

WORD & IMAGE



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

Newsletter

11 - Summer 2011

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President

Prof. Véronique Plesch
Colby College
Department of Art
5634 Mayflower Hill
Waterville, ME 04901-8856, USA
Telephone: (+1 207) 859.5634
E-mail: vbplesch@colby.edu

Secretary

Prof. Catriona MacLeod
University of Pennsylvania
Germanic Languages and Literatures
745 Williams Hall
Philadelphia, PA 19104-6305, USA
Telephone: (+1 215) 898.7334
E-mail: cmacleod@sas.upenn.edu

Treasurer

Gabriela Reuss, M.A.
Deutsches Forum für Kunstgeschichte/
Centre allemand d'histoire de l'art
10, place des Victoires
F-75002 Paris
Fax (+33) 1 42 60 67 83
E-mail: Gabriela.Reuss@iawis.org

Dear members,

I trust your summer is off to a good start. In just two months we'll meet in Montreal for our ninth triennial conference. The program is now up (details below). Our hosts, Bertrand Gervais and Dominic Hardy from the Université du Québec à Montreal, along with Marie Fraser, Vincent Lavoie, and Céline Poisson and with the coordination of Lise Bizzoni, Isabelle Caron, Bronja Hildgen, and Alice van der Klei, have been working very hard for what promises to be a most exciting conference. A record number of participants have signed up and I hope that, even if you don't present a paper, you'll join us in Montreal. Whether you are coming to the conference or not, please don't hesitate to send me (copying Catriona MacLeod, cmacleod@sas.upenn.edu) any items you'd like to be included/discussed in our board meetings and general assembly.

In this newsletter you will also find exciting news about recent and forthcoming events organized or sponsored by IAWIS and I'd like to call your attention to the opportunities these offer for you to be involved. We invite you to propose sessions for the College Art Association annual conference and the International Congress of Medieval Studies (see details on page 7 and 10) and also propose volumes for our Word & Image Interactions series published by Rodopi (page 4).

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. I want to seize the opportunity to thank treasurer Gabriela Reuss and webmaster Eric Vos as well as board member Jeremy Gilbert-Rolfe for their dedicated service. The board joins me in extending our most sincere thanks for their many contributions over the years.

I would also like to congratulate our secretary Catriona MacLeod and former secretary Michèle Hannoosh for their new positions as editors-in-chief of *Word & Image*.

Véronique Plesch

FORTHCOMING IAWIS/AIERTI EVENTS

NINTH INTERNATIONAL CONFERENCE, MONTREAL, 22-26 AUGUST 2011

The 9th International Conference on Word and Image Studies, *L'imaginaire / The Imaginary*, will be held at the Université du Québec à Montreal, 22-26 August 2011. Held under the auspices of FIGURA, the Research Center on Text and the Imaginary, of NT2, the Research Laboratory on Hypermedia Arts and Literature, of CRILCQ, le Centre de recherche interuniversitaire sur la littérature et la culture québécoises and of the Faculty of Art, the conference will be centered on the Imaginary, whether this concept is understood as an interface between the subjective position and the world, as a register of thought, or as the universe of images and signs, texts and objects of thought,

this conference will explore the relationship between text and image in a transformative context that finds us more and more decisively crossing from a book-centred to a screen-centred culture. In this context, the imaginary affirms itself as a way of interpreting the world; it is clearly inscribed at the heart of our relationships with art, literature, and culture. The conference will enable us to explore this theme through theoretical inquiries that seek to define and conceptualize this notion, as well as through the practices of analysis and interpretation of texts and images, in both historical and contemporary perspectives, at the intersection of visual and textual culture studies, through interdisciplinary and intermedial approaches.

As is always the case with our triennial conferences, Wednesday will be reserved for tours. Participants will have the opportunity to attend Élise Lasseonde's guided tour "Between the legible and the visible," which will present a selection of works drawn from the collection of artists' books and bibliophile books from the Bibliothèque et Archives nationales du Québec. Another option is the guided tour prepared by L'autre Montréal: "Montréal en peinture: la ville vue par les peintres."

For details see <http://aierti-iawis-2011.uqam.ca/>

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

IAWIS is sponsoring a conference at the University of Sydney organised by member Giorgia Alù. The conference is organised by the Department of Italian Studies, together with the Department of Art History and Film Studies, the Power Institute (University of Sydney), as well as with the China Research Centre at the University of Technology, Sydney.

In 1991 Mieke Bal defended the verbal and textual aspects of visual artifacts, arguing that a new cultural paradigm exists based on the assumption that "the culture in which works of art and literature emerge and function does not impose a strict distinction between the verbal and the visual domain. In cultural life the two domains are constantly intertwined" (*Reading Rembrandt*, 1991, p. 5). 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. Reaction to the growing presence of images in contemporary culture has, thus, led to a flourishing of publications, conferences and academic courses on the varied interactions between text and image. 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 is 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.

For details see

http://sydney.edu.au/arts/conferences/index.php/east_west/2011 and giorgia.alu@usyd.edu.au

EFFICACITÉ/EFFICACY OUT SOON!

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 currently in press and will soon be sent to all paid-up members.

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 FOUR 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.

RECENT IAWIS/AIERTI EVENTS

FIRST INTERNATIONAL CONFERENCE ON ARCHITECTURE AND FICTION

IAWIS/AIERTI sponsored *Once upon a Place – haunted houses & imaginary cities* (OUP), an international conference devoted to the emerging theme of Architecture and Fiction that took place in Lisbon, Portugal, from 12 to 14 October 2010.

What kinds of stories do spaces and buildings “tell” us? What insights on architectural knowledge and experience can literary forms convey? Are designs, buildings and cities a fabrication on the world? Does form follow fiction? Can fiction foresee architecture and urban futures? These were some of the questions this conference tackled on the reciprocal influences between architecture and fiction, whether they appear under literary forms or other means related to visual narratives and popular culture.

The program gathered over 30 papers by architects, scholars, and artists, and the keynote lectures by Alberto Manguel, Colin Fournier, Kazys Varnelis, Ângela Ferreira, Gonçalo M. Tavares and Jane Rendell, as well as Belgian comics’ authors François Schuiten & Benoît Peeters. The conference was a joint initiative of CIAUD/Faculty of Architecture UTL, and CUC – Centro Cultura Urbana Contemporânea, with the collaboration of Fundação Calouste Gulbenkian, Fundação EDP and Museu da Electricidade. It was an associated event during the 2010 *Lisbon Architecture Triennale*.

Susana Oliveira
CIAUD/Faculty of Architecture
Universidade Técnica de Lisboa

SPONSORED SESSION AT THE COLLEGE ART ASSOCIATION, NEW YORK, 2011

WORD AND IMAGE STUDIES: PAST, PRESENT, AND FUTURE
Chairs, Catriona MacLeod (University of Pennsylvania) and Véronique Plesch (Colby College). College Art Association of America Affiliated Society Special Session, New York, 12 February 2011.

Since its foundation in July 1987, the International Association of Word and Image Studies / Association Internationale pour l'Etude des Rapports entre Texte et Image (IAWIS/AIERTI) has fostered the study of Word and Image relations in a general cultural context and especially in the arts in the broadest sense. The CAA centennial conference afforded the opportunity to consider the contribution of word and image studies to visual studies. From the Renaissance "paragone," to the eighteenth-century "sister arts," to Romantic ideals of synthesis and recombination and beyond, the word-image relationship has been a continuous theme of literary and art historical thought. Since the founding of our society, theoretical developments in semiotics, cultural studies, etc., have also profoundly influenced our field. Papers from art historians and artists were invited that reflected on the

history of word and image studies, as well as on emerging areas of theoretical concern.

