

WORD & IMAGE



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

21 – Fall 2017

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Message from the President

Dear friends,

It is a great honour and an immense pleasure to be writing to you for the first time as new President of IAWIS/IAERTI. Lausanne was the most spectacular place for the election of the new team to take place and I will always remember the magnificent setting and wonderful welcome Philippe Kaenel and his team gave us to enjoy. The conference coincided with the 30th anniversary of our association and the pictures I am attaching to accompany this text will show you in what splendid way it was celebrated.

In taking up this new position, it is my first duty to warmly thank Véronique Plesch and Catriona McLeod for their kindness in asking me to follow in their steps; I am also grateful to Laurence Roussillon-Constanty who has agreed to second me as Secretary. I would also like to thank all the members of the executive and the advisory boards for trusting both Laurence and myself and confirming us in our new positions.

This will be a great adventure and a very fruitful and stimulating one I am sure. Reflecting on the past decade of the association, I especially want to pay homage to the outgoing president who occupied the position for nine years and dedicated so much time and energy to making IAWIS into a very thriving, dynamic and active international association. Nowadays it is of primary importance to work internationally, network and organize events beyond our own national borders. The digital turn will continue to make word/image studies very valuable and necessary in our quickly changing world.

We are looking forward to promoting a lot of stimulating events and conferences in the

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future. Please keep in mind that the website is available to all of you for posting current CFPS and advertising text and image related events. IAWIS/IAERTI is also more than willing to add its label to « Focus » conferences organized under its umbrella term. The life and events of the association are numerous and the website, under the aegis of Kirsty Bell, can record and publicize them. Sophie Aymes is in charge of membership and as Véronique pointed out we have increased our membership which is a very encouraging thought and a real boon (and something our treasurer Matthijs Engleberts is happy about!).

The executive board will meet in Paris IV, Sorbonne, in January to discuss current business and decide on the next venue for our conferences in 2020 or even in 2023. Please consider coming forward with proposals for hosting the next IAWIS/IAERTI conference and submit your proposal by December 1st. Here is again the official call that has already been circulated among the members:

The IAWIS/IAERTI Executive Board is soliciting proposals from potential hosts for the 2020 and the 2023 versions of our international triennial conference.

Please submit a 1-page 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.

Deadline: December 1st 2017.

Email to be sent to: the President Liliane Louvel (liliane.louvel@wanadoo.fr) and the secretary Laurence Roussillon-Constanty (laurence.constanty@gmail.com)

As always, this newsletter includes numerous calls for papers, recently published books, honorary awards, and advertisement for Word/image studies and Text and Image Master's Degree Programs.

With warm wishes to all.

Liliane Louvel

A message from the outgoing president

Dear friends,

There is a certain hubristic irony in the fact that it's on Bastille Day that I concluded my third—and last—term as president of the international Association of Word and Image Studies. It's indeed hard to believe that it was nine years ago, at the 2008 Paris conference, that I first became president, after having previously served two terms on the executive board. In Lausanne, I had several occasions in which I was able to thank those of you who, in one way or another, helped me in my duties as president, but since not everybody could join us this summer, I would like to seize the opportunity to once more bid my farewell and formally thank you all.

My gratitude goes first and foremost to Catriona MacLeod, whom I had asked to assist me as secretary after we had had a very successful collaboration editing the Philadelphia volume. Our partnership couldn't have been better and I can say, in all honesty and without any rhetorical exaggeration, that I couldn't have done it without her unflinching support, impeccable professionalism, deep scholarly acumen, good humor, and warm friendship! During my tenure as president, IAWIS underwent significant changes with the coming of

Mathijs Engelberts as treasurer and I wish to thank him for his dedicated and supremely competent care of our finances. In the course of these nine years, our website was completely redone by Maggie Libby who served as webmaster until 2015, when Kirsty Bell took over the position. Kirsty has been making great additions (before taking over the website, she had already been instrumental in developing the association's presence in social media). During this time, we decided to create the new office of secretary for membership, which has been fulfilled since its creation most efficiently by Sophie Aymes. Kirsty's and Sophie's dedicated work was rewarded by a dramatic increase in our membership. I would also like to thank all the other members of both the executive and advisory boards for their hard work. During these three terms, I had the pleasure to work closely with the organizers of several conferences and I would like to acknowledge them as well. I am indeed extremely proud to have been associated with the outstanding work that Béatrice Fraenkel, Bertrand Gervais and Dominic Hardy, Keith Williams, and of course Philippe Kaenel provided for our conferences in Paris, Montreal, Dundee, and Lausanne. It's been a true honor to have been involved in such superb scholarly meetings (and for many of them, having been part of the editorial team of the resulting publication). As we were preparing to meet in Lausanne we realized that 2017 marked the 30th anniversary of the association and I can't resist including a photograph of the birthday cake with its verbo-visual bilingual pun! Clara, the daughter of board member Guido Furci, helped Catriona and I blow the 30 candles, symbolically representing our association's future.

It's of course rather bittersweet to leave this position after so many years, but stepping down was the occasion for an unforgettable roast at the concluding banquet by my dear friend Eric Haskell—seldom have I ever laughed—and cried with laughter—so hard and for such an extended period of time! Thank you, Philippe and Eric, for orchestrating such a memorable evening, down to the fireworks across the lake!

Last and not least, I would like to thank from the bottom of my heart Liliane Louvel and Laurence Constanty-Roussillon for having agreed to serve as the new president and secretary and wish them all the best: the association couldn't be in better hands!

Véronique



**11E COLLOQUE INTERNATIONAL DE L'ASSOCIATION INTERNATIONALE POUR
L'ETUDE DES RAPPORTS ENTRE TEXTE ET IMAGE/INTERNATIONAL ASSOCIATION
OF WORD AND IMAGE STUDIES (AIERTI/IAWIS)**

Lausanne, Université de Lausanne (UNIL), 10-14 juillet 2017

Report by Philippe Kaenel, IAWIS/IAERTI Conference organizer in Lausanne

Après Amsterdam, Zurich, Ottawa, Dublin, Claremont, Hambourg, Philadelphie, Paris, Montréal et Dundee, le 11e colloque international de l'Association Internationale pour l'Etude des Rapports entre Texte et Image/International Association of Word and Image Studies (AIERTI/IAWIS) s'est tenu en Suisse, à l'Université de Lausanne (UNIL) du 10 au 14 juillet 2017.

Près de 300 exposés ont été présentés par des chercheurs venant d'Europe et du monde entier. A travers le thème choisi, « La reproduction des images et des textes », il s'agissait d'explorer l'impact de la reproduction (de la reproductibilité) sur la création artistique et littéraire, ainsi que sur les constructions textuelles et visuelles de la connaissance dans les sciences humaines.

Les conceptions et les usages de la reproduction/reproductibilité ont en effet subi des transformations majeures au cours des deux derniers siècles avec la diffusion des pratiques d'impression, de la photographie et des techniques informatiques. Elles ont radicalement transformé nos « musées imaginaires », pour reprendre l'expression d'André Malraux.

