



22 – Summer 2018

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Message de la Présidente

Chères collègues, chers collègues,

Voici la Newsletter de mi-année avec quelques nouvelles.

Le bureau d'IAWIS/IAERTI s'est réuni le 19 janvier 2018 à Paris IV-La Sorbonne à Paris. Je remercie les collègues d'avoir fait le déplacement jusque-là.

Nous avons pu avancer dans nos échanges en toute sérénité et en particulier proposer de nous mettre à l'heure numérique en perfectionnant notre site qui devrait, d'ici la fin de l'année ou le début de l'année prochaine, offrir aux membres de IAWIS/IAERTI des pages claires contenant les renseignements et les informations « au fil de l'eau ». Il semble important, en effet, de ne plus attendre six mois avant d'avoir les informations les plus récentes concernant les colloques, les congrès, la parution d'ouvrages dédiés à nos thématiques, ceci en prise directe sur les événements.

Je pense que nous avons tout à gagner à désormais aller directement sur le site pour consulter les dernières nouvelles, et pouvoir ainsi bénéficier des réseaux IAWIS/IAERTI.

Néanmoins, pour cette édition de la Newsletter vous trouverez à nouveau les informations reçues à ce jour.

Une grande nouvelle également concernant l'avenir : le prochain congrès d'IAWIS/IAERTI se tiendra à Luxembourg sous l'égide de Nathalie Roelens et de l'équipe réunie autour d'elle. Nous remercions nos collègues d'avoir pris l'initiative d'une telle invitation. Les dates du congrès en sont : du 6 au 10 juillet 2020. Nous vous adressons également le thème du congrès. L'appel à communications suivra en temps utiles.

Vous pouvez ainsi dès à présent réfléchir aux propositions d'atelier pour cet événement qui, nous en sommes sûrs, devrait connaître un grand succès à l'image du dernier congrès qui s'est tenu à Lausanne, l'an dernier. Le bureau de IAWIS se rendra à Luxembourg toute fin 2018. Nous pourrions alors vous donner les dates d'envoi des propositions et tous les compléments d'information en notre possession.

Concernant l'avenir encore, nous accueillons d'ores et déjà les propositions de congrès pour IAWIS/IAERTI en 2023.

Je vous souhaite de passer un bel été plein de beaux textes et d'images,

Cordialement,

Liliane Louvel

Message from the President (English version)

Dear colleagues, dear members of IAWIS/IAERTI

Here is the time for our mid-year Newsletter and I hope you will enjoy reading it.

The newly elected IAWIS/IAERTI Executive Board held its first business meeting in Paris IV-Sorbonne on January 19th 2018 and would first like to renew my thanks to the board members who were able to join me in Paris and proved so efficient in dealing with IAWIS matters and in a friendly atmosphere.

In the course of our exchanges, we decided that IAWIS should go more digital and we are now working at improving our website to attune it to our « modern times ». From now on, all IAWIS members will be able to get immediate access to information without delay. All information concerning Conferences, Calls for Papers, Book Publications and all the major events related to Word/Image studies will be circulated and advertised by Kirsty Bell and Guido Furci – a helpful addition to the Executive Board – who recently agreed to help work on the website. We hope the new website will be up and running by the end of the year.

American Word and Image scholar Ari Blatt (author of *Pictures into Words*, 2012), has also agreed to join the Executive Board after Jan Baetens's end of term and we are very grateful to him for joining our team. Let me take this opportunity to thank Jan for all the good work he has put towards advancing the cause of IAWIS in the long time he has served on the EB.

On a different front and now looking up to future major events, I am very pleased to announce that the next IAWIS/IAERTI conference will be held at Luxemburg under the aegis of Nathalie Roellens and her colleagues. The conference will take place from July 6th to July 10th 2020. The Conference Abstract is included in the section below and the Call for Papers will be circulated in due course. The theme of the conference is “Sea and Water in Texts and Images” and we anticipate it will be as successful as the one hosted in Lausanne last year. The IAWIS/ IAERTI Executive

Board will go to Luxemburg at the end of the year to meet the whole team and visit the venue. We will then be able to give you more details about the deadlines for workshop proposals.

