MESSAGE FROM THE PRESIDENT (FR/ANG)

Chères, chers collègues,

En ce début d’été il semble tout à fait approprié de vous envoyer des nouvelles de IAWIS/AIERTI puisque l’an prochain nous serons à quelques jours de notre congrès à Luxembourg.

Les membres du bureau de l’association restent en contact permanent, bien entendu, et l’équipe s’est réunie le 18 mars à Paris-Sorbonne pour évaluer les propositions d’ateliers réunies par Nathalie Roelens et son équipe qui préparent le contenu scientifique de notre événement.


Je vous rappelle également que le site IAWIS/IAERTI suit au fil de l’eau les informations que vous envoyez à nos responsables du site, Kirsty Bell et Guido Furci. Tous les renseignements afférant à notre association se trouvent sur le site. N’hésitez pas à envoyer vos publications, appels à colloques ainsi que tous types d’information permettant de promouvoir ainsi que de faire avancer la recherche en ce qui concerne les études texte/image. J’aimerais aussi ajouter que nous sommes en train de faire une refonte du site et que la nouvelle plateforme sera lancée lors du colloque de Luxembourg.

Je suggère que les annonces de soutenances de thèses et d’Habilitation à diriger des recherches (ou autre système de qualifications aux fonctions de professeur des universités selon les différents pays) soient aussi publiées sur le site à titre d’information sur une recherche vivante.
Dear colleagues,

As summer is nearing, it seems most appropriate to send you news from our IAWIS/AIERTI association, especially because at this time next year we shall be together in Luxemburg for our next 2020 summer conference.

The members of the executive regularly keep in touch as you may surmise and we met in Paris-Sorbonne on March 18th to examine and confirm the selection of the various seminars Nathalie Roelens and her team, who are in charge of the scientific programme of the conference, received. You may find all particulars on the IAWIS/AIERTI site https://waterandsea2020.uni.lu/program which will give you access to the programme and the list of the workshops. Remember the deadline has been scheduled for August 31st 2019.

I want to thank again Nathalie Rolens for her efficiency and remarkable availability.

I take this opportunity to remind you that the IAWIS/AIERTI site is functional and working well thanks to Kirsty Bell and Guido Furci. You may send all kind of information you deem relevant to our field of research in terms of publications, calls for papers and any other type of item which might help promote and spread research dedicated to Word/Image studies. I would like to add that we are in the process of undertaking a major overhaul of the site and that the new site will be launched in a few months.

I also think it might be helpful to publish the details pertaining to recently defended PhDs in the field of Word and Image as well as Habilitations to supervise research or any other system destined to granting tenures of professorships according to the various academic systems.

Last but not least, I again launch an appeal for proposals to host our future 2023 conference. As the last two conferences were held in Europe, Lausanne 2017 and Luxemburg 2020, it would be ideal to hold one of these upcoming conferences in a country situated across the Atlantic. Proposals should include a description of the conference theme, along with a few paragraphs providing information on the venue and its facilities for hosting ~250 participants, your organizing team, your strategy for maintaining English-French bilingualism, possible excursions, and possible sources of funding. We have already received some expressions of interest and we look forward to reading those proposals and others.

Addresses: Liliane Louvel liliane.louvel@wanadoo.fr et Laurence Roussillon-Constanty laurence.constanty@gmail.com

The members of the executive and myself wish you all a happy summer.

Liliane Louvel
PAST EVENTS AND NEWS FROM IAWIS CONFERENCES

- IAWIS-SPONSORED SESSION AT THE 2019 COLLEGE ART ASSOCIATION ANNUAL CONFERENCE, NEW YORK CITY (Véronique Plesch)

On Friday, 15 February, 2019, from 6 to 7:30pm (New York Hilton Midtown), IAWIS held its sponsored session. Organized and chaired by Véronique Plesch, *Beyond the Mirror: Specularity and Its Uses*, was aimed at exploring the forms and functions of specularity in art and culture. Particular interest was given to research that looks beyond the mirror as an iconographic motif or metaphor (or as the indispensable artistic tool for the production of self-portraits).

