

# WORD & IMAGE



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

## *Newsletter*

*Fall 2008*

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Dear members,

Now that the academic year is well underway, it seems like it was a long time ago that we met in Paris. Our last triennial conference was a smashing success (those who could not join us can read here below the report that Béatrice Fraenkel prepared). The meeting was also the occasion for celebrating our association's twentieth anniversary (see the report of the celebration here below)--in fact, we are already well into our 21<sup>st</sup> year as IAWIS was founded in 1987! The news we received from some of our 283 members shows the vitality of word and image studies.

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We are pleased to report that the volume "Elective Affinities," based on papers presented at the Philadelphia conference in 2005, will be mailed out to members by the end of 2008. We have undertaken several exciting new initiatives on behalf of our members in the past few years, including the Max Nännny Prize, Focus Conferences, and the expansion of didactic resources on our website. It is our hope that members will consider renewing at one of the higher membership rates, to help us continue these efforts.

EIGHTH INTERNATIONAL CONFERENCE IN PARIS *EFFICACITÉ/EFFICACY*,  
7-11 JULY

More than 150 scholars met this summer in Paris for IAWIS/AIERTI's 8th international conference. Focusing on the theme of *Efficacité/Efficacy*, the conference was hosted by the École des Hautes Etudes en Sciences Sociales and was held at the l'Institut National de l'Histoire de l'Art.

Twenty-five sessions dealt with topics ranging from "White's Efficacy" to "The Efficacious Surplus" and "Images' Eroticism," and addressed aspects as diverse as literature, Asian writing, pedagogy, and censorship. A large place was given to artistic forms such as the arts of the stage and storyboards. In their keynote addresses, Paolo Fabbri (University of Venice, Italy) analyzed the role of images in Masonic rituals, while Anne-Christine Taylor (Musée du Quai Branly, Paris) talked about body painting in Amazonia.

Several events were held in conjunction with the conference, among which an exhibition dedicated to Louis Marin at Institut National de l'Histoire de l'Art. Entitled *Le pouvoir dans ses représentations*, it was organized by Giovanni Careri. The participants could also choose from three different outings: the visit of Paris' passages, the recently inaugurated Musée du Quai Branly, and the Château of Vaux-le-Vicomte (the latter visit was organized by Eric Haskell, who, along with James Yoch, were wonderful guides).

The conference was also the occasion to celebrate IAWIS's 20<sup>th</sup> anniversary (details here below). The evening was followed by a cocktail and a concert by the ensemble "Les comédiens de la Marquise." We wish to thank Gabriela Reuss who organized with great efficacy these festive events.

My gratitude also goes to all the partners and sponsors who, along with the École des Hautes Etudes en Sciences Sociales, contributed to the conception and the implementation of the conference, as well as to the session chairs and the participants. Special thanks to the Délégation générale à la langue française et aux langues de France of the Ministère de la Culture et de la Communication without whom the simultaneous translation of a large part of the sessions would not have been possible.

Béatrice Fraenkel  
EHES, Paris

CELEBRATION OF THE TWENTIETH ANNIVERSARY OF IAWIS/AIERTI (1987-2007)  
AND AWARD CEREMONY OF THE MAX NÄNNY PRIZE FOR BEST ARTICLE IN WORD  
AND IMAGE STUDIES AT THE PARIS CONFERENCE, 8 JULY 2008

We were delighted to be able to celebrate twenty years of IAWIS/AIERTI at our conference in Paris last July. The event was conducted by Michèle Hannoosh, Secretary of IAWIS. To mark the occasion, we gathered on Tuesday, 8 July 2008 for a ceremony to award the newly founded Max Nännny Prize for Best Article in Word and Image Studies. The award was presented to the winner by Peter de Voogd, former President of IAWIS and one of the Association's original founders. A lecture by former President and founder Aron Kibédi Varga, "De Pline l'Ancien à Jenny Holzer: Deux mille ans de réflexions et de travaux sur les rapports entre texte et image," was followed by a reception hosted by IAWIS and organized by Gabriela Reuss, Treasurer. Charlotte Schoell-Glass, President, made the following introductory remarks:

I am honored to welcome you all tonight on behalf of the International Association of Word & Image Studies. We are a scholarly society that, when it was founded in 1987, institutionalized interdisciplinary and crossdisciplinary scholarship when this was still unique in the academic landscape of the time.

Institutionalisation is among the more tricky human and social activities; Niklas Luhman asserted that "institutions exist so that consensus can be successfully overestimated." This is what IAWIS has been doing for over twenty years now, no small accomplishment considering that our work as an association is based on nothing material, but on our passion for scholarship and our wish to provide structures for all of us—all of you—so that we may better pursue our very individual research and questions and share them with others.

Aby Warburg would have said that we are following an "idea that commands us," and this, an "idée directrice," as the theorist of institutions Maurice Hauriou called it, has always been for us the wish to understand the intermingling of media with one another and with the world we live in, and therefore the crossing of disciplinary boundaries.

The *need* for a structure to provide opportunities of presenting and sharing our work and ideas has helped us to keep IAWIS alive as an organization, re-energized time and again by the idealism of all our members, the members of our Advisory and Executive Boards, the organizers of our International triennial conferences and, recently, our Focus conferences, as well as the editors of our publications.

What we celebrate tonight, therefore, are your contributions both intellectual and material, which have made possible in the past, and will make possible in the future, our work. IAWIS is, for us, a place where we

meet with kindred spirits, and is founded on the spirit of friendship and elective affinities.

Personally, I am celebrating tonight, in gratitude to all those who have worked for the association over the decades and given generously to it their time and thought, that spirit of idealism and friendship.