Linda Goddard (University of St Andrews), "Artists' Writings: Word or Image?" Interaction and tension between words and images is the very material of word and image studies. Nevertheless, scholars have always been conscious of the 'verbal imperialism' that occurs (regardless of any 'pictorial turn' in the culture at large) when a visual image is translated into words. Despite the fact that semiotics has encouraged a 'textual' reading of the visual image as a system of signs that is equivalent to language, visual art's resistance to literature or theory is still desired and asserted. This paper proposes that the interdisciplinary category of 'artists' writings'—in which there is growing interest [1] —offers a means of testing, and perhaps counteracting, the fear of literary contamination that paradoxically haunts word and image studies.

Using case studies from the nineteenth and twentieth centuries, I will ask whether and how we should distinguish between, for example, text-based art works; apparently subsidiary or casual writings; and texts by artists that already form part of an established literary canon. I will argue that, while it was the competition between the disciplines that often motivated artists to write, whether publicly or privately, the resulting product requires equal attention from both literary and visual studies. The tools of literary analysis help us to reposition artists' writings as objects of critical study in their own right rather than as simply exegetical or diaristic. Reciprocally, theoretical developments within art history, such as the recent 'return to the object', alert us to the material and visual qualities of the text and to the historical conditions of its production. Belonging exclusively neither to 'word' nor to 'image', artists' writings may have the potential to subvert the power struggle between them.

[1] Witness recent conferences such as 'Artists' Writings, 1850-present' (London, 2009), 'Artists' Words and Writers Images' (Worcester, MA, 2009) and 'Making in Two Modes' (Cork, 2010).

Ece Aykol (Virginia Commonwealth University), "We must be Still and Still Moving": On the Concept of Time in Sam Taylor-Wood's *Still Life* and *The Last Century*

This paper focuses on Sam Taylor-Wood's *Still Life* and *The Last Century*, and discusses these short films as meditations on the multifarious definitions of the word "still." These films combine both analog and digital technology yet in a mode similar to that of Walter Benjamin's Angel of History, whose "face is turned towards the past" yet the forces of time, similar to a powerful storm, "drives him irresistibly into the future." Taylor-Wood's images are turned back towards Keats, T.S. Eliot, and Yeats' ekphrastic poems also re-rendered in Thorpe's visually heightened postmodern narrative, *Still* (1995). However, she is equally drawn toward digital means of production and distribution. This versatility and concurrency makes Taylor-Wood's art an exciting terrain to be explored by word/image studies in the twenty-first century.

Camille Manfredi (Université de Brest), "Word pools : an enquiry into the collaborative exhibitions and books by visual artist Anne Bevan and writer Janice Galloway"

This paper examines the shifting means of cooperation between text and image in the collaborative projects *Undercover* (2000), *Moon Pool* (2002) and *Rosengarten* (2004) of two Scottish women artists, Anne Bevan and Janice Galloway.

By exploring the complex relationships between Bevan's multimedia art practice and Galloway's writing, this paper investigates how and when different art forms (installation art, sculpture, postmodern literature and exhibition texts) can intersect and sharpen the artists' perception of the invisible structures that are part of today's art. The three main modes of coexistence (merging, framing, supplementing) between

the verbal and the visual that surface in Bevan and Galloway's collaborative works question the possibility of a combined academic and design approach to their exhibitions, installations and publications. Finally, this paper assesses the contribution of word and image studies to contemporary art while showing how word and image work across each other to try and decompartmentalize practices.

CALL FOR SESSION PROPOSALS, COLLEGE ART ASSOCIATION, NEW YORK,
FEBRUARY 13-16, 2013.

We invite members to propose sessions for CAA 2013. IAWIS, as an affiliate society of CAA, may submit proposals for regular sessions as well as for an affiliate society session at the conference. Please send your proposal (250-300 words), which will be reviewed by the IAWIS board, by August 15. Younger, untenured scholars are particularly encouraged to submit proposals.

SPONSORED SESSION AT THE INTERNATIONAL CONGRESS OF MEDIEVAL STUDIES
2011

"CESTE MEMOIRE SI": WORDS, IMAGES AND MEDIEVAL MEMORY was the topic of our sponsored session at the 46th International Congress of Medieval Studies, 13 May, Western Michigan University.

In his thirteenth-century *Li Bestiaires d'Amours*, Richard de Fournival's famously defined memory: "ceste memoire si a .ij. portes, veir et oir, et a cascune de ces .ij. portes si a un chemin par ou i puet aler, che sont peinture et parole." In so doing Richard affirmed the mnemonic primacy of visual sensations over auditory ones. This session welcomed papers on all aspects of memory and on the role played by words and images and in particular their conjunction.

ANDREW SALZMANN is a Ph.D. candidate in the theology department of Boston College. A student of the Augustinian tradition particularly interested in the topics of pneumatology, soteriology, and liturgy, he is writing a dissertation on the role of the Holy Spirit in Christian life as understood by the 12th-century Augustinian canon, Hugh of St. Victor. Andrew holds a Master of Arts in Religion from Yale Divinity School and a BA in Theology from Notre Dame (along with a B.B.A in Marketing also from Notre Dame).

"After Augustinus: Hugh of Saint-Victor on Memory, Word, and Image"
I presented a well-received paper on Word, Memory, and imagination (specifically, *phantasmata*) in Augustine's thought at the 2009 meeting of the Augustinian group at the American Academy of Religion in Montreal. The proposed paper is something of a "sequel," looking at the differences and similarities between Augustine's theory of memory and that of Hugh of St.-Victor, often called the "*alter Augustinus*"—the "second Augustine."

Hugh of St.-Victor, a twelfth-century canon, represents one of few treatments of memory between the end of the classical era and the thirteenth century. Hugh discusses improving (actually, *restoring*) memory in his *Didascalion*, *Chronicon*, *De tribus maximis circumstantiis gestorum*, and *De arca Noe mystica*. The art of restoring memory was his overriding concern, and analysis of *memoria* in Hugh has focused precisely on this topic, tracing Hugh's sources to Quintilian and, to a lesser extent,

Cicero (Grover, 1974). No treatment of memory and Hugh can ignore his practical concern about memory and remembering, with its emphasis on the creating mental *loci* (places) and populating those places with mental images.

It cannot be denied that the prominence given to *memoria* in the Trinitarian psychology of Augustine—particularly his *De trinitate*—is not as prominent, or at least not as prominently discussed, in the texts of Hugh of St.-Victor. Certainly, Hugh relies more directly upon a Stoic doctrine of memory (divorced from its materialism) than did Augustine, and as a result Hugh is much more willing to divide the mind conceptually than was Augustine, for whom the fundamental unity of the mind was an important testimony to the unity of God. Thus, Hugh speaks of the discrete faculties within the mind, such as its imagining chamber (*cella phantastica*) and its *singula receptacula*.

Nonetheless, Augustine's Trinitarian psychology and its associated view of *memoria* is present in the work of Hugh, an assertion which becomes more clear when his practical concern about memory is seen to be a *pastoral* concern: To restore memory is to restore the soul as it was created "in the image of God." When Hugh's most significant and widely-read theological work, *De sacramentis christiana fidei*, discusses to the psychological place of memory, Augustine's triad takes central stage: The memory is described in the context of discussing Augustine's theme of the soul's ascent to God through love. This passage is classically "Hugonian," in that the love of God is seen to be the soul's proper form and activity as made in God's image; but the passage is also classically Augustinian, in that soul achieves the loving contemplation of God through the memory when that memory is filled with knowledge and affected by love. This is precisely Augustine's account of memory, inner word, and affection give rise to contemplation as the dynamic image of God (*de trin.* 14.4).

The art of memory, a popular, recurring, and even central theme in Hugh of St.-Victor which so emphasizes the use of place and image and text, is therefore seen in the context of restoring the soul, made in the image of the triune God. Here, the *alter Augustinus*, who otherwise seemed to strangely depart from his intellectual master, is seen to be properly Augustinian—though on his own terms.

