

WORD & IMAGE



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

14 - Spring 2013

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Dear members,

Greetings! Earlier this year you received an email announcing the launch of our new website. It is now accessible under our "old" domain: <http://iawis.org/> and we are very excited about it. Kudos and gratitude go to our new webmaster, Maggie Libby. We encourage you to contribute to it and to let us know if there's any kind of specific information you'd like to see featured in it. I would like to draw your attention to the section dedicated to "Word and Image Studies Links" (under "Publications"); please send information and website address for associations and programs so we can include them (send to Maggie Libby melibby@colby.edu).

Preparation for our next triennial conference is moving apace. You will find here below a call for session proposals (note that the deadline is right around the corner, April 1st). You will also find a report for the session that we recently sponsored at the annual meeting of the College Art Association. For several years now, IAWIS has been an affiliated society and as such can sponsor sessions at this important conference: CAA gathers as individual members

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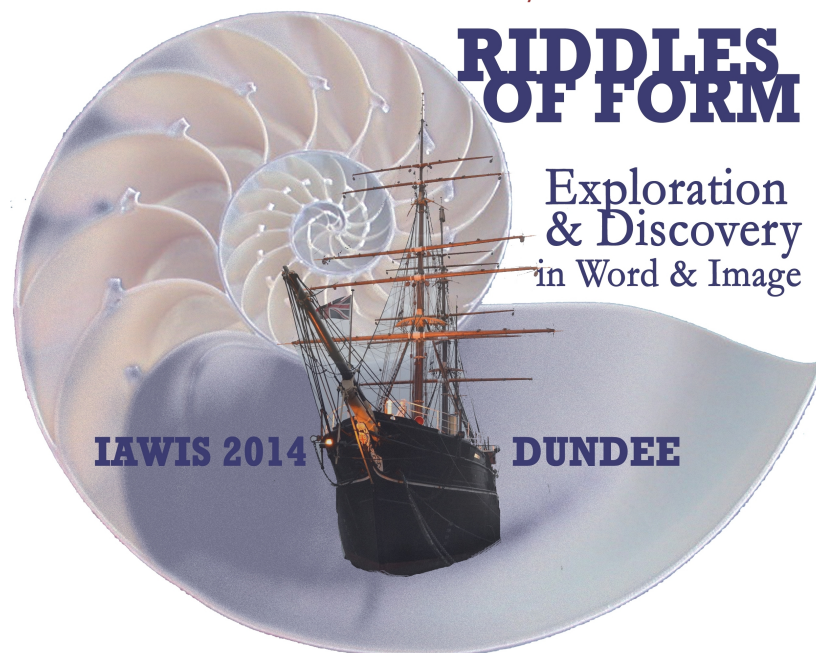
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12,000 artists, art historians, scholars, curators, critics, collectors, educators, publishers, and other professionals in the visual arts, while another 2,000 departments of art and art history in colleges and universities, art schools, museums, libraries, and professional and commercial organizations hold institutional memberships.

IAWIS is also sponsoring an international conference on the theme of *Ekphrasis: From Paragone to Encounter*, to take place 3-5 July at the University of Hull and that is organized by Richard Meek and David Kennedy (<http://www2.hull.ac.uk/fass/english/news-and-events/ekphrasis-conference.aspx>)

Véronique Plesch

CALL FOR SESSION PROPOSALS FOR THE 2014 IAWIS/AIERTI CONFERENCE



2014's IAWIS/AIERTI conference will be hosted for the first time by the Scottish Word and Image Group (SWIG), fronted by the University of Dundee's English programme, School of Humanities and Museum Services.

The conference theme is "Riddles of Form: Exploration and Discovery in Word and Image." It will examine representation of science and technology in text, poetry, art, popular culture, film, print and digital media, etc. Dundee has a particular history and reputation in both sciences and arts and is thus an ideal venue for the theme.

The conference will specifically invoke Dundee's scientific and cultural history through the foundational work of D'Arcy Thompson and Patrick Geddes, both polymathic visual thinkers of international reputation. It will also showcase the city's history of polar exploration and technological innovation. However, the conference's approach to 'science' is in no sense limited to the Anglophone tradition defining it in the narrower sense of the natural sciences,

but will restore and celebrate the full range of its original humanistic associations. Hence the theme will appeal to panels and papers on all kinds of human knowledge, enquiry and analysis, and how they are conceptualised, conducted or communicated through forms of verbal and visual media.

SWIG also hopes to collaborate with Dundee Contemporary Arts, Dundee Science Centre and other local bodies to host accompanying exhibitions, events and films. The 2014 Triennial will be a high-profile event, with four packed days of panels and keynote talks, plus a day of optional trips. Speakers will also have the option of presenting in either English or French.

