

WORD & IMAGE



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

Newsletter

8 - Summer 2009

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Dear members,

Greetings from rainy Maine! I hope your summer is restful and productive. I write with several items of good news, in particular that the volume with papers from the 2005 conference in Philadelphia is out and the venue for our next triennial conference has been selected.

Once again, our call for news from IAWIS/IAERTI members has yielded many impressive results; in order to keep this newsletter to a manageable length, I include only books published by our members; for articles, you may look at the association's website (<http://www.iawis.org/>). You can enter your information by going to: Publications > Submit publication announcement. I warmly invite you to do so (especially for articles in word and image studies)!

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ELECTIVE AFFINITIES IS OUT!

Elective Affinities: Testing Word and Image Relationships (Ed. Catriona MacLeod, Véronique Plesch, and Charlotte Schoell-Glass), the volume containing papers from the 2005 Philadelphia conference, is hot from the press and will be sent to all paid-up members.

This volume presents the impressive range of scholarly affinities, approaches, and subjects that characterize today's word and image studies. The essays, a selection of papers first presented in 2005 at the seventh international conference of the International Association of Word and Image Studies/Association Internationale pour l'Étude des Rapports entre Texte et Image that took place in Philadelphia, are case studies of the diverse configurations of the textual and the iconic. "Elective affinities" — a notion originally borrowed by Goethe for his 1809 novel of the same title from eighteenth-century chemistry — here refers to the active role of the two partners in the relationship of the pictorial and the verbal. Following the experimental modalities opened up by Goethe, the present volume is divided into three sections, which explore, respectively, how words and images can merge in harmony, engage in conflicts and contestations, and, finally, interact in an experimental way that self-consciously tests the boundaries and relations among verbal and visual arts. New perspectives on word and image relationships emerge, in periods, national traditions, works, and materials as different as (among many others) an installation by Marcel Duchamp and the manual accompanying it; the impact of artificial light sources on literature and art; nineteenth-century British illustrations of Native Americans; the contemporary comic book; a seventeenth-century Italian devotional manuscript uniting text, image, and music; Chinese body and performance art.

Although *Elective Affinities* is the sixth volume in *Word & Image Interactions*, it is published as part of our own series (and no longer of *Textxet*). The series is not limited to selections of papers from our conferences; we welcome proposals for scholarly books consisting of thematic collections of articles as well as outstanding monographs, in English and French, dealing with a wide variety of areas, problems, and applications within the broad field of word and image studies. The series editors are Michèle Hannoosh, Véronique Plesch, and Charlotte Schoell-Glass.

Additional copies can be ordered via orders@rodopi.nl, via the website at www.rodopi.nl, or by calling Rodopi in Amsterdam and the USA. Authors are entitled to receive a 40% discount on all Rodopi titles if ordered directly from the publisher (do not forget to mention in your first order that you're a Rodopi author to receive the discount).

Related to this book, we can report the exciting news that RACHEL TOBIE, who designed *Orientalisms* and the cover for *Elective Affinities* (and the template for the covers of the books in the series) received a bronze award at the 25th Annual Publishers Associations of the West Book Design Awards Category: Jacket/Cover Design bronze award for 42 by M. Thomas (Portland, OR: Ooligan Press, 2008).

NEXT TRIENNIAL CONFERENCE VENUE

Montréal has been chosen as the venue for our next triennial conference, scheduled for 2011. This vibrant bilingual city, with many important cultural and academic institutions (no fewer than four universities, both Anglophone and Francophone) is indeed an ideal place for IAWIS/AIERTI!

Our hosting institution will be the Université de Québec à Montréal and in particular Figura, Centre de recherche sur le texte et l'imaginaire. Figura's director, Bertrand Gervais, noted that "l'objet d'études de votre association correspond parfaitement à nos axes de développement et à nos champs d'études" adding that "Figura est un regroupement stratégique reconnu et financé par le Fonds québécois de recherche sur la société et la culture (FQRSC : 2008-2014) ; il réunit 36 professeurs de six universités et plus de deux cents étudiants, et son programme de recherche traite des formes culturelles contemporaines, dont les relations complexes qui se nouent entre le texte et l'image. Figura a aussi un laboratoire de recherche, le NT2, qui porte sur les arts et les littératures hypermédiatiques, où les relations entre textes et images sont une donnée fondamentale. C'est dire que nos intérêts recourent les vôtres à bien des niveaux."