Danijela Zutic, a PhD student at McGill University (working on a dissertation entitled *Thresholds of Health: Visualizing healing and medicine in late Medieval southern Italy*), presented a paper on “Speculation on Mermaids and Myths.”

Holding a mirror in one hand, a comb in the other, this image of a mermaid often appears within the margins of medieval manuscripts. She is sometimes an intoxicating seductress, as in Homer’s *Odyssey*. Sometimes, embossed on shields and heraldry, she emboldens the hero as a symbol of a fearsome, cunning, and dangerous kind. As an iconographic motif in literary works, a mermaid connotes female promiscuity, serving as a foil to some otherwise cautionary or moralistic imperative. However, rarely does the mirror she holds have a reflection. A folio from the Bestiary housed in Copenhagen’s Kongelige Bibliotek GKS 1633 4, is an exceptional example where from within the round surface of the mirror, a face beams out. The reflection does not look out from the page, but instead, back toward the mermaid, while the mermaid looks out from the page to the reader. As such, caught in a series of opposing spectral exchanges, the mirror not only invites the reader to consider optical and medical theories of the eye in tandem with the symbolism of the beast and her accouterments, the mirror is also a symptom of the relationship between book and reader. Focusing primarily on the Kongelige’s example, and attending to the prevailing ocular and specular theories of the period, this paper will examine the mirror within mermaid iconography to argue that the mirror is a portal—a liminal space between the mundane world and fiction—where the acts of viewing and reading reflect on the imaginative contemplation.

Louis Alexander Waldman, Associate Professor of Art History at the University of Texas at Austin, spoke on "Levina Teerlinc and Sofonisba Anguissola’s Mirror of Friendship" Sophonisba Anguissola’s self-portrait miniature now in the Museum of Fine Arts, Boston (c. 1552–56) shows the artist holding a round, convex object bearing a monogram. No previous attempt to decipher the monogram has succeeded in accounting for all the letters included, including a very clear “K.” My decipherment of the monogram reveals that it represents the name of Levina Teerlinc (or Teerlinck), a Flemish miniature painter active at the Tudor court from c. 1545 until her death in 1576. Anguissola’s miniature emerges therefore as the earliest known work of art produced by one woman as a gift for another. The meanings of this gift are rooted in connections including mutual friendships (with Giulio Clovio) and appear to
represent Anguissola’s aspirations—realized soon after the gift was given—for a noble marriage and court position in Spain that mirrored Teerlinc’s career. This paper argues that the round object in Anguissola’s painting bearing Teerlinc’s monogram was meant to be read as a mirror, implicating the recipient in the gift itself, and effecting a kind of virtual double portrait in which the recipient sees both the giver and herself.

Louisa M. Iarocci, Associate Professor in the Department of Architecture at the University of Washington, Seattle, talked on “Specular Space: Scenes from the Dressing Room”.

The retail dressing room emerges as an essential space for urban consumption in the UK and Anglo-America in the late nineteenth century. Small in scale and buried deep within the sales floor, the space also known as the fitting room, enabled customers to try on ready-made clothing to assess fit and appearance before making a purchase. The mirror takes on a primary role in this windowless closet, evolving from table object in the domestic boudoir to elaborate full-length three sided “windows” and display cases. The dressing room becomes a specular space that functions as an instrument of seeing as examination and illusion, a device for acts of self-inspection and self-delusion. This paper examines scenes in the retail dressing room as portrayed in advertisements, illustrations and photographs between 1850 and 1950. These mirrored surfaces capture multiple projections of see-through spaces inside the store and beyond and the rebounding glimpses of observers looking at and through themselves. This dressing room is constructed as a space both “in” the surface of the mirror and “outside” of it, connecting buyers and sellers inside and outside the picture frame. The specularity of this retail space reveals the inherent tensions in the use of the mirror as optical device and staged illusion in transforming the private act of dressing into a public act of selling.


