

## Call for papers: Langarts workshops series on installations art 2017

*Installation as an interactive aesthetic experience of moving within a dedicated space, its devices and potentialities: a phenomenological and cognitive approach in an interartistic and intercultural perspective.*

**Location and time:** The workshops will take place:

- In Rennes, 7 April 2017, Université Rennes 2, APP (Arts: Pratiques, Poétiques);
- In Marseille, 19 May 2017, Aix-Marseille Université, LESA (Laboratoire d'Etudes en Sciences des Arts);
- In Paris, Langarts, 29 June (BIS-Sorbonne library).

**Deadline for sending proposal 30 November 2016.** *Send* a proposal of a maximum of 350 words, with a title, keywords and accompanied by a short bio indicating institutional affiliation (if any) and an indicative bibliography, in a Word format. Language: English with French translation. Communications can be delivered in English. Proposals may indicate a preferred date/location. Notifications of participation will be sent, after the meeting of the Scientific Committee, by Sunday 15 January.

**Contact:** langarts@orange.fr.

### **Rationale**

The workshop series will address the aesthetic experience generated by installations conceived as a spatial apparatus, designed by a producer, linking a moving observer and a prescriptive environment. They will aim to highlight the phenomenological, kinaesthetic, cognitive and dialogical mechanisms governing these experiences, in a variety of artistic fields (visual arts, music, literature, cinema), in Asia and the West. The goal is to unravel:

- The symbolic representations of the self induced by the installation space, and through it those triggered by the place we inhabit, we dwell in, that we build through our journeys and contacts with people and things (social space, emotional, memorial space, territory, natural space, even the "anthropocene" (the natural space put to the service of man).
- The challenges and issues involved and addressed in the building of such aesthetic devices (subjective, symbolic, spiritual, political, gender issues), as well as to assess their potential transformative power. The convocation of a variety of artistic formats should interrogate the bridges between fantasy/memory and experience.

Preference will be given to analysis applied to specific works, aiming to determine the structural conditions for the emergence of such a reflective experience, to evaluate its nature and value. Contributions by artists regarding their practice are solicited. Some communications may take the form of a performance or an experience with the public. Communications by artists presenting their goals, methods and creative process are very welcome. The workshops will be video recorded.

**Keywords:** Kinaesthesia, chiasmus, roaming, interactivity, intersubjectivity, imaginary space, dystopia, porosity, dialogy, engram.

### **Extended Rationale**

Installation art appeared in the late 1950s in plastic arts, forcing the practice into a new mode, in which the "plastic" (the modelling of the form) was no longer applied to a circumscribed material but to space –the interior space of the gallery or the museum, or an outdoor space, be it rural or urban– creating a virtual arena seen "as a whole" by the viewer (Bishop, 2005, 6). The modelling also includes the subjective experience of the viewer that the installation claims to seize "as it emerges" while the visitor walks in or around it (*Id.*, 10-11).

The performativity of these arrangements on the perception by the viewer of the space that he/she "inhabits" for a moment, physically and psychologically, constitutes the installation as a "device" that aims to capture and reveal the dialogic mechanisms of our interactions with physical and imagined spaces in which we wander. It creates a cognitive and emotional exchange between three areas: the body, the medium and the collective space (Drouin-Brisebois, 2008). Claire Bishop has characterized these relations according to four types: psychoanalytic (like a dream), phenomenological (mobilizing proprioceptive perception of the medium), emotional (the notion of decentred subject) and political (highlighting mentally coercive spaces) (*Id.*).

It is proposed to explore the mechanisms, potential, and limitations of the installation within the realm of visual arts and beyond, also considering the architecture of the exhibition as an installation with its own agenda, and casting a critical view of its premises. Some artists have done so through mock exhibitions (Yves Klein 1958's exhibition at Gallery Iris Clerc) or performances (Tino Sehgal 'This success, 2006; Marina Abramovic and Ulay's *Imponderabilia*, 1977).

Furthermore, the workshop will welcome contributions studying physical or virtual constructions involving the meeting between a wandering subject and a prescriptive space in other artistic languages (music, performing arts, film, literature). Contributions should help illuminate the subjective character of the space traveled and enrich the theoretical approach, including addressing the concept of imaginary geography as a process refocusing (on the self) and of institutional release ( Rogoff, Massey, Creswell ). They may help theorize the relationship between mental and physical space, the precedence of one over the other, the mechanism that link event and memory. Such contributions possibly entail examining the role of remembrance in the dialogic experience, and that of the medium (language, film, sound, photography) that reproduces/reactivates the original event. For cinema, the mnemonic peregrinations of Alexei, the hero of Andrei Tarkovsky's *Mirror* and alter ego of the filmmaker (see Deleuze, 1983) and in literature, the walks of Walter Benjamin in *Passages* (Depraz, 1999), are examples of such virtual and secondary perambulation.

Finally, the comparative approach between Asia and the West, which is at the core of Langarts' take on aesthetics, will highlight the cultural imprint of the understanding of space, and of the subject (See Augustin Berque on space as place in Japan, and the installations by Chinese contemporary artist Song Dong that emphasize the Buddhist concept of "inner landscape").

While phenomenology provides an indispensable framework, other theoretical models coming from cognitive science (Varela, Shear, 1999; Depraz 2014), psychology (the study of the relationships between proprioception and cognition), psychoanalysis and the theory of affects (Colombetti, 2014), aesthetics – concept of "relational landscape" (Massin, 2013); notion of the artwork as a "play" area (Gadamer 1989, 102) should also be fruitful.

## References

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