Taking its cue from the writings of two of Dundee's great visual thinkers, D'Arcy Thompson and Patrick Geddes, "Riddles of Form" seeks to investigate the roles of exploration and discovery in word and image studies, and in particular the creative links between word, image and science in its broadest sense. What can science tell us about word-image relationships? How have art-forms that rely on both word and image been altered by science? To what extent does our understanding of science (professional and popular) depend on the interplay of word and image in (for example) scientific diagrams and models? How do other word-image inter-relations function within scientific research and discovery? How might new conceptual topographies in verbal and visual media be explored "scientifically"?

POTENTIAL SESSION THEMES INCLUDE, BUT ARE NOT LIMITED TO:

Designs for Life
Thinking Machines
A Sketch of the Universe
"Commune Vinculum"
Science / Fiction
Frankenstein in Dundee
Voyages extraordinaire
Jules Verne in Scotland
Polar Extremes
Outer / Inner Space
Riddles of the Ninth Art
Word and Image in Museums of Science
Visual Literacies / Literary Visualities (in the Digital Age)
Eco-Spheres (Nature and Ecology)
Evolutions
Alchemy and Natural Philosophy
Para-science
C.P. Snow and the Two Cultures
Polymaths

DEADLINE FOR SESSION PROPOSALS: 1st April 2013

Abstracts for sessions should be a maximum of 1,000 words. They may take the form of individual paper panels or discussion panels. NB All conference participants must be members of IAWIS/AIERTI. Contact: swig2014@gmail.com

**IAWIS/AIERTI AT THE 101ST COLLEGE ART ASSOCIATION ANNUAL CONFERENCE,
NEW YORK, 13-16 FEBRUARY 2013**

Session: From the Wall, to the Press, to the Streets

IAWIS participated at this year's CAA annual conference with the session "From the Wall, to the Press, to the Streets." The session was opened by the society's president Véronique Plesch and chaired by Eve Kalyva and Ignaz Cassar.

It addressed the presence of image and text in the public sphere from both a historical and critical perspective, and gave particular attention to artworks 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. The papers presented at this session brought together case studies of artistic activities from the 1950s, 1970s, and 1990s and raised questions regarding gender, race and imperialist exploitation across geographical and institutional sites.

The paper by Miriam Kienle (University of Illinois, Champaign-Urbana), "Pasted and Posted: Ray Johnson's Networked Art, 1955-65," examined Johnson's mail collages during a period of mechanisation of the US postal service and new regulations regarding political and pornographic content. Called "moticos" by the artist, Johnson's collages were assembled from fragments of the daily mail and posted to friends, notable figures, and complete strangers. Their visual composition and word play, characterised by fragmentation, repetition and (dis)placement, incite different modes of reading and allow for multiple associations of meaning. This brings to light heterogeneous exchanges, chaotic materiality and promiscuity that characterises their creation, circulation, and reception—something that is both coded in language as well as in the physical object itself. As Kienle astutely noted, the interpretive fluidity of Johnson's collages not only plays with the physical status of the object (a postcard, an envelope) but also extends a critical gesture that reveals the gaps in the binary logics of private/public, homosexuality/heterosexuality, obscenity/purity.

Eve Kalyva (University of Buenos Aires) discussed conceptual art practices in Argentina and international exchanges. In her paper "Across North and South: Conceptual Art Practices in a Variety of Contexts," she suggested that the use of language can be understood as a critical strategy for negotiating the space of art as a public and social space. The international activities of the Centre of Art and Communication (CAYC), Luis Pazos's paper masks of obligatory happiness, Juan Carlos Romero's superimposed large-scale prints, Horacio Zabela's black tape enclosing a public square in mourning and Carlos Ginzburg's billboards that motivated the passers-by to enter the gallery only to be called to look out of the window are few examples. Manipulating physical objects and contextual signification, such public interventions operate on the material and discursive relation between art and society, art's institutional confinement, the experiences of the artist as an investigator of social reality and the role of the spectator as active participant.

In her paper "'I Can't Imagine Ever Wanting to Be White': The Resonant Afterlife of those Notorious Museum Tags," Jody Cutler (St. John's University) investigated slippages between reading and the visual. Daniel Martinez's interactive and site-specific work *Museum Tags* (1994) consists of compulsory-to-wear admission tags that fragment and shuffle the sentence "I Can't Imagine Ever Wanting to Be White," and with it traditional hierarchies that underline the museum space, the art establishment, and audience demographics. Locating it within a lineage of art exhibitions, art discourse and Martinez's own professional trajectory, Cutler demonstrated how this work materially and discursively supports a series of individual, cultural and racial identifications and differentiations. Without picturing anybody, it stages subjectivity across the gaps between the artist's persona and the audience's own

predispositions, forcing viewer-bodies into a position *vis-à-vis* "whiteness." Moreover, exhausting a range of fairly literal readings, *Museum Tags* exposes how racial dichotomies are superseded in theory and practice.