If you'd like to host a IAWIS conference in 2023 (or in the more distant future), do not hesitate to submit your proposal and we will be happy to consider it.

I wish you all a happy summer full of fine texts and images,

Best,
Liliane

ANNOUNCEMENTS

12^{ième} congrès international IAWIS/AIERTI (6-10 juillet 2020) à l'Université du Luxembourg



L'eau et la mer dans les textes et les images

Description

« Ἀριστον μὲν ὕδωρ (L'eau est ce qu'il y a de mieux au monde) » (Pindare)

« Notre planète Terre devrait s'appeler Mer » (Erik Orsenna)

À une époque où la pénurie d'eau guette et où le continent est affecté même au fin fond de son épiceutre par ce qui se passe à sur ses rives, il nous a semblé urgent de proposer ce sujet à la fois chargé d'imaginaire et d'une actualité brûlante. Dans le roman *Océan mer* de Stefano Baricco (1993), le peintre fictif Plasson peint la mer avec de l'eau de mer. Cette scène emblématique résume en quelque sorte notre thématique : l'eau est un élément difficile à cerner et pourtant nous concerne de plus en plus. Informel, il est toujours en attente d'être défini, voire résiste à tout effort de conceptualisation. La mise en discours et la mise en images de l'eau et de la mer ne vont pas de soi, relèvent d'un réel défi discursif et plastique et s'avèrent dès lors particulièrement susceptibles de remettre en question les rapports entre texte et image. De par son rythme « sans mesure » (Deleuze & Guattari, 1980), l'élément aquatique transcende la dichotomie entre arts du temps et arts de l'espace introduite par Lessing (cf. Louvel, 2002). L'indiscible de l'eau n'est pas son invisible. Et pourtant, les investissements littéraires ou plastiques (histoires d'eau...) forment une véritable sémiotique avec, à sa périphérie, une zone de « violation des liens sémiotiques » (Lotman, 1966), le règne de l'instable, de l'arbitraire, de l'inexplicable.

Le Luxembourg, pays au centre du continent européen – mais l'on sait combien le centre se porte bien si la périphérie est saine –, fief de la sirène Mélusine, territoire qui se glorifie de ses sources naturelles et de son thermalisme, nous semble le lieu approprié pour accueillir un congrès mondial autour de cette thématique.

Axes de recherche possibles

- ❖ L'eau comme élément, un défi esthétique
- ❖ L'imaginaire biblique ou mythique de l'eau et de la mer
- ❖ Les mythes, rites et le folklore marin ou fluvial
- ❖ Le bord de mer en peinture et en littérature
- ❖ La Méditerranée et l'océan Atlantique
- ❖ La mer comme métaphore épistémologique



Serge Ecker, *Melusina*, 2015 (Luxembourg)

Équipe

Comité organisateur

ROELENS Nathalie, Université du Luxembourg, IRMA (Institut d'Études Romanes, Médias et Arts), directrice du MIS (centre de recherche facultaire Migration and Intercultural Studies), membre de IAWIS depuis 1996 (Dublin);

PELARD Emmanuelle, Université du Luxembourg, IRMA.

DEMEULENAERE Alex, Université de Trèves, Romanistik;

Administration et logistique

MARRAMA Christabel, Université du Luxembourg

12th international IAWIS/AIERTI conference (6-10 July 2020) at the University of Luxembourg



Sea and water in texts and images

Description

« Ἀριστον μὲν ὕδωρ (Water is the best thing in the world) » (Pindare)
« Our planet Earth should be called Sea » (Erik Orsenna)

