, Warszawa and Zielona Góra 1998, pp. 47-49.

[42] Ibid., pp. 34-41.

The intermedial contexts of the described transformations are seen in the depiction of Duchamp's ready-made or found subject in some sense as an intermedia, but not "pure medium".[43] Grzegorz Dziamski claims that there are objects: "between sculpture and bicycle wheel, sculpture and drier for bottles, sculpture and urinal. The ready-mades can be viewed as a sculpture or as an ordinary, banal object of daily use, but the point is to see in them both, and to see how art enters into life and life into art".[44]

Krystyna Janicka, discussing the conception of André Breton, points out that the "Surrealist object" has unknown, unclear or undefined origin, meaning and purpose, or differs from everyday objects – as Breton described it – through "a simple mutation of their role".[45] One of the classifications of Surrealist objects was presented in the journal *Cahiers d'Art*, which included a special glossary of the objects presented at the exhibition at Charles Ratton's House in 1936. This is a classification of a mocking character, which goes beyond any kind of systematics. Among objects there are intermedial there are the ready-mades and *poème-objets*. The variety of surrealistic objects has led to the spread of a trend for collecting junk and trash and making artworks out of it. However, the issues raised in the context of the classification of surrealistic objects proved to be much more complex, since from the moment of the emergence of Surrealist and Dadaist art, as Ryszard K. Przybylski points out,

'a comprehensive revolution of the object' has taken place. It includes important revisions:
1. the object was detached from its utility; endowed with a new name, it began to function in a way different than previously – ready-made;
2. additional meaning was acquired by the found objects, which were subject to external circumstances (fire, earthquake) and became devoid of their original utility value – *objets-trouvés*;
3. new objects are appearing, made up of components of other objects – from collages to *assemblages*.[46]

To approach the surrealist object through the category of the intermedium was to refer to its hybrid structure. In this context, the *poème-objet* seems to be

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43 D. Higgins, *Intermedia*, in: *Multimedia*..., p. 29.
44 G. Dziamski, *Od syntezy sztuk do sztuki post-medialnej* [From the Synthesis of Arts to Post-Media Art.], "Estetyka i Krytyka" 2009/2010, no 2/1 (17/18), p. 35.
45 A. Breton, *Gradiva* (1937), in: *Free Rein*, University of Nebraska Press, Lincoln 1995, p. 21.
46 R.K. Przybylski, *Prześwit między przedmiotami* [Clearance Between Objects], in: *Człowiek i rzecz. O problemach reifikacji w literaturze, filozofii i sztuce* [Man and Thing: The Problems of Reification in Literature, Philosophy and Art], eds. S. Wysłouch and B. Kaniewska, Wydawnictwo „Poznańskie Studia Polonistyczne", Poznań 1999, p. 352.

particularly important, coming into being as a result of the intermedial combination of visual elements or even material parts of pictures with the words of a poetic text.[47] Breton described *poème-objet* as "composing a poem in which visual elements take their place between the words without ever duplicating them".[48] Owing to the intermedial relationships between poetry and visual arts, surrealism led to the correspondence and integration of these two art genres.

The appearance of the object in avant-garde art can be approached from two perspectives. The first is the "aesthetics of allegory". Visual representations with an allegorical dimension can achieve the status of intermedia in several ways. First of all, they can be found in typical intermedia, such as for example a film or a video. Second, they can give pictures in the above-mentioned media the structure of a collage, stimulating their inter-textual (intermedial) context. The objects that we find in pictorial representations derived from the intermedia are combined with their allegorical meaning. For this reason, avant--garde artworks can be treated both as separate "objects" with an aesthetic dimension and as allegorical collections of objects, which was very popular in Surrealism and Dadaism.

The "aesthetics of allegory" treats artworks in terms of the montage of heterogeneous elements into a "new" whole, similar to the intermedium, which is the combination of separate media. An intermedium as a heterogeneous whole returns in the intermedial theories of the avant-garde. Peter Bürger in his book *The Theory of the Avant-Garde* identifies Georg Hegel's aesthetic concepts[49] of the artwork with the organic model and sets it in opposition to the non-organic model. The aim of the discussed avant-garde theory is to develop the notion of a non-organic work that is realized in the concept of avant-garde work. In the non-organic work individual elements are independent of one another. As Bürger puts it:

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[47] See K. Janicka, *Światopogląd surrealizmu. Jego założenia i konsekwencje dla teorii twórczości i teorii sztuki* [Surrealism Worldview: Its Assumptions and Consequences for the Theory of Creativity and the Theory of Art], Wydawnictwa Artystyczne i Filmowe, Warszawa 1985, p. 223.