Michèle Hannoosh introduced the Max Nänny Prize for Best Article in Word and Image Studies, awarded this year for the first time. Established by a decision of the Board in 2005 to recognize outstanding work in the field of word and image studies, the triennial prize was subsequently endowed through a major donation from Professor James Marrow. In this initial year, thirty submissions were received, representing five languages (English, French, German, Spanish, Italian) and coming from Europe, North America, Latin America and Japan. A subcommittee of the Board judged the submissions and named a winner and two honorable mentions.

Peter de Voogd paid tribute to Max Nänny, one of the founders of IAWIS. His tribute can be read on IAWIS/AIRTI's webpage:  
<http://iawis.org/paris2008/nanny.htm>

Peter de Voogd presented the Nänny prize 2008 to Professor Anna Arnar of Minnesota State University, Moorhead, for her article, "A Modern Popular Poem': Stéphane Mallarmé on the Visual, Rhetorical and Democratic Potentials of the *fin-de-siècle* Newspaper," *Word & Image* 22.4 (2006). The selection committee wrote:

In choosing this article for the prize, the selection committee commended the originality and cogency of its argument, the depth and extent of its research, the clarity of its writing and the breadth of issues it calls into play. All these qualities make it an outstanding example of work in word and image studies, of a kind that both breaks new ground and opens up avenues for further research. In her article, Professor Arnar studies Mallarmé's reflection on the newspaper as a catalyst for new habits of reading associated with a modern, democratic society. In this way, she argues, Mallarmé seeks to reclaim for poetry a public reached via the mass media. Crucially, her investigation turns on the relationship of word and image, for, as she demonstrates, Mallarmé conceived of the newspaper as a structured space organized according to formal principles; this makes it a kind of "modern popular poem" which bears upon his most innovative poetic practices, notably his "Un Coup de dés jamais n'abolira le hasard." Combining rigorous historicization, close readings of text and image, and theoretical reflection grounded in the works, this article, the selection committee found, constitutes a study that, in their judgment, represents the intellectual and scholarly ideals of the Association and the true spirit of the Nänny prize.

Honorable mentions were received by Katalin Orbán for her "Trauma and Visuality: Art Spiegelman's *Maus* and *In the Shadow of No Towers*," *Representations* 97 (Winter 2007), and by Stefano Riccioni for his "Segni epigrafici e sistemi illustrativi 'alla greca' nel mosaico di San Clemente a Roma," in Arturo Carlo Quintavalle, *Medioevo mediterraneo: l'Occidente, Bisanzio e l'Islam* (Milano: Electa, 2007).

Charlotte Schoell-Glass  
University of Hamburg

Michèle Hannoosh  
University of Michigan

IAWIS/AIERTI FOCUS CONFERENCE: DISPLAYING WORD AND IMAGE, UNIVERSITY OF ULSTER, SCHOOL OF ART & DESIGN, BELFAST, JUNE 2010

This conference will bring together word and image, as well as literary scholarship, art history and theory, art practice, curatorial practice, museology, and visual culture, in order to address the interrelationship between word & image and display.

Sessions are invited to address any relevant questions, e.g.: how does the art exhibition function as mediator of literature? Which approaches to Word and Image are specific to curators or museum practitioners? How do Word and Image studies theorize, inform or imply display? We also wish to investigate the use of text/writing in and surrounding exhibitions, and the semiotics of museums' visual identities. How do competencies interact in the tri-disciplinary field between (1) art/art history/theory, (2) museum studies/curatorial practice and (3) literary studies? How are competencies acquired, and how do policies and funding structures enable work in this field?

We seek with this conference to (in)form a network that will investigate literary art exhibitions and work on relevant outputs. A publication on the conference theme is being planned.

CALL FOR SESSIONS

Please send an abstract of one page (if applicable with a possible list of speakers) to both convenors by 30 June 2009, Dr Christa-Maria Lerm Hayes ([m.lermhayes@ulster.ac.uk](mailto:m.lermhayes@ulster.ac.uk)) and Dr Karen Brown ([karen.brown@ucd.ie](mailto:karen.brown@ucd.ie)).

Christa-Maria Lerm Hayes  
University of Ulster

Karen Brown  
University College Dublin

IAWIS/AIERTI AT KALAMAZOO

Last May IAWIS sponsored for the third time a session at the International Congress on Medieval Studies. This was the 43<sup>rd</sup> instalment of what is the largest gathering of medievalists (over 3,000 participants, over 600 sessions,

some 90 business meetings and receptions sponsored by learned societies, associations, and institutions, and an exhibits hall with nearly 70 exhibitors, including publishers, used book dealers, and purveyors of medieval sundries).

"Words against Images, Images against Words," this year's session's topic was meant to be understood widely: iconoclasm, of course, but also discussions about the superiority of the visual over the verbal, works where visual and verbal discourses compete and might even contradict each other. The three papers that were selected came from scholars at different points in their lives and from different disciplines, two graduate students (one in English and the other in Spanish Medieval Literature) and an art historian who is an associate professor. Although the objects the papers examined were different—an illuminated manuscript, stained-glass windows, and a Castilian romance—they all attempted to negotiate the intersection of word and image, but also human and animal, church and state, Latin and vernacular, past and present. Surprisingly, but in a wonderful metaphorical *raccourci*, they all involved travel and, in particular, seacrossing.

