IAWIS / AIERTI

1st International Conference, Amsterdam 1987

First International Conference On Word &

Image

Vrije Universiteit Amsterdam 21-25 April 1987

(From *Interactions* no. 1, January 1988, p. 2-3:)

The First International Conference on Word & Image: A Report

The first international conference on word and image studies was held in the Vrije Universiteit Amsterdam on 21-25 April 1987, and was organized by the Faculty of Letters of the Vrije Universiteit, the Museum of Contemporary Art in Utrecht, and the British journal *Word & Image*

At the opening address, on of the conference's organizers said that word and image met when the first alphabet was made. The programme bore this out: the more than two hundred symposiasts came from the world of letters and the arts and covered the relationship between word and image from antiquity to the present day, or from Paul Vernus (Paris) on "Texte et image dans l'Egypte ancienne" to Wendy Steiner (Pennsylvaina) on "Postmodernism and the historical supplement."

The programma was structured thematically: nine seminars in five days, evenly divided between French and English, on topics such as the Surrealist book, interpreting modern art, Renaissance emblems, or typography in the Twenties. There were also four major addresses: Charles Hope (Warburg Insitute) queried the very subject of the conference, Oskar Bätschman (Freiburg) mapped its terrain, Richard Howard (New York) read poems on paintings and Louis Marin (Paris) discussed mimesis and representation.

Not suprisingly, many art historians seemed mainly interested in matters iconological, just as perhaps too many literary scholars focused on poems on paintings. But there was much on word & image interdiscipline beyond art history and literature proper. To mention but a random few out of the sixty-odd papers: Anne-Marie Christin (Paris) looked at the visual impact of Egyptian or Mesopotamian script; Eugenio Battisti (Roma) scrutinized Ripa's *Iconologia* in DBase, Peter de Voogd (Amsterdam)

the type area of *Tristram Shandy*; David Nye (Odense) discussed photography, Max Nänny (Zürich) chiasmus; Wim Crouwel (Rotterdam) chaired a panel on typography and lettering, and John Dixon Hunt (Norwich) one on the illuminated book.

Then there were special exhibitions: in Utrecht the Museum of Contemporary Art exhibited work of nine artists whose work studies the interrelatedness of letters, words, script, and image, notably Sarenco (Italy), Suzuki (Japan), Tartakover (Israel) and Deirkauf (Netherlands). In the Exposorium of the Vrije Universiteit work by Lawrence Weiner (New York/Amsterdam) could be seen, and during the conference itself a group of symposiasts from the Vrije Universiteit gave a performance about COBRA. Most of the papers read at the conference will be published in *Word & Image* in 1988.

Considering the obvious and widespread interest in the field it is surprising that this conference was the first of its kind, and that it had been thought of as recently as in 1985 by John Dixon Hunt and A. Kibédi Varga (Vrije Universtiteit Amsterdam, chairman of the first Word & Image Studies Department in the Netherlands).

Towards the end of the conference a number of symposiasts gathered to initiate the International Association of Word and Image Studies (IAWIS). … The first Board of the Association has been elected as follows: A. Kibédi Varga (President), Anne-Marie Christin and Wendy Steiner (Vice-presidents), John Dixon Hunt (Senior Editor *Word & Image*, ex officio), Peter de Voogd (Secretary), Theo van Loon (Treasurer).

First International Conference on Word & Image, Amsterdam 21-25 April 1987

Academic Programme

TUESDAY 21 APRIL

- 16.00 Official Opening of the Conference
- 16.45 **First PLENARY lecture** by Charles Hope (*Warburg Institue, London*): "Diverse criteria – aspects of the criticism of art and literature in sixteenth-century Italy."

