

WORD & IMAGE



International Association of Word and Image Studies
Association Internationale pour l'Etude des Rapports
entre Texte et Image

12 - Winter 2011

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Dear members,

So much has happened since I sent you my last newsletter! In August we had our triennial conference in Montreal, *L'Imaginaire/The Imaginary*, and it was one of the largest meetings ever, with over 270 participants (those who could not join us can read here below the report that the organizers, Dominic Hardy and Bertrand Gervais, prepared). I seize the opportunity to thank again conveners Bertrand and Dominic, their superb team: Marie Fraser (*Histoire de l'art*, UQAM), Vincent Lavoie (*Histoire de l'art*, UQAM), Céline Poisson (*Design*, UQAM), and their wonderful Coordination team: Lise Bizzoni (Coordinator, CRILCQ), Isabelle Caron (Coordinator, NT2), Bronja Hildgen (Coordinator, FIGURA), and Alice van der Klei (Coordinator ERIC LINT). We are grateful for their vision, enthusiasm, and hard work, which made this event a truly memorable one!

The meeting was also the occasion for the launch of the volume with articles drawn from the 2008 Paris conference and for the announcement of the Max Nännny prize for the best essay in Word and Image Studies, about which you can read below.

As I mentioned in my last newsletter, one of the important orders of business at the triennial conference is to elect board members to replace those of us rotating off the board or stepping down from office. After many years of dedicated and most efficient service, treasurer Gabriela Reuss and webmaster Eric Vos stepped down. We cannot thank them enough for all their hard work for so many years. It should be noted that we owe the current website to Eric. Matthijs Engelberts took over as treasurer. Matthijs teaches in the French department at the Vrije Universiteit Amsterdam and is co-founder of the Dutch Samuel Beckett foundation. Our new webmaster is Michael Stamper, who is senior web and graphic designer at the Center for Cyber Infrastructure for Network for Science Center, School of Library and Information Science at Indiana University at Bloomington. Michael holds an MFA in graphic design and a Master's in Information Science and a BA in graphic design and art history (all from Indiana). We are thrilled to have them on board. Also stepping down from the Board was Jeremy Gilbert-Rolfe, who was duly thanked for his excellent service.

At the General Assembly Secretary Catriona MacLeod described the election process as specified in the Association's statutes, explaining that the Board proposes for ratification by the General Assembly a slate of candidates for the Offices and Board and that, if no other candidates have been proposed by the time of the meeting of the General Assembly, the slate is considered to have been elected. Candidates may also be nominated by members according to the following process: nominations must reach the Secretary two weeks ahead of the meeting of the General Assembly; the nomination must be signed by five members and accompanied by the candidate's declaration expressing willingness to serve. The Board thus proposed the following candidates: Véronique Plesch, President; Catriona MacLeod, Secretary; Matthijs Engelberts, Treasurer; Michael Stamper (webmaster), Jan Baetens, Béatrice Fraenkel, and Massimo Leone members of the Board. The candidates were approved by the General Assembly.

The General Assembly also offered us the occasion to report that the association's finances are sound and that we have reached the highest number of members in IAWIS's history (as I write we have 369 members). Members were reminded that donations from members in the USA can be deducted from tax if in excess of \$500 and made through the Charities Aid Foundation. Members should write to the Secretary if they wish to do this.

Finally the very exciting news of the venue for our next triennial conference was unveiled. Our colleagues from the Scottish Word and Image Group (SWIG) will be welcoming us in Dundee in 2014 for what promises to be another memorable conference. We are most grateful to Karen Brown, Keith Williams and their colleagues for making an offer we couldn't refuse!

Véronique Plesch

NINTH INTERNATIONAL CONFERENCE IN MONTREAL: L'IMAGINAIRE/THE IMAGINARY, AUGUST 22-26

More than 270 scholars met this summer in Montréal for IAWIS/AIERTI's 9th international conference. Focusing on the theme of L'Imaginaire/The Imaginary, the conference was hosted by the Université du Québec à Montréal.

Thirty-six sessions were presented around six thematic axes, ranging from "Manufacturing the Contemporary Imagination" to "Forms, Figures and Effigies" or "The Imaginary as a Symbolic Force." Topics as diverse as popular culture, photography, new media, rituals, monuments and memorials, etc. were discussed at length. A large place was also given to artistic forms such as the arts of the stage, graphic novels, caricature, cinema. The keynote speeches addressed the idea of the Imaginary through two distinct approaches: Laurier Lacroix (UQAM) talked about mid-20th century arts and literature and questions of adopted and overlooked identities in Québec, through the prism of the 1948 "Refus Global" manifesto; and John O'Brian (University of British Columbia) presented aspects of the (global) nuclear imaginary since 1945.

Several special events were held in conjunction with the conference, among them, the Expo Lino at the Centre de Design of UQAM; a special sneak preview of the new pavilion of Québec and Canadian art at the Montreal Museum of Fine Arts; the soirée Bleu Orange, a series of performances in hypermedia art and literature at the galerie de l'UQAM. The week ended with a banquet at the rarely-visited Masonic Temple of Montreal. Participants also enjoyed excursions with l'Autre Montréal, a tour of Montreal seen through the eyes of its painters, and a presentation of a selection of artist's books from the collection of Bibliothèque et archives nationales du Québec (BAnQ).

Our gratitude goes to all our partners and sponsors: the Fonds québécois de la recherche sur la société et la culture (FQRSC), Figura le centre de recherche sur le texte et l'imaginaire, NT2 le Laboratoire de recherche sur les oeuvres

hypermédiatiques, le Centre de recherche interuniversitaire sur la littérature et la culture québécoises (CRILCQ), the Faculté des arts de l'UQAM, the Montreal Museum of Fine Arts, the Musée d'art contemporain de Montréal, Bibliothèque et Archives nationales du Québec, the Centre de Design de l'UQAM, and the Galerie de l'UQAM.