Mary Karcher (English Department, Wayne State University), "Manipulated Monsters and Monstrous Manipulations: Examining the interplay between text and images in the Cotton Vitellius *Wonders of the East*"

The *Wonders of the East* in the Cotton Vitellius codex is a dark and somewhat disturbing, yet at the same time an intriguing and fascinating manuscript. Filled with stories of strange and exotic creatures it is not hard to see how a medieval audience would have been captivated by the contents, be it heard from an orator or read personally. The one advantage a reader has over a listener is the opportunity to see first hand the bizarre and often monstrous illustrations that accompany the text and depict many of the wondrous creatures described. At first glance, each of the creatures illustrated seem to be drawn to faithfully make visual the actual text of the manuscript. Indeed, as John Block Friedman mentions in his book *The Monstrous races in Medieval Art and Thought*, the illustrators of such bestiary-like manuscripts typically remained faithful to the way the animals are explained in the text. On close exploration of the Vitellius *Wonders of the East* manuscript, however, we see that the illustrator has actually taken several liberties in terms of which creatures he draws and exactly how those creatures are depicted. The illustrator has added embellishments, omitted certain key elements of various creatures, and in several cases made monstrous additions all for specific rhetorical purposes. In this paper I examine these contentions between the written text and the visual images, and discuss the rhetorical effects and purposes of these changes.

Alyce A. Jordan (Art History, Northern Arizona University), "The St. Thomas Becket Windows of Angers and Coutances: Resonance and Dissonance in Visual and Verbal Discourse"

Four stained glass windows devoted to the life of St. Thomas Becket, all dating from the first half of the thirteenth century, survive in France. These windows, located in the cathedrals of Sens, Chartres, Angers, and Coutances, constitute the earliest surviving visual narrative accounts of Thomas' life in public art outside of Canterbury. In terms of both the quantity of scenes they contain and their iconographic scope, the windows constitute a notable expansion of imagery devoted to Thomas Becket, which had hitherto focused almost exclusively on the archbishop's murder in 1170. At the same time, none of the windows can be coordinated with any of the textual biographies devoted to St. Thomas.

The windows of Sens and Chartres craft Becket's life as a visual articulation of ecclesiastical authority and, in both cases, celebrate the French king, Louis VII, as the staunch defender of the exiled archbishop, while vilifying Henry II as the enemy of Church and saint alike. In contrast, the windows of Angers and Coutances proffer narratives which omit any reference to Louis VII or to Thomas' exile in French royal territory. Rather, these windows share a common emphasis on Thomas' relationship with Henry II and various events that transpired within the Anglo-Norman court prior to the archbishop's death. The unusual narrative trajectories of these windows can, I propose, be related to the fact that Angers and Coutances, while under French control when the windows were produced, both comprised part of the continental territories ruled by Henry II at the time of Becket's death. In addition, the patrons of both windows, Guillaume de Beaumont, bishop of Angers and Hugh de Morville, bishop of Coutances, both belonged to once-prominent Anglo-Norman families. These connections suggest that the Angers and Coutances windows functioned not only as visual documents of religious devotion to St. Thomas' cult, but also as sites of contested political loyalties and conflicted regional identities. As such, they may be interpreted as a counter-discourse to the official allegiance the bishops of Angers and Coutances were obliged to profess verbally to the French court.

Clara Pascual-Argente (Department of Spanish & Portuguese, Georgetown University), "El cabdal sepulcro': Words against Images in the *Libro de Alexandre*"

The thirteenth-century Castilian *Libro de Alexandre*, a *roman antique* adapting the story of Alexander the Great from multiple sources, displays a distinct visual dimension. In fact, ekphrasis plays a central role in this monumental work, which tirelessly glosses objects decorated with visual narratives: historiated shields, tents, and tombs are all described at length; they boast decorations that not only recount past events, but also function as prophecies, foreshadowing Alexander's future. This rhetorical device thus marks the competition between verbal and visual arts by proudly displaying the visual power of the word.

While scholars have understood the significance of these ekphrastic moments, it is ironic that virtually none of them has ever paid attention to the actual images to be found in one of the two extant witnesses of the *Libro de Alexandre*, a fourteenth-century codex known as ms. O. The images in question are very simple drawings that have no known source and were probably sketched by the scribe.

What could be the role of these illustrations, almost unbearably poor if compared to the lavish descriptions of art objects in the text, and concentrating in highly verbal moments? In this paper, I propose to read these scarce drawings alongside the overabundant ekphrases as manifestations of the ongoing struggle between visual and textual registers as repositories of memory. I believe that this perspective could offer new insights into the workings of contemporaneous "visions of Antiquity" in Castilian vernacular manuscript culture, in which the centrality of word and image as competing tools to "translate" the classical past remains to be explored.

NEXT YEAR'S SESSION, at the 44<sup>th</sup> International Congress on Medieval Studies (7-10 May 2009), will be on "Images and the Materiality of Words." The session will consider how words function as visual elements when inserted within a representational context, and explore the physical and material forms that words take when combined with images.

FUTURE SESSIONS: Anyone interested in proposing (and chairing) a session topic at the International Congress on Medieval Studies should contact Véronique Plesch (vbplesch@colby.edu).

#### *TOWARD A DIDACTIC WEBSITE: TEXTS AND IMAGES, READING AND METHODS*

Sara Pappas and Jan Baetens are preparing a project on the teaching of word and image studies, which aims at becoming a specific domain of the "members only" of the IAWIS website. This project continues, but also deepens the first efforts to constitute a kind of database on didactic tools after the 2004 Utrecht conference on ("Teaching Word and Image")

The basic ambition of this project is threefold:

- 1) to offer a certain number of services to the members (which is also a way of inviting non-members to join us);
- 2) to make our website make attractive (all those working in the field should feel the necessity of using it as frequently as possible);
- 3) to make a contribution to the broader discussion on the scope and mission of IAWIS, whose position in the field of the humanities can only be strengthened by the development of joint teaching and research tools.

Although the initiative is taken by individual members of IAWIS, it is important to stress from the very beginning the collective (and necessarily collective) dimension of the work, which we hope to turn into the internationally recognized ICT platform on word and image studies worldwide, with possible spinoffs in print form.