WEDNESDAY 22 APRIL

- 09.30-10.30 Verbal/visual performance: COBRA and Poetry
- 10.30-12.30 SEMINARS I
  - I/A – ORNAMENT (Chair: Wendy Steiner)
    - Norman Bryson (*King's College, Cambridge*): "Centres and margins: ornamentation in David and Ingres."
    - Max Nänny (*Universität Zürich*): "Chiasmus in literature: ornament or function?"
    - Wendy Steiner (*University of Pennsylvania*): "Postmodernism and the historical supplement."
  - I/B – WORD & IMAGE IN THE EUROPEAN EMBLEM (Chair: Peter M. Daly)
    - Bernard Scholz (*Rijksuniversiteit Utrecht*): "The evolution of word-image relations from 17th to 19th century – Jacob Cats' *Silenus Alcibiadis*, 1618 and 1862."
    - Daniel S. Russell (*University of Pittsburgh*): "The emblem and authority."
    - Alan R. Young (*Acadia University*): "Wenceslaus Hollar and two unidentified English Emblem books."

- Peter M. Daly (*McGill University*): "Word and image in Alciati's 'Concordiae symbolum' and the politics of 'hic, haec, hoc'."
- 14.00-16.00 SEMINARS II
  - II/A – LE CLASSICISME FRANÇAIS ET LA DOCTRINE DE L'*UT PICTURA POESIS* (Chair: S.A. Varga)
    - Jacques Thuillier (*Collège de France*): "L'image chez Félibien – du jeu des symboles à la rhétorique des passions."
    - Jacqueline Lichtenstein (*University of California, Berkeley*): "Contre l'*Ut pictura poesis* – une conception rhétorique de la peinture."
    - Alain Niderst (*Université de Rouen*): "La théorie du portrait dans la peinture et la littérature du XVIIe siècle."
    - J.F. Groulier (*Paris*): "Le dépassement de l'*Ut pictura poesis* dans l'oeuvre du Père Ménestrier."
  - II/B – TYPE & IMAGE IN MODERN GRAPHIC DESIGN (Chair: Wim Crouwel)
    - Kees Broos (*Arnhem*): "Typography in the Twenties and the work of Piet Zwart."
    - Kathy McCoy (*Cranbrook Academy*): "The meaning of type and image in contemporary graphic design."
    - Gerard Unger (*Bussum*): "Type design for the modern media."
- 16.30 Second PLENARY lecture by Oskar Bätschmann (*Albert-Ludwigs Universität, Freiburg*): "Text & image – some general problems."
- 20.00-22.00 SEMINARS III
  - III/A – DIRE LA COULEUR (Chair: Jean Pierre Guillerm)
    - P. Mandalain (*Université de Lille III*): "Michelet 'lecteur' des peintures du XVIIIè siècle."
    - A. Buisine (*Université de Lille III*): "L'impossible couleur – l'impressionisme et la critique d'art."
    - Shigemi Inaga: "Une esthetique de rencontre; ou l'affinité de l'impressionisme avec le Japonisme comme un malentendu et sa conséquence paradoxale au cours de l'implantation de l'impressionisme au Japon."
    - J.P. Guillerm (*Université de Lille III*): "La peinture au jour le jour – le Journal de Delacroix."
  - III/B – PHOTOGRAPHY & LITERATURE/MODES OF ASSEMBLAGE (Chair: David E. Nye)
    - Alan Trachtenberg (*Yale University*): "Photography as writing – reflections on William Henry Fox Talbot's *Pencil of Nature*."
    - H.-W. am Zehnhoff (*Vrije Universiteit Brussel*): "Satire in word & image – satirical techniques of John Heartfield and Kurt Tucholsky in 'Deutschland, Deutschland über alles…' (1929)."
    - David E. Nye(*Odense Universitet*): "The integration of photograph and text in Wright Morris' early work."
    - Jan Baetens (*Katholieke Universiteit Leuven*): "Visible/lisible dans le roman-photo français (à propos de Peeters-Plissart)."