The Conference was a complete success, and we wish to thank all those who participated in making it an unforgettable week. A selection of photos taken during the numerous events is still available on the Conference website: <http://aierti-iawis-2011.uqam.ca/en/photos>.

Bertrand Gervais and Dominic Hardy
UQAM

EFFICACITÉ/EFFICACY IS NOW OUT!

EFFICACITÉ/EFFICACY: HOW TO DO THINGS WITH WORDS AND IMAGES? (Ed. Véronique Plesch, Catriona MacLeod, and Jan Baetens), the volume containing papers from the 2008 Paris conference, is now out and was launched at the Montreal conference; by now all paid-up members have received it.

This book aims at offering a broad survey of the encounter between word and image studies and anthropology and to demonstrate the mutual benefits of this dialogue for both disciplines in the three fields of the image (Marin), the social history of writing (Petrucci), and memory (Yates). The themes discussed by the contributors to this volume, all specialists in their field, highlight each in their specific field one or more aspects of the agency of both text and image. Bridging the gap between the Anglo-Saxon and the Latin research traditions, this bilingual volume focuses on three major questions: What do we do with texts and images? How do texts and images become active cultural agents? And what do texts and images help us do? Contributions cover a wide range of topics and disciplines (from visual poetry to garden theory and from ekphrasis to new media art), and represent therefore the best possible overview of what cutting edge analysis in word and image studies stands for today.

Additional copies can be ordered via orders@rodopi.nl, via the website at www.rodopi.nl, or by calling Rodopi in Amsterdam and the USA. Authors are entitled to receive a 40% discount on all Rodopi titles if ordered directly from the publisher (do not forget to mention in your first order that you're a Rodopi author to receive the discount).

CALL FOR PROPOSALS FOR OUR WORD & IMAGE INTERACTIONS SERIES

Although this is the seventh volume in Word & Image Interactions, it is published as part of our own series (and no longer of Textxet). The series is not limited to selections of papers from our conferences; we welcome proposals for scholarly books consisting of

thematic collections of articles as well as outstanding monographs, in English and French, dealing with a wide variety of areas, problems, and applications within the broad field of word and image studies. The series editors are Michèle Hannoosh, Véronique Plesch, and Charlotte Schoell-Glass. Please address your inquiries to the editors: hannoosh@umich.edu, schglass@uni-hamburg.de, vbplesch@colby.edu.

MAX NÄNNY PRIZE FOR BEST ARTICLE IN WORD AND IMAGE STUDIES

The Max Nanny Prize for Best Article in Word and Image Studies was awarded for the first time three years ago at the Paris conference. The prize was established by a decision of the Board in 2005 to recognize outstanding work in the field of word and image studies; the triennial prize was subsequently endowed through a major donation from Professor James Marrow. The prize honors the memory of the late Max Nanny, one of the founding fathers of IAWIS/AIERTI (his tribute can be read on our webpage: <http://iawis.org/paris2008/nanny.htm>)

A subcommittee of the Board judged the submissions and named a winner and two honorable mentions.

This year's Max Nanny prize was awarded to Richard Taws for his article "Trompe-l'Œil and Trauma: Money and Memory after the Terror," *Oxford Art Journal* 30:3 (2007): 353-76.

This essay illustrates and combines in an inspiring way the merits of close-reading and far-reaching historical research. Taws' article focuses on a little-known series of images representing "assignats," the paper-bonds that the French Revolutionary government introduced after the confiscation of church properties in 1790. The new State had gone bankrupt, and the use of paper money, along with its counterfeiting had caused a terrible hyperinflation. Initially, the assignats symbolized the shift from clerical or aristocratic authority to revolutionary sovereignty, but they came to signify the economic failure of the new regime. Taws focuses most pertinently on the historical life of a color trompe-l'œil etching by François Bonneville, which he considers an example of "traumatic mimesis." As Taws shows, the trauma caused by the Revolution produced various forms of repetition, of which this image is an example, as well as of "mimetic trauma," a repetitive play with the conditions and signs of what underlies the repetition. Knitting together History with a capital H and visual histories of the authentic and the fake, Taws discloses a multilayered interpretation of lesser-known images whose importance for the interaction of images and stories, symbols and discourses, is paramount.

The honorable mentions went to:

Cordula Grewe for "The *Kunstlerroman* as Romantic Arabesque: Parody, Collaboration, and the Making of *The Modern Vasari* (1854)," in Catriona MacLeod, Véronique Plesch and Charlotte Schoell-Glass, eds., *Elective Affinities: Testing Word and Image Relationships* (Amsterdam and New York: Rodopi, 2009), 79-97.

and Jane Partner for "Vision, Appearance and Skin Colour in the Painted Emblems from Hasted Hall," *Word & Image* 25.2 (2009): 178-91.

We welcome contributions to the Max Nännny fund. For information, please contact our treasurer, Matthijs Engelberts (M.Engelberts@uva.nl). The deadline for the next Max Nännny Prize is set for October 2013 and articles published between 2011 and the deadline will be considered. Details will be posted in our website.

TENTH INTERNATIONAL CONFERENCE: "RIDDLES OF FORM," DUNDEE, 2014

At the general assembly, held on 25 August in Montreal, the venue and theme of the next triennial conference were approved. The conference will be hosted by the Scottish Word and Image Group (SWIG), fronted by the University of Dundee's English programme and Museum Services.

