



Newsletter

2007/5 Hamburg

Containing

- || 8th International Conference in Paris: *Efficacy / Efficacité*,
July 7-11, 2008
- || **Call for Sessions: Deadline March 20, 2007**
(International Conference Paris 2008)
- || CAA IAWIS session 2008
Call for session chair/topic
- || New design for IAWIS/AIERTI
- || IAWIS/AIERTI attains status as charity in the US
- || Prize for best article in word & image studies.
Deadline for submissions: December 31, 2007
- || Reports from IAWIS Focus Conferences in 2006
- || IAWIS/AIERTI at Kalamazoo
- || Our publisher, Editions Rodopi, Amsterdam and our
new series, Word & Image Interactions
- || Website
- || Membership

Dear members,

the Executive Board of IAWIS has been working hard to accomplish a number of tasks we had set ourselves since you heard from IAWIS/AIERTI last year. Our main aim was to turn our association into an even more useful platform for all of us. Therefore, quite a number of items appear in this newsletter, some with deadlines: please take special note of those.

8th International Conference in Paris: *Efficacy / Efficacité*, July 7-11, 2008

Efficacy: 8th International Conference on Word and Image Studies **Paris, 7-11 July 2008**

With a focus on art's efficacy, this congress hopes to encourage contributions that combine careful formal analyses with the study of practices and beliefs. Asking what an image can prompt the viewer to do should allow us to enlarge our scope beyond traditional boundaries of relevant scholarship. The recent development of an anthropology of writing offers a useful model, in particular concerning the materiality and efficacy of the practice (which, it has been argued, is rooted in the visual character of writing). Particular attention should be given to the relationships between images and politics. The work of Louis Marin and of Armando Petrucci invite us to question images and writing as a site for affirmation and contestation to power, for instance in caricatures, pamphlets, or protest writings. The pedagogical uses of images by religious and secular institutions also invite our reflection,

especially as they are based on the belief of the mnemonic, didactic, and emotional superiority of the visual over the verbal. The program cannot be limited to the visual arts and should address as well the performing arts. The study of the ensemble of these artistic practices will allow us to launch a fruitful reflection on these "bridges between art and life" that Aby Warburg called "intermediary forms," such as ceremonies, festivals, political rallies, and certain certain forms of propaganda and advertisement.

Effacité : 8^e Conférence Internationale Sur l'Étude des Rapports entre Texte et Image
Paris, 7-11 Juillet 2008

Centré sur l'efficace de l'art et des images ce congrès voudrait encourager des communications qui associent une étude rapprochée des formes avec une analyse des pratiques et des croyances. Se demander ce qu'une image « fait faire » à celui qui la regarde devrait nous permettre d'élargir le champ des objets étudiés au delà des limites traditionnellement fixées par les découpages académiques. L' anthropologie de l'écriture propose une approche nouvelle attentive à la matérialité graphique et à l'efficacité des pratiques (efficace lié au caractère visuel de l'écriture).

On s'attachera particulièrement aux relations entre images et politique. Les travaux de Louis Marin et d'Armando Petrucci nous invitent à questionner images et écriture dans leurs rapports aux pouvoirs et au contre-pouvoirs comme par exemple dans la caricature, les pamphlets, les écritures protestataires. Les usages pédagogiques de l'image par les institutions ecclésiastiques et laïques s'offrent aussi à nos investigations, d'autant plus qu'ils se fondent sur la dite supériorité du visuel sur le verbal dans le domaine mnémorique, didactique et émotionnel. Le programme ne peut se limiter au domaine des arts plastiques et devra s'étendre aux arts de la performance. L'étude de l'ensemble de ces formes artistiques nous permettra d'aborder quelques éléments intéressants pour une réflexion sur ces « ponts entre l'art et la vie » qu'Aby Warburg appelait « les formes intermédiaires » : la cérémonie, la fête, la manifestation politique et certains aspects de la propagande et de la publicité.

Call for Sessions

for the 8th International Conference in Paris: *Efficacy / Effacité*, July 7-11, 2008

We invite you to submit suggestions for sessions in Paris. We welcome in particular sessions that take into account the overall theme of the conference but sessions of special areas of interest of our members are of course also welcome.