THURSDAY 23 APRIL

- 11.00-13.00 SEMINARS IV
  - IV/A – PROBLEMS OF INTERPRETING WORKS OF ART TODAY (Chair: Louis Marin)
    - Daniel Arasse (*Insitut Français, Florence*): "Après l'iconographie ou l'effet de peinture."
    - Maurice Brock (*Université de Tours*): "*Disegno* et description à Venise au 16è siècle."
    - Georges Didi Hubermann (*Ecole des Hautes Etudes*): "L'icone et le verbe divin – sur l'*Imago pietatis*."
    - Omar Calabrese (*Università di Bologna*): "How a painter says 'I': images of subjectivity in Renaissance painting."

- IV / B – PURLOINED IMAGES / PURLOINED LETTERS (Chair: Harold Beaver)
  - Ellman Crasnow (*University of East Anglia*): "'And *Ut Pictura Poesis* Is Her Name' – Ashbery and the sister arts."
  - Robert Druce (*Rijksuniversiteit Leiden*): "The vanishing reader – the changing roles of letters in paintings."
  - Suzanne Ferguson (*Wayne State University*): "'Spots of time' – visual / verbal narratives."
  - Catherine Malabou (*Collège international de philosophie, Paris*): "'Peindre la mer par l'autre sens' – Proust et Elstir."
- 14.15-15.30 Third PLENARY session – reading of poems on pictures and other ekphrases by Richard Howard (*New York*).
- 15.45-17.45 SEMINARS V
  - V / A – EKPHRASIS (Chair: John Hollander)
    - Cristina Giorcelli (*Università di Roma*): "William Carlos Williams – images of pictures."
    - Marianne Shapiro (*New York*): "Ekphrasis and encomium in the High Renaissance – the case of Ariosto."
    - John Hollander (*Yale University*): "The poetics of ekphrasis."
  - V / B – IMAGES DU DIX-HUITIEME (Chair: Jean Galard)
    - Myriam Revault d'Allonnes (*Collège international de philosophie, Paris*): "Le langage symbolique de la Révolution française – emblèmes, fêtes et signes."
    - Paul Pelckmans (*Universiteit Antwerpen*): "Holisme et démiurgie dans le *Salon de 1765*."
    - Jean Galard (*Maison Descartes, Amsterdam*): "La poétique des ruines / le pittoresque des poèmes."

FRIDAY 24 APRIL

- 09.00-11.00 SEMINARS VI
  - VI / A – WORD & IMAGE IN THE 16TH AND 17TH CENTURY NETHERLANDS (Chair: Ilja Veldman)
    - M.A. Schenkeveld-Van der Dussen (*Rijksuniversiteit Utrecht*): "Word and image in Huygens' *Otia*(1625) – the author as 'hidden persuader'."
    - J. Muylle (*Katholieke Universiteit Leuven*): "'Somnia ingeniosa' – metaphor and painting. The representation of the invisible and the ugly."
    - Jeroen Stumpel (*Rijksuniversiteit Utrecht*): "Speaking of manner, the myth of a keyword in mannerist art theory."
  - VI / B – SURREALISM (Chair: Theo D'haen)
    - Renée Riese Hubert (*University of California, Irvine*): "The surrealist book."
    - Jennifer J. Patterson (*University College, London*): "Surrealism – poetry & image."
    - Daniele de Ruyter-Tognotti (*Rijksuniversiteit Leiden*): "La représentation picturale, relais de l'écriture chez Arrabal."
    - Annette Shandler Levitt (*Drexel University*): "Breasts, couples, children, and other clichés – surrealist drama as social criticism."
- 11.30-13.30 SEMINARS VII
  - VII / A – CONTEMPORARY DUTCH ART & LITERATURE (Chair: Carel Blotkamp)
    - A.L. Sötemann (*Rijksuniversiteit Utrecht*): "Four traditions in modernist poetry and art theory."
    - P. de Ruiter (*Rijksuniversiteit Utrecht*): "K. Schippers and the visual arts."
    - Tom van Deel (*Universiteit van Amsterdam*): "The poet S. Vestdijk and the visual arts."
  - VII / B – ARTICULATING IMAGES IN AND OF THE RENAISSANCE (Chair: Michael Leslie)
    - Dominic Baker-Smith (*Universiteit van Amsterdam*): "Spenser's *Triumph of Marriage*."