ERICA LEIGHTON is a 3rd-year PhD student at the University of Western Ontario, where she studies a range of medieval topics, including rhetoric, etymology, and memory. Her thesis, supervised by Dr. Richard Moll, discusses the link between rhetorical training, mnemonic narrative techniques, and the graphic gendered violence inherent in virgin martyr lives. Erica received her B.A. and her M.A. in English from Carleton University. She was just awarded a Graduate Student Teaching Award from the University of Western Ontario.

"Seynt Kateryne: Virgin Martyrs as Mnemonic Tools in Bokenham and Mirk"

The acts of writing and memorization are, according to Isidore of Seville, intrinsically linked processes. Writing in the early 1400s, John Mirk and Osbern Bokenham display a conscious use of mnemonic narrative technique, stemming from their education in Augustinian monastic environments. In his sermon on Saint Katherine, Mirk emphasizes the role of oral tradition in creating images to be stored in the memory. Bokenham's life of Katherine opens with a loose etymology based on allegorical and moral interpretation. Although Katherine was "lerud at the fulle and cowde spyton wyth any clerke that com to scole", her eloquent debate against fifty pagan philosophers is quickly followed by one of the most terrifying and dramatic torture scenes in the genre, linking rhetoric and image. The use of medieval mnemonic practice in these works reveals a link between the ancient 'art of memory' and the particular branch of hagiography known as virgin martyr legends. This paper will address the connection between mnemonic technique and the image of the virgin martyr.

HOLLY SILVERS earned her Ph.D. in the History of Medieval Art from Indiana University, Bloomington in October, 2010. Her dissertation, which focused on the profane imagery and pictographic grammatical structure of corbel tables on village churches in southwestern France, is entitled "Repulsive Rhetoric: Profanity and the Visual Vernacular of Village Churches in Romanesque Saintonge." Her research interests focus on the relationships between image and text, especially relationships that occur in marginal or liminal spaces. She also incorporates into her work the intersection of disparate entities: east and west, secular and ecclesiastical, sacred and profane. She is at work on a book on Romanesque Corbels in England, France, and Spain and is currently Nazi-Era Provenance Researcher at the Indiana University Museum of Art.

"Total Recall: Mnemonic Devices in the Syntactic Structure of Corbel Tables"

In this paper, I will illustrate the use of corbels as mnemonic devices on twelfth-century churches in rural Saintonge, thereby introducing a new strategy for their interpretation. Regarded by traditional art historical scholarship as purely decorative, corbels functioned as parts of complicated syntactic structures. The semiotic content and intended audiences of corbels differed significantly from those of scriptural motifs usually seen on portals, and their textual sources are varied or unidentifiable today. Twelfth-century ecclesiastical structures provided a canvas for sculpture to serve as pictorial surrogates for remembered texts. Shapes, motifs, and locations of sculpture triggered the recollection of memorized verba for educated clergy as well as laity who were unable to read written texts, but could memorize material delivered orally. The use of sculpture and architecture as mnemonic devices is an actualization of a mental exercise recommended by Cicero to aid in the memorization and recall of texts and concepts, which involved imagining various pictorial apparati upon an architectural setting. Each of these devices would have been packed with semiotic detail that triggered the memory to retrieve segments of text without the need to observe the written word, a trait that is seen on great portal narratives as well as purely symbolic corbels. While scholarship has noted the use of pictorial memory aids like stars, boxes, coins, and floral or vegetal motifs in manuscripts and mental exercises facilitating the memorization or composition of literary or oratorical varia, such pictorial devices are also found in abundance on corbel tables. In this role, sculpted mnemonic aids link similar motifs or parts of visual phrases together, or emphasize semiotic relationships on the corbel table. Far from being decorative superfluities, corbels served a critical function in the recollection of remembered texts and in the visual syntax of rural French churches.

NEXT YEAR'S SESSION, at the 47th International Congress on Medieval Studies (10-13 May 2012), will be on THE END OF TIME: WORDS AND/OR IMAGES

This session aims at investigating how words and images function and interact within The belief that time would come to an end was regarded as a biblical truth (see, for example, Matthew 25), and left room for much speculation over the centuries. The scriptural basis in the expectation of the *parousia* as imminent was transformed by subsequent apocryphal writers and medieval artists, who developed a rich vein of apocalyptic imagery to imagine the end of history. There was always a rich interplay between word and image, and the latter sometimes generated traditional forms that seem to have been independent of verbal sources. Expectation of the end time led to focus on apocryphal material, represented by both images and verbal texts, in such themes as the Fifteen Signs of Doomsday and the Anti-Christ. The

topic lends itself to proposals dealing with the end times in a range of media: literature, theater, illustrated books, the visual arts.

To propose a paper, please contact Véronique Plesch (vbplesch@colby.edu), sending an abstract of no more than 300 words and a completed Participant Information Form, which is available on the Congress Web site: <http://www.wmich.edu/medieval/congress/submissions/index.html>. The deadline for submissions is 15 September.

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).

THE SCOTTISH WORD AND IMAGE GROUP (SWIG) ACTIVITIES FOR 2011

The Scottish Word and Image Group (SWIG), formed in 1994, and steered by the University of Dundee, Scotland will be hosting a number of conferences and activities over the coming months. IAWIS members are most welcome to join us! <http://www.scottishwordimage.org/>

“WILDERING PHANTASIES”: AN INTER-DISCIPLINARY CONFERENCE DEVOTED TO THE PRE-RAPHAELITES, University of Dundee, 7-10 July 2011. This interdisciplinary conference will bring together researchers from a range of backgrounds to explore the work of the Pre-Raphaelite Brotherhood and assess their legacy across several media. The conference will be held in association with the Scottish Word and Image Group, and therefore papers related to the interface between word and image in the work of the PRB's are particularly welcome. The confirmed plenary speaker is Prof. Leonee Ormond (King's College, London).

The conference will also include an exhibition of Pre-Raphaelite paintings, with sketches taken from Dundee University's own holdings and the surrounding area. In addition, there will be an opportunity to see D.G. Rossetti's *Dante's Dream*, the finest Pre-Raphaelite painting in Scotland, works by Millais and Joseph Paton at the newly renovated McManus Gallery as well as other Pre-Raphaelite gems, including the recently restored St. Salvador's church, designed by George Fredrick Bodley.

Contacts: Dr Jo George (email j.a.george@dundee.ac.uk) and Dr Brian Hoyle (email b.p.hoyle@dundee.ac.uk). For more information, please visit: <http://www.dundee.ac.uk/english/news/2010/callforpaperswilderings/>

BATTLELINES: WAR AND CONFLICT IN POPULAR TEXTS AND IMAGES, a one-day seminar hosted by the Scottish Word and Image Group (SWIG) to take place on 1st October at Dundee, in conjunction with the War and Representation Net Work (WAR-Net): *Battlelines: War and Conflict in Popular Texts and Images*. The seminar coincides with the exhibition opening for the

50th Anniversary of D.C. Thomson's Commando Magazine. For information Contact Keith Williams, University of Dundee: k.b.williams@dundee.ac.uk

Other word and image research activities within the School of English at Dundee that will be of interest to IAWIS members:

JOINT INTERNATIONAL CONFERENCE "GRAPHIC NOVELS, BANDES DESSINÉES AND COMICS" 2011. This major academic conference on comics, bandes dessinées and graphic novels, co-organised by Dr Chris Murray, will be held at Manchester Metropolitan University from 5-8 July 2011. Hosted by The International Bande Dessinée Society, *The Journal of Graphic Novels and Comics*, and *Studies in Comics* (co-edited by Dr Chris Murray), it hopes to be a major landmark in the international study of comics.

