



International Conference

LangArts

Co-organized – in a partnership inter- disciplinary, inter- cultural and inter- university – by research centres of universities of Paris-Sorbonne (Paris 4, Creops and IReMus), Sorbonne nouvelle (Paris 3, CERC), Panthéon-Sorbonne (Paris 1, Hicsa), Charles de Gaulle (Lille 3, CEAC), Jean Moulin (Lyon 3, Marge), Lumière (Lyon 2, IAO also CNRS-ENS Lyon) and the participation of Casa Asia, Goldsmiths, University of London, and EsCom (FMSH)

Aesthetic notions Framing emotional perception

Wednesday 25th, Thursday 26th and Friday 27th of June 2014

Places : Maison de la recherche de la Sorbonne (salle de conférences), 28 rue Serpente (Paris 6^e) on Wednesday et Bâtiment Le France (salles 638-640), 190 av. de France (Paris 13^e) on Thursday and Friday



樊洲 FAN Zhou (2006) : 丙戌一陰一陽爲之道 (*bingxu yi yin yi yang weizhi dao*), série « 山水 *shanshui* »
(catalog of works: 劃為大家, coll. 傳承與探索, 澳門文化產業促進會 ed., p. 44)

The conference aims to explore notions related to the cognitive aspects of aesthetic emotion, both in regard to its manifestations and the theorization of its forms. It seeks to investigate how emotional perception is framed by terms which foreground the levels, nuances and different aspects of the aesthetic emotion, a human phenomenon with unclear contours. The assumption behind this endeavour is that artistic experience contributes to the reconfiguring or our cognitive perception of the world, combining perceptive/interpretative mechanisms with an emotional experience belonging to the realm of affects. In so doing the work acts as a transitional object between the creator's poetic experience and that of the spectator. The success of this very poetic experience stems from the disturbance it causes to emotional perception and its cognitive interpretation. The language which characterizes this phenomena is contrived in different ways according to different cultures, as is exemplified by the various terms such as *catharsis* in the West, *rasas* in India, the 奇 *qi* in China, the flower metaphor in Japan (花 *hana*, *flower*), and so on. This approach should facilitate the understanding of how affects (emotion, trouble, etc., 感動 *gandong* in China, 감동 *gamdong* in Korea, 感動 *kandô* in Japan) translate emotional perceptions into aesthetic appreciations (such as the existing hierarchy « 神 *shen*, 妙 *miao*, 能 *neng* » in China). Taking a comparative approach, we aim at understanding the associated – universal and cultural – mechanisms and how different cultures have attempted to theorize these experiences as well as the modes of expression used to characterize them. At the intersection of the social sciences and the humanities (SHS) on the one hand and advanced neuroscience on the other, we focus as much on the appearance of these terms, the conditions of their use, and their theorization as it does on accounts of actual experiences and on experiments aiming to reveal the conditions whereby aesthetic emotions are activated.

WEDNESDAY 25th, June

Maison de la recherche de la Sorbonne (salle de conférences), 28 rue Serpente (Paris 6^e)

13h30 Welcome

Note that * in front of the title indicates that the speaker will speak French

MUSICAL NOTIONS

14h00 OPENING

*“Aesthetic emotions and their verbalization: what lessons can be learned from an elusive music” by Danièle PISTONE (Université Paris-Sorbonne, IReMus, présidente CS Langarts)

14h30-16h00 THE SOUND AS A VECTOR OF EMOTION (Michèle BARBE, Université Paris-Sorbonne, MAP)

*“From evaluating the interactions between sounds and feelings up to an aesthetic appreciation based on emotional perception in China” by Véronique ALEXANDRE JOURNEAU (Université Paris-Sorbonne, Creops)

*“Western time and Eastern soul – a contemporary music analysis through the I Ching [易經 *Yijing*]” by LIAO Lin-Ni (Université Paris-Sorbonne, Mint)

*“Consonance and dissonance: an equivocal aesthetic opposition” par Benjamin STRAEHLI (Université Lille 3, CEAC)