- Paul Holberton (*Warburg Institute, London*): "The limits of *significato* in Italian Renaissance works of art."
- Colette Nativel (*Paris*): "*Ut Pictura Poesis*: le parallèle entre la peinture et la poésie dans le *De Pictura veterum* de Franciscus Junius (1589-1677)."
- P.J. Smith (*Rijksuniversiteit Leiden*): "Rémy Belleau et la peinture – aspects du métadiscours poétique de la Pléiade."
- 14.30 Meeting to form International Association of Word & Image researchers.

SATURDAY 25 APRIL

- 09.15-11.15 SEMINARS VIII
  - VIII / A – VISUAL POETICS (Chair: Stephen Bann)
    - Yves Abrioux (*Paris*): "Dissociation – on the poetics of Ian Hamilton Finlay's Tree / Colums."
    - Francis Edeline (*Université de Liège*): "Les machines poétiques."
    - Stephen Bann (*University of Kent*): "Collage – the poetics of discontinuity?"
    - David Scott (*Trinity college, Dublin*): "Pictorialist poetics – the 19th century French re-reading of *ut pictura poesis*."
  - VIII / B – THE ILLUSTRATIVE BOOK (Chair: John Dixon Hunt)
    - Lucia Tongiorgi Tomasi (*Università degli Studi di Pisa*): "Image, symbol and word on title-pages and frontispieces of scientific books from 16th and 17th centuries."
    - René Garguilo (*Université Sorbonne Nouvelle*): "La Fontaine illustré par Grandville et Gustave Doré – deux lectures différentes des fables."
    - Peter de Voogd (*Vrije Universiteit Amsterdam*): "*Tristram Shandy* as aesthetic object."
    - Eric T. Haskell (*Scripps College, Claremont CA*): "Huysmans, Lepère and *A rebours* – an image / text inquiry."
- 11.30 Fourth PLENARY lecture by Louis Marin (*Ecole des Hautes Etudes, Paris*): "Mimesis et description en peinture."
- 14.00-16.00 SEMINARS IX
  - IX / A – ITALIAN RENAISSANCE MYTHOLOGY & 'POPULAR CULTURE' (Chair: Anton Boschloo)
    - Eugenio Battisti (*Università di Roma*): "Database III, analysis Ripa – the hidden presence of 'popular' symbols, list and percentage." (Research associate: Mafalda Vaggi; computer programming: Francesco Battisti.)
    - Bert W. Meijer (*Instituto Universitario Olandese di Storia dell'Arte, Florence*): "Popular motifs and élite art."
    - Anton W.A. Boschloo (*Rijksuniversiteit Leiden*): "Images of the gods in the vernacular."
  - IX / B – FRONTIERES DE L'ECRITURE (Chair: Anne-Marie Christin)
    - Pascal Vernus (*Ecole pratique des hautes études IVe section*): "Texte et image dans l'Egypte ancienne."
    - Pierre Villard (*Paris*): "Les structures du recit et les relations entre texte et image dans les bas-reliefs neo-Assyriens."
    - Anne-Marie Christin(*Université de Paris VII*): "La typographie comme langue écrite."