Dans quelle mesure la reproduction/reproductibilité (de l'imprimé à la photographie, des manuscrits aux écrans) a-t-elle transformé les œuvres, leur diffusion et leur réception? Cette vaste problématique concerne non seulement l'histoire de la production des images et des textes (sur les plans artistique, scientifique, religieux...), mais encore nos disciplines, au niveau historique, théorique et méthodologique.

Le colloque a montré à quel point la question de la reproduction/reproductibilité se plaçait au cœur des préoccupations des chercheurs et membres de l'IAWIS/AIERTI, avec des accents mis sur la bande dessinée, les réappropriations, la photographie, la parole littéraire, la performance, les contes, les tableaux vivants, l'illustration, le paysage, la presse, les constructions identitaires, le livre d'artiste, la caricature, la mémétique, l'affiche ou encore l'imagination romantique...

L'ouverture du colloque s'est déroulée dans l'aula du Palais de Rumine au cœur de la ville de Lausanne, en présence de la rectrice de l'UNIL, Mme Nouria Hernandez et de la présidente de l'IAWIS/AIERTI, Véronique Plesch. Le décor de la salle peinte par Louis Rivier (1885-1893) se prêtait à une introduction sur les usages et la permanence de la reproduction au XXème siècle.

La semaine de colloque a été rythmée par divers événements, à commencer par deux remarquables conférences plénières, l'une de Bernard Vouilloux, Professeur de littérature française du xx^e siècle (littérature et arts visuels) à l'université Paris-Sorbonne (Paris IV), intitulée *Des régimes de reproduction* ; et l'autre par la présidente sortante, Véronique Plesch, Professor of Art History at Colby College (Waterville, Maine, USA), intitulée *Copies: the Good, the Bad, and the Ugly*. Le mardi soir, Alain Boillat, Doyen de la Faculté des Lettres et Professeur à la Section d'histoire et esthétique du cinéma introduisit film *Obsession* (1976, 97 minutes) de Brian de Palma avec un brillant discours sur le « *Re/make: l'Obsession du même* ».

Trois expositions étaient offertes aux participants durant la durée du colloque. *Dessins de dieux réalisés par des enfants : entre reproduction et imagination* présentait un choix parmi plus de 6'500 dessins d'enfants représentant dieu ou d'autres agents surnaturels ont été récoltés dans huit pays (projet de recherche de l'UNIL sous la direction du le Pr. Pierre-Yves Brandt (<http://dddtiresias.unil.ch/index.php?langue=fr>). *Au commencement était le livre... les récits de voyage illustrés à l'ère numérique* était réalisée par Daniela Vaj (*Viaticapes & Viatimages*) et Silvio Corsini (*Bibliothèque cantonale et universitaire – Lausanne*), issu d'un

projet de recherche dirigé par Claude Reichler, mettait en dialogue des éditions originales des 18^{ème} et 19^{ème} siècles et leur usages dans la base de données *viatimages* (<http://www.unil.ch/viatimages>). Enfin, *Designing Writing Echoing* était une exposition virtuelle proposée par l'Ecole cantonale d'art de Lausanne, l'ECAL : un projet à la croisée entre poésie, design, typographie, littérature et image

Le mercredi fut consacré aux traditionnelles excursions. La première prit la forme d'une croisière en bateau jusqu'au château de Chillon, monument littéraire et artistique que présenta le prof. Patrick Vincent de l'Université de Neuchâtel dans sa conférence: « "Among the Stones I stood a Stone" : Reproducing Bare Life in *The Prisoner of Chillon* ». Sur le trajet, Alessandra Panigada présenta le vignoble du Lavaux, classé au Patrimoine mondial de l'UNESCO. Puis vint la visite de Chaplin's World (by Grévin), récemment ouvert au public, dans le manoir familial de Charlie Chaplin : une autre manière de mettre en scène la reproductibilité. Le groupe fut accueilli par Mme Béatrice de Reynies, Présidente de Grévin International, qui évoqua « Grévin : l'hyperréalisme au service de l'illusion ». En parallèle, une excursion conduisit les participants à Lausanne, de la Collection de l'Art Brut, à la cathédrale et au Musée de l'Elysée où ils furent accueillis par Tatyana Franck, directrice du musée et par la co-commissaire de l'exposition sur le projection lumineuse Carole Sandrin, avec le prof. Olivier Lugon (UNIL).

Le lendemain, une table ronde informelle fut proposée avec les éditeurs de la collection Word and Image Interaction chez Brill et les éditeurs de la revue *Word and Image*: Véronique Plesch, Catriona MacLeod, et Michèle Hannoosh. Il fut aussi question de renouveler les stratégies de publication des colloques triennaux organisés par notre association, désormais édités par la maison Brill.

L'assemblée générale de l'IAWIS/AIERTI fut un moment important du colloque lausannois. La succession de Véronique Plesch, qui assura la présidence de l'association au fil de trois mandats consécutifs, et celle de Catriona MacLeod, vice-présidente, fut mise au vote, après avoir été vivement remerciées par les membres pour leur engagement sans faille. Liliane Louvel, Professeur émérite de l'Université de Poitiers, fut nommée présidente, et Laurence Roussillon-Constanty, Professeur des Universités à l'Université de Pau et des Pays de l'Adour, vice-présidente, ceci à l'unanimité. Cette onzième édition du colloque de l'IAWIS/AIERTI était particulière, au sens où l'association fêtait ses trente ans d'activité. Cet anniversaire fut immortalisé (en photographie du moins) par un gâteau au chocolat couvert de bougies au son (joyeusement cacophonique) d'un « Happy birthday to you! / Joyeux anniversaire! »!

Enfin, pour clore la semaine, les participants furent conviés à une visite du Château de Prangins (Musée national suisse), de ses intérieurs, ses expositions, de son parc à la française et de son intéressant jardin potager du XVIII^{ème} siècle. Ils furent accueillis par la directrice du musée, Mme Helen Bieri Thomson et par deux guides en costumes du 18^{ème} siècle.

Le colloque s'acheva sur un repas festif sur le site de l'université, sur une terrasse dominant légèrement le lac. Vers 10h30, les feux d'artifices du 14 juillet, sur les rives d'Evian et de Thonon, furent généreusement offerts par l'Etat français...

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

The Max Nanny Prize was awarded as follows:

- Catherine Labio (University of Colorado, Boulder): "The Architecture of Comics," *Critical Inquiry* 41 (2015): 312-43.

Honorable Mention:

- Alessandro Nigro (Università degli Studi di Firenze): " « L'Homme 100-têtes »: André Breton photographié par Man Ray devant *L'Énigme d'une journée* de Giorgio De Chirico. Entre portrait et autoportrait," in *Autoportrait et alterité*, ed. Sandrine Lascaux and Yves Ouallet (Mont-Saint-Aignan: Presses universitaires de Rouen et du Havre, 2014), 117-45.

Congratulations to both recipients and thank you to all of those who entered the prize.

