

**Call for papers extended (17 Dec. 2016): *Installation as an interactive experience: a phenomenological and cognitive approach in an interartistic, intermedial and intercultural perspective.***

**Workshops series** organised by Langarts, interuniversity research group, Paris

**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, 30 June (BIS-Sorbonne library).

*Contributors may express a preference for a location/date. Due to budget constraints, traveling and lodging expenses cannot be covered, only lunch.*

### **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. 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.

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.

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). 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.

It is proposed to explore the mechanisms, potential, and limitations of the installation in a ***interartistic, intermedial way***. As we have already received contribution regarding plastic art, we hereby call for contributions studying physical or virtual constructions involving the meeting between a wandering subject and a prescriptive space **in music, performing arts, film, literature**.

For cinema, the mnemonic peregrinations of Alexei, the hero of Andrei Tarkovsky's *Mirror* and alter ego of the filmmaker and in literature, the walks of Walter Benjamin in *Passages*, 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").

We hope 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.

**Modalities:**

***Deadline extended to 17 December 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.

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