

# WORD & IMAGE



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

19 – Spring 2016

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Dear members,

The big news is that the call for papers for our triennial conference in Lausanne 2017 is now up: we are already getting excited at the prospect of meeting in just over a year and enjoying the beauty of the Léman Riviera! In the meantime, there are plenty of events to keep us busy, exchange ideas, and share research. As I write this newsletter, our Scottish friends of SWIG just held their conference (you can find the program at <http://www.dundee.ac.uk/humanities/events/afterlives2016/>). Our board member Massimo Leone is among the organizers of the conference *Mediation and Immediacy: The Semiotic Turn in the Study of Religion* that will take place in Turin, 8–10 June; our friends from *Interfaces* are organizing their annual conference that will take place this year at Holy Cross College 29 June–1<sup>st</sup> July, IAWIS members Laurence Petit and Karen Brown are among the convenors of this year's ESSE conference that will take place 22–26 August in Galway, and early in September our member Patricia Simonson and her colleagues from the Literature Department at the Universidad Nacional de Colombia are hosting a conference in Bogota. IAWIS is thrilled to be one of the sponsors of the Bogota conference and to be associated as a partner to the summer program that our board member Guido Furci is organizing in Paris. You will find details on all these programs here below.

As we gear up for Lausanne, it is time to start thinking about the Max Nänny prize for the best essay in word and image study and you will find here below details on how enter the competition. We hope many of you will submit essays.

Véronique Plesch

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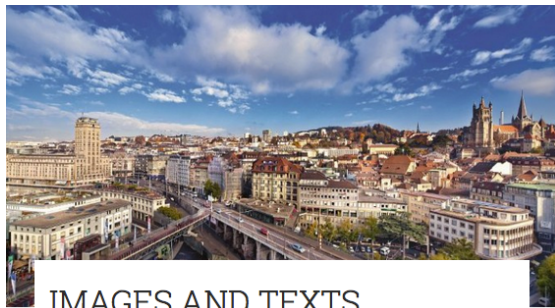
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**CALL FOR PAPERS FOR THE ELEVENTH INTERNATIONAL IAWIS/ AIERTI  
CONFERENCE, *IMAGES AND TEXTS REPRODUCED*, UNIVERSITY OF LAUSANNE,  
SWITZERLAND, 10–14 JULY 2017**



**IMAGES AND TEXTS  
REPRODUCED**

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.

The Call for Papers is available on the conference website

<http://wp.unil.ch/reproduction2017/>

Contact/email: [reproduction2017@unil.ch](mailto:reproduction2017@unil.ch).

Philippe Kaenel, UNIL

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

On February 4, IAWIS participated at the 2016 CAA annual conference with the session “In the Light of Modern Media: Word and Image Analysis as Heuristic Tool.” Chaired by Jorgelina Orfila (TTU), the session was introduced by the society’s president Véronique Plesch.

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. The panel aimed at exploring 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.

One of the panelists who had planned to talk about digital humanities could not attend the conference. Like chronological bookends, the papers presented considered an early twentieth-century and a contemporaneous case study in which new media shaped the production and dissemination of art.

Keri Watson (University of Central Florida), "Manhatta: The Legacy of Charles Sheeler and Paul Strand's 1921 Cinematic Experiment" considered Paul Strand's and Charles Sheeler's 1921 short documentary film "Manhatta." 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 had gone unnoticed. Dr. Watson argued that Strand's and Sheeler's modern and experimental pairing of photography, film, and poetry exerted significant influence on the style of photo-books.

John A. Tyson (Emory University/National Gallery of Art ), "Shedding Light on Digital Art History's Supplementary Texts and Images," focused 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). Dr. Tyson concluded with a discussion of more practical concerns and addressed the role of modern media in the production of art history in The National Gallery of Art's forthcoming web publication.

The session was very well attended. As there was enough time to project "Manhatta" and to present several of the webpages considered by Dr. Tyson, the papers triggered a stimulating discussion on the impact of new media in the teaching and dissemination of art and art history. The organizer would like to give special thanks to Véronique Plesch and Catriona MacLeod for their generous support, encouragement and/or participation to a panel. Some of the issues debated in the IAWIS session at the 2016 CAA conference will no doubt be further discussed during the next triennial conference in Lausanne in 2017.

Jorgelina Orfila, Texas Tech University

## MAX NÄNNY PRIZE FOR BEST ARTICLE IN WORD AND IMAGE STUDIES



The prize, named in honor of the late Max Nanny, past IAWIS President, is awarded every three years on the occasion of our triennial conferences: it was awarded for the first time in Paris, in 2008. Please see our website (<https://iawis.org/max-nanny-prize-recipient/>) for a list of prizewinners.

