

WORD & IMAGE



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

15 – Fall 2013

CONTENTS

- |||| Iain Davidson's obituary
- |||| Call for papers for the Tenth International Conference, Riddles of Form: Exploration and Discovery in Word and Image, University of Dundee, 11-15 August 2014
- |||| IAWIS focus conference: *Ekphrasis: From Paragone to Encounter*
- |||| IAWIS/AIERTI at the College Art Association Annual Conference
- |||| To Attend
- |||| Call for Papers
- |||| Recent Publications by Members
- |||| News from Members

Dear members,

Many exciting and important news to report here! First and foremost, the preparations for our next triennial international conference are moving apace. A few weeks ago, you received the call for papers (a copy of which is included here). The deadline for the submission of abstracts to either one of the many sessions (listed on the conference website at http://www.scottishwordimage.org/conferences/iawis2014/list_of_sessions.htm) or on a general word and image topic is 15 November. We look forward to seeing you in person next August in Dundee! The conference is organized by our colleagues from the Scottish Word and Image Group and this meeting will allow us to celebrate its founder and long time IAWIS board member, Iain Davidson, who recently passed away after a long battle with bone marrow cancer. Keith Williams, the current chair of the Scottish Word and Image Group reported that "Iain put on a heroic show" at SWIG's summer conference, "being ferried back and forth in a wheelchair and struggling to stay alert against industrial strength painkillers." The SWIG team thought it would be a fitting tribute to dedicate the conference

President

Prof. Véronique Plesch
Colby College
Department of Art
5634 Mayflower Hill
Waterville, ME 04901-8856, USA
Telephone: (+1 207) 859.5634
E-mail: vplesch@colby.edu

Secretary

Prof. Catriona MacLeod
University of Pennsylvania
Germanic Languages and Literatures
745 Williams Hall
Philadelphia, PA 19104-6305, USA
Telephone: (+1 215) 898.7332
E-mail: cmacleod@cas.upenn.edu

Treasurer

Dr. Matthijs Engelberts
Universiteit van Amsterdam
Geesteswetenschappen-Frans
Spuistraat 134
NL - 1012VB Amsterdam, The Netherlands
Tel: (00) 31 (0)20 525 4483
E-mail: M.Engelberts@uva.nl

to “a unique colleague and personality, as well as the founder of SWIG.” You will find here below the obituary for Iain.

This newsletter also contains a report from our colleagues David Kennedy and Richard Meek, who organized this summer a most successful IAWIS focus conference on *Ekphrasis: From Paragone to Encounter*, as well as the program of our forthcoming sponsored session at the annual meeting of the College Art Association and, as always, this newsletter bears witness to the vibrant community of scholars that is IAWIS.

Véronique Plesch

IAIN DAVIDSON'S OBITUARY

From his friend and co-founder of SWIG, Charles Calder, with some additional information from Chris Murray:

Following graduation in History (Aberdeen, 1954), Iain trained to be a teacher at the College of Education in Aberdeen, later taking the degree of Ed.B. This was the "old" Scottish Ed.B., which required the submission of a research thesis. This course of study embraced both education and psychology; and the degree was recognised at that time by the British Psychological Society as the only qualification for educational psychologists.

Iain was first and foremost a psychologist.

Iain's PhD thesis, undertaken in Toronto, developed the interests which he had acquired during his Ed.B studies.

A continuing concern was the teaching of children suffering from sensory impairment. He published in this area, including a collaborative paper which he published in 1999 on the use of ethical reasoning in the teaching of children with severe and profound intellectual disabilities.

After his 23 years in Canada, Iain returned to Scotland, taking up a post as Senior Fellow in the Department of Education at Aberdeen University (1990). This was an Honorary post; but there was nothing “honorary” about his involvement with the Department. He threw himself into its work with characteristic vigour. He was much in demand as a thesis supervisor.

Iain's expertise as a psychologist was also much in demand in court cases, and he spent the last several years immersed in the evaluation of troubled youths for Aberdeen courts. In this, as in all his other activities, he was driven by a powerful desire to help people.

Charles Calder recalls meeting Iain in the summer of 1993:

It was (in Thackeray's words) “one sunshiny morning in June”. We were “processing” towards Greyfriars Church and found ourselves in easy conversation. It turned out that he was on the organising committee for the IAWIS/AIERTI Conference due to be held later that year at Carleton and had noticed that I would be giving a paper on Shakespeare's use of “dumb significant”. Following the Carleton meeting, he suggested we should start our own local version”—that became SWIG.

Chris Murray met Iain in spring 1998 as a final year undergraduate:

I was giving a paper on comics as part of a SWIG symposium in Dundee. I was thinking about pursuing comics for my PhD and met with great encouragement from Iain. That summer I attended my first SWIG conference in Aberdeen, and before long he asked me to join the committee. I regularly attended meetings in Aberdeen and we would often spend time afterwards talking. I benefited greatly from his advice and enjoyed his company (even if he continually had me asking the proprietors of restaurants to turn down the music, or in his words "can you ask them to switch of that racket?"). When the Aberdeen group contracted due to retirements and ill-health Keith Williams and I brought the management of the group to Dundee, but Iain was always a central force in the planning and organisation of conferences and was excited to see renewed collaboration with IAWIS. The 2014 conference, held in conjunction with IAWIS, will be dedicated to Iain's memory. I wish he could be here to share it with us.

CALL FOR PAPERS FOR THE TENTH INTERNATIONAL CONFERENCE, RIDDLES OF FORM: EXPLORATION AND DISCOVERY IN WORD AND IMAGE, UNIVERSITY OF DUNDEE 11-15 AUGUST 2014

We invite submissions of proposals for 20-minute papers (abstract 250-300 words) on the sessions listed on the conference website at:

http://www.scottishwordimage.org/conferences/iawis2014/list_of_sessions.htm

There will also be general sessions on Word and Image topics, so proposals do not necessarily have to fit into the sessions specified. The deadline for submissions is Friday November 15, 2013.