In an era in which water scarcity is threatening us all and the mainland is affected even in the depths of its epicenter by what is happening on its shores, we felt it was important and necessary to propose this subject, both acutely topical and strongly tied to the collective imagination. In Stefano Baricco's novel *Ocean sea* (1993), the fictional character Plasson paints the sea with

seawater. This emblematic scene sums up our topic to some extent: water is difficult to grasp and yet concerns us more and more. Shapeless, still waiting to be defined, it even resists any effort of conceptualization. Putting water and the sea into words and into images is not obvious, represents a real discursive and plastic challenge and is therefore particularly likely to call into question the relationship between text and image. Due to its rhythm “without measure” (Deleuze & Guattari, 1980), water as an element transcends Lessing’s dichotomy between arts of time and arts of space (see Louvel, 2002). The water’s unspeakable nature does not coincide with its invisible essence. Yet, literary and plastic narratives constitute an actual semiosphere with, at its borders, an area where the semiotic links are violated (Lotman, 1966), the realm of the unstable, the arbitrary, the unaccountable.

Located at the heart of the European continent – however tightly interconnected with its periphery –, cradle of the siren Melusine, territory boasting its natural springs and its balneology, Luxembourg seems to be the appropriate place to host a world congress on this subject.

Possible research areas

- ❖ **Water, a classical element and an esthetic challenge**
- ❖ **The biblical or mythical imaginary of water and sea**
- ❖ **Myths, rites and marine or fluvial folklore**
- ❖ **The seaside in painting and literature**
- ❖ **The Mediterranean Sea and the Atlantic Ocean**
- ❖ **The sea as epistemological metaphor**

Team

Organizing committee

ROELENS Nathalie, Université du Luxembourg, IRMA (Institute of Romance Studies, Media and Arts), spokesperson of du MIS (Key Area Migration and Intercultural Studies), member of IAWIS depuis 1996 (Dublin);

PELARD Emmanuelle, Université du Luxembourg, IRMA.

DEMEULENAERE Alex, Université de Trèves, Romanistik;

Administration and logistics

MARRAMA Christabel, University of Luxembourg, PhD student and a team.

➤ From the International Society for Intermedial Studies (ISIS):

New collaborative website. For more details, see: <http://isis.digitaltextualities.ca>

CALLS FOR PAPERS

- IAWIS-Sponsored Session at the 2019 College Art Association Conference (13–16 February, New York City)

Beyond the Mirror: Specularity and Its Uses

This panel aims at exploring the forms and functions of specularity in art and culture. Particular interest will be given to research that looks beyond the mirror as an iconographic motif or metaphor (or as the indispensable artistic tool for the production of self-portraits). For instance, how do mirrors function within a work's spatial setup? As a point of entry into the work, mirrors can break the picture plane--no longer merely a window that opens away from the viewer but a device encompassing the spectator's space, inserting her into the illusionistic construction. Topics to be addressed might comprise (*inter alia*): mirrors and reflections as either revealing—such as in the tradition of the *Speculum* as a tool and space of self-contemplation--or misleading (e.g. mirrors and their use in architecture, non-flat mirrors, and mirrors used in anamorphoses). Related themes include: mirrors as a connecting device between the space of representation and that of the viewer and texts in which the relationship between representation and specularity is addressed and negotiated.

Submit abstract (about 300 words) and CV by August 15 to both Véronique Plesch (vbplesch@colby.edu) and Louis Alexander Waldman (waldman@austin.utexas.edu). CAA membership is not required to submit a proposal but accepted presenters will be required to join CAA prior to the conference.

- SFEVE (Société Française des Etudes Victoriennes et Edouardiennes) Annual Conference 2019 Mediating Ruskin: “Through a Kaleidoscope, Brightly”, Université de Pau et des Pays de l'Adour/ Château de Pau, 8-9 Février 2019 (Laboratoires ALTER, EA 7504, UPPA / CLIMAS, EA 4196, UBM)

February 2019 will mark the bicentenary of John Ruskin's birth and the eminent Victorian's name and ideas still regularly crop up in a variety of contexts and media on both sides of the Channel and the Atlantic. Like an image fixed on one's retina long after the contemplated object has been removed, Ruskin's presence continues to permeate through many writings ranging from architecture and art to economics and environment. Rejected by the Edwardians as the epitome of the stiff, upper-lip Victorian sage, he is now recognized as a major figure for his significant achievements, whether it be his defence of William Turner and the Pre-Raphaelites and his insightful utopic views that nourished Gandhi's political thought as much as today's projects on sustainability.

