

# WORD & IMAGE



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

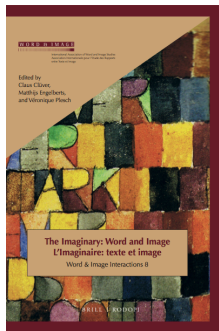
17 – Spring 2015

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Dear members,

Now that the snow has finally melted here in Maine, it is time to think about some springtime news! The first and very exciting news is that the volume with articles drawn from the 9th triennial conference held in Montreal in 2011 will be out shortly. The book, which contains 22 essays and with most of its illustrations in color, is now at the publisher and will be mailed to our members hot from the press. Expect your copy by early June.



And speaking of publications, since I last wrote this fall, the members of the editorial team responsible for the edition of the volume based our last triennial conference held last August in Dundee (Sophie Aymes, Jan Baetens, Christopher Murray, and Keith Williams) have been working away on the selection of papers. Thank you to all of the participants who submitted essays.

We are also already busy planning for our next triennial conference, to be held in Lausanne, Switzerland in 2017 on the theme of *Images and Texts Reproduced/La reproduction des images et des textes*. In just a few weeks the executive board will be meeting with the local organizing committee to further discuss the conference.

I would also like to seize the opportunity to announce that Maggie Libby, after many years of dedicated service as Webmaster decided to step down from this role. Maggie was instrumental in allowing IAWIS to transition from an old and clunky website to a new and much improved portal that she created. Maggie also got us started on Facebook and was responsible for most communications with the membership. The executive board joins me in extending to her our heartfelt thanks for her many important contributions. Fortunately for

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us, Kirsty Bell, who has already been our social media tsarina, is our new webmaster, and we are immensely grateful to both of them.

Although he was not a member of IAWIS, we are including an obituary for Ulrich Weisstein, written by board member Claus Clüver. In his commemoration of his former senior colleague at Indiana University, Clüver focuses on Weisstein's important work in literature and the visual arts studies, which he approached (as many of us do at IAWIS) within the larger context of intermedial studies. About Weisstein's work in Comparative Literature, Clüver noted that a recent French study included him among the nine most influential comparatists outside France.

Véronique Plesch

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

*QUESTIONING ARTISTS' BOOKS*, WEDNESDAY, 11 FEBRUARY 2015, 12:30–2:00 PM, NEW YORK HILTON MIDTOWN

IAWIS participated at this year's CAA annual conference with the session "Questioning artists' books" The session was opened by the society's president Véronique Plesch and chaired by Philippe Kaenel (UNIL).

The notion of "artists' books" is somewhat contradictory from an historical or historiographical perspective. On the one hand, "artists' books" have been associated with the birth of a new conception of the role of "illustration" since the 1870s (Manet, Bonnard, Delaunay, Picasso, Tàpies, to name a few), and in particular of the relationship between the actors of the book (writer, publisher, artist, printer). They are alternatively defined as "livre d'art," "livre pour bibliophiles," "livre de luxe," "beau livre," "grands illustrés modernes," "livre de peintres," "Künstlerbuch," "Malerbuch," and so on. On the other hand, "artists' books" characterize the work of artists of the Fluxus or Conceptual art movements in the 1960's and in particular Ed Ruscha (*Twenty Gasoline Stations*, 1963), Dieter Roth, and many other artists often using "cheap" techniques (such as offset or photocopy), who developed artists' books into book-like objects (from leporellos to sculptures or digital works). Numerous exhibitions, publications, essays, and histories (e.g. *Stefan Klima, Artists Books: A Critical Survey of the Literature*, 1998 or Anne Moeglin-Delcroix, *Esthétique du livre d'artiste, 1960–1980*, 1997, and 2012) have since tried to frame this "relatively" new genre. This panel intended to question these theoretical (and often ideological) constructs. The three papers basically reflected on the "deconstruction" of the book and its "expansion" in other spaces: a garden, a house, an exhibition.

**Lada Wilson** (University of Dundee, Scotland, UK), "Artists' Book as Landscape: Scattered Words—Trails of Posterity," presented the work of the Scottish artist Ian Hamilton Finlay (1925–2006) who created numerous artists' books throughout his long and diverse career. Among them were book-objects that challenge our understanding of how a book is configured and how it relates to its reader. Finlay's garden, which he called "Little Sparta" (initially "Stonypath"), is one such book: it disregards traditional modes of book production and forgoes conventional dissemination. Still, it offers its "readers" a unique experience. Such books open the mind and can transform consciousness—the scattered landscape of Little Sparta act as words; in forging a path, the reader becomes enmeshed in a narrative, which alters with every change of light, every wisp of wind, every promise of the turning seasons. Little Sparta invites the "reader" to lose herself completely, to become lost in a journey of discovery among the "pages" of Ian Hamilton Finlay's garden. The everchanging

landscape absorbs the passage of time and, paradoxically, creates a book of concrete poetry. Ever-evolving, it is never the same twice, it cannot be read in the same way twice. We are constantly invited to seek meaning, to discovered new "pages" in that elusive garden.