### Submission guidelines

Members as well as non-members of IAWIS/AIERTI may submit already published articles (dated no earlier than three years before the submission deadline). **The deadline for the next prize selection is 31 October 2016.**

1. The Max Nanny Prize for the Best Article in Word & Image Studies (500 Euro) is awarded every three years on the occasion of IAWIS/AIERTI's triennial conference; it was awarded for the first time in Paris in 2008.
2. It is open to everybody; membership is not required for the submission of articles. Members of the Executive or Advisory Boards of IAWIS/AIERTI cannot submit an article. If a student of a member of the Board submits an article, this member cannot be on the selection committee.
3. Articles submitted must have been already published. On submission, the date of publication should not be earlier than three years before the submission deadline.
4. Articles submitted can be published in any of the following languages: English, French, Spanish, Portuguese, German, Italian, Dutch. The consideration of articles in other languages is subject to the association finding outside readers. IAWIS/AIERTI is under no obligation to provide such readers.
5. Articles should be sent in triplicate to IAWIS/AIERTI's secretary:

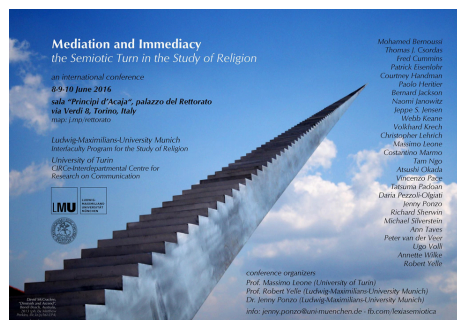
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## H.G. WELLS'S 150<sup>TH</sup> ANNIVERSARY

Our friend and board member Keith Williams sends news about multi-media events which are taking place this year, to celebrate H.G. Wells's 150th anniversary. Keith will be giving two film talks in September among many other items on a very extensive program, which is based in Woking, the fictional epi-centre of the Martian invasion in the War of the Worlds. In Dundee, the Dundee Contemporary Arts will also be holding special Wells screenings and talks in May and there will be related events through Literary Dundee and Being Human: The National Festival of the Humanities, as well as a Wells-themed science and art exhibition organised by Museum Services and Duncan of Jordanstone College of Art and Design in the Autumn. With such a major international anniversary (second only to

Shakespeare's this year), the interdisciplinary connections are potentially enormous and will be of interest to Word and Image Scholars. See [www.wellsinwoking.info](http://www.wellsinwoking.info)

## TO ATTEND



INTERNATIONAL CONFERENCE: MEDIATION AND IMMEDIACY THE SEMIOTIC TURN IN THE STUDY OF RELIGION 8-10 JUNE 2016, PALAZZO DEL RETTORATO VIA VERDI 8, TORINO, ITALY.

Organized by Ludwig-Maximilians-University Munich (Interfaculty Program for the Study of Religion) and University of Turin (CIRCe-Interdepartmental Centre for Research on Communication).

The conference will include the participation of numerous academics from prestigious international universities: Mohamed Bernoussi, Thomas J. Csordas, Fred Cummins, Patrick Eisenlohr, Courtney Handman, Paolo Heritier, Bernard Jackson, Naomi Janowitz, Jeppe S. Jensen, Webb Keane, Volkhard Krech, Christopher Leirich, Massimo Leone, Costantino Marmo, Tam Ngo, Atsushi Okada, Vincenzo Pace, Tatzuma Padoan, Daria Pezzoli-Olgati, Jenny Ponzio, Richard Sherwin, Michael Silverstein, Ann Taves, Peter van der Veer, Ugo Volli, Annette Wilke and Robert Yelle

Conference organizers: Prof. Massimo Leone (University of Turin), Prof. Robert Yelle (Ludwig-Maximilians-University Munich), Dr. Jenny Ponzio (Ludwig-Maximilians-University Munich)

For further information please contact: [jenny.ponzo@uni-muenchen.de](mailto:jenny.ponzo@uni-muenchen.de) - [fb.com/lexiasemiotica](https://www.facebook.com/lexiasemiotica). For the full programme of the International Conference: <http://www.circe.unito.it/sites/x024/files/allegatiparagrafo/25-01-2016/mediation-booklet.pdf>



LES MOTS ET LES CHOSES: ÉCOLE D'ÉTÉ INTERUNIVERSITAIRE EN LETTRES ET SCIENCES HUMAINES 30 JUIN-17 JUILLET 2016



L'École Suisse Internationale est heureuse d'annoncer le lancement de son école d'été interuniversitaire en Lettres et Sciences Humaines en collaboration avec l'École Normale Supérieure, l'Université Paris 3 Sorbonne Nouvelle, l'Université du Havre, l'Université de Cergy-Pontoise, L'Intermède et le IAWIS/AIERTI.