The keynote speakers are: the American artist Melinda Gebbie, the English Artist and Writer, Hunt Emerson, the French artist Edmond Baudoin, and Professor Pierre Fresnault-Deruelle from the Sorbonne University, Paris. Other speakers include established experts such as Bart Beaty, Martin Barker and Ann Miller. For more information, please visit:

<http://www2.hlss.mmu.ac.uk/conferences/graphic-novels-bandes-dessinees-comics/>

The major, AHRC-FUNDED PROJECT "POETRY BEYOND TEXT" PROJECT, led by Professor Andrew Roberts, has received continuation funding for a project exhibition, opening at the Scottish Poetry Library in Edinburgh this month. The exhibition will run from 14 May to 15 July and will feature *The Archive of Reading*, which will remain housed at the SPL thereafter. For more information, please visit: <http://www.poetrybeyondtext.org/>

The SWIG, in conjunction with the University of Dundee's English Programme, also recently organized the NINTH ANNUAL POSTGRADUATE CONFERENCE that took place at the University of Dundee on 9 June 2011. "HIGH AND LOW" was aimed at addressing the perceived distinction between highbrow art and lowbrow entertainment, and the ways in which middlebrow texts, and other amalgamations of these two categories, are able to negotiate the apparent gulf between them. Of particular relevance to this dichotomy are texts that have been subject to critical re-evaluations over time, works that mix the sacred and the profane, and artistically sophisticated products of trash culture. Details at:

<http://www.dundee.ac.uk/english/news/2011/highandlowcfp/>

Karen E. Brown
University of Dundee, Scotland

TO ATTEND

MEDIA ACTS, the 10th international conference of the Nordic Society for Intermedial Studies (NorSIS), will take place 26-28 October 2011 in Trondheim, with Jacques Rancière as one of the keynote speakers. For more

information, please visit the conference's website:
www.ntnu.no/ikm/mediaacts.

INTERDISCIPLINARY METHODOLOGY: COMICS STUDIES BETWEEN LITERARY STUDIES, ART HISTORY, AND MEDIA STUDIES will take place on Friday 14 - Saturday 15 October 2011 at the University of Bern. The motivation for this event is to reduce what the organizers see as a stark discrepancy between the popularity of Comics Studies on the one hand and the virtual lack of encompassing methodological reflection on the other.

There will be one keynote speaker for each of the two days: Dr. Thierry Groensteen (freelance lecturer and curator; founder of www.citebd.org) will hold an introductory lecture on Friday 14 October, and Dr. Roger Sabin (lecturer at Central St. Martins University of the Arts, London) will give a paper on Saturday 15 October. Each keynote shall be followed by several thematic panels. For information contact Stephanie Hoppeler stephanie.hoppeler@ens.unibe.ch; <http://www.comicgesellschaft.de/?p=1437>

RECENT PUBLICATIONS BY MEMBERS

Jan Baetens. *Pour le roman-photo*. Bruxelles: Les Impressions Nouvelles, 2010. Distributed in Canada by DiMedia. ISBN 978-2-87449-100-9. €22.
<http://www.lesimpressionsnouvelles.com/catalogue/pour-le-roman-photo/>
 De tous les genres littéraires, le roman-photo est à la fois le plus méprisé et le moins connu. *Pour le roman-photo* a l'ambition de révéler toute la richesse de ce genre hybride, dont l'importance est capitale à une époque où se rapprochent littérature et photographie. Abordant aussi bien les stéréotypes du roman-photo sentimental que les inventions du roman-photo moderne, le livre nous donne d'abord un aperçu très richement illustré de l'histoire du genre, que l'auteur compare à ses faux frères, la bande dessinée et le ciné-roman. Il examine aussi la manière dont texte et image peuvent s'allier pour inventer des récits entièrement inédits. Il propose enfin des analyses des grands auteurs du « nouveau roman-photo » (Marie-Françoise Plissart, Michael Snow, Sophie Calle ou Suky Best). Prenant le contrepied de tout ce qu'on écrit depuis cinquante ans, cet essai nous invite à lire, d'urgence, des romans-photos.

KIRSTY BELL, Monika Boehringer, and Hans R. Runte, ed. *Entre textes et images. Constructions identitaires en Acadie et au Québec*. Moncton: Institut d'études acadiennes, 2010. ISBN: 978-0-9810041-5-0. \$24,95.
<http://www8.umoncton.ca/iea/Publications.html>

À l'âge de la mondialisation, la notion de l'identité est loin d'être éculée; au contraire, elle reste primordiale dans un monde caractérisé par d'importants mouvements de migration. Aujourd'hui, les constructions identitaires s'avèrent hybrides et métissées. L'hétérogène et l'interculturel l'emportent sur le stable et l'enraciné, si bien que les identités se construisent, se déconstruisent et se reconstruisent inlassablement selon les contextes socioculturels dans lesquels elles évoluent.

En Amérique du Nord, les littératures acadiennes et québécoises témoignent, parmi d'autres, de la complexité de ce phénomène. Ainsi, les textes réunis dans cet ouvrage se donnent pour objectif d'examiner les enjeux multiples de l'identitaire, et ceci dans les espaces littéraire et pictural de l'Acadie et du Québec. Car l'identité ne veut pas seulement se faire circonscrire pas le discours littéraire ou savant, par des formules toujours plus finement ciselées, elle veut aussi se faire voir, se présenter dans tout un éventail de formes et de couleurs nuancées qui permettent de l'appréhender de divers angles. Plusieurs articles portent sur un tel entrelacement de textes et

d'images; tous contribuent, nous le souhaitons, à faire avancer nos connaissances dans la grande dynamique de l'identitaire.

Avec des textes de Kirsty Bell, Monika Boehringer, Denis Bourque, Herménégilde Chiasson, Carola David, Jean-Luc Desalvo, Ingo Kolboom, Denise Lamontagne, Julie LeBlanc, Corrie Level-Scott, Irène Oore, Joëlle Papillon, François Paré, Claudine Potvin, Amy J. Ransom, Hans R. Runte, France St-Jean, Jimmy Thibeault, Emmanuelle Tremblay et Ania Wroblewski.

KAREN E. BROWN, *The Yeats Circle: Verbal and Visual Relations in Ireland, 1880-1939*. Aldershot: Ashgate, 2011. ISBN: 978-0-7546-6644-8. \$104.95, website price: \$94.46.

http://www.ashgate.com/default.aspx?page=637&calcTitle=1&title_id=8501&edition_id=11675

Focusing on W.B. Yeats's ideal of mutual support between the arts, Karen Brown sheds new light on how collaborations and differences between members of the Yeats family circle contributed to the metamorphosis of the Irish Cultural Revival into Irish Modernism.

Making use of primary materials and fresh archival evidence, Brown delves into a variety of media including embroidery, print, illustration, theatre, costume design, poetry, and painting.

Tracing the artistic relationships and outcome of W.B. Yeats's vision through five case studies, Brown explores the poet's early engagement with artistic tradition, contributions to the Dun Emer and Cuala Industries, collaboration between W.B. Yeats and Norah McGuinness, analysis of Thomas MacGreevy's pictorial poetry, and a study of literary influence and debt between Jack Yeats and Samuel Beckett. Having undertaken extensive archival research relating to word and image studies, Brown considers her findings in historical context, with particular emphasis on questions of art and gender and art and national identity.

Interdisciplinary, this volume is one of the first full-length studies of the fraternité des arts surrounding W.B. Yeats. It represents an important contribution to word and image studies and to debates surrounding Irish Cultural Revival and the formation of Irish Modernism.

IOANA BOTH, transl. and preface. Vasilescu, Mircea. *Eurotextes*. Geneva: Editions Métis Presses, 2010. ISBN 978-2-940406-21-0. €15.50.

http://www.metispresses.ch/vol_eur.html

Vue de loin, la Roumanie a les dehors d'un pays alliant les énergies de sa liberté récente (la dictature communiste y a pris fin il y a vingt ans à peine) à un indéniable euroenthousiasme. Considérée de plus près, cette même Roumanie prend l'allure d'un pays saisi entre un passé encombrant dont elle peine à se défaire et un futur qui tarde à se concrétiser. À l'aube du nouveau millénaire, la nouvelle Roumanie, libre et démocratique, reste difficile à cerner. Les *Eurotextes* de Vasilescu entreprennent de l'expliquer à un public étranger: le «cas» de la Roumanie postcommuniste et européenne est en soi exemplaire de la réalité et des aspirations de ce cher continent qui nous est commun.