Robert Smithson’s photo-sculptural practice stands as a locus classicus for the use of mirrors in later twentieth-century art. Yet work remains to be done in theorizing the function of specularly in something like Incidents of Mirror-Travel in the Yucatan, the artist’s mock-travelogue from 1969, featuring photographs of mirrors inserted into natural sites. Writing from a post-structuralist perspective in 1980, Craig Owens influentially described its images as mises en abyme: representations of representations that, in a spirit of deconstruction, stage the overtaking of photographic illusionism by what Smithson called “the dimension of absence.” In its indexicality, specular reflection has long served as a metaphorical explication of photography’s similarly immediate presence-effect. Yet in Smithson’s hands, Owens argued, mirrors played the opposite conceptual role, instead assimilating photography to the differential signifying dynamics of language and literature. The decades since Owens’ analysis have witnessed the ascent of new theories of photographic presence. Many of these operate outside of post-structuralism’s defining presence-absence polarity, thus allowing for alternative formulations of how Smithson’s mirror-based works stage the phenomenon. This paper advances such a project by zeroing in on the archaizing rhetoric with which the artist conjoins the specular and the photographic in Mirror-Travel: he describes his camera as a “tomb” and ruminates on the function of ancient Olmec “mirrors” as divinatory portals into realms beyond the reach of unaided human perception. Within such a framework, I argue,
Smithson’s use of specularity challenges the viewer to think photographic presence beyond the still commonplace dualism of indexicality versus representation.

The four papers were followed by Véronique Plesch’s response, which noted how each of them, all involving works in which mirrors are present, deploy subtle analyses in which mirrors articulate a negotiation between opposed concepts and how ambiguity or hybridity—or the ambiguity brought by hybridity—was a recurrent theme. Mirrors are material objects and yet they dematerialize space, for instance bringing the outside inside, and as such can be disorienting and dangerous—just like sirens. Waldman showed that the monogram (a verbo-visual hybrid) on the medallion Sofonisba Anguissola offers the viewer, refers to fellow artist Levina Teerlinc and that it is in fact a mirror, which is turned towards the viewer, just like some of Zutic’s mermaids. In Sofonisba’s painting, the placement of the mirror, indispensable tool for the creation of a self-portrait, is presented as to express not only the relationship between the two artists, but also the aspirations of the younger, her hopes for assistance from the elder for a position at court. Thus, the mirror contains and unites two temporal modalities: it is turned towards the viewer, who finds herself in the situation of the artist painting her self-portrait, while at the same time it is a projection into the future, expressing Sofonisba’s hopes for successful emulation. For Iarocci, dressing rooms are instruments of both “seeing and … selling,” and mirrors allow for inspection but also “self-delusion.” The specular dressing room thus reveals, as she argues, “the inherent tensions in the effort to represent the private act of dressing as a public act of selling.” Here we find several dichotomies at work: inside and outside; private and public; dressing and selling; but also revealing truth and creating an illusion. The specular dressing room also becomes an interface between genders and classes as the clerks can rub shoulders with fancy customers.