L'objectif de ce programme est d'offrir à un public d'étudiants et de jeunes chercheurs l'occasion d'améliorer leur maîtrise de la langue française, d'explorer de nouveaux champs interdisciplinaires en sciences humaines, de découvrir autrement la réalité socioculturelle française et son patrimoine, d'échanger avec des universitaires français ou étrangers résidant en France.

<http://www.ecolesuisse-fle.fr/paris/programmes-pour-lete>



INTERNATIONAL WORD AND IMAGE CONFERENCE:  
*CROSSING BORDERS—APPROPRIATIONS AND  
COLLABORATIONS*, COLLEGE OF THE HOLY CROSS, 29  
JUNE–1 JULY 2016

*Crossing Borders: Appropriations and Collaborations* will feature a variety of theoretical and methodological approaches that engage diverse disciplines and fields of study (e.g., literature, history, art history, visual arts, natural and social sciences) and 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.

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/>)

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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.

Convenors: Karen Brown, University of Saint-Andrews, Scotland ([keb23@st-andrews.ac.uk](mailto:keb23@st-andrews.ac.uk)), Laurence Petit, Université Paul Valéry-Montpellier 3, France ([laurence.petit@univ-montp3.fr](mailto:laurence.petit@univ-montp3.fr)) and Camille Fort, Université de Picardie Jules Vernes, France ([camillefort@yahoo.fr](mailto:camillefort@yahoo.fr)).  
<http://essenglish.org/>



*CROSSING BORDERS: TRANSLATION, TRANSPOSITION, TRANSMUTATION. SECOND INTERNATIONAL SYMPOSIUM IN COMPARATIVE LITERATURE, UNIVERSIDAD NACIONAL DE COLOMBIA, DEPARTMENT OF LITERATURE, 7-9 SEPTEMBER 2016*

Human cultures are dynamic entities because of the constant interaction between self and other that takes place within them. Iuri M. Lotman speaks of the need for the foreign text in the development of every culture, and of the importance of heterogeneous messages in the creation of new texts. In this context, the comparative study of literature and art invites us to explore the manifold processes of translation and transposition which take place between, and within, diverse linguistic, cultural and artistic spheres. These processes occur between literary genres and artistic forms. The symposium encourages papers on these phenomena along the following lines:

- Literary translation (translations of literary works from one language to another and the interpretive processes involved in this process, as well as related problems of literary and artistic reception);
- Rewritings, adaptations and parodies of literary works or genres;
- Transpositions of literary works to other artistic media (the movies, music, painting, and others) or, conversely, literary transpositions of art works created in other media (one might consider, for example, the role of sculpture in some of Rilke's poems, or the structural role of jazz in Cortázar's *Rayuela*);
- The migration of themes and *topoi* between different cultural spheres or artistic media

The conference website should be up shortly.

## **CALL FOR PAPERS**

*LEXIA* N. 24: *SEMIOTICS OF VIRALITY: FOR AN EPIDEMIOLOGY OF MEANING*.

*Lexia*, the international, peer-reviewed journal of CIRCe, the Center for Interdisciplinary Research on Communication of the University of Torino, Italy, invites contributions to be published in issue n. 24 of the new series.

### **1. Virality?**

Users, media, professionals, and scholars talk more and more about "virality", referring to online communication and, in particular, to social networks. This folk category is a vivid metaphor but lacks heuristic value. It describes what happens to texts that are said "viral" without shedding any light on their nature and functioning. They 'infect' social discourses, 'spread like wildfire', etc. But what are their features? How are they created? How do they propagate? How are they used? What effects do they have on users? Do they identify a homogeneous class? In addition, the image of contagion carries deterministic and reductionist connotations. It gives Web-users a passive role ('infected' subjects do not act, they are objects of action) and seems to endorse the hypodermic needle model (incompatible with the semiotic epistemology).

"Virality" is an umbrella term. It identifies an immensely heterogeneous set of texts and the dominant mode of their appropriation in the contemporary mediasphere. It turns the peculiarities of successful web-texts into something unspeakable and ineffable. Hence, it hinders the creation of specific tools for describing these texts, analysing them, and foreseeing their development. If randomness and accident play an inevitable role in these communicative processes, they are neither their only constituent nor the most important one. Defining a text as "viral" is almost meaningless. It merely tells us that it is rapidly spreading and gaining an important position, at a given moment, among online discourses. Semiotics is the discipline that studies texts and their pertinence: it allows one to find connections beyond differences and to make distinctions within homogeneity. Hence, it should be able to pinpoint commonalities and singularities in the wide and manifold sets of texts that circulate in the Internet. The discipline of meaning relies on the most rigorous and versatile tools for analysing forms, usages, and transformations of both online practices and texts. So-called Internet phenomena, viral phenomena, and Internet memes represent one of the most fertile macro-areas for the semiotic analysis of online textuality, yet they have been almost completely ignored by the discipline.

