**Synthesis of *Chaos* reflection day: Games and Political Issues of Interdisciplinary Art Practice (24-25 February 2014)**

**Transformation**

The opportunity for interdisciplinary artists to gather on a regular basis allows for a greater politicization of this community. To the extent that these encounters force a degree of organizational work only they can do, they are even more likely to be made aware of the problems of political representation that they face. These meetings therefore become a vehicle with which to assert the needs of the inter-arts community.

To reflect advancements in the community that enable broader and more and concerted transformations, an increased visibility of these artistic practices is required. A primary goal would then be to also put forward the innovative nature of practices being carried out.

An interdisciplinary stance implies being self-identified as an agent of social change. How to affirm one's place outside of a socioeconomic framework where cultural mass production holds promise of a certain livelihood? How to promote the meaning of significant works that are kept away from profit for profit's sake? The inter-arts milieu generally defines itself on the margins of such prevailing socioeconomic trends. The inter-arts are an agent of mutation. They critically examine the various transformations that affect how works of art are made and transform our relationship to more recognizable disciplines within the arts.

Interdisciplinary arts seek to transform contemporary artistic expression equally via political and aesthetic means by way of varying technologies that have been developed through scientific and IT discoveries. Inter-arts is, par excellence, the prime arena for experimentation and innovation.

**Cohesion**

Interdisciplinary arts finds itself within a context where new forms and new writing informed by a transversal approach are being developed – away from the insularity of disciplines held hostage in ivory towers. Unique expertise is being developed in the milieu and this aspect of the artistic community serves as an agent of cohesion and mobilization for a singular action. This adventurous practice doesn't rest on the laurels of production and dissemination.

The inter-arts community does not define itself specifically as an experimental practice, it is more so attentive to ongoing mutations in an artistic world too often perceived in a binary way: between traditional forms of expression and new writing. One point of convergence between these forms would be the new techniques and technologies that the community uses – considered not as a means or a tool, but as a creative element with which a transversal cutting across of disciplines becomes possible.

Inter-arts practice injects meaning into technologies and techniques by deploying them as a vehicle for expression that can move between one discipline and another. At the core of contemporary practices, it shapes myriad forms of expression at a precisely interdisciplinary level. The cohesion of a community imbued with eclectic practices is therefore upheld by its relationship to techniques and technologies. It necessitates that disciplinary fragments be added up in order that each be reclaimed.

**Affirmation**

The affirmation of the inter-arts community occurs through outside recognition but finds itself hindered by the difficulty of said community's ability (or lack thereof) to first and foremost recognize itself. Let's underscore how definitions of disciplinary fields – as proposed by granting bodies – does not facilitate a strength in numbers. While many artists spontaneously claim their allegiance to the inter-arts field, when push comes to shove, they ascribe to the more traditional, established disciplines. They speak out publicly – and politically – via these other networks.

This situation is widespread throughout the inter-arts milieu. Admittedly, it can be difficult to find one's place within a global cultural framework when one's sector is not recognized. This should act as motivation to take charge of instigating concrete public action that reaffirms the solidarity of the inter-arts community.

The affirmation of the inter-arts sector emerges through a central criterion: it is in the absence of a hierarchy between different disciplines, that inter-arts may flourish. There is a social and political dimension to this affirmation. Actively defending the absence of a hierarchy between disciplines implies abandoning notions of high and low culture – but also traditional perceptions attributed to certain modes of expression rather than others.

**Communication**

Communication of events within the inter-arts comprises a veritable challenge, as the contexts for dissemination of works are akin to the multiplicity and diversity of approaches and disciplines that the milieu may initiate. An approach to communication must therefore be transversal as well – in much the same way that interdisciplinary practices are. But again, it is necessary to know which audiences inter-arts practices are reaching. It is an audience that is by nature keen to discover, one that seeks out the novel and wants to be surprised. As such (and as is the case with the interdisciplinary arts), the measure of an audience in the field of experimentation requires a qualitative rather than quantitative approach.

This is part of the support found at the heart of all inter-arts practices. More often than not the creative process is not obscured by the result within inter-arts representations. Rather, it is valued because it is an art borne of research, always in motion and whose purpose can – and often will – change with each representation. Again, it is in its very nature to never rest on its laurels. As such the communication strategies that will best enhance inter-arts practices need to be diversified – a reflection on the varied audiences that attend interdisciplinary events.

Social media activism does play an important role with regards to promotion but we can't lose sight of the fact that a more personalized approach to the public needs to take place through outreach – going there, where the public is, in the many and varied contexts where inter-arts happens. For example, via announcements for upcoming events that take place during other events that might share the same spirit, in contemporary art spaces, in theatres, galleries, and concert halls, etc.