



CALL FOR PAPERS
International Conference
June 27, 28 and 29, 2018



Instant and essence of inspiration at the crossroads of arts and cultures

Co-organized –interdisciplinary, intercultural and inter-universities partnership– by the research centers IReMus (Paris-Sorbonne University/BnF/CNRS/Ministry of Culture), Creops (Paris-Sorbonne University), CERC (Sorbonne nouvelle University), CEAC (university of Lille), APP (university of Rennes), and IAO (Lyon 2/ENS Lyon/CNRS)

Place: INHA (Institut national d'histoire de l'art), 2 rue Vivienne / 6 rue des petits champs, Paris 2^e

ARGUMENTS and POSTULATES

The concept of inspiration has been studied in the West since Antiquity (see Marianne Massin, *La pensée vive*, which deals with the history of the concept in philosophical and literary creation –but in a restricted way focusing on Western philosophy and literature, without looking at other cultures and art forms). In Asia, inspiration has not been conceptualized as such: it is more a question of sensation, of intuition, of sudden awakening. In China and Korea, reference is made to triggering factors – equivalent to sudden inspiration in science, "Newton's apple" or "Bath of Archimedes" – is proposed for the arts: for example Zhang Xu, calligrapher of the Tang period, finds a new style, crazy cursive, by looking at a dance with swords. Beyond this examples, every act of creation is first considered as the product of the vital breath and the impregnation. In Japan, the emphasis is on the secret tradition. The artistic process (whatever the art) uses the unspoken experience and the receptivity (posture in *seiza*, *kata*, see Hiroyuki Noguchi). In India, meditation and mental visualization of the forms of divinity precede and favor the realization of images ...

Inspiration results from a conscious preparation (value of the time), from the waiting, from the predisposition to its triggering, or from a tangential “fulgurance” emanating from the meeting between the interiority of the artist and an externality. We will look for its manifestations, occurrences, conditions of emergence and the way in which it unfolds in the case where this exteriority is another art or another culture. This bias gives its title to the conference.

We shall analyse the mystery of this moment, being aware that "all attempts at psychological explanation of creation – above all artistic creation – are in a sense vain, in a sense necessary" (Maldiney, *Art et Existence*, 36). To describe this unpredictable moment of crossing a "fault", the "jump" that takes place between two "edges" (*ibid.*), whether it happens through perseverance or crack-tear in the clouds (letting the lightning get through or have a glimpse at the sun), one will rely on philosophical considerations, testimonies of artists, paratexts, traces in the work ... (cf. Jankélévitch, *Debussy ou le mystère de l'instant*, or Sikong Tu, 缜密 Fin secret, 14th of his 24 poems on poetic art) and the relations to empirical experience (André Labarthe on "Tapiès, Barcelona", 1982).

In the two opening lectures, Laurent Mattiussi will question the very existence of inspiration and will approach the topic by looking at other arts and / or cultures, which is the goal of LangArts. Michèle Barbe will propose the example of the painter Fantin-Latour for who painter the meeting with another art (discovery of the music of Wagner in 1860) was the source of his own originality and will present his work entitled "Inspiration".

Form of communication proposals

- A summary of about 300 to 350 words
- A brief biography-bibliography (10 to 12 lines regarding the author's career, his titles and attachments, his most important and recent publications).

Papers may be in French or English.

Each speaker will have 30 minutes (including question time).

Correspondence address for the conference: langarts@orange.fr

(Specify "Langarts 2018 and your name" in the title of the message).

Information about this conference will be updated on <<http://langarts.hypotheses.org>>

Save the dates

- **Deadline to send a proposal: December 15th, 2017**
- Acceptation (or not) after evaluation: February 1st, 2018
- Deadline to confirm your coming in French and in English: March 15th
- Deadline to send final title and abstract (in French and in English): May 15th
- Deadline for submitting a paper from your communication: September, 3rd
- Acceptation (or not) after evaluation: October 31th
- **Publication in the collection « L'univers esthétique » at L'Harmattan : 2019**

Elements of bibliography (French)

- Vladimir Jankélévitch, *Debussy ou le mystère de l'instant*, Paris, Plon, 1988.
- *L'Art poétique de Sikong Tu*, « 二十四诗品 » 司空图, 24 poèmes traduits et commentés par Véronique Alexandre Journeau, Paris, You-Feng, 2006.
- Lu Ji 陸機 (261–303), *Wenfu* 文賦 (Sur la littérature), « chapitre sur l'inspiration », traduit par Jacques Pimpaneau dans *Chine – Histoire de la littérature*, chapitre « Les idées littéraires de Liu Xie », Arles, Philippe Picquier, 2004.
- Henri Maldiney, *Art et existence*, Paris, Klincksiek, collection d'esthétique, 2009.
- Marianne Massin, *La pensée vive. Essai sur l'inspiration philosophique*, Paris, Armand Colin, 2007.
- Hiroyuki Noguchi, « L'idée du corps dans la culture japonaise et son démantèlement », trad. de l'anglais par l'Ecole Itsuo Tsuda [Journal of Sport and Health Science, vol. 2, p. 8-24].
- Seok Ji-hyeon 석지현 (compilé et traduit par), *Seonsi* 선시 (Poèmes zen), Séoul, Hyeonamsa 현암사, 2013.