Roughly speaking (but more details will follow soon), the project entails the two following aspects:



- 1) The creation of a structure that answers the following, apparently but deceptively simple question: what do we teach (this question includes the sub-question: what do we want to teach)? We want to develop a structure following three axes: a) medium axis: which kind of intermediality ("word" and "image", yes, but what does this mean?), b) cultural axis: word and image of which period and of which place, c) theoretical and methodological axis: what are our intellectual tools? It may seem quite useless to develop such a taxonomy, but we believe it is crucial, provided it remains simple and elastic enough.
- 2) Once we have established such a "grid", we can start filling it with a specific materials, and we think that the ideal (i.e. most simple and efficient) way to do so, is to have sample syllabi (in the US system) or sample modules (in the European system; we apologize for not yet including other, non US or non European systems, but there is certainly room for them) illustrating each of the possible "positions" in the grid, so that every member who is looking for didactic material on a) this or that specific kind of relation between words and images, b) this or that specific cultural environment, or c ) this or that theoretical or methodological tool, can find it in the IAWIS website, and reuse or customize it as she or he prefers.

There are many small-scale and big-scale examples of this kind of project, which can be used as a springboard (or as a counterexample), but the main idea is to get our whole community dedicating itself to a large collective project, which will benefit all of us (and others). Obviously, the initial choice for a digital environment should not prevent us from thinking us already of realizations in other media (well, why not a real handbook?). But we believe that the best way to do so is to start bottom-up, and a website provides us with the opportunity to start working at different levels and in different ways.

All members of IAWIS will soon receive more information on the project, as well as an invitation to collaborate actively (nobody should worry about work overload: we are trying to elaborate a formula which should be attractive both in terms of workload and result, so that the commitment of each member becomes possible). We will also announce our project more widely (the MLA might be a good forum), in order to attract also colleagues who are not yet member of the association. Our most sincere thanks in advance to all those willing to cooperate.

Sara Pappas  
Richmond University

Jan Baetens  
University of Leuven

## CALL FOR PAPERS

### MANIFESTO SEMINAR AT THE 2009 ACLA CONFERENCE

This year's American Comparative Literature Association (ACLA) conference is going to be held at Harvard, 26-29 March 2009. Submit at the following link and select the Manifesto seminar in the scroll-down menu:

<http://www.acla.org/submit/>

This seminar will explore the way in which manifestos, declarative essays, prefaces, and other liminal or ephemeral texts position modernist and avant-garde artists and writers within an international marketplace of ideas. How does the avant-garde manifesto provoke, challenge, and capitalize on the work of its peers and predecessors? How do these artists and writers identify themselves politically, nationally, and aesthetically? In particular the seminar will explore movements that incorporate or respond to other avant-gardes such as Latin American *modernismo*, Brazilian *antropofagia*, Vorticism as a response to Italian Futurism, and the relationship of the neo to the historical avant-garde. Through the seminar we will map the international, interdisciplinary, and inter-linguistic zones of contact and influence embedded in these texts.

Lori Cole  
New York University

#### EARLY BOOK SOCIETY CONFERENCE 2009 – Abstracts Due November 15, 2008

The eleventh biennial EBS conference, “Accipe et Devora’: Packaging, Presentation and Consumption of MSS and Printed Books, 1350-1550,” will be held at the University of Exeter from July 9 to July 13, 2009. Proposals may consider ‘packaging’ of medieval manuscripts and early printed books, that is, the separate tasks that occurred in putting late medieval and early modern texts together, or the repackaging of older texts for contemporary audiences, or ways in which books were consumed by specifically targeted consumers. The term “consumption” is frequently used in the context of luxury manuscripts or printed books produced for wealthy owners and may be read metaphorically to apply to a range of texts or to one text (though there may also be papers on literal consumption, bibliophagia, or consumption by time, worms, fire, censors). Lectures or proposed sessions that consider the transition from script to print, bibliographic issues, or the movement between French and English texts (or vice versa) and audiences are particularly encouraged, though papers on any aspect of the history of manuscripts and printed books from 1350-1550, including the copying and circulation of models and exemplars, style, illustration, and/or the influence of readers and patrons, artists, scribes, printers are welcome. Proposals for 10-minute papers describing recent discoveries, bibliographic notes or MS and rare book collections for the round-table discussion are needed. Speakers may give a short paper in this session as well as a longer one. Please indicate whether you will need a slide projector, OHP, or computer equipment in your proposal. American and Canadian abstracts (1-2 pp) should be sent for consideration no later than November 15, 2008, to Martha Driver (EBS, English Department, 41 Park Row, Rm 1525, New York, New York 10038-1598) or FAXed to 212-346-1754 (office). Members in Great Britain and abroad may submit abstracts by the same date to Emma Cayley (e.j.cayley@ex.ac.uk, Dept of French,

Centre for Medieval Studies, University of Exeter, The Queen's Drive, Exeter  
EX4 4QH UK).

Martha Driver  
Pace University

ARTISTS' WORDS & WRITERS' IMAGES / LES MOTS DE L'ARTISTE, LES  
IMAGES DE L'ECRIVAIN

Abstracts are solicited for an International Word & Image Conference:  
*Artists' Words & Writers' Images / Les mots de l'artiste, les images de  
l'écrivain* to be held at the College of the Holy Cross, Worcester, MA, June 24,  
25, and 26, 2009. This event is sponsored by the international  
French/English journal INTERFACES, the University of Paris 7, and the  
College of the Holy Cross. Papers submitted for the conference will be  
considered for publication in INTERFACES.