Please contact us at swig2014@gmail.com to submit abstracts or with any further queries. Please indicate the title of the session at which your proposal is aimed and supply full contact information.

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

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

The conference will specifically invoke Dundee's scientific and cultural history through the foundational work of D'Arcy Thompson and Patrick Geddes. It will also showcase the city's

history of polar exploration and technological innovation. However, the conference's approach to 'science' is in no sense limited to the Anglophone tradition defining it in the narrower sense of the natural sciences, but will restore and celebrate the full range of its original humanistic associations. Hence we invite papers on all kinds of human knowledge, enquiry and analysis, and how they are conceptualised, conducted or communicated through forms of verbal and visual media.

SWIG will be collaborating with various organisations within the city to host accompanying exhibitions, events and films. The 2014 conference will be a high-profile event, with four packed days of panels and keynote talks, plus a day of optional trips. Speakers will also have the option of presenting either in English or French.

Dundee is a vibrant city, with a long history of scientific discovery and exploration, but also illustrated publications, comics, animation and computer games design. It has recently been chosen as the location for the only branch of the world's premier museum of art and design, the Victoria and Albert or V&A, outside London. This is currently under construction on the city centre waterfront, to a revolutionary design by Kengo Kuma associates, Tokyo. Dundee has also made the final shortlist of four in the competition to become UK City of Culture for 2017. We are hoping that IAWIS 2014 will be another significant milestone in the city's bid for this future status.

IAWIS/AIERTI AT THE COLLEGE ART ASSOCIATION ANNUAL CONFERENCE

Conceptual Writing: A Word and Image Continuum

Thursday, February 13, 5:30-7:00 PM, Hilton Chicago, 8th Floor, Lake Erie

This panel seeks to map Conceptual Writing practices, which have become more and more visible in recent years, have generated new educational frameworks and journals, are facilitated through writers in residence programmes of innovative contemporary art spaces, have been included in contemporary art exhibitions and have garnered a wealth of recent critical attention.

Papers can address the many roots of Conceptual Writing (e.g., Mallarmé, Roussel, Joyce, Beckett) with a view to their relationships to the visual, test specific (historical) material for its links with and relevance to current Conceptual Writing practices, or investigate the field's fascinating allegiances with the contemporary visual art world. Its modes of production and reception, its historiography in and as Art Writing, its geographical variants and institutional/medial frameworks and its politics also need to be assessed.

Prof. Dr. Christa-Maria Lerm Hayes, University of Ulster, Belfast, Northern Ireland, Introductory Remarks

Dr. Nicola Foster, The Open University, Department of Art History, "Heidegger's Later Work as Conceptual Writing"

Heidegger's titles are often seen as incomprehensible, because they do not communicate narrative in the traditional way. Heidegger's writing on art is regarded as conservative, since Heidegger insists on the role of expression in art. However, his writing in which he either analyses poetry or seeks to write poetically himself can be seen as an early form of conceptual writing.

The paper will approach the works from the perspective of artistic production. It will argue that whilst it is likely that conceptual artists during the 60's and 70's did not have access to Heidegger's later works they may well have been familiar with them through the work of others: from Benjamin to the Surrealists and Sartre. The paper seeks to show how Heidegger's later works are relevant to an interpretation of conceptual art dealing with repetition, performativity, transcription, translation and appropriation – as well as an early practice of conceptual writing.

Clinton Cahill, Manchester Metropolitan University, "Drawing in the Dark: James Joyce's *Finnegans Wake*"

John Bishop's examination of the sensorium of the sleeper in *Finnegans Wake*, particularly in its problematizing of the visual, suggests intriguing possibilities for depicting the imaginative spaces of the book's dreamer and its reader. Written from the perspective of a visual practitioner pursuing enactment of Barthes' notions of textual pleasure, this illustrated paper proposes that 'meaning' in *Finnegans Wake* is primarily embodied and experiential – accumulatively formed through attention to the act of reading, rather than the assembly of narrative. It discusses a process of reading-through-drawing, followed by analysis of key implications of this and the resulting graphic analogues of the 'space' in which mental 'images' are perceived by the reader. Underpinning this are two interactive propositional views of the *Wake* as: an object made of words, which exudes the operational conditions of an image, and an increasingly productive generative meta-tool for challenging the conventions of pictorial representation of literary text.

Marisa C. Sánchez, University of British Columbia, Vancouver, Canada, "An Inelegant Solution: Beckett, LeWitt and Krauss"

In 1969 Sol LeWitt produced a text-based image published in Harper's Bazaar of Samuel Beckett's 1965 play *Come and Go*. In LeWitt's hands, Beckett is employed as a structural device. 1978 Rosalind Krauss challenges the dominant interpretation of LeWitt's practice: in "LeWitt in Progress," Krauss rewrites the "logic" of his work, arguing that an emphasis on human reason misses the interpretive mark.

More importantly, Krauss breaks the narrative coherence of her essay by embedding eleven passages from Beckett's 1951 novel, *Molloy*, into her text. Krauss positions *Molloy*'s habit of sucking stones as a mirror to the methodical, yet illogical approach she perceives in LeWitt's practice: as an obsessive, inelegant irrationality.

My paper maps the conceptual use, by LeWitt and Krauss, of Samuel Beckett's writings as a "vehicle for expressiveness", a theoretical object in non-medium-specific contemporary art. This paper historicizes Beckett's impact on conceptual art and art historical writing.

Nick Thurston, University of Leeds, "Who is taking responsibility for that text?"

This paper will outline my understanding of the constitutive problematics that figure a context for so-called Conceptual Writing, with a focus on the politics of how and why such writers write.

