Dear members,

I hope this newsletter finds you well. First and foremost among our news items is the call for session proposals for our next triennial conference to take place in July of 2017 in Lausanne, Switzerland. Last June IAWIS’s executive board met in Lausanne and we were delighted to hear what Philippe Kaenel and his team have been preparing for this conference. I would like to encourage you to submit proposals for sessions before the 15 January deadline (as always, we welcome not only proposals on the topic of the conference but also on general issues of word and image studies). Once the sessions have been selected, you will receive the call for papers.

In the meantime, work on the volume based on last triennial conference in Dundee is moving apace—we look forward to a collection of great scholarship that will remind us of the wonderful time we had at our Scottish gathering in 2014.

Once again this year, IAWIS/AIERTI will be present at the annual meeting of the College Art Association, the U.S.-based international association for art historians, curators, and artists. The 2016 conference is taking place in Washington, DC, and our sponsored session was organized by our colleague Jorgelina Orfila. You can find the abstracts of the papers here below. We hope to see you in DC! Let me know if you are planning to attend: maybe we can have a little IAWIS get-together.
In addition to the usual crop of news and publications from our members, you will find details about the initiative that was launched on the occasion of the retirement of David Scott. We send David our congratulations and wishes for a well-deserved retirement! David served as IAWIS secretary from 1993 to 1999, was president from 1999 to 2002, and organized the triennial conference that was held at Trinity College Dublin in 1996. You can find more about David’s career—and his many different activities—academic, curatorial, athletic, and creative—at his website: http://www.dynamodave.com/. Speaking of important figures in the history of our association, you will also find details about the events that just took place to celebrate Anne-Marie Christin’s life and considerable contributions to scholarship and to word and image studies.

I would like to seize the opportunity to thank Sophie Aymes-Stokes for the herculean work she accomplished this summer and fall, in collaboration with our treasurer Matthijs Engelberts and our webmaster and social media tsarina Kirsty Bell, on reviewing and updating our membership list. Also, our heartfelt gratitude to Kirsty for taking over the management of our website and indeed, hitting the ground running!

Warm wishes to all. Please stay in touch; I hope to see you in February in Washington.

Véronique Plesch

CALL FOR SESSION PROPOSALS FOR THE ELEVENTH INTERNATIONAL IAWIS/AIERTI CONFERENCE, IMAGES AND TEXTS REPRODUCED, UNIVERSITY OF LAUSANNE, SWITZERLAND, 10–14 JULY 2017

By choosing the topic of “Images and texts reproduced,” the eleventh IAWIS conference aims to explore the impact of reproduction/reproducibility on artistic and literary creation, and on the textual and visual constructions of knowledge in the humanities.

The conceptions and uses of reproduction have undergone radical changes in the last two centuries with the development of print practices, photography, and computer techniques. During the Renaissance, the expansion of printing and engraving techniques provoked major turns in the fields of visual and textual cultures in comparison to the practice of copying in the Middle Ages.

To what extent has reproduction/reproducibility (from manuscripts to Ipads, from print to photography) transformed the production of the works, their diffusion and reception? This vast question addresses not only the history of the production of images and texts (artistic, scientific, religious, and so on) but also historical, theoretical, and methodological aspects of our disciplines.

“In principle a work of art has always been reproducible,” according to Walter Benjamin’s famous 1936 essay The Work of Art in the Age of Mechanical Reproduction. This fundamental assertion is worth questioning today.
Abstracts for sessions should be a **maximum of 300 words**. NB All conference participants must be members of IAWIS/AIERTI. The deadline for **session proposals** is **15 January 2016**. Submissions are to be addressed to our website [http://wp.unil.ch/reproduction2017/](http://wp.unil.ch/reproduction2017/). Contact/email: reproduction2017@unil.ch.

Philippe Kaenel, UNIL

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**IAWIS/AIERTI AT THE FORTHCOMING COLLEGE ART ASSOCIATION ANNUAL CONFERENCE**

**IN THE LIGHT OF MODERN MEDIA: WORD AND IMAGE ANALYSIS AS HEURISTIC TOOL,** THURSDAY, 4 FEBRUARY 2016, 12:30–2:00 PM, NEW YORK HILTON MIDTOWN. The session is chaired by Jorgelina Orfila, Texas Tech University.