TO ATTEND

"Sublimation – Mind, Matter, Concept in Art after Modernism," co-organized with Annika Schlitte, Mainz, Dec. 14–16, 2017, conference webpage: <http://sublimation.uni-mainz.de>.

Laurence Sterne Memorial Conference, Jesus College, Cambridge (UK), organised by Peter de Voogd. See conference webpage: <https://laurencesterne2018.com/>

SFEVE (Société Française des Etudes Victoriennes et Edouardiennes) Annual Conference : « The Transforming Power of the Arts », co-organised by Christine Reynier, March 4-5, 2018, Université de Montpellier, France, Society Webpage: <http://sfeve.hypotheses.org/>

CALLS FOR PAPERS

The Literary in Life (LILI18): The Social, Affective and Experimental in Narratives across Media, University of Tampere, Finland, 13–15 June 2018

LILI18 targets the social, affective and experimental in literature, and explores literary forms of mediation in everyday life. How are literary conventions and devices, both narrative and poetic, employed in social and cultural meaningmaking? We investigate the use of stories and metaphors, affective tone and emotion-expressions, as well as literary experimenting, in literature and social life. This approach will allow literary scholarship to regain its focus on literary works and literariness, and open up the boundaries that in many research traditions have isolated artworks from the world of everyday life and routine textual practices. These boundaries are medial in nature, which means that the traffic between art and the everyday is mediated in the form of social, affective and experimental uses of narrative and poetic modes. We are consistently exposed to media platforms, both old and new, that sustain and challenge our perceptions of the world, and employ similar narrative and poetic, as well as rhetorical and aesthetic, means across the board. In this way, we are presented with medial representations that engage us both affectively and in terms of cultural knowledge. In effect, private experiences are mediated as a public process we may have little control over.

Confirmed keynote speakers:

- Prof. Amy Shuman, Department of English (folklore, narrative, and critical theory), The Ohio State, University, US
- Prof. Winfried Menninghaus, Director of Max Planck Institute for Empirical Aesthetics, Frankfurt am Main, Germany
- Dr. Jan-Noël Thon, Department of Media Studies, University of Tübingen, Germany

Topics may address but are not limited to (listed alphabetically):

- affects, emotion-expressions and effects in poetry and narrative
- experience and affectivity in mediation / demediation / remediation
- experiencing the experimental: affects, feelings, politics
- experimenting with the print medium: uses and misuses
- means of representing vicarious narrative experience
- medialities, modalities, and the concept of medium-specificity
- new media platforms and affective phenomena (e.g. virality)
- relationship between form and ideology, poetics and rhetorics
- representation of mind, emotions and consciousness in narrative and poetic environments
- representation of the everyday and everyday affects
- shifts between narrative media, intermedial blends and allusions
- situational affects and emotional scripts in life and literature
- traffic of literary modes and means between artistic and everyday storytelling
- types of narrative and narrativity in literature and new media

The length of your proposal for a 20-minute presentation should not exceed 300 words. Add a bio note (max. 150 words) that includes your affiliation and email address. Name your file [firstname lastname] and submit it as a pdf.

If you wish to propose a panel of 3–4 papers, include a description of the panel (max. 300 words), papers (max. 200 words each), and bio notes (max. 150 words each).

Send your proposal to jarkko.toikkanen@uta.fi by 15 Nov 2017. Decisions on all proposals will be made by 15 Dec 2017.

For further details, a conference web site will be set up in the autumn. The Academy of Finland research project "Literary in Life" <https://www.uta.fi/ltl/en/plural/projects/ongoing/LILI.html>

Third conference of the International Association for Cognitive Semiotics.



Third Conference of the International Association for Cognitive Semiotics

IACS3 – 2018

FIRST CFP

The International Association for Cognitive Semiotics

in cooperation with OCAD University and Ryerson University

is pleased to announce

The Third Conference of the International Association for Cognitive Semiotics (IACS3 – 2018)

July 13-15, 2018

Toronto, Ontario, Canada

<http://iacs-2018.org/>

Contacts

Peter Coppin Jamin Pelkey
pcoppin@faculty.ocadu.ca jpelkey@ryerson.ca

Plenary speakers confirmed (as of August 15, 2017)

John M. Kennedy • University of Toronto

Kalevi Kull • Tartu University

Maxine Sheets-Johnstone • University of Oregon

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Conference Theme

MULTIMODALITIES

This non-restrictive theme is intended to encourage the exploration of pre-linguistic and extra-linguistic modes of semiotic systems and meaning construal, as well as their intersection with linguistic processes.

Cognitive Semiotics investigates the nature of meaning, the role of consciousness, the unique cognitive features of human beings, the interaction of nature and nurture in development, and the interplay of biological and cultural evolution in phylogeny. To better answer such questions, cognitive semiotics integrates methods and theories developed in the human, social, and cognitive sciences.

The International Association for Cognitive Semiotics (IACS, founded 2013) aims at establishing cognitive semiotics as a trans-disciplinary study of meaning. More information on the International Association for Cognitive Semiotics can be found at <http://iacs.dk>

The IACS conference series seeks to gather together scholars and scientists in semiotics, linguistics, philosophy, cognitive science, psychology and related fields, who wish to share their research on meaning and contribute the interdisciplinary dialogue.



**Call for Participation for
2018 Conference of the International Society for Intermedial Studies**

Intermedial Practice and Theory in Comparison

Hangzhou, China, 15-17 November 2018

With the ever-growing proliferation of electronic and other popular media in the more and more networked and “mediatised society,” the diversity and complexity of cultural reproduction and social reconstruction through media underscores now, more than ever, the need to expand Intermedia Studies by incorporating a “planetary” comparative perspective and encouraging voices from subaltern cultures. In recent years, Asian artists like CAI Guoqiang, the “Master of Gunpowder,” have gained international prominence in the intermedia world, and their intermedial practices were often executed and exhibited in various cultural epicentres, e.g., Beijing or New York. However active and interactive such practices are and however broad the audience is, a critical survey of the intermedia theory in cultural comparison is largely missing in previous discussions. We all use media and all media are related, but we might not view media in the same way. Therefore, this conference aims at fostering an interdisciplinary and intercultural conversation on intermedia between scholars, artists and theorists from all domains.

We are seeking panel, paper and round-table contributions that address the theme of the conference: revisiting intermedial practice and theory from a comparative perspective (e.g., past/present, East/West, etc.) to see how artistic, cultural and social practices differ from and interact with each other and how theories evolve in these media constellations locally and globally. We invite proposals for 10- or 20-minute presentations on a broad variety of topics and methodological approaches from disciplines including (but not limited to) Media Studies, Literary Studies, Cultural Studies, Critical Theory, Philosophy, Art History, Visual Arts, Musicology, Theatre and Performance Studies, Rhetoric, Gender and Sexuality Studies, Architecture and Design, Communication, Politics, Religious Studies, and Sociology.

Proposals for papers, pre-constituted panels, or round tables can be submitted by emailing the submission form (downloadable on <http://wgyxy.hznu.edu.cn/ISIS2018>) as an attachment to SFL@hznu.edu.cn with the subject line “Proposal ISIS2018”. Deadline for submissions is June 15, 2018, and acceptances will be notified by July 15, 2018.