An organizing committee has been established, comprising, in addition to Bertrand Gervais (literary studies), of Dominic Hardy, Marie Fraser, Vincent Lavoie (all three in art history), and Céline Poisson (design).

Our heartfelt thanks to the committee and in particular to Dominic Hardy, who got the ball rolling, first proposing Montréal as a venue back in Paris last summer, and to Jan Baetens, who got Bertrand Gervais and Figura on board.

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. It aims 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.

The conference dates are currently set at 4-6 June 2010 and the call for papers will be advertised in the autumn 2009.

Christa-Maria Lerm Hayes
University of Ulster

Karen Brown
University College Dublin

IAWIS/AIERTI AT CAA

DAMNATIO MEMORIAE: IDEOLOGICAL RUINS AND POLITICAL MEMORIES
Chair, Maria Elena Versari (Università degli Studi di Messina, now Rice University), College Art Association of America Affiliated Society Special Session Los Angeles, 25-28 February 2009

Semi-faded inscriptions and decorations testifying to a previous political climate still pervade the urban and rural landscapes of many countries in the Western as well as non-Western worlds. Official and semi-official photographs, publications and paraphernalia of overturned dictatorships continue to resurface in private and public collections alike. The peculiar political charge of this cultural patrimony has posed and still continues to pose original challenges the newer political authorities and functionaries devoted to the conservation and valorization of the architectural, artistic and printed heritage of a particular culture.

The IAWIS/AIERTI panel at the 2009 CAA conference invited submissions relating to the destruction, restoration, hiding, fading, and erasing of the visual and printed remains of political regimes. It addressed in particular the ways in which the cultural and artistic production created under a political establishment has been treated by subsequent governments and authorities. It sought contributions examining the effects of this presence that survives political change and the ways in which it interferes with the codes we use in dealing with the cultural object.

While the panel attracted the interest of scholars working on several geographical and historical topics, the papers selected for this session focused on the current fate of totalitarian architecture and artifacts in Russia and in the former German Democratic Republic.

In her paper, *Re-framing Political Monuments in Postunified Berlin*, KRISTINE NIELSEN (University of Chicago) reassessed the treatment of public sculpture erected in East Berlin during the GDR era by examining the ways it was symbolically re-framed by authorities and private citizens alike in the early 1990s through the iconoclastic strategies of defacement, ridicule and deconstructive critique, calling attention to the alternative modes of iconoclasm that do not aim for literal destruction.

ARNOLD BARTETZKY'S (Universität Leipzig) intervention on *Reunited Germany and the Visual Heritage of the GDR*, offered a valuable counterpart to Nielsen's contribution. He clarified the manifold and often contradictory approaches of contemporary German authorities to this predominantly unwanted legacy and highlighted the State officials' arguments that accompanied the choice of demolishing, preserving, redesigning or semantically redefining former GDR buildings and monuments.

Finally, the contribution offered by LILIANA MILKOVA (National Gallery of Art), *Boris Mikhailov's Soviet Bodies*, investigated the artist's use of official and private photographic materials created in the Soviet era in his *Luriki*

(1971-1985) and *Sots Art* (1975-1985) series. Milkova analyzed the strategies employed by Mikhailov in his artistic manipulation of Soviet photographs, highlighting his attempt to rework the codes of private and collective memory and release it from the burdens of ideology.

The panel attracted an audience of over 60 people and fostered an animated discussion between the panelists and the public.