Art history, as a modern and modernist textual discipline that studies two- and three-dimensional art, derived from and, thus, naturalized Gotthold Ephraim Lessing’s system of the arts, which, as it was based on the analysis of painting and poetry as space- and time-based arts, had established the notion of the existence of specific realms for visual and textual media. Yet the institutionalization of art history at the end of the nineteenth century coincided with the creation of the motion picture camera and projector. The flourishing of moving image technologies in the twentieth century spurred the historical avant-gardes’ penchant to amalgamate time- and space-based arts. Concurrently, whereas mainstream film, animation, and video stemmed from text-based production processes and favored narrative structures, most experimental filmmakers resisted textual inferences in the media. Further eroding the distinction between textual and visual media that underpins the epistemological foundations and practice of art history, the mid-twentieth-century digital revolution compounded still- and moving-image with the latest computer technology. Enthusiastically adopted by vanguard artists, electronic and later digital technologies (broadly labeled new media) have also impacted art historical research and teaching methodologies.

In this session we hope to question whether and how moving-image technologies and the “shift from separate representational and inscription media to a computer metamedium” (Manovich) have affected the production of art and art history. We invite papers that address case studies where the influence of moving image technology and/or new media, by contesting preconceived assumptions about distinct visual and textual media, has shaped the production of modern and contemporary art and art history. We also welcome papers that reflect on the past and present of the discipline of art history at a time when new media and media archeological studies are offering new approaches to the study of the history of the visual arts.

**Keri Watson** (University of Central Florida) “*Manhatta: The Legacy of Charles Sheeler and Paul Strand’s 1921 Cinematic Experiment*”

*Manhatta*, Paul Strand and Charles Sheeler’s 1921 short documentary film, provides a narrative of modernity that begins with a ferry approaching Manhattan and ends with a sunset view from a skyscraper. The film explores the relationship between photography and film and includes excerpts from Walt Whitman’s 1860 poem “Mannahatta.” Covering five city blocks of lower Manhattan, the film employs a variety of strategies to create a dynamic and compelling view of modernity. Premiering in 1921, this eleven-minute, 35mm, black-and-white silent short documentary was the first City Symphony film and influenced Walter Ruttmann’s *Berlin Symphony* (1927), Joris Ivens’s *Rain* (1929), and Dziga Vertov’s *Man with*
the Movie Camera (1929), but its impact on Depression-era photo-books has gone unnoticed. This paper argues that Strand and Sheeler’s modern and experimental pairing of photography, film, and poetry exerted significant influence on the style of photo-books.

Ronald R. Bernier (Wentworth Institute of Technology, Boston, MA) “What is Digital Humanities and Why Is It Not in the Art History Classroom?”
The importance assumed by digital technologies in contemporary culture has given rise to new forms of scholarly inquiry, new ways to assess and to organize humanistic knowledge, and new forms of cultural communication. Cultural and global studies are being transformed by integrating new media, allowing both faculty and students to diverge from traditional lines of inquiry into thinking about how technologies are affecting societies differently, transforming cultural expression, or altering social communication. The Digital Humanities, or “DH,” reified in the pages of the Chronicle of Higher Education, is an area of research and teaching at the intersection of computing and the humanities. Yet, despite claims about new ethos of interdisciplinarity and collaboration in the otherwise solitary pursuits of humanistic study, the emphasis is still on text—measurable, quantifiable, mappable, and visualizable text. Digital Humanities is, really, digital literary studies. Visual culture seems to pose intractable problems for DH work. When the visual image is considered, the digital humanities becomes text “about” images. This paper aims to open this conversation and to examine, critically, whether or not the Digital Humanities can include Art History, and, if so, how.

John A. Tyson (Emory University/National Gallery of Art) “Shedding Light on Digital Art History’s Supplementary Texts and Images”
This study focuses on digital platforms that present art and art history in provocative new ways: the Walker Art Center’s Walker Living Collections Catalogue (WLCC) and Triple Canopy (CCC). These e-journals reward and hone viewers’ capacity for word-image analysis. WLCC juxtaposes texts and moving images; the temporality of performance and new media art is not suppressed in the documentation—a marked distinction from printed matter. CCC catalyzes non-linear reading by reimagining texts as nodes in rhizomatic networks. CCC and WLCC invert norms of illustration: texts often illustrate images. The platforms’ words and pictures are examples of “supplements”: they each constitute “a surplus, a plenitude enriching another plenitude” (Derrida). Beyond theorizing art history’s shift from text to hypertext, I conclude with a discussion of more practical concerns. I address the role of modern media in the production of art history in The National Gallery of Art’s forthcoming web publication.

DAVID SCOTT’S RETIREMENT

THE DS PROJECT: IMAGE, TEXT, SPACE/PLACE, 1830–2015, FOR DAVID SCOTT, PROFESSOR OF TEXTUAL AND VISUAL STUDIES, TRINITY COLLEGE DUBLIN

The DS Project, for David Scott, proposes an alternative, digital approach to the Festschrift, or collection of essays traditionally offered to university professors by their former students at their end-of-contract. In 2015, after forty years of a distinguished career at Trinity College Dublin, which has encompassed academic, curating, and sporting achievements, David Scott moved from his position of Head of the School of Languages, Literatures and Cultural Studies, to the position of
Professor Emeritus. To mark this occasion, The DS Project brings together David Scott’s current and former postgraduate students and colleagues to showcase new interdisciplinary research across the fields pioneered by him at Trinity College Dublin.