I will begin by transposing two propositions from the discourse of literary theory: Michel Foucault's concept of the "Author function" (1969) and Rachel Malik's concept of the "horizons of the publishable" (2004). Conjoining them in an age of born-digital textualities, I

will propose the concept of 'publishing as praxis' as a lever to help us speculate on how so-called Conceptual Writing over-works an interpellated identity of the writer-as-consumer and consciously inverts the traditional compositional logic of production then reproduction. So leveraged, I will conclude by showing how even trans-disciplinary acts of Conceptual Writing work onto literature (as an institution plus its criticisms) by re-phrasing its central epistemological question of authoriality.

**IAWIS FOCUS CONFERENCE: *EKPHRASIS: FROM PARAGONE TO ENCOUNTER*,
UNIVERSITY OF HULL, UK, JULY 3–5 2013**

The Department of English at the University of Hull hosted *Ekphrasis: From Paragone to Encounter*. Organised by David Kennedy and Richard Meek, the conference offered a wide-ranging re-examination of *ekphrasis* – the verbal representation of visual art – from a variety of historical and theoretical perspectives. The organisers set out to reflect recent challenges to traditional conceptions of ekphrasis as linear influence or *paragone* (competition) between word and image.

The conference brought together over 30 delegates from the UK, USA, and Europe. There were three keynote addresses over the course of the conference from Stephen Cheeke (Bristol), Liliane Louvel (Poitiers), and Johanna Malt (King's College London). Dr Cheeke discussed the reception of Raphael's *Transfiguration* in the nineteenth century and beyond. Professor Louvel offered some wide-ranging reflections on ekphrasis in relation to Stanley Spencer's own writings on and for his art. Dr Malt discussed the relationship between ekphrasis and Jean-Luc Nancy's concept of 'exscription', and addressed larger theoretical questions about presence and absence, and writing and the real. The conference was also attended by several leading members of IAWIS, including Claus Clüver, Martin Heusser, Catriona MacLeod, and Lauren S. Weingarden, all of whom gave short papers.

The range of topics and discussion was broad and stimulating, and encompassed visual and textual cultures from the Renaissance to the twenty-first century. William Shakespeare, Andrew Marvell, Émile Zola, Robert Browning, Elizabeth Bishop, and Jeffrey Eugenides were among the authors discussed. Many papers opened up wider issues of translation, intertextuality, and cultural exchange, and exposed delegates to approaches well outside their usual specialisms. The conference was deemed a resounding success by all who attended and publications are now in the planning stage. The organisers would like to thank the participants for their papers and contributions, and the University of Hull and IAWIS for providing financial support.

David Kennedy and Richard Meek

TO ATTEND

"JE" EST UN AUTRE: NOUS. PARIS 3 SORBONNE NOUVELLE, 24 OCTOBRE–16 JANVIER.

Est-il envisageable de raconter une histoire à la première personne du pluriel ? Qu'est-ce qu'un tel choix engage sur le plan de la diégèse ? Lorsque l'instance énonciatrice s'exprime au moyen d'un « nous » fondamentalement dialogique, voire communautaire, de quelle manière est-elle perçue ou interprétée par l'auditoire auquel elle s'adresse ?

Au cours de notre séminaire – pluridisciplinaire et ouvert à un public d'étudiants et de jeunes chercheurs – nous essaierons de répondre à ces trois questions, en nous appuyant sur un certain nombre d'objets empruntés à différents domaines de recherche, allant de la sociologie à l'anthropologie de l'écriture, de la littérature aux études audiovisuelles.

Contact: Guido Furci gfurci@phare.normalesup.org, Zoe Carle zoe.carle@gmail.com, Cyril Verlingue cyril.verlingue@wanadoo.fr

INTERNATIONAL CONFERENCE *ILLUSTRATION AND NARRATIVE CONSTRUCTION*,
UNIVERSITÉ PARIS-DIDEROT, 28–29 MARCH 2014.

At a time of growing academic interest for the adaptation of fictional narratives across a range of different contemporary media (film, TV series, comic books, graphic novels), we would like to engage with illustration as the earliest form of visual adaptation of novelistic works.

The general aim of this conference is to explore illustration in its specifically narrative dimension. The notion of narrative construction provides an interesting paradigm to analyse the relationship between text and image within illustrated works of fiction. Though each illustration may be said to have a narrative potential of its own which is revealed by the eye perusing it, it is the sequential dimension of narrative which will be our particular focus here.

The object of the conference is to examine how a series of images accompanying a narrative does not simply illustrate separate moments singled out from the text but forms a visual narrative through its dynamic relationship with the text. We shall thus study the different processes at stake and the ways in which images, in their three-fold articulation to the work as a whole—namely to the passage which they illustrate, to what precedes and follows in the narrative, and to the sequence of interlinked images—suggest a reading of a text and open up one of its narrative possibilities.

The conference will focus on European novels from the early modern period to the present.

Possible topics include:

- The different illustrated editions of a text, targeting various readerships (bibliophiles, young people, etc.) and the type of visual narrative constructed to address each reading public
- Diachronic analyses of the illustrated versions of a single text and of the transformations of narrative over time
- Illustration as counterpoint to the text, constructing a parallel narrative, sometimes even contradicting the text
- Serialized novels and the specific narrative dynamic put into play by serialization
- The special cases of graphic novels and comic books adapted from works of fiction and the redefinition of the narrative dynamic brought about by these media

Contact: Carole Cambray, Université Paris-Diderot (carolecambray@yahoo.fr) and Xavier Giudicelli, Université de Reims-Champagne Ardenne (xgiudicelli@yahoo.fr)

CALL FOR PAPERS

APPEL À COMMUNICATIONS: ILLUSTRATIO, *ILLUSTRER: LA NAISSANCE DES IMAGES*, UNIVERSITÉ DE BOURGOGNE, 4 AVRIL 2014.