Maria Elena Versari
Lynette S. Autrey Visiting Assistant Professor
Humanities Research Center, Rice University

The 2010 College Art Association conference will take place in Chicago 11-13 February. Our sponsored special session will be organized by Lori Cole (New York University) on **CONTESTING THE CITY: EXPERIMENTS IN TRANSNATIONAL PUBLIC ART**

This session considers the city street as the site for artistic intervention, a contested space where identity is under constant renegotiation. Session participants will explore how artists reinvent accepted uses of the urban space, particularly the unfamiliar street, so as to make visible the condition of geographic displacement, transnational citizenship, or exile. What are the institutional practices that govern our behavior in the familiar versus the foreign city? How can visual and performing arts jar us out of these routines? How does visual art 'translate' public experience? What is the role of language in these practices? By analyzing the work of contemporary artists critically engaged in public space, particularly the foreign city, such as Jenny Holzer, Barbara Kruger, Shimon Attie, Doris Salcedo, and Robin Rhoades, we will determine to what extent language can work to draw attention to marginalized identity, reconstituting a new kind of citizenship in foreign public space.

The speakers will be:

Steven L. Bridges (School of the Art Institute of Chicago): "Making the Invisible Visible: Jens Haaning Tells a Few Colorful Jokes"

Jo Novelli (New York University): "Seven Walks: Francis Alys Reads London"

Richard Tipping (Artist): "Streetscape -- Sign Interventions in Public Space"

IAWIS/AIERTI AT KALAMAZOO

As is now an established tradition, IAWIS was present at the International Congress on Medieval Studies organized by Western Michigan University's Medieval Institute. This was the 44th installment 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).

IMAGES AND THE MATERIALITY OF WORDS was aimed at considering how words function as visual elements when inserted within a representational context, and at exploring the physical and material forms that words take when combined with images.

ROSEMARY O'NEILL is a PhD candidate in the English Department at the University of Pennsylvania, working on a dissertation called "Accounting for Salvation in Middle English Literature" which takes up models of accountability in Middle English devotional writing and explores how these models are deployed by authors such as Chaucer, Gower, and Langland to construct relationships of ethical obligation between author and audience. She will be the coordinator of the History of Material Texts Seminar at Penn for 2009-2010.

"The Sinful Codex in Bede and His Heirs"

Bede's *Ecclesiastical History* relates the story of King Coenred's knight, a nobleman who is confronted on his deathbed by spirits brandishing books that list his good and bad deeds, and who succumbs to despair as a result. This exemplum attained enormous popularity in the fourteenth and fifteenth centuries, when it appeared in numerous sermons and handbooks for preachers including *Handlyng Synne*, *Jacob's Well*, and the *Fasciculus Morum*. In this paper, I explore how the changing depiction of the record-books of sin in these later collections -- from records of absolute pronouncement of guilt, to lists that are subject to interpretation and emendation -- reflects the changed landscape of penitential practice after the Fourth Lateran Council. After establishing the shifting meaning of written records in the imagery of deathbed repentance, I conclude with a discussion of the visual iconography of writing in the *Ars Moriendi*, an immensely popular woodcut book that circulated throughout Europe in the later fifteenth century, in which the written page itself becomes a symbol of despair rather than an objective record of sin

NICHOLAS A. HERMAN is a doctoral student at the Institute of Fine Arts, New York University, where he received his MA last year. He studied as an undergraduate at the Universities of Toronto and Bologna. His dissertation focuses on the French painter and illuminator, Jean Bourdichon, and his broader interests lie in French and Italian book illumination and mise-en-page in the late-fifteenth century. He also works as a curatorial assistant at the Morgan Library and Museum as part of their manuscript digitization project, which is being conducted in conjunction with the Index of Christian Art, Princeton.

"*Extra Tabulam Esse*: Approaches to the Page in Italian Renaissance Illumination"

Late-fifteenth-century Italian book illumination was a locus of playful pictorial experimentation that prompted artists and readers alike to pose questions regarding the fungibility of the written word and the ability of images to introduce and sometimes even upstage the content of a text.

This paper proposes to adapt some of the more fruitful conclusions of recent work on the issue of pictorial illusionism to the topic of fifteenth-century Italian manuscript illumination, a period situated on the very cusp of the late-medieval and early-modern periods. Various book illuminators of this period made use of visual strategies that served to isolate the pre-existing text block and depict it as a fictive "page within a page," curling toward the viewer replete with tears, stitches, and even bugs in a virtuoso, *trompe-l'oeil* manner. Images stemming largely from lavishly painted

frontispieces for humanist manuscripts and early printed books, can be invoked to illustrate this fruitful, yet still relatively little-known artistic tradition.