Please note that the working language of the conference is English.

The conference is hosted by the School of International Studies, Hangzhou Normal University, as part of the celebration to honour the 110th anniversary of the university.

Organizing Committee

OU Rong, Hangzhou Normal University

CHEN Min, Hangzhou Normal University

DENG Tianzhong, Hangzhou Normal University
TAN Qionglin, Hunan University

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JOURNAL SUBMISSIONS

The American Theatre and Drama Society invites submissions for the Spring 2018 issue of *The Journal of American Drama and Theatre*:

Mediations of Authorship in American Postdramatic Mediaturgies

Submission Deadline: 15 Dec. 2017

Authorship has proven to be an elastic concept determined by varying degrees of interference with, among others, media and technologies, cultures, materials and materialities, co-authors and environments, protocols, traditions and disciplines. Very different models of authorship can be imagined on a continuum between "strong" and "weak," ranging from the romantic conception of the original creator through oral traditions and collaborative narratives, to the cut & paste aesthetics of so-called "uncreative writing."

Theatre history reminds us that models of authorship tend to oscillate between these two extremes and at times can even coexist. The Elizabethan age witnessed the transition from an authorship implying adaptation and collaboration to its more modern, individualistic interpretation, later culminating in the Romantic idea of the author as genius. The author as playwright and personality dominates the production and perception of theatre well into the 20th century, even if the directorial function starts emerging from the 19th century onwards. Reacting to what today is seen as the logocentric tradition of theatre dominated by the dramatic text and the dramatist, early 20th century avant-garde directors longed for a resurrection of the spiritual, sensory or communal potential of theatre. A few decades later and inspired by the concept of auteurism of the 1950s New Wave French cinema, a metaphorical conception of authorship started to develop in theatre. Especially since the 1960s, when independently active playwrights also contributed to the devising process of collectives, directing has been considered as a form of scenic writing whereby the text is decentered as the semiotic nexus of (avant-garde) theatre. Accordingly the position of the playwright as originator of the theatrical event and "master" of the text has come under considerable pressure. Extant drama is generally experienced as too "closed" to allow a profound exploration of the non-linguistic languages of theatre.

Since the 1980s, postdramatic theatre has further shifted its focus from the playwright to the director as *auteur*, who either emphatically adapts (whether the canonical theatre repertoire or lesser known work from other literary genres), "newly" writes, or altogether rejects text in favor of the more sensory "languages" of theatre. At first sight, the idea of authorship might thus seem at odds with postdramatic theatre and its cousin concept mediaturgy. After all, Hans-Thies Lehmann's idea of postdramatic theatre has been broadly (mis)understood as post-text performance, whereas the term mediaturgy signals a shift from a linguistic-language to a media-language of sorts. To speak of a mediaturgy implies an awareness of the changed media landscape and of the diverse mediations in theatre productions' dramaturgical construction. Indeed, today's new media have fundamentally changed the status of art. Digital word processing, image and sound manipulation, as well as virtual and telepresence have repositioned the author and the text. Mediaturgies continue to explore the modalities of authorship by theatricalizing their mediating role as a hypermedium, concurrent with that authorship's frequent dissemination. From the director and performer as self-proclaimed *auteurs*, the act of creativity is now more expressly delegated or expanded to instances traditionally considered extraneous, incidental or tools and conditions of the artistic process, such as the audience, the environment and technology. In very different ways, postdramatic theatre stretches the notion of authorship to its very limits. More than ever, the postdramatic stage (as opposed to the writer's solitary room) seems to have become the metonymic place of creation, of linguistic as well as scenic writing. Put differently, postdramatic theatre has increasingly become a staging, in real time, of the making-of the performance as witnessed and co-created by the audience.

This ATDS guest issue of the JADT seeks to address how American postdramatic mediaturgies effectively *mediate* these shifting models of authorship—including models disassociated from authorship and artishood—through the integrated theatrical-technological apparatus. In particular contributions are invited that investigate how staging the presence and use of media—old and new, human and non-human— affects, forms, thematizes or problematizes models of authorship.

Manuscripts of max 6000 words should be prepared in conformity with the Chicago Manual of Style, using endnotes, and submitted as attachments in Microsoft Word format. All correspondence will be conducted by e-mail. Submissions must be received no later than 15 December 2017; please e-mail queries and articles to Johan Callens, jcallens@vub.be

Authors do not need to be a member of the American Theatre and Drama Society but submissions from members are especially encouraged.

For more information about JADT, see <http://jadtjournal.org>

For more information about ATDS, see www.atds.org

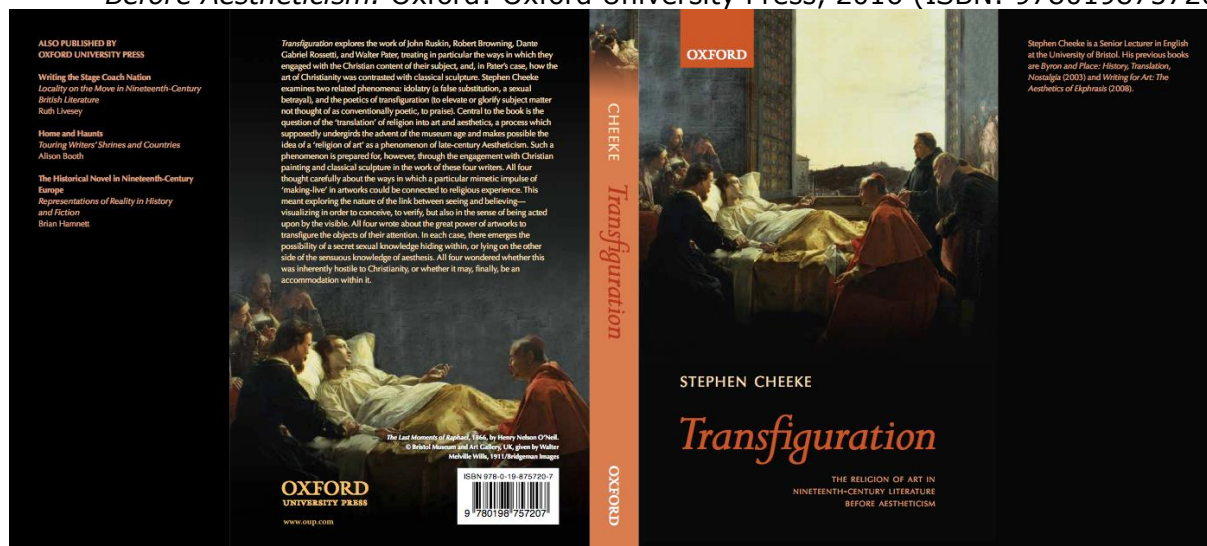
RECENT PUBLICATIONS BY MEMBERS

- Brown, Kathryn. *Matisse's Poets: Critical Performance in the Artist's Book*. London and New York: Bloomsbury Academic, 2017. (ISBN: 9781501326837)
See: <https://www.bloomsbury.com/uk/matisses-poets-9781501326837/>