Mircea

ERSY CONTOGOURIS (assistant ed.) and Todd Porterfield, ed. *The Efflorescence of Caricature, 1759-1838*. Aldershot: Ashgate, 2011. ISBN: 978-0-7546-6591-5. \$99.95, website price: \$89.96.

http://www.ashgate.com/default.aspx?page=637&calcTitle=1&title_id=8382&edition_id=11531

Searing disputes over caricature have recently sparked flames across the world—the culmination, not the beginning, of the story of one of modernity's definitive artistic

practices. Modern visual satire erupts during a period marked by reform and revolution, by cohering nationalisms and expanding empires, and by the emerging discipline of art history. This has long been recognized as its Golden Age. It is time to look anew.

In *The Efflorescence of Caricature, 1759–1838*, an international, interdisciplinary, and intergenerational team of scholars reconfigures the geography of modern visual satire, as the expansive narrative reaches from North America to Europe, to China and the Ottoman Empire. Caricature's specific visual cultures are also laid bare, its iconographic means and material support, as well as the diverse milieu of its making—the military, the art academy, diplomacy, politics, art criticism, and popular entertainment. Some of its greatest practitioners—James Gillray and Honoré Daumier—are seen in a new light, alongside some of their far flung and opportunistic pastichers. Most trenchantly, assumptions about the consequences of caricature's rise come under intense scrutiny, interrogated for its cherished and long-vaunted civilizational claims on individual character, artistic supremacy, political liberty, and global domination.

Contents: "The efflorescence of caricature," Todd Porterfield; "Caricature on the edge of empire: George Townshend in Quebec," Dominic Hardy; "Early modern Dutch emblems and French visual satire: transfers of models across the 18th century," Pierre Wachenheim; "John Bull, liberty and wit: how England became caricature," Reva Wolf; "On bended knee: James Gillray's global view of courtly encounter," Douglas Fordham; "The light of wisdom: magic lanternists as truth-tellers in post-Revolutionary France," Helen Weston; "The currency of caricature in Revolutionary France," Richard Taws; "The public and the limits of persuasion in the age of caricature," Mike Goode; "Signifying shape in pan-European caricature," Robert L. Patten; "James Gillray, caricaturist and modernist artist avant la lettre," Christina Oberstebrink; "The Musée de la caricature," Ségolène Le Men; Bibliography; Index.

JULIA FRIEDMAN. *Beyond Symbolism and Surrealism: Alexei Remizov's Synthetic Art*. Evanston, IL: Northwestern University Press, 2011. ISBN: 0-8101-2617-6. \$69.95.

<http://www.nupress.northwestern.edu/Title/tabid/68/ISBN/0-8101-2617-6/Default.aspx>

The great modernist eccentric Alexei Remizov was a "writers' writer" whose innovative poetic prose has long since entered the Russian literary canon. Gradually expanding his working methods to make drawing an integral part of the writing process, during the 1930s and 1940s, Remizov created hundreds of albums that combined texts with collages and india ink and watercolor illustrations. In *Beyond Symbolism and Surrealism*, Julia Friedman provides the first extensive examination of the dynamic interplay between text and image in Remizov's albums, revealing their coequal roles in his oneiric and synaesthetic brand of storytelling. A participant in the Russian symbolist movement, an intellectual ally of many futurists, and during his émigré years, a collaborator of the surrealists, Remizov had unique insight into artistic cultures of the European avant-garde. His reinterpretation of the medieval illuminated manuscripts carries forward the traditions of symbolist mysticism and This long-overdue examination of Remizov's visual art addresses modernism's key theoretical questions surrounding the relationships between image and text. *Beyond Symbolism and Surrealism* introduces a generous sampling of Remizov's graphic work, much of which is currently held in private collections.

ANTOINETTE GIMARET. *Extraordinaire et ordinaire des Croix: Les représentations du corps souffrant, 1580-1650*. Paris: Éditions Honoré Champion, 2011. ISBN: 978-2-7453-2108-4. €160.

<http://www.honorechampion.com/cgi/run?wwfrset+3+349114556+2+2+cccd+eqts1+19555306>

Les représentations du corps souffrant ne se résument pas, à la fin de la Renaissance, à l'exaltation du Calvaire, même si le discours chrétien s'emploie, dans une logique d'Imitatio Christi, à convertir toute douleur en Passion électorale. Elles répondent aussi à une nouvelle répartition qui s'établit entre ordinaire et extraordinaire, souffrances zélées du martyr et douleur médiocre du dévot, favorisant un regard nouveau porté sur le corps dans sa quotidienneté et permettant à tout particulier la revendication de sa souffrance personnelle comme interlocutrice. C'est ce travail de particularisation et de diversification des représentations de la souffrance que nous cherchons à mettre au jour.

TONY JAPPY. *Regards sur le poème muet: petite introduction à la sémiotique visuelle peircienne*. Perpignan: Presses Universitaires de Perpignan, 2010, 232 p., ISBN: 978-2-35412-064-1, avec quarante-sept illustrations, dix-huit schémas explicatifs et cinq tableaux. €22.

Il y a peu un iconologue américain de renom nous promettait un « tournant pictural » alors que l'un de ses collaborateurs, médiologue français de mauvais augure, nous annonçait déjà la mort de l'image. Illustration saisissante du statut épistémologique imprécis de l'image dans notre culture censément « visuelle » et du trop-plein d'images qu'on lui reproche de véhiculer. C'est dans le contexte confus de ce prétendu excès de visuel qui affligerait notre société contemporaine que le livre aborde le problème posé par l'image à partir de la théorie sémiotique du philosophe américain Charles Sanders Peirce. Alors que la plupart des autres ouvrages consacrés à l'image sont issus d'une théorie du signe linguistique, la présente étude se fonde sur un choix épistémologique tout autre et partant sur une conception du signe totalement neutre, multimodal, à l'égard du texte et de l'image. Comme le suggère son titre à première vue paradoxal (*Regards sur le poème muet*), le thème principal qui apparaît en filigrane au cours des chapitres du livre, porte sur la capacité des signes purement picturaux à nous communiquer des informations, et un objectif majeur de l'ouvrage vise à isoler cette spécificité informative en l'opposant au signe verbal. Abondamment illustré, le livre montre comment les images fixes de toute sorte sont capables de nous informer sur notre monde tout en restant en quelque sorte « muettes ». C'est au moyen de trois des systèmes de classification établis par Peirce que le livre isole la nature exacte de ces informations et les différentes manières dont elles nous sont communiquées.

HENRY KEAZOR and Thorsten Wübbena. *Rewind, Play, Fast Forward: The Past, Present and Future of the Music Video*. Piscataway, NJ: Transaction Publishers, 2010. ISBN 978-3-8376-1185-4. \$54.95.

<http://www.muvikon08.net/en/index.html> and

<http://www.transactionpub.com/title/Rewind,-Play,-Fast-Forward-978-3-8376-1185-4.html>

Many people have begun to talk about a possible end of the music video genre due to shifts in contexts of production and presentation. At the same time, disciplines such as visual, film and media studies, art and music-history have begun to realize that despite the age of the music video, it still lacks a well-defined and matching methodical approach for analyzing and discussing video clips.

For the first time, this volume brings together different disciplines as well as journalists, museum curators, and gallery owners. Together they discuss the past and present of the music video and reflect upon suited methodological approaches to this genre that allows a glimpse into its future.

HENRY KEAZOR and Fabienne Liptay. *FilmKunst: Studien an den Grenzen der Künste und Medien*. Marburg, Germany: Schüren Verlag, 2011. ISBN: 978-3-89472-666-9. €49.

http://www.schueren-verlag.de/paymate/FilmKunst_AID2385.html

Film und Malerei - Film und Fotografie - Film und Fernsehen - Film und Videokunst - Film und Tanz - Film und Bild

Der Band widmet sich den Bezügen der Filmkunst zu den älteren Künsten (Architektur, Musik, Malerei, Bildhauerei, Poesie und Tanz)

Das Kino darf sich als neue siebte Kunst verstehen, die mehr ist als ein fotografisches Abbild des Dargestellten.

