7th International Conference, ‘Elective Affinities’, Philadelphia 2005

Scale Affinities - 23-27 September 2005

Seventh International Conference On Word & Image

‘ELECTIVE AFFINITIES’


FRIDAY 23 SEPTEMBER

Early Correspondences / Sacred Words, Sacred Images

- 9.00 – 10.30 OPENING PLENARY SESSION
  - Peter Stallybrass (University of Pennsylvania) “Material Images: Recycling Woodcuts and the Printing of Books”
  - 11.00 – 12.30 SESSIONS 1-3
    - 1 The Image of the Text in Medieval Art (I) (Chair: Robert Maxwell)
      - Charles S. Buchanan (Ohio University) “Diagrammatic Figuration and Clerical Reform in a Book of Decrees by Burchard of Worms (Lucca: Biblioteca Capitolare, MS. 124)”
      - Leah Rutchick (Duke University) “Images into Inscriptions: Word Working at Moissac”
    - 2 Medieval Book Production and the Sacred Subject (Chair: Emily Steiner)
      - Jessica Brantley (Yale University) “Roger of Waltham Imagines Himself”
      - E. Ann Matter (University of Pennsylvania) “Word and Image in Medieval Christian Bibles”
      - Anja Grebe (Germanisches Nationalmuseum, Nürnberg) “Double Affinity: The Prayer-Book of Emperor Maximilian I between Manuscript and Printed Book”
    - 3 Reformation Iconology and Spectacle (Chair: Robert Hornback)
      - Robert Hornback (Oglethorpe University) “Cambridge Misrule and Edwardian Iconoclasm: Reading Gammer Gurton’s Needle’s ‘Excrementall Conceits’”
      - Jeanne McCarthy (Oglethorpe University) The Chapel Stage in Early Elizabethan Court Drama: Sacred Icons, Secular Appropriations, and Iconoclasm in the Cambridge Visit”
      - Mary Silcox (McMaster University) “Popish Ceremony vs Reformation Clarity: Bateman’s A Christall Glasse”
  - 14.00 – 15.30 SESSIONS 4-6
4 The Image of the Text in Medieval Art (II) (Chair: Robert Maxwell)
- Barbara Baert (Université catholique de Louvain) “‘Noli me Tangere’ or Touching with the Eye”
- Cathleen Fleck (Washington University in St. Louis) “Word and Image at Santa Maria Donnaregina in Fourteenth-Century Naples”

5 The Modern Jewish Book (Chair: Liliane Weissberg)
- Laurence Roth (Susquehanna University) “Drawing Contracts: Will Eisner’s American Jewish Graphic Novels”
- Judith Hoffberg (Independent Scholar) “Women of the Book: Jewish Artist, Jewish Themes”

6 Empty Words, Empty Images in Buddhism (Chair: Linda Chance)
- Amanda Guyton (Germanna Community College and The University of Mary Washington) “In the Buddha’s Presence: Inscriptions and Images at the Stupa of Bharhut”
- Hank Glassman (Haverford College) “Iconological Approaches to the Cult of the Bodhisattva Jizô in Medieval Japan”
- Nicole Fabricand-Person (Lafayette College) “The Art of Redemption and the Redemption of Art: Absolving the Sin of Poetry in Early Medieval Japan”

6.00 – 17.30 SESSIONS 7-9

7 Images of Harmony in Early Modern Europe (Chair: Michael Cole)
- Laurence Wuidar (Université Libre de Bruxelles) “The Notion of Harmony in the Renaissance and Baroque Emblematic and Musical Literature”
- Claudia Swan (Northwestern University) “Unstable Harmony: Johannes Torrensius’s 1614 Still Life with a Bridle”