Les membres du groupe Illustratio sont heureux de lancer un appel à communications pour leur première journée d'étude sur l'illustration qui se tiendra à l'Université de Bourgogne le 4 avril 2014.

Cette journée sera co-organisée par l'Université de Bourgogne (EA 4182 TIL), l'Université de Haute-Alsace (EA 4363 ILLE), l'Université de Lorraine (EA 2338 IDEA), et l'Université de Valenciennes (EA 4343 Calhiste), et sera suivie par une série de rencontres organisées à tour de rôle dans ces quatre établissements.

C'est avec le thème « Illustrer : la naissance des images » que nous inaugurons nos travaux qui visent à développer et approfondir la réflexion sur l'illustration dans tous ses états, du 16^{ème} siècle au 21^{ème} siècle, et contribuer à faire de cet objet d'étude un domaine de recherche à part entière. Nous invitons donc chercheurs, éditeurs, artistes et praticiens à participer à cette première journée consacrée à la genèse et la création des images d'illustration.

Comment ces images viennent-elles au jour ? Quelles sont les contraintes matérielles et les conditions esthétiques qui président à leur naissance ? Pour répondre à ces questions les communications pourront par exemple porter sur les débuts d'une collaboration entre un artiste et un écrivain, sur les travaux préparatoires de l'illustrateur (carnets d'esquisses, planches d'études et notes manuscrites), les modes de (pré-)visualisation et les opérations mentales qui sont les siens, ou encore sur ses écrits autobiographiques. Il pourra également être question de l'apparition de nouvelles techniques et modes de reproduction, et des degrés de matérialité et de sensorialité du médium.

Il s'agira dans le même temps de se demander comment l'émergence de l'image est thématisée au sein de l'œuvre illustrée : nous vous invitons donc à définir des problématiques liées au surgissement et au dévoilement de l'image, à sa matérialisation, et à la captation du figural.

Comme tout ce qui est de l'ordre de l'inchoatif, la vie des images peut être brève, et les participants pourront également se pencher sur les projets d'illustration avortés, ou encore sur la fugacité des visions de l'illustrateur et la difficulté, voire l'impossibilité, de donner corps aux images.

Date limite : les propositions de communication, d'une longueur de 300 mots environ (accompagnées d'une courte bio-bibliographie), devront être envoyées au comité organisateur avant le 15 décembre 2013. Elles peuvent être données en français ou en anglais ; néanmoins, les travaux du groupe Illustratio seront publiés en anglais.

Confirmation: fin décembre 2013.

INTERNATIONAL BILINGUAL INTERFACES CONFERENCE (ENGLISH/FRENCH): *JOINED SENSES – SYNAESTHESIA IN TEXTS AND IMAGES*, UNIVERSITY OF BURGUNDY IN DIJON, FRANCE, 25–27 JUNE 2014.

Synaesthesia is a recognized neurological phenomenon in which the sensory impressions associated with one sense are produced by the stimulation of another. Those who have this

faculty might, as a consequence, experience odours as sounds, graphemes as colours and so on. Certain artists, musicians and writers, Kandinsky and Scriabin for example, were acknowledged synaesthetists. Our intention is not to examine the scientific basis of synaesthesia, but rather to ask how such linked sensory experiences are translated into images and writing, how successful synaesthetists are in describing their experiences, and whether non-synaesthetists can share these perceptions indirectly through their representations in images and texts. In other words, the aim of the conference will be to examine the representation of perceptions that fall outside the established categories of distinct sense impressions. Pursuing the issues raised by Hervé-Pierre Lambert in his article "La synesthésie. Vues de l'intérieur" (ISSN 1913-536X ÉPISTÉMOCRITIQUE - Volume VIII - Printemps 2011), we would like to concentrate on the communication of synaesthetic experiences to non-synaesthetists and so examine how far texts and images are able to convey non-visual sensations. Ultimately this conference aims to revisit the interaction between words and images and invites papers that go beyond mere analogy and unified systems of equivalence. We are calling for papers linked to one of the following three themes:

- synaesthesia and the brain: our aim here is not to retrace the historical discovery of synaesthesia (early examples of synaesthesia, neurological approaches, etc) nor to describe and assess recent advances (eg those due to medical imaging) in understanding the phenomenon. Rather papers relating to historical or contemporary accounts of synaesthesia will be expected to describe the different attempts, in the past and the present, to represent this fusion of the senses in images and texts.

- synaesthesia and the arts: this theme will cover those artists, musicians, writers, etc – synaesthetists and non-synaesthetists – who have tried or are trying to transmit multiple sense impressions through texts and animated and non-animated images. The focus will be as much on contemporary experimentation as on the "synaesthetic" heritage, and the influence which the different artistic disciplines have had on each other. Papers which focus on synaesthetic artists, obscure as well as famous, and on artists who attempt to go beyond the categorisations conventionally associated with the senses, should try to show how their texts and images transcend the usual categories of perceptions attributed to the five senses, in particular how figures of speech and traditional visual devices are adapted and what innovations have been introduced.

- synaesthesia and the world: synaesthesia is often perceived as opening up a richer, truer and occasionally more esoteric world. The analogies, correspondences, echoes and reflections between the senses seem to be not only the means of transcending the ordinary limits of our five senses, but of actually gaining entry to a different world. Papers focusing on experiences which involve the senses in new and unconventional ways – through experiments with drugs or occult practices for example – should take as their theme the way in which text and image represent the synaesthetic experience as it is lived or imagined.