FilmKunst widmet sich dem Geflecht möglicher Bezüge zwischen den Künsten aus unterschiedlichen Blickwinkeln, vor allem aus den Perspektiven der Kunstgeschichte und Filmwissenschaft. Aspekte, die dabei behandelt werden sind das ästhetische Zusammenspiel von Film, Malerei, Architektur, Tanz und Musik, Videokunst, die (Selbst-)Inszenierung des Künstlers als Exzentriker oder Bohemien sowie die Rolle der Musen.

Beiträge von Matthias Bauer, Rada Bieberstein, Jennifer Bleek, Joan Kristin Bleicher, Thomas Elsaesser, Ursula Frohne, Thomas Hensel, Henry Keazor, Thomas Koebner, Lydia Koglin, Vera Kuntz, Fabienne Liptay, Susanne Marschall, Tanja Michalsky, Volker Pantenburg, Andreas Rost, Irene Schütze, Hans Jürgen Wulff.

ILSE LOGIE, Geneviève Fabry, and Pablo Decock (eds), *Los Imaginarios Apocalípticos en la Literatura Hispanoamericana Contemporánea*. Oxford: Peter Lang, 2010. ISBN: 978-3-03911-937-0. \$85.95.

<http://www.peterlang.com/index.cfm?event=cmp.ccc.seitenstruktur.detailseiten&seitentyp=produkt&pk=52837&concordeid=11937>

El mito fundacional del apocalipsis, que hunde sus raíces en una de las grandes fuentes de la cultura occidental, la Biblia, despliega un imaginario subyacente en muchas obras representativas de la literatura hispanoamericana desde Darío y Neruda hasta Roberto Bolaño y Marcelo Cohen. Pero ¿existe en la literatura una revelación apocalíptica? Ahora que la crisis de la idea del fin como proceso del recomienzo se ha generalizado, ¿aún es posible figurarse el camino hacia el porvenir como posibilidad de superación de lo agotado, como vitalidad frente a lo banal de la sociedad de consumo, como regeneración, o antes bien queda el anhelo de orden anulado por las nociones de azar y de caos, de entropía irreversible y de destino imprevisible? Este libro, fruto de un proyecto interuniversitario radicado en Bélgica (Gante y Lovaina la Nueva) pero que ha podido contar con las aportaciones de valiosos especialistas internacionales, intentará contestar estas preguntas al examinar cómo se pone en escena - o se contrarresta - la conciencia de un 'final' definitivo de toda una cultura y con qué propósito se utilizan o se subvierten los mitemas apocalípticos tradicionales en la literatura hispanoamericana (con predominio en el corpus considerado de lo argentino) del siglo XX y de principios del XXI.

LILIANE LOUVEL. *Le Tiers Pictural: Pour Une Critique Intermédiale*. Presses Universitaires de Rennes, 2010. ISBN 978-2-7535-1030-2. €15.00.

<http://www.pur-editions.fr/detail.php?idOuv=2274>

Cet ouvrage part d'un constat, celui de la longue inféodation de l'image au texte et au langage. Après avoir étudié comment la poésie prend langue avec la peinture et, plus largement, avec l'image (« la transposition intermédiaire »), Liliane Louvel montre en quoi l'outil pictural permet de rendre compte du texte littéraire. Le « tiers pictural », non seulement de concept mais phénomène que l'on peut appréhender en termes d'événement et d'affect, permet de comprendre comment se manifeste chez le lecteur l'image suggérée par un texte.

ANA GABRIELA MACEDO. *Paula Rego e o Poder da Visão. 'A minha pintura é como uma história interior'*. Ed. Cotovia, Lisboa, 2010. ISBN: 978-972-795-312-7. €37.50.

http://www.livroskotovia.pt/catalogo/detalhes_produto.php?id=539

Paula Rego e o poder da visão – "A minha pintura é como uma história interior", livro construído ao longo de uma década, é o resultado da relação próxima da investigadora Ana Gabriela Macedo com a pintora Paula Rego. Nas quatro entrevistas em que responde às perguntas da especialista em literatura comparada e estudos feministas, Paula Rego comenta as suas obras e os conceitos em que se baseiam. "É assim que eu trabalho sempre – tendo por base a minha vida os meus sonhos e emoções. Os entrelaçamentos são uma espécie de tricô." Baseando-se na importância da carga metafórica do entrelaçamento de sonhos, vivências e emoções, como um jogo ou diálogo de textos, vozes e imagens refractadas, Ana Gabriela Macedo levanta a questão do "olhar no feminino" e da intertextualidade, conceitos-chave da análise que se segue às entrevistas publicadas no presente volume.

DAVID MARTENS. *L'Invention de Blaise Cendrars. Une poétique de la pseudonymie*. Paris: Honoré Champion, "Cahiers Blaise Cendrars", 2010. ISBN: 9782745321763. €37.50.

<http://www.honorechampion.com/cgi/run?wwfrset+3+349114556+2+2+cccd+egts1+19555306>

Blaise Cendrars was the pseudonym of the Swiss novelist and poet Frédéric Louis Sauser. The present study looks at the major works by analysing the importance of the author of having taken a pseudonym.

CÉLINE POISSON. *A-Z: Lexique des outils pour penser tout haut à l'usage des designers et des architectes*. De La Chose Imprimée, 2010. ISBN: 9782981104618. \$14.

Le travail en design et en architecture implique la maîtrise d'un certain nombre d'outils — d'objets et de mots — dont nous présentons ici quelques échantillons sous la forme d'un Lexique des outils pour penser tout haut, petit laboratoire de nos méthodes de projet. De A à Z sont répertoriés, d'une part, soixante-quatre objets — outils de dessin, d'organisation, de calcul, de mesure, de notation ou d'imagination comme une maquette, un ordinateur, un agenda, un classeur, une règle, un compas ou un roman — et d'autre part, soixante mots et définitions de mots tirés de la banque des quelque 10 000 concepts définis par le philosophe américain Charles S. Peirce entre 1883 et 1909 pour le Century Dictionary & Cyclopedia, définitions qui permettent de mieux saisir ce qu'est une image, une hypothèse ou un fait, de reconnaître un résultat, sa valeur, un bon argument, ou encore de distinguer le doute de la croyance, l'inspiration de la raison, la forme de la matière.

GABRIELE RIPPL and Christian J. Emden. Eds. *ImageScapes. Studies in Intermediality*. Bern: Peter Lang, 2010. ISBN 978-3-03910-573-1. \$ 63.95.

<http://www.peterlang.com/index.cfm?event=cmp.ccc.seitenstruktur.detailseiten&seitentyp=produkt&pk=50205&concordeid=10573>

The relationship between different media has emerged as one of the most important areas of research in contemporary cultural and literary studies. But how should we conceive of the relationship between texts and images today? Should we speak of collaboration, interaction or competition? What is the role of literary, historical and scientific texts in a culture dominated by the visual? What is the status of images as cultural artefacts? Are images forms of representation, do they simulate reality or do they intervene in the material world? And how do literature and cultural theory - themselves essentially textual discourses - react to the much-discussed visual turn within Western culture? Does the concept of 'intermediality' allow literary, historical and cultural scholars to envisage a more general theory of media? Addressing these questions from a programmatic point of view, the articles in this volume investigate the effects of different forms of representation in modern European and American literature, media and thought.