The focus of the conference will be on practitioners of the verbal and plastic  
arts and the significance of their sister practices in their works. The  
conference organizers are open to a variety of theoretical and methodological  
approaches as well as diverse disciplines and fields of study; preferred,  
however, are presentations which focus on the link between verbal and non-  
verbal representation. The topic of the conference will allow for a rich  
interdisciplinary approach of all the possibilities it offers within a strict "Word  
& Image perspective." Abstracts and papers can be submitted in French or  
English. Abstracts deadline is February 1, 2009. Send abstracts to Frédéric  
Ogée ([ogee@paris7.jussieu.fr](mailto:ogee@paris7.jussieu.fr)) / Maurice Geracht ([mgeracht@holycross.edu](mailto:mgeracht@holycross.edu))  
<http://college.holycross.edu/conferences/iwic/index.htm>  
<http://college.holycross.edu/interfaces/index.html>

Maurice Geracht  
College of the Holy Cross

VOLUME IN HONOR OF HANS LUND

*Changing Borders. Contemporary Positions in Intermediality*, Jens Arvidson,  
Mikael Askander, Jørgen Bruhn, Heidrun Führer (eds.), 2007, Intermedia  
Studies: Lund. ISBN: 978-91-976670-0-5 (436 pp.; black and white  
illustrations)

A collection of 20 analyses and reflections in the research field of intermedia  
studies. Contemporary art and literature are marked by an increased  
intermedial interest. Perhaps as a result of this there is a growing amount of  
academic research being done on intermedial grounds, inside and outside the  
"proper" interart institutions. It could be argued that contemporary academic  
inquiries are being pushed forward by the wave of (a renewed) interest in  
mixing the genres and media in a veritable expression of the dream of the

Sister Arts. Or should one argue that contemporary art and literature are striving to, once and for all, bury the dream of the loving relationship between the arts?

In *Changing Borders. Contemporary Positions in Intermediality*, 21 reputable scholars present new reflections in the field of intermediality. They investigate intermedial relations between arts and media in a number of forms, including illustrated books, ekphrastic literature, music-and-word relations, record sleeves, mathematics-and-aesthetics relations, architecture, film-and-literature relations, opera, theatre, and theoretical discussions on intermedia studies.

The contributors are: Jens Arvidson, Walter Bernhart, Magnar Breivik, Jørgen Bruhn, Siglind Bruhn, Claus Clüver, Heidrun Führer, Lena Hopsch, Els Jongeneel, Sonia Lagerwall, Eva Lilja, Kathleen Lundeen, Arne Melberg, Stephanie A. Glaser, Sarah J. Paulson, Nils Holger Petersen, Valerie Robillard, Eli Rozik, Bernhard F. Scholz, Johan Stenström, and Ulrich Weisstein.

Heidrun Führer  
Lund University

#### PICTORIANA DATABASE

Pictoriana ([www.pictoriana.be](http://www.pictoriana.be)) is a database devoted to Belgian artists-writers. Conceived in 2005 at the University of Namur (Belgium), thanks to a research project on the writings of Belgian artists, its purpose is to provide information to students and specialists in the field of word and image relations.

If you want to access the website, please sign up. We will send you your personal code. You can register as a visitor (to consult the files) or as a contributor (to add new information). For further information: [laurence.brogniez@skynet.be](mailto:laurence.brogniez@skynet.be)

Pictoriana est une base de données consacrée aux peintres-écrivains belges. Élaborée en 2005 au sein du département de Langues et Littératures françaises et romanes des FUNDP-Namur, dans le cadre d'un projet de recherche sur les « Écrits de peintres belges », elle a pour objectif de mettre à disposition des étudiants et chercheurs que la question des rapports entre littérature et peinture intéresse des informations relatives aux artistes belges qui se sont également illustrés dans l'écriture.

Si vous souhaitez accéder au site, nous vous prions de bien vouloir vous enregistrer. Nous vous transmettrons dès lors un code d'accès. Vous pouvez vous enregistrer comme visiteur (pour consulter la base) ou comme contributeur (pour apporter une contribution à la base). Pour toute question : [laurence.brogniez@skynet.be](mailto:laurence.brogniez@skynet.be)

## RECENT PUBLICATIONS BY MEMBERS

JAN BAETENS, *La novellisation, du film au livre* (Brussels: Les Impressions Nouvelles, 2008, 240 p.):

<http://www.lesimpressionsnouvelles.com/novellisation.htm>

The book is both a theory of this very special word and image genre (a novelization is the transformation of an original film into a novel) and a study of its history, with a close reading of the major French examples of the 20th Century (for instance *Les Vacances de M. Hulot*, novelized by Jean-Claude Carrière, *J'irai cracher sur vos tombes*, a renovelization of the film inspired by the Boris Vian book, and the novelization of the famous Dreyer movie on *Joan of Arc*). Jan Baetens had already novelized a film himself: *Vivre sa vie. Une novellisation en vers du film de Jean-Luc Godard* (Brussels, Les Impressions Nouvelles, 2005 :

[http://www.lesimpressionsnouvelles.com/vivre\\_sa\\_vie.htm](http://www.lesimpressionsnouvelles.com/vivre_sa_vie.htm)).

SZOFIA BÁN, ed., *Exposed Memory: Family Pictures in Private and Public Memory* [*Exponált emlék - Családi kepek a privat es kozossegi emlékezetben*], Budapest: Argumentum, 2008.

This book is based on papers given at conference of same title organized in 2006 at the Goethe Institute, Budapest, sponsored (among other institutions) by IAWIS and AICA (Association Internationale de Critiques d'Art, Hungarian Section).

LAURENCE BROGNIEZ (éd.), *Écrit(ure)s de peintres belges*, Bruxelles: Peter Lang (Comparatisme et société), 2008.