## **2. The place of semiotics**

Nowadays, semiotics seems incapable of keeping pace with the increasingly rapid reconfiguration of communicative and media systems, which nevertheless constitute its chief area of interest. A "semiotics of new media" exists, but new media such as Internet and social networks, not to mention their mobile and locative declination, have not been yet made the object of systematic inquiry. In other words, we do not have a "semiotics of Internet" as we have a "semiotics of painting": namely, an applied semiotics, based on the general theory of signification but capable of taking into consideration the specificities of its objects of analysis. We are not claiming that a "semiotics of Internet" is necessary but that starting to systematically apply semiotics in order to study Internet would be highly desirable.

This semiotic standstill is not only caused by the unstable nature of the object of analysis (ever changing and updating systems, albeit anchored to- and integrated with- everyday life) but also due the discipline itself. Semiotic epistemology is not the problem. More likely, the issue stems from the methodological and analytic habits of semiotics: in particular, from the relationship of the discipline with technology, meant as a tool, not as an object. In other words, sociometric semiotics — that is, semiotics applying its principles and tools to verifiable and quantitatively relevant corpora — is yet to come. Semioticians have neglected a potentially fruitful area of study to the exclusive benefit of engineering sciences that, while embracing different paradigms and employing various tools, nevertheless find their common fetish in numbers and measuring practices: hence, the contemporary obsession with big data.

The possible role of semiotics within this scenario — which is getting more and more complex, selective, and hostile to approaches that are not immediately prone to be monetized — is twofold. On the one hand, semiotics features a consistent theoretical tradition and a strong, inter-defined, meta-language. On the other hand, it can deliver rich ethnographies and fine-grained qualitative analyses of any area of inquiry or corpus. As a matter of fact, semiotics is capable to take into consideration some fundamental dimensions of communicative processes and meaning-making practices that would otherwise be ignored by statistical tools and automatic analysis: humour, for instance, that is inevitably connected to a context, to the pragmatic dimension of a text, and to tacit, often highly specialized encyclopaedic knowledge.



### 3. Semiotics of virality

This issue of Lexia aims at filling a conspicuous gap in the literature, both in the semiotic tradition and, more broadly, in social sciences. The goal is to investigate the notion of “virality” in order to question it and go beyond it, thus outlining the guidelines for an “epidemiology of meaning”: a rigorous study of the meaning-making systems that regulate the creation, transformation, and spread of online contents.

Senior scholars and young researchers from different disciplinary fields are invited to submit their contributions on the topic of virality and its epistemological, theoretical, and methodological implications. Different perspectives are welcome, provided that they look at virality from a semiotic and communicational perspective. On the one hand, Lexia welcomes theoretically-oriented essays, exploring the current literature on virality and seeking to elaborate new models in order to further our understanding of the phenomenon. On the other hand, Lexia also welcomes analytically oriented papers, with the focus bearing on specific case-studies.

**June 15, 2016:** deadline for contributions July 15, 2016: deadline for referees

**September 15, 2016:** deadline for revised versions of contributions

**December 15, 2016:** publication

Contributions, 30,000 characters max, MLA stylesheet, with a 500 words max English abstract and 5 English key-words, should be sent to Gabriele Marino ([gaber.en@libero.it](mailto:gaber.en@libero.it)) and Mattia Thibault ([mattia.thibault@gmail.com](mailto:mattia.thibault@gmail.com)). Languages: English, Italiano, Français, Español [other languages if reviewers are available].

COMICS AND MEMORY. A NORDIC NETWORK FOR COMICS RESEARCH CONFERENCE  
HOSTED BY GHENT UNIVERSITY IN COLLABORATION WITH THE UNIVERSITY OF LIÈGE  
(ACME) AND KU LEUVEN, GHENT, BELGIUM, 20-21 APRIL 2017

“Memory is tabooed as unpredictable, unreliable, irrational”, deplored Adorno more than half a century ago (122). Although nowadays the study of memory has established itself, memory remains an untamable beast, broad and interdisciplinary in its scope. This conference seeks to understand memory, and more specifically the relationship between comics and memory, by welcoming papers on the following three lines of inquiry:

#### 1. Personal memory

Research on comics and personal memory has traditionally focused on the genre of autobiography, in no small part because of the connection which exists between autobiography, the graphic novel and issues of media and genre legitimacy. In addition to the relationship between the semiotic hybridity of comics and the representation of reality, the confessional, the quotidian and the genealogical aspects of autobiographical graphic narratives have received sustained attention at conferences, in books and in scholarly articles (e.g. Chaney 2011, Chute 2010, Hirsch 1992). Honoring the existing tradition of work on the relationship between comics and memory from the point of view of autobiography, this conference seeks to take a new perspective on the topic of personal memory and comics. It does so by foregrounding questions pertaining to personal memory

and creativity. It draws attention to the relationship between personal memory and the imagination by thematizing the concept of the internal world and to the relationship between personal memory and humor through the foregrounding of the notion of idiosyncrasy, which may be linked to the narrative effect of 'weirdness'. It also emphatically thematizes the connection between the personal memories of readers and the creative reception of comics and graphic novels as highlighted by recent scholarship on comics and culture (Gibson 2015).