8 Graphic Sign, Symbol and Image: Seeing and Reading in Islamic Visual Culture (Chair: Renata Holod)
- David Roxburgh (Harvard University) “The Visual Language of Science: From al-Sufi’s Fixed Stars to al-Jazari’s Automata”
- Cynthia Robinson (Cornell University) “Poetry and the Poetics of Ornament in Granada’s Alhambra”
- Christiane Gruber (University of Indiana at Bloomington) “The Ilkhanid Mi’rajnama (Book of the Prophet Muhammad’s Ascension) of ca. 1317-35 as an Illustrated Prayer Book”

9 Presenting the Visual: Repraesentatio, Ekphrasis, Descriptio, Hyponoia in Ancient and Medieval Literature and Theory (Chair: Peter Struck)
- Susanna McFadden (University of Pennsylvania) “Picturing the Ancient Ceremony of Adventus in Late Antique Egypt: Diocletian’s Visual Panegyric”
- Ann Kuttner (University of Pennsylvania) “Open Me, Read Me! The Late Antique Ivory Notebook Covers’ Prescriptive Images”
- Peter Struck (University of Pennsylvania) “Talking Statues in Late Antiquity”

SATURDAY 24 SEPTEMBER

Spaces, Places

9.00 – 10.30 PLENARY SESSION
Yve-Alain Bois (Institute for Advanced Study, Princeton University) “Even Blindfolded, We Can ‘See’ What We Draw”

11.00 – 12.30 SESSIONS 10-12

10 Museum – Object – Text (I) (Chair: Lauren Weingarden)
   - Nicola Müllerschön (Universität Hamburg) “Experience of Space and Space of Experience – Museum as ‘Test Arrangement’”
   - Sara Pappas (University of Richmond) “A Matter of Taste? Problems in Exhibiting 19th-Century French Art”

11 Ornamental Texts and/or Modernism (Chair: Debra Schafter)
   - Julia Friedman (Syracuse University) “Flourish as the Hook: From Ornamental Texts to Non-Ornamental Drawing”
   - Debra Schafter (San Antonio College) “Signs, Symbols and Signifiers: Linguistic Perceptions of Ornament in Late Nineteenth-Century Stylistic Theory”

12 Cultural Traveling (I) (Chair: John Dixon Hunt)
   - Michael Garval (North Carolina State University) “Colonial Encounters in the French Illustrated Menu, 1870-1940”
   - Bettina Brandt (Montclair State University) “Strange Mobile Images”

14.00 – 15.30 SESSIONS 13-15

13 Duchamp: Master of Word and Image Disruption (Chair: Lauren Weingarden)
   - Michael Taylor (Philadelphia Museum of Art) “Opening the Doors of Etant donnés”
   - Leah Sweet (New York University) “Erotic Disruption in Joseph Beuys’s ‘The Silence of Marcel Duchamp is Overrated’”
   - Steven Gerrard (Williams College) “The Prime Word ‘Trébuchet’”

14 Imagining Libraries (Chair: Michael Ryan)
   - Benjamin Harvey (Mississippi State University) “Cartwheels, Domes & Drawings: Word and Image in Woolf’s ‘Reading Room’”
   - Fernando Pereira (University of Pennsylvania) “Networked Words”

15 Cultural Traveling (II) (Chair: Sanjay Krishnan)
   - Sukanya Kulkarni (University of Toronto) “Imperial Sahib or Zeitungskuli: Hanns Heinz Ewers in ‘Indien und ich …’ (1911)”
   - Shameem Black (Yale University) “Traveling by Eye: The Geography of Amitav Ghosh”

16.00 – 17.30 SESSIONS 16-18

16 Museum – Object – Text (II) (Chair: Lauren Weingarden)
   - Peter McIsaac (Duke University) “Narrative as a Corrective to the Museum: Siegfried Lenz’ ‘Heimatmuseum’”
   - Avi Kempinski (University of Michigan) “The Wall as Museum: Delineating Identity at Sites of Barbarity in W.G. Sebald’s ‘Austerlitz’”
   - Regine Rapp (Humboldt University, Berlin) “Reading the Museum – The Subversive Strategies of Ilya Kabakov’s ‘Total Installations’”