Short Description:

Throughout his career, Henri Matisse used imagery as a means of engaging critically with poetry and prose by a diverse range of authors. Kathryn Brown offers a groundbreaking account of Matisse's position in the literary cross-currents of 20th-century France and explores ways in which reading influenced the artist's work in a range of media. This study argues that the *livre d'artiste* became the privileged means by which Matisse enfolded literature into his own idiom and demonstrated the centrality of his aesthetic to modernist debates about authorship and creativity. By tracing the compositional and interpretive choices that Matisse made as a painter, print maker, and reader in the field of book production, this study offers a new theoretical account of visual art's capacity to function as a form of literary criticism and extends debates about the gendering of 20th-century bibliophilia. Brown also demonstrates the importance of Matisse's self-placement in relation to the French literary canon in the charged political climate of the Second World War and its aftermath. Through a combination of archival resources, art history, and literary criticism, this study offers a new interpretation of Matisse's artist's books and will be of interest to art historians, literary scholars, and researchers in book history and modernism.

- Stephen Cheeke. *Transfiguration: The Religion of Art in Nineteenth Century Literature Before Aestheticism*. Oxford: Oxford University Press, 2016 (ISBN: 9780198757207)



- Kalyvas, Eve. *Image and Text in Conceptual Art: Critical Operations in Context*. Palgrave/Macmillan 2017 (ISBN 978-3-319-45086-5)
See: <http://www.springer.com/la/book/9783319450858>

Short description:

This book brings together art history, philosophy, discourse analysis, literary studies and visual culture studies and examines the use of images and texts in conceptual art as a critical strategy for challenging the scope and social function of artistic practice. With an interdisciplinary, international and critical outlook, this book uses case studies from the UK, the US and Argentina. It makes an important contribution to scholarship on art history and theory, visual culture, global studies and image and text studies.

- Rippl, Gabriele, ed. *Handbook of Intermediality: Literature – Image – Sound – Music*. Berlin and Boston: De Gruyter, 2015. ISBN 978-3-11-031107-5.
See: <https://www.degruyter.com/view/product/204852>

This handbook offers students and researchers compact orientation in their study of intermedial phenomena in Anglophone literary texts and cultures by introducing them to current academic debates, theoretical concepts and methodologies. By combining theory with text analysis and contextual anchoring, it introduces students and scholars alike to a vast field of research which encompasses concepts such as intermediality, multi- and plurimediality, intermedial reference, transmediality, ekphrasis, as well as related concepts such as visual culture, remediation, adaptation, and multimodality, which are all discussed in connection with literary examples. Hence each of the 30 contributions spans both a theoretical approach and concrete analysis of literary texts from different centuries and different Anglophone cultures.

GABRIELE RIPPL is one of the editors of the series *Handbooks of English and American Studies: Text and Theory*, published by DeGruyter (www.degruyter.com/view/serial/204499), the *Anglia Book Series* (www.degruyter.com/view/serial/36292) and *Anglia. Journal of English Philology* (www.degruyter.com/view/j/angl).

- *Le Statut culturel de la bande Dessinée, Ambiguïtés et Evolutions, The Cultural Standing of Comics Ambiguities and Changes* dir. Maaheen Ahmed, Stéphanie Delneste et Jean-Louis Tilleuil, ed. Academia, coll. Text-Image, 2016.

En ce temps de crise des légitimités culturelles, il est pour le moins pertinent de faire le point sur les statuts des productions qui en sont l'objet. Et ce, quelle que soit leur position au sein du marché concerné, jusqu'il y a peu dominante ou, inversement, dominée. Se focaliser sur la bande dessinée parmi ces productions s'avère particulièrement de circonstance, pour peu que l'on tienne compte de la critique qui lui est faite. En effet, le débat sur le statut culturel de la bande dessinée intéresse depuis longtemps – et intéresse toujours – les discours critiques tant francophones qu'anglophones. Les contributions rassemblées dans cet ouvrage, qui procèdent de l'un ou l'autre de ces discours, se proposent d'aborder la question de la légitimité en privilégiant l'un des points de vue à partir desquels il est possible d'y répondre : l'oeuvre, l'auteur, le public, l'École, l'histoire, l'art.

La présente publication constitue le premier des deux volumes consacrés aux diverses formes que l'engagement peut prendre dans le champ de la bande dessinée.

In this time of legitimation crisis, it is crucial to examine the status of the cultural productions involved, irrespective of their position in the market as, until recently, leading or, inversely, minor productions. Singling out comics proves to be particularly pertinent, especially in the light of comics criticism since the discussion about the cultural standing of comics has been – and continues to be – of interest for critical discourses in French as well as English. Stemming from one or the other of these two discourses, the contributions collected in this anthology tackle the question of legitimacy by focusing on one of the following key aspects: the work, the author, the public, the school, the history, the art.

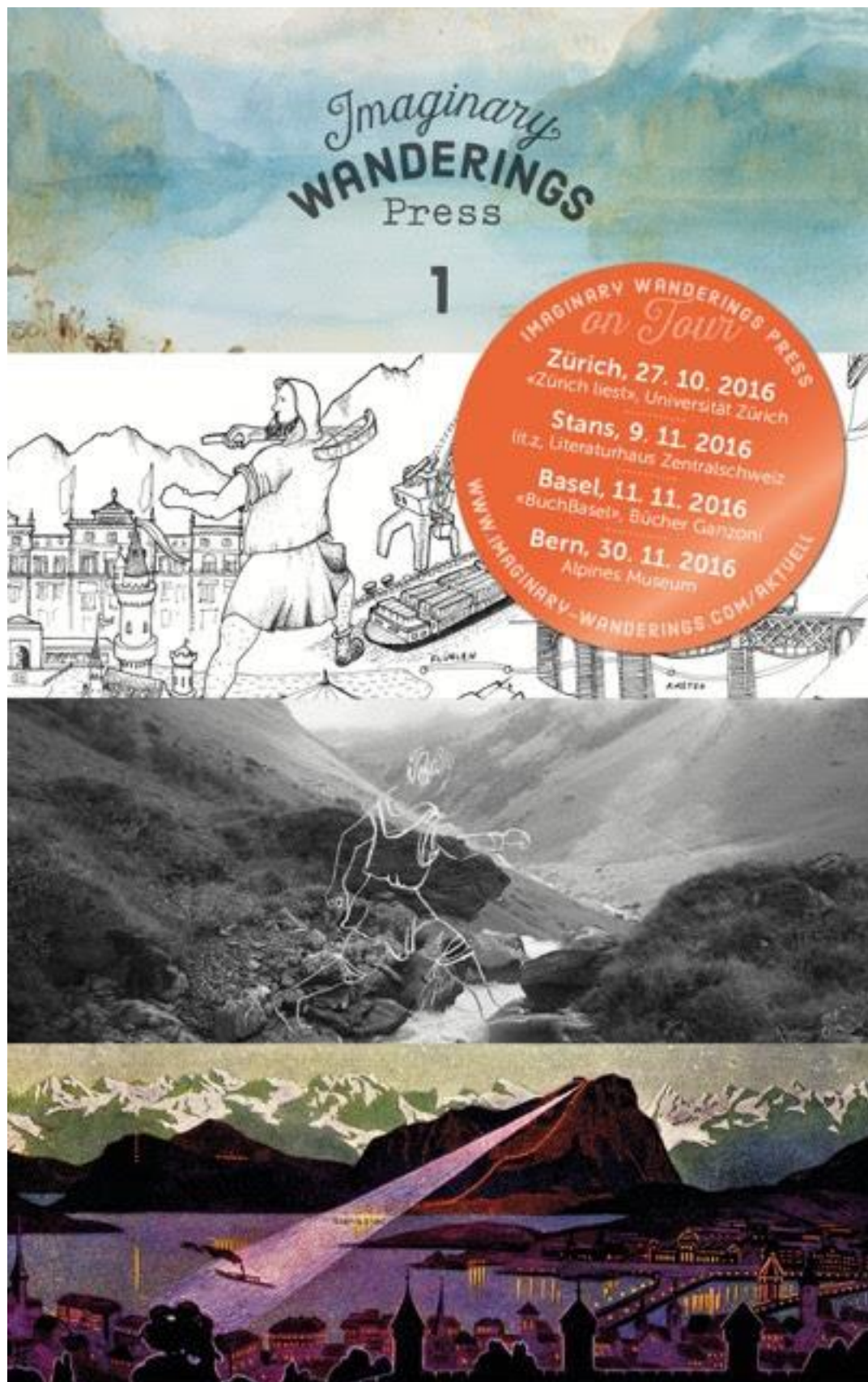
This volume is the first of two volumes on the diverse forms of engagement in the comics field.