**Nigel Saint** (University of Leeds, UK) in his paper "When Artists' Books Become Image Atlases," proposed to explore the situation of artists' books when reconfigured or absorbed into the alternative genre of post-Warburgian Atlas created by artists, filmmakers, art historians, and writers, in the wake of Georges Didi-Huberman's exhibitions. The theoretical issues and risks involved may be partly plotted via the dialogues between Didi-Huberman and the artist Pascal Convert, which have led to artists' books, essays, and exhibitions over the last 25 years. Firstly Saint considered the three large-format books devoted to abandoned villas on the Basque coast, published by Convert in 2007 and preceded by extracts from Didi-Huberman's Mallarmé-inspired reflections on the poetics of place and memory in his essays accompanying the 2001 Le Fresnoy exhibition "Fables du lieu" (Fables of Place). Then he examined how these concerns with time and place have been developed into the series of "Atlas" and "Ghost Stories" exhibitions curated by Didi-Huberman in 2010–14, displaying multiple montages of images and texts, whether in the form of books, digitized scrapbooks, photographs, handwritten texts, drawings or films, by artists including LeWitt, Broodthaers, Richter, Convert, Banner, Calle, Ottinger, and Dean. The exhibition spaces are vital for the performance and reception of the Atlas project, giving optimum scope and critical potential to these playful and earnest descendants of artists' books; the "Ghost Stories" also include photographic records by Arno Gisinger of the previous shows, all part of an evolving multi-media "Atlas Mnemosyne" offering audiences labyrinths and realms of mediation, memory, and intervention.

"Reading Sculptural Bookworks" was the title of the presentation by **Anna Sigríður Arnar** (School of Visual Arts Minnesota State University Moorhead). Perceived as mute and static, sculptural bookworks or "book objects," pose a special challenge within artists' book scholarship. As Brad Freeman has observed, too often they only "vaguely refer to the form of the book" and are therefore reduced to "one-liner sculpture gags in the shape of books." Moreover, bookworks lack what Johanna Drucker describes as "a reading or viewing experience sequenced into a finite space of text and images." Sculptural bookworks seem not only to defy sequentiality but the very act of reading. Garrett Stewart, for example, anxiously characterizes bookworks as "prevented reading on display." Anna Sigríður Arnar offered models of "reading" bookworks that acknowledge the multiple factors in the dynamic social space of book culture. As such, it foregrounds the migratory nature of books and their lives as social objects circulating between different social spaces and readers thereby accruing or shifting meaning by virtue of context and historical trajectories. Expanding and challenging recent developments in the field of "book history," "thing theory," as well as Gérard Genette's notion of the "paratextual," Arnar considered how the conditions and sites of display as well as the choice of materials contribute to the "reading" of contemporary bookworks.

The session was very well attended and generated a stimulating discussion on books and their spaces in contemporary Western Cultures. The organizer would like to give special thanks to Véronique Plesch and Catriona MacLeod, for their generous support, encouragement and/or participation to a panel that incidentally prolonged the last conference in Dundee (for the lucky ones who visited "Little Sparta" on a rather sunny day) and raised issues that will no doubt be discussed during the next triennial conference in Lausanne in 2017.

Philippe Kaenel, University of Lausanne



Anna Sigríður Arnar, Nigel Saint, and Lada Wilson having coffee before the IAWIS-sponsored session at the annual meeting of the College Art Association, New York, 11 February 2015



Philippe Kaenel (on the right) introducing the IAWIS-sponsored session at the annual meeting of the College Art Association (with, from left to right, Anna Sigríður Arnar, Lada Wilson, and Nigel Saint)

### IN MEMORIAM ULRICH WEISSTEIN (NOV. 14, 1925–OCT. 10, 2014)



Ulrich Weisstein, Professor emeritus of German and Comparative Literature, who died in Graz, Austria, on Oct. 10, 2014, was one of the pioneers of establishing what he called "Comparative Arts" as a field of academic studies in the USA as well as in Germany. As early as 1954, as a graduate student, he created an undergraduate course called "Modern Literature and the Other Arts" in the Comparative Literature Program of Indiana University, Bloomington. Having completed his PhD in 1956 with a dissertation that marked the beginning of "librettology" (the study of the libretto as literature) as a new branch of musico-literary studies, he taught for two years at Lehigh University and then returned to serve on the Bloomington faculty from 1959 till 1990. A prolific author, editor, and translator, the list of his publications amounts to more than 400 titles.

In 1968 he published *Einführung in die Vergleichende Literaturwissenschaft*, the first handbook on this topic in German. An expanded version appeared in 1973 in English translation, *Comparative Literature and Literary Theory: A Survey and Introduction*, which has been translated into Spanish, Japanese, Korean, Chinese, and Arabic. Both versions contained an "Appendix: The Mutual Illumination of the Arts," a tentative plea for considering the study of the interrelations of literature with other arts a legitimate area of Comparative Literature. In the next two decades he shifted his emphasis to the relations of literature and the visual arts, while Steven P. Scher became the leading music-and-literature theorist. Scher and Weisstein organized the sessions on "Literature and the Other Arts" with which the International Comparative Literature Association finally recognized the field at its XIth Congress (1979). They co-edited the volume with the proceedings of that conference section. Both contributed the respective essays on "Literature and Music" and "Literature and the Visual Arts" to the MLA volume on *Interrelations of Literature* organized



by Jean-Pierre Barricelli and Joseph Gibaldi in 1982. And in 1992 Weisstein edited *Literatur und Bildende Kunst: Ein Handbuch zur Theorie und Praxis eines komparatistischen Grenzgebietes* as a companion volume to Scher's *Literatur und Musik* (1984). In his lengthy introduction he once again laid out his vision of this "borderline area of comparative studies."

Until well past his retirement Weisstein produced a series of essays on topics of word-and-image relations. He also translated Wolfgang Kayser's study of *The Grotesque in Art and Literature*. In 1990 he organized a conference with Ingeborg Hoesterey, the proceedings of which they published in 1993 as *Intertextuality: German Literature and Visual Art from the Renaissance to the Twentieth Century*. But his main interest remained focused on the opera. For Weisstein's 70<sup>th</sup> birthday Walter Bernhart gathered less accessible publications of his into *Selected Essays on Opera by Ulrich Weisstein* (2006).