As in Northern European manuscript illumination, a myriad of visual strategies could be used to entice a viewer toward a text while at the same time restating the artist's continued relevance during a time of technological change and upheaval in book production. Ruptures in these text-image compositions, which established nonsensical, sometimes comical spatial relations and Escher-like pictorial inconsistencies, alerted the viewer to the physical transience of the page and the serial reproducibility of the text, but also the virtuosic ability of the artist to represent these issues in the first place. The paper will examine these aspects of playful illusionism within a rich but neglected theater of pictorial experimentation.

MATTHEW G. SHOAF is assistant professor of Art History at Ursinus College. Before that he taught as visiting assistant professor at Northwestern University and at DePaul University. He received his PhD in Art History at the University of Chicago in 2003, with a dissertation entitled *Image, Envy, Power: Art and Communal Life in the Age of Giotto*. Prof. Shoaf has published in *Micrologus: natura, scienze e società medievali* (2003), was responsible for the entry on Giotto in the *Encyclopedia of The Renaissance*, edited by Paul F. Grendler, and has an article forthcoming in *Studies in Iconography* on "Eyeing Envy in the Arena Chapel."

"Vocal Sculpture on the Orvieto Cathedral Façade"

Carved figures on the façade of the cathedral in Orvieto command, converse, whisper, and perform other vocal acts in a marble history of humanity from Genesis to Last Judgment. Attributed by art historians to anonymous sculptors under the direction of Lorenzo Maitani and dated between 1310 and 1330, the Orvietan reliefs were executed at a time in Italy when demand was high for images that "spoke" to viewers by formal means and/or inscriptions. Studies of that phenomenon have overlooked the possibility that speaking images had discernable voices, a property evocative of the oral production of sound that late medieval culture recognized as a powerful medium of representation and persuasion. This paper argues that artists at Orvieto visualized vocalicity in ways that contributed meaningfully to the façade's narrative reliefs and enhanced their public function. I examine how the sculptures describe effects of speech on listeners and convey specific vocal modulations. Screams among the damned at the bottom of the Orvietan Last Judgment warrant particular attention, as they suggest a link between the moral status of utterers and the manner of their utterance, a correlation found also in Dante's *Inferno*. Those figures also highlight the role of figures' thematic context and of their proximity to the façade's viewers in informing the approach sculptors took to depicting speech as a bodily experience. Rhetorical concepts in Brunetto Latini's then widely-used *Li Livres dou Tresor* shows available ideas about specific vocal qualities and their effects on hearers. Seen in this light, the Orvietan reliefs arguably reveal a motivation for making words palpable through material images: intensifying the intellectual and sensory engagement of civic audiences. The reliefs' aural appeal broadens our understanding of how the Cathedral of Orvieto, an object of civic pride, attempted to rival spectacular façades in other city-states.

Our fourth speaker, Lisa Bansen-Harp (Ashland University), "Reading Material[ly]: The Old French Vie de saint Alexis in Its Manuscript Context (The Saint Albans Psalter)" had to cancel.

NEXT YEAR'S SESSION, at the 45th International Congress on Medieval Studies (13-16 May 2010), will be on WORD AND IMAGE IN THE MYSTICAL EXPERIENCE.

This session aims at investigating how words and images function and interact within the mystical experience. Are the "tools" used to achieve an encounter with the divine made more efficacious by the combination of words and images? How do words and images coalesce during a mystical encounter (and this, despite the ideal of an "imageless" devotion)? What part do words and images play in recounting such experiences?

To propose a paper, please contact Véronique Plesch (vbplesch@colby.edu), sending an abstract of no more than 300 words and a completed Participant Information Form, which is available on the Congress Web site: <http://www.wmich.edu/medieval/congress/submissions/index.html>. The deadline for submissions is 15 September.

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).

CALL FOR CONTRIBUTIONS TO OUR WEBSITE!