The conference theme is "Riddles of Form: Exploration and Discovery in Word and Image," and it will examine the representation of science and technology in text, poetry, art, popular culture, film, print and digital media. SWIG members were able to draw upon Dundee's history and reputation in both sciences and arts when persuading the organisers that the University is the perfect venue for the next event. The conference will afford the opportunity to make more concrete the links between Life Sciences and Humanities at the University.

The conference theme will specifically invoke Dundee's scientific and cultural history through the foundational work of D'Arcy Thompson and Patrick Geddes, polymathic thinkers of ongoing international reputation, as well as appealing to ideas of exploration and discovery linked with the city's history of polar exploration and technological innovation. More broadly, the conference's approach to "science" is intended as incorporating any kind of human knowledge, enquiry, and analysis, and how they are conceptualised, conducted or communicated through all forms of verbal and visual media.

SWIG also hopes to collaborate with Dundee Contemporary Arts, Dundee Science Centre, and other local bodies to host a series of special exhibitions, events and film programmes.

The 2014 Triennial will be a high-profile event, with four packed days of panels and keynote talks, plus two day of optional trips and special events. Speakers will also have the option to present either in English or French. All documentation, website pages, etc., will similarly be in both languages.

The secretary of SWIG, Dr Chris Murray, added, "We are very excited by this, although we view it as a win for the University, not just for SWIG. We will be looking to involve the whole School of Humanities and the wider institution, including Duncan of Jordanstone College of Art and Design and the College of Life Sciences."

For more information about the project, please contact either k.b.williams@dundee.ac.uk or c.murray@dundee.ac.uk.

Keith Williams
University of Dundee

WORD AND IMAGE, EAST AND WEST, UNIVERSITY OF SYDNEY, FACULTY OF ARTS AND SOCIAL SCIENCES, 28-29 OCTOBER 2011

IAWIS/AIERTI sponsored *Word & Image, East & West*, an international conference that took place at the University of Sydney and the Art Gallery of New South Wales on 28-29 October 2011.

sydney.edu.au/arts/conferences/index.php/east_west/2011

In the last twenty years the relationship between the visual and the verbal has become a key issue in the humanities in general and, in particular, in the creation of new inter-, multi- or transdisciplinary areas of study. Yet, a comparative investigation on the way the East and West perceive the interrelation between the visual and the textual still needs particular attention. The purpose of the symposium was to bring together scholars and researchers from different backgrounds (historical, literary, theoretical or philosophical) in order to discuss and compare the mutual interdependence of words and images, the mixed mediality of the visual and the verbal, and the way they have been interlacing in different geographical and cultural areas, from Europe and the US to the Middle East and the Asia Pacific region, throughout the years.

Discussions therefore focused on the different modalities one medium has been included in the other in the Western and Eastern cultures, as well as the way the interaction of word and image has contributed to challenge the East/West binary.

For the conference around 24 speakers were selected among scholars from the United States, Egypt, China, Hong Kong, Taiwan, Australia, and New Zealand; one keynote lecture was presented by Prof Geremie R Barmé from The Australian National University.

The symposium was organized by Giorgia Alù and Francesco Borghesi of the Department of Italian Studies, The University of Sydney. It was also generously supported by the China Studies Centre (The University of Sydney), as well as by the School of Languages and Cultures, the Power Institute and the School of Letters, Art, and Media (The University of Sydney), and the China Research Centre (University of Technology, Sydney).

Giorgia Alù
Department of Italian Studies
School of Languages & Cultures
University of Sydney
AUSTRALIA

IAWIS/AIERTI AT THE COLLEGE ART ASSOCIATION, NEW YORK, 2013

CALL FOR PAPERS: FROM THE WALL, TO THE PRESS, TO THE STREETS, College Art Association 101st Annual Conference, 13-16 February 2013, New York, Session conveyors: Dr Eve Kalyva and Dr Ignaz Cassar

The divide between art and language has historically functioned as a metaphor of the division between high and low culture. Many artistic practices have challenged this binary, where the concept of gallery enclosure can be understood as a literal and figurative qualifier of art: a space that is distinct from, yet exists within, the wider social sphere.

Especially in twentieth and twenty-first century art, the use of language has facilitated a material and discursive transgression beyond the traditional art-object and its institutional isolation. Works that combine image and text have appeared on gallery walls, the popular press, and other public sites such as billboards and pavements. Such activities widen the engagement with art and open new channels of communication and participation. They also challenge, and often alter, the traditional hierarchies that underline the artworld, from the production of art to its display and consumption.

Acknowledging the manifold social practices of contemporary art, as well as the diversity of scholarship that IAWIS-AIERTI embraces, this session wishes to address the presence of image and text in the public sphere from both a historical and critical perspective. In what ways can the use of language in art practices transform the domain of the artworld? How have art institutions shifted their policies in response to such practices? With this session, we also hope to consider the sociality of art, as this becomes evident by artistic practices that transgress the gallery enclosure of art.

We invite papers that discuss the social interaction and contact with works that manipulate the visual and the textual beyond the traditional frame of art—a frame that can be understood in material, institutional, and theoretical terms. Suggested topics include, but are not limited to:

- Subversive displays of word and image: public readings and private gaze
- The rhetoric of public art: using language to challenge the divides of private/public, elitist/communal
- Working around the frame: spatial transgression as institutional critique
- Open-access art in new sites: from art magazines and postcards to billboards, the internet, and social networking sites
- Institutional responses and marketing: copyright laws and ethical restrictions

Please send your paper proposals of maximum **250 words** (for a conference paper of 20 minutes) to the session conveyors Dr Eve Kalyva (e.m.kalyva@gmail.com) and Dr Ignaz Cassar (ignazcassar@yahoo.co.uk) by the deadline **1 July 2012**.