In this tension between private and public, Iarocci shows that mirrors become a revealing tool—of a hidden interiority, of inner desires and fears. This revealing function is central to Alex Bigman’s discussion of Smithson, for whom photography was, more than a convenient tool for documenting interventions in far-away places, “the very organizing principle of his work.” In fact, when considering one of his “non-sites,” 1969 “Incidents of Mirror-Travel in the Yucatan,” Bigman questions the relationship photographs and mirrors establish. As “agents of extreme contraction” photographs form an interface between external reality and the gallery. Photography, for Smithson, has a specular function, or even a “quasi-divinatory” one, it becomes “an entropic record” that “synthesizes nature and abstraction”—here too, an interface of sorts. The camera dissolves neat boundaries and “outstrips any neatly dichotomous opposition of representation and indexicality.” In a travelogue of sorts, Smithson mentions the apparition in his rear-view mirror of Tezcatlipoca, the “demiurge of the ‘smoking-mirror’” and with it blends another dichotomy, that of past and present, of ancient Mesoamerican mythology and contemporary culture. Tezcatlipoca declares the camera “a tomb,” a statement that makes sense later when Bigman shows the parallels between Olmec mounds marking and burying ritual objects and Smithson’s photographs representing traces of his mirror displacements, buried as it were in the camera. Here as well, specularity connects past and present: an Olmec jaguar mask pavement echoes Carl Andre’s work. In so doing, further dichotomies are challenged: indexicality and representation; nature and abstraction.

The four papers and response were followed by a lively and thought-provoking Q&A.
• CONFERENCE "la Métalepse", Université de Porto, Institut de Littérature Comparée, du 4 au 5 avril 2019 (Liliane Louvel)

Le colloque portait le label IAWIS/AIERTI. Le colloque a été superbement organisé par la Professeure Rosa Martelo, secondée par Joana Matos Frias, a été très stimulant et tout particulièrement centré sur l'image et le texte. L'intermédialité est en plein essor et Joana revenait de Sao Paulo confirmant que le Brésil universitaire est bien un lieu où souffle l'intermédialité.

12E COLLOQUE INTERNATIONAL DE L’ASSOCIATION INTERNATIONALE POUR L’ETUDE DES RAPPORTS ENTRE TEXTE ET IMAGE/12TH INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES CONFERENCE (AIERTI/IAWIS)
Luxembourg, Université de Luxembourg (LU), 5-9 juillet 2020

CALL FOR PAPERS

The call for papers is now officially open. Paper proposals (max. 300 words) along with a short biographical note (max. 100 words) must be exclusively sent to the respective chairpersons.

Each participant can only submit one proposal.

Please see the conference site for a list of panels and for instructions on how to submit your proposal: https://waterandsea2020.uni.lu/program/

OTHER CALL FOR PAPERS
Artistic practice is of course fundamentally exploratory; but what role does the verbal play in this exploration? From artist statements to talks, and from grant applications to teaching, how do artists conceive of a verbal expression meant to convey a visual body of work? What verbal expressions, both from the artist and from readings in literature, criticism, philosophy, etc., enter into the creative process and with what goals in mind? And finally, how does the awareness of the difference between verbal and visual discourses help in this exploratory endeavor?

https://caa.confex.com/caa/2020/webprogrampreliminary/meeting.html
Deadline: July 23.

**MAX NÄNNY PRIZE FOR THE BEST ARTICLE IN WORD AND IMAGE STUDIES**

In anticipation of the next IAWIS conference in Luxembourg, article submissions are invited for The Max Nänny Prize.

**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 2019.**

*Guidelines for the Max Nänny Prize for the Best Article in Word & Image Studies*

1. The Max Nänny 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 PDF File to IAWIS/AIERTI’s Secretary: Laurence Roussillon-Constanty: laurence.roussillon-constanty@univ-pau.fr/ laurence.constanty@gmail.com

**TO ATTEND**

- **Massimo LEONE and ZENG Jun organize an international conference on “The Semiotics of Cultural Heritage” at Shanghai University, China, 2-3 July 2019.**
Conference Directors: Prof. 曾军 [ZENG Jun], Shanghai University / Prof. Massimo LEONE [马西莫 里昂], Shanghai University / University of Turin

Conference Invitation:

You are kindly invited to the international conference "The Semiotics of Cultural Heritage (Special Focus: Representing the Face across History and Civilizations)", which will take place at Shanghai University, Shanghai, China, 2-3 July, 2019.