Weisstein was awarded a Guggenheim fellowship in 1975. At various times he was a visiting professor at Middlebury College, the University of Wisconsin-Madison, Stanford University, and at universities in Hamburg, Germany; Antwerp, Belgium; and Graz and Vienna, Austria. For his work in the field of "literature and the other arts" and its impact on similar work performed by scholars at Lunds Universitet the Swedish university conferred upon him an honorary doctorate in 1993.

After retiring he moved to Graz, where he founded the Friends of Opera Society and served as its president for more than a decade. In 1995 he received the Grand Gold Decoration of Styria.

Claus Clüver

## TO ATTEND

WRITING ART AND CREATING BACK: WHAT CAN WE DO WITH ART (HISTORY)? 5 JUNE 2015, UNIVERSITEIT VAN AMSTERDAM, Bungehuis, Spuistraat 210, Room 0.04 (morning) and UVA Aula, Spui/corner of Singel (afternoon)



The theme of this one-day conference is two-fold. On the one hand we are asking what it may mean for art historians that artists have more and more adopted the written word as a means of their visual art practice, that they do not just explicate their intentions, but write

literary texts (Art Writing), as well as in historicizing and theorizing ways (including PhDs). Writing as the necessary skill in conceptual and "deskilled" (Bishop) art practices has been prominent in art education and practice for half a century. For the same length of time, Modern and Contemporary Art History exists (with the first Chair established in 1963 at the UvA). Curators bridge the gap between the two symbiotic fields. As the self-understanding of the curator has moved from art-historical researcher to practitioner, a more recent development is not far behind: art historians create back, they collaborate with artists, write in poetic and performative ways, and consider their work as mobile in what can be called the art eco system.

What tasks follow from this broad assessment for art historians and for their education? This second question concerns the meanings and politics of such a development. If art historians value the artwork as capable of showing the world "it could be otherwise" (Adorno), if they

believe in art's education of sensory responses (Schiller, Rancière), they may well wish to create artworks. If they, however, observe that what reaches into societal concerns is maybe not so much the (failing) artwork as the (already at least as unsuccessful) discourse around it (Deutsche), generating discourse against all the odds, creating better failures (Beckett) and writing (about) art may look like a (paradoxical) way forward.

An intricate interplay between direct and indirect notions of both failure and efficacy emerges. This may be understood with the help of a consideration not just of how artists and art historians write, but also how (and who) they read. In her Inaugural Lecture, which will be closing the day's proceedings, Christa-Maria Lerm Hayes will, among other things, propose the reading of James Joyce as a site where autonomous and heteronomous art (history) intersect. The question not just of an *arte util* (VanAbbe Museum, Eindhoven), but also (connected with it) of a "useful" art history is a pressing one and an open one.

For more details and the full program: <http://www.nica-institute.com/writing-art-and-creating-back-what-can-we-do-with-art-history/>

CHOROGRAPHIES, 6-7 NOVEMBER 2015, ABBAYE DE NEUMÜNSTER, SALLE A11.

# Chor graphies

La mise en discours de la ville répond à plusieurs visées chorographiques, qui déterminent autant de pratiques discursives propres mais reliées. La littérature présente un corpus de représentations de cités réelles ou fictives contribuant à former des imaginaires urbains puissants, comme le Paris de Balzac, de Baudelaire, de Modiano ou de Rolin. Elle continue ou perpétue des discours religieux ou hagiographiques plus anciens, qui ont cherché depuis toujours à esquisser une cartographie spirituelle du fait urbain. Il est dès lors évident que raconter la ville implique d'en révéler l'histoire, et que l'historiographie urbaine permettra de reconstituer une moyenne et une longue durée citadine. Dans une optique plus contemporaine, la ville se décline et se lit aussi selon d'autres modèles discursifs.

L'architecture urbaine dévoile dans le bâti la logique qui la sous-tend et en assure la cohérence, du rationalisme des boulevards haussmanniens à la modernité translucide d'une ville comme Brasilia. La ville sera dès lors autant lisible que visible, comme le montrent les développements qu'a connus la sémiotique urbaine depuis des décennies, ou, dans un contexte plus récent et plus global, la géocritique. Qui plus est, la sociolinguistique urbaine et les *border studies* approchent la ville comme un lieu de cohabitation, cerné par des frontières linguistiques et culturelles, mais aussi par la transgression de celles-ci.

Ce bref aperçu des approches possibles du phénomène urbain montre à quel point la ville-discours est le résultat non pas d'une mais de plusieurs chorographies. Le but de nos journées d'études est de scruter ces multiples déclinaisons du fait urbain, tout en focalisant trois axes qui construisent la complexité de la ville en tant que telle. En premier lieu, il s'agira d'explorer à quel point la ville contemporaine peut être lue comme un palimpseste diachronique, c'est-à-dire comme un ensemble de couches non seulement architecturales, mais également spirituelles et imaginaires constituées graduellement au fil des siècles ou à la suite d'événements historiques ou culturels. Ensuite, la ville sera toujours un lieu de rencontre ou d'affrontement du même et de l'autre, le résultat transculturel d'une réalité de plus en plus interculturelle, ce qui peut être représenté en littérature, planifié en architecture ou encore négocié du point de vue linguistique. Pour finir, la ville est en même temps un espace immobile, géré et cartographié, mais aussi un carrefour d'innombrables logiques de mouvement, telles que la promenade, la flânerie, le voyage, le pèlerinage, l'immigration... bref, l'ensemble de ses usages.