Membership of CAA or IAWIS-AIERTI is not required. In accordance with CAA guidelines, please include a current CV, institution (if any), home or office postal address, email address, and telephone number. Final abstracts for selected papers will be due August 2012, and paper drafts by December 2012. Further information and conference particulars, including submission guidelines, can be found at <http://www.collegeart.org/proposals/> and <http://www.iawis.org/home.php>.

Eve Kalyva
Leeds University

Ignaz Cassar
Goldsmiths, University of London

IAWIS/AIERTI AT THE INTERNATIONAL CONGRESS ON MEDIEVAL STUDIES, KALAMAZOO

Our sponsored session, at the forthcoming 47th International Congress on Medieval Studies (10-13 May 2012), will be on THE END OF TIME: WORDS AND/OR IMAGES

Organized by Clifford Davidson and Véronique Plesch, it will include the following papers: Sébastien Nadeau, Université du Québec à Montréal, "*Omnes perversi sic svnt in tartara mersi*: Conques, a Satirical Iconography of the End of Time"; Jerry Root, University of Utah, "The Theophilus Legend: Visualizing Salvation"; and Bronwyn V. Wallace, University of Pennsylvania, "Apocalyptic Geographies: Mapping Scripture in the English Reformation." We hope to see you at "the Zoo" as the Medieval Congress is affectionately known!

FUTURE SESSIONS: Anyone interested in proposing (and chairing) a session topic at the International Congress on Medieval Studies should contact Véronique Plesch (vbplesch@colby.edu).

IMAGINATIONS: JOURNAL OF CROSS-CULTURAL IMAGE STUDIES/IMAGINATIONS: REVUE D'ÉTUDES INTERCULTURELLES DE L'IMAGE

IMAGINATIONS: Journal of Cross-Cultural Image Studies / Imaginations: Revue d'études interculturelles de l'image. Issue 3-1, Special Dossier on *Crypt Studies*. Guest Editor, Laurence A. Rickels. Out in November 2011.
<https://www.csj.ualberta.ca/imaginations/>

Imaginations is an online, international bilingual journal hosted at the University of Alberta in Canada that publishes peer-reviewed articles in original languages as well as translations and commissioned artwork. *Imaginations* acts as a nexus, or aggregation point, where excellent scholarship informed by different cultures, national histories and linguistic traditions can create a new vocabulary for addressing the notion of the image along with its many avatars, and where academic researchers can also come in contact with visual artists and practitioners reflecting on their approaches. The disciplinary and cultural contacts inspire new dialogues and parallelisms, or even differences and potential frictions, out of which shall necessarily emerge unforeseen insights into the role of the image and visual culture.

Executive Editors: Daniel Laforest, Andriko Lozowy, Dalbir Sehmy, Carrie Smith-Prei

TO ATTEND

NOT A DAY WITHOUT A LINE. ARTISTS' WORDS AND WRITINGS, 8-9 November 2011, Faculty of Fine Arts, University College Ghent, Belgium , organized by Ghent University Association Research Unit: Creation, Context and Mediation in the Visual Arts, Ghent University & Faculty of Fine Arts, University College Ghent

scientific committee: Claire Van Damme (Ghent University), Helena De Preester (Faculty of Fine Arts, University College Ghent), Philip Huyghe (Faculty of Fine Arts, University College Ghent), Katrien Vuylsteke Vanfleteren (Faculty of Fine Arts, University College Ghent)

organizing committee: Björn Scherlippens (Ghent University)
bjornscherlippens@gmail.com

This symposium explores the longstanding tradition of visual artists' writings and invites both artists and theoreticians to discuss historical and/or contemporary aspects of the phenomenon.

Texts produced by visual artists in conjunction with their own art works range from private to public, from nearly objective to overtly subjective, and from closely connected to one's own work to more general debates and histories. A wide range of topics considered in artists' texts adopts widely divergent styles and forms and bears witness to different motivations.

The aim of this symposium is to discuss status and function of these texts, and their content and/or form, from a theoretician's or an artist's point of view. The focus is thus not so much on artists' books, but specifically on written or verbalized insights, statements, theories and points of views that originate from the artistic practice and have adopted a linguistic form.

CALL FOR PAPERS

LITERATURE AND ENGRAVING: PRINT AND IMPRINT CULTURE(S)

Seminar S2 "Literature and Engraving: Print and Imprint Culture(s)," at the ESSE conference in Istanbul (4-8 September 2012) at Boğaziçi University,
<http://www.esse2012.org/en/> Deadline for submissions: 31 January 2012

For all questions, contact the panel's organisers: Brigitte Friant-Kessler (Université de Valenciennes): b.friant@free.fr, Karen Elizabeth Brown (Trinity College, Dublin): kabrown@tcd.ie, Sophie Aymes-Stokes (Université de Bourgogne): sophieaymes@hotmail.com

This interdisciplinary panel invites specialists in literature and cultural studies to submit papers on the relationship between literary texts and engraving as cultural productions belonging to a common material and aesthetic paradigm from the early modern period to the 21st century. Proposals for papers may address questions such as imprint as a trope; the relationship between printing techniques, the materiality of the medium and reader response to literary texts; the epistemological shifts foregrounding the use of reproductive processes, their cross-fertilisation and

their relationship with texts. The circulation and exhibition of engravings will also be questioned in relation to reproductive constraints and museums.

TERCENTENARY LAURENCE STERNE CONFERENCE

The Tercentenary Laurence Sterne Conference will be hosted by Royal Holloway, University of London, from Monday 8th to Thursday 11th July 2013. The venue is ideal for scholars coming from abroad, seven miles from Heathrow and forty minutes by direct train from Waterloo Station and the Continent. The conference fee of around £400 will include full on-campus board and lodging. For further details, please consult the conference website at www.shandean.org/conference. Proposals for individual papers or for panels on any aspect of Sterne studies are hereby invited. Please send them to peterdevoogd@fastmail.fm before 1 December 2012.