The proposed conference intends to bring about an unprecedented concentration of specialists from both China and abroad in order to debate about the presently fundamental topic of cultural heritage, from a strongly interdisciplinary perspective but having semiotics — the discipline that studies patterns of signification and meaning — as a main framework. Scholars from a large variety of linguistic, cultural, and methodological backgrounds will contribute fresh insights on the most advanced and updated theories concerning cultural heritage, with reference to recent and successful case studies. The main language of communication will be international English, whereas translation will be provided from and to Chinese.

The main point of departure of the conference is that cultural heritage intrinsically entails a discursive dimension. Collectivities single out throughout time and socio-cultural epochs series of artifacts, as well as sets of natural environments or even intangible items, which they, the collectivities, attribute a value of singularity, consider as foundational in relation to the entire fabric of their culture, and, therefore, seek to defend from both material and symbolic devaluation, ensuring processes of valorization, restoration, and preservation. Such processes must unfold in a comparative manner, both in relation to other less valorized elements in the same culture and — more and more crucially with globalization — in relation to the heritage of other collectivities.

The both intentional and unintentional dynamics through which a community sets some of its semantic contents apart from- and above the others, bestowing upon the former a hierarchic superiority, requires a meta-discourse through which the value of culture is created, crystallized, synchronically spread throughout a society and diachronically handed down from generation to generation. Some of the selected and highlighted items autonomously impose themselves, for consensus on their specialness is a matter of common sense in the collectivity and, therefore, becomes an object for immediate and almost spontaneous agreement. There is no doubt, for instance, neither in China nor abroad, neither today nor in the previous centuries, that the Great Wall is one of the architectural jewels of human history, worthy of being preserved as such through its inclusion in the ‘pantheon’ of both national and international cultural heritage; in other cases, however, the decision is not immediate and is rather the stake of a sometimes heated debate both within a collectivity and in its relation with other communities. It is not evident, for instance, that folk music can be considered as world intangible heritage, for its value as a cultural artifact is not uncontested and for its creativity and circulation escape the possibility of rigid formalization. In this as in similar circumstances, then, a group of pressure must resort to a specific rhetoric in order to seek to either promote or demote a semantic content from the valued items of a national or even international community.

The social relevance of this process of meta-discursive writing of the value of culture is of manifest importance: the symbolical attribution of cultural primacy to a natural landscape, an archeological site, an architectural gem, or even to a folk dance or to a particular type of food entails a centrality that systematically brings about symbolical capital, attention, material benefits (for instance, in terms of tourism), and even soft power for a national community.
Semiotics, the discipline that studies the construction of semantic value through different systems of signs and rhetoric approaches, is perfectly placed to develop an unprecedented analysis of how the metadiscourse of both the Chinese, the European, and the world cultural heritage has been developed throughout the ages, with particular emphasis on the present time and in the perspective of a new page in the global understanding of what, today, matters in world culture.

The conference has a special focus on “Representing the Face across History and Civilizations”. The Face is one of the most important both natural and cultural devices of human interaction. It has been extensively represented in all cultures. The conference invites specific contributions semiotically analyzing artifacts that represent the face and characterize its meaning in relation to a specific figurative tradition.

Participation in the conference is open and free.

Information: massimo.leone@unito.it

- International conference “Illustration and Adaptation” at Université de Bourgogne (France), 10 & 11 October 2019, organised by TIL and Illustr4tio

- Colloque international “Illustration et Adaptation” à l’Université de Bourgogne (France), 10 et 11 Octobre 2019, organisé par TIL et Illustr4tio

Le groupe de recherche Illustr4tio organise un colloque international bilingue (anglais/français) portant sur les rapports entre illustration et adaptation. Cette rencontre scientifique a pour but de permettre aux spécialistes de différentes disciplines de confronter et faire dialoguer pratiques, méthodologies et apports théoriques. Nous invitons donc les spécialistes et praticiens de l’illustration, de l’adaptation et de l’intermédialité à interroger la nature et la fonction des liens théoriques et épistémologiques entre leurs objets d’étude. Les communications prendront appui sur les travaux récents dans ces domaines et porteront sur l’aire anglophone en particulier, mais sans exclure d’autres aires culturelles, de la période moderne à la période contemporaine.