Many colleagues interested in word and image studies have expressed the need for basic resources on the topic. For years now we've had a section in our website dedicated to "resources" but so far, this has been empty. We have sections for a "key bibliography", a "key webliography", "online syllabi," and a "model introductory course." They are set up so that everybody can contribute information. To access them, log in and go to the members' area. Jan Baetens has volunteered to start a section dedicated to photography and literature. Ideally, we should define a series of areas with relevant bibliography. Colleagues interested in helping organize this section should contact Véronique Plesch (vbplesch@colby.edu) and Catriona MacLeod (cmacleod@sas.upenn.edu).

CENTRE D'ÉTUDE DE L'ÉCRITURE – ACTS ON LINE

Le Centre d'étude de l'écriture et de l'image vient de mettre en ligne les actes du "Forum international d'inscriptions, de calligraphies et d'écritures dans le monde à travers les âges" co-organisé par la Bibliotheca Alexandrina et le CEEI les 24-27 avril 2003.

On y trouve des interventions de Anne-Marie Christin, Denis Vialou, Dominique Charpin, Nathalie Beaux, Léon Vandermeersch, Li Xiaohong, Jacqueline Pigeot, Daniel Bouchez, Bernard Pottier, Jean-Pierre Olivier, Michel Melot, Jacques Dürrenmatt, Annie Renonciat, Philippe Quinton.
http://www.ceei.univ-paris7.fr/04_bibliotheque/index.html

Nos collègues trouveront certainement aussi des informations récentes susceptibles de les intéresser dans les rubriques du site internet du CEEI

"ressources", "publications" et "créations".

Anne-Marie Christin
Centre d'étude de l'écriture et de
l'image

FORUM FOR INTERMEDIAL STUDIES – RECENT CONFERENCES

During the last year, the FORUM FOR INTERMEDIAL STUDIES (IMS), Växjö University, Sweden, has arranged two international conferences: "Astrid Lindgren: Internationality and Intermediality" </hum/forskn/konferens/LindgrenIntermediality/> (18-20 September 2008) and "Academic Perspectives on Comics, Manga and Graphic Novels" </hum/forskn/ims/comicsconference> (16-18 april 2009). Both conferences focused on word and image and other intermedial relations. Detailed information can be found on the website of IMS: http://www.vxu.se/hum/forskn/ims/the_forum_of_intermedial_index.xml.

Lars Elleström
Växjö University

NEW ONLINE JOURNAL

The Visual Arts Research Institute, in Edinburgh (<http://ace.caad.ed.ac.uk/VARIE>) has launched a new online journal called *Art in Translation*: <http://www.artintranslation.org/>

Styiani Bolaki
IASH, Edinburgh

RECENT PUBLICATIONS BY MEMBERS

ZSOFIA BAN, *Probacsomagolas (Test Packing)*, Budapest-Bratislava: Kalligram, 2008. www.banzsofia.net

The book, which received the 2009 Palladium Prize, is a collection of essays on literature and visual arts (all with a visual studies perspective), travel writing, and short prose. The focus of the volume is private and collective memory through images, memorialization, and historical trauma.

Contents: TEST READINGS - The Anatomy of Melancholy: Word, Image and Gaze in *Parallel Stories* by Péter Nádas - Veverka, or the Ruses of Memory: On W. G. Sebald's *Emigrants* and *Austerlitz*] - The Yellow Star as Accessory: Ironic Discourse in *Fatelessness* by Imre Kertész - Mon hydroglisseur aérienne / the fate and fatelessness of images in the film *Fatelessness* Charles, Little Red Riding Hood, and the Growing Desert: The Child in Dickens' Work - *Ut Scriptura Hortus*: The Garden as Machine in Goethe's *Elective Affinities* - The Sad Wanderer / Parallel Texts. On *Still-Life on the Island*, an exhibition by El Kazovszkij - TEST TRIPS - Images of Absence: Family Photographs in Private and Public Memory - Berlin: Total Carnival

Poste Restante, Singapore - Surabaya Johnny - TESTS, TRIALS, TRIBULATIONS - Remembering Sontag - Test Packing: On the Death of Otto Orban - Hamlet Diary: Two Performances of Hamlet and a Death - Papafilm

DAVID BRITTAIN (introduction), *Eduardo Paolozzi: The Jet Age Compendium*, London: Four Corners Books, 2009. ISBN: 978-0-9545025-8-4. £12.95
<http://www.fourcornersbooks.co.uk/Jet%20Age.html>

This is a facsimile of visual literature that the sculptor and printmaker made for the magazine *Ambit*, between 1967-78. An exhibition, *The Jet Age Compendium*, of this material will start on September 4 at Raven Row gallery at 56 Artillery Lane London E1.