- Rasemont, Dany. *Julius Corentin Acquefacques, par-delà la bande et le dessin*, collection Texte-image. Louvain-La-Neuve, GRIT, Deuxième édition augmentée, 2016 (1999).

Descriptif

Bande dessinée particulièrement déroutante, Julius Corentin Acquefacques de Marc-Antoine Mathieu invite le lecteur curieux dans un labyrinthe aux contours absurdes, surréalistes et humoristiques à la fois. L'oeuvre suscite et parfois implique la relecture en un mouvement circulaire tendant à absorber toute référence rationnelle. Mais, comme souvent, l'absurdité a ses raisons et sous l'apparente perte de repères, des lignes de force subsistent qui, mises au jour, invitent à une nouvelle relecture...

- *Visualizing the Text: From Manuscript Culture to the Age of Caricature*, eds. Lauren Beck and Christina Ionescu (University of Delaware Press, 2017). Hardback 9781611496451 and Ebook 9781611496468. See: <https://rowman.com/ISBN/9781611496451/Visualizing-the-Text-From-Manuscript-Culture-to-the-Age-of-Caricature>



➤ Maggi, Marco, *Walter Benjamin and Dante, A Constellation in the image-space* Rome: Donzelli, 2017.

Around the spring of 1940, in the last phase of his life, Walter Benjamin translated from the French his *Theses on the Philosophy of History*. In that occasion, he inserted in the fifth thesis – where the fundamental concept of «dialectical image» is introduced – a cryptical reference to Dante.

Starting from this clue, the author of this book investigates the role played by Dante's reading in Benjamin's thought, from an early evocation of Francesca da Rimini's episode (*Inferno*, Vth Canto) in a decisive passage of the essay on Goethe's *Elective affinities*, to the description of the modern metropolis as hell in the unfinished work on Baudelaire's Paris.

In dialogue with the most important currents of Dante's studies in the first half of the 20th century in Germany, from Stefan George to Erich Auerbach, Walter Benjamin traces in the *Divine Comedy* the highest awareness of the use of images related to the commemoration of the past.

Making use of unpublished archival documents, this book includes two studies on Yves Bonnefoy and Giovanni Giudici, two contemporary poets who read Benjamin in order to interpret the relationship between poetry and memory.

➤ Chuchvaha Hanna. *Art Periodical Culture in Late Imperial Russia (1898-1917). Print Modernism in Transition*. Boston & Leiden: Brill, 2016 (ISBN: 9789004269262)

Art Periodical Culture in Late Imperial Russia (1898-1917). Print Modernism in Transition offers a detailed exploration of the major Modernist art periodicals in late imperial Russia, *the World of Art* (*Mir Iskusstva*, 1899-1904), *The Golden Fleece* (*Zolotoe runo*, 1906-1909) and *Apollo* (*Apollon*, 1909-1917). By exploring the role of art reproduction in the nineteenth century and the emergence of these innovative art journals in the turn of the century, Hanna Chuchvaha proves that these Modernist periodicals advanced the Russian graphic arts and reinforced the development of reproduction technologies and the art of printing. Offering a detailed examination of the "inaugural" issues, which included editorial positions expressed in words and images, Hanna Chuchvaha analyses the periodicals' ideologies and explores journals as art objects appearing in their unique socio-historical context in imperial Russia.

See publisher's website: <http://www.brill.com/products/book/art-periodical-culture-late-imperial-russia-1898-1917>

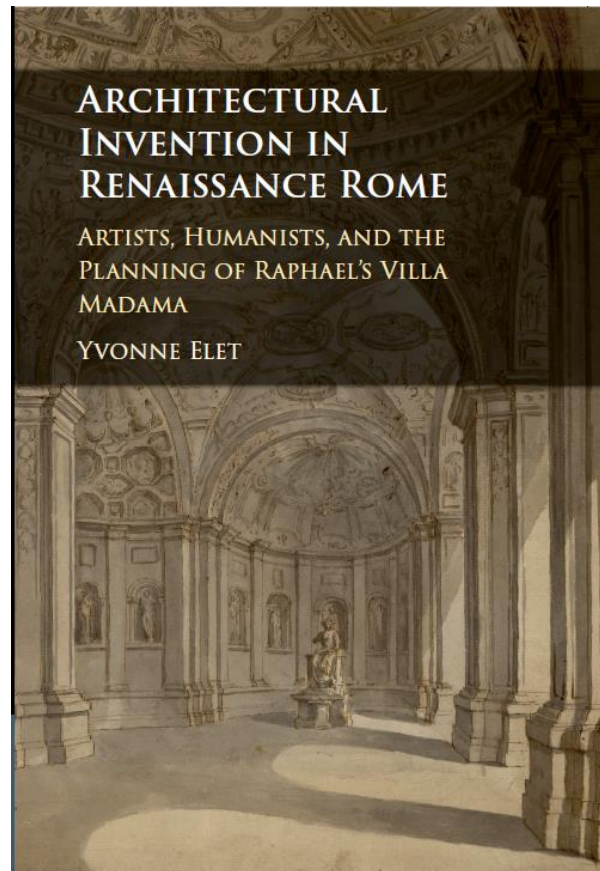
➤ Elet Yvonne. *Architectural Invention in Renaissance Rome. Artists, Humanists, and the Planning of Raphael's Villa Madama*. Cambridge: Cambridge University Press, 2017. (ISBN: 9781107130524)

Villa Madama, Raphael's late masterwork of architecture, landscape, and decoration for the Medici popes, is a paradigm of the Renaissance villa. The creation of this important, unfinished complex provides a remarkable case study for the nature of architectural invention. Drawing on little known poetry describing the villa while it was on the drawing board, as well as ground plans, letters, and antiquities once installed there, this book reveals the design process to have been a dynamic, collaborative effort involving humanists as well as architects. It explores design as a self-reflexive process, and the dialectic of text and architectural form, illuminating the relation of word and image in Renaissance architectural practice. This revisionist account of architectural design as a process engaging different systems of knowledge, visual and verbal, has important implications for the relation of architecture and language, meaning in

architecture, and the translation of idea into form.