[48] A. Breton, *Surrealist Situation of the Object* (1935), in: *Manifestoes of Surrealism*, transl. R. Seaver and H.R. Lane, The University of Michigan Press, Ann Arbor 1972, p. 255.

[49] According to Anna Zeidler-Janiszewska Georg W. F. Hegel was the patron of the "aesthetics of allegory". See A. Zeidler-Janiszewska, *Między melancholią a żałobą. Estetyka wobec przemian w kulturze współczesnej* [Between melancholy and mourning: Aesthetics and the changes in contemporary culture], Instytut Kultury, Warszawa 1996, pp. 76-77. Beginning with Hegel, two concepts in aesthetics are differentiated: allegory and symbol. See G.W.F. Hegel, *Aesthetics: Lectures on Fine Art*, vol. I and vol. II, Oxford University Press, Oxford 1975. However, the separation of these concepts did not define them clearly. The symbol, unlike allegory, is characterized by a clear relation of the image to the idea and the content to the form, it offers immediate meaning, but the allegory cannot be easily understood, it must be deciphered, meaning that the sign and meaning do not overlap. See H.G. Gadamer, *Truth and Method,* transl. J. Weinsheimer and D.G. Marshall, Continuum, London and New York 2004, pp. 61-70. This semantic delay is present in Gershom Scholem's reflection. See G. Scholem, *Major Trends in Jewish Mysticism*, Schocken Books, New York 1995.

The organic work intends the impression of wholeness. To the extent its in-dividual elements have significance only as they relate to the whole, they always point to the work as a whole as they are perceived individually. In the avant-gardist work, on the other hand, the individual elements have a much higher degree of autonomy and can therefore also be read and interpreted individually or in groups without its being necessary to grasp the work as a whole. In the case of the avant--gardist work, it is possible only to a limited extent to speak of the work as a whole as the perfect embodiment of the totality of possible meaning.[50]

It seems that the regularity observed in the non-organic (avant-garde) work becomes the basis for the construction of the intermedia references within the aesthetics of allegory. Bürger describes the category of allegory using Walter Benjamin's[51] concept and presents the following scheme:

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[50] P. Bürger, *Theory of the Avant-Garde*, transl. M. Shaw, *Theory and History Literature*, vol. 4, Manchester University Press and University of Minnesota Press, Minneapolis 1984, pp. 72-73.

[51] Walter Benjamin proposes a model of the allegorical strategy based on his analysis of Baroque art. In this way he rehabilitated allegory and made it one of the most important artistic strategies and interpretative tools. The allegorist's activity destroys the meaning of the object, but at the same time it reconstructs its new dimension. For this reason, the allegorical strategy is defined as destructive and creative, while the allegorical reading of the object becomes arbitrary and allows the center of gravity to shift from the allegorist to the allegory. See J. Dąbkowska-Zydroń, *Kulturotwórcza rola surrealizmu* [The culture-creating role of Surrealism], Wydawnictwo Fundacji Humaniora, Poznań 1999, p. 189. Benjamin claims that "If the object becomes allegorical under the gaze of melancholy, if melancholy causes life to flow out of it and it remains behind dead, but eternally secure, then it is exposed to the allegorist, it is unconditionally in his power. That is to say it is now quite incapable of conveying any meaning or significance of its own; such significance as it has, it acquires from the allegorist". W. Benjamin, *The Origin of German Tragic Drama*, Verso, London 1998, pp. 183-184. This allegorical gesture can be interpreted as follows: isolating an object from its original context is essentially a process of desemioticisation, and introducing it into a new one – resemioticisation. Allegory is not imitation, it is a denial of mimetic representation, because its role is not so much to imitate as to refer to "something else". See A. Kuczyńska, *Piękny stan melancholii. Filozofia niedosytu i sztuka* [Beautiful state of melancholy: The Philosophy of Non-profit and Art], Instytut Filozofii UW, Warszawa 1999, p. 220. The allegorist is more interested in the meaning to which the object refers than the object itself. The characteristic feature of allegory is discontinuity, the contradiction between the visual sign or the image and its meaning. This dualism causes the allegory to be diametrically opposed to the symbol. "The nature of the allegorical object is that in the process of its destruction it is deprived of its original meaning so that within the reconstruction plan it is possible to give it a new meaning, to establish a new whole from the pieces or fragments, or as Benjamin has it, to «construct it»". B. Frydryczak, *Świat jako kolekcja. Próba analizy estetycznej natury nowoczesności* [The world as a collection. An attempt at analyzing the aesthetic nature of modernity], Wyd. Fundacji Humaniora, Poznań 2002, p. 116. However, according to Zeidler-Janiszewska, the allegorical strategy was not so much a clear opposition to the symbol as an attempt to rescue the transient: mediated mythical energies in the situation of a second "disenchantment" of the world. See A. Zeidler-Janiszewska, op. cit., p. 82. This kind of activity can be noticed in the surrealists, who tried to bypass the intertextual side of the allegorical strategy. See T. Kostyrko,