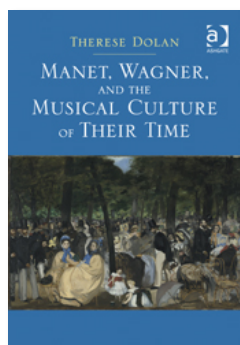
In each of these three areas we invite a thorough and detailed study of the interaction between images and texts in the representation of synaesthesia, in keeping with the aims of the TIL Research Centre of the University of Burgundy, and the review INTERFACES, jointly edited by Holy Cross, Paris-Diderot and Dijon.

Please send summaries (in English or French) of approximately 200 words before the end of December 2013 to Fiona McMahon and Christelle Serée-Chaussinand at the following addresses: Fiona.McMahon@u-bourgogne.fr and christelle.chaussinand@u-bourgogne.fr. The finalized programme will be announced in March 2014.

THE 24TH INTERNATIONAL JAMES JOYCE SYMPOSIUM will take place in Utrecht, the Netherlands, 15-20 June 2014 (see <http://jjs2014.wp.hum.uu.nl/>). The deadline for the CFP is 15 January 2014.

RECENT PUBLICATIONS BY MEMBERS

THERESE DOLAN. *Manet, Wagner, and the Musical Culture of Their Time*. Farnham: Ashgate, October 2013. ISBN 978-1-4094-4670-5 £54.00
<http://www.ashgate.com/isbn/9781409446705>



How did the tumult caused by German composer Richard Wagner result in the first modernist painting? In the first full-length book dedicated to the study of Edouard Manet and music, art historian Therese Dolan demonstrates that the 1862 painting *Music in the Tuileries* represents the progressive musical culture of his time, heretofore read by scholars predominantly through the words of Charles Baudelaire. Dolan sees in this painting's radical style the conceptual shift to modernism in both painting and music, a transition that, she convincingly argues, received a strong impetus from Manet's *Music in the Tuileries* and Wagner's controversial *Tannhäuser*, which premiered the previous year. Supplemental to analysis of the painting, Dolan incorporates discussion of texts by Theophile Gautier, Champfleury, and Baudelaire who are represented in the painting.

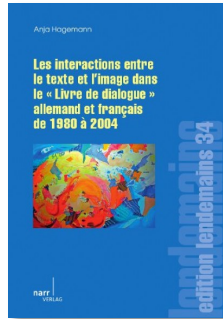
This book incorporates studies of the major artistic, literary, and musical figures of nineteenth-century France. It represents an important contribution to an understanding of French culture in the third quarter of the nineteenth century, a period of intense literary, artistic, and musical activity that formed the crucible for modernism.

GUIDO FURCI, Claire Cornillon, Nadja Djuric, Louiza Kadari, and Pierre Leroux, eds. *Fin(s) du monde*. Bologna: Pendragon, forthcoming November 2013. €20,00.
<http://www.pendragon.it/catalogo.do?collana.id=46>



La fin du monde reste un motif prégnant de l'imaginaire collectif, elle dessine un tableau aux variations inépuisables en littérature comme dans les autres arts. Si les horreurs du contemporain semblent marquer une rupture sur laquelle bute l'appréhension de l'homme, en revanche l'angoisse ou l'espérance liées à la fin sont ataviques, au point que même le positivisme le plus récent n'a pu totalement les oblitérer. Ce constat sous-tend l'ensemble des contributions de ce recueil, qui interrogent des démarches issues de contextes historico-culturels différents – de l'Antiquité classique à nos jours. Abordant des questions aussi diverses que complémentaires, elles s'organisent autour des axes suivants : téléologies à/dans l'œuvre ; seuils, passages, transitions ; les temps d'après ; usages politiques de la fin.

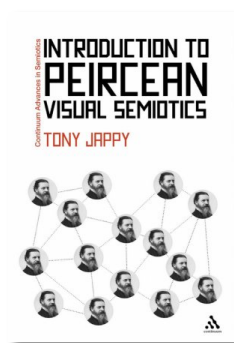
ANJA HAGEMANN. *Les Interactions entre le texte et l'image dans le "Livre de dialogue" allemand et français de 1980 à 2004*. Tübingen: Narr Francke Attempto, October 2013. Paperback ISBN 978-3-8233-6808-3 €58,00.
<http://www.narr-shop.de/index.php/les-interactions-entre-le-texte-et-l-image-dans-le-livre-de-dialogue-allemand-et-francais-de-1980-a-2004.html>



Cet ouvrage porte sur les interactions entre le texte et l'image dans le "Livre de dialogue", créé en commun par un poète et un peintre, en France et Allemagne de 1980 à 2004. Il ne s'agit pas ici de s'intéresser au "Livre illustré" qui sous-entend une image uniquement au service d'un texte, mais d'introduire la notion nouvelle de "Livre de dialogue" dans laquelle les deux modes d'expression sont mis en présence, en un rapport d'égalité. Les œuvres analysées couvrent un large spectre de la poésie et de l'art contemporains, entre autres Mayröcker, Benn, Du Bouchet et Rühmkorf, van Velde, Weiler ou Watschk.

TONY JAPPY. *Introduction to Peircean Visual Semiotics*. New York: Bloomsbury Academic, March 2013. Paperback ISBN 9781441109408 \$44.95; Hardback ISBN 9781441151636 \$140.00; eBook ISBN 9781441156266 \$36.99.

<http://www.bloomsbury.com/us/introduction-to-peircean-visual-semiotics-9781441109408/>

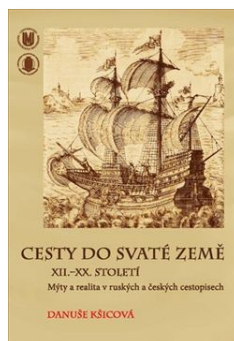


Contemporary culture is as much visual as literary. This book explores an approach to the communicative power of the pictorial and multimodal documents that make up this visual culture, using Peircean semiotics. It develops the enormous theoretical potential of Peirce's theory of signs of signs (semiotics) and the persuasive strategies in which they are employed (visual rhetoric) in a variety of documents.

