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the politically positioned social body. With the self-reflexive moment, which, in the acclamation, always thematizes the pro-claimer 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.



Deutsches Forum
für Kunstgeschichte
Centre allemand
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DEUTSCHES FORUM
FÜR KUNSTGESCHICHTE
CENTRE ALLEMAND
D'HISTOIRE DE L'ART
PARIS

Max Weber
Stiftung
Deutsche
Geisteswissenschaftliche
Institute im Ausland



University of Stuttgart
Germany

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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COLLOQUE INTERNATIONAL

Acclamation

*Création de structures par acception
enthousiaste ou rejet injurieux
(d'Augustin à Astérix)*

5 et 6 juillet 2023

LIEU
DFK Paris
Hôtel Lully
45, rue des Petits Champs
75001 Paris



DEUTSCHES FORUM
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PARIS

	<u>Mercredi, 5 juillet 2023</u>
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	Liturgische Akklamationen in der Alten Kirche als gemeinschaftliche Ausdrucksformen in einer mündlichen Kultur Martin Klöckener (Fribourg)
11h30	Pause Café
11h45	Présentation publique, acclamation, labellisation : le processus de l’exposition à Bologne à l’époque moderne Olivier Bonfait (Université de Dijon)
12h30	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)
13h15	Pause de midi
14h15	Das Amen in der Kirche – Sprechakttheologische Überlegungen zur Liturgie der Messe Andreas Kablitz (Univ. zu Köln)
	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 <i>Notre Dame de Paris</i> Kirsten Dickhaut (Univ. Stuttgart)
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17h30	FIN DE LA PREMIÈRE JOURNÉE
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	<u>Jeudi, 6 juillet 2023</u>
	LES CORPS D’ACCLAMATION
10h00	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)
10h45	Dynamiken der Akklamation und ihrer Verweigerung in Alexandre Dumas’ Roman <i>Le Comte de Monte-Cristo</i> Annette Simonis (Justus-Liebig-Universität Gießen)
11h30	Pause café
12h00	La joie des petites filles noires. Une guerre de réception autour de <i>La petite Sirène</i> André Gunthert (EHESS)
12h45	Königtum und Kirchenvolk. Zur Konstitution religiöser Gemeinschaft durch Akklamationen im Katholizismus 1918–1945 Lea Lerch, Würzburg
13h30	Résumé
13h45	FIN DU COLLOQUE

	Organisation Kirsten Dickhaut (Universität Stuttgart) Benedikt Kranemann (Universität Erfurt, Theologische Fakultät) Markus A. Castor (DFK Paris)
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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-impe- ding effect. As an act of speech, acclamations can have a legiti- mising 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 re- jection, 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 rhe- torical organisation of preaching and the resulting participation through acclamation in the liturgy has been considered a constitu- tive practice or even an obstacle.

The representation of practices through the arts can further rein- force 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