Keywords: autobiography, autofiction, readers' memories, creativity, reception, internal worlds, idiosyncrasy, weirdness

## **2. Memory of the medium**

Given the long history of comics as a supposedly ephemeral and disposable product, the medium has sometimes been thought of as an "art without memory," as Thierry Groensteen once put it when referring to the lack of reprints (Groensteen 2006: 66; Berthou 2011). Ten years later, partly through the institutionalization of the graphic novel, lavish reprints and coffee table editions occupy a considerable amount of shelf space in specialized and general bookstores, feeding into a widespread "nostalgia industry" (Baetens and Frey 2015). Undoubtedly, the roots of this trend go back to a strong collector and fan culture, which, initially sparked by the twin engines of ephemerality and seriality, would bloom in the 1960s and 1970s, as comics fans strived to recover the memory of the medium and penned the first histories of comics. With the emergence of the graphic novel and the legitimization of comics, processes of canonization have become a critical issue for comics studies (Pizzino 2015). Over the last two decades, this contemporary revaluation and interrogation of what is worth remembering in comics makes the issue of the memory of the medium, together with the processes, agents, institutions and actors that are involved in its formation and transmission, all the more salient.

Keywords: heritage, canonization, historiography of comics, fandom, reprints, nostalgia, intermediality, archive

## **3. Collective memory**

Although comics often seem intensely personal due to their individualistic drawing styles, they can also serve as reflections of the collective memory of the contexts of their production and, in the case of comics on historical events, particular moments and figures from the past. A prominent example in French-language productions from the last decade is the Great War and the alternative stories built around it (Ahmed, Lund and Ribbens 2015). Similarly, 9/11 is a recurrent theme in recent English-language comics and has already attracted considerable academic interest (e.g. Bragard, Dony and Rosenberg 2011). Owing to their frequent positioning in the margins of culture, comics can provide insight into the possible schism—and overlaps—between memory and history (as concretized by Pierre Nora's *lieux de mémoire*). Besides analyzing the presence of, and possible tussle between, collective memory and history in comics, the influence of the contexts of production and

reception—underground, alternative or mainstream—call for further attention in the emerging research on memory in comics.

Keywords: historical events and personalities, memories of spaces (urban memories), memories of communities, *lieux de mémoire* and commemoration

Keynote address by Mel Gibson (Northumbria University).

Selected papers presented at the conference will be considered for publication in an edited volume at the Presses Universitaires de Liège as part of the [ACME series](#).

Kindly send abstracts of 250 words (as both MS Word and PDF files) by **1 September 2016** to: Maaheen Ahmed ([maaheen.ahmed@ugent.be](mailto:maaheen.ahmed@ugent.be)), Benoît Crucifix ([benoit.crucifix@ulg.ac.be](mailto:benoit.crucifix@ulg.ac.be)) and Charlotte Pylyser ([charlotte.pylyser@kuleuven.be](mailto:charlotte.pylyser@kuleuven.be))

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TRANSIMAGE CONFERENCE, *THE ATEMPORAL IMAGE*,  
PLYMOUTH, UK, 1-3 JULY 2016

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-scalar 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](mailto:transimage2016@gmail.com)

## RECENT PUBLICATIONS BY MEMBERS



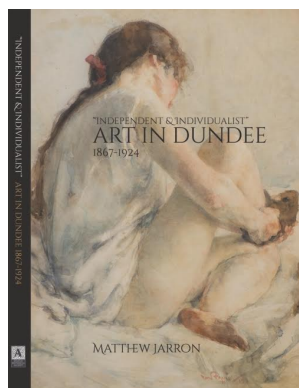
MAAHEEN AHMED. *Openness of Comics: Generating Meaning within Flexible Structures*. Jackson: University Press of Mississippi, 2016. ISBN 9781496805935. \$60. <http://www.upress.state.ms.us/books/1898>

Never before have comics seemed so popular or diversified, proliferating across a broad spectrum of genres, experimenting with a variety of techniques, and gaining recognition as a legitimate, rich form of art. Maaheen Ahmed examines this trend by taking up philosopher Umberto Eco's notion of the open work of art, whereby the reader—or listener or viewer, as the case may be—is offered several possibilities of interpretation in a cohesive narrative and aesthetic structure. Ahmed delineates the visual, literary, and other medium-specific features used by comics to form open rather than closed works, methods by which comics generate or limit meaning as well as increase and structure the scope of reading into a work.