The session was warmly received by its diverse audience and generated a lively discussion on the sociality of art, its function within the wider public sphere, and practices that open new channels of communication and participation. The organisers would like to give special thanks to Véronique and Catriona MacLeod, the Association's secretary, for their generous support and encouragement, and to this panel's speakers for their enthusiastic presentations and insightful contributions to image and text studies.

Eve Kalyva and Ignaz Cassar

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

THE 2013 SPONSORED SESSION, at the 48th International Congress on Medieval Studies (10–13 May 2012), will be on REFLECTING IN TEXT AND IMAGE. It is scheduled for Friday 10 May at 3:30pm in Schneider 1130 (Session 319).

Organized by Janet T. Marquardt and Véronique Plesch, it includes the following papers: Peter Darby, University of Leicester, "The Christ in Majesty image in the Codex Amiatinus," Karen Webb, University of Pittsburgh, "Finding the Gestalt of Text and Image: Diagrams and Canterbury Cathedral," Jerry Root, University of Utah, "Theorizing the double vision of the Theophilus legend," and Kiril Petkov, University of Wisconsin-River Falls, "Carpaccio's *Miracle with the Demoniac*: Image, Text, and Context in the Creation of the Past in Late Fifteenth-Century Venice."

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).

TO ATTEND

INCONTRI SUL SENSO AT THE UNIVERSITY OF TURIN: L'AGENTIVITÀ DELLE IMMAGINI: COME FARE COSE CON LE IMMAGINI / THE AGENCY OF IMAGES: HOW TO DO THINGS WITH IMAGES, TURIN, ITALY, ACADEMIC YEAR 2012-13.

Since the theoretical turning point in the research field of linguistic acts, prepared by a long philosophical, linguistic, and semiologic tradition, it has become more and more evident that "one can do things with words." Increasingly in-depth research has been devoted, furthermore, to the attempt at situating the capacity of action of verbal language, as well as the modalities by which it is distributed in discursive forms.

Taking as a point of departure the last monograph published by Omar Calabrese, on *trompe-l'œil*, the seminar will propose a collective and multi-disciplinary reflection on the agency of images, that is, on their capacity of orienting, encouraging, or even triggering the action of the observer from the cognitive-epistemic (belief), pragmatic (action), and emotional (passion) point of view.

How can one disentangle the knot of biological, cognitive, and socio-cultural determinations that determine images' capacity of acting? And how can one describe and analyze the mechanisms guaranteeing the passage from the reception of a visual text to the elaboration/execution of a practice or even of a form of life?

Images that deceive and undeceive, encourage action or prohibit it, trigger desire or aversion, institute—through the presence of their own significant surface, the interaction with their signs/codes/texts, and the arena of a context—new paths for individual and social action: images of this kind surround us daily, from advertising to the media, from art to religion. But how can one uncover their capacity of determining the passage from the states of meaning to the states of the world?

Several guest speakers are scheduled for March and April, and a Final Symposium will take place on Wednesday 8 May.

For more information, contact Massimo Leone, massimo.leone@unito.it.

ICONICITY: EAST MEETS WEST, NINTH INTERNATIONAL SYMPOSIUM ON ICONICITY IN LANGUAGE AND LITERATURE, RIKKYO UNIVERSITY, TOKYO, JAPAN, 3-5 MAY 2013.

The ninth in a series of biennial international and interdisciplinary symposia organized by the Iconicity Research Project since 1997, this meeting will once again focus on iconicity—understood as form miming meaning and form, and meaning miming form and meaning—in language and in literature. Since this is the first symposium to be held in Asia, it will also feature a workshop on poetry translation and panels on the interaction between Eastern and Western languages.

Keynote speakers: Anne Freadman (Melbourne), Winfried Nöth (São Paulo), and Toshio Ohori (Tokyo)

Previous symposia have, on the one hand, concentrated on iconicity as a driving force in language on all grammatical levels, on language acquisition, and on language change. On the other hand, they have addressed the various mimetic uses of more concrete and creative iconic images and/or more abstract iconic diagrams and metaphors at all levels of the literary text, in both narrative and poetic forms, and on all varieties of discourse (literary texts, historical texts, political texts, advertising, language and music, word and image, etc.).