MICHEL COSTANTINI, 1779. *Les Nuées sustendues. Voyage dans les arts européens au siècle des lumières*, Paris: L'Harmattan (Intersémiotique des arts), 2009. ISBN: 978-2-296-07767-6. 16 €. <http://www.editions-harmattan.fr/index.asp?navig=catalogue&obj=livre&no=28617>

L'anecdotique peut jouer un rôle déterminant dans la compréhension historique et sémiotique d'un ensemble d'événements et de comportements, agissant notamment comme une sorte de clef d'accès à un système culturel. Ici, l'accumulation des anecdotes ou l'enchaînement de « petits faits » sont considérés sous l'angle privilégié du déplacement des artistes à travers l'Europe entière, de Londres à Saint-Pétersbourg, de la Suède à la Sicile, et dessinent un parcours européen de l'art autour de trois pôles fondamentaux, Dresde, Rome et Paris. Par un tel biais, cet essai vise à éclairer la transformation du système pictural entre 1750 et 1820, en posant quelques nœuds, quelques nouements et dénouements de la diachronie, en suivant des figures plus ou moins connues telles que Mengs, les deux Tiepolo, Vien, Peyron, Canova, David, Fleury Richard ou encore Bonington.

-----, ed., *Ecce Femina*, Paris: L'Harmattan (Groupe EIDOS), 2007.

-----, ed., *L'Afrique, le sens. Représentations, configurations, défigurations*, Paris: L'Harmattan (Groupe EIDOS), 2007.

-----, co-ed., *Le paysage urbain*, Paris: L'Harmattan (Groupe EIDOS), 2007.

ANNE-MARIE CHRISTIN, *Poétique du blanc. Vide et intervalle dans la civilisation de l'alphabet*, Paris: Vrin (essais d'art et de philosophie), 2009. ISBN: 978-2-7116-2197-2. 23 €.

Pourquoi le blanc, si précieux aux peintres de toutes les cultures et essentiel aux calligraphes chinois et japonais, n'est-il évoqué en Occident qu'en termes d'absence, ou de manque? On n'y conçoit pourtant jamais cette couleur, Wittgenstein lui-même l'avait noté, comme transparente: elle demeure toujours celle d'une surface lumineuse et impénétrable.

L'hypothèse qui est avancée dans ce livre est que notre ignorance, ou plutôt notre refus, du blanc tient au modèle de pensée que nous devons à l'alphabet. En inventant la transcription de la parole par voyelles et par consonnes les Grecs ont transformé l'écriture en code graphique, provoquant ainsi dans son histoire une mutation qui, de la création des systèmes idéographiques à celle de écriture sémitique, n'avait jamais été envisagée: l'exclusion de la part visuelle de l'écriture, sa lecture, de ses principes de fonctionnement.

On trouvera ici les éléments d'un dossier sur le sujet, et quelques preuves. Preuves de l'ostracisme du blanc par la culture occidentale, du rôle qu'y a joué l'alphabet, et de ses conséquences jusque dans la conception que cette culture se fait du signe. Mais preuves aussi des trouvailles auxquelles la redécouverte du blanc a donné lieu, dans l'image d'abord, picturale et photographique, mais également dans la création littéraire, à l'ère de l'imprimerie

LAURENCE DANGUY, *L'ange de la jeunesse. La revue Jugend et le jugendstil à Munich*, Paris: Maison des sciences de l'homme (collection Philia), 2009.

ISBN-10: 2-7351-1211-X; ISBN-13: 978-2-7351-1211-1. 25,00 €.