Ahmed analyzes a diverse group of British American and European (Franco-Belgian, German, Finnish) comics. She treats examples from the key genre categories of fictionalized memoirs and biographies, adventure and superhero, noir, black comedy and crime, science fiction and fantasy. Her analyses demonstrate the ways in which comics generate openness by concentrating on the gaps essential to the very medium of comics, the range of meaning ensconced within words and images as well as their interaction with each other.

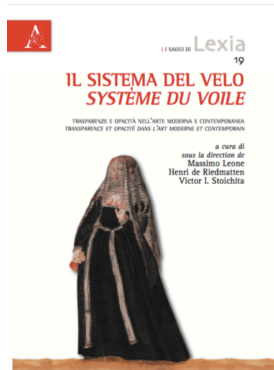
The analyzed comics, extending from famous to lesser known works, include Will Eisner's *The Contract with God Trilogy*, Jacques Tardi's *It Was the War of the Trenches*, Hugo Pratt's *The Ballad of the Salty Sea*, Edmond Baudoin's *The Voyage*, Grant Morrison and Dave McKean's *Arkham Asylum*, Neil Gaiman's *Sandman* series, Alan Moore and Eddie Campbell's *From Hell*, Moebius's *Arzach*, Yslaire's *Cloud 99* series, and Jarmo Mäkilä's *Taxi Ride to Van Gogh's Ear*.

MATTHEW JARRON. *Independent & Individualist: Art in Dundee 1867–1924*. Dundee: Abertay Historical Society in association with the University of Dundee Museum Services, 2015. ISBN 978-0-900019-56-2. £12  
[http://www.buyat.dundee.ac.uk/browse/extra\\_info.asp?compid=1&modid=1&deptid=36&catid=167&prodid=2338](http://www.buyat.dundee.ac.uk/browse/extra_info.asp?compid=1&modid=1&deptid=36&catid=167&prodid=2338)



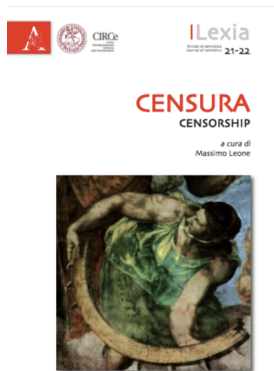
This lavishly illustrated book explores in detail the period when Dundee was recognised as one of the major art centres of Britain. In the late 19th century, the city staged the largest exhibitions of art outside London and hosted some of the most ambitious private art collections in Scotland. Following a significant development in art education, the number of professional artists working in the city increased dramatically. Thanks to the unique talents of John Duncan, Stewart Carmichael, George Dutch Davidson and others, Dundee developed a distinctive new style of art, a fusion of symbolism, decorative art and the Celtic Revival. The city also produced exceptional talents working in landscapes and portraiture, such as David Foggie, Frank Laing and W B Lamond. At the same time, there was a boom in commercial art as Dundee became an important centre for newspaper and magazine illustration.

This is the first time that Dundee's art culture has been studied in depth, placing the city's artistic outputs in a social, economic and political context. One London critic described Dundee's artists as a "fiercely independent and individualist school", which has often led them to be overlooked by art historians. This book seeks to re-establish the significance of Dundee as "perhaps the most vital centre of art appreciation in Scotland."



MASSIMO LEONE, HENRI DE RIEDMATTEN, and VICTOR I. STOICHITA, eds. *Il sistema del velo / Système du voile : trasparenze e opacità nell'arte moderna e contemporanea / Transparence et opacité dans l'art moderne et contemporain* (in Italian and French). Rome: Aracne, 2016. ISBN 978-88-548-8838-8. 26,00 Euro <http://www.aracneeditrice.it>

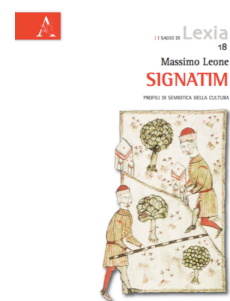
Le caché fascine. Le voile est par tradition la manifestation de mécanismes de monstration et d'occultation présents au sein de l'œuvre. Il participe également de ce jeu paradoxal qui veut que l'on marque nécessairement une insistance focale sur la partie que l'on prétend couvrir. Ce recueil se propose d'explorer les stratégies de voilement/dévoilement de l'identité dans la peinture, la photographie, le cinéma, la littérature, par le biais d'accessoires, artifices, masques, tissus et autres ornements, au visage notamment.