The meeting will be hosted by the Graduate School of Intercultural Communication at Rikkyo University, (<http://english.rikkyo.ac.jp/academics/graduate/i-c/>), Ikebukuro campus, located in the heart of Tokyo, easily accessible by trains and buses from the two International Airports—Narita and Haneda. The symposium language will be English. Presentation time for papers will be 30 minutes followed by 10 minutes of discussion.

For further information about the Iconicity project, please consult the website: <http://www.iconicity.ch>, local organizer: Prof. Dr. Masako K. Hiraga, Rikkyo University, mhiraga@rikkyo.ac.jp

SILENCE, ABSENCE AND ELLIPSIS IN LITERATURE AND MUSIC. NINTH INTERNATIONAL CONFERENCE ON WORD AND MUSIC STUDIES, LONDON, UK, AUGUST 7–10, 2013.

The conference will take place in Senate House, University of London, in association with the Institute of Music Research and the Institute of English Studies, which are both institutes of the School for Advanced Study (<http://www.sas.ac.uk>).

In addition to papers addressing the conference theme, the conference will include two further sections: "Surveying the Field" and "Word and Music Studies Working Papers."

Previous conferences have been held biennially in Graz, Ann Arbor, Sydney, Berlin, Santa Barbara, Edinburgh, Vienna, and Santa Fe, with conference proceedings published in the Association's book series, Word and Music Studies (WMS). The Proceedings of the most recent conference in Santa Fe, *Voice in Literature and Music*, are due to be published early in 2013. It is anticipated that the Proceedings of the London conference will be published in a further volume of WMS.

The conference theme suggests various issues that have frequently been invoked within both musical and literary theory, and further suggests some topics unique to the field of Word and Music Studies.

On the one hand, composers have been fascinated by silence not as the opposite, but as the ground of music. Debussy commented that music is "the silence in between the notes"; Messiaen described the general pause near the opening of *Prélude à l'après-midi d'un faune* as "the first bar of modern music." And on the other hand, silence and the unsaid have been thematised in literature, particularly in the modern era. George Steiner wrote that "revaluation of silence—in the epistemology of Wittgenstein, in the aesthetics of Webern and Cage, in the poetics of Beckett—is one of the most original, characteristic acts of the modern spirit." The topic is not limited to modernism, however: from the myth of Philomela and Tereus to Romanticism's love of the fragment, the mute, ignored, or omitted has been a potent theme.

Mallarmé described all that is meaningful in a poem but not denoted by the words alone as the "music" of the poetry. Theorists of the relationships between words and music have often pointed out that one art form attempts to supply a perceived absence in the other. Thus, for instance, music in a lied is held to communicate what is latent but not articulated in the text; or conversely, in programme music the text to which the music alludes is absent, but necessary to the understanding of the work.

Contact: Robert Samuels (r.samuels@open.ac.uk) and Delia da Sousa Correa (d.dasousa@open.ac.uk)

SYSTEMS OF THE VEIL: TRANSPARENCES AND OPACITIES IN MODERN AND CONTEMPORARY ART, TURIN 29-30 OCTOBER 2013

The Swiss Institute in Rome, the University of Fribourg, and the University of Turin (CIRCE) are organizing an international symposium on the theme "Systems of the Veil: Transparencies and Opacities in Modern and Contemporary Art." The symposium aims at exploring, from interdisciplinary perspective (art history, semiotics, comparative literature, philosophy, etc.), the figure of the veil as symptom and embodiment of some of the most

important modalities of perception and expression in modern and contemporary visual cultures. The languages of the symposium are Italian, French, and English.

Among the keynote speakers, Profs Jacques Aumont, Martina Corgnati, Lucia Corrain, Ruggero Eugeni, Nicolas Galley, Massimo Leone, Amedeo Quondam, Henri de Riedmatten, Victor Stoichita, Felix Thürlemann, Ugo Volli, and Tristan Weddigen.

Contact information: Massimo Leone massimo.leone@unito.it

CALL FOR PAPERS

FILM, THEATRE, PERFORMANCE. Call for papers for 20th Annual Scottish Word and Image Group Conference, University of Dundee, Saturday 22nd and Sunday 23rd June 2013.

Plenaries: Brian Cox (Theatre and Film Actor), Don Boyd (Producer, Director), Prof. John Izod (University of Stirling)

Film, Theatre, Performance will consider the interdisciplinary relationship and crossovers between live performance, film, and television, particularly in relation to word and image interactions.

