

Watt had watched people smile and thought he understood how it was done. And it was true that Watt's smile, when he smiled, resembled more a smile than a sneer, for example, or a yawn. But there was something wanting to Watt's smile, some little thing was lacking, and people who saw it for the first time, and most people who saw it saw it for the first time, were sometimes in doubt as to what expression exactly was intended.

Samuel Beckett, *Watt*

Date: 5-7 December 2012

Venue: The University of Melbourne

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"Kristy" Artwork by Dianne Jones

FACES OF EMOTION: MEDIEVAL TO POSTMODERN

What's in a face? And how do faces communicate emotion?

The Mona Lisa captivates us again and again, not only for what her smile communicates, but also for what it leaves unspoken and unreadable. Faces can express emotions, or withhold them, just as they both invite and resist our scrutiny. Many academic disciplines and artistic and cultural practices are fascinated by the face and its capacity to express emotion, from art, literature, cinema, photography, drama and biography to sociology, politics, psychology, cultural studies and anthropology. Questions of performance, historical change and cultural difference further complicate the relationship between emotions and the face.

This interdisciplinary collaboratory, hosted by the ARC Centre of Excellence for the History of Emotions, will analyse the expression and communication of emotion, using the face as a central medium. Papers will range from medieval Europe to contemporary global culture, and the conference will include a public lecture on the evening of December 5 by Professor C. Stephen Jaeger on the 2011 'silent' film, *The Artist*, reflecting on various emotive, expressive and charismatic faces of earlier periods and their impact on an audience.

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Presentations and performances in the collaboratory will address these wider research questions:

- historical change: what narratives, patterns, contrasts, or contradictions emerge over time? What mental, social and cultural processes help us order and recognise faces and emotions?
- racial, cultural and linguistic encounters: how do European and Indigenous understandings, representations and definitions of facial emotion compare or conflict?
- textual, performative and visual representations: how might various forms of art, past and present, translate facial emotion? Does formal portraiture hinder or flatten emotion?

Presenters have been invited to meditate on the broader methodological implications of the material they present. We hope for a lively exchange of ideas over the course of the collaboratory, and have left plenty of time for discussion about emotions and the face to range beyond the papers themselves: the full participation of presenters and audience members is actively encouraged.

Confirmed participants include Eileen Joy, Jonathan Lamb, Stephen Knight, Paul James, Louise d'Arcens, Kim Phillips, Vivien Gaston, Joanna Gilmour, Charles Zika, Meredith Jones, Ottmar Lipp and others.

REGISTRATION

For registration, please go to:

<http://historyofemotions.org.au/upcoming-events/faces-of-emotion-medieval-to-postmodern.aspx>

Download the registration form, fill out and email to jessica.scott@unimelb.edu.au by **Wednesday the 28th November**.

PROGRAM

TIME	WEDNESDAY 5 DECEMBER - DAY ONE
VENUE	THEATRE D, LEVEL 1, OLD ARTS, UNIVERSITY OF MELBOURNE, PARKVILLE
2.00PM	OPENING Stephanie Downes and Stephanie Trigg, University of Melbourne
2.30-3.30PM SESSION 1	Eileen A. Joy, Southern Illinois University 'Eros, Ethics, and Non-Faciality in Malory's Tale of Balyn and Balin'
3.30-4.00PM	AFTERNOON BREAK
4.00-5.30PM SESSION 2 Encountering Faces	Jonathan Lamb, Vanderbilt University 'Blushing and Tattoos' Anne Maxwell, University of Melbourne 'Framing Faces: Race, Colonialism and the Sentience of the Camera' Kim M. Phillips, University of Auckland 'From Fury to Refinement: Mongol Faces from Matthew Paris to Marco Polo'
6.00PM	PUBLIC LECTURE
VENUE	ELISABETH MURDOCH LECTURE THEATRE A, BLD 134, UNIVERSITY OF MELBOURNE, PARKVILLE
	C. Stephen Jaeger, Professor Emeritus, University of Illinois, Urbana/Champaign 'The Redemptive Power of the Face: Beatrice (Portinari) to Bérénice (Bejo)'
7.00PM	DRINKS RECEPTION