For the members of the French Victorian and Edwardian Society (SFEVE), the anniversary is a timely opportunity to reappraise the ways in which Ruskin's ideas have been interpreted, translated, transplanted on foreign soil - France but also Italy - and accommodated in the numerous fields that were impacted by his writings.

In a distant echo of one of Ruskin's often-used lines from the Bible and in homage to classical studies of Ruskin (John Rosenberg's study of Ruskin, *The Darkening Glass*, 1986) and to recent, thought-provoking studies (Isobel Armstrong's *Victorian Glassworlds*, 2008) this conference aims

to explore the filters and theoretical frames through which Ruskin's ideas have been viewed and appropriated but also distorted, enlarged and perhaps diminished.

Abstracts are invited for a twenty-five minute presentation on any of the following subjects:

- the reception and interpretation of Ruskin's ideas, whether aesthetic, political, economic or broadly cultural
- the interaction between Ruskin and other writers, artists or movements (Carlyle, Turner, the Pre-Raphaelites, Impressionism, Whistler, Aestheticism)
- the translation of Ruskin's writings into French or into other languages
- Ruskin and the emergence of new ways of seeing and thinking (art criticism, politics, education): influences, transpositions, oppositions and legacies
- Ruskinian pilgrimages in France ("Pèlerinages ruskiniens en France", Proust)
- Ruskin (and other Victorians) in the Mountains
- Ruskin and women
- "Green Ruskin": environmental issues then and now

To submit, please send a 300-word abstract and a short biographical notice to the three conference organisers: Fabienne Gaspari (fabienne.gaspari@univ-pau.fr), Laurence Roussillon-Constanty (laurence.roussillon-constanty@univ-pau.fr) (UPPA) and Béatrice Laurent (UBM) (drbealaurent@orange.fr).

The deadline for submissions is **October 1st**.

Confirmed Keynote Speakers:

- Pr. Emily Eells, Université Paris Nanterre
- Mr. Jérôme Bastianelli, Directeur Général Délégué, Musée du Quai Branly

Scientific Committee :

Pr. Bénédicte Coste, Université de Bourgogne-Franche-Comté, France
Dr. Anuradha Chatterjee, University of New South Wales, Australia
Dr. Rachel Dickinson, Manchester Metropolitan University, UK
Pr. Luc Fraisse, Université de Strasbourg, IUF, France
Dr. Mark Frost, University of Portsmouth, UK
Pr. Lawrence Gasquet, Université Jean Moulin, Lyon 3, France
Pr. George Landow, Brown University, USA
Pr. Fabienne Moine, Université de Créteil, France
Pr. Emma Sdegno, Università Ca' Foscari, Venice, Italy
Clive Wilmer, University of Cambridge, UK

RECENT PUBLICATIONS BY MEMBERS

- *Novelization. From Film to Novel* (OSU Press, 2018), 202 pages (hardback and eBook) by Jan Baetens

Studies of adaptation from novels to film are common, but not as widely known are adaptations with the opposite relationship. In *Novelization: From Film to Novel* (<https://ohiostatepress.org/books/titles/9780814213674.html>) Jan Baetens explores how transforming an original film or screenplay into a novel establishes a new genre and revises our understanding of narrative theory more broadly. A typical example of popular literature, novelization has remained an overlooked practice in spite of the cultural and commercial importance of the genre, which is as old as cinema itself.

Novelization offers a historical overview of the genre, focusing on the various formats that have been adopted since the first decades of the twentieth century until today: daily and weekly novelizations, cheap brochures, pocket books, and trade editions. It studies the specific features of the genre from various points of view: narrative style, illustrations, authorship, and marketing. By studying novelization from a broad historical perspective, Baetens reframes our understanding of adaptation and the relationship between cinema and literature. Rather than assume that cinematic adaptations either cannibalize or rejuvenate literature, *Novelization* ultimately offers the opportunity to rethink the adaptation paradigm of film and literary studies.