1. The allegorist pulls one element out of the totality of the life context, isolating it, depriving it of its function. Allegory is therefore essentially fragment and thus opposite to the organic symbol. [...]
2. The allegorist joins the isolated reality fragments and thereby creates meaning. This is posited meaning; it does not derive from the original context of the fragments.
3. Benjamin interprets the activity of the allegorist as the expression of melancholy. [...] The allegorist's traffic with things is subject to a contact alternation of involvement and surfeit [...]. Benjamin also addresses the sphere of reception. Allegory, whose essence is fragment, represents history as decline.[52]

Benjamin points to the connection between allegory and melancholy. Bürger explains this connection on the level of artistic creativity – as the disappearance of the shared experience and social function of avant-garde art, and on the level of reception – as an image of deconstructed history.[53] Bürger's interpretation differs from Benjamin's conception, according to which is the process of the reconstruction of meaning is more important than its deconstruction.[54]

Bürger identifies the characteristic features of the allegory with the practice of artistic montage, which is one of the structural elements of avant-garde artwork.[55] For this reason, as Jolanta Dąbkowska-Zydroń emphasizes,

To the category of montage, which connects with Benjamin's allegory, only avant-garde context gives – according to Bürger – a proper sense, cutting it off from the traditional artwork in which each component is endowed with meaning (often connected with the biography of the artist). Currently, the work does not constitute an organic whole; it is rather a sum of fragments montaged

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O kilku kwestiach w związku ze specyfiką przedstawień symbolicznych [On several issues connected with the specificity of symbolic representations], in: *Symbol i poznanie. W poszukiwaniu koncepcji integrującej* [Symbol and cognition: In search of an integrative concept], ed. T. Kostyrko, PWN, Warszawa 1987, pp. 119-127. Zeidler-Janiszewska claims that "The choice of the context that is broken down, as well as the choice of the new context, depends entirely on the allegorist's decision. The «mute» element undergoes a new semioticisation, yet transforms the new context. On the one hand, the process of constructing meaning determines that context; on the other, the semantics of the context is transformed by the element introduced into it. The latter appears as the carrier of the preceding meaning, which in effect builds tension between the «broken» and the «new» context. This tension has been defined in modern semiotics as intertextuality. The deconstruction proper to the first allegorical phase is accompanied by the process of construction and reconstruction, and the complexity of this second phase is not captured by Bürger's interpretation of Benjamin's concept". A. Zeidler-Janiszewska, op. cit, p. 81.

[52] P. Bürger, *Theory...* p. 69.
[53] Ibid., p. 9.
[54] Ibid., p. 81.
[55] Ibid., pp. 73-82.

with a view to the properties of matter itself, and not to the meanings and functional context superimposed upon it. The montage (*Die Montage*) in Bürger's approach consists in the combining of ready elements taken from reality into a new whole.[56]

In this context, the idea of montage approaches that of *assemblage*, which assumes the incorporation of real objects into one three-dimensional whole. Another term for a similar strategy is *accumulation*.

