

CALL FOR PAPERS INTERNATIONAL CONFERENCE

BRINGING MONUMENTS TO LIFE: STAGING, SPACES AND AUDIENCES

June 13-14, 2024 – Vannes – France

Monuments are often emblematic of a territory for the local population. While their primary function is a tourist destination, monuments can act as markers of a territory's identity and memory, inviting individuals to connect them to a set of shared values (Riegl, 1984 [1903]). One value is our ability to be moved by the marks of the passage of time on the stones of monuments. Situated in their larger historical context by cultural and scientific projects, monuments are sometimes exploited for their attractive value and scientific projects, and are sometimes exploited for their capacity to attract and welcome heritage buildings. They remain spaces (Foucault, (2009 [1966]) that question their external environment, their territory and our relationship with the world.

Monuments are thus the focus of a wide range of staged activities (Flon, 2012; Gellereau, 2005), designed to enhance their appeal to the public, such as interactive devices for visitors, live shows, historical re-enactments, digital mediation, video mapping (projected onto facades in summer or during public holidays), events, temporary exhibitions, immersive scenography (Ballarini and Delestage, 2023), etc. The staging of the monuments is designed to elicit particular emotions and experiences, which does not always avoid a form of heritage spectacularization.

Nevertheless, if this staging is based on cultural mediation devices, something that came to the fore in the 1980s (Davallon, 1999; Jacobi, 2012), that staging must interact with the logics of the conservation, the protection and the enhancement of these heritage sites (Davallon, 2006).

By seeking to bring monuments to life, heritage professionals seek to make visible and audible what is no longer there, and prolong the history of these places. Some of the staging is in continuity with the historical and thematic universe of the sites in question, while others are counter to their original purpose, or represent ruptures or even interferences with the past. In all these cases, these mediations affect the perception of the monument and update its cultural and social identity. So how do these staged events work? How do they bring heritage sites to life? Which methods are used to achieve this? How do they question the interwoven spaces? How do they affect, or could affect, the public's perception of monuments? From a scientific and socio-professional

perspective, this symposium aims to understand how the relationship between heritage sites and their audiences is being redefined, and the social and political logic of culture at work in the mediation of monuments as built heritage.

Our aim is to explore what brings heritage monuments to life in/through their staging, their interior/exterior spaces, but also in their symbolic and imaginary spaces, and their audiences through their appropriations, representations, uses and practices of the monument or heritage site. This conference will provide an opportunity to renew and extend these questions along a number of different lines, which are not intended to be exhaustive, but to provide food for thought:

Area 1: Staging

What do monument staging consist of? This area will focus on the analysis of staging as a semiotic device with technical (audiovisual, digital, plastic), linguistic (circulation of knowledge) and symbolic (creation of values) dimensions (Jeanneret, 2005). More specifically, we might analyze the storytelling at work in the staging of the monument, combining historical and fictional frameworks. How is historical knowledge mobilized and selected in the staging, and what are their sources? How do they relate to the heritage object? Some case studies may focus on the contribution of digital technology to heritage staging (Deramond, Fraysse and de Bideran, 2022), the evaluation of immersive, participatory or experiential approaches to digital mediation devices, and their impact (Gentes and Jutant, 2012). It may also be a question of identifying the injunctions to innovate that are imperative for heritage institutions and their consequences (Appiotti and Sandri, 2020). The proposals could also focus on the design of the staging, and who are the actors who are responsible for them? Which collaborations are at work between the various players, who belong to the fields of digital technology, heritage (historians and curators), culture, tourism or the arts?

Area 2: Spaces

Monuments and heritage sites constitute unique and complex spaces with a strong symbolic charge, satisfying our need for secrets (Bachelard, 2010 [1957]). Most of the time, they have a distinct history and status, housing, for example, a history museum, a performing arts center, a contemporary art center or a performance venue. Physical traces of a bygone era, for most of them their use value has changed (Riegl, op.cit.). For historians, heritage objects, particularly when they are monuments, form part of a long history, and a history that is also that of its territory (urban or rural, industrial or agricultural, tourist or non-tourist), linked to local memories (Nora, 1997).

Our aim here is to understand how the staging of the monument questions the notion of space linked to the monument. How do the superimposed spaces of

the monument cohabit: geo-historical, socio-cultural, tourist, built, imaginary? What are the spatial dimensions of the monument conjured up by these stagings: the context of the building, the architecture, the link with the surrounding landscape and/or the gardens (which in themselves stage natural heritage), the relationship between the interior and the exterior spaces, the place of the devices in the monument and the relationship to space proposed by the devices? More broadly, which specific issues have provoked debate?

Area 3: Audiences

Last but not least, staging shapes the way audiences appropriate the monument and their reception of heritage. Audiences for monuments indiscriminately referred to as "visitors" are in fact very diverse, and can include local tourists and/or foreigners. While it's easy to imagine that these audiences all express the fact that they all share a modern artistic desire that readily recognizes the beauty, and that beauty is superior to novelty (Riegl, *op.cit.*), reception studies demonstrate a diversity of appropriations, practices and even uses of certain mediation devices. Local people, "historical subjects concerned by their heritage" (Amirou, 2000), will not perceive the site and its staging in the same way as outsiders, raising crucial questions of heritage and space. The staging of heritage activates a "memory of connivance", in which the narrative of history is constructed by the imagination of the public (Chappé, 2010). What are audiences' lived experiences (successful and/or unsuccessful) (Vergopoulos, Jutant, forthcoming)? How do they absorb, avoid and/or adjust to the staging? How do audiences participate in the monument's patrimonialization on the basis of its staging? What representations do they create and transmit as a result of these experiences?

Key words: mediation, monument, heritage, public, staging

This symposium is part of the Dispositifs Expériences en Culture et Patrimoine in Culture and Heritage (DEXCUPAT), which brings together a multidisciplinary team that examines the mediation, devices and experiences of audiences in cultural and heritage institutions. It will take place at the Université Catholique de l'Ouest (Vannes) on June 13 and June 14, 2024.

How to submit

Proposals may come from one of the following disciplines: history/art history, information and communication sciences, sociology, computer science, art/design, geography (non-exhaustive, contributions from other disciplines will be accepted for evaluation on the basis of their relevance to the issues addressed). Papers from an international perspective are welcome.

Paper proposals are due by **February 23, 2024**. The paper should include: last name/first name, e-mail address, current status, institutional affiliations of the author, short biography (5 lines), title and keywords. The paper proposal should not exceed 2000 characters and should present the disciplinary and theoretical framework and be based on results linked to a field study and include as well a short indicative bibliography. Evaluation feedback will be sent no later than March 11, 2024, with, if appropriate, proposals for collaboration to be discussed.

A multi-disciplinary approach is sought, and depending on the papers selected, thematic journal issues are planned.

Proposals should be sent to: **fairevivrelemonument@uco.fr**

Registration fees: 60€ researchers / 30€ PhD students. These fees include access to all conference sessions, breaks and lunches.

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