LES PEINTRES-POÈTES

A colloquium on poetry written by painters—"Les peintres-poètes"—will take place on 27-28 September 2012 in France near Chartres.

The colloquium will consider case studies of painter poets from different periods and cultures in order to identify common issues in the field of word and image relations. It will contextualise painter poets in the more general domain of artists' writings.

The organisers are Richard Hobbs (Senior Research Fellow, University of Bristol, UK) and Jérôme Feugereux, son of the painter and writer Jean Feugereux (1923-92). The colloquium will be conducted chiefly in French and under the aegis of the Cercle Jean Feugereux.

For further information and to submit proposals for papers (300 words maximum by 29 February) please contact Richard Hobbs at R.Hobbs@bristol.ac.uk

AUTOUR DU TIERS PICTURAL

L'équipe de recherche du Forell qu'a longtemps dirigée Liliane Louvel à l'Université de Poitiers organise deux journées d'études en son honneur les 18 et 19 mai 2012. L'objet de ces deux journées est de mettre en évidence l'apport de la contribution de Liliane Louvel à l'étude du rapport Texte/Image, du côté de la critique intermédiaire d'une part, et des effets de l'image d'autre part. Contact: Anne-Cecile Guilbard (anne.cecile.guilbard@univ-poitiers.fr), Université de Poitiers/MSHS FORELL.

EXCAVATING TIME: UNCOVERING AND RECOVERING THE PAST IN WORD AND IMAGE

The Scottish Word and Image Group (SWIG): invites all members of IAWIS to its next annual conference on Friday 6 to Sunday 8 July 2012. The theme is "Excavating Time: Uncovering and Recovering the Past in Word and Image." Proposals for papers or panels on any aspect of the subject in any medium are welcome. An official call for papers will be circulated shortly among IAWIS members.

RECENT PUBLICATIONS BY MEMBERS

Laurence Brogniez et al. *Auguste Rodin et Félicien Rops, embrassements humains*. Paris: Éditions Hazan, 2011. ISBN 978-2-7451-0585-9. €30. http://www.editions-hazan.fr/ouvrage/404627/felicien_rops_et_auguste_rodin_embrassements_humains_collectif

Le namurois Félicien Rops (1833-98) est célèbre pour son œuvre sulfureuse et les liens entre la femme et Satan qu'il illustra avec brio. Son travail s'inscrit dans une période charnière, celle la fin-de-siècle dite de la décadence, marquée par l'influence directe de Baudelaire qu'il rencontra en 1864. En 1874, Rops s'installe à Paris où il sera un illustrateur recherché par les grands écrivains de sa génération: Mallarmé, Péladan, Verlaine, etc. Félicien Rops et Auguste Rodin se sont rencontrés en 1884 et se sont côtoyés jusqu'à la fin de la décennie, fréquentant les mêmes cercles. De cette relation témoignent des rapports entre les deux œuvres et une ample correspondance. L'amitié qui aurait pu lier les deux hommes se transforme alors en rivalité larvée. Les embrassements de Rodin sont trop proches des corps exaltés de Rops... L'artiste namurois réclame la paternité de ces couples enlacés hautement érotiques qui établissent sa notoriété auprès des collectionneurs et des artistes. C'est que, soutenus par les écrivains et les critiques de leur temps, Rops et Rodin participent à l'émergence d'un pré-symbolisme et d'une représentation du corps tout à fait moderne. Ils sont associés à la montée d'un même mouvement artistique, tout en gardant chacun leur spécificité, l'un dans le domaine de la sculpture, l'autre dans celui de l'illustration. Cependant, Rops voyant la carrière fulgurante de Rodin supporte assez mal de rester cantonné dans la sphère du milieu littéraire et des collectionneurs. L'œuvre dessiné des deux artistes permet de suivre leur face à face, évoluant d'une certaine complicité à une rivalité larvée, et leur apport respectif à un art nouveau, dans la logique de la modernité baudelairienne. L'étude de leurs œuvres porte également sur les notions "d'états", de variations et de répétitions, sur les procédés de collage et la question de l'inachèvement. Malgré ce sentiment d'avoir été spolié d'une partie de sa création, Rops conserve une admiration sans borne au statutaire Auguste Rodin. A travers cette exposition "Auguste Rodin – Félicien Rops, embrassements humains", c'est cette communion d'esprit et de représentation d'une nouvelle vision du corps de la femme qui est restituée ici à travers une soixantaine de dessins de Rops et de Rodin et plusieurs plâtres du sculpteur. Catalogue d'exposition "Félicien Rops et Auguste Rodin" du 1^{er} octobre 2011 au 8 janvier 2012 au musée Félicien Rops à Namur. Cette exposition confrontera une soixantaine de dessins de Rops et de Rodin et plusieurs plâtres du sculpteur, pièces issues principalement du musée Rops et du musée Rodin, mais aussi d'autres institutions publiques et de collections privées.