TIME	THURSDAY 6 DECEMBER - DAY TWO
VENUE	THEATRE D, LEVEL 1, OLD ARTS, UNIVERSITY OF MELBOURNE, PARKVILLE
9.00-10.30AM SESSION 3 Studying Faces	<p>Louise D'Arcens, University of Wollongong 'Laughing Faces in <i>The Name of the Rose</i> (novel and film)'</p> <p>Mammad Aidani, University of Melbourne 'The Quest for the Face of the Other'</p> <p>Alicia Marchant, University of Western Australia 'Stirling Heads, Majesty and Awe: The Power of Facial Emotion'</p>
10.30-11.00AM	MORNING BREAK
11.00-12.30PM SESSION 4 Medieval Faces	<p>Stephanie Trigg, University of Melbourne 'As if to say: The Face in Medieval Literature'</p> <p>Juanita Feros Ruys, University of Sydney 'Sympathy for the Devil: The Evolution of Sadness in Demons'</p> <p>Stephanie Downes, University of Melbourne 'The Moving Eye: Channeling Emotion in Medieval Literature'</p>
12.30-1.30PM	LUNCH
1.30-3.00PM SESSION 5 Quiet Faces/ Faces as Signs	<p>Christopher Chapman, National Portrait Gallery of Victoria 'Pensive and Intimate'</p> <p>Charles Zika, University of Melbourne 'The Face as Sign: the Dry Witches of Jacques de Gheyn II'</p> <p>Stephen Knight, University of Melbourne 'Face and Feeling in Early Celtic Narrative'</p>
3.00-3.30PM	AFTERNOON BREAK
3.30-5.00PM SESSION 6 Visual Arts and Psychology: Interpreting Faces	<p>Otmar V. Lipp and Belinda M. Craig, The University of Queensland 'Is a Smile a Smile? Contextualizing Facial Expressions of Emotion'</p> <p>Joanna Gilmour, National Portrait Gallery 'The Encountered Countenance'</p> <p>Sarah Randles, University of Melbourne 'The Changing Face of the Virgin'</p>
5.30-7.00PM	PERFORMANCE
VENUE	GRYPHON GALLERY, GRADUATE CENTRE BLD 198, UNIVERSITY OF MELBOURNE, PARKVILLE
	Performance – Staging Faces. 'Richard the Second and the Old Queen,' Adaptation by Mark Nicholls. Introduction by Mark Nicholls, University of Melbourne
7.30pm	DINNER
VENUE	Abla's Lebanese Restaurant - 109 Elgin Street Carlton
	Please indicate on your registration if you would like to attend the dinner.

TIME	FRIDAY 7 DECEMBER - DAY THREE
VENUE	THEATRE D, LEVEL 1, OLD ARTS, UNIVERSITY OF MELBOURNE, PARKVILLE
10.30-12.00PM SESSION 7 Performing and Reading Faces	<p>Meredith Jones, University of Technology, Sydney 'Emotional Literacies and Plastic Surgery'</p> <p>Philippa Maddern, University of Western Australia "Face: the Mirror of the Soul"? Ambiguities in Reading the Face in Late Medieval England'</p> <p>Penelope Woods, University of Western Australia 'A new consideration of the significance of the reciprocal dynamic of facial expressions in the early modern shared-lighting amphitheatre'</p>
12.00-2.00PM	LUNCH
VENUE	DAX CENTRE, KENNETH MYER BUILDING, UNIVERSITY OF MELBOURNE, PARKVILLE
	Lunch, view Pop-Up Portraiture Exhibition Introduction Juliette Hanson, Exhibitions Manager
VENUE	THEATRE D, LEVEL 1, OLD ARTS, UNIVERSITY OF MELBOURNE, PARKVILLE
2.00-3.30 SESSION 8 Visual Arts and Portraiture: Picturing Faces	<p>Dianne Jones, Photomedia Artist, Niagara Galleries 'Encountering and Making the Mona Lisa Series'</p> <p>Odette Kelada, University of Melbourne 'Seeing "Deadly People": Contemporary Indigenous Portraits and the Politics of Emotion'</p> <p>Vivien Gaston, University of Melbourne 'Emotions and Empathy: Tracing the Face'</p>
3.30-5.00pm	AFTERNOON BREAK
	Afternoon Tea Summing up, Round Table, and Discussion

Registration for this collaboratory has been generously subsidised by the Australian Research Council Centre of Excellence for the History of Emotions.

For further information about the Centre's research, and to sign up to our mailing list, please go to: www.historyofemotions.org.au