Suggested topics might include (but are not limited to): film to theatre/theatre to film adaptation; acting techniques in theatre/film; parallel careers in film and theatre; the cinematic vs. the visual image; new phenomena in film and theatre, including live cinematic transmissions of plays or operas; silent film and theatre; the interface between film and live art forms; the use of live music performance in film; opera or ballet films; the use of film in live performance; theoretical crossovers between art forms; performance, theatricality, or cinematicity in painting; fine artists' work in film or theatre; radio versions of plays or films; set design for theatre and/or cinema; plays adapted or written for television; the playwright as screenwriter; depictions of theatrical life on film/filmmaking on stage; early drama and film; music hall or vaudeville and cinema; the producer in film and/or theatre; scripts and storyboards; set design; and the relationship between comics/graphic novels and performance, theatre, and film. The conference will include an exhibition of unpublished photos from Film and Theatre productions by the celebrated photographer, Michael Peto.

Abstracts for papers should be a maximum of 300 words; those for panels, a maximum of 1,000. Closing date for proposals: Monday 15th April 2013. Contact: swig2013@gmail.com, www.scottishwordimage.org/

THE TERCENTENARY CONFERENCE, LAURENCE STERNE 1713 – 2013, ROYAL HOLLOWAY UNIVERSITY OF LONDON AT EGHAM, 8–11 JULY, 2013.

Over sixty speakers and keynotes by Thomas Keymer, Melvyn New and David Brewer, the greatest gathering of Sterneans ever, running from Monday 8 July 1 p.m. to Thursday 11 July 3pm.

The conference fee is £300 for early birds, £330 after 20 March, and includes all meals and an attractive social programme. Affordable on-campus 3 and 4-star en-suite accommodation from £200 for four nights.

Last call for papers: deadline 30 March. <http://www.shandean.org/conference.html>

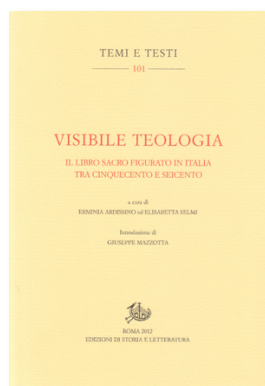
Programme organisers: Judith Hawley <J.Hawley@rhul.ac.uk>, Melvyn New <mnew@english.ufl.edu>, and Peter de Voogd <peterdevoogd@fastmail.fm>

RECENT PUBLICATIONS BY MEMBERS

CARA JUDEA ALHADEFF. *Viscous Expectations: Justice, Vulnerability, The Ob-Scene*. New York and Dresden: Atropos Press, forthcoming 2013.

ERMINIA ARDISSINO e Elisabetta Selmi. *Visibile teologia. Il libro sacro figurato in Italia tra Cinque e Seicento*. Roma: Edizioni di Storia e Letteratura, 2012. ISBN 978-88-6372-409-7. € 68,00

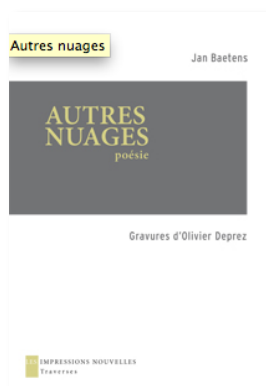
http://www.storiaeletteratura.it/catalog/titolo/index.php?cmd=ext&titolo_id=1505&subclass=



The book presents 25 essays on the combination of verbal and iconic languages on religious discourses in early modern Italy. It shows the vitality and creativity of the Catholic reaction to Reformation iconoclasm. *Visibile teologia* is organized in the following sections: Biblical, Ecclesiastical, Devotional, Homiletic, Homiletic, Hagiography, Rhetorics, Poetry, Scenic.

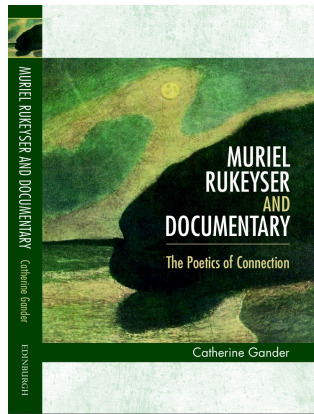
JAN BAETENS (textes) & Olivier Deprez (gravures). *Autres nuages*. Bruxelles, Les Impressions Nouvelles, 2012. ISBN 978-2-87449-132-0. €11.

<http://www.lesimpressionsnouvelles.com/catalogue/autres-nuages/>



Qu'est-ce qu'un nuage, si ce n'est un arbre en marche ? Et qu'est-ce qu'un arbre, sinon un nuage qu'on ne regarde qu'une fraction de seconde ? Sur cette hypothèse très simple, mais qui n'est pas sans rapport avec le principe moins banal de la métaphore, le présent recueil offre une série de variations qui mélangent allégrement le quotidien et ce qui le déchire, le surprenant et ce qui le banalise, les fantaisies du premier venu et quelques grands moments de l'histoire de l'art et de la littérature, les célèbres photographies de nuages réalisées par Stieglitz et des tableaux ou études d'arbres par des artistes comme Cézanne, Magritte, Scorsese, Antonioni ou encore Kafka. À chaque fois, l'ambition de l'auteur et de l'illustrateur est de faire partager le moment où naissent, puis s'évaporent les images, les idées, les textes. Quatorze gravures sur bois d'Olivier Deprez illustrent le recueil.