Please send your suggestions to the conference organizer
Béatrice Fraenkel: fraenkel@club-internet.fr and copy it to
Véronique Plesch: vbplesch@colby.edu

Please make sure that your suggestions reach Béatrice and Véronique by March 20, 2007.

CAA IAWIS session 2008 Call for session chair/topic

We welcome suggestions by members for topics for our slot at the College Art Association 96th Annual Conference in Dallas, Texas, from Wednesday, February 20, to Saturday, February 23, 2008. Please send your submissions to Michèle Hannoosh as soon as possible: (hannoosh@umich.edu).

New design for IAWIS/AIERTI

As you will have noticed, this newsletter comes with a new design and logo, which we have had designed for all our materials. This process took longer and was more difficult than anticipated in Philadelphia but we hope that now our new face will please you and all those

of you who organise Focus Conferences or other events for which a reference to IAWIS/AIERTI is needed will use it. Our new flyers will also be available shortly. Should you wish to receive hard copies of the flyer for distribution, let me know: we will send them to you at short notice (schglass@uni-hamburg.de). We also designed a template for posters. All of the new designs (including an electronic version of the new flyer) will be available from mid-March 2007 as **downloads** from the members-only area of our website (www.iawis.org).

IAWIS/AIERTI attains status as charity in the US

After a complicated process, IAWIS/AIERTI is now able to accept tax-deductible donations from US citizens. This will be of importance for an increased flexibility with regard to future activities of our association.

Prize for the best article in word & image studies

Our prize for the best article in word & image studies will be awarded for the first time at our conference in Paris in 2008. Once we completed further legal procedures, we shall again remind you of this possibility which we hope you will all seize on enthusiastically with your recent publications. For further details please refer to Newsletter 4 / 2006 (available in the members only section of www.iawis.org).

For now, we would like to inform you before the general publication of the new prize of **the deadline for submissions** which will be **December 31, 2007**.

Reports from IAWIS Focus Conferences in 2006

Exposed Memory: Family Pictures In Private and Public Memory

Goethe Institute, Budapest, November 10-12 2006

I am pleased to report on a highly successful conference. In addition to the keynote speakers, Professors Marianne Hirsch and Leo Spitzer, there were 16 participants from Hungary, Europe (Germany, The Netherlands, Romania, Slovenia, Italy, UK) and the United States.

The conference provided a productive scholarly exchange thanks to the thematic coherence of the panels and the lively Q&A sessions. There was a good balance between historical research based on archival written records and images, the analyses of current materials (e.g., present-day cemetery culture of martyrs of the 1956 revolution) and artists' presentations of their work. Given the wide interdisciplinary scope of the presentations and the diverse disciplinary background of the presenters (including art historians, literary historians, sociologists, anthropologists, visual artists, etc.), word and image problems were given a great deal of attention. We received far more proposals to the call for papers than we could accommodate, which also meant that we were able to be highly selective and to improve the overall quality of the papers presented. The conference also had a very good response in terms of audience; it was one of the best attended events during the Month of Photography in Budapest.

The conference received especially good feedback from participants and other members of the audience given the fact that the accompanying exhibitions and post-conference programs meaningfully contributed to the discussion of the topic. There were three accompanying exhibitions: an international exhibition at the Academy of Fine Arts, Budapest (*Intimations of the Past*), another at the Young Artists' Studio Gallery, Budapest, and a third at the Institute of Contemporary Art in Dunaujvaros (*Family Photos Carried By Homeless People*). In addition to these, an excursion to Dunaujvaros organized for the participants and interested members of the audience included not only a visit to the exhibition, but also a guided tour, led by young artists, of this poignant monument to

socialist realism in art and architecture, as a unique example of public memory and forgetting.

We are currently negotiating the publication of selected papers in an English-language volume, and also to have a selection of the papers published in Hungarian. This event was co-sponsored by AICA (Association Internationale de Critiques d'Art, Hungarian Section). Other sponsors were the Goethe Institute, the Hungarian Ministry of Culture and Education, the Open Society Institute, the Royal Embassy to the Netherlands in Budapest, Istituto Italiano di Cultura, Budapest, and ACAX (Agency for Contemporary Art Exchange).