Andrea Catellani. *Lo sguardo e la parola: Saggio di analisi della letteratura spirituale illustrata*. Florence: Franco Cesati Editore, 2010. 978-88-7667-392-4. €20.
<http://www.francocesatieditore.com/testovis-233.html>

Il volume propone l'analisi di un'opera spirituale illustrata cinquecentesca, le *Adnotationes et meditationes in Evangelia* (annotazioni e meditazioni sui Vangeli, 1594), scritte dal padre gesuita Jerónimo Nadal come complemento degli *Esercizi Spirituali* di S. Ignazio di Loyola. Le splendide incisioni collegate alle *Adnotationes*, le *Evangelicae Historiae Imagines*, furono una pietra miliare nello sviluppo dell'iconografia gesuita e cattolica, in Europa e nel mondo. Diventa evidente allora l'interesse di uno studio approfondito di questo testo e delle sue illustrazioni, come contributo alla ricerca "archeologica" (nel senso di Michel Foucault) dei fondamenti della cultura dell'immagine della nostra modernità. L'autore ha voluto praticare una forma di analisi testuale semiotica capace di entrare in dialogo con le discipline storiche, per far emergere dal testo e dalle immagini le tracce delle pratiche, come la meditazione e la contemplazione, che essi intendono nutrire. In che modo l'immagine interagisce col testo verbale? Quale tipo di esperienze e di passioni vengono proposte al lettore attraverso il complesso dispositivo del libro gesuita? In che modo la soggettività moderna viene interpellata, attraverso l'attivazione delle dimensioni cognitive, affettiva e pragmatica? La ricerca delle risposte a queste domande diventa anche un'occasione per discutere varie categorie semiotiche e per attivare connessioni fra diversi ambiti disciplinari, come l'analisi testuale, la storia religiosa e la storia dell'arte.

Anne-Marie Christin. *L'invention de la figure*. Flammarion, 2011. 9782081266018. €12.00. www.librairie-gallimard.com/9782081266018-l-invention-de-la-figure-anne-marie-christin

Ce livre conclut une série d'études sur les systèmes d'écriture et leurs liens avec les images. Ils sont issus du postulat selon lequel "l'écriture est née de l'image et (...) son efficacité ne procède que d'elle" (*L'Image écrite*). C'est le support de l'image—et la "pensée de l'écran" qu'il induit—qui avait semblé déterminant dans l'invention de l'écriture. Mais quel statut réserver dès lors à ses figures? L'hypothèse avancée ici est que la notion même de "figure" est due à l'invention de l'alphabet, dans la mesure où la "lettre" a introduit pour la première fois dans la pensée théorique le concept d'"élément", et avec lui celui d'"unité visuelle distinctive". Cette hypothèse éclaire sous un jour nouveau la genèse des écritures figuratives. Elle montre aussi que la nature d'une écriture donnée suscite, chez ceux qui la pratiquent, une expertise particulière du regard, qui ne manque pas d'influer sur leur conception de l'image. Le phénomène a été observé en Chine, où l'intuition du regard-lecteur a conduit à la calligraphie puis au "paysage lettré". Une enquête devait être menée dans la civilisation de l'alphabet. C'est ainsi que l'on tentera d'identifier les "figures de l'alphabet", et de montrer comment la typographie latine a créé une véritable "langue écrite".

Benoît Glaude. *"Aire libre", Art libre? Étude de la narration dans le champ de la bande dessinée franco-belge contemporaine*. Louvain-la-Neuve: Academia, 2011. ISBN 9782806100177. €20. http://grit.fltr.ucl.ac.be/rubrique.php3?id_rubrique=42

Cette étude narratologique se centre sur une collection ("Aire libre") de la production neutre du champ actuel de la bande dessinée, typique de la place esthétique de l'Art bourgeois, lancée par un éditeur (Dupuis, Belgique) de la production élargie, traditionnellement dédiée à l'Art moyen. À travers cet exemple, il s'agit de décrire rationnellement le mouvement de valeurs esthétiques qui sous-tend le champ actuel de la bande dessinée francophone (2002-4). Pour aborder le message mixte de la bande dessinée, nous élaborons une méthode d'analyse passant d'abord par l'image, ensuite par l'espace-texte, enfin par le texte, que

nous appliquons à des séquences-clés extraites des cinq albums du corpus (dus au tandem Bailly/Lapière et aux auteurs Blutch et Stassen).

Cette lecture porte une attention nouvelle à la composante du texte dans la BD. À cette analyse narratologique (interne à l'œuvre) succède une analyse sociocritique (externe à l'œuvre), c'est-à-dire une mise en relation des conditions institutionnalisées du positionnement artistique des créateurs avec les caractéristiques narratives de l'œuvre produite depuis cette position. Ce faisant, nous distinguons les caractéristiques stylistiques générales d'un classicisme et d'un avant-gardisme narratifs. Il s'avère que l'esthétique des albums de la collection "Aire libre" constitue un compromis entre les deux précédentes.

This narratological study is based on "Aire libre" collection, representative of the neutral production of the actual field of French-speaking *bande dessinée*, typical of the aesthetic place of "bourgeois art". This prestigious comic book series is published by Dupuis, a well-known Belgian comics' publisher, which belongs to the field of large-scale production and is traditionally dedicated to the middle-brow art. Considering this example, we want to describe rationally the move of aesthetical values which composes the contemporary French-speaking field of comics (2002-4). To study a multicodic message like comic strip, we elaborate an analytical method considering first the image, then the space of text, and finally the text itself. We apply this method to key sequences coming from the five comic books of the corpus (due to the duo Bailly/Lapière and to the authors Blutch and Stassen). This reading gives an original attention to the text of the comic strip. This narratological analysis (within the work) precedes a sociological analysis (outside the work), i.e. a study of relationships between institutionalized conditions, from the position that artistic creators occupy within the system of production and circulation of symbolic goods, and narratologic characteristics of the work produced from this position. In doing so, we distinguish the general stylistic characteristics of two types of narration, classical and avant-gardist. It turns out that the aesthetics of the comic books selected from the "Aire libre" collection establishes a compromise between the two previous types.

Danuše Kšicova. Od moderny k avant-garde rusko cesképaralely. (From Modernism to the Avant-Garde: Russian-Czech Parallels). Brno: Masaryk University, 2007. English and Russian summary. ISBN 978-80-210-4271-1, ISSN 1211-3034.