16H00-16H30 PAUSE

16h30-18h30 MECANISMS OF AESTHETIC EXPERIENCE (Laurent MATTIUSSI, Univ. Jean Moulin Lyon 3, Marge)

*“Limiting aspects of pre-established formal and aesthetic models in the sensitive perception of an unknown musical work” by Zelia CHUEKE (UFPR Brésil et université Paris-Sorbonne, GRMB)

*“The Sonata-form, an idiom of sensitive organization in classical music” by Philippe MALHAIRE (Université de Metz)

*“Music and cognition: listening as a analytic tool for written music” by Rafael BARBOSA (Université Nice Sophia Antipolis)

*“Emotion at the origin of musical creation is the vector of aesthetic and theoretical conceptions and practices” by Sylvaine MARTIN DE GUISE (Université Vincennes Saint-Denis Paris 8)

THURSDAY 26th, June

Bâtiment Le France (salles 638-640). 190 av. de France (Paris 13^e)

ART PERCEPTION AND COGNITION

9h30-10h30 CONFERENCE (Antonia SOULEZ, Université Vincennes Saint-Denis)

*« Art perception and cognition » by Jan SOKOL (Université Charles de Prague, République Tchèque)

10H30-11H00 PAUSE

11h00-13h00 CONCEPTUALIZATION OF EMOTIONAL PERCEPTION (Brendan PRENDEVILLE, Goldsmith University of London, UK)

“Aesthetics as dividual affections” by Michaela OTT (Université de Hambourg, Allemagne)

*“Sensitive capacity and the experience of the void: a transcultural dialogue regarding the aesthetic of “山水 shanshui”” by JIANG Dandan (Université Jiaotong de Shanghai, Chine)

*“Sensitive perception and transartistical poetics: from aesthetic emotion to an attempt to organize the system of arts” by Victoria LLORT-LLOPART (Université Paris-Sorbonne, MAP)

*“Shaping the conscious vision through light” by Diego SCALCO (Université Panthéon-Sorbonne Paris 1)

13H00-14H30 PAUSE LUNCH

14h30-16h30 CULTURAL TERMINOLOGIE OF EMOTIONAL PERCEPTION (F. LAVOCAT, Sorbonne nouvelle)

*“The limits of *ma*: reexamination of the emergence (birth) of a Japanese concept” by Michael LUCKEN (Inalco, CEJ)

*“Comments on *rasa* in Indian sculpture and painting” by Edith PARLIER-RENAULT (Université Paris-Sorbonne, Creops)

“Rational and visceral reactions to art: the Late Antique case” by Vladimir IVANOVICI (Accademia di Architettura Mendrisio, Suisse)

*“감동 *gamdong* to 정화 *jeonghwa* or emotion to catharsis” by KIM Hyeon-Suk (Université Vincennes Saint-Denis Paris 8)

16H30-17H00 PAUSE

17h00-18h00 THEATRICAL NOTIONS (*Vincent DURAND-DASTÈS, Inalco*)

*“The notion of *rasa* in the Natya-Sastra and Indian theater *kathakali*” by Françoise QUILLET (Université de Franche-Comté)

*“The aesthetic emotion of the audience in the theatrical vision of the Zeami – Flower (*hana*) and the marvelous (*myô*)” by Aya SEKOGUCHI (Université Lille 3, CEAC)

18h00-19h00 PERFORMANCES (*Elisabeth DE PABLO, ESCoM-AAR, FMSH*)

*Mime : “Words, gestures, and aesthetic emotion in the practice of "corporeal mime"” by Véronique MUSCIANISI (Université Vincennes Saint-Denis Paris 8)

*Dance : “Spiral gestures in danse between Asia and the West: a framed sensitive experience” by Biliana FOUILHOUX (Université Lille 3, CEAC)