CATHERINE GANDER, *Muriel Rukeyser and Documentary: The Poetics of Connection*. UK and North America: Edinburgh UP and Columbia UP, 2013. ISBN 9780748670536. £65.00
<http://www.euppublishing.com/book/9780748670536>

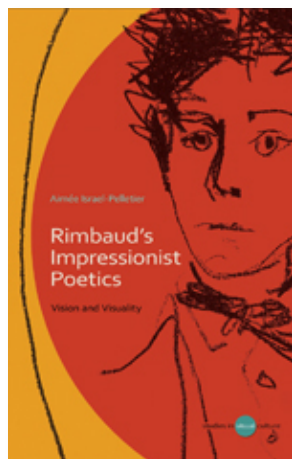


This study of twentieth-century American poet Muriel Rukeyser explores the multiple avenues of her 'poetics of connection' to reveal a profound engagement with the equally intertextual documentary genre. It examines previously overlooked photo narratives, poetry, prose and archival material and demonstrates an enduring dialogue between the poet's relational aesthetics and documentary's similarly interdisciplinary and creative approach to the world. By considering the sources of documentary in Rukeyser's work, the study provides insight into her guiding poetic principles, situating her as a vital figure in the history of twentieth-century American literature and culture, and as a pioneering personality in the development of American Studies.

LINDA GODDARD. *Artists' Writings, 1850-present*. Special issue of *Word & Image* 28. 4 (2012). ISSN: 0266-6286 (Print), 1943-2178 (Online) <http://www.tandfonline.com/toc/twim20/current>

The issue explores specific case studies as well as the broader methodological problems raised by various types of artists' writing including correspondence, journals, poetry and criticism. Articles by Grace Brockington, Linda Goddard, Richard Hobbs, John House, Anna Lovatt, Peter Maber, Alistair Rider, and Rachel Sloan.

AIMÉE ISRAEL-PELLETIER. *Rimbaud's Impressionist Poetics. Vision and Visuality*. Studies in Visual Culture. University of Wales Press, 2012. £95 / Chicago: University of Chicago Press, 2013. ISBN 9780708325353; \$150.00.
<http://www.wales.ac.uk/en/UniversityPress/New-Titles.aspx>
<http://www.press.uchicago.edu/ucp/books/book/distributed/R/bo15480931.html>



The author considers Rimbaud's affinities with Impressionism and develops a grammar for discussing his poetry from the "Poésies" to the "Illuminations" in relation to the new techniques brought forth by the Impressionist painters. She argues that Rimbaud's work, like that of the avant-garde painters, reflects a changing social reality, new cultural conditions, and a new kind of observer. In short, Israel-Pelletier considers the way vision and viscosity play out in Rimbaud's work. Professor William J. Berg writes about the book: "The scope of Rimbaud's Impressionist Poetics is even broader than the title suggests: not only does Aimée Israel-Pelletier demonstrate Rimbaud's affinities with Impressionism, but she also relates him to realism and the cultural and political climate of the period...and not only does she deal with Rimbaud's poetics, his theories of vision, but she also reinforces her compelling argument with ample discussions of the poems. Indeed, these incisive analyses illustrate the interaction of the visual and verbal languages at the most basic level, making her book at once comprehensive and concrete. Her argument is

consistently lucid and uncluttered, her style straight-forward and jargon-free, resulting in a book that will prove attractive to experts in all of the many fields with which it intersects, yet accessible to the general reading public. In short, this fascinating study is also a great read."

MASSIMO LEONE. *Sémiotique de l'âme: langages du changement spirituel à l'aube de l'âge moderne*, Berlin et al: Presses Académiques Francophones, 2012. 3 vols. ISBN 978-3-8381-8966-6, 978-3-8381-7066-4, and 978-3-8381-7137-1.