Unlike presentations of semiotics that take the written word as the reference value, this book examines this particular rhetoric using pictorial signs as its prime examples. The visual is not treated as the 'poor relation' to the (written) word. It is therefore possible to isolate more clearly the specific constituent properties of word and image, taking these as the basic material of a wide range of cultural artefacts. It looks at comic strips, conventional photographs, photographic allegory, pictorial metaphor, advertising campaigns and the huge semiotic range exhibited by the category of the 'poster'. This is essential reading for all students of semiotics, introductory and advanced.

DANUŠE KŠICOVÁ. *Cesty do Svaté země. XII-XX. století. Mýty a realita v českých a ruských cestopisech*. Brno: Masaryk UP, 2013. ISBN 978-80-210-6139-2 €15,00.

<http://www.muni.cz/research/publications/1104092>



The aim of this book has been research into pilgrimage literature written in the period of nine centuries. Works of twelve major writers: six Russian (Abbot Daniil, Ioann Lukyanov, Abraham Norov, N.V. Gogol, Ivan Bunin, and Andrei Bely) and six Czech ones (Martin Kabátník, Jan Hasištejnský, Oldřich Prefát, Václav Vratislav, Kryštof Harant, and Jan Neruda) have been analysed and regarded as part of a wider European context. The analysis of the pilgrimages has been conducted in the chronological order, starting with Abbot Daniil and proceeding to five Czech representatives of humanism. The period of the Baroque era of Peter the Great is represented by the Old Believer Ionn Lukyanov, 19th century by the well-known hero of the Battle of Borodino, the geographer and writer Abraham Norov, whose pilgrimage story (1835) was translated into Czech and played a positive role in the second stage of the Czech National Revival. In the genealogy of the modern Russian books of

travel, the initiator's role belongs to N.V. Gogol, although he described his impression of the trip to Jerusalem only in his private letters (1848–1850). The period of realism ends with the travel sketches of the famous Czech writer Jan Neruda (1870), who became one of the creators of the popular journalistic genre—the travel story. The 20th century is represented by two prominent writers: Ivan Bunin (1907) and Andrei Bely (1910–1911), who cultivated the genre of pilgrimage to Palestine to its climax.

Thanks to perceptive observations of the authors (Kabátník, JHarant, Lukyanov, Norov, Neruda, Bunin, Bely), who visited not only Palestine but also Egypt (countries which were under Ottoman Empire at the time), we obtain information about architecture, scenery, and descriptions of everyday life in those periods. The comparison of the opposite sides of the church schism has discovered not only differences, but also common features of Russian and Czech pilgrimages, as well as their goals. Much attention is paid to the comparison of myth and reality in the pilgrimages and to the illustrations (particularly to the drawings made by K. Harant). The studied pilgrim and travel stories are impressive in their authenticity and as the carriers of a deep moral message.

MASSIME LEONE and Isabella Pezzini, eds. *Semiotics of Subjectivities*. Rome: Aracne, September 2013. ISBN 978-88-548-6329-3 €18,00.

<http://www.aracneeditrice.it/aracneweb/index.php/catalogo/area/scienze-storiche-filosofiche-pedagogiche-e-psicologiche/9788854863293-detail.html>

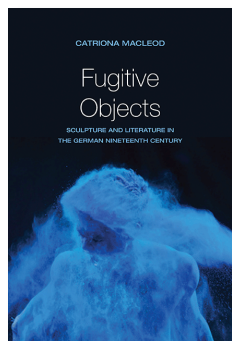


Nella sua tradizione la semiotica ha messo a fuoco in modi diversi la questione della soggettività, rielaborandone progressivamente la nozione nel contesto dei suoi assunti più generali. Nato dai lavori del XL Congresso dell'Associazione Italiana di Studi Semiotici (AISS), questo volume si propone da un lato di riprendere, esplicitare e aggiornare in modo organico questa linea di riflessione teorica, dall'altro di verificare criticamente la capacità analitica della disciplina, mettendola alla prova su corpus e oggetti particolarmente significativi per questo tema. Nella prima parte, molti dei saggi in effetti rimettono in questione l'idea che la semiotica si sia costituita sin dall'inizio nei termini di un paradigma oggettivista, altri si interrogano più radicalmente sul significato di termini che spesso comportano la vaghezza dei loro usi correnti, anche quando sono assunti come espressioni metalinguistiche, proponendo ridefinizioni epistemologicamente più attente. Accanto alle riletture di autori

classici come Saussure, Peirce, Benveniste, viene rappresentato il dibattito semiotico attuale sui modi di intendere il dispositivo dell'enunciazione, se ne esplorano la dimensione sociale e culturale, e i vincoli espressivi che esse pongono in casi specifici e significativi, come nella figurazione dell'anima o dei sogni, o nel dibattito sui generi o il postumano. La seconda parte del volume è dedicata a Omar Calabrese e alla sua ricerca sull'enunciazione visiva: raccoglie gli interventi di molti dei suoi allievi senesi, un saggio di Victor Stoichita su Blow Up di Antonioni e un affettuoso ricordo di Umberto Eco a partire dal libro di Calabrese Mille di questi anni.

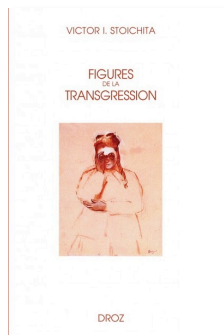
CATRIONA MACLEOD. *Fugitive Objects: Sculpture and Literature in the German Nineteenth Century*. Evanston, IL: Northwestern University Press, forthcoming December 2013. Cloth ISBN 978-0-8101-2967-2 \$80; Paper ISBN 978-0-8101-2934-4 \$39.95.