COCKTAIL

FRIDAY 27 JUIN

MECANISMS OF AESTHETIC EXPERIENCE

9h30-11h00 COGNITIVE SCIENCES AND AESTHETIC EXPERIENCE (*Ch. VIAL-KAYSER, Univ. Paris 1, Hicsa*)

“Framing an experiential aesthetics: the affective turn in contemporary installation art” by Lauren WEINGARDEN (Université de Floride, USA)

“Perceiving aesthetic effect” by Jane BODDY (Université de Vienne, Autriche)

*“"Aesthetic Emotions", chills and fundamental aesthetic mechanisms” by Georges BERIACHVILI (Université de Rouen et enseignant au Conservatoire de Houilles)

11H00-11H30 PAUSE

11h30-13h00 AESTHETIC PERCEPTION OF TASTE, TOUCH AND SMELL (*Lenka STRANSKY, Conservatoire de Plaisir*)

“*Wei* (味) as an aesthetic concept and taste as an aesthetic judgment” by YAN Jia (Univ. du Sichuan, Chine)

*“From the physical to the imagined body: the critical function of touch in the aesthetic discourse from 1749 to 1778” by Aseman SABET (Université de Montréal, Canada)

*“From musical emotions to olfactory creation” by Marie-Anouch SARKISSIAN (Directrice artistique de la marque Interface Parfum&Musique®)

13H00-14H30 PAUSE DÉJEUNER

PICTORIAL NOTIONS

14h30-15h30 THE PICTURE AS A VECTOR OF EMOTION (*Menene GRAS BALAGUER, Casa Asia, Espagne*)

“*Yijing* (意境), the artistic conception of Chinese calligraphy” by MAO Juan (Univ. normale du Sichuan, Chine)

“Art Reception of Painting and Five Dimensions of Emotional Perception” by KWOK Yin Ning (Université de Hong-Kong, Chine)

15h30-17h00 RENEWALS (*Danielle ELISSEEFF, EHESS, CECMC*)

“Some Issues on visual perception in the aesthetic discourse of the late Ming Dynasty (1570-1644)” by Polina LUKICHEVA (Université de Zurich, Suisse)

*“The organized sensitive perception according to Feng Zikai, Chinese painter and theoretician of the Republican Era of China” by Marie LAUREILLARD (Université Lumière Lyon 2 et IAO)

*“An analysis of some Cai Guo-Qiang’s works through Chinese scholars’ notions” by LI Shiyan (Université d’Aix Marseille, LESA)

17H00-17H30 PAUSE

17h30-19h00 FACE TO FACE (*Muriel DETRIE, Université Sorbonne nouvelle, CERC*)

*“The romantic *Stimmung* and the landscape feeling (情景) in the Chinese classical aesthetic” by FAN Jiani (Université Sorbonne nouvelle Paris 3)

“The notions of "poetic" and "sleight" in the Russian art criticism at the end of the nineteenth century” by Inna PRAVDENKO (Université Jean Moulin Lyon 3)

*“Who-where is the real subject perceiving the aesthetic process?” by XIAO Yingying (Université Denis Diderot Paris 7)

19h00 Conclusions

ACCEPTED PROPOSALS FOR THE PUBLICATION (WITHOUT ORAL COMMUNICATION)

- « À propos du rapport entre quantité d'informations sonores et émotion » by Violaine ANGER (CERCC de l'ENS Lyon)
« Une calligraphie peut être évaluée comme le serait un corps vivant » by Pascale ELBAZ (Inalco)
« Le naturel (自然性) de 神 *shen* et 妙 *miao* dans l'art chinois » by JIA Jinli (Université Ligong de Beijing, Chine)
« Process of Evaluation: Affect and Effect of Aesthetic Experience » by Martina SAUER (Academy of Art and Design, Basel, All.)
« L'expérience poétique - le croisement de la temporalité phénoménologique et de la temporalité métaphysique » by Akinobu KURODA (Université de Cergy-Pontoise, CEJ Inalco)
+ paper a posteriori by ZHOU Xian (Nankin university, China)