Table des matières: Introduction, Laurence Brogniez - Eugène Fromentin : vers l'autonomie de l'image, *Barbara Wright* - Écrire de l'étranger. Les Prix de Rome de peinture (1830-1875), *Christine A. Dupont* - Antoine Wiertz, critique d'art, *Amélie Favry* - Alfred Stevens ou les *Impressions* d'un peintre belge à Paris, *Nicolas Wanlin* - De l'atelier de James aux écrits d'Emma : itinéraire d'une artiste dédoublée, *Vanessa Gemis* - William Degouve de Nuncques, portrait d'un écrivain contrarié, *Charlyne Audin* - Les paysages indistincts de Cécile Douard, *Alexia Creusen* - Jacques de Lalaing. Artiste et homme du monde, *Catherine Leclercq* - L'Œuvre, le Livre et le Canon : problèmes de reconnaissance et de reproduction d'une œuvre poétique originale chez Max Elskamp, *Évanghélia Stead* - « Une renonculé hybride » dans le champ des signes : Jean de Boschère, naissance d'un imagier, *Véronique Jago-Antoine* - Henry Michaux ou les *narrations* d'un peintre-poète en Asie, *Julie Bawin* - L'un écrit, l'autre pas : Christian Dotremont et Henry Michaux, *Nathalie Aubert* - Sur les écrits de Jo Delahaut, *Denis Laoureux* - La lecture par le corps. Entretien avec Patrick Corillon, *Julie Bawin*, *Laurence Brogniez* - Les archives d'artistes. Définition, statut, valorisation et lieux de conservation, *Géraldine Patigny*

KAREN E. BROWN, ed., *Women's Contributions to Visual Culture, 1918-1939*,

Ashgate Publishing. ISBN 978-0-7546-6400-0. £55.00. [www.ashgate.com](http://www.ashgate.com)

An exploration of women's contributions to visual culture in major urban centres between the wars (1918-1939), this collection sheds new light on women's

relationships with the processes of modernism and modernization. Women's work in a variety of mediums is explored, including design, print, illustration, murals, poster art, and costume design, as well as more conventional forms of painting and sculpture. International in scope, the volume discusses artists and exhibitions from the United Kingdom, Greece, Mexico, France, Ireland and the United States. The contributors place a strong emphasis on archival research yet each addresses contemporary concerns in feminist art history. By focusing on a very specific timeperiod, the essays place a central concern on the history and theory of art and gender and are united by their coherent focus on women's role in the agency and mediation of artistic production in the interwar period.

Most pertinent for word and image studies are chapters 6: Karen E. Brown, "Norah McGuinness, W.B. Yeats and the illustrated book" and 7: Christa-Maria Lerm Hayes, "Carola Giedion-Welcker: misrepresented collaborator of modernists."

JOHAN CALLENS, *Dis/Figuring Sam Shepard*, Bern: Presses Interuniversitaires Européennes; Peter Lang, 2007. ISBN 978-90-5201-352-7 pb, SFR 55.00 € 34.90 / £ 22.70 / US-\$ 44.95, www.peterlang.com.

This illustrated volume covers the career of Sam Shepard, the provocative American playwright, scriptwriter, actor, and director, through an introductory survey followed by in-depth analyses of representative selections from the one-acts (*Action, States of Shock*), experimental collaborations with Joseph Chaikin (*Savage/Love*), and by now classic family plays (*Buried Child, A Lie of the Mind*). It ranges from Shepard's unpublished adaptation of Marlowe's *Doctor Faustus* through the textual variants and political context of *Operation Sidewinder* to Robert Altman's movie version of *Fool for Love*, besides offering brief comparisons with fellow dramatists (Albee and Beckett) and visual artists (Edward Weston, Marsden Hartley). Several performance analyses supplement the textual criticism and provide a sample of European directorial approaches. Together, these takes offer a composite picture of an artist whose output over the past forty years has turned him into a figurehead of twentieth century drama, studied and produced all over the world with a keen eye for his idiosyncratic and critical view of what it means to be American.

Contents: Portrait of the Artist as an Explorer - Memories of the Sea in Illinois - Epistemologies of Loss - Through the Windows of Perception - When I Read the Book - The Needs and Risks of Revision(ism) - Reciprocity and Transformational Generation - Published and Unpublished Wars - Diverting the Integrated Spectacle - European Textures - Inflections of Nostalgia - Bring the Family.

ION CODRESCU, *Image and Text in Japanese and Western Haiga Painting*, Herald Press, 2008, Bucharest.

The book is based Dr. Codrescu's Ph.D. dissertation (of the same title) in Visual Arts at the National University of Arts in Bucharest, Romania.

MARTHA DRIVER, *Fascicle Four, New York City, Columbia University - Union Theological. An Index of Images in English Manuscripts from the time of Chaucer to Henry VIII c 1380- c 1509*, with Michael Orr, Harvey Miller Publishers / Brepols, 2007.

-----, "In her owne persone semly and bewteus': Representing Women in Stories of Guy of Warwick," in *Icon and Ancestor: The Medieval and*

*Renaissance Guy of Warwick*, ed. Alison Wiggins and Rosalind Field, Woodbridge: Boydell & Brewer, 2007, 133-53.

-----, "Inventing Visual History: Re-presenting the Legends of Warwickshire," *Essays in Manuscript Geography: Vernacular Manuscripts of the English West Midlands from the Conquest to the Sixteenth Century*, Medieval Texts and Cultures of Northern Europe 10, ed. Wendy Scase (Turnhout, Belgium: Brepols, 2007), 216-48.

PAOLO FABBRI, *Le tournant sémiotique (La svolta semiotica)*, préface de YVES JEANNERET, traduction de NATHALIE ROELENIS, Cachan (France): Hermès Lavoisier, 2008. ISBN 2-7462-2137-3. 39 €

La sémiotique a connu, naguère, un succès quasiment hégémonique. Elle est parfois stigmatisée, aujourd'hui, au nom d'une même incompréhension sur sa valeur et sur son projet. Le tournant sémiotique décrit cette discipline comme une aventure intellectuelle confrontée aux objets, aux processus, au conflit, à l'incertitude. Il examine, méthodiquement, les questions théoriques posées par le projet de dire quelque chose de sensé sur le sens. Ce livre exigeant mais d'une grande clarté, empruntant ses exemples à l'art, à la vie quotidienne, à la politique, offre à ceux qui connaissent mal la sémiotique, l'occasion de voir en elle une aventure de pensée, plutôt qu'une collection de recettes. A ceux qui la pratiquent déjà, en sciences du langage, dans les disciplines esthétiques, en sciences de l'information et de la communication, dans les divers domaines professionnels, cet ouvrage impose un retour aux questions les plus essentielles sur leur façon même de procéder.