With a critical edition and translation of Francesco Sperulo's 1519 poem, *Villa Iulia Medica versibus fabricata* /The Villa Giulia Medicea Constructed in Verse (BAV, Vat. Lat. 5812) by Nicoletta Marcelli, and gloss by the author.

<http://www.cambridge.org/us/academic/subjects/arts-theatre-culture/western-art/architectural-invention-renaissance-rome-artists-humanists-and-planning-raphaels-villa-madama?format=HB#4uGrPoKJFwo7feGS.97>



- Berger, Christian: "Documentation as Art Practice in the 1960s," co-edited with Jessica Santone, special issue of *Visual Resources*, vol. 32, no. 3–4 (2016), ISSN: 0197-3762 (print), 1477-2809 (online).
- Leone, Massimo, 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*. Rome: Aracne, 2016
https://www.academia.edu/20434066/2016_-_Il_sistema_del_velo_Système_du_voile
- Glesener, Jeanne E., Nathalie Roelens, und Heinz Sieburg, eds. *Das Paradigma der Interkulturalität Themen und Positionen in europäischen Literaturwissenschaften*, Januar 2017, Transcript: Bielefeld.

- **Visages. Histoires, représentations, créations**
Sous la direction de Laurent Guido, Martine Hennard Dutheil de la Rochère, Brigitte Maire, Francesco Panese et Nathalie Roelens

Avec une préface de Jean-Jacques Courtine

Éditions BHMS, Série Bibliothèque d'histoire de la médecine et de la santé, 2017.
Voir: http://www.chuv.ch/iuhmsp/ihm_bhms



« Ce qui caractérise en propre le visage c'est qu'il s'agit d'un objet que l'on pourrait dire "total", si l'on accepte d'utiliser à son égard le terme que Marcel Mauss employait pour désigner certains faits sociaux, signifiant par là que les éléments de la réalité humaine dans sa totalité – qu'elle soit physique, psychologique, sociale ou politique – s'y trouvaient impliqués, sans que l'on puisse en détacher un seul aspect, au risque d'en perdre le sens. » Ces mots de Jean-Jacques Courtine servent de boussole à cet ouvrage mosaïque qui invite le lecteur à cheminer sur les voies multiples de la manifestation du visage, entre cinéma, art, littérature, science, technique et culture. Résolument interdisciplinaire – et parfois même « indisciplinée » –, la pluralité des regards portés ici sur la variété des modes d'existence du visage résonne comme un éloge de cette « partie antérieure de la tête où sont le front, les yeux, le nez, la bouche », comme le définit abruptement le Littré. Chaque auteur arpente à sa manière ce composé de chair en montrant qu'il ne prend sens que dans la mesure où, comme le rappellent Deleuze et Guattari, « le visage est produit dans l'humanité ».

TEXT AND IMAGE ACADEMIC PROGRAMS

- Master Recherche Textes/images, Université de Poitiers, France (dir: Isabelle Gadoin)

Master mention Texte/Image : Littératures, Écrans, Scènes Spécialité recherche Littératures et Culture de l'Image Rentrée 2017



Objectifs : s'engager dans la recherche en master, développer sa culture littéraire et visuelle, acquérir de nouvelles méthodes de travail, en français et en anglais

Responsable de la mention et de la spécialité :
Anne-Cécile Guilbard (Maître de conférences, Littérature française et Esthétique)
Contact : anne.cecile.guilbard@univ-poitiers.fr
Secrétariat : Sylvie Schmal – sylvie.schmal@univ-poitiers.fr
05 49 45 42 79 bureau C114bis

Le master Texte/Image : Littératures, Écrans, Scènes regroupe 3 spécialités et se distribue sur 2 sites : UFR Lettres et Langues Poitiers / EESI Angoulême. Une des trois spécialités fait en effet l'objet d'un partenariat avec l'École Européenne Supérieure de l'Image (EESI).

- Arts du Spectacle (ADS), avec deux parcours, Assistant réalisateur (cinéma)/Assistant metteur en scène (théâtre), spécialité professionnelle et recherche
- Littératures et Culture de l'Image (LCI), spécialité recherche
- Bande Dessinée (BD), spécialité professionnelle et recherche

Ces 3 spécialités ont en commun l'étude du rapport *Texte/Image*, axe de recherche principal du laboratoire de recherche FoReLL (EA3816) auquel le master est adossé. **L'UE1 rassemble les étudiants de ces spécialités pour les enseignements fondamentaux** en histoire des arts, théorie des figures et esthétiques comparées, connaissances indispensables aux métiers d'arts et/ou de recherche vers lesquels ils se dirigent tous. Une partie des cours est livrée en anglais ou sur supports anglophones, chaque spécialité délivre des **cours de méthodologie de la recherche**, de sorte que professionnalisation et recherche sont systématiquement associées. **Les contenus des UE2 et UE3 varient selon les spécialités.**

La spécialité « **Littératures et Culture de l'Image** » forme les étudiants à la recherche dans les domaines croisés de l'écrit et du visuel. Les cultures de l'image (artistique, esthétique, sémiologique, médiatique) s'ancrent dans un contexte où le visuel se mêle au verbal dans des œuvres depuis l'antiquité jusqu'aux dispositifs les plus contemporains, dans le champ littéraire et artistique français et international.

Les séminaires abordent les principales questions théoriques du Texte/Image et des intermédiétés contemporaines, et – en partenariat avec la spécialité « Littératures et politique » – le rapport crucial entre esthétique et politique. Ils proposent aussi des analyses de corpus en français et en anglais mêlant littérature et image selon les dispositifs précis de cette dernière : littéraire, graphique, scénique, cinématographique, numérique.

Un TD de 24h de langue vivante est à choisir chaque semestre selon le niveau de l'étudiant.

Le programme des séminaires permet à l'étudiant de situer son objet de recherche dans la constellation des études littéraires et visuelles ; la familiarisation avec l'anglais est considérée comme indispensable dans la réalité actuelle de la recherche (bibliographie, abstracts à rédiger...)