The present monograph shows the complicated peripetias of changes which took part in the period from the 1870s up to the 1930s in Russian prose, drama and poetry, in the theatre and the fine arts. The transformations of the aesthetics and poetics are shown in the interpretation of the works of the inspirers, predecessors and representatives of modernism (A. Pushkin, M. Lermontov, F. Tyutchev, F. Dostoevsky, L. Tolstoy, A. Chekhov, H. Ibsen, M. Maeterlinck, V. Solovyov, D. Merezhkovsky, K. Hlaváček, V. Bryusov, K. Balmont, A. Blok, A. Bely, M. Artsybashev, N. Rimsky-Korsakov), of the avant-garde (G. Apollinaire, V. Khlebnikov, L. Klíma, A. Jarry, D. Kharms, N. Goncharova) and many others who enriched this literature from the semantic and morphological points of view (A. Remizov, J. Hašek, K. Čapek, B. Hrabal, M. Tsvetajeva, S. Esenin, J. Wolker, O. Mandelshtam, V. Nezval, etc.).

Many illustrations, some of which are published here for the first time, demonstrate how literature and the fine arts have always been close to each other. The analyses of literature and the fine arts are illustrated by poems quoted in the original and in the Czech translation made by the author of the monograph. The poetic vision of life is represented by Grigoryi Musatov's painting, which is compared with A. Blok's and V. Khlebnikov's poetry. Presenting Art déco, which develops the impulses of Art Nouveau, the book also includes materials from the Ukrainian fine arts. The history of Russian impressionism is shown on the collection of

pictures brought to Czechoslovakia after the Revolution. Marina Tsvetayeva is represented by her poetry, drama and painting as well. Her contacts with the Russian painter N. Goncharova are also analysed.

Interesting parallels have been found between Russian and Czech literatures studied in a wider European context. The problems in the Czech-Russian contacts in the interwar period are the result of different political situations in Czechoslovakia and the Soviet Union at that time. Sign, symbol and myth are analysed on the basis of genealogy.

The present research corroborates that the demonstrative differentiation between modernism and the avant-garde is in actual fact compensated by their inner union and close connection of both of them with the previous development of literature. The comparison with the present authors demonstrates this continuity and shows where to find answers for the oppressive problems of the present time.

Ségolène Le Men. *Pour rire... Daumier, Gavarni, Rops: l'invention de la silhouette*. Paris: Éditions Somogy, 2010. ISBN 978-2-7572-0398-9. €34.
<http://www.somogy.fr/fiche.php?ref=9782757203989&cat=4>

Honoré Daumier, Paul Gavarni et Félicien Rops furent trois des plus grands caricaturistes français pour les deux premiers, et belge pour le troisième, du XIX^e siècle. Daumier, que l'on connaît principalement pour son talent d'illustrateur et de caricaturiste, a livré d'impitoyables satires de la société du XIX^e siècle, publiées entre autres dans *La Caricature* et *Le Charivari*. On retiendra pour l'anecdote que son Gargantua représentant Louis-Philippe lui valu six mois de prison. Paul Gavarni, doté d'un même sens critique aigu, s'est attaché à transcrire, sous forme de dessins teintés d'humour, ses observations acerbes de la société parisienne sous Louis-Philippe. Félicien Rops, surnommé le "Gavarni de la Belgique", s'est largement inspiré des deux caricaturistes français, notamment la phase initiale de sa carrière pendant laquelle ses dessins paraissaient dans *L'Uylenspiegel*. Cet ouvrage effectue une savante mise en parallèle des œuvres de ces trois artistes, leurs sources et leur évolution.

Ségolène Le Men et Jan Ceuleers. *J.J. Grandville. Un autre monde. Les dessins et les secrets*. Anvers: Éditions Pandora, 2011. ISBN 978-90-5325-320-5. €48.

Grandville et Cie. Images d'autres mondes. Anvers: Éditions Pandora, 2011. ISBN 978-90-5325-322-9. €19 et offert à l'achat du livre *J.J. Grandville. Un autre monde. Les dessins et les secrets*. Both books were published on the occasion of the exhibition *Un autre monde. J.J. Grandville* that took place 25 June-11 September 2011 at the Musée Félicien Rops, Namur. <http://www.museerops.be/musee/expo51/>

Ana Gabriela Macedo. *Paula Rego e o Poder da Visão: "A minha pintura é como uma história interior."* Lisboa: Cotovia, 2010. ISBN 978-972-795-312-7. €35.50.
http://www.livroskotovia.pt/catalogo/detalhes_produto.php?id=539

Ana Gabriela Macedo & Francesca Rayner, eds. *Género, Cultura Visual e Performance, Antologia Crítica*. Braga: Húmus, 2011. ISBN 978-989-8139-78-8. €12. http://www.livroskotovia.pt/catalogo/detalhes_produto.php?id=72

Janet Marquardt, ed. *Françoise Henry: The Inishkea Journals*. Dublin: Four Courts Press, forthcoming in spring 2012. <http://www.fourcourtspress.ie/>

In 1937, the French art historian from Paris, Françoise Henry, visited the island of Inishkea

North (Co. Mayo) preliminary to excavations in search of early medieval remains. She found cross slabs and enough evidence to return in '38, '46, and '50. Although keeping technical notes on the archaeological material, she also kept personal journals recording her observations of the natural world, native culture around the area of Blacksod Bay, and the exigencies of working on a remote island where supplies and communication were primarily conveyed by currach. In this edited translation of Henry's journals, readers will delight in her evocative descriptions of the environment while being entertained by her awkward attempts to understand the former islanders whom she employed. Françoise Henry was one of the most important twentieth-century historians of Irish Art. She taught the history of European painting at University College Dublin for over forty years while simultaneously pursuing archaeological investigations of Celtic material in Ireland, Britain, and on the Continent.