Les présentations se feront en français, italien ou espagnol et dureront 20 minutes.

Comité d'organisation: Folke Gernert (Université de Trier-HKFZ) Nathalie Roelens (Université du Luxembourg-MIS, [nathalie.roelens@uni.lu](mailto:nathalie.roelens@uni.lu))

Comité scientifique: Alex Demeulenaere, Paul Strohmaier, Steffen Schneider (Université de Trier), Thomas Vercruysse, Ezio Puglia (Université du Luxembourg)

## CALL FOR PAPERS

THE INTERNATIONAL LAURENCE STERNE FESTIVAL, 5-8 NOVEMBER 2015, NORTHUMBRIA UNIVERSITY, NEWCASTLE, UK.



Held on the birthdate of Tristram Shandy, Gentleman, the biennial International Laurence Sterne celebration and conference will take place at the University of Northumbria, Newcastle, UK on 5-8 November 2015. Please submit abstracts (c. 250 words) and panel proposals (c. 350 words) on any aspect of the life, afterlife, and works of Sterne, as well as on Laurence Sterne within the broader context of eighteenth-century culture to [theshandean@fastmail.fm](mailto:theshandean@fastmail.fm) by 30 May 2015.

Delegates wishing to present a paper must be members of the International Laurence Sterne Foundation or will need to purchase membership prior to the event. Information about the University can be found at: <https://www.northumbria.ac.uk/>.

"INTENSE IMMOBILITY": THE POETICS AND AESTHETICS OF THE MOMENT 22-24 OCTOBER 2015, UNIVERSITÉ DE POITIERS AND CHÂTEAU D'OIRON

In collaboration with the transdisciplinary research groups FoReLL B1 (Poitiers University) and LCE (Lyon 2 University), SAIT (Société Angliciste Arts Images Textes) proposes to pursue its scrutiny of the dialogue between text and image, these two "friendly neighbours" who, according to Lessing, should keep themselves to themselves and yet cannot help trespassing and taking liberties with each other. We will look into these shards of time that the "sister arts" offer us, these moments in which stasis and movement combine (since the Latin "momentum" means both motion / impulse and weight / importance). With the still life (*Stilleven*, *Stilleben*), painting offers a perfect example of the synthesis between the passing of time and its inscription in space. But the moment finds many other forms of expression in the visual arts: we can think of the moments of surprise produced by an encounter or a revelation, moments of terror and fright, moments of fascination and rapture, or moments of grace. The image seems to be able to counter its fixity and accommodate time, or conversely exhibits its power to freeze things in order to mark a point of intensity which bears the trace of an event. Whether it emphasizes motion or petrification, vacillation or stasis, the image deploys the full spectrum of its power to convey "intense immobility," "une immobilité vive" in the words of Roland Barthes. Even in non-figurative works, the moment is not simply absent but rather redefined (cf. "L'instant Newman" de J.F. Lyotard). As the image registers absence, it imposes itself more than ever as a "presentation" of the moment.

Texts too have many ways of expressing the tension between movement and stasis. We can look at how texts use images (whether real or virtual, literal or figurative) to suggest

moments of time, or even claim the power of the image, in the process which Jean-Luc Nancy calls "faire image"—by which he means "to highlight, to stress, to underline, to make present." "Faire image" can describe the suspension, obliteration or collapse of meaning, a point where the visual and the aural dimensions fuse, as Pierre Fédida writes in "The Indistinct Breath of the Image": "It then feels as if what we call an image were, for an instant, the effect produced by language when it is suddenly hushed." With this image defined as "a freezing of language, the moment of failure of the word" (Fédida), one should also be able to look into the questions of metaphorical displacement and of the figural (in its connection with or independence from the visual field). One may remember Rimbaud's "Alchemy of the Word": "I made the whirling world stand still."

We might also consider the modes of composition and reception of suspended moments – the temporality they involve for the reader or the observer. Roland Barthes draws a parallel between the photo and the haïku which burst into images with no "development" or "transformation." His "quick immobility" can thus "only repeat itself under the form of insistence" (*Camera Lucida*). Yet it is also possible to imagine the effect produced by the moment in terms of resonance, to consider its power to prolong and dilate itself, or open the space of (day)-dream, with its multiple displacements. Beside Barthes's *punctum*, we can think of Didi-Huberman's "pan" / "patch" and its "infinite, immeasurable capacity of expansion."

Proposals for papers (300-500 words) should be sent, together with a short CV, to Isabelle Gadoin ([isabelle.gadoin@univ-poitiers.fr](mailto:isabelle.gadoin@univ-poitiers.fr)) and to Pascale Tollance ([pascale.tollance@univ-lyon2.fr](mailto:pascale.tollance@univ-lyon2.fr)) before 30 June 2015.

ILLUSTRATING HISTORY, UNIVERSITÉ DE VALENCIENNES, 4 DECEMBER 2015



The scholarly research group Illustr4tio, supported by CALHISTE (EA 4343), is pleased to announce a one-day symposium on "Illustrating history/Illustrer l'histoire" and invites papers on the topic.

Following the first symposium on "The Birth of Images" (Dijon 2014) and the one on "Literary Illustration Between Texts and Paintings" (Mulhouse/Strasbourg 2015), the event to be held at the university of Valenciennes on 4 December 2015 aims to explore the relationship between history, the visual arts and the act of illustrating. Central to this symposium will be exchanges about the status, form and function of such illustrations in a variety of media, whether early modern prints or contemporary graphic novels. Should we apprehend illustrations to Shakespeare's history plays differently from engravings in Walter Scott's or Charles Dickens' novels?