Le travail individuel de recherche de l'étudiant, dirigé par un enseignant-chercheur au sein du laboratoire FoReLL, a pour objectif la rédaction d'un mémoire (une cinquantaine de pages en master 1, une centaine en master 2). Chaque semestre, les séances de méthodologie accompagnent le groupe d'étudiants dans l'évolution de son travail, de l'établissement de la problématique à la rédaction, jusqu'à la présentation de la bibliographie et à la soutenance devant le jury. Ce travail de recherche est associé au Suivi d'Actualité Scientifique (SAS) qui initie l'étudiant tout au long de ces deux ans à la vie du laboratoire (réunions, journées d'études, colloques, publications...).

La mobilité étudiante est vivement encouragée dans les laboratoires des universités partenaires.

- Master Recherche Rhétorique des Arts, Université de Pau et des Pays de l'Adour, France (dir: Bertrand Rougé)

1ère année

Master "Rhétoriques des Arts"

2ème année

SEMESTRE 1

- UE 1: Méthodologie générale (6 ECTS)
- 1 option à choisir sur 4 :
 - Littérature / Civilisation / Linguistique ou
 - "Initiation à la recherche sur les arts" (28h)
 - Lectures de l'image cinématographique: l'invention des corps (10h)
 - Lectures de l'image photographique (8h)
 - La musique de film: types et fonctions (10h)
- UE 2: "Les relations entre les arts" (12 ECTS)*
 - EC1: "Le Préréphaélisme, entre texte et image" (10h)
 - EC2: "Photographie, cinéma, art sonore et littérature" (8h)
 - EC3: "Musique concrète et arts du visuel" (10h)
 - EC4: "Méthodologie de la recherche/Suivi collectif" (10h)
- UE 3: "Arts et théories des arts" (9 ECTS)**
 - EC1: "Arts plastiques et théorie aux Etats-Unis, 1940-1970" (10h)
 - EC2: "Musique américaine d'avant-garde (1940-1970)" (10h)
 - EC3: "Cinéma et synthèse des arts" (10h)
- UE 4: Langue vivante (3 ECTS) (30h)

SEMESTRE 2

- UE 5: "Questions esthétiques contemporaines" (10 ECTS)*
 - EC1: "La postmodernité et la question de la fin de l'art" (10h)
 - EC2: "L'art contemporain et la question du mélange des genres" (10h)
 - EC3: "Questions d'esthétique anglo-saxonne" (10h)
 - EC4: "Suivi collectif" (10h)
- UE 6: Dossier de recherche (20 ECTS)

SEMESTRE 3

- UE 7: "Arts <—> Discours" (6 ECTS)**
 - EC1: "Narrativité musicale et cinématographique" (10h)
 - EC2: "Discours, histoire, récit: narratologie picturale" (10h)
 - EC3: "Rhétorique et art visuel: de l'oxymore à la figure" (10h)
- UE 8: "Transferts inter-critiques" (6 ECTS)***
 - EC1: "Du verbal au visuel: le cas de l'ironie" (10h)
 - EC2: "Peut-on parler de citation au cinéma?" (10h)
 - EC3: "Penser les relations inter-artistiques" (10h)
- UE 9: "Discours sur l'art" (6 ECTS)**
 - EC1: "Esthétique et pensée de John Ruskin" (10h)
 - EC2: "Les discours philosophiques sur l'art" (10h)
 - EC3: "Méthodologie de la recherche/Suivi collectif" (10h)
- UE 10: Première étape du mémoire de recherche (12 ECTS)

SEMESTRE 4

- UE 11: Mémoire de recherche (ou stage professionnel long) (30 ECTS)

[Stage professionnel d'au moins quatre mois suivi d'un rapport associé à un mémoire diminué]

* 2 EC possibles hors parcours dans la mention
 ** 1 EC possible hors parcours dans le domaine
 *** 1 EC possible hors parcours dans la mention

SUMMER SCHOOL PROGRAMS

- Summer School (Ecole Suisse Internationale, siège de Paris), Guido Furci

Ecole d'été interuniversitaire en Lettres et Sciences Humaines 2017

Etablissement d'enseignement supérieur, l'Ecole Suisse Internationale est heureuse d'avoir pu accueillir une promotion constituée de 16 étudiants dans le cadre de la deuxième édition de son école d'été interuniversitaire en Lettres et Sciences Humaines. Le programme de cette Summer School avait été établi, d'une part, en collaboration avec des enseignants-chercheurs de l'Ecole Normale Supérieure, de l'Université Paris 3 Sorbonne Nouvelle, de l'Université de Montpellier et de l'Université de Cergy-Pontoise, d'autre part, grâce à l'aimable soutien de L'Intermède (www.lintermede.com) et du IAWIS/AIERTI (iawis.org).

Tout comme en 2016, l'objectif de ce programme était d'offrir à un public aussi vaste et hétérogène que possible l'occasion d'améliorer sa maîtrise de la langue française, d'explorer de nouveaux champs disciplinaires en sciences humaines, de découvrir autrement la réalité socioculturelle

française et son patrimoine, d'échanger avec des universitaires français ou étrangers résidant en France. Cours de langue le matin, tables rondes et ateliers thématiques l'après-midi, sorties culturelles le soir, promenades citadines et dégustations le week-end, autant dire que l'emploi du temps a été chargé ! Notons que l'ouverture d'esprit, le parcours intellectuel et la sensibilité de chacun des étudiants composant cette « sélection internationale » – neuf nationalités représentées : Afghanistan, Bulgarie, Chine, Italie, Palestine, Russie, Somalie, Soudan, Syrie – ont notablement favorisé les échanges interculturels, nourri les débats et donné lieu à des discussions qui ont rapidement dépassé le cadre des activités de l'école d'été à proprement parler. Toute l'équipe d'organisation a salué le sérieux et l'enthousiasme avec lesquels les participants se sont investis dans cette expérience riche et inoubliable !

Persuadés que la connaissance, l'activité culturelle et le partage linguistique sont nécessaires à la construction de relations humaines égalitaires, les membres des associations MIGRENS (Ecole Normale Supérieure) et ETISSON (Université Paris 3, Sorbonne Nouvelle) – constituées de professeurs d'université, chercheurs et étudiants de tous horizons – ont ouvert un Programme d'Etudiants Invités offrant des cours de français langue étrangère aux demandeurs d'asile, réfugiés et migrants, dans le but notamment de les accompagner dans une reprise d'études en France. Grâce au partenariat mis en place avec ces deux collectifs, l'Ecole Suisse Internationale a eu la chance d'accueillir parmi ses candidats estivaux quelques uns des étudiants de ces deux programmes.



Cet été à Lausanne

APPOINTMENTS AND AWARDS

- **Christian** Berger (Mainz University) has won a Marie Skłodowska Curie Fellowship, funded by the European Union, for research at the Courtauld Institute of Art in London (2017-2019).
- Massimo Leone signale qu'il sera Professeur invité auprès dell'IFK de Vienne d'octobre 2017 à février 2018. See : <http://www.ifk.ac.at/fellows-detail-en/massimo-leone.html>