Zsafia Bán

School of English and American Studies, Dept of American Studies
Eotvos Loránd University, Budapest

Experience and Manner. Humanists as Draftsmen in Early Modern Europe

Kunsthistorisches Institut, Freie Universität Berlin, October 26-27, 2006

Our conference on humanist draftsmanship in Early Modern times was a great success. More than 60 students and scholars attended the conference on the first day at the Kunsthistorisches Institut in Berlin-Dahlem. The first section of the conference was devoted to the problem of the "line" between digression and definition. Focusing on medieval manuscripts and readers and writers such as Petrarch, Wolf-Dietrich Löhr (Berlin) gave a paper on "Marginal Notes – Checks, Eyes and Loops as Work on the Text", Caspar Pearson (Rome) spoke about the term "lineamenta" in the writings of Alberti ("Philosophy Defeated. Drawing and Truth in the Writings of Leon Battista Alberti"). Ulrich Pfisterer (Munich) investigated the beginnings of archaeological documentation by introducing a newly discovered manuscript on medals. Papers by Ulrike Eydinger (Berlin) and Hole Rößler (Berlin) were devoted to the problems of representation in antiquarian and scientific drawings of the 16th and 17th centuries. A survey on antiquarian collections in the years around 1600 was given as dinner-speech by the renowned archaeologist Henning Wrede (Berlin). Emphasizing the increase of antiquarian literature in various fields, Wrede's lecture introduced a nuanced picture of the period during which, a more realistic and sensual concept of Antiquity contributed to a stylistic change around 1600.

We also had the opportunity to visit the Berlin Kupferstichkabinett where drawings and drawing-books by Pisanello, Heemskerck and Boissard were on display. It was a great opportunity to discuss problems of technique and representation in front of the originals at leisure. Tatjana Bartsch (Berlin) gave an exciting talk on Heemskerck's so-called "Roman Sketchbook" in the possession of the Kupferstichkabinett.

Further sections included "Image – reconstruction/imagination" and "The object and metaphor of the 'book' between archive and analysis". Peter Seiler (Berlin) discussed Pisanello's *taccuino di viaggio* and the problem of the "antiquarian" image between copy and invention. Thomas Hensel (Siegen) gave a talk on Albrecht Dürer's fascinating drawing "Traumgesicht" as an image between an apocalyptic dream and experimental art theory. Ellen Prokop (New York) covered the field of religious imagery in the case of Fray Juan Ricci whose sketches and vast production of images can be read as a personal statement on the theological problem of the two languages of the divine. Ricci's production, both artistic and literary, actively sought to understand this text and increase comprehension of creation, his professional and personal goal.

Michael Thimann (Berlin) gave a survey on encyclopedic projects of drawing humanists such as Jean Jacques Boissard, Melchior Lorck and Jacopo Strada. His paper focused on the function of drawing as a medium in the process of visual memory and empirical documentation. The relation between drawing and description of antiquarian objects was the focus of Margaret Daly Davis' (Florence) contribution. The descriptions of certain humanist scholars showed the development of a new and modern language of art criticism. Vera A. Keller (Princeton) stepped out into the humanist culture of the 17th century presenting an *album amicorum*-drawing by Joachim Morsius which shows a so-called

perpetual motion machine by Cornelis Drebbel. The results of this conference will be published in 2007.

Michael Thimann
Kunsthistorisches Institut, Florence
Freie Universität, Berlin

IAWIS/AIERTI at Kalamazoo

Last May IAWIS sponsored for the first time a session at the International Congress on Medieval Studies. Organized annually by the Medieval Institute at Western Michigan University, this is the largest gathering of medievalists: 2006's program (the 41st congress to date) listed 640 sessions.

The session, which was entitled "The Shape of Words: Scrolls, Tituli, and Inscriptions in Art," considered textual inclusions in the context of images. We particularly encouraged papers that paid special attention to the formal characteristic such verbal elements adopt and the ways in which they interact with the visual components and contribute to the work's overarching message. Among the many interesting and pertinent submissions we received three were selected. The panel offered a nice variety of media and regional origins.

Our first speaker was Judith Oliver, Professor of Art History at Colgate University, a specialist in Netherlandish and German thirteenth-century manuscript illumination. Her paper, "Singing with Angels: The Fusion of Chant, Text, Music, and Art in the Gradual of Gisela von Kerksenbrock," drew on material from her forthcoming book (to be published by Brepols later this year). This North German manuscript, made around 1300 for the Cistercian nunnery of Rulle, "reflects the liturgical experience of enclaustrated nuns": it is "richly illustrated not only with figural initial but also with highlighted musical notation and individual words and phrases of chant singled out in gold and color." The nun Gisela von Kerksenbrock was the scribe, notator and illuminator and her manuscript "reflects intense concentration on the meaning of individual words and phrases of chant, acute attention to the hierarchy of individual feasts within the liturgical year, and profound memorization of the chant repertoire."