Contents: Christian J. Emden/Gabriele Rippl: "Introduction: Image, Text and Simulation"; Aleida Assmann: "The Shaping of Attention by Cultural Frames and Media

Technology"; Gabriele Rippl: "English Literature and Its Other: Toward a Poetics of Intermediality"; Christian J. Emden: "Scanned Brains, Dyed Bacteria and Magnified Flies: On Scientific Images and Things"; Renate Brosch: "'Art Can Do Nothing without the Collaboration of the Beholder': Vernon Lee's Theory of Aesthetic Response"; Cornelia Zumbusch: "Images of History: Walter Benjamin and Aby Warburg"; Julia Straub: "Morphing and Mourning Beatrice: Mythopoesis in Dante Gabriel Rossetti and Julia Margaret Cameron"; Bruno Arich-Gerz: "The Eye-con-tactile, Mesmerism and Literature: Seeing the Feel in Hawthorne's *The Marble Faun* and William Gibson's *Idoru*"; Nicole Wiedenmann: "The Body of the Crowd: Revolutionary Masses in Image and Discourse"; Hartmut Winkler: "The Computer and the Audiovisual: Ruptures and Continuities in Media History"; Kay Kirchmann: "Parallel Universe: Reflections on the Suspicion of Simulation in Media Theory and Contemporary Film."

RICHARD SPITERI. *L'Imaginaire dans la Poésie de Benjamin Péret*. Saarbrücken, GER: Éditions universitaires européennes. 2010. ISBN 978-613-1-55692-0. €59.

<http://www.benjamin-peret.org/bibliotheque/329-richard-spiteri-limaginaire-dans-la-poesie-de-benjamin-peret-2010.html>

Péret, en allant au-delà du sens, nargue une société matérialiste et technocratique. Mais cette poésie, qui traverse des espaces de liberté, risque aussi de représenter un bannissement. Un courant anthropologique, qui a exploré l'héritage universel qu'est l'imaginaire, conçoit une méthode dialectique dans le but d'étudier ce domaine. L'anthropologue juxtapose les régimes diurne et nocturne de l'imaginaire, le premier avec une tendance à la lutte contre le destin et contre le pouvoir. Quant au régime nocturne, il se subdivise, en fait, en deux versants, l'un, l'euphémique, s'exprimant, chez Péret, au moyen des thèmes de l'amour et du merveilleux. L'autre versant, qui est hautement dramatique, révèle chez le poète un penchant très humain, autrement dit la hantise du sacré. Les rituels initiatiques des hommes premiers ainsi que les spéculations des alchimistes du Moyen Age seront confrontés avec l'imaginaire de Péret, ouvrant ainsi une piste de lecture qui dégage l'intensité de sa poésie."

MYRIAM WATTHEE-DELMOTTE. *Littérature et ritualité. Enjeux du rite dans la littérature française contemporaine*. Brussels: PIE-Peter Lang, 2010. ISBN 978-90-5201-6450. \$56.95.

This book won the prix Emmanuel Vossaert de l'Académie royale de langue et de littérature françaises de Belgique.

<http://www.peterlang.com/index.cfm?event=cmp.ccc.seitenstruktur.detailseiten&seitentyp=produkt&pk=57457&concordeid=21645>

Les principes d'action et les conditions d'exécution de la littérature sont envisagés ici, pour la première fois de manière approfondie, sous l'angle du rite. Réfléchir aux enjeux et aux modes opératoires de la littérature en référence à la ritualité permet d'articuler de manière innovante les théories de la création et de la réception. Un texte se présente pour son auteur comme un pari sur le partage possible avec des lecteurs inconnus, appelés à constituer un « nous » dans le rituel renouvelable de la lecture. À cet effet, on observe que l'écrivain construit une représentation et en assure l'efficacité en s'appuyant sur des substrats mémoriels - marques identitaires à l'égard d'une culture -, mais aussi en convoquant du symbolique et de l'émotionnel.

Sur cet horizon théorique, ce livre éclaire par une série d'analyses les enjeux de la mise en oeuvre de rites par les écrivains de la modernité littéraire française, du XIXe siècle à nos jours. Il examine comment la littérature peut convoquer les rites profanes qui gèrent les échanges interpersonnels, et spécifiquement ceux qui engagent la parole et l'écriture. Il observe comment, dans le processus qui vise à limiter l'arbitraire du signe, les rites institués peuvent servir de modèles, *a fortiori* les rites religieux, dont le sens et la force intégrative sont avérés, même s'ils se situent désormais en rémanence.

PAMELA J. WARNER, Balducci, Temma and Heather Belnap Jensen eds. *Interior Portraiture and Masculine Identity in France, 1789-1914*. Burlington: Ashgate, 2011. ISBN: 978-0-7546-6784-1. \$119.95, website price: \$107.96. http://www.ashgate.com/default.aspx?page=637&calcTitle=1&title_id=8820&edition_id=12005

Focusing specifically on portraiture as a genre, this volume challenges scholarly assumptions that regard interior spaces as uniquely feminine. Contributors analyze portraits of men in domestic and studio spaces in France during the long nineteenth century; the preponderance of such portraits alone supports the book's premise that the alignment of men with public life is oversimplified and more myth than reality. The volume offers analysis of works by a mix of artists, from familiar names such as David, Delacroix, Courbet, Manet, Rodin, and Matisse to less well-known image makers including Dominique Doncre, Constance Mayer, Anders Zorn and Lucien-Etienne Melingue. The essays cover a range of media from paintings and prints to photographs and sculpture that allows exploration of the relation between masculinity and interiority across the visual culture of the period. The home and other interior spaces emerge from these studies as rich and complex locations for both masculine self-expression and artistic creativity. *Interior Portraiture and Masculine Identity in France, 1789-1914* provides a much-needed rethinking of modern masculinity in this period.

Contents: Introduction, Temma Balducci, Heather Belnap Jensen and Pamela J. Warner; The revolution at home: masculinity, domesticity and political identity in family portraiture, 1789-1795, Amy Freund; Picturing paternity: the artist and father-daughter portraiture in post-Revolutionary France, Heather Belnap Jensen; Public and private identities in Delacroix's Portrait of Charles de Mornay and Anatole Demidoff, Jennifer W. Olmsted; At home with the camera: modeling masculinity in early French photography, Laurie Dahlberg; The artist in his studio: dress, milieu, and masculine identity, Heather McPherson; Cézanne, Manet, and the portraits of Zola, Andre Dombrowski; At home in the studio: two group portraits of artists by Bazille and Renoir, Alison Strauber; In bed with Marat: (un)doing masculinity, James Smalls; The competing dialectics of the cabinet de travail: masculinity at the threshold, Pamela J. Warner; Anders Zorn's etched portraits of American men, or the trouble with French masculinity, S. Hollis Clayson; Auguste Rodin, photography, and the construction of masculinity, Natasha Ruiz-Gómez; Matisse and self, the persistent interior, Temma Balducci; Selected bibliography; Index.

LAURENCE WUIDAR. *L'angelo e il girasole: Conversazioni filosofico-musicali*. Bologna: Edizioni Studio Domenicano, 2010. ISBN: 978887094-758-8. €14. <http://www.esd-domenicani.it/sito/spot.asp?IDscheda=738>

Questo breve saggio si propone di riflettere sui vari temi che fanno parte della tradizione sia filosofica che musicale: il tempo, l'eternità, il suono, il silenzio, il finito, l'infinito, la ragione e i sentimenti, il riso e il pianto...

Misurare il tempo sfuggibile, rendere un'ipotesi sonora dell'eterno, interrogare il suono intimo della voce o quello degli strumenti musicali, capire i significati del silenzio, proporre delle immagini sonore dell'infinito, investigare la ragione dei cieli o comprendere perché si piange ascoltando tale musica sono stati alcuni dei compiti della filosofia della musica nel corso della storia. Nella nostra memoria culturale, dall'Antichità al Rinascimento, la musica ha costituito una chiave per accedere ai misteri divini e un modo per ascoltare il mondo, l'universo e gli esseri. In parte in modo di dialogo, questo saggio offre alcune tracce di riflessione su questa eredità musico-filosofica.