<http://www.editions-msh.fr/livre/?GCOI=27351100856000>

Janvier 1896, une nouvelle revue naît à Munich. Elle s'appelle « Jugend, revue illustrée hebdomadaire munichoise pour l'art et la vie ». Jugend, c'est-à-dire « jeunesse ».

Tandis que l'esprit fin de siècle étend sa sombre emprise sur la totalité des choses, le jugenstil ambitionne la vie dans son entier, sous le signe de la joie et de la nouveauté. Jugend s'intitulait d'ailleurs à l'origine Leben – « vie ». À cet idéal, son créateur Georg Hirth ne renoncera jamais, entraînant ses troupes dans sa folle entreprise.

Mais l'ange ? Interrogé sur sa présence insolite dans l'antycléricale Jugend, l'ange de la jeunesse révèle tout ce que ce projet engage d'ambitions démesurées : rien de moins qu'un culte de l'art et de la jeunesse.

DANUŠE KŠICOVÁ, *Od moderny k avantgarde*. Rusko-čifexské paralely, Brno: Masarykova univerzita, 2007. ISBN: 978-80-210-4271-1. 300 Kč (with an English summary).

CHRISTA-MARIA LERM HAYES, *Post-War Germany and 'Objective Chance': W. G. Sebald, Joseph Beuys and Tacita Dean/Nachkriegsdeutschland und 'Objektiver Zufall': W. G. Sebald, Joseph Beuys und Tacita Dean*. Publication to accompany the exhibition "Tacita Dean: In My Manor", Villa Oppenheim, Berlin 28.11.2008-15.2.2009. Goettingen: Steidl, 2008.

STEPHANIE MOORE GLASER and Mette B. Bruun, eds, *Negotiating Heritage: Memories of the Middle Ages*. Turnhout, Belgium: Brepols, 2008. ISBN-10: 2503527949; ISBN-13: 978-2503527949. \$131.00.

A key impulse of cultural transmission is engaging with the past for the benefit of the present. In seventeen essays on subjects that range from Paschasius Radbertus to Orhan Pamuk, the *Regularis Concordia* to Kurt Weill, and from Augustine to Adorno, *Negotiating Heritage* examines specific historical case-studies that reveal the appropriation, modification, or repudiation of a legacy. The overall focus of this interdisciplinary volume is memory: medieval conceptions of memory, resonances of the Middle Ages in later periods, and memory as a heuristic methodological device. Through tokens or other vestiges of the past — the physical memorial of a tomb, the ritualized retention of past acts or structures, the reverberations of a doctrinal, literary, musical, or iconographic *topos*, or the symbolic reminiscences of a past ideal — memory acts as the manifestation of something absent. This anthology studies such tokens in a way that provides a fruitful new perspective for the field of research into memory and explores the methodological dimension of issues of heritage, genealogy, and tradition. Furthermore, *Negotiating Heritage* also probes the reception and construction of the Middle Ages in later periods; exploring the shifting territory of the meaning of the medieval itself. In its movement between medievalism and the medieval period, *Negotiating Heritage* is an important contribution to both established and emerging trends in critical thought.

Negotiating Heritage is volume 4 of the series *Ritus et Artes: Traditions and Transformations*, which is supported by the Danish National Research Foundation and the Centre for the Study of the Cultural Heritage of Medieval Rituals, Copenhagen, Denmark.

Ritus et Artes is an interdisciplinary series which presents innovative research on religious and cultural practices of the European Middle Ages and their post-medieval manifestations. Elements of medieval religious rituals, embedded in various traditions, have passed through into Western cultural heritage, memory, and sensibilities, informing thereby the development of the arts in the West. The series is particularly concerned with literary, musical, artistic, and architectural aspects of liturgical and ritual practices in the Middle Ages as well as the survival, revival, and resignification of these practices in the arts and related areas up to the present time, offering theological, aesthetic, philosophical, and general historical perspectives on their reception.

CARRIE NOLAND, *Agency and Embodiment*, Cambridge, Mass.: Harvard University Press, forthcoming November 2009. ISBN-13: 978-0-674-03451-8, ISBN-10: 0-674-03451-1. \$45.00.