Virginia C. Raguin, Professor of Art History at the College of the Holy Cross, is best known for her work on stained glass (a contributor to the *International Corpus Vitrearum*, she also recently published *Stained Glass From its Origins to the Present* [Abrams, 2003]). This last spring, she curated the exhibition "Catholic Collecting: Catholic Reflection 1538-1850" and published the accompanying catalogue. The show presented religious art preserved by recusant Catholics in England and the United States. Among these works was a scroll from Stonyhurst College (Clitheroe, Lancaster) that provided the topic for her paper "A Fifteenth-Century Passion Scroll and English Visual Traditions." Dated from about 1440, the scroll contains a poem on the Arma Christi (the instruments of Christ's Passion) and twenty-four illustrations. Raguin argued that the roll, which presents "text and image in a continuous format," was made for public use and intended to stimulate devotion to the sufferings of Christ.

The last paper shifted to monumental wall painting. Angi Elsea Bourgeois, Assistant Professor of Art History at Mississippi State University, presented "'Because of These Things, I Will Be Everlasting': The *Meditationes* of Cardinal Juan de Torquemada in Word and Image in the Cloister of Santa Maria Sopra Minerva." The paper drew on her research for the dissertation she defended in 2003 at Emory University. The frescoes, commissioned around 1450, were completely destroyed in a sixteenth-century building campaign. The paper thus proposed a "reconstruction of all the aspects of the visual imagery within the cloister, images inscriptions, and interlocutor." Because of the frescoes' "fundamental interrelation of word and image" the author's reconstruction draws on the language of the inscriptions and of the full text of the *Meditationes*, and in doing so addresses the paintings' devotional function.

42nd Congress on Medieval Studies, 10-13 May 2007

This year's topic for the IAWIS session is "Word and Image in Dante's *Divine Comedy*". The session is co-organized by Véronique Plesch and Olivia Holmes.

As an encyclopedic text that draws together an endless number of medieval *topoi*, motifs, and archetypes, Dante's *Divine Comedy* is crucial for understanding the culture of the period, while as a visionary poem, it is supremely visual in its articulations. It therefore provides an ideal forum for discussing the intersection and symbiosis of words and images and is a natural choice for this sponsored session.

A call for papers for this session was published on our website (www.iawis.org)

We welcome suggestions from members for future sessions!

Véronique Plesch
Colby College, Waterville, ME

Our publisher, Editions Rodopi, Amsterdam and our new series, Word & Image Interactions

We are pleased to announce that we were able to negotiate a contract with our publisher, Rodopi, in Amsterdam, for a new series all our own: **Word & Image Interactions**. It will be the successor of our previous and highly successful series of publications of proceedings, edited by Martin Heusser, Leo Hoeck and Peter de Voogd.

The new series will continue to publish collections of papers from our triennial conferences **but may also be used by those of you who organise focus conferences**. In future, we will be able to publish collections and studies in the field of word & image studies on a yearly basis. The new series will be edited by Michèle Hannoosh, Véronique Plesch and Charlotte Schoell-Glass. A board of advisors will ensure high standards when we select collections or monographs for publication. If you wish to suggest collections or book-length studies, please contact Véronique Plesch: vbplesch@colby.edu who will organise the selection process and will make available further details on manuscript preparation.

Website

Our wonderful inter-active website seems not to be used by most of us as much as we had hoped. Please let us know whether you have any suggestions concerning the website, its usefulness to you or its shortcomings. Our webmaster, Eric Vos, has invested and continues to invest much time in this tool of communication: it is a pity that it does not seem to serve its purpose.

Membership

Currently, we are 220 members of IAWIS/AIERTI. Please remember that we welcome all who are working in the field of word & image studies: it would be great if you could inform your colleagues and graduate students of the possibilities our association has to offer. Only a growing and active membership will enable us to continue our activities and work for international collaboration as we have done now **for 20 years!**

With all best wishes on behalf the Executive Board and from myself,

Charlotte Schoell Glass