*

SCIENTIFIC AND READING COMMITTEES FOR INTERNATIONAL CONFERENCE LANGARTS 2014

SCIENTIFIC COMMITTEE OF LANGARTS

- Dir. **Danièle PISTONE**, Pr. université Paris-Sorbonne, IReMus, Directrice de l'OMF (1989-2013).
Marta CRAVERI, Directrice scientifique adjointe de la FMSH.
Danielle ELISSEEFF, Chercheuse émérite, EHESS, et École du Louvre.
Christian HAUER, Pr. université de Lille 3 et directeur du CEAC.
Françoise LAVOCAT, Pr. université Paris 3, directrice du CERC.
Michael LUCKEN, Pr. Inalco, directeur du CEJ.
William MARX, Pr. université Paris Ouest, directeur de l'école doctorale Lettres, Langues, Spectacles.
Rémi MATHIEU, Dr. recherche émérite, CNRS.
Edith PARLIER-RENAULT, Pr. université Paris-Sorbonne, directrice du Creops.

EXTENDED AD HOC FOR THE 2014 CONFERENCE

- Rita AIELLO**, Pr. Dépt. de Psychologie, ED Arts et science, université de New York, États-Unis.
Michèle BARBE, Pr. émérite université Paris-Sorbonne, directrice du groupe MAP, France.
Menene GRAS BALAGUER, Critique d'art et directrice des expositions de la Casa Asia, Espagne.
Robert HATTEN, Pr. Butler School of Music, University of Texas, Austin, États-Unis.
LEE Mei-Yen, Pr. université Pingtung, Taiwan.
LIU Chiaomei, Pr. université Taida, Taiwan.
Brendan PRENDEVILLE, Goldsmiths, University of London, Royaume-Uni.
Jan SOKOL, Pr. émérite université Charles de Prague, République tchèque.
Antonia SOULEZ, Pr. université Paris 8, France.
ZHOU Xian, Pr. et vice-président de l'université de Nankin, Chine.

* *

MANAGING COMMITTEE OF LANGARTS

- Dir. **Véronique ALEXANDRE JOURNEAU**, chercheur HDR (Paris-Sorbonne, OMF puis Creops).
Violaine ANGER, CERCC ENS Lyon.
Muriel DETRIE, CERC, université Sorbonne nouvelle Paris 3.
Akinobu KURODA, CEJ, Inalco.
Laurent MATTIUSI, Groupe Marge, université Jean Moulin Lyon 3.
Elisabeth de PABLO, Escom-AAR, FMSH.
Françoise QUILLET, C.I.R.R.A.S et MSHE Franche-Comté.
Christine VIAL-KAYSER, Hicsa, université Panthéon-Sorbonne Paris 1.

EXTENDED AD HOC FOR THE 2014 CONFERENCE

- Zelia CHUEKE**, IEMTP et universités Paris-Sorbonne et UFPR du Brésil.
Biliana FOUILHOUX, CEAC, université de Lille.
Marie LAUREILLARD, IAO (CNRS, université Lyon 2 et ENS Lyon).
Lenka STRANSKY, Conservatoire de Plaisir et université Paris-Sorbonne.

* *

*

ORGANIZATION COMMITTEE FOR LANGARTS 2014

- Véronique Alexandre Journeau, Zelia Chueke, Muriel Détrie, Biliana Fouilhoux, Marie Laureillard, Elisabeth de Pablo, Christine Vial-Kayser
With the help of :
Gérard DUPUY, École doctorale « Langue, Littérature, Image », université Paris 7.
KIM Hyeon-Suk, Dr. université Paris 8 et artiste.
LO Shih-Lung, Dr. université Paris 3, chargé de cours université Paris 7.
MORICEAU Jacline, membre du Réseau Asie.



ENS Lyon,
Lyon 2, CNRS



Lyon 3



Creops et IReMus



CERC



CEAC



FMSH



Paris 1



Espagne



Royaume-Uni