



COLLOQUE INTERNATIONAL

Acclamation

*Création de structures par acclamation
enthousiaste ou rejet injurieux*

(d'Augustin à Astérix)

23 et 24 janvier 2024

LIEU

DFK Paris

Hôtel Lully

45, rue des Petits Champs

75001 Paris



DEUTSCHES FORUM
FÜR KUNSTGESCHICHTE
CENTRE ALLEMAND
D'HISTOIRE DE L'ART
PARIS

Mardi, 23 janvier 2024

10h00 Accueil

Peter Geimer, directeur du DFK Paris

10h15 Introduction

Kirsten Dickhaut, Benedikt Kranemann et Markus A. Castor

LES LANGAGES DE L'ACCLAMATION - PARLER, ÉCRIRE, MONTRER

10h45 *Présentation publique, acclamation, labellisation :*

Le processus de l'exposition à Bologne à l'époque moderne

Olivier Bonfait (Université de Dijon)

11h30 Pause café

11h45 *Dire du bien et du mal sur la manière et les effets. Analyse comparée des structures d'adhésion ou de rejet de la représentation picturale et théâtrale dans les Salons de Diderot*

Marie Schiele (DFK Paris, Université de la Sorbonne)

12h30 *Kollektives Psalmodieren als alternative Frömmigkeitspraxis und dramatisches Strukturmodell im Frankreich des 16. Jahrhunderts*

Sven Kilian (Universität Stuttgart)

13h15 Pause de midi

14h15 *Don't forget your legs - on acclamation played and performed, with some remarks on dance and body repertoire between Siècle Classique and Enlightenment*

Markus A. Castor (DFK Paris)

ESPACES D'ACCLAMATION - LA VILLE, L'ÉGLISE, LA FÊTE

14h45 *Jacques-Louis David, ordonnateur de fêtes de 1790 à 1794.*

Un peintre à l'œuvre dans l'espace public

Philippe Bordes (Université, de Lyon)

15h30 *Beteiligung der Gläubigen am Gottesdienst durch Akklamationen. Beispiele aus der Liturgie des 19. Jahrhunderts*

Benedikt Kranemann (Universität Erfurt)

16h15 Pause café

16h45 *Kirche und Karneval – Akklamation als Strukturmoment in Victor Hugos Notre Dame de Paris*
Kirsten Dickhaut (Universität Stuttgart)

17h30 FIN DE LA PREMIÈRE JOURNÉE

Mercredi, 24 janvier 2024

LES CORPS D'ACCLAMATION

10h00 *Dynamiken der Akklamation und ihrer Verweigerung in Alexandre Dumas' Roman Le Comte de Monte-Cristo*
Annette Simonis (Justus-Liebig-Universität Gießen)

10h45 *Akklamation als Mittel der Steuerung von Schauspielkunst in Spiel-im-Spiel-Szenarien des 19. Jahrhunderts*
Annette Bühler-Dietrich (Universität Stuttgart)

11h30 Pause café

FIN DU COLLOQUE

Organisation

Kirsten Dickhaut (Universität Stuttgart)

Benedikt Kranemann (Universität Erfurt, Theologische Fakultät)

Markus A. Castor (DFK Paris)

ACCLAMATION

Creation of structures through enthusiastic acceptance or insulting rejection - (from Augustine to Asterix)

In the theatre, actors are applauded for their performance, in politics, acclamation is a sign of approval, and in the church, the congregation applauds, joins in the prayers and participates in the liturgical action. Outside of politics and theatre, acclamation has been established since antiquity as a structuring practice that eventually found its useful function in worship. As a rule, acclamations are not so much spontaneous as they are organised and necessary forms of approval - or disapproval - of the listeners or spectators concerned, presented at specific events. Three forms can therefore be distinguished, namely formalised cheers, apparently spontaneous (de facto organised) cheers and genuinely spontaneous cheers. They have a legitimising function, especially in legal matters, as shown by university practice. From a historical point of view, an examination of acclamations in the history of church and law shows how the two influence each other and how approval or rejection has a structure-forming or structure-impeping effect. As an act of speech, acclamations can have a legitimising or sanctioning effect. In the theatre, too, applause has a constitutive effect, insofar as success has decided the life span of several plays on stage.

We wish to address the question of the formation of structure through acclamation, i.e. success or failure, acceptance or rejection, which is readable through the use of acclamations, and to develop a dialogue between theology, art history and literary science.

In addition, we want to study the importance of acclamations in the liturgy from the 18th to the 20th century and the liturgical practice from the Enlightenment through the liturgical movement to the present day. For since Augustine, the question of the rhetorical organisation of preaching and the resulting participation through acclamation in the liturgy has been considered a constitutive practice or even an obstacle.

The representation of practices through the arts can further reinforce or differentiate this. If, in works of fine art, acclamation itself becomes an object of representation--entrances, coronations, appearance of the army chief, the presentation of the acclaiming public itself, executions--then the works describe the social spaces of an interplay between acceptance and rejection. In particular, the tradition of the expression of passions in art history meets here

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the politically positioned social body. With the self-reflexive moment, which, in the acclamation, always thematizes the proclaimer himself, the ephemeral experience as acoustic, tactile and certainly sometimes olfactory imposes itself on the image which can become an amplifier of the power expressed here. With regard to the ritual character of acclamation, the interdependencies of the social practice of court ceremonial and liturgy with a sacramental purpose make the structures within which acclamations are expected problematic in the early modern period and particularly in the Enlightenment. It seems to us necessary to establish a link with the fields of political practice and everyday life of acclamation as part of the choreographies of the social and the habitus, including the kinships with declamation and gesticulation. Right up to the 'likes' on Facebook and in social media, declamations have a fundamentally structuring effect. The aim of the conference is to trace these structures in an interdisciplinary and comparative way. The conference brings together contributions from Theology and Church History, Linguistics and Literature studies, Aesthetics and Art History.



Les claqueurs, Lithographie satirique d'Honoré Daumier publiée dans Le Charivari du 13 février 1864, et ainsi légendée : « On dit que les Parisiens sont difficiles à satisfaire ; sur ces quatre banquettes pas un mécontent. Il est vrai que tous ces Français sont des Romains ».

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**Deutsches Forum
für Kunstgeschichte
Centre allemand
d'histoire de l'art
Paris**

Hôtel Lully
45, rue des Petits Champs
F-75001 Paris

Tel. +33 (0)1 42 60 67 82
Fax +33 (0)1 42 60 67 83
info@dfk-paris.org
www.dfk-paris.org



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Max Weber
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University of Stuttgart
Germany