17 Reading and Writing the Site (Chair: John Dixon Hunt, David Leatherbarrow)
   - Clare Goldstein (Miami University, Ohio) “Sublime Spaces. Longinus and Boileau in the Gardens of Louis XIV
Daniel Purdy (Pennsylvania State University) “‘Is that all there is?’ Architectural Drawing and the Disappointing Site, Goethe and Palladio”

André Rogger (Universität Basel) “‘To check the progress of the eye’: A Close Reading of a Few Landscape Sketches in Humphry Repton’s ‘Red Books’ (1789-1814)”

18 Word and Image in the Modern Public Monument (Chair: Christine Poggi)

Matthew Witkovsky (National Gallery of Art) “Blind Eyes and Empty Names: Touring the Monument to National Liberation in Prague”

Maria Elena Versari (Scuola Normale Superiore, Italy) “Living Among the Duce’s Words: The Visual Materialization of Fascist Rhetoric in the Italian Public Monument of the 1930s”

Tung-Hui Hu (University of California, Berkeley) “Time and The Writing of ‘Berlin Alexanderplatz’”

SUNDAY 25 SEPTEMBER

EXCURSIONS

MONDAY 26 SEPTEMBER

Political Inscriptions / Scientific Imaging

9.00 – 10.30 SESSIONS 19-21

19 Visualizing the Past (Chair: Maurice Samuels)

Kevin M.F. Platt (University of Pennsylvania) “Ivan the Terrible, Popular Entertainment and Mass Mobilization in Early Soviet Russia”

Arden Reed (Pomona College) “Tableaux Vivants from Goethe to Laguna Beach”

Rachel Hall (Syracuse University) “Tracking Instrumental Realism: Word and Image in the Wanted Poster”

20 Unequal Partners: When Photographs Vie with Words in Journalism (Chair: Barbie Zelizer)

Danielle Leenaerts (Université libre de Bruxelles) “Le magazine français ‘Vu’ (1928-1940). Naissance de l’information visuelle et utopie de la substitution de l’image photographique au texte écrit”

Jeff Allred (Hunter College) “Boring from Within: Luce, ‘Life’ and the Avant-Garde (1941)”

Barbie Zelizer (University of Pennsylvania) “When Images of Impending Death Make Sense in the News”

21 The New Prohibitions Against the Image: A Semiotic and Mediological Question (Chair: Nathalie Roelens)

Nathalie Roelens (Universités d’Anvers et de Nimègue) “L’image absolutiste comme censure inavouée”

Ralph Dekoninck (Université catholique de Louvain) “Parole d’images: La critique de l’image ventriloque dans l’iconophobie moderne”

Eric Robertson (University of London) “Dada disgusting? Hans Jean Arp”

11.00 – 12.30 SESSIONS 22-24

22 Image, Text, History (Chair: Michèle Hannoosh, Véronique Plesch)

Robert Maxwell (University of Pennsylvania) “Picturing Dreams, Writing History in Twelfth-Century Chronicles”

Hubert Locher (Staatliche Akademie der Bildenden Künste, Stuttgart) “From Ekphrasis to History. Verbal Transformations of the Display of Picture Galleries by Wilhelm Heinse and Friedrich Schlegel”
Lou Rose (Otterbein College) “Psychology, Art, and Antifascism: Ernst Kris, E.H. Gombrich, and the Caricature Project”

23 Reading Religious Imagery in Nineteenth-Century Europe (I) (Chair: Cordula Grewe)
  David Morgan (Valparaiso University) “The Iconicity of Print: Word and Image in Evangelical Illustrated Publications, 1795 to 1845”
  Peter Brandes (Universität Hamburg) “The Theology of the Image in German Literature around 1800”
  Margaret MacNamidhe “The Suffering of Angels: Delacroix’s ‘Christ in the Garden of Olives’ (1827)”