- *Produktive Unordnung: Metamorphosen der Wunderkammer bei Aby M. Warburg und im Internet* by Maria L. Felixmüller, zu Klampen Verlag, 208 pages
ISBN-13 9783866745674
<https://zuklampen.de/ebooks/sachbuch/philosophie/bk/863-produktive-unordnung.html>

What have the cabinets of wonder, the library of Aby M. Warburg and the Internet in common? Animated through the dialectic of amazement, they have the potential for Productive Mess. Felixmüller develops the term of Productive Mess with a dialectic view on the phenomenon of amazed astonishment and collecting. Scenes of her argumentation are the baroque cabinets of wonders and the library of Aby M. Warburg. As an intermediary between the analogue and digital collection she compares them with Paul Otlet, inventor of the bibliographical methods and a first logic of databases.

Was haben die Wunderkammer, die Bibliothek Aby M. Warburgs und das Internet gemeinsam? Sie verfügen über das produktive Potenzial der Unordnung, angeregt durch die Dialektik des Staunens.

Felixmüller entwickelt den Begriff der Produktiven Unordnung anhand der Dialektik des Staunens und des Sammelns. Schauplatz dieser Begriffsbildung ist die barocke Wunderkammer und sie wird mittels der Bibliothek Warburg weiter ausgearbeitet. Als Vermittler zwischen analoger und digitaler Sammlung dient die Auseinandersetzung mit Paul Otlet, dem Begründer der Bibliografie und Erfinder einer ersten Logik der Datenbanken. Zudem wird überprüft, welche Möglichkeiten

und erkenntnisrelevante Bedeutung assoziatives Denken im virtuellen Digitallabor, dem Internet, noch haben kann. Gestaltung: Studio Pandan

➤ *The Pictorial Third, An Essay Into Intermedial Criticism* by Liliane Louvel
Translated by Angeliki Tseti. Routledge, 2018. ISBN/ 9781138599017, 2018.

The Pictorial Third: An Essay into *Intermedial Criticism* examines the extent to which poetry intertwines with painting and the visual at large, and studies the singular relationship established between language and image, observing the modalities and workings of what is termed 'intermedial transposition'. By following a critical method of the close analysis of texts, the book examines to what extent the "pictorial" tool may be of help to analyze literary texts and thus enlarge and enrich literary criticism.

Examining the technical notions typical of the medium and its history, including perspective, framing, colour, anamorphosis, trompe-l'œil, Veronica veil, still life, portrait, figure, illusion, apparatus, genres and styles, this volume presents a pragmatics of image-in-text and of the visual-in-text as an operative tool. This "pictorial" reading necessarily includes synesthesia and the senses; it also functions as a reading event, or what happens to one when one unawares encounters a picture (be it present in the book or the object of an ekphrasis). Thus the body is eventually given back a role to play. The sensitive approach has its own resonances and the eye or the gaze sometimes sees double in such intermedially oriented texts. This volume proposes to identify the pictorial third as the phenomenon which can be apprehended in terms of effect or affect not only as a concept.

➤ *Feng Zikai, Un caricaturiste lyrique, Dialogue du mot et du trait* de Marie Laureillard, janvier 2018, Postface de Danielle Elisseeff.
ISBN : 978-2-343-13586-1

Caricaturiste, auteur de bandes dessinées, peintre, illustrateur, Feng Zikai (1898-1975) est considéré comme l'inventeur d'un genre artistique nouveau, le manhua, néologisme chinois emprunté au japonais (manga) dans les années 1920. Il demeure profondément attaché à l'héritage de l'encre et du pinceau du lettré. Grand amateur de poésie, il élabore une caricature au style sobre et naïf, empreinte de lyrisme et d'humour, inspirée de modèles occidentaux et japonais et à laquelle il confère une identité chinoise.