<https://www.presses-academiques.com/catalog/details/store/es/book/978-3-8381-7066-4/sémiotique-de-l'âme?search=Sémiotique%20de%20l'âme>



"Sémiotique de l'âme" propose les résultats d'un projet colossal. C'est en effet toute l'histoire verbale et visuelle des transformations des modalités d'incarnation du discours de l'âme dans les décennies décisives de la postérité tridentine européenne que le livre ressaisit dans ses trois volumes, où se trouvent affrontés ensemble des continents de savoir généralement disjoints par les effets traditionnels des lignées institutionnelles (carmélitaines, oratoriennes, jésuites, etc.) et par les effets scientifiques et professionnels de la spécialisation des champs. Au gré de recherches minutieusement poursuivies sur un large spectre, que complètent des analyses dont la pertinence repose aussi bien sur la pénétration d'une sensibilité subtile que sur la méthode sémiotique et les connaissances historiques qui les inspirent, "Sémiotique de l'âme" parvient à mettre en évidence la spécificité de la littérature et des arts plastiques dans la diffusion du message religieux, au lendemain du Concile de Trente.

HANS LUND. *Det runda brunnsslocket. En duomedial artefakt under fötterna (The circular manhole cover. A duo medial artefact under our feet)*. Lund: Intermedia Studies Press, 2011. ISBN: 978-91-976670-4-3.

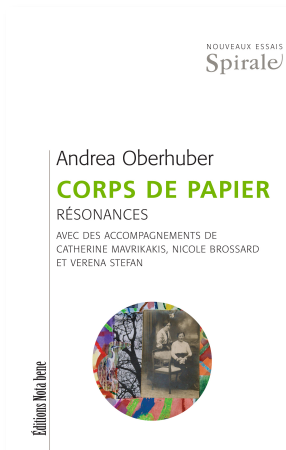
<http://www.lu.se/lup/publication/2972086>

-----. *Kulturella ikoner i text, musik och bild (Cultural icons in texts, music and images)*. Stockholm: Carlsson Bokförlag, 2012. ISBN: 978 91 7331 491 6. 170,00kr

<http://www.carlssonbokforlag.se/archives/4917>

ANDREA OBERHUBER. *Corps de papier. Résonances*. Collection Nouveaux essais Spirale. Québec: Nota bene, 2012. ISBN: 978-2-89518-442-3. Can\$ 21.95.

http://www.editionsnotabene.ca/fiche.php?no_livre=704



Explorant les enjeux du corps, du texte et de l'identité dans l'écriture des femmes, cet essai traverse l'histoire sociale, culturelle, esthétique et littéraire du sujet féminin à l'ère de la modernité. Solidaire des héroïnes de papier de Claire de Duras, Claude Cahun, Leonora Carrington, Unica Zürn et Élise Turcotte, l'auteure accompagne ces femmes écrivaines et artistes de ses analyses, mais aussi de ses propres images et textes de fiction. L'entrelacement des voix, la résonance des points de vue, le décroisement des frontières génériques et l'ouverture de l'espace livresque au jeu des regards d'autrui permettent de concevoir le recueil comme un livre de dialogue, toujours à renouer.

VIRGINIE POUZET-DUZER. *L'Impressionnisme littéraire*. Collection Culture et Société. Paris: Presses Universitaires de Vincennes, Avril 2013. ISBN: 978-2-84292-365-5. € 24.00.
<http://puv-editions.fr/collections/culture-et-societe/impressionnisme-litteraire-l--9782842923655-13-568.html>

Analyse de la période impressionniste, en littérature comme en peinture, où comment les peintres influencent les auteurs, et réciproquement.

Depuis les années cinquante, il n'y a pas eu d'ouvrage publié en France qui soit consacré à la seule question de l'impressionnisme littéraire. Ce livre se veut le pionnier d'un champ d'études encore aujourd'hui relativement inexploré, tandis que les publications transatlantiques autour de la question de *literary impressionism* sont assez nombreuses depuis le début du XXI^e siècle.

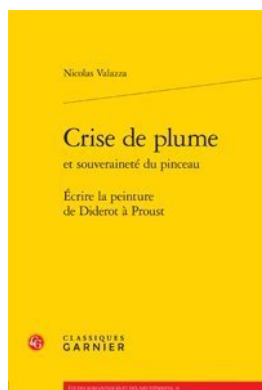
L'approche choisie est volontairement éclectique et phénoménologique : l'époque impressionniste est au cœur de l'analyse. Ainsi les échanges artistiques entre peintres et écrivains constituent-ils une manière de saisir ce qui, au point de contact entre texte et image, permet la naissance de l'idée même d'impressionnisme littéraire. Du côté de la peinture, Manet et Degas ont la part belle, tandis que tous les genres littéraires de l'époque sont considérés, par le biais d'auteurs aussi différents que Zola, Mallarmé, les Goncourt, Verlaine, Bourget, Huysmans, Rimbaud et Daudet.