24 Medical Case Studies (Chair: Anjan Chatterjee)
  Kent Bream (University of Pennsylvania) “Grand Rounds: Medical Case Studies”
  Susan Levine (Institute of the Psychoanalytic Center of Philadelphia) “In the Mind’s Eye, or You Can’t spell ‘Psychoanalysis’ Without C-H-A-O-S”

14.00 – 15.30 SESSIONS 25-27

25 Cultural Translation Between Europe and Latin America – Borders and Exchange (Chair: Jens Baumgarten)
  Claudia Mattos (Campinas State University, Sao Paulo) “Word and Image in the Brazilian Academy: Negotiations Between Discourse and Practice in 19th-Century Academic Art in Brazil”
  Jens Baumgarten (Universität Basel and Campinas State University, Sao Paulo) “Between Word and Image, Internal and External: Negotiating Visual Representation in Europe and Brazil in Early Modern Times”

26 National History: Text, Image, Rhetoric (I) (Chair: Kevin M.F. Platt)
  Christopher Schnader (University of Pennsylvania) “Hitlergruß / Deutscher Gruß: National Socialist Visions of Greeting”
  Lauren Weingarden (Florida State University) “Modernizing History and Historicizing Modernity: Baudelaire and Baudelairean Representations of Contemporaneity”
  Cristina Cuevas-Wolf (Independent Scholar) “John Heartfield’s Insects and the ‘Idea’ of Natural History”

27 Explaining the Universe (Chair: Eileen Reeves)
  Eileen Reeves (Princeton University) “Camera Work: Descartes, Huygens, and the Dark Room”
  Stefan Ditzen (Hochschule für Gestaltung, Karlsruhe and Humboldt Universität, Berlin) “Beauty and Shiver in View of Monsters and Devils. Affect as Mediator between Text and Picture in Microscopy”
  Susana Oliveira (Lisbon Technical University) “Light Ghosts: Light and Perception of a Private World”

16.00 – 17.30 SESSIONS 28-30 AND WORKSHOP

28 National History: Text, Image, Rhetoric (II) (Chair: Kevin M.F. Platt)
  Karen Brown (Queen’s University, Belfast) “The ‘Inscapes’ of Louis Le Brocquy”
  Matthew Hart (University of Illinois, Urbana-Champaign) “The Cartographic Uncanny: Layla Curtis and British National History”
  Robert Grant (School of Advanced Studies, London) “‘American Scenery’ / ‘Canadian Scenery’: The Representation of Native American/First Nation Peoples in Mid Nineteenth-century Britain”

29 Reading Religious Imagery in Nineteenth-Century Europe (II) (Chair: Margaret MacNamidhe)
Victoria Coates (University of Pennsylvania) “Nineteenth Century Readings of Raphael’s Transfiguration”
Cordula Grewe (Columbia University) “Shulamith and Maria: Biblical Hermeneutics, Pictorial Exegesis and the Rebirth of Typology”
Michael Thimann (Freie Universität, Berlin) “Wahrheit’ (Truth): Metaphorics of Aesthetics and Religion in Nazarene Art”

30 Words on Screen: Hierarchies of Text and Picture in Cyberculture (Chair: Nathan Ensmenger, Nick Montfort)
Nathan Ensmenger (University of Pennsylvania) “Wizards, Hackers, and Poets: The Power of Computer Codes and Other Incantations”
Zach Whalen (University of Florida) “Reading as Cryptography: The Role of Encoding/Decoding in Digital and Print Culture”
Nick Montfort (University of Pennsylvania) “How Stella Got Her Text Back: Trajectories of Word and Image in Creative Computing”

Workshop on Teaching: Word & Image Studies 101 – Syllabus, Methods, Resources (Chair: Véronique Plesch)
Discussion on the objectives of such a course, different target audiences, methods of developing reading skills for verbal and visual texts, kinds of word-image relations to be covered, comparative methods, textbooks and other resources; no formal presentations