To illustrate is not merely to embellish literature but, as Michael Steig writes, to provide an "iconographic counter-text that does not decorate but comment". What kind of history (and story) does then that image hatch when the text is not fiction? The word History is related to the Greek "to see" and "to know". With its multiple meanings, long not differentiated from story, history may encompass notions such as "the study of past events" (OED), "a branch of knowledge dealing with the past" or "the record of past events" as in traces of a collective and individual memory circulated via a body of knowledge and cultural habits. A narrative may elicit interpretation thanks to or despite its accompanying image. Taking the example of Jane Austen's *History of England* illustrated by her sister Cassandra, one issue that is raised is the effect of shifting context and the reception of historical figures. Which contexts enable the viewer to engage with more meaning than one?

The circulation and the reception of history illustration are intimately connected to the medium, that is, its format, its materiality and the selected form of reproduction. When considering illustrations of the fictionalised Gordon Riots in *Barnaby Rudge*, for instance, the viewer may not be aware that this event had also been the subject matter of individual prints. In *Alice in Sunderland*, comic book author Bryan Talbot overtly plays with recycled illustrations of historic figures as originally published in the 1950s in *The Boy's Own Paper* while George Cruikshank's 1845 illustrations of the 1798 Irish rebellion in *Maxwell's History of the Irish Rebellion* demonstrate a sometimes hard to discern continuum, or, on the contrary, elements of a jarring relationship.

Over the last years, there has been an efflorescence of graphic novels about the Great War (Jacques Tardi, Mills et Hitchcock, Ivan Petrus, Joe Sacco). In July 2014, a page from Joe Sacco's silent frieze entitled *The Great War* was magnified and displayed on the walls of a tube station in Paris. What does such a focal shift and format change imply? To what extent do images whose primary goal is to convey a certain type of aesthetic effect affect our view on how to commemorate the war, for instance, and to what extent do they alter our mindscape of what such a war may actually have been like?

Questions addressing "illustrating history" may cover the following areas, though not exclusively so:

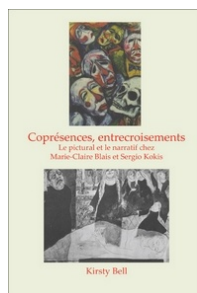
- Illustrating history and series or cycles as opposed to single pieces (painting, furniture, prints)
- Illustrating history when one is experiencing the historic moment, for instance, war diaries, illustrated correspondence
- History's most frequently illustrated key moments: riots, revolutions, battles
- Historical figures illustrated in their biographies (form and function of such illustrations)
- How does illustrated history convey ideological and institutional discourses through school textbooks, history books, dictionary entries, encyclopedia?
- Illustrations in critical literature on history
- Historians as artists and illustrators
- Illustrating history and illustrating fiction: contact or clash? Symbiosis and hybridization?
- Material culture and the circulation of objects illustrating history
- How does history apprehend illustration?
- History in graphic novels
- Illustrating historical fiction (Walter Scott, Charles Dickens, George Eliot, Robert Graves, etc.)
- Illustrating history as a discourse on memory and contact or clash between several periodicities

We will be happy to listen to word-and-image scholars, historians, artists, and illustrators alike. There is no preferred methodology or theoretical approach but papers that are interdisciplinary and broach the topic from an intercultural angle will be most welcome.

Deadline for submitting abstracts (300–400 words) is 30 June 2015. Abstracts (English or French) should simultaneously be sent to all members of *Illustr4tio*, with a short bibliography: Brigitte Friant Kessler, [Brigitte.friant-kessler@univ-valenciennes.fr](mailto:Brigitte.friant-kessler@univ-valenciennes.fr) and [b.friant@free.fr](mailto:b.friant@free.fr), Sophie Aymes Stokes, [Sophie.Aymes@u-bourgogne.fr](mailto:Sophie.Aymes@u-bourgogne.fr), Nathalie Collé, [nathalie.colle@univ-lorraine.fr](mailto:nathalie.colle@univ-lorraine.fr), and Maxime Leroy, [maxime.leroy@uha.fr](mailto:maxime.leroy@uha.fr)



## RECENT PUBLICATIONS BY MEMBERS



KIRSTY BELL. *Coprésences, entrecroisements. Le pictural et le narratif chez Marie-Claire Blais et Sergio Kokis*. Amsterdam: Brill/Rodopi, 2014. ISBN 9789042038875. \$81.00 (€58,00).

<http://www.brill.com/products/book/copresences-entrecroisements>

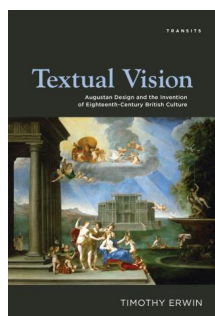
*Coprésences, entrecroisements* propose une étude de différentes interactions entre la littérature et la peinture dans des romans de deux auteurs québécois importants, Marie-Claire Blais et Sergio Kokis. Les romans de Blais et Kokis font preuve d'une grande saturation du pictural et permettent ainsi une exploration de plusieurs types de rapports texte-image: que se passe-t-il lorsque l'image accompagne, complète et prolonge le texte littéraire? Comment aborder l'ekphrasis, l'illustration, l'illustration paratextuelle et l'auto-illustration? Quels effets de sens sont produits par ces coprésences et entrecroisements? Les modes d'inscription du visuel dans le narratif jettent une lumière nouvelle sur les romans de Blais et Kokis et élucident divers concepts fondamentaux que partagent texte et image, tels le portrait, l'autoportrait, la perception, le miroir, le masque, la contrefaçon, la création et la déformation. Les récits s'ouvrent ainsi aux sensibilités picturales.