<http://www.nupress.northwestern.edu/Title/tabid/68/ISBN/978-0-8101-2934-4/Default.aspx>



In *Fugitive Objects*, Catriona MacLeod examines the question of why sculpture is both intensively discussed and yet rendered immaterial in German literature. She focuses on three forms of disappearance: sculpture's vanishing as a legitimate art form at the beginning of the nineteenth century in German aesthetics, statues' migration from the domain of high art into mass reproduction and popular culture, and sculpture's dislodging and relocation into literary discourse. Through original readings of Clemens Brentano, Achim von Arnim, Adalbert Stifter, Leopold von Sacher-Masoch, and others, MacLeod reveals that if sculpture has disappeared from much of nineteenth-century German literature and aesthetics, it is a vanishing act that paradoxically relocates the statue back onto another cultural pedestal, attesting to the powerful force of the medium.

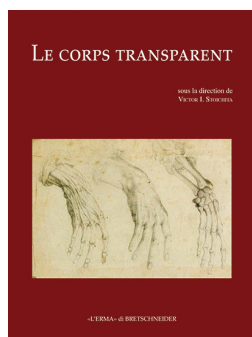
VICTOR STOICHITA, ed. *Figures de la Transgression*. Geneva: Droz, July 2013. Paperback ISBN 978-2-600-00551-7 \$42.00; PDF ISBN 978-2-600-10551-4 \$33.60.
<http://www.droz.org/world/en/5887-9782600005517.html#/support-pdf>



Partant du postulat que les limites de la représentation, dans la tradition artistique occidentale, ont été soumises à des tensions constantes menant à de multiples transgressions, le présent ouvrage s'attache à retracer l'histoire de cette perpétuelle mise à l'épreuve de la « frontière esthétique ». Les essais ici rassemblés abordent plusieurs figures de dépassement. Les traces auctoriales et leur présence dans l'espace de la fiction, depuis les miroirs et leur double dans l'art des primitifs flamands, en passant par les « feintes » baroques de Murillo et de Rembrandt, puis le jeu chiffré des « autoportraits croisés » de Manet et Degas, pour arriver, enfin, à la mise en scène de la disparition de l'artiste, opérée par Andy Warhol, trahissent la tentation de la traversée de l'image. Un autre thème récurrent présent, tantôt en filigrane, tantôt en saillie, est celui du spectateur pris au piège, dont la figure emblématique fut Don Quichotte, le

chevalier errant aux prises avec les moulins à vent. Occasion de réfléchir, autour de certains "tableaux-rets" qui défièrent les sens du spectateur, par-delà la vue et la vision, jusqu'à le tenter à « goûter » une pomme qui n'est que peinture, ou à toucher un tableau, au péril - illusoire bien sûr - de se brûler les doigts.

VICTOR STOICHITA, ed. *Le Corps Transparent*. Forthcoming Rome: L'erma di Bretschneider, 2013. ISBN 978-88-8265-759-8 €35,00.
<http://www.lerma.it>



Tout en tenant compte des interrogations actuelles autour de la notion de corps et de la tradition académique des études anatomiques, le présent ouvrage s'articule autour des liens indéfectibles existants entre l'art et l'anatomie pendant et après la Renaissance en se concentrant sur les zones de contact entre deux activités de l'esprit humain : les sciences expérimentales d'une part, l'activité créatrice d'autre part.

Il s'agit de se pencher sur les aspects les plus délicats, ceux où le rapport entre art et science s'avère non seulement productif, mais aussi porteur de conflits et ceux où l'idéal classique du corps et de la beauté basculent dans la transgression et dans le monstrueux. Suivre les vifs débats de la plume, du scalpel et du pinceau autour du corps signifie implicitement retracer l'évolution de l'apprentissage anatomique, aborder le rapport entre visible et

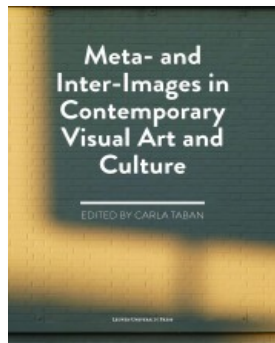
lisible du corps, décrire les comportements haptiques et les pulsions scopiques lors du dévoilement de l'espace sous cutané, faire constat d'émerveillement, d'étonnement ou de méfiance. Somme toute, il s'agit de saisir ce que l'art doit à l'anatomie et l'anatomie à l'art pendant et après la Renaissance.

Face à une notion culturelle si ouverte à l'interprétation qu'est le corps, nous souhaiterons intervenir dans le vif des débats contemporains tout en privilégiant les approches inédites et les aspects les moins discutés avec l'espoir qu'au syntagme du corps transparent, un autre type de transparence se joindra, celle du discours analytique et critique.

La publication regroupe les interventions du colloque *Le Corps Transparent / Il Corpo trasparente / Inner and Outer Body* tenu à Rome les 11 et 12 juin 2010. Organisé dans le cadre de l'école doctorale *Art & Science* (module *Art & Anatomie*) de l'Université de Fribourg, le colloque a bénéficié du soutien généreux du Fonds National Suisse et de l'accueil très chaleureux de l'Istituto Svizzero di Roma et de l'Académie de France à Rome.

Ont contribué à ce volume: Dominic-Alain Boariu, Stephen Campbell, Andrea Carlino, Roberto Paolo Ciardi, Jean-François Corpataux, Frank Fehrenbach, Yves Hersant, Jackie Pigeaud, Marinella Pigozzi, Chaké Matossian, Maria Portmann, Henri de Riedmatten, Victor I. Stoichita et Jacqueline Vons.