TUESDAY 27 SEPTEMBER

Arts of the Book / Photographic Texts

31 Artists’ Words (I) (Chair: Michèle Hannoosh, Véronique Plesch)
K. Porter Aichele (University of North Carolina, Greensboro) “Correspondence Art History, or Writing the End of Paul Klee’s ‘Beginning of a Poem’”
Adriana Dragomir (University of Toronto) “Frida Kahlo’s Visual Autobiography: A Word and Image Perspective”

32 Artists and the Art World in Fiction (I) (Chair: Charlotte Schoell-Glass, Martin Heusser)
Jennifer Greenhill (Yale University) “Illustrating the Shadow of Doubt: Henry James, Blindness, and “The Real Thing”
Susan Waller (University of Missouri, Saint Louis) “Problematic Poseurs: Prelude to an Analysis of Philippe Burty’s ‘Grave Imprudence’”
Juliette Wells (Manhattanville College) “The Artist, the Amateur, and the Accomplished Woman”

33 V-V-V on-line: Verbal-Visual-Vocal Poetries in Hyperspace (I) (Chair: Charles Bernstein)
Johanna Drucker (University of Virginia) “Graphic Affect: Looks, Is, and Does”
Kari Kraus (University of Rochester) “Vectors on a Grecian Urn”

34 Cinema and Photography: Time, Space, Theory (I) (Chair: Karen Beckman)
Louis Kaplan (University of Toronto) “Aleph: Wallace Berman Between Photography and Film”
Andrew Uroskie (Georgia Institute of Technology) “‘La Jetée en Spirale’: Robert Smithson’s Stratigraphic Cinema”
Frances Guerin (University of Kent) “In the Eye of the Moth: Photographic and Cinematic Affinities in Mike and Doug Starn’s Attracted to Light”

11.00 – 12.30 SESSIONS 35-38

35 **Artists’ Words (II)** (Chair: Michèle Hannoosh, Véronique Plesch)
- Birgit Mersmann (Hochschule für Gestaltung, Karlsruhe) “Image and Script: (Ideo-)Logical Alliances. Calligraphic Reconfigurations in Contemporary Chinese Art”
- Meredith Malone (University of Pennsylvania) “Spoerri’s Snare Game: ‘An Anecdoted Topography of Chance’”
- Sabrina Bleecker Caldwell (Australian National University) “Graphically Speaking: Richard Tipping, Words, Images and the Politics of Imagination”

36 **Word and Image in Printed Books (I)** (Chair: Peter Stallybrass)
- Jane Farnsworth (Cape Breton University) “Visual Conduct: Richard Brathwaite’s Emblematic Frontispieces”
- Peter de Voogd (University of Utrecht) “Shandean Typeface and Layout in Joyce’s ‘Ulysses’”
- Eric T. Haskell (Scripps College) “Illustrating Baudelaire: Image-Text Inquiry and ‘Les Fleurs du mal’”

37 **Cinema and Photography: Time, Space, Theory (II)** (Chair: Karen Beckman)
- Zabet Patterson (University of California, Berkeley) “Collapse into Stillness: Jim Campbell’s Digital Averages”
- Karl Schoonover (Independent Scholar) “Motion Minus Time: Futurism and the Afterlife of Photographed Movement”
- Susan Nurmi-Schomers (Universität Tübingen) “‘Diderot, Brecht, Eisenstein, Fassbinder’ – Photography and decoupage Film Aesthetics”

38 **Photography and Prose Fiction (I)** (Chair: María DeGuzmán)
- Eric Downing (University of North Carolina, Chapel Hill) “Nomadic Images: Errancy, Photography, and Memory in W.G. Sebald”

14.00 – 15.30 SESSIONS 49-42

39 **Artists and the Art World in Fiction (II)** (Chair: Charlotte Schoell-Glass, Martin Heusser)
- Ari Blatt (Montana State University, Bozeman) “The Postman Cometh: Art and Critique in Pierre Michon’s ‘Vie de Joseph Roulin’”
- Valentin Nussbaum (Université de Fribourg) “Serial Künstler: Portrait of the Artist as a Malefactor”
- Brigitte Peucker (Yale University) “Material Images: The Psychotic Tableaux of Cannibal Horror”