LARS ELLESTRÖM, *Media Transformation: The Transfer of Media Characteristics Among Media*. Palgrave Macmillan, 2014. ISBNs: 9781137474247. DOI: 10.1057/9781137474254. £45.00 (print); also available as e-book.

<http://www.palgrave.com/page/detail/media-transformation-lars-ellestr%C3%B6m/?sf1=barcode&st1=9781137474247>

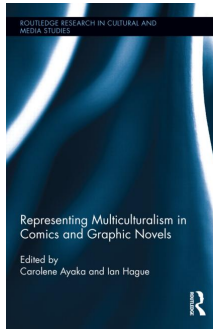
Why are some kinds of information and qualities possible to transfer from one medium to another type of medium, whereas others resist intermedial transfer? This basic question guides the investigations in *Media Transformation* of communicative phenomena that are in a way self-evident and yet highly complex and difficult to explain. The book is a methodical study of the material and mental limit and possibilities of transferring information and media characteristics among dissimilar media. Whereas media such as speech, gestures, writing, music, films, and websites are clearly different, they also have common traits that enable systematic comparison. Elleström proposes a theoretical model for pinpointing the most vital conceptual entities and stages of intermedial transfers and illustrates how the model can be used in practical analysis.



TIMOTHY ERWIN. *Augustan Design and the Invention of Eighteenth-Century British Culture*. Lewisburg, PA: Bucknell UP, 2015. ISBN 978-1-61148-569-1. \$95.00 (£59.95).

<https://rowman.com/ISBN/9781611485707/Textual-Vision-Augustan-Design-and-the-Invention-of-Eighteenth-Century-British-Culture#>

A stylish critique of literary attitudes towards painting, *Textual Vision* explores the simultaneous rhetorical formation and empirical fragmentation of visual reading in enlightenment Britain. Beginning with an engaging treatment of Pope's *Rape of the Lock*, Timothy Erwin takes the reader on a guided tour of the pointed allusion, apt illustration, or the subtle appeal to the mind's eye within a wide array of genres and texts, before bringing his linked case studies to a surprising close with the fiction of Jane Austen. At once carefully researched, theoretically informed and highly imaginative, *Textual Vision* situates textual vision at the cultural crossroads of ancient *pictura-poesis* doctrine and modernist aesthetics. It provides reliable interpretive poles for reading enlightenment imagery, offers vivid new readings of familiar works, and promises to invigorate the study of Restoration and eighteenth-century visual culture.

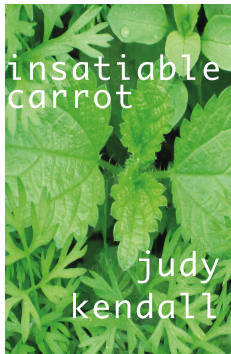


IAN HAGUE and Carolene Ayaka, eds. *Representing Multiculturalism in Comics and Graphic Novels*. London: Routledge, 2015. ISBN 978-1-13-802515-8. \$140.00.

<http://www.routledge.com/books/details/9781138025158/>

Multiculturalism, and its representation, has long presented challenges for the medium of comics. This book presents a wide ranging survey of the ways in which comics have dealt with the diversity of creators and characters and the (lack of) visibility for characters who don't conform to particular cultural stereotypes. Contributors engage with ethnicity and other cultural forms from Israel, Romania, North America, South Africa, Germany, Spain, U.S. Latino and Canada and consider

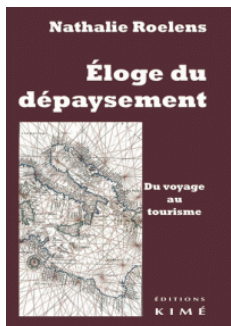
the ways in which comics are able to represent multiculturalism through a focus on the formal elements of the medium. Discussion themes include education, countercultures, monstrosity, the quotidian, the notion of the 'other,' anthropomorphism, and colonialism. Taking a truly international perspective, the book brings into dialogue a broad range of comics traditions.



JUDY KENDALL. *insatiable carrot*. Gwynedd: Cinnamon Press, 2014. ISBN 978-1-909077-71-3. £8.99.

<http://www.cinnamonpress.com/product-item/insatiable-carrot/>

*insatiable carrot* continues Judy Kendall's constant exploration of form and image, both visual and linguistic in an innovative new collection that centres around the theme of gardening. Ambitious, sometimes challenging, often deftly humorous, these are vivid, honed pieces, like "My northern flowerbed" of which Philip Gross said: "With a faithful, almost dogged particularity, this poem refuses itself even the comforting sweep of a whole sentence, keeping so close to the cold, clear details of its subject that the other just-possible, metaphorical, personal sense of what it might imply creeps up unnoticed in the reader. Yes, it grows."

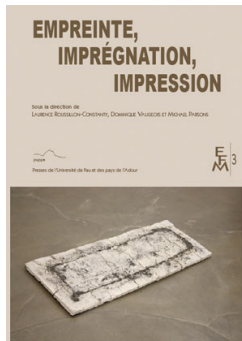


NATHALIE ROELENS. *Prière d'insérer: Éloge du dépaysement. Du voyage au tourisme*. Paris: Éditions Kimé, 2015. ISBN 978-2-84174-695-8. €22.