Conférenciers invités: Kamilla Elliott (Lancaster University, Royaume-Uni), Dave McKean (Royaume-Uni) et Kate Newell (Savannah College of Art and Design, États-Unis).


CALLS FOR FUTURE IAWIS CONFERENCES IN 2023 OR 2026

The IAWIS/AIERTI Executive Board is soliciting proposals from potential hosts for the 2023 and the 2026 versions of our international triennial conference. Le Comité exécutif de IAWIS/AIERTI lance un appel à propositions concernant les futurs congrès en 2023 ou en 2026.

As the last two conferences were held in Europe and the next one will also be in Europe, Luxembourg 2020, it would be ideal to hold one of these upcoming conferences across the Atlantic.

Proposals should include a description of the conference theme, along with a few paragraphs providing information on the venue and its facilities for hosting ~250 participants, your organizing team, your strategy for maintaining French-English bilingualism, possible excursions, and possible sources of funding.

Veuillez nous envoyer une description du thème du colloque, ainsi que quelques paragraphes précisant le lieu et son infrastructure pour accueillir environ 250 participants, votre équipe, votre stratégie pour maintenir le bilinguisme français-anglais, des excursions possibles, et des sources possibles de financement.

Adresses/Addresses:
Liliane Louvel liliane.louvel@wanadoo.fr
Laurence Roussillon-Constanty: laurence.constanty@gmail.com

RECENT PUBLICATIONS BY MEMBERS

More information: https://utpress.utexas.edu/books/baetens-the-film-photonovel
And an interview with the author: http://utpressnews.blogspot.com/2019/04/q-with-jan-baetens-about-forgotten-art.html


Transmedial Narration: Narratives and Stories in Different Media
Author: Lars Elleström

Palgrave Macmillan

This open access book is a methodical treatise on narration in different types of media. A theoretical rather than a historical study, Transmedial Narration is relevant for an understanding of narration in all times, including our own. By reconstructing the theoretical framework of transmedial narration, this book enables the inclusion of all kinds of communicative media forms on their own terms.

The treatise is divided into three parts. Part I presents established and newly developed concepts that are vital for formulating a nuanced theoretical model of transmedial narration. Part II investigates the specific transmedial media characteristics that are most central for realizing narratives in a plenitude of different media types. Finally, Part III contains brief studies in which the narrative potentials of painting, instrumental music, mathematical
equations, and guided tours are illuminated with the aid of the theoretical framework developed throughout the book. Suitable for advanced students and scholars, this book provides tools to disentangle the narrative potential of any form of communication.


Présentation
Qu’est-ce qu’un rébus ? Qu’est-ce qui le différencie de jeux de mots ou d’images comme l’énigme, le calembour, l’emblème, le pictogramme ? Dans quelles cultures, et depuis quand existe-t-il ? Ce livre tente de répondre à ces questions, en faisant dialoguer, pour la première fois, des spécialistes de disciplines très différentes (égyptologie, sinologie, littérature, histoire de l’art, héraudique, musicologie...).

Les études réunies ici éclairent aussi bien ce que les historiens de l’écriture ont nommé le « principe rébus », à l’œuvre dans les écritures mésopotamienne, égyptienne, chinoise ou maya, que les images à déchiffrer présentes depuis des millénaires sur les supports les plus disparates : peintures égyptiennes, monnaies grecques et romaines, partitions musicales, estampes japonaises, catéchismes des Andes, rêveries surréalistes, presse populaire, le rébus est en effet partout.

