

This international conference aims to make known the line of research, experimentation and creation of *embodied aesthetics*, by proposing the first scientific event dedicated to it in France. Talks, performances and Practice-based-research workshops will be combined to better situate this international conference at the intersection of practice and theory, philosophy and performing arts.

The embodied aesthetics that we wish to study and put on trial in this international conference is understood in the sense of a strong embodied aesthetics, which implements aesthetics beyond the cerebral body redefined in a feeling, living and active body. This approach comes from a general theory of cognition called *embodied cognition* which de-intellectualises cognition, in the sense that it does not consider it as being inherently intellectual and recognises its essential emotional and sensory dimensions. We wish to question the aesthetic conception that is based on this general theoretical framework, and in particular the effects and stakes of this embodied aesthetic on the artistic process: from the creation to the reception of a work or a performance, through the elaboration and transmission of a practice. In this sense, we wish to focus on an embodied aesthetic whose claim is to account for an artistic experience, in order to argue, in a general way, that the body's function is not only to transmit informational content to the brain, but, on the contrary, to constrain, determine and regulate this content, of which it is also the signifying carrier. The body, with its sensations, perceptions, affects or even its own physiognomy, is thus the main actor in the artistic experience. As a result, it is the bodily reality of the latter that justifies its specificities: the embodied pleasure it provides, the spontaneous meaning of the work of which it is the vector, and perhaps also the feeling of beauty, or even of the sublime with which it can be confused. The most general definition that can be given of strong embodied aesthetics for artistic experience is therefore the following one: it is a theory that no longer detaches this experience from the work of the body and that affirms that the cognitive processes mobilised are, at least in part, constituted by extra-neuronal structures and processes.

In the field of embodied aesthetics, the most studied phenomenon is artistic reception. Particular attention will thus be paid to the way in which the spectator, who should perhaps be redefined as a specta-actor or participant, apprehends a work of art or a performance. How does this embodied approach to the body concretely translate into the process of artistic reception? When the body is claimed to be embodied, it is most often because it is considered to be inseparable, certainly from an extra-brain body, that is inseparable from the fundamental properties of the feeling, living and active body, but also as inseparable from an environment with which it actively interacts. In this sense, the phenomenon of embodied artistic response proposed by, for example, Scarinzi, Crowther, Tschacher, Shusterman, Trentini, Johnson, Noë, Gallese or Di Dio is only rarely a purely embodied experience in the narrow sense of an essential linkage of the cognitive system with a self-organised, self-poietic and autonomous living biological system. In Shusterman, for instance, the artistic response is a genuine bodily praxis that makes the aestheticized body a "site of experience and meaning" in action. In Crowther's work, the reception of a work is embodied, in particular because of the ontological reciprocity that is played out between the participant and the world in an ecological perspective. With Gallese, Di Dio, Freedberg, Calvo-Merino and Ticini, the artistic response is in part embodied insofar as it activates the cerebral centres of sensorimotor activity. In Noë, the artistic response is embodied because it is fundamentally perceptual; and

perception being an action, the artistic response is itself considered as such. In Scarinzi, we find a similarly active theory of aesthetic perception and, more broadly, an approach to artistic response that is not only embodied but also contextual and dynamic.

By combining conferences and workshops in research-experimentation, this international conference thus has three main ambitions:

- 1) attempting to provide one or more definitions of embodied aesthetics, a field which remains an extremely heterogeneous due to its youth;
- 2) considering and probing the different applications of the general theory of embodied aesthetics in the artistic milieu—be it live, visual, literary, performative, etc.;
- 3) experimenting with the challenges of embodied aesthetics, in particular to understand the functioning of the artistic process, from creation to reception, through the transmission of a practice.