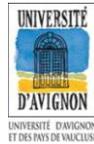




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CALL FOR CONFERENCE PAPERS INTERNATIONALE CONFERENCE:

The theater and the five senses. Theories, aesthetic, dramaturgies.

Scientific Committee: Maddalena Mazzocut-Mis (University of Milan), Paolo Bosisio (Director, University of Galati, professor emeritus at the University of Milan), Paola Ranzini (University of Avignon, ICTT, CNRS Institut ACTE, Cirras) Eugenio De Caro (University of Milan), Barbara Formis (University Paris 1-Institut ACTE CNRS), Françoise Quillet (University of Franche-Comté-Cirras), Pascale Weber (University of Paris 1- CNRS Institut ACTE)

Organizing committee: Eve Duca (Doctor of the University of Avignon and the University of Milan), Paola Giummarra (PhD student at the University of Avignon-University of Bologna), Simona Polvani (PhD student at the University Paris 1 -University of Bologna), Paola Ranzini (University of Avignon, ICTT, CNRS Institut ACTE, Cirras), Pascale Weber (University of Paris 1- CNRS Institut ACTE)

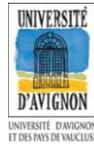
The conference aims at investigating the different modalities of presence of the five senses in the theatrical show. It is organized in the framework of a three-year project **SENSES: the Sensory Theatre. New transnational strategies for theater audience building** co-funded by the European Union under the Program CREATIVE EUROPE 2014-2020 (EC CULT2015 / Coop1 / SENSES - AGREEMENT NUMBER 2015 - 1633 / 001-001) – scientific director: Maddalena Mazzocut-Mis, University of Milan, lead partner the University of Milan (Italy), in collaboration with the University of Galati (Romania), the University of Avignon (France), the Cultural Association ScenAperta - Altomilanese Theatres (Italy) and the Musical Theatre "Nae Leonard" Galati (Romania)..

By investigating the role of the five senses in the theatrical show we certainly aim at inquiring the mode of communication in theatre that falls within the concurrent use of multiple codes (linguistic and non-linguistic). Anyway the importance of the senses in reception is well recognized and our investigation does not intend to be limited to the study of the sensory component of the aesthetic experience and the effects it has on the viewer. Rather, it aims at explaining how a specific consideration of the five senses can act at different steps of the process of creation and in the overall genesis of the show. Our interest is therefore placed both at a Poetic and at an Aesthetic level, considering also the creative phase prior to the material production of the show

The corpus will includes contemporary theatre and performance ; European and non-European productions, including those aimed at young audiences; also historical focus on past centuries, in order to sketch a study on a diachronic axis



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Thus, our aim is to understand the functioning of a "sensory" theatre in the context of different cultures and different centuries.

Attention will be paid to the meaning of sight and hearing, which traditionally mediate the theatrical spectacle through sight and speech via hearing, but especially the sense of touch, smell and taste, trying to underline the different status – probably a more real and less illusionist one – they acquire against the prevalent senses of sight and hearing.

Priority questions and topics are:

- The relationship with the audience: the aesthetics of immersive show (performance and theatre)
- The role of technology in building an immersive spectacle;
- Is there any difference between the role played by the five senses in the performance and in the theatre?
- Playwriting and senses: how can the outcome of writing could be a "sensory" text?
- The relationship between director and actors: what role do the senses play in the creative process of the show?
- The role of the props and stage objects in the audience sensory stimulation.
- Smell and taste in the creation of an "other" tradition : the exoticism trend in the nineteenth century theatre and the dissemination of a postcolonial identity in contemporary European theatre scene genres.
- The function of the senses in the characterization of theatre genres: the example of theatre for children and youth and so-called minor genres.

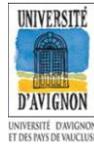
Place and date for the Conference: **Paris, 13-14 June 2016**



Maison de l'Italie
Cité Internationale Universitaire de Paris (CiuP)
7 A, boulevard JOURDAN, 75014 Paris



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The conference will alternate plenary sessions and workshops. A workshop will be especially dedicated to the presentation of PhD students and young researchers.

This conference will book a workshop presenting the results of creative laboratories organized for the academic year 2015-2016 in the three Universities partner of the project.

The languages accepted for communications are: French, English and Italian. However, for communications in English and Italian, speakers undertake to provide to the organizers, one month before the date of the conference, a French summary of their communication and a power-point plan.

The publication of the proceedings is provided in the review "Itinera" (<http://riviste.unimi.it/index.php/itinera>), directed by the Scientific Director of the SENSES project, prof. Mazzocut-Mis Maddalena,.

The conference organizers support participants' overnight stay in Paris. Travel expenses are on charge of each own Organization.

Proposals communications should be sent, with a brief biographical information, before 31 December 2015 to the following email address:

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The Scientific Committee will provide a positive or negative feed-back within 15 January 2016