It seems particularly apt that the contributions to The DS Project are informed by the spirit of David Scott’s intellectual curiosity. Beyond merely looking at images or reading texts, through critically assessing them, provoking debate about them, and trying to understand the processes behind and which govern them, David Scott’s guidance as a mentor and advice as a colleague has been and continues to be invaluable.

Over the decades, since his arrival in Trinity College Dublin as junior lecturer in 1975, with the accolade of the creation of a personal chair (Professorship) in Textual and Visual Studies in 1995, the Headship of the Department of French (1993–96; 2006–12) and the Headship of the School of Languages, Literatures and Cultural Studies (2012–15), he has encouraged his students to traverse interdisciplinary fields with intellectual freedom and that same sense of curiosity, while remaining rigorously focused on the details of their objects of study, whether poetry, prose, painting, photography, posters, graphic design, art criticism, semiological and philosophical texts, travel writing, translation.

Building on his 1970s doctoral research on French Symbolist poetics, his work moved in the 1980s towards textual and visual studies, and led in 1988 to his book *Pictorialist Poetics: Poetry and the Visual Arts in Nineteenth-Century France* (Cambridge University Press, reprinted in paperback, 2009), the setting up in 1988 of the MPhil in Textual & Visual Studies, which he led for the following twenty years, and his secretaryship (1993–99) and presidency (1999–2002) of the International Association of Word & Image Studies, for which he organised the triennial conference in Trinity in 1996. After 1990 his focus on semiotics in studying representation in a range of cultural fields resulted in books on Surrealist painting (1992), the postage stamp (1995), travel writing (2004), boxing (2009), and the poster (2010). A complete list of his publications is available on his website: [http://dynamodave.com/books](http://dynamodave.com/books)


Sinéad Furlong-Clancy

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**IN MEMORY OF ANNE-MARIE CHRISTIN**

A series of events was recently organized to celebrate the important legacy of Anne-Marie Christin, who sadly passed away in 2014 and was IAWIS’s vice-president from the association’s founding in 1987 through 1993 and founder and director of the Centre d’étude de l’écriture et de l’image (CEEI). The conference *Écritures V* was held on the 10 and 11 December in Paris at the Institut national d’histoire de l’art (the program is available at [http://ufrlac.lac.univ-paris-diderot.fr/ED131_WEB/Docs/PrqAMC.pdf](http://ufrlac.lac.univ-paris-diderot.fr/ED131_WEB/Docs/PrqAMC.pdf)). On 10 December, an exhibition, also entitled *Écritures V*, opened at the Bibliothèque des Grands Moulins, 5 rue Thomas Mann, 75013 Paris and along with it, the inauguration of the Fonds CEEI-Anne-Marie Christin (see [http://bibliotheque.univ-paris-diderot.fr/node/1630](http://bibliotheque.univ-paris-diderot.fr/node/1630)). The exhibition remains on view until 26 February 2016.
Volume 36 of Interfaces is now available. On the topic of "Synaesthesia," this issue contains articles by several members of IAWIS. The journal is jointly published by the College of the Holy Cross (Worcester, MA), Université Paris-Diderot, and Université de Bourgogne. To order copies of an issue or to subscribe, please contact Christelle Serée-Chaussinand at Université de Bourgogne (Dijon, France):

christelle.chaussinand@u-bourgogne.fr

Contents:
Gabrielle Thierry, “La valse de Ravel”
Séverine Letalleur-Sommer, “More Than A Condition: An Examination Of Synaesthesia As A Key Cognitive Factor In The Processing Of Reality And In Its Literary And Pictorial Renditions”
Hélène Martinelli, “Graver, peindre, écrire l’odeur: la mystique de l’odorat de Josef Vachal”
Kristen Adlhoch, “The Synaesthetic Experience of Light: Francis Bruguière’s Abstract Photographs”
Bénédicte Coste, “De la synesthésie: The Foundations of Aesthetics (1922)”
Marie Bouchet, “Sounds have colors, colors have smells”: synesthesia et métaphore dans les textes poétroïques nabokoviens”
Aude Jeannerot, “L’optique et l’haptique dans la critique d’art de Joris-Karl Huysmans”
Brigitte Friant-Kessler, “Synaesthetics and Laurence Sterne’s Fiction”
Sandra Glatigny, “Émotions synesthésiques et lyrisme transgénérique”
Michel Arouimi, “Des textes à toucher du doigt: Rimbaud, Claudel, Ramuz, Carlo Levi”
Fabien Desset, “Synesthesia in Percy Bysshe Shelley’s Ekphrasis: From Audible Paintings to Tangible Ideas”
Catherine Lanone, “‘How fused our impressions are’: Virginia Woolf, John Keats et la couleur des mots”
Laure-Hélène Anthony-Gerroldt, “Tressage de sensation et hypersensibilité dans la poésie keatsienne”
Leila Ghalehtaki, “Ouverture synesthésique sur la poésie mystique persane: étude des sens dans la poésie de Rûmi”
Antoine Hatzenberger, “Retour à l’élysée: le jardin anglais revisité”