➤ *Brian O'Doherty/Patrick Ireland: Word, Image and Institutional Critique* Valiz/vis-à-vis Series, Amsterdam, <http://www.valiz.nl>. ISBN: 9789492095244 | US \$30.00 / 25 Euro, edited by Christa-Maria Lerm Hayes.

Texts by Alexander Alberro, Hans Belting, Anne-Marie Bonnet, Lucy Cotter, Patricia Falguières, Christina Kennedy, Ingmar Lähnemann, Christa-Maria Lerm Hayes, Thomas McEvilley, Brenda Moore McCann, Whitney Rugg, Yvonne Scott, Mary-Ruth Walsh.

This collection of essays assembles investigations of Brian O'Doherty's / Patrick Ireland's seminal work: his visual art practice, art criticism, institutional leadership and critique, media work, and literary writing. The international authors provide fresh perspectives on an oeuvre that has resonance on both sides of the Atlantic.

O'Doherty's role in and for conceptual art and minimalism in New York through, among others, publication of a box-shaped journal, *Aspen 5+6* (1967) is as much a theme as his seminal critique of the Modernist white cube gallery ('Inside the White Cube', 1976), his art-historical ventures, and Irish origins. O'Doherty's key role in creating funding mechanisms for conceptual and live art in the US (as a Director of the National Endowment for the Arts) is featured, together with his differentiation and calling into question of many categories, such as landscape, drawing, the senses, and word and image relations.

He anticipated many now current concerns, especially art writing and artistic research. This new appreciation of his work is achieved through the diversity of historical and theoretical responses that characterizes this anthology. The focus, however, lies on his mode of thinking, which embraces the paradox. It can be recognized in the single-minded pursuit of his art practice and his other monumental contributions to twentieth-century culture, i.e. between institution and institutional critique, both inside and outside the white cube, and in word and image. He sits in the most fruitful place: between all the stools—and he has thought through what it may mean when those working in and with art find themselves there.

ONLINE AND NEW PUBLICATIONS

➤ ARTPRESS, Juin 2018 (bilingual issue F/E):

Dossier "Photo: Ecrire les images après Denis Roche et Sophie Calle", edited by Etienne Hatt and Magali Nachtergaele

<https://www.artpress.com/2018/05/16/sommaire-du-n456-juin-2018/>

The relationship between literature and photography cannot be boiled down to the figure of the writer-photographer. It is necessary to go beyond the trope to enquire into new combinations of literature and photography. This feature issue aims to offer varied perspectives and points of view. It starts with a theoretical text showing how current conditions are ripe for questioning old divisions and facilitating photographic writing. It is then followed by two separate critiques. The first analyses how, due to its seeming objectivity, poets used photography as a model, before it was later integrated into digital photo-poetic arrangements. The second article deals with photo-literary arrangements or devices, and sheds light in particular on a "post-Calle" generation, typified by

short forms and a preference for undervalued genres. Lastly, the final contribution aims to define "photography writing", not as something that tells us about photography, but rather favours the use of fiction with the aim of producing another image.

Contributions by: Jan Baetens, Hélène Giannecchini, Magali Nachtergaele, and Michel Poivert

➤ *ImageText: Interdisciplinary Comics Studies* (Volume 9, Issue 2)

Special issue : 'Mixing Visual Media in Comics' edited by Nancy Pedri,. It includes essays by top comics scholars and can be accessed at http://www.english.ufl.edu/imagetext/archives/v9_2/.

➤ *Papiro* : <https://papiro.unizar.es/ojs/index.php/ond>. Editeur en chef : Elvira Luengo Gascón, España

Nouvelle revue de littérature comparée transnationale et plurilingue (en ligne et bientôt aussi papier) qui s'intéresse aux contes, et notamment aux liens entre texte et image (mais aussi plus largement aux phénomènes de traduction, édition, diffusion, réception et réécritures): <https://papiro.unizar.es/ojs/index.php/ond>. Editeur en chef : Elvira Luengo Gascón, España

➤ *Poetics Today* Volume 39 Number 2 June 2018 ISSN 0333-5372

Special Issue: *Contemporary Ekphrasis*, Renate Brosch Guest Editor. It includes essays by Renate Brosch (Stuttgart), Liliane Louvel (Poitiers), Gabriele Rippl (Bern), Emma Kafalenos (Washington/St Louis), Mats Jansson (Gothenburg), David Kennedy (Hull), Danuta Fjellestad (Uppsala), Jolene Mathieson (Hamburg), Jessica Bundschuch (Stuttgart).