The classical *assemblages* are Daniel Spoerri's "trap-images", made up of ordinary objects fixed to various surfaces hung on the wall (*Shower*, 1962). Pierre Arman's accumulations consist in collecting objects found in a trash can, a banknote file, or musical instruments. These objects are then flooded with a transparent mass of plexiglass or placed in a glass container. [...] Both Spoerri and Arman can be considered the creators of a particular (metaphorical, and not only object-related) form of still-life.[57]

The object has also sometimes been referred to as a fragment of collage that determines the aesthetics of collage, or montage, because the essence and also the mode of creation of the collage is the montage of heterogeneous elements, which plays an important role not only in the fine arts and literature, but also in film. In this context montage may be understood as an intermedial process, in which the heterogeneous structure of the media comes into being. According to Adorno,

montage disposes over the elements that make up the reality of an unchallenged common sense, either to transform their intention or, at best, to awaken their latent language. It is powerless, however, insofar as it is unable to explode the individual elements.[58]

On the other hand, Eddie Wolfram's concept illustrates montage (*assemblage*) as one of the features of collage, which is characterized by heterogeneity, the defragmentation of material (*decoupage*), and lack of continuity in a fundamental way influencing representation.[59]

In the field of avant-garde art, interest in the object arose together with the rise of Surrealism and Dadaism, but only owing to Duchamp's ready-mades were the intermedial mechanisms set in motion that made the object an artwork and the catalyst of the relationships between the media. These manifestations are

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[56] J. Dąbkowska-Zydroń, *Kulturotwórcza* [The Culture-Creative]... p. 133.
[57] Ibid., p. 164.
[58] Th.W. Adorno, *Aesthetic Theory*, transl. R. Hullot-Kentor, Continuum and The University of Minnesota, London and New York 1997, p. 56.
[59] E. Wolfram, *History of Collage*, Macmillan Publishing, New York 1975, p. 175.

the beginning of the "aesthetics of gesture", which is tightly connected with the problem of the presence of the object in the sphere of art. Beata Frydryczak claims that:

> The artistic gesture hides in itself the questions and reflections on the essence of art, the meaning of the artwork and its place in the social reality. It also refers to something else – to the idea of art. What is continued then in the artistic gesture are the questions haunting the avant-garde – about the boundaries of art, its mode of existence, and also the relations of the artwork with the world.[60]

The indicated role of the object reveals the possibility of explaining the aesthetics based on the ways its presence has been used in avant-garde art. This approach led to the fact that the avant-garde did not carry out a formal revolution, but as suggested by Teresa Pękala, "In this field it was rather the heir of Romanticism, Symbolism, and Art Nouveau, an heir aware of the rich heritage that it multiplied and to which it gave value exceeding the invested means".[61] The described avant-garde translates into a situation in which intermediality is equated now with the renewal of thinking about tradition and historical continuity in avant-garde art.

Conclusion: The avant-garde theories of intermediality are anachronistic

The reflection on the examples of intermedia in avant-garde art presented in this text aimed to answer the question "is the avant-garde intermedial?". On the one hand, the answer seems obvious. But on the other hand, it is impossible to avoid the impression that the reflection presented here is anachronistic. Today, nobody understands intermediality like the avant-garde, and nobody refers to the texts presented here, except for those who write about the archeology of the intermedia. What is worse, only in such a context can such reflections be understood today. Higgins's theory was verified by the German theorists of the media, but not without criticism. Jürgen E. Müller wrote that

> Higgins situates the intermediality of artworks between the various media, and not within specific media contexts. This leaves unacknowledged a fundamental condition, researched by Aumont, who described the relationship of painting and film. Intermediality does not mean the sum of the various

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[60] B. Frydryczak, *Od Duchampa do Anty-Duchampa, czyli o geście artystycznym* [From Duchamp to anti-Duchamp. On the artistic gesture], in: *Awangarda w perspektywie postmodernizmu*, [Avant--garde in the perspective of postmodernism], ed. G. Dziamski, Wydawnictwo Fundacji Humaniora, Poznań 1996, p. 104.

[61] T. Pękala, op. cit. p. 157.

media concepts or the positioning-between-media of individual works, but the integration of the aesthetic concepts of individual media in the form of a new media context.[62]

It is difficult not to note the kind of error that lies in the presented intermedial concept of Higgins in the context of the avant-garde. The prospect of relationships between the media seems to some extent limited. However, according to Müller, aesthetics is among the sciences that are strongly influenced by the theory of intermediality.[63] This situation was initiated by avant-garde manifestos that undermined traditional aesthetic notions by introducing new ones. The concepts proposed by Higgins were read in a similar vein too. But in the end it is worth recalling the present and recalling the present thinking about intermedia art,