40 **Breaking the Frame: From Comic-Strip to Graphic Novel (I)** (Chair: Rita Barnard)
- Steen Christiansen (Aalborg University, Denmark) “The Truth of the Word, the Falsity of the Image”
- Sayumi Takahashi (University of Pennsylvania) “Electric Affinities in the Comic Unconscious”
- Charles Hatfield (California State University, Northridge) “In the Shadow of no Towers: Terror and Fragmentation in Art Spiegelman’s Postmodern Broadsheets”

41 **Word and Image in Printed Books (II)** (Chair: Eric T. Haskell)
- Shane Agin (Duquesne University) “Illustration as Imaginative Restraint in Rousseau’s ‘La Nouvelle Héloïse’”
- Nicolas Bock (Université de Lausanne) “Illustrating the Melusine-Saga. A French Manuscript Text of the 14th Century, its German Translation into Prose, and its Illustrated Print Editions”
42 V-V-V on-line: Verbal-Visual-Vocal Poetries in Hyperspace (II) (Chair: Charles Bernstein)
  - Al Filreis (University of Pennsylvania) “‘It is 3:17 AM’: Digital Poetics and the End of the Classroom as We Know It”
  - Sue Salinger (Naropa Archive Project) “Taste My Mouth in Your Ear: Taking the Kerouac Collection Online, Year One”
  - Kenny Goldsmith “If It Doesn’t Exist on the Internet, It Doesn’t Exist”

16.00 – 17.30 SESSIONS 43-46

43 Breaking the Frame: From Comic-Strip to Graphic Novel (II) (Chair: Rita Barnard)
  - Miriam Harris (Unitec New Zealand) “Cartoonists as Matchmakers: The Vibrant Relationship of Text and Image in the Work of Lynda Barry”
  - E.L. McCallum (Michigan State University) “Layered Readings and the Visual Narrator”
  - Stephen Hock (Haverford College) “Co-Mix Re-Mixed, or, The Strange Case of Mr. Chabon”

44 Theory of Photography, Psychoanalysis, and the Theory of Literature (Chair: Jean-Michel Rabaté)
  - Zsofia Bán (Eotvos Lorand University, Budapest) “Images of Absence: Family Pictures, Trauma and Memory”
  - Joshua Ramey (Villanova University) “Hysterically Visible: Andy Warhol’s Politics of Enjoyment”
  - Nicholas Rennie (Rutgers University, New Brunswick) “Shooting Moses: Idolatry and Iconoclasm in the Freudian Gaze”

45 Photography and Prose Fiction (II) (Chair: Eric Downing)
  - María DeGuzmán (University of North Carolina, Chapel Hill) “The Photographic Thought of Latina/o Literature and Cultural Critique”
  - Leslie Stewart Curtis (John Carroll University) “Don DeLillo’s ‘Mao II’ and ‘A Night in Baghdad’: the Terrorism of Word and Image”
  - Laura Saltz (Colby College) “Thresholds of the Visible: Photography and Hawthorne’s ‘House of the Seven Gables’”

46 V-V-V on-line: Verbal-Visual-Vocal Poetries in Hyperspace (III) (Chair: Charles Bernstein)
  - Matthew G. Kirschenbaum (University of Maryland) “Introducing nora: Poetry, Pattern Recognition, and Provocation”
  - Mark Liberman (University of Pennsylvania) “Text-Voice Alignment”
  - Charles Bernstein (University of Pennsylvania) “PENNsound: Prospect and Retrospect”

18.00 CLOSING EVENT
  - Art Spiegelman “Comix 101”
PROCEEDINGS

Editors: Catriona MacLeod, Véronique Plesch and Charlotte Schoell-Glass
Editions Rodopi (Amsterdam/New York NY), 2009.

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