DOMINIC HARDY has a chapter in the forthcoming book edited by Todd Porterfield, *The Efflorescence of Caricature* (Ashgate 2009), on the subject of George Townshend's caricatures of James Wolfe.

GABRIELE LIEBER (Hg.), *Lehren und Lernen mit Bildern – Ein Handbuch zur Bilddidaktik*. Schneider Verlag Hohengehren 2008. ISBN 978-3-834004-789. 19.80 €.

*Teaching and studying with pictures, a manual to the picture didactics*: Long before children begin to learn reading, they deal with pictures. Some of these pictures, frequently illustrations from picture books, lead children to think recessedly about these pictures, connecting their everyday experiences with them. You can discover many details, create questions about unknown objects in illustrations or invent stories. Pictures are the most important information carriers, while learning the mother tongue: You make an indispensable contribution to the expansion of the vocabulary and pictures promote insights into a language system which seems very strange first and contribute to the gradual education of reading and writing abilities, and therefore (long-term) to reading and writing literacy. It always means a deep cut in the development of children to learn reading letters. Pictures suddenly step back. It often is not successful to make schoolbooks studying partners of the children, if you study the therefore selected illustrations. Otherwise pictures could become important partners in learning processes.

This publication therefore follows the question whether an educationally sensible use of pictures could promote and support the learning processes of all children from nursery schools/ kindergarden until primary school.

The book is written for educators and teachers, students and scientists engaged in education sciences as well as politico-educational engaged persons who want to work on a democratization of school on the way of studying aesthetically. And all of those people who want to have a good look at the educational added value of pictures and images in education connections. [www.paedagogik.de](http://www.paedagogik.de)

BARBARA E. LACEY, *From Sacred to Secular: Visual Images in Early American Publications*, Newark, DE: University of Delaware Press, 2007.

VICTOR I. STOICHITA, *The Pygmalion Effect*, Chicago: University of Chicago Press, 2008; Spanish translation, Madrid: Siruela, 2006; Italian translation, Milan: Il Saggiatore, 2006; Japanese translation, Tokyo: Arina Shobo, 2006; French translation, Geneva: Droz, 2008

-----, *Goya. Der letzte Karneval* (in Zusammenarbeit mit Anna Maria Coderch), deutsche Übersetzung, München: Wilhelm-Fink-Verlag, 2006.

-----, "Die schöne Helena und ihre Doppelgängerin in der *Galeria* des Cavalier Marino," in Hannah Baader et al. (eds.), *Im Agon der Künste. Paragonales Denken, ästhetische Praxis und die Diversität der Sinne*, Munich: Fink, 2007, pp. 357-97.

-----, "Tecnología, magia y reencantamiento del mundo" / "Technology, Magic and the Re-enchantment of the World," in Rafael Lozano-Hemmer (ed.), *Algunas cosas pasan más veces que todo el tiempo / Some Things Happen More Often Than All of the Time*, Mexico / 52. Esposizione Internazionale d'Arte – La Biennale di Venezia, Madrid: Turner, 2007, pp. 121-25 / 126-29.

-----, "Quelques considérations autour du rapport entre peinture et coiffure à l'époque de l'ancien régime," *Micrologus* XV (2007) : 451-66.

-----, "Le portrait de l'Autre. Portrait baroque et rhétorique de l'Illusion," in Agostino Paravicini Bagliani et al. (eds.), *Le portrait. La représentation de l'individu*, Florence : *Micrologus' Library* 17, 2007, pp. 169-181.

RICHARD TIPPING has a new book of visual poems and subvertising: *Subvert I Sing*, Dugort, Achill Island, Country Mayo: Redfox Press, 2008. ISBN: 978-1-906556-01-3.

There are twenty five books so far in the series "C'est mon Dada," which are described by Redfox Press as: "A new collection of small artists' books dedicated to experimental, concrete and visual poetry, or any work combining text and visual arts in the spirit of dada or fluxus." Authors include Pierre Garnier, Clemente Padin, Alec Finlay, Michael Basinski, George Brecht (edited by Les Coleman), Richard Kostelanetz and Julien Blaine. Details at: [www.redfoxpress.com/dada.html](http://www.redfoxpress.com/dada.html)

BERNARD VOUILLOUX, *Écritures de fantaisie, Grotesques, arabesques, zigzags et serpentins*, 2008. ISBN 9782705667931. 25.00 €.

Les formes changeantes du feu, de l'eau, des nuages ou de la fumée de tabac, les motifs zigzagants des tapis d'Orient et des châles importés du Cachemire, les tracés erratiques des jardins anglais et des passages parisiens, les esquisses instables de l'écrivain, les gribouillis griffonnés dans la marge des ses manuscrits, les ornements



des livres imprimés, les arabesques du style... Tout, pour les romantiques, révèle le libre jeu de la «fantaisie».

En même temps que l'imagination créatrice s'émancipe des cadres de la raison, le mouvement de la pensée emporte les monuments de son expression. C'est que l'esthétique de la fantaisie conjoint une force, le grotesque, et une forme, l'association libre : ce qui vient d'en bas, ce qui vient d'à côté. Or, les deux viennent de loin. D'une part, les motifs, les images et les figures de la culture populaire n'avaient pas cessé depuis la Renaissance d'irriguer le roman, genre sordidissime par vocation, comme en témoignait encore le «Tristram Shandy» de Sterne. D'autre part, les modèles rhétoriques qui régissaient la composition du discours paraissaient de plus en plus inadaptés : avec l'émergence de formules comme celles de l'essai à la Montaigne ou du «Spectator» d'Addison et Steele, c'était la polyphonie des traditions satiriques et comiques qui s'était introduite dans la prose d'idées et d'humeur.