TO ATTEND

“REGARDS CROISÉS SUR L’ANALYSE DE L’HISTOIRE ILLUSTRÉE, LA BANDE DESSINÉE ET LE ROMAN GRAPHIQUE”, GROUPE DE CONTACT FNRS “RECHERCHES SUR LES RELATIONS TEXTE-IMAGE”, Séminaire de 3e cycle, 2015–16

À en croire Dominique Wolton, directeur de la revue Hermès, la bande dessinée est aujourd’hui reconnue par les institutions culturelles et peut s’adosser sur une industrie puissante, mais elle serait pénalisée par un déficit de recherche abyssal. S’il faut bien
reconnaître, à consulter les programmes de formation des différentes universités francophones de Belgique, que cet objet d'étude—la BD—s'y fait très discrète dans les intitulés, on ne peut cependant pas ignorer l'intérêt des chercheurs jeunes ou confirmés à son égard, ce dont rendent compte les projets de thèse, ainsi que les colloques internationaux et autres journées d'étude qui lui sont spécialement consacrés depuis une dizaine d’années.

Ces occasions de plus en plus fréquentes de rencontre entre chercheurs venus de Belgique et d’ailleurs offrent des possibilités d’échanges stimulants, mais bien souvent focalisés sur la communication de résultats de recherche, plutôt que sur les méthodologies qui ont permis de les formuler. Comme ces approches se sont multipliées et surtout diversifiées—transdisciplinarité oblige—, il s’avère épistémologiquement pertinent de provoquer l’opportunité d’en faire le point ou tout au moins d’en entamer la description. C’est là l’objectif de ce séminaire pour cette année académique 2015-2016.

Pour compléter cet objectif, on peut ajouter qu’il serait souhaitable que les interventions à finalité méthodologique puissent concerner les principales modalités historiques de séquentialisation narrative que sont l’histoire illustrée, la bande dessinée et le roman graphique.

Quelle que soit le forme retenue pour ces échanges (exposés individuels ou collectifs), on peut envisager leur publication dans un numéro des Cahiers du GRIT.


26 Novembre 2015: Sabrina Messing (Lille 3-UCL), “Analyse de la carte introductive des Aventures d’Astérix”
Décembre 2015: Benoît Glaude (UCL), “Étude des interactions verbales dans l’histoire illustrée et la BD”
Février 2016: Maaheen Ahmed (UGent), “Analyse du fantastique comme mode d’expression et lieu de subversion de la BD”
Mars 2016: Benoît Crucifix (ULg), “L’histoire de la bande dessinée telle qu’elle est imaginée, réécrite, transmise par ses auteurs memes”
Avril 2016: Fabrice Preyat (ULB), “Approche critique de la sociologie des champs appliquée à la BD”

“WE ALL HAVE THESE THOUGHTS SOMETIMES”: A CONFERENCE ON THE WORK OF STEVIE SMITH, JESUS COLLEGE, OXFORD, 11 MARCH 2016

The work of Stevie Smith (1902–1971) has received uneven critical attention. Widely loved outside the academy, her novels and poetry resist traditional modernist narratives. However, Smith is enjoying a revival both within and beyond academia. Not only has Virago Press recently rereleased her novels, but a critical edition of her poems is forthcoming. The conference’s plenary speakers have been confirmed as Professor Dame Hermione Lee and Dr Will May. For updates, visit https://steviesmithconference.wordpress.com/.
CALL FOR PAPERS

INTERNATIONAL SOCIETY FOR INTERMEDIAL STUDIES, BEYOND TEXT IN THE DIGITAL AGE?, UNIVERSITY OF ROEHAMPTON, LONDON, 8–9 JULY 2016

Raphael Samuel’s essay “The Perils of the Transcript” (1972) drew attention to the limitations of using written versions of oral history interviews. The standard practice of transcribing or at least summarising interviews, and then selecting quotations from those texts for exhibitions, articles and books based around such interviews, meant the auditory dimension of oral history was for decades notoriously underused. Digital technologies, however, and especially the internet, make the “raw” and “cooked” materials—audio and video oral history interviews as well as extracts—much more readily available, as Michael Frisch and other commentators have observed. Does this signal the death of the written text?