➤ "Warburg's cultural psychology as a tool for understanding Internet memes" by Maria L. Felixmüller, *Philosophy of Photography*, Volume 8, Numbers 1-2, October 2017, pp. 211-220.

From a historical point of view, the idea of moving forces behind imagery opens up a new perspective on the spreadability and effectiveness of digital imagery today, especially in the form of Internet memes. Aby M. Warburg's theory of Art History as collective memory is not only connected to the early theories of Evolutionary Biology by Richard Semon, but can also be interpreted as a parallel line of thought to Carl Jung's psychological concept of archetype. The question of how cultural content was shared and received was deeply connected with Warburg's theory of the 'Pathosformel' (pathos formula) or 'Wanderstraße der Bilder' (The Image in Motion).

FORTHCOMING PUBLICATIONS FALL 2018

- *The Power of the In-between: Intermediality as a Tool for Aesthetic Analysis and Critical Reflection*, edited by Sara Callahan, Magdalena Holdar, Christer Johansson and Sonya Petersson. Stockholm: Stockholm University Press, 2018.

The Power of the In-between: Intermediality as a Tool for Aesthetic Analysis and Critical Reflection gathers fourteen individual case studies where intermedial issues—issues concerning that which takes place in between media—are explored in relation to a range of different cultural objects and contexts, different methodological approaches, and different disciplinary perspectives. The cases investigate the intermediality of such manifold objects and phenomena as contemporary installation art, twentieth-century geography books, nineteenth-century illustration, renaissance sculpture, media theory, and public architecture of the 1970s. They also bring together scholars from the disciplines of art history, comparative literature, theatre studies, musicology, and the history of ideas.

Starting out from an inclusive understanding of intermediality as “relations between media conventionally perceived as different,” each author specifies and investigates “intermediality” in their own particular case; that is, each examines how it is inflected by particular objects, methods, and research questions. “Intermediality” thus serves both as a concept employed to cover an inclusive range of cultural objects, cultural contexts, methodological approaches, and so on, and as a concept to be modelled out by the particular cases it is brought to bear on. Rather than merely applying a predefined concept, the objectives are experimental. The authors explore the concept of intermediality as a malleable tool of research.

This volume further makes a point of transgressing the divide between media history and semiotically and/or aesthetically oriented intermedial studies. The former concerns the specificity of media technologies and media interrelations in socially, politically, and epistemologically defined space and time, and the latter targets formal considerations of media objects and its various meaning-making elements. These two conventionally separated fields of research are integrated in order to produce a richer understanding of the analytical and historical, as well as the aesthetic and technological, conditions and possibilities of intermedial phenomena.

APPOINTMENTS AND AWARDS

- From Prof. Dr. Christa-Maria Lerm Hayes, Professor and Chair of Modern and Contemporary Art History, University of Amsterdam, Faculty of Humanities

Emilie Sitzia, professor by special appointment of Illustration at the University of Amsterdam (Modern and Contemporary Art History and Book Studies)

Dr E. Sitzia (1978) has been named professor by special appointment of Illustration at the University of Amsterdam's (UvA) Faculty of Humanities. The chair was established on behalf of the Fiep Westendorp Foundation.

As professor by special appointment, Emilie Sitzia will focus on the history of the relationship between word and image and on increasing academic attention to the relationship between books and art. This will involve working on illustrations in books, newspapers and magazines (for children as well as adults), as well as on book art and artists' books.

More information: <http://www.uva.nl/en/content/news/professor-appointments/2017/08/emilie-sitzia-professor-by-special-appointment-of-illustration.html>