ANNE REVERSEAU et David Martens, ed. *Figurations de l'écrivain en images / Figurations of the writer in image*. Numéro special de *Image & Narrative* 13.4 (2012). EAN13: 1780678X.
<http://www.imageandnarrative.be/index.php/imagenarrative>

Les questions soulevées par les figurations iconographiques de l'écrivain touchent à divers points sensibles de l'histoire et de la théorie littéraire. Elles contraignent à s'affranchir des ornières disciplinaires pour faire droit aux nouvelles formes prises par l'activité littéraire au cours de son histoire récente. Dans cette perspective, le présent numéro d'*Image & Narrative* a pour vocation de cerner certaines des principales lignes de force qui cadrent les usages de ces images de l'écrivain, en insistant sur un moment-clé de leur histoire que constitue la première moitié du XX^e siècle. Cette période correspond à un moment de massification de la diffusion de ces images, de coexistence de types variés d'images (peinture, photographie, etc.) et de différents lieux de diffusion, en même temps qu'à la prise de conscience par les écrivains de la possibilité d'une mise à profit fructueuse de ce nouveau paramètre de leur activité.

De Max Jacob (Alexander Dickow) à Benjamin Jordane (David Martens) en passant par Pierre-Albert Birot (Anne Reverseau), Oscar Kokoschka et Karl Kraus (Klaus Speidel), André Breton (Noémie Suisse), Abraham Schwarz-Abrys (Anouck Cape), Maurice Gilliams et Gaston Burssens (Matthieu Sergier), et, enfin, last but not least, Roland Barthes (Magali Nachtergaele), le panel proposé traverse le XX^e siècle. Il se concentre en particulier sur des cas de figure qui mettent en jeu certaines des principales tensions à l'œuvre dans le domaine des iconographies de l'écrivain, à travers le fil rouge de la reprise en main, par les auteurs eux-mêmes, de la production et de la diffusion de leurs images.

NICOLAS VALAZZA. *Crise de plume et souveraineté du pinceau. Écrire la peinture de Diderot à Proust*. Études romantiques et dix-neuviémistes. Paris: Classiques Garnier, à paraître. Broché, ISBN_978-2-8124-0863-2, € 33. Relié, ISBN_978-2-8124-1129-8, € 84.
<http://www.classiques-garnier.com>



En interrogeant le statut de la peinture dans les écrits sur l'art de Diderot, de Balzac, de Baudelaire, des Goncourt, de Zola, de Huysmans et de Proust, ce livre montre comment le dépassement de *l'ut pictura poesis* a contribué au bouleversement des styles et des genres littéraires de l'âge moderne.

NEWS FROM MEMBERS

PETER DE VOOGD is Academic programme coordinator of the XXIV James Joyce Symposium, that will take place in Utrecht, 15–20 June 2014.

CATHERINE GANDER recently took up a lectureship in American Literature at Queen's University Belfast, leaving her post at the University of Nottingham "with fond memories and firm professional and personal connections." Catherine is co-editing a Special Issue of the *European Journal of American Culture* with Dr Sarah Garland of UEA on the subject of a large international conference we ran in 2011: *The American Imagetext*. It is scheduled for publication this summer. They are also working on co-editing another book of essays, also arising from the conference (at which W.J.T. Mitchell and Miles Orvell were keynote speakers).

ANNE REVERSEAU (along with Sarah Bonciarelli, Carmen Van den Bergh and the group MDRN, www.mdrn.be) curated the exhibition *Literature as Document. Visual Culture of the 1930s*. Bibliothèque centrale de l'Université de Leuven (Belgique), 3 décembre 2012 – 28 janvier 2013.



L'exposition *Literature as Document. Visual Culture of the 1930s* s'est tenue en marge de la conférence internationale *Literature as Document. Generic boundaries in Western literature of the 1930s* (5–7 décembre 2012, KU Leuven, <http://mdrn.be/node/42>). Cette exposition comportait plus de cent livres et périodiques illustrant les différentes facettes de la relation entre littérature et documents autour de 1930: œuvres hybrides, exemples de journalisme littéraire, de chroniques, de publicités d'écrivains, mais aussi portraits d'écrivains

envisagés comme documentation et collections documentaires créées par les éditeurs. Cette large présentation, qui faisait la part belle aux collections de la Bibliothèque de Leuven, offrait une large place à la culture visuelle des années 1930 à travers de nombreuses publicités et brochures touristiques. L'exposition virtuelle issue de cet événement sera en ligne prochainement sur le site <http://www.litteraturesmodesdemploi.org/>. En attendant, on peut lire un compte rendu détaillé de l'exposition dans la revue *Incontri* (en italien): <http://www.rivista-incontri.nl/index.php/incontri/article/view/8315/8705>.