The conference will investigate the extent to which the written word is redundant in oral history. Should we still transcribe or even summarise? What is the status of textual representations of our interviews in the digital age? We also want to revisit the relationship between oral history and text more broadly. Another conference theme will therefore explore the challenges and opportunities of using oral history recordings, and the various ways in which interviews can be used effectively alongside other kinds of text—diaries, letters, novels, maps, photographs, films, and social media, for example—from collection, through archiving to dissemination. What benefits or problems do we encounter? We are also keen to explore fictional forms of oral history, such as Chuck Palahniuk’s Rant: An Oral Biography of Buster Casey.

In addition, we encourage sessions on new technological developments, including re-use, mash-ups, social networking, and the new ethical and legal challenges all this brings.

HE Strand: This conference will also be the first to include a strand to develop the OHS HE network, and we welcome proposals to discuss any aspect of teaching and learning oral history in HE. If you would like to discuss your ideas please contact Jenny Harding: j.harding@londonmet.ac.uk

We invite proposals on related themes, such as the following:

• archiving oral history interviews with other texts, eg. diaries, photographs (from storing and cataloguing to making accessible to wider audiences)
• ethical implications, advantages and disadvantages of online access to recordings
• interpreting and working in more integrated ways with other texts
• exhibiting or otherwise disseminating oral history interviews alongside other texts
• oral histories of writers, and readers (eg. to cover memories of reading, being read to, and participation in reading groups)
• oral history and life writing
• oral history and fiction
• oral history and social media
• folklore and oral history

All proposals for oral history-based contributions, including papers, panels, presentations, workshops, posters and displays should be submitted by 18 December 2015 to belinda@essex.ac.uk. Max. 250 words.

Le colloque se propose de faire le point sur la destinée et le mode de présence (ou d’absence) du conte des Grimm intitulé “Le roi-grenouille” dans la littérature de jeunesse d’hier et d’aujourd’hui, en France et ailleurs. Le choix du “Roi-grenouille” peut se justifier de plusieurs manières:

Considéré par les Grimm comme “le plus ancien et le plus beau” des contes, il est placé en position inaugurale dès la première édition des Kinder-und Hausmärchen (1812) et ne changera pas de place tout au long des rééditions. Une telle position le rend emblématique de l’ensemble du projet des auteurs. Cependant, en France, du moins, il n’a fait l’objet d’aucune étude critique ample et approfondie. Le conte fait partie de ceux qui dérangent. Sa dimension sexuelle est évidente, bien que les Grimm se soient employés à la gommer au fil des versions. Si évidente que son premier traducteur en anglais, Edgar Taylor (1823), a pris sur lui d’effacer ce que la scène du lit pouvait avoir de troublant et qu’il a donné lieu à un nombre important de réécritures érotiques pour adultes, aux Etats-Unis notamment. Il est toujours possible de le lire innocemment comme un conte didactique montrant qu’il est important et gratifiant à terme de tenir ses promesses, mais c’est oublier que celui qui impose à la jeune fille la conjonction rebutante avec la grenouille n’est autre que le père, que la projection de la grenouille contre le mur est un acte de violence inouï et que, comme le remarque Maria Tatar, “les protagonistes des contes atteignent rarement leurs objectifs en observant des codes déontologiques stricts.” Conséquence ou non de ce qui précède, le conte est peu réédité en singleton dans sa version originale mais est la source d’innombrables réécritures à destination de l’enfance. Sans avoir bénéficié, comme “Blanche-Neige,” du vecteur disneysien, “Le roi-grenouille” semble l’un des contes les plus connus et, dans le même temps et paradoxalement, le plus mal connu des contes connus.

Le baiser final accordé par la jeune fille à la grenouille (et l’heureuse transformation qui s’en suit) paraît à tout un chacun un fait établi, alors même qu’il ne figure pas dans le conte. Dans la mémoire collective, partagée par le plus grand nombre des “réécritres,” ne reste du conte, le plus souvent, que ce qui ne s’y trouve pas: la scène fantasmatique et hollywoodienne du baiser, dont l’origine reste obscure. Ont disparu le puits et la balle, le père régisseur de la sexualité de sa fille, le dégoût et la rébellion violente de la jeune fille contre la proposition indécente de la grenouille, et pour finir, corps et biens, le fidèle Henri et ses cerceaux de fer.