L’ouvrage plonge le lecteur dans des univers visuels fascinants, et l’accompagne dans des déchiffrements souvent pleins d’humour. Au fil de ses chapitres se perçoivent d’étranges résonances entre des temps et des lieux éloignés. Le rébus, souvent considéré comme un objet marginal, apparaît ainsi sous un jour nouveau, au coeur de la réflexion sur les liens entre écriture, parole, espace et image.

Les auteurs

Le sommaire complet de l’ouvrage est consultable sur le site de l’éditeur : [https://docs.wixstatic.com/ugd/e724ff_208c52ad473644f3bb055578407ad913.pdf](https://docs.wixstatic.com/ugd/e724ff_208c52ad473644f3bb055578407ad913.pdf)


LA PREMIÈRE GUERRE MONDIALE a marqué le XXe siècle ; il en va de même en ce début de XXIe siècle. C’est ce que montre cet ouvrage collectif qui rassemble quinze articles portant tantôt sur les productions de jeunesse contemporaines des événements, tantôt sur les œuvres de fiction qui ont suivi ces années de guerre, pour des publics de 7 à 77 ans. La diversité des points de vue (historique, littéraire, linguistique, artistique) adoptés pour l’étude de ces productions pour la jeunesse et pour adultes garantit une grande cohérence à l’ensemble de ces contributions. Quant aux lecteurs d’aujourd’hui, ils retrouveront dans ce volume les
supports de lecture qu'ils affectionnent (récit de vie, bande dessinée, roman, presse illustrée, photographie, album pour enfants) et dont ils apprécieront la grande richesse de signification.


JEAN-LOUIS TILLEUIL ET LOUIS VANDECASTEELE ont dirigé l'ouvrage. Le premier est professeur à l'Université catholique de Louvain (Louvain-la-Neuve) et chargé de cours à l'Université de Lille ; il dirige le Groupe de Recherche sur l’Image et le Texte/GRIT. Le second est chargé de cours en littérature de jeunesse à l’Université de Lille et réalise une thèse sur l’écrivain voyageur Sylvain Tesson.

Ana Lía Gabrielsoni

Your local university in S. C. e Bariloche (Argentine Patagonia) in 2016—has recently published the new journal *Hyperborea. Revista de ensayo y creación* about texts and images in literature, art, cinema. The journal sections rely on a team comprised of editors, who work together with the publication's direction as professors and researchers of the above mentioned university, the University of Buenos Aires and the National University of La Plata as well as the National Council of Scientific and Technical Research of the Argentine Republic [CONICET]; some of which act as translators, writers and filmmakers. Contributions may be in Spanish, English or French.

Direction: Ana Lía Gabrielsoni & Rubén Guzmán
Editorial Assistance: Lucrecia Radyk
Editorial Board: Daniela Chazarreta, Rodolfo Reyes Macaya, Mariano Sverdloff


Le Laboratoire Texte, image et société (LabTIS)—crée dans l’Université de Río Negro à S. C. De Bariloche (Patagonie Argentine) en 2016— a récemment publié la nouvelle revue numérique *Hyperborea. Revista de ensayo y creación* annuelle portant sur des textes et des images dans la littérature, l’art, le cinéma. Les sections de la revue reposent essentiellement sur des critères d’un comité de rédaction en étroite relation avec une direction qui réunissent professeurs et chercheurs de l’Université de Río Negro, l’Université de Buenos Aires, l’Université de La Plata, et le Conseil National de la Recherche Scientifique et Technique de la République Argentine [CONICET]; certains d’entre eux sont aussi traducteurs, écrivains et réalisateurs de films d’auteur. Les contributions peuvent être en espagnol, anglais ou français.