Liliane Nouvel. *Poetics of the Iconotext*. Ed. Karen Jacobs and transl. Laurence Petit. Ashgate, 2011. ISBN 978-1-4094-0031-8. \$99.95
http://www.ashgate.com/default.aspx?page=637&calctitle=1&pageSubject=3132&title_id=9445&edition_id=12693&lang=cy-GB

Poetics of the Iconotext makes available for the first time in English the theories of the respected French text/image specialist, Professor Liliane Louvel. A consolidation of the most significant theoretical materials of Louvel's two acclaimed books, *L'Oeil du Texte: Texte et image dans la littérature anglophone* and *Texte/Image: Images à lire, textes à voir*, this newly conceived work introduces English readers to the most current thinking in French text/image theory and visual studies. Focusing on the full spectrum of text/image relations, from medieval illuminated manuscripts to digital books, Louvel begins by introducing key terms and situating her work in the context of significant debates in text/image studies. Part II introduces Louvel's s typology of pictorial saturation through which she establishes a continuum along which to measure the effect of the most figurative to the most literal images upon writerly and readerly textual 'spaces.' Part III adopts a phenomenological approach towards the reading-viewing experience as expressed in conceptual categories that include the trace, focal range, synesthesia, and rhythm and speed. The result is a provocative interplay of the categorical and the subjective that invites readers to think at once more precisely and more inventively about texts, images, and the intersections between the two.

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Elizabeth C. Teviotdale. *Das Sakramentar von Beauvais: Vollständige Faksimile-Ausgabe der Handschrift Ms. Ludwig V 1 aus dem J. Paul Getty Museum, Los Angeles*. Graz: Akademische Druck- und Verlagsanstalt, 2011. ISBN 978-3-201-01946-0. €1380. http://www.adeva.com/faks_detail_en.asp?id=750

The Sacramentary of Beauvais in the collection of the J. Paul Getty Museum in Los Angeles (Ms. Ludwig V 1) is one of a pair of lavish liturgical manuscripts almost certainly produced in northern France by an Italian scribe, who also may have illuminated the volumes. Only ten leaves of the original book have survived into modern times, those leaves clearly preserved because of their beauty and the generous use of gold and—more remarkably—silver.

Included among the surviving leaves are three pages of text written in gold on painted purple grounds, a stunning full-page Crucifixion scene and a nearly full-page initial in gold and

silver, as well as smaller painted initials. The complete manuscript was known to the seventeenth-century canons of Beauvais cathedral as the "Missal of Roger of Champagne," and indeed, the sacramentary most probably was created at the behest of Roger of Champagne (d. 1016), the first count-bishop of Beauvais, who was named in an inscription on an early binding. Roger was renowned for having endowed the cathedral with precious goods, including the sacramentary and two other sumptuous liturgical books.

Bernard Vouilloux. *Le tournant "artiste" de la littérature française: Écrire avec la peinture au XIX^e siècle*. Paris: Hermann, 2011. ISBN 9782705668914. €54.
<http://www.editions-hermann.fr/ficheproduit.php?lang=fr&menu=&ref=Critiques+litt%E9raire+Le+tournant+%AB+artiste+%BB+de+la+litt%E9rature+fran%E7aise&prodid=994>

En revisitant les rapports étroits que la littérature et la peinture ont noués au XIX^e siècle, c'est le tournant "artiste" de la littérature française que ce livre se propose de mettre en lumière. C'est dire que son objet est double: il s'attache à deux pratiques symboliques entre lesquelles il existe certainement plus de différences que de similitudes, mais qui furent très souvent rapprochées depuis l'Antiquité; et ces pratiques, il les prend à un moment historique précis, en tentant d'en suivre l'intrigue tout au long d'une période que balisent, comme autant de buttes-témoins, les noms de Stendhal, Balzac, Hugo, Baudelaire, Flaubert et Edmond de Goncourt. Non tant qu'il s'agisse d'en faire l'histoire; bien plutôt le propos est-il de retourner (revenir) aux textes, et, par là, de retourner (renvoyer) aux textes les questions qu'ils posent, aux fins de problématiser leur rapport à la peinture: tenter, en somme, de repérer tout autant ce que la littérature, au XIX^e siècle, fait de la peinture que ce que la peinture fait ou fait faire aux textes.

NEWS FROM MEMBERS

Christa-Maria Lerm Hayes curated "CONVERGENCE" at the Golden Thread Gallery in Belfast, 16 June-6 August 2011 and at the Limerick City Gallery of Art (off-site), Limerick (Ireland), 16 August-29 September 2011.

This exhibition shows how reading and interpreting literature is—in diverse ways—at the core of some of the most renowned contemporary artists' practices: Julie Bacon, Ecke Bonk, Pavel Büchler, Davide Cascio, Tacita Dean, Cerith Wyn Evans, Maria Fusco, Rodney Graham, Joanna Karolini, Sean Lynch, Simon Morris, Brian O'Doherty, Tim Rollins and Andrea Theis. It highlights that writers such as Joyce, Goethe, Beckett, Kafka, Sebald and Vonnegut have something to say to artists today—and that artists make a major contribution to how we can all think about literature and aspects of the canon today: as something relevant and liberating. Exhibiting literature has been the domain of literary museums and monuments. On an island from which most renowned writers have emigrated, alternative modes of marking their role have to be—and have been—found: by artists and through exhibitions in public and in a variety of venues. This exhibition, in exploring the relationships between art, literature and exhibitions, provides an alternative monument to exciting literature, to well-read artists—and to innovative ways of bridging these realms through exhibition.

BERNARD VOUILLOUX has been appointed Professor at the Sorbonne-Paris IV, where he holds the chair of "Littérature française du XX^e siècle."