Il s’agit de se demander comment la littérature pour la jeunesse, ici et ailleurs, parvient à composer avec un tel conte, emblématique mais dérangeant, perdu de vue dans sa version originale et cependant continûment présent dans la mémoire collective. Sans faire l’économie d’un éclairage historique préalable (Étude des variantes apportées par les frères Grimm d’une édition à une autre et de leurs éventuels commentaires – Étude de l’ensemble des traductions françaises du XIXe siècle et de leur mode de présence éditoriale: recueil ou singleton, paratexte, illustrations), les questions possibles peuvent se décliner comme suit:

- Aujourd’hui, sous quelles formes et avec quelle ampleur le conte est-il réédité à destination de la jeunesse? (Hors d’Allemagne) quelles traductions? quelles adaptations? quelles illustrations accompagnatrices qui mettent au jour quelles interprétations?
- Quelles sont les formes—génériques, éditoriales, médiatiques (albums, petits romans, pièces de théâtre, poèmes, bandes dessinées, cinéma…)—et les enjeux des réécritures attestées du conte? Quel degré de fidélité au conte-source? L’arrière-plan textuel est-il le conte source même, sa version fantasmée ou encore les réécritures précédentes, dans un
Our contemporary quotidian lives are becoming increasingly indebted to virtual platforms for social exchange and cultural mediation. The ubiquity of social media has necessitated the birth of virtual graveyards; frozen digital reliquaries marking the cessation of our online busywork. Museums and culture conservationists are hurriedly digitising material fragments of the Anthropocene in an anxious contest against time and entropy. In this world the family photo-album is no longer an object but a well pool of dematerialised data. To what extent has time’s unrelenting persecution of matter and, by historical virtue of necessity, culture, been circumvented in the digital age? What is time to the dematerialised image? Does the cloud and distributed data networks shift the agency of time as it shifts the image? Has the duration of the gaze been supplanted by a sequence of fleeting glances as the mechanics of our biological bodies struggle clumsily to fix upon a new frenetic landscape of hypermediated imagery?

The figurative freezing of digital data is a far cry from the corporeal terminus we have historically conceived of as death. In its epitaphic state even the digital graveyard is full of life; of reading, relaying and revival. Even these (a)temporarily static fields of data serve to nourish a complex bio-digital ecology that decomposes, blooms and flourishes in a new non-terrestrial time, unbound by the phenomenal cycles of the stars. The age of information has given rise to a new breed of temporality whereby nothing ever dies but is only defrag’d, retrieved, restored and remixed. The Transdisciplinary Imaging Conference is calling for papers that explore how this new temporality informs and plays out across contemporary visual culture.

Participants are asked to address aspects of the atemporal at least one of the following areas:

- the still image
- the immersive image
- the sound as image
- hypermediacy and the iconic character of the image
- politics of the image and/or image making in a transdisciplinary context
- life sciences and bioart in relation to the living image
- distributed and networked image
- The trans-scaler image(inary), from the nano to the astronomical image
- Artificial and computer vision
- moving still
- image as time, real-time and glitch-time
- archival, permanency and immediacy
- aesthetics and proliferation of the image
The conference invites papers that respond to the above provocation in areas related to: Media Arts, Painting, Drawing, Curating, Installation, Film, Video, Photography, Computer/data Visualization/sonification, Real-time Imaging, Intelligent Systems and Image Science.

**Abstracts are due 29 January 2016.** Email abstracts to: transimage2016@gmail.com


Abstracts are solicited for an International Word & Image Conference entitled Crossing Borders: Appropriations and Collaborations. The conference organizers are open to a variety of theoretical and methodological approaches and particularly look to engage diverse disciplines and fields of study (e.g., literature, history, art history, visual arts, natural and social sciences). Organizers will consider presentations and essays that focus on the links between verbal and non-verbal representations. Appropriations include but are not limited to adaptations, re-representations, re-visions, re-viewings, re-interpretations, renewals, recreations, and consequently, the power, authority, aesthetic and ethical responsibilities associated with appropriations. Collaborations include the collective efforts of studios, publishers, builders, performances, laboratories, etc. "Crossing Borders" transcends disciplinary or cultural boundaries to conceive and generate innovative cultural productions.

Presentations and papers can be delivered in English or French. All sessions are plenary and in a “round table” format. The goal of this conference is a conversation through the exchange of scholarly views.

Electronic submission of papers including an abstract (300 words maximum) and a short biographical notice should be sent to each of the editors below:

Brit Smith: bsmith@holycross.edu
Maurice Géracht: mgeracht@holycross.edu
Sophie Aymes: sophie.aymes@u-bourgogne.fr
Christelle Seree-Chaussinand: Christelle.Chaussinand@u-bourgogne
Carole Cambray: carolecambray@yahoo.fr
Stéphanie Prévost: stephanie.prevost@univ-paris-diderot.fr

**Deadline** for proposals: **30 January 2016.** Early submissions encouraged, early decisions possible.

This event is sponsored by the international French/English journal INTERFACES, the College of the Holy Cross, the Université de Bourgogne Dijon and the Université Paris Diderot. Papers submitted for the Conference will be considered for publication in INTERFACES, a peer reviewed, award winning journal: (http://college.holycross.edu/interfaces/)
The editors strongly encourage the inclusion of digital images and will publish all submitted images for which copyright has been obtained by the author. Interfaces also has the means via an accompanying CD to reproduce film frames, videos, and music.