> which [according to Kluszczyński] in each of its individual manifestations, initiates in an inevitable way the relationships between the various media. The sense of relationship understood in this way, the network of intermedial references, replaces complex of attributes, by which we characterize each type of art. Intermedial art is not a total field, nor is it a combination of qualities specific to different arts (as Ricciotto Canudo[64] sees it), or a combination of hitherto distinct arts into a new whole (as Dick Higgins[65] sees it), but it is the referring of one medium to another, the seeing of one medium through another, the mutual activation and stimulation. Intermedial arts, in the first place, do not, therefore, differ in terms of the properties they possess, but the choice of media to which they refer and the manner in which they do so.[66]

It is not disputed that the extensive passus quoted above is a response to the question whether the avant-garde is currently intermedial, showing how intermediality can be understood today, and at the same time that it fully emphasizes the anachronistic character of intermedial avant-garde theories. However, the final conclusion is that the avant-garde turns out to be devoid of the intermedial conexts which in the historical perspective have been ascribed to it.

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[62] J.E. Müller, *Intermedialność jako prowokacja nauki o mediach* [Intermediality as a provocation of media studies], in: *Współczesna niemiecka myśl filmowa. Od projektora do komputera. Antologia* [Contemporary German film theory. From projector to computer. Anthology], ed. A. Gwóźdź, Wydawnictwo "Śląsk", Katowice 1999, p. 152.

[63] Ibid., pp. 151-153.

[64] See R. Canudo, *The Birth of the Sixth Art* (1911), transl. B. Gibson, D. Ranvaud, S. Sokota, and D. Young, in: *Film Theory: Critical Concepts in Media and Cultural Studies*, vol. I, ed. P. Simpson, A. Utterson, and K.J. Shepherdson, Routledge, London and New York 2004, pp. 25–35.

[65] See D. Higgins, *Intermedia*, in: *Multimedia...* pp. 27-32. See also D. Higgins, *Intermedia*, "Leonardo"..., pp. 49-54.

[66] Ryszard W. Kluszczyński, *Film – wideo – multimedia* [Film – Video – Multimedia]..., p. 76.

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INTERMEDIALNOŚĆ AWANGARDY ALBO AWANGARDA INTERMEDIALNOŚCI.
PRÓBA ODPOWIEDZI NA PYTANIE „CZY AWANGARDA JEST INTERMEDIALNA?"
(streszczenie)

Artykuł jest próbą odpowiedzi na pytanie „czy awangarda jest intermedialna?" Intermedialność nie jest pojęciem nowym na gruncie teorii sztuki i mediów, gdyż ma ono długą historię, która sięga 1965 roku, kiedy Dick Higgins opublikował esej *Intermedia*. Artysta wyraził wtedy swoją myśl jako intermedialny program awangardowy. Artykuł charakteryzuje główne jego założenia, dokonuje zdefiniowania pojęcia „intermedium", określa podstawowe strategie intermedialne. W dalszej części tego tekstu podejmuję dyskusję na temat teorii mediów i medialności w sztuce awangardowej jako problemu intermedialnego, poszukuję relacji intermedialnych w poszczególnych dziełach sztuki i zwracam uwagę na uprzedmiotowienie sztuki, które doprowadziło do powstania intermedialnych *ready-mades* i *poème-objets*. Ważnym aspektem intermedialnej działalności artystów awangardowych wydaje się również zawieszenie pomiędzy dwoma opozycyjnymi biegunami: „estetyką gestu" i „strategią dyskursu". W kolejnych etapach omawiania intermedialnych praktyk artystów awangardowych odnoszę się do strategii alegorii opisanej w *Teorii awangardy* Petera Bürgera, której celem jest wypracowanie pojęcia nieorganicznego/awangardowego dzieła sztuki. Jego wyznacznikiem jest montaż, który można porównać do procesu scalania heterogenicznych elementów w „nową" całość, podobnie jako mediów w jedno intermedium. W tym kontekście montaż można rozumieć jako proces intermedialny. Odpowiedź na pytanie „czy awangarda jest intermedialna?" nie jest jednoznaczna. Przedstawione teorie intermedialne wydają się anachroniczne, albo wręcz błędne, ponieważ nikt obecnie nie rozumie intermedialności tak jak awangarda w latach 60.

Słowa kluczowe: Dick Higgins, awangarda, intermedium, intermedialność, uprzedmiotowienie sztuki, Peter Bürger, alegoria, kolaż/montaż.