MASSIMO LEONE, ed.. *Censura / Censorship*. Monographic issue of *Lexia*, 21-22 (in Italian, French, English, and Spanish). Rome: Aracne, 2015. ISBN 978-88-548-9127-2. 35,00 Euro <http://www.aracneeditrice.it/aracneweb/index.php>

Concepire il mondo semioticamente, come un dualismo di significante e significato, o come un trialismo di representamen, interpretante e oggetto, implicitamente suggerisce una definizione allargata di censura: vi è censura in ogni scelta di significante che tarpa il significato, in ogni abito interpretativo o comunicativo che incanala il flusso della semiosi. Questa teorizzazione astratta della censura ha un rischio e un vantaggio. Da un lato, è importante distinguere i casi in cui la costrizione del linguaggio risponde all'intenzionalità di una prepotenza: qualcosa non è detto, dipinto, filmato, musicato, o addirittura non è pensato, o è pensato solo a metà, perché urta gli interessi di un'agentività minacciosa, gerarchicamente superiore, capace d'infliggere danno e dolore. Una riflessione semiotica seria sulla censura non può distogliere gli occhi dal problema del potere e dei suoi abusi. Dall'altro lato, pensare alla censura come dimensione semiotica aiuta a meglio identificare la sua tragedia ultima, che non consiste tanto nel dolore che infligge, o nella frustrazione che provoca, ma nell'ottusità che dissemina nel lungo periodo della storia della cultura. Una semiotica della censura è allora principalmente ricognizione delle forze che, nella storia, reprimono la libera innovazione del senso e, con essa, l'umanità.

MASSIMO LEONE. *Signatim: Profili di semiotica della cultura* (in Italian). Rome: Aracne, 2015. ISBN 978-88-548-8730-5. 43,00 Euro <http://www.aracneeditrice.it/aracneweb/index.php/pubblicazione.html?item=9788854887305>



*Signatim* è termine raro. Compare in un passo attribuito all'autore Caio, all'interno dei cosiddetti Gromatici veteres, una raccolta di testi di agrimensura compilata nel V secolo d.C. "Gromatico" è infatti tutto ciò che si riferisce alla misurazione, divisione, e rappresentazione di terreni. Il termine deriva da "groma", uno strumento che gli Etruschi prima, e poi i Romani, utilizzarono per tracciare sul territorio allineamenti ortogonali, necessari per la delimitazione di nuove città, quartieri, e strade, ma anche per suddividere il terreno in quadrati o rettangoli, e renderne così calcolabile la superficie. Nel passo di Caio si descrive una tecnica gromatica. Al fine di poter identificare anche in futuro i paletti interrati che delimitano il terreno, è necessario contraddistinguerli con un segno a forma di stella, la cosiddetta stella junior. In questo contesto, *signatim* è dunque avverbio che designa la scrittura e la lettura di segni nella delineazione di frontiere. Quale parola più appropriata per evocare il lavoro della semiotica della



cultura, la quale pure si occupa dei segni, delle tracce, delle marche che gli individui e le società producono nell'istituire la diversità? Per cartografare non colture ma culture, non gromatiche ma grammatiche, riconducendone le forme esuberanti all'ortogonalità di strutture soggiacenti?



Massimo Leone. *الدينية الأصولية سميائية* (in Arabic). Amman, Jordan: Dar Konoz, 2015. ISBN 978-99-577-4011-5. 15 JOD. <http://www.darkonoz.com>

A semiotic perspective on the visual rhetoric of violent religious fundamentalism.

Two of HANS LUND's books in Swedish, published by Intermedia Studies Press, Lund University (2011 and 2013) are now available online.

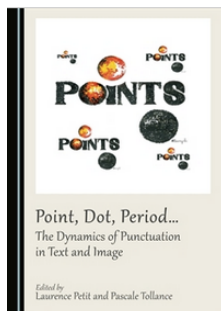


*Mötesplatser. Ord och bild i samverkan* (Meeting places. Interaction between words and images). 25 illustrations. ISBN 978-91-976670-5-0  
<https://lup.lub.lu.se/search/publication/4253757>

Words and images communicate different kinds of knowledge. Interaction between verbal and visual signs mediates knowledge which neither the words nor the images can communicate on their own. The book discusses among other things: The Sports Bay Window in The Cathedral of Saint John the Divine in New York, duomedial ekphrasis, Karen Blixen's "Stork Story" and the notion of illustration, epigraphy on buildings, and Kuöhl's and Hrdlicka's War Memorials in Hamburg.

*Det runda brunnsslocket. En duomedial artefakt under fötterna* (The round manhole cover. A duomedial artefact beneath our feet). 29 illustrations. ISBN 978-91-976670-4-3  
<https://lup.lub.lu.se/search/publication/2972086>

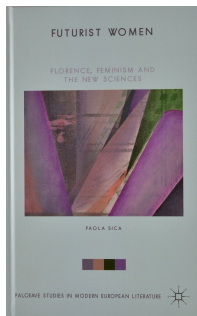
The book discusses words and images on manhole covers with examples from different countries.