Direction: Ana Lía Gabrielsoni & Rubén Guzmán
Coordinatrice d’édition: Lucrecia Radyk
Comité de rédaction: Daniela Chazarreta, Rodolfo Reyes Macaya, Mariano Sverdloff

Lien:
A collection of six singular essays in the Spanish-speaking academy as far as they examine in a historical perspective and myriad ways text and images relations in America and Europe from the sixteenth century until today. Ekphrasis —understood as a cultural practice which shapes identities in conjunction with certain ideologies— becomes a key notion in the book to study and interpret: coexistent writings and drawings by Felipe Guamán Poma de Ayala in Peru as well as sacred visual and poetic written representations of the Virgin of Guadalupe in Mexico during the American colonial period; the art prose by eminent Latin American Modernist writers such as Rubén Darío, José Martí and Julián del Casal, who conceived poems inspired by his correspondence with the painter Gustave Moreau; Charles Baudelaire’s ideas on color as a major force behind the emergence of a professional art criticism in Argentina at the beginning of the last century; short stories by Virginia Woolf, Wyndham Lewis and Djuna Barnes providing original appreciations on how textual and visual imagery is essentially engaged with Modernism; and the aesthetically “mise en valeur” of everyday objects in literary texts by Roger Caillois, among others, with written and visual “musées imaginaires”—from Cassiano dal Pozzo, August Schlegel and Aby Warburg to André Malraux—as a genuinely empowering background. With an essay by professor James A. W. Heffernan on the self-portrait in literature and in art as an epilogue, the book represents a rather unusual occasion for Spanish-speaking specialists and students to get a closer view on present studies about ekphrasis.

Forms and Genres of Eighteenth-Century Book Illustration Edited by Leigh G. Dillard and Christina Ionescu


Ce volume est le septième de la collection « Le cinéma des poètes », dirigée par Carole Aurouet aux Nouvelles éditions Place, et qui rassemble des essais monographiques sur des poètes ayant entretenu une relation avec le cinéma. Sont analysés principalement les écrits
critiques et les écrits scénaristiques. Les visées sont nombreuses : réhabilitation de tout un pan de l’œuvre de ces poètes, apport documentaire, nouvel éclairage sur l’histoire du cinéma, rééquilibrage de la conception des rapports entre cinéma et littérature, etc.
En même temps que Les poètes spatialistes et le cinéma, est paru Lorca et le cinéma, de Ángel Quintana.
La collection a sa page Facebook :
https://www.facebook.com/pages/category/Book/Le-cin%C3%A9ma-des-po%C3%A8tes-209547129800692/

Aperture's PhotoBook Review, published by Lesley Martin, Creative Director of Aperture, welcomes Federica Chiocchetti, writer, curator and founder of the photo-literary platform photocaptionist.com, as Guest Editor for Issue 016, Spring 2019. In this issue, Chiocchetti invites contributors to evaluate the possibilities of images in relationship to text as a means of giving shape and meaning to a book. As Victor Burgin states, “Even the uncaptioned photograph, framed and isolated on a gallery wall, is invaded by language when it is looked at: in memory, in association, snatches of words and images continually intermingle and exchange one for the other.” What happens, then, when language and text are given equal weight in an artist’s work — and in particular, in the book form? Issue 016 explores both the history and contemporary practice as it relates to “Image-Text” or “Photo-Text” books, as well as offering in-depth reviews of recent publications and other photobook-related content.
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Lesley A. Martin

3–4 Editor’s Note
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Design as Choreography
Compiled by Matthias Nicol
Featuring Ania Nalecka,
Ramon Pez, Elana Schlenker,
and Izet Sheshwari

9 What Is a Photo-Text Book?
Federica Chiocchetti

10–15 An Annotated Bibliography of the Photo-Text Book:
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Solo, and Tim Soter
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conversation with Victor Burgin

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Compiled by Brendan Embser
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**OTHER ANNOUNCEMENTS**

Massimo LEONE, Full Professor of Semiotics, University of Turin, Italy, has been appointed part-time permanent full Professor of Semiotics at Shanghai University, China.

Massimo LEONE has been awarded an ERC (European Research Council) Consolidator Grant, for a five-year project entitled FACETS: Face Aesthetics in Contemporary E-Technological Societies.