ESSE CONFERENCE: WORD AND IMAGE IN CHILDREN’S LITERATURE, GALWAY, IRELAND, 22–26 AUGUST 2016

This seminar will consider the interaction between words and pictures which lies at the heart of children’s literature. Originally, and essentially, meant to entertain and instruct, children’s literature stages the complicity between two semiotic codes engaged in a relation which is alternately, or simultaneously, didactic, hermeneutic, emblematic, aesthetic or ludic, as words and pictures serve or subvert each other, complete or compete with one another. In our discussion of the ways in which the hybrid combination of text and image is what produces meaning as well as provides verbal and visual pleasure, we will also examine the status of the reader/viewer of such texts, thus broadening the emphasis on formal issues to cultural and historical issues of power and gender.

Individual proposals (250 words) plus a short bio should be sent to the three convenors: Karen Brown, University of Saint-Andrews, Scotland (keb23@st-andrews.ac.uk), Laurence Petit, Université Paul Valéry-Montpellier 3, France (laurence.petit@univ-montp3.fr) and Camille Fort, Université de Picardie Jules Vernes, France (camillefort@yahoo.fr) by 28 February 2016.


Media can be understood as those entities that make communication among human minds possible. Whereas these entities are always material in some way—whether they are corporeal or external to the human body—their communicative abilities are determined by their capacity for creating mental response. Media are cultural products that cannot be fully understood unless both their specific physical traits and their capacity to affect cognition are taken into account. One of the most astonishing capabilities of the interaction between media and human beings is that the outcome of one communicative act can successfully be mediated again through another kind of medium. A photograph in the newspaper may be described by spoken words; a musical score may be transformed to sounding music; the oral statements of a witness may be written down; a novel may be adapted to a movie; the gist of a scientific account may be rendered into a visual diagram; spoken words may be transmitted to sign language. These processes of transfer and transformation can be called transmediations.

Transmediation is an exceedingly common phenomenon in all kinds of communication. It is a cross-cultural and cross-historical phenomenon, which ultimately results from the flexibility of our minds evolved through thousands of years of multi-sensory interaction with a multi-material surrounding and communication with other minds in widely different situations. As transmediation cannot be accomplished seamlessly, it appears to be an acutely important matter with far-reaching consequences for our understanding of communication at large. Although the study of transmediation is not virgin soil (it has been
investigated with shifting terminology in various subject areas), we need a deeper understanding of how the outcome of communication is modified—sometimes dramatically—when it is transferred among different types of media with various multimodal traits. Such an exploration should include, on the one hand, the inescapable media differences and similarities that set the limits for transmediation (transmediation involves material, spatiotemporal, sensorial, and semiotic borders being crossed), and, on the other hand, the equally unavoidable contextual factors that determine communication in general (transmediation being affected by culture, history, politics, ideology, education, and interpretive communities).

Theories for the discussions at the conference may be provided by research areas such as intermediality, multimodality, semiotics, communication, new media theory, cultural studies, adaptation studies, transmedial narratology, translation studies, visual studies, cognitive science, psychology, sociology, and theories of literature, film, and music. We especially encourage participants to suggest relevant theoretical frameworks that have not so far been at the frontline of transmedial investigations. Possible empirical areas are, for instance, face-to-face communication, aesthetic media, transmediations for physically or mentally impaired people, mass media, scientific discourse, classroom education, new media culture, reading and writing, and communication in legal proceedings. Investigations of other relevant empirical areas are also appreciated. Papers may be focused either on purely theoretical issues or on empirical investigations (such as analyses of specific media products) based on theoretical considerations.

The conference Transmediations! will include keynote speeches by Gunther Kress, João Queiroz, and Marie-Laure Ryan.

Official language of the conference is English. Each paper will be allotted 20 minutes for presentation and 10 minutes for discussion. Proposals for both individual papers and preconfigured sessions of two or three papers are welcome. There will be a strict selection of papers. As our goal is to attract participants from a broad area of research, papers and session with a marked interdisciplinary approach will be prioritized.

Please send your abstract (around 300 words, including an informative title and a short bio) to lnu.se/transmediations. The conference website will provide you with more information and a link to the Linnæus University Centre for Intermedial and Multimodal Studies. The conference fee is 100€, which will cover lunches, a conference dinner, and other arrangements.

