



## Call for Papers, Terrains/Théories No. 6: "The reception of performing arts "

Edited by

**Aurélien Djakouane and Gabriel Segré**

Université Paris Ouest Nanterre La Défense – Sophiapol (EA 3932)

Deadline for abstract submission: **September 30, 2016**

### **Presentation of the journal**

Terrains/Théories is a multi-disciplinary peer-reviewed journal of social sciences which articulates conceptualization and empirical research. Its approach is cross-disciplinary, embracing sociology, anthropology and philosophy. Its basic premise is that political philosophy – in a broad sense – must go beyond a purely conceptual approach of politics by getting closer to social sciences, while it becomes increasingly important to explain the theoretical choices that guide their research practices and their field surveys.

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### **Argument**

Terrains/Théories seeks contributions for a special issue on the reception of performing arts. A key aim of this issue is to bring together contributions from the various fields of human and social sciences to provide an overview of the variety of ways to investigate and conceptualize the reception of performing arts.

Whereas sociological studies initially neglected the issue of the reception of the arts by focusing on analysis of inequalities<sup>1</sup>, other disciplines such as aesthetics<sup>2</sup> or philosophy<sup>3</sup> were able to tackle on this question. More recently, reception studies regained interest

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<sup>1</sup> Cf. P. Bourdieu, A. Darbel, *L'Amour de l'art. Les musées d'art européens et leur public*. Paris,

<sup>2</sup> For exemple, H. R. Jauss, *Pour une esthétique de la réception*. Paris, Gallimard, 1978 ; F.

Naugrette, 2002, *Le plaisir du spectateur de théâtre*. Paris, Bréal.

<sup>3</sup> J. M. Schaeffer, *L'expérience esthétique*. Paris, Gallimard, 2015.

in France, especially in the music field<sup>4</sup>, the media<sup>5</sup> or painting since the preliminary work of Veron and Levasseur<sup>6</sup> and Pedler and Passeron<sup>7</sup> on museum visitors. However, performing arts such as theater, dance, street art, and circus seem to still resist this approach<sup>8</sup>. This issue would like to fill up this gap.

The specificity of performing arts outing practices complicates the understanding of their reception. As a result, we propose a broader approach to the notion of reception. In order to explore the impact of performance on individuals, we take into consideration not only the moment of the performance but the various stages involved in the outing process, before and after the performance. We identified three stages of the reception process: the preparation of the outing, the experience of the show, the post-show moment. We suggest that these three stages provide a framework for the examination of the process of meaning, fun making, taste formation, rejection and the controversies associated with it, dropping out, etc. This hypothesis attaches great importance to the interactions that surround representation and participate to the individuals aesthetic experience<sup>9</sup>. Emotions will be equally explored before, during and after performances through these same interactions, through the past experiences of individuals and through the performance that includes not only performers/artists but also the public itself before and after the theater show, and even more so in the theater room.

Proposals may focus on one or several of these dimensions. Multidisciplinary approaches (anthropology, communication, history, philosophy, psychology, semiotics, sociology ...) are welcome in order to contribute to the understanding of the motivations of the public, the choice of performances, the processes of pleasure, disappointment and rejection, the interpretations of performances, the construction of meaning, the formation of taste profiles within the public, the intensity of cultural practices, the modalities of attendance of the institutions that are investigated (intensity, length...). Proposals related to performing arts, theater, song, music, circus, street arts are particularly encouraged.

Proposals may take different forms. This call for papers primarily focuses on the following line of enquiry:

- The study of a theoretical current (in philosophy or social sciences) or a specific author in order to demonstrate his/her contribution to the analysis of reception of artistic and cultural content.

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<sup>4</sup> A. Hennion, *La passion musicale : une sociologie de la médiation*. Paris, Métailié, 2007 [1993].

<sup>5</sup> D. Pasquier, *La culture des sentiments : L'expérience télévisuelle des adolescents*. Paris, Éditions de la M.S.H.

<sup>6</sup> M. Levasseur et E. Véron, *Ethnographie de l'exposition*. Paris, Centre Georges Pompidou/B.P.I., 1983.

<sup>7</sup> J.-C. Passeron et E. Pedler, *Le temps donné aux tableaux*. Documents CERCOM/IMEREC, 1991.

<sup>8</sup> Except the work of Dominique Pasquier : D. Pasquier, « La sortie au théâtre. Réseaux de conseil et modes d'accompagnement », *Sociologie* 1/2012 (Vol. 3) , p. 21-37.

<sup>9</sup> J. Dewey, *Art as experience*. New-York, Perigee Book, 1934.

- The study of an empirical object as a theoretical reflection about the reception of the arts.
- A methodological analysis around the reception issue: ethnographic tools, combined methodologies, difficulties encountered, solutions found, limitations of the object...

Co-editors: Aurélien Djakouane (MCF - Université Paris Ouest Nanterre La Défense) and Gabriel Segré (MCF HDR - Université Paris Ouest Nanterre La Défense).

### **Submission guidelines:**

The deadline for proposals submission is **September 30, 2016**. They should be sent to [aurelien.djakouane@gmail.com](mailto:aurelien.djakouane@gmail.com) and [gabriel.segre@gmail.com](mailto:gabriel.segre@gmail.com).

Proposals must include:

- A title
- An abstract of 5000 signs
- Informations about the authors: name, institution, fonction, professional address, phone number and email

The editorial board will select the proposals and inform the authors before **October 21, 2016**. Authors are kindly requested to respect the editorial guidelines of the review: <https://teth.revues.org/501>

The final papers will have a size between 45 000 and 60 000 characters (spaces, footnotes and bibliography included) and must be submitted no later than **January 21, 2017** for a publication number in **June 2017**. Papers will be evaluated in dooble-blind.

For further information, please contact the editor: [amelie.lebihan@u-paris10.fr](mailto:amelie.lebihan@u-paris10.fr)