Telle est la trame, fascinante et complexe, que ce livre se propose de reconstituer. C'est celle de notre histoire littéraire et artistique. C'est également celle de l'imaginaire moderne.

BARBARA WRIGHT (Trinity College, Dublin, emeritus), and James Thomson, *Eugène Fromentin. Monographie révisée et catalogue des dessins* (Paris: ACR Edition, 2008). ISBN 978-2-86770-188-7. 104 €.

This is a revised and greatly enlarged edition of Dr. Wright's 1987 book, with James Thompson, on Eugène Fromentin (Paris, ACR Edition internationale), it is due out in November 2008. In its electronic format, it was short-listed for a prize, "le Mai du Salon du livre d'art, 2008"

## NEWS FROM MEMBERS

LAURENCE BROGNIEZ ([lbrognez@ulb.ac.be](mailto:lbrognez@ulb.ac.be)) last September became professor at the Université Libre de Bruxelles (French Literature, Comparative Literature). Prof. Brogniez is also president of the Groupe de recherche interdisciplinaire « Écrits d'artistes » (Fonds national de la recherche scientifique – FNRS, Belgium), aimed at studying the theory and history of the writing by artists (painters, sculptors, architects, composers, photographers, directors, etc.) from an interdisciplinary perspective.

<http://www2.frs-fnrs.be/3-financement/groupeContact.html>

<http://www.ulb.ac.be/rech/inventaire/unites/ULB028.html>

LARS ELLESTRÖM, professor of comparative literature, Växjö University, Sweden has become the chair of the Nordic Society for Intermedial Studies, NorSIS. The society's new website is:

[http://www.vxu.se/hum/forskn/ims/the\\_forum\\_of\\_intermedial\\_norsis/index.xml](http://www.vxu.se/hum/forskn/ims/the_forum_of_intermedial_norsis/index.xml). NorSIS regularly arranges international conferences that are highly relevant for word & image studies.

REBECCA DEROO's *The Museum Establishment and Contemporary Art* (Cambridge 2006) won the Laurence Wylie Prize in French Cultural Studies, 2006-2008.

CORDULA GREWE has been awarded an Alexander von Humboldt Fellowship for Experienced Researchers (2009).

DOMINIC HARDY will become professeur in "histoire et historiographie de l'art au Canada/Québec avant 1900" at the Université du Québec à Montréal on 1 December. He is currently a post-doctoral fellow (Fonds québécois de recherche sur la société et la culture) at the Université de Montréal.

VALERIE MAINZ has been appointed Senior Lecturer in the School of Fine Art, History of Art and Cultural Studies, University of Leeds. She has been a Leverhulme Research Fellowship to September 2010 to research the topic: "Call to arms: Gloire and French revolutionary art." She is currently co-editing a volume of articles on the Chevalier d'Eon.

MIA REINOSO GENONI was awarded a two-year postdoctoral position as the Mellon Special Collections Humanities Postdoctoral Fellow at Yale University, to work on *Ideal, Real, and 'New' Worlds: Architecture, Utopia, and Empire in Early Modern England*. She is currently in the planning stages for a symposium that will accompany her Special Collections exhibition in Spring/Summer 2010 where the focus will be heavily on issues of word and image.

NATHALIE ROELENS ((Université de Nimègue, Pays-Bas) donnera une conférence le 19 mars 2009 prochain au Séminaire de recherche interdisciplinaire, de l'équipe EA4195-TELEM, composante « Modernités ». Sa conférence est intitulée: « Imagination, émotion, perception : autour de l'oeuvre illustrée de Klossowski ». Les séances du séminaire sont ouvertes à tous, et ont lieu le jeudi de 16h30 à 18h30. Université Bordeaux 3, salle B008. Contact : Alexandre Gefen, [alexandre.gefen@u-bordeaux3.fr](mailto:alexandre.gefen@u-bordeaux3.fr). Le cycle de conférences de cette année a pour sujet « Émotions et fiction »: Pourquoi pouvons-nous avoir peur en lisant un roman ? Pourquoi nous arrive-t-il de rire ou de pleurer au théâtre ? Qu'est-ce qu'une émotion "esthétique" ? L'étude des émotions autorisées ou provoquées par la littérature a été récemment relancée par la pragmatique, la philosophie contemporaine de l'action ou encore les sciences cognitives, les théories psychologiques ou sociologiques de la réception et de la lecture. Elle recouvre l'analyse de questions originales, tant théoriques qu'historiques (autour de notions telles que la catharsis, l'identification, l'empathie, l'immersion fictionnelle, ...) et permet de penser à nouveaux frais le problème de la fiction comme celui des pouvoirs et des effets de la littérature.

BERNWARD SCHMIDT (Westfälische Wilhelms-Universität Münster) writes: Until January 4th a great exhibition can be visited in Magdeburg: *Spektakel der Macht / Spectacle of Power*. It was planned and realized as a cooperation

of the Kulturhistorisches Museum Magdeburg and the Sonderforschungsbereich 496 "Symbolische Kommunikation und gesellschaftliche Wertesysteme" at the University of Münster and shows a huge variety of objects (above all, but not only, images) which demonstrate the constitution of social status by symbolic acts during the middle ages and the early modern period. <http://www.spektakeldermacht.de/e/cover.html>

VICTOR I. STOICHITA received a Doctorate Honoris Causa from the National University of Arts, Bucharest, in 2007.