<http://www.editionskime.fr/eloge-du-depaysement/>

À une époque où l'industrie du tourisme est plus que florissante, l'auteur de cet ouvrage juge opportun de se pencher sur les origines du voyage en Europe, sur le Grand Tour constituant sa matrice pédagogique et culturelle (de Montaigne à Gracq), et notamment sur l'Italie comme étape obligée, à la fois familière par son patrimoine et insolite par ses mœurs. Le voyage à l'étranger mène à la confrontation avec d'autres us et coutumes et suscite chez le sujet itinérant une rupture de l'habitude, un ébranlement identitaire, voire un "devenir-autre". Se dégage en outre une équation entre voyager et lire car une même déprise affecte

ces expériences respectives: le voyageur/lecteur doit larguer les amarres pour "partir". L'ouvrage pose en fin de parcours la question du dépaysement à l'époque du tourisme de masse. L'ailleurs et l'altérité sont-ils abrogés par l'ubiquité virtuelle et les flux globalisants? Il semblerait toutefois que certaines pratiques inspirées par une épistémologie ambulante visent à réhabiliter l'égaré comme jouissance et instrument de connaissance. De sorte que l'auteur gage qu'il y aura toujours des recoins propices au dépaysement.



Laurence Roussillon-Constanty (co-edited with Dominique Vaugeois and Michael Parsons). *Empreinte, Imprégnation, impression*. Pau: Presses Universitaires de Pau, 2014. ISBN 2-35311-056-8. €17.

<http://www.presses-univ-pau.fr/cart/Details/134/20/espaces-frontieres-metissages/empreinte-impregnation-impression.html>

L’empreinte est un objet, un mode d’apparition de l’image, un concept employé tant dans les sciences que dans les arts. Elle a fait l’objet en 2008 d’un monumental essai de l’historien de l’art Georges Didi-Huberman et suscite un regard différent selon que l’on est anthropologue, psychologue, géologue, artiste, archéologue, philosophe, photographe, graveur, esthéticien, éthologue, peintre, sculpteur, fondeur, plasticien, spécialiste des neurosciences, criminologue ou douanier... Mais elle est aussi un signe produit par un événement—heurt, contact, proximité—d’ordre non sémiologique. Elle invite alors à réfléchir aux conditions de l’émergence de la signification et aux articulations entre les représentations et ce qui leur échappe ou les précède.

Autour de ce dispositif de l’empreinte, associé à l’imprégnation et à l’impression comme procédés ou processus, le présent volume explore les voisinages épistémologiques entre arts et sciences et travaille de ce fait les confins des domaines disciplinaires: littérature, histoire de l’art, création plastique, philosophie, médecine. Les articles ici rassemblés suscitent des interrogations ayant trait à l’identité, à la mémoire, à la perception, à la connaissance, à la reproduction, à la diffusion et à l’archivage, etc. S’esquisse alors d’un texte à l’autre une topologie des contiguïtés des champs de la pensée, faite de glissements et d’échanges.



VICTOR STOICHITA. *L'Image de l'Autre. Noirs, Juifs, Musulmans et «Gitans» dans l'art occidental des Temps Modernes*. Paris: Hazan, 2014. EAN 9782754107686. €25.

<http://www.editions-hazan.fr/ouvrage/584839/l-image-de-l-autre.-noirs-juifs-musulmans-et-%EF%BF%BDgitans%EF%BF%BD-dans-l-art-occidental-des-temps-modernes-victor-stoichita>

Le questionnement qui traverse ce cycle de conférences de la chaire du Louvre au musée du Louvre et l’ouvrage qui les accompagne n’est pas directement l’Autre, mais le regard qu’on a posé sur lui. Sur les Juifs, les Bohémiens, les Noirs, les musulmans: les quatre figures de l’altérité qui font l’objet de cette étude.

Approcher la Rencontre sous l’espèce du visible n’est pas une tâche facile car l’Autre ne s’expose pas de bon gré au regard du Même. Face aux soustractions et aux dérobades de l’Autre, il a fallu, afin de pouvoir le représenter, le “dé-couvrir”, le construire et parfois l’inventer. Questionner l’image de l’altérité à l’époque de la cristallisation, à partir de la Renaissance, du canon visuel occidental, fondé prioritairement de l’identité, considérée comme la clef de voûte de la représentation occidentale, signifie reconsidérer les données majeures de ce canon: perspective, récit pictural, composition, culte des proportions du corps humain, de la beauté, de l’harmonie chromatiques et de l’éclairage. Ceci, quand on aborde le domaine visuel, chez un Titien, comme chez un Dürer, un Carpaccio, un Caravage ou un Rubens et tant d’autres. D’autre part, à l’époque de l’affirmation du canon occidental, on assiste à une explosion sans précédent de l’altérité due à la découverte de l’Amérique en 1492.

L’anthropologie actuelle a commencé, depuis un moment déjà, à mettre en doute le lieu commun classique selon lequel l’Autre ne serait qu’une projection fictionnelle, qu’un miroir du Même, en invitant à des approches plus substantives d’une réelle altérité “ontologique”. Retourner en ce contexte encore une fois vers “l’image de l’Autre” dans le champ occidental pourrait sembler paradoxal. Mais en fin de compte, ce questionnement est le versant interne de la même recherche de dépassement du thème post moderne de “l’Altérité spéculaire”. Car une étude précise et détaillée de la représentation picturale de l’Autre démontre que c’est justement la multiplicité et la complexité de la présence des Autres dans l’imaginaire occidental, ce qui fait éclater l’image simpliste d’un Autre—miroir unique. Quelle est la place de l’Autre, dans ce parangon ? Quels seront les enjeux de la

cohabitation de la Norme avec l'émergence de l'Autre? L'Autre, c'est sûr, se construit en marge. Mais de quelle manière et pour qui?



VICTOR STOICHITA. *Oublier Bucarest*. Arles: Actes Sud, 2014. ISBN 978-2-330-03789-5. €23,80.