LAURENCE PETIT and PASCALE TOLLANCE. *Point, Dot, Period... The Dynamics of Punctuation in Text and Image*. Cambridge Scholars Publishing, 2016. ISBN 978-1-4438-8806-6. £47.99  
<http://www.cambridgescholars.com/point-dot-period-the-dynamics-of-punctuation-in-text-and-image>

Point, Dot, Period... The Dynamics of Punctuation in Text and Image is a collection of twelve previously unpublished essays which explore the fundamental role played by punctuation in the two semiotic fields of text and image. Whilst drawing upon a wide range of material, including painting, engraving, photography, video art, poetry, fiction, and journalism, each essay contributes to the exploration of singular uses of punctuation which highlight the complexity of what remains in all cases a silent, and yet particularly eloquent, mode of expression. By bringing together authors from a variety of fields, such as linguistics, literary studies, and art criticism, at a time when the relation between text and image occupies a prominent place in the critical landscape, this volume offers new insights into the possibility and nature of their encounter, and invites the reader to focus on the material aspect of visual and textual creation. This collection also offers an original approach to the works of some major artists and canonical authors, whilst simultaneously making room for emerging talents.

Contributors: Sophie Aymes, Pascale Tollance, Hélène Gaillard, Lynn Blin, Valerie Morisson, Claude Maisonnat, Jennifer K Dick, Christelle Serée-Chaussinand, Cathy Roche-Liger, Liliane Louvel, Chantal Delourme, Kerry-Jane Wallart.

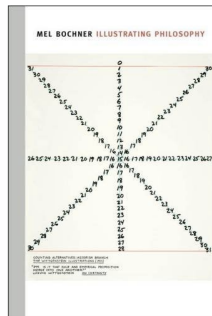


PAOLA SICA. *Futurist Women: Florence, Feminism and the New Sciences*. Palgrave Macmillan, 2016. ISBN 978-1-137-50803-4. Ebook \$69.99; Hardcover \$95.00.

<http://www.palgrave.com/gb/book/9781137508034>

*Futurist Women* broadens current debates on Futurism and literary studies by demonstrating the expanding global impact of women Futurist artists and writers in the period succeeding the First World War. This study initially focuses on the local: the making of the self in the work by the women who were affiliated with the journal *L'Italia futurista* during World War I in Florence. But then it broadens its field of inquiry to the global. It compares the achievements of these women with those of

key precursors and followers. It also conceives these women's work as an ongoing dialogue with contemporary political and scientific trends in Europe and North America, especially first wave feminism, eugenics, naturism and esotericism. Finally, it examines the vital importance and repercussions of these women's ideas in current debates on gender and the posthuman condition. This ground-breaking study will prove invaluable for all scholars and upper-level students of modern European literature, Futurism, and gender studies.



THOMAS WARTENBERG. *Mel Bochner: Illustrating Philosophy*. University Press of New England. ISBN 978-0989083539. \$19.95.

<http://www.upne.com/0989083539.html>

What would a visual image of a philosophical idea look like? Aren't philosophical concepts, by virtue of their very abstractness, incapable of being rendered visually? These are some of the questions raised in this catalogue of an exhibition at the Mount Holyoke College Art Museum, *Mel Bochner: Illustrating Philosophy*, which examines a specific project by the renowned conceptual artist. Curator and author Thomas E. Wartenberg explores Bochner's prints and drawings inspired by the writings of philosopher Ludwig Wittgenstein, a suite of which was published as

illustrations to the 1991 Arion Press edition of *On Certainty*. Through his sensitive analysis, Wartenberg shows how Bochner translates Wittgenstein's revolutionary claims about knowledge and doubt into visual images. Bochner's work presents an important corrective to a view of book illustrations as a crutch for understanding an author's meaning. Illustrations, in fact, can provide an alternative means of access to complex, even abstract ideas.

This book will interest an academic audience, particularly in the areas of philosophy, art and art history, linguistics, and word and image studies.

## NEWS FROM MEMBERS



PAOLA SICA has been promoted to full professor at Connecticut College. She currently serves as Department Chair in Italian Studies.

MASSIMO LEONE is involved in the organization of several events, in addition to those mentioned above: the Early Fall School *La vita digitale delle forme*, organized by the

Accademia di Brera, to take place at the Fondazione Ratti, Como, 3-8 October 2016 (in Italian, see [www.accademiadibrera.milano.it](http://www.accademiadibrera.milano.it)) and the International Symposium *Technologies of Law and Religion: Representation, Objects and Agency*, Prato, Monash Center, 13-15 June 2016.