Deadline for abstracts: 1 March 2016.
Publication of preliminary conference program: 3 June 2016.
Deadline for registration and conference fee: 1 September 2016.

RECENT PUBLICATIONS BY MEMBERS

http://www.cardere.fr/ficheLivre.php?idLivre=252

Asinus in fabula est un “récit en vers adressé à un fantôme.” Composé comme un chant, il se découpe en quatre parties de 24 strophes, séparées en deux groupes par un intermède—un entr’acte—, une fable en italien. C’est un manège qui tourne, tourne, et
les figures défilent, passent, reviennent, disparaissent à nouveau pour ressurgir encore. C'est une ritournelle, le chant d'un enfant qui, concentré sur son jeu, accompagne le mouvement de ses mains en s'amusant aussi avec les mots, les sons; un thème se répète, avec d'infimes modifications qui le transforment peu à peu, comme Steve Reich le fait dans sa musique, créant un univers lénifiant et enveloppant. De temps en temps, une nouveauté, comme un trait d'humour, d'absurde, de dérision, et plus sûrement l'invention d'une expression, d'un mot, d'un son, procure un virage brusque dans le texte, dans le paysage sonore et poétique. Usant aussi de l'artifice typographique, Guido tente de "dilater le temps de l'écriture pour que celle-ci puisse couler, luttant contre toute tentative d'effacement." Je ne peux résister à un parallèle pastoral d'inspiration gionessque que me souffle mon ami Guillaume Lebaudy: "Il [le troupeau ensonnailé] agit comme une ritournelle qui, se répétant à l'infini, avec très peu de variations, crée un territoire sonore. En venant s'opposer au chaos inquiétant produit par le silence de la montagne, il est un point de son bourdonnant témoignant d'un ordre qui contraste avec le désordre extérieur; il délimite un territoire en mouvement." Asinus in fabula est un troupeau ensonnailé... À lire et relire ce texte—on pourrait dire: à l'écouter et le réécouter—, on participe à la création de cet univers d'enfant, et de nouvelles voies s'ouvrent, de nouvelles traces s'impriment dans l'imaginaire...


Les théories de la signification sont nombreuses. Mais aucune n'affronte la question de savoir comment et pourquoi naît le sens. Paraphrasant la formule célèbre de Leibniz, les Principia semiotica du Groupe μ répondent à la question "Pourquoi y a-t-il du sens plutôt que rien?" Rompus à l'interdisciplinarité, les auteurs se fondent pour cela sur les récentes avancées des sciences du langage et de la communication, et sur tout ce que les sciences cognitives ont permis d'engranger au cours des trente dernières années. Ils peuvent ainsi démontrer que le sens est toujours issu de l'expérience sensorielle d'un sujet et qu'il retourne au monde via l'action; que les mécanismes régissant la formation du sens sont en nombre très limité—ce sont essentiellement le contraste et le regroupement; et que si le monde du sens englobe les symboliques humaines les plus complexes, il couvre aussi tout le règne du vivant. Cette synthèse audacieuse permet d'ordonner dans un cadre unifié des phénomènes apparentement aussi divers que les langues, l'interprétation des textes, la communication animale, l'invention de l'outil, etc. Il apporte une réponse rigoureuse à des questions philosophiques brûlantes, comme l'émergence et le réalisme et, surtout, propose une nouvelle alliance entre sciences humaines et sciences de la vie.

NEWS FROM MEMBERS

GUIDO FURCI has been appointed director of the École Suisse Internationale (Paris-Dijon) and of the research lab "ESI – exophonie, bilinguisme, didactique des langues."

CHRISTA-MARIA LERM HAYES recently published her inaugural lecture, "Writing Art and Creating Back: What Can We Do With Art (History)," which was delivered at the University of Amsterdam in 2015. The conference, which was published by Amsterdam UP is available at: http://www.oratiereeks.nl/upload/pdf/PDF-6174DEF_Oratie_Lerm_WEB.pdf
CATRIONA MACLEOD was elected vice-president of the Goethe Society of North America and will accede to the presidency in 2019.

Catriona MacLeod at Arc-et-Senans, May 2015 (photo V. Plesch)

THOMAS E. WARTENBERG, professor of philosophy at Mount Holyoke College, curated an exhibition of Mel Bochner's illustrations at the Mount Holyoke College Museum of Art. The exhibition runs until 20 December 2015. Wartenberg organized a conversation with the artist on 6 October and on 20 October gave a gallery talk entitled “Investigating Fourth Range: Thoughts on Illustration as Philosophy.”

https://www.mtholyoke.edu/artmuseum/exhibition/mel-bochner?bc=node/223