<http://www.actes-sud.fr/catalogue/litterature/oublier-bucarest>

Bucarest, 1956. Le narrateur a sept ans, et sa famille—une lignée de médecins-chercheurs et artistes, éprouvée par les expropriations et les emprisonnements arbitraires—est réunie pour fêter la libération du grand-père et de l'oncle. En grandissant, il se passionne pour la littérature et l'histoire; le régime roumain se détend, les jeunes s'entichent des Beatles tout en bûchant leurs examens en faculté. À l'issue de la première année universitaire, une lueur d'espoir: quelques bourses sont proposées pour l'étranger, mais la fin brutale du Printemps de Prague rend tout rêve incertain.

Le récit de cette jeunesse roumaine se lit comme une traversée salvatrice du rideau de fer, tenue par la posture résiliente d'un narrateur étonnamment conscient de sa chance au cœur d'un système qui aurait pu le broyer. Loin de l'imagerie grise et plombée d'une dictature communiste, on découvre la version nettement plus contrastée d'une vie sociale, culturelle et familiale qui force les liens en dépit de la peur, qui connaît le prix de chaque once de libre arbitre ou d'évasion. Avec comme indiscutable vertu d'ouvrir une fenêtre généreuse, humaniste et authentique sur une Roumanie inattendue.

## NEWS FROM MEMBERS

SARAH DELLMAN defended her PhD thesis on 6 February 2015 at Utrecht University, the Netherlands.

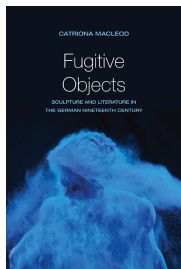


Prof. Kessler hands out the certificate to Sarah Dellman after the defense



*Images of Dutchness: Popular Visual Media, the Emergence of National Clichés and the Creation of Supposed Common Knowledge about the Netherlands and the Dutch (1800-1914)* investigates the function of images in the production of supposed common knowledge and the emergence of clichéd images about the Netherlands and the Dutch in the long nineteenth century. It explains which images communicated an idea of “Dutchness” and why they were able of doing so. To this end, the author analyzes images of various popular visual media that circulated widely at that time: illustrated magazines, illustrations in guide books, brochures for tourists, cartes de visite, series of etches, catchpenny prints, perspective prints, advertising trade cards, stereoscopic photographs, magic lantern slide sets, picture postcards and films of early cinema. The analyses are accompanied by detailed background information on these historical media as well as on the technical and epistemological preconditions for a realist depiction of people and places in terms of nationality. The analysis focuses on three aspects. Firstly, the author presents a visual analysis of the images. Secondly, the meaning that is ascribed to the images is investigated by taking captions and other forms of written comment into account. Thirdly, these image-text-combinations are explained within the broader context of discourses that aim to produce and circulate knowledge about the Netherlands and the Dutch, i.e. popularized anthropological discourse, popularized geographic discourse and tourist discourse. Through the analysis of images in the three discourses, the author can identify recurring motifs in combination with recurring categories and rhetoric strategies of the written comment that, together, enabled the formation of national clichés. She first traces the emergence of categories in terms of the national in descriptions of realist images of people and places. This combination of a history of iconography with a history of its meaning can account not only for the construction of what was said, and imaged, to be “typically Dutch”, but also the premises on which such statements could be uttered at all. This dissertation demonstrates that the meaning of an image largely depends on the line of reasoning of the respective discourse: the same motif can be used for various communicative aims. The meaning of an image is thus the result of performative signifying practices and not inherent to the image itself. This observation underlines the necessity to look with more nuance into the broader discursive context when investigating the meaning of an image. Another remarkable finding is that publications before c. 1880 use a more varied repertoire of images to illustrate the category “The Dutch”; only after that did the repertoire of motifs become more and more limited; an image of Volendammers only became a clichéd image of the Dutch only after c. 1880.

Sarah’s dissertation can be downloaded at: <http://dspace.library.uu.nl/handle/1874/308549>



CATRIONA MACLEOD's recent book, *Fugitive Objects: Sculpture and Literature in the German Nineteenth Century* (Northwestern UP, 2014), has been awarded the Jean-Pierre Barricelli Prize for best book in Romanticism Studies. <http://www.nupress.northwestern.edu/titles/fugitive-objects-0>

TIMOTHY ERWIN and Emily Setina invite interested colleagues in the Southwest and southern California to join them in forming a new visual culture discussion group. Emily Setina is the author of *Stanzas in Meditation by Gertrude Stein: The Corrected Edition*, (edited with Susannah Hollister, Yale UP, 2012). Timothy Erwin is the author of *Textual Vision: Augustan Design and the Invention of 18th-Century British Culture* (Bucknell



UP/Rowman and Littlefield, 2015). Both teach at the University of Nevada, Las Vegas, and can be contacted at [emily.setina@unlv.edu](mailto:emily.setina@unlv.edu) and [timothy.erwin@unlv.edu](mailto:timothy.erwin@unlv.edu). Topics to be considered include the wide variety of visual-verbal interests typical of IAWIS.

LAURENCE ROUSSILLON-CONSTANTY has recently been elected Vice-president of the French Association for Victorian Studies / Société Française d'Etudes Victoriennes et édouardiennes (S.F.E.V.E).

VICTOR STOICHITA received several important honors: Chevalier des arts et des lettres de la République Française, Member of the European Academy, and holder of the annual Chaire du Louvre for 2014 (<http://www.louvre.fr/cycles/la-chaire-du-louvre-conferencesl-image-de-l-autre-par-victor-i-stoichita>).