PROCEEDINGS

Word & Image
volume 4 Number 1
January-March 1988

Proceedings of the First International Conference on Word & Image

Actes du Premier Congrès International de Texte et Image

Contents

Preface and acknowledgements i-ii

comme un malentendu et sa conséquence paradoxale au cours de l'implantation de l'impressionisme au Japon." 139-147

J.P. Guillerm: "Le Journal de Delacroix: de la couleur au noir." 148-156

SEMINAR III/B

H.-W. am Zehnhoff: "Satire in word & image: satirical techniques of John Heartfield and Kurt Tucholsky in *Deutschland, Deutschland über alles…'*." 157-162

David E. Nye: "'Negative capability' in Wright Morris' *The Home Place*." 163-169

Jan Baetens: "Texte et image dans le roman-photo." 170-176

SEMINAR IV/B

Robert Druce: "The vanishing reader – the changing role of letters in paintings." 177-185

Suzanne Ferguson: "'Spots of time': representation of narrative in modern poems and paintings." 186-194

Catherine Malabou: "Peindre la mer par l'autre sens: Proust et Elstir." 195-199

SEMINAR V/A

Cristina Giorcelli: "William Carlos Williams' painterly poems: two pictures from a Bruegel." 200-208

John Hollander: "The poetics of *ekphrasis*." 209-219

SEMINAR V/B

Paul Pelckmans: "Holisme et démiurgie dans le Salon de 1765." 220-230

Jean Galard: "La poétique des ruines." 231-237

SEMINAR VI/A

M.A. Schenkeveld-Van der Dussen: "Word and image in Huygens' *Otia*: the author as hidden persuader." 238-245

Jeroen Stumpel: "Speaking of manner." 246-264

SEMINAR VI/B

Renée Riese Hubert: "The surrealist book." 265-274

Jennifer J. Patterson: "Surrealism – poetry & image: comments on a relationship between creativity and psychoneurotic illness." 275-282

Daniele de Ruyter-Tognotti: "La représentation picturale, relais de l'écriture chez Arrabal." 283-291

Annette Shandler Levitt: "Breasts, couples, children, and other clichés: visual/verbal imagery in surrealist drama." 292-296

SEMINAR VII/A

A.L. Sötemann: "Four traditions in modernist poetry and art theory." 297-302

Peter de Ruiter: "K. Schippers and the visual arts." 303-309

SEMINAR VII/B

Dominic Baker-Smith: "Spenser's *Triumph of Marriage*." 310-316

Paul Holberton: "Instead of iconology: virtuosity (*mostrare l'arte*) and symmetry (pendants) in Italian renaissance art." 317-322

Colette Nativel: "La comparaison entre la peinture et la poésie dans le *De Pictura Veterum* (1,4) de Franciscus Junius." 323-330

Paul Smith: "Remy Belleau et la peinture: aspects du métadiscours poétique de la Pléiade." 331-337

SEMINAR VIII/A
Yves Abrioux: "Dissociation: on the poetics of Ian Hamilton Finlay's Tree/Colums." 338-344
Francis Edeline: "Les machines poétiques." 345-352
Stephen Bann: "Collage: the poetics of discontinuity." 353-363
David Scott: "Pictorialist poetics: the nineteenth-century French re-reading of *ut pictura poesis*." 364-371

SEMINAR VIII/B
Lucia Tongiorgi Tomasi: "Image, symbol and word on the title-pages and frontispieces of scientific books from the sixteenth and seventeenth centuries." 372-382
Peter de Voogd: "*Tristram Shandy* as aesthetic object." 383-392
Eric Haskell: "Huysmans, Lepère and *A rebours*: an image/text inquiry." 393-404

SEMINAR IX/A
Bert W. Meijer: "From Leonardo to Bruegel: comic art in sixteenth-century Europe" 405-411
Anton W.A. Boschloo: "Images of the gods in the vernacular." 412-421

SEMINAR IX/B
Pierre Villard: "Les structures du recit et les relations entre texte et image dans les bas-reliefs neo-Assyriens." 422-429
Anne-Marie Christin: "La typographie comme langue écrite." 430-438

ESSAY
Wouter Kotte: "Word/time and image/space: reflections on a theme cetral to early twentieth-century painting." 439-452

Blog at WordPress.com.