Although not edited by a member, the following book should be of interest to IAWIS members (it contains contributions by Philippe Kaenel and Monique

Moser-Verrey)

Nathalie Ferrand (éd): *Traduire et illustrer le roman au XVIII^e siècle*. Oxford, Voltaire Foundation, May 2011. ISBN 978-0-7294-1012-0, 400 pp, 173 ills, £70

Quel est le rôle de l'illustration lors de la traduction d'une œuvre? A travers des études de cas, treize spécialistes répondent à cette question en se consacrant à un objet littéraire qui a jusqu'à présent échappé en grande partie à l'attention de la critique: les traductions illustrées des romans du XVIII^e siècle. Les contributeurs de ce volume se concentrent soit sur une œuvre particulière (*Gulliver*, *Cleveland*, *Tom Jones*, *Lettres d'une Péruvienne*), soit sur un auteur face à ses traducteurs et illustrateurs (Rousseau, Wieland, Rétif, Mercier), soit sur un ensemble de romans traduits et illustrés dans un pays (le roman grec ou le roman gothique anglais en France, le roman français en Allemagne). Se fait jour un gisement de représentations visuelles qui sont tour à tour ambassadrices des auteurs et des œuvres, médiatrices des textes dans leur rapport à de nouveaux publics, et créatrices de niveaux de sens qu'il convient d'interpréter. Richement illustré de plus de 170 gravures, dont certaines sont reproduites et analysées pour la première fois, *Traduire et illustrer le roman au XVIII^e siècle* explore des formes textuelles et visuelles en mouvement à travers plusieurs espaces nationaux, et fait apparaître un aspect méconnu des échanges littéraires au temps des Lumières.

Table des matières: Nathalie Ferrand, "Introduction: l'illustration littéraire à l'épreuve de la traduction"; I. Illustrer un roman traduit; Laurence Plazenet, "Romances sans images? Le roman grec et ses dérivés en France aux seizième et dix-septième siècles"; Nathalie Ferrand, "Quelques romans français traduits et illustrés en Allemagne au dix-huitième siècle (1700-1792)"; Monique Moser-Verrey, "Wieland imité par les d'Ussieux ou l'adaptation de productions étrangères à Paris autour de 1770"; Maurice Lévy, "Traduction et illustration du roman noir"; II. Traduire un roman illustré; Alexis Tadié, "Traduire *Gulliver's travels* en images"; Philip Stewart, "Un somptueux *Cleveland* vénitien"; Christophe Martin, "De Gravelot à Chodowiecki: l'illustration de *La Nouvelle Héloïse* en Europe au dix-huitième siècle"; Jonathan Mallinson, "Telle qu'en elle-même...?: illustrant la *Peruvian princess* de Mme de Graffigny"; III. L'illustration comme traduction; Nicholas Cronk, La Place et Gravelot: co-traducteurs de *Tom Jones*; Florence Magnot-Ogilvy, "*La Mouche* de Mouhy ou la face sombre d'un roman d'aventures révélée par la traduction et l'illustration"; Philippe Despoix, "Transpositions parodiques: fonction de l'illustration romanesque chez Rétif de La Bretonne"; Philippe Kaenel, "*Le Tableau de Paris* de L.-S. Mercier mis en image par B. A. Dunker (1787)"; IV. Corpus des gravures présentées dans le volume"; V. Appendice: le roman européen illustré au dix-huitième siècle dans les fonds de la Bibliothèque de l'État de Bavière, Munich. Catalogue de l'exposition du 25 mai 2007; Claudia Fabian, "Observations sur le fonds de romans européens du dix-huitième siècle à la Bayerische Staatsbibliothek"; Nathalie Ferrand, "Le livre illustré entre bibliothèque publique et bibliothèque de collectionneur: présentation de l'exposition du 25 mai 2007 à la Bibliothèque de l'État de Bavière"

NEWS FROM MEMBERS

THOMAS GOLSENNE is now professeur d'histoire des arts visuels at the Villa Arson in Nice (École Nationale Supérieure d'Art).

CHRISTA-MARIA LERM HAYES curated the exhibition *Joyce in Art* at the Museum of Art, Seoul National University, 6 July-8 September 2011. The exhibition in Rem Koolhaas's MoA building features work by James Joyce, Man Ray, John Cage, William Anastasi, Joseph Beuys, Brian O'Doherty, Royden

Rabinowitch, Jürgen Partenheimer, Ivan Ladislav Galeta and Miroslaw Balka among others.

Over nearly 100 years, visual artists have returned to James Joyce for his conceptual and formal innovations, his thinking, his Irish background, his fate as an exile and the affirmative attitude and social engagement that can be gleaned from his works. The resulting artworks far transcend illustration and portraiture, or merely opportunistic references to a canonical figure. Joyce's thinking can be established as a driving force underlying developments in visual art at many of its junctures during the last century. Conceptuality is, indeed, something that Joyce himself took into the realm of visual art by publishing *Fluviana* photographs in the visual and literary avant-garde magazine *transition* in 1929. Although these remained unrecognised, Joyce's ways of thinking informed artists who led the rediscovery of Marcel Duchamp's work in the 1960s. In several such ways – when artists negotiated formalism and (socially committed) content, materiality, identity and language in visual works – without Joyce, the history of art would have run a different course.

The larger exhibition, from which the works shown here were taken, was visual centrepiece of Dublin's celebrations of the centenary of Bloomsday, the day on which Joyce's *Ulysses* is set in his home city. It presented for the first time the breadth, diversity and internationality of Joyce-inspired artwork. It also marked a new departure in that part of the world concerning how the fields of visual art, literature and exhibitions are brought together. It brought Joyce's very global reputation home. The current exhibition takes the material outwards from Ireland again.

There were artists like Man Ray (whose portrait of Joyce is shown), Constantin Brancusi and Henri Matisse who created early responses to Joyce in direct contact with the writer. However, the main focus of this exhibition are artists like Joseph Beuys, John Cage, William Anastasi and Brian O'Doherty, as well as Royden Rabinowitch, Jürgen Partenheimer, Ivan Ladislav Galeta and Miroslaw Balka, who encountered Joyce's complete writings during their formative years. Here, the inspiration goes far deeper and extends further than motifs into the realms of procedures and materials. These artists share with the creators of the more recent exhibits presented here a complex and often obsessively "Joycean" outlook on life and art.

The resulting works are all valid attempts to carry the scope and ambition of Joyce's works into visual art practice, thus generating bold, engaged works that sustain enquiry: there is much to discover.

MoA (Museum of Art, Seoul National University), San 56-1, Sillim-dong, Gwanak-gu, Seoul 151-742. <http://www.snumoa.org/>, info@snumoa.org, m.lermhayes@ulster.ac.uk, Tel: 880-9504.

Further discussion of these and many more issues and works relating to Joyce-inspired visual art can be taken from the book that accompanies this exhibition: Christa-Maria Lerm Hayes, *Joyce in Art: Visual Art Inspired by James Joyce*, Fritz Senn (introduction), James Elkins (envoi), Ecke Bonk (design). Dublin: The Lilliput Press, 2004, 420 pages, 187 images, mostly in colour. This book is available for €40 (£35) from m.lermhayes@ulster.ac.uk. Stock is limited.

Dr. Lerm Hayes can be contacted also for interviews, queries and information. She will be in Korea from 2-16 July and 6-10 September. On 7 September 2011 she will give a lecture at the Irish Embassy in Seoul.

Christa-Maria Lerm Hayes also curated "CONVERGENCE" that opened at the Golden Thread Gallery in Belfast on 16 June and will be on view until 6 August 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.

Golden Thread Gallery, 84 – 94 Great Patrick Street, Belfast, BT12LU,
Northern Ireland, www.goldenthreadgallery.co.uk, info@gtgallery.co.uk, 0044
(0)28 90 330920

LAURENCE PETIT gave birth to Anatole on 21 May 2011.

GABRIELA REUß-BUßMANN gave birth to Daniel Leander Gabriel on 15 February 2011.

RICHARD TAWS has been hired by University College London.

MARIA ELENA VERSARI has accepted a position as Assistant Professor of Modern European Art and Architecture at the University of North Florida.