CARLA TABAN, ed. *Meta- and Inter-Images in Contemporary Visual Art and Culture*.
Leuven: Leuven University Press, forthcoming October 2013. ISBN 9789058679574 €45,00.
<http://upers.kuleuven.be/en/book/9789058679574>



Exploring the epistemological potential of meta- and inter-images Since the 1990s, when the question of the visual became central in various arts and humanities disciplines, images that refer to themselves as such or to other images have enjoyed an increasing interest. *Meta- and Inter-Images in Contemporary Visual Art and Culture* partakes in, enriches and updates these debates. It investigates what meta- and inter-images can make known about the visual, in its own terms, by its own means.

Written by scholars in aesthetics, art history, and cultural, film, literary, media, and visual studies, the essays gathered here tackle meta- and inter-images in an array of creative artefacts, practices, and media. They unfold the epistemological potential of every meta- and inter-image discussed to raise questions such as: What are images? How do they work? By whom, to what purpose, to what effect and in what context/s are they used? How are they created and understood? And how do they challenge our (pre)conceptions of images and the ways we study them?

Maaheen Ahmed (Université catholique de Louvain), Vangelis Athanassopoulos (Université Paris I Panthéon-Sorbonne), Sotirios Bahtsetzis (Hellenic Open University), Concepción Cortés Zulueta (Universidad Autónoma de Madrid), Mafalda Dâmaso (Goldsmiths, University of London), Elisabeth-Christine Gamer (University of Bern), Amanda Gluibizzi (Ohio State University), Stella Hockenull (University of Wolverhampton), Anaël Lejeune (Université catholique de Louvain), Fabrice Leroy (University of Louisiana at Lafayette), Johanna Malt (King's College London), Olga Moskatova (IKKM, Bauhaus-Universität Weimar), Magdalena Nowak (The Graduate School for Social Research at the Polish Academy of Sciences), Jorgelina Orfila (Texas Tech University), Fran Pheasant-Kelly (University of Wolverhampton), Raphaël Pirenne (School of Graphic Research, E.R.G. Brussels), Abigail Susik (Willamette University).

NEWS FROM MEMBERS

ERIC HASKELL was inducted Knight into the Order of Arts and Lettres (Chevalier de l'Ordre des Arts et des Lettres) on 27 July at the château de Bénouville in Normandy. The Order of Arts and Letters, established by the Minister of Culture in 1957 and confirmed by President Charles de Gaulle in 1963, recognizes individuals who have made exemplary contributions to the arts, literature, and the promulgation of cultural heritage, in France and around the world. Past recipients of this honor include Marcel Marceau, Audrey Hepburn, Rudolf Nureyev, Philip Glass, and T. S. Eliot. Prior to his induction, Eric gave the inaugural lecture series of the new European Institute of Gardens and Landscapes (Institut Européen des Jardins et Paysages) and in honor of the 400th anniversary of the birth of France's most renowned landscape architect, André Le Nôtre. His presentation was titled "Le Jardin à la française: Création, épanouissement et continuité d'un paysage qui éblouit" ("The French Formal Garden: Creation, Realization, and Evolution of an Astonishing Landscape Art"). On 17 August, also at Bénouville, he gave a second lecture, on "Sites de séduction: Jardins et folies du dix-huitième siècle français" ("Sites of Seduction: Gardens and Follies of Eighteenth-Century France"). On 19 November 19 at 4:00 p.m. in the Clark Humanities Museum, Scripps College, Claremont, California, Eric will be inducted as Knight into the Order of Academic Palms (Chevalier de l'Ordre des Palmes Académiques). The Order of the Academic Palms (Ordre des Palmes Académiques) was founded by Emperor Napoléon Bonaparte to honor outstanding scholarly achievement. The oldest non-military French decoration and the most prestigious honor for academics, it recognizes distinguished teaching, noteworthy scholarship, and exceptional leadership over the course of a

professor's career. The Palmes Académiques are awarded by the Prime Minister of France upon the recommendation of the French Minister of Education. The Consul Général de France will officiate at this ceremony in the presence of Scripps President Lori Bettison-Varga and Dean of Faculty, Amy Marcus-Newhall. This event will be immediately followed by a reception.

NATALIYA LENINA defended her thesis "Poétique de l'image dans *Bruges-la-Morte* de Georges Rodenbach et dans l'œuvre autobiographique de Suzanne Lilar" on the 25 October at the university of Toronto. Julie LeBlanc was her dissertation advisor and Liliane Louvel her outside examiner.

MASSIMO LEONE starting 1 October 2013 became "Mairie de Paris" Visiting Professor of Semiotics at the Sorbonne. Massimo also organized "Il sistema del velo: trasparenze e opacità nell'arte moderna e contemporanea" (Università di Torino, Palazzo del Rettorato, Sala Principi d'Acaja), that took place 29-30 October.

PETER DE VOOGD is Academic programme coordinator of the XXIV *James Joyce Symposium* that will take place in Utrecht, 15–20 June 2014. Peter is also proposing to establish **The International Laurence Sterne Foundation:**

Its purposes are to encourage study of the life and works of Laurence Sterne, and to facilitate and coordinate ways in which Sterne scholars may meet together. To these ends the Foundation publishes each year *The Shandean*, maintains a website, e-mails a newsletter to members, and helps organise a Sterne conference every two years. Anyone interested in the aims of The International Laurence Sterne Foundation may join by the payment of dues (for 2014: €15/\$20, student; €30/\$40, general; 2014–15: €25/\$34, student; €50/\$68, general). Membership in the Foundation enables one to keep close touch with current international Sterne scholarship and activities and to subscribe to *The Shandean*, vol. 25 (2014) at a discounted rate (€29/\$39, paper; €39/\$53, cloth). The Foundation will be registered in The Netherlands as a "stichting". Membership will be required for active participation in an ILSF conference; the 2015 Sterne Conference will be hosted by the University of Northumbria in Newcastle on Tyne. For information or to join, please contact peterdevoogd@fastmail.fm.