<http://www.hup.harvard.edu/catalog/NOLAGE.html?show=contents>

Carrie writes: "Scholars concerned with the relation between writing and movement might want to take a look."

----- and Sally Ann Ness, eds, *Migrations of Gesture*, University of Minnesota Press, 2008. ISBN: 978-0-8166-4865-8. \$25.00.

http://www.upress.umn.edu/Books/N/noland_migrations.html

"I believe this collection would be of particular interest to Word & Image folks since it combines perspectives on gesture from scholars who study writing, art, film, and dance."

----- and Barrett Watten, eds, *Diasporic Avant-Gardes: experimental poetics and cultural displacement*, Palgrave Macmillan, forthcoming September 2009. ISBN: 978-0-230-61629-5, ISBN-10: 0-230-61629-1. \$90.00.

<http://us.macmillan.com/diasporicavantgardes>

"Again, many of the essays should interest members since they focus on the written word as a visual and performance phenomenon."

GABRIELE RIPPL and Christian Emden, eds, *Imagescapes: Studies in Intermediality*, Peter Lang: Oxford and Bern (*Cultural History & Literary Imagination-Reihe*), 2009.

BERNARD VOUILLOUX, *Un art sans art. Champfleury et les arts mineurs*, Lyon: Fage Éditions, 2009. EAN 9782849751671. 19,00 €.

L'introduction dans le champ artistico-littéraire de ces catégories d'objets que subsume tant bien que mal, et plutôt mal que bien, la dénomination d'« arts populaires » ne pouvait manquer d'engendrer résistances et conflits. Pour comprendre la genèse de cette notion qui émerge précisément au XIXe siècle, il est nécessaire de relire attentivement les textes de Champfleury (1821-1889), qui, délaissant son oeuvre de romancier, publia une Histoire des faïences patriotiques sous la Révolution (1867), une Histoire de l'imagerie populaire (1869) et une Histoire de la caricature en six volumes (1865-1888).

Relire Champfleury : recueillir, récoler, relier, réarticuler les propositions, les descriptions, les démonstrations, les hypothèses qu'avancent ses travaux d'érudition, redéployer le « grand récit » qu'ils tentent de mettre en place là où règne celui de l'histoire de l'art, qui, d'être histoire du « grand art », est alors la seule histoire concevable, retrouver donc les fondements de la contre-histoire que ces écrits cherchent à promouvoir, en dégager les motifs principaux et secondaires, en faire ressortir les présupposés et les points d'aveuglement, en mettre en valeur la cohérence, mais aussi les ambiguïtés, les tensions, les contradictions ; bref, cartographier une pensée dont le moins que l'on puisse dire est qu'elle est très peu systématique, mettre au jour l'épistémologie et l'esthétique, voire l'éthique impliquées

dans une entreprise pionnière qui se sera conçue, entre autres choses, comme une étude archéologique de l'« art sans art ».

LAUREN S. WEINGARDEN, *Louis H. Sullivan and a 19th-Century Poetics of Naturalized Architecture*, Burlington, VT: Ashgate Publishing, 2009. ISBN: 978-0-7546-6308-9. £65.00. Online: £58.50 (<http://www.ashgate.com>). For most of the twentieth century, modernist viewers dismissed the architectural ornament of Louis H. Sullivan (1856–1924) and the majority of his theoretical writings as emotional outbursts of an outmoded romanticism. In this study, Lauren Weingarden reveals Sullivan's eloquent articulation of nineteenth-century romantic practices – literary, linguistic, aesthetic, spiritual, and nationalistic – and thus rescues Sullivan and his legacy from the narrow role imposed on him as a pioneer of twentieth-century modernism. Using three interpretive models, discourse theory, poststructural semiotic analysis, and a pragmatic concept of sign-functions, she restores the integrity of Sullivan's artistic choices and his historical position as a culminating figure within nineteenth-century romanticism.

By giving equal weight to Louis Sullivan's writings and designs, Weingarden shows how he translated both Ruskin's tenets of Gothic naturalism and Whitman's poetry of the American landscape into elemental structural forms and organic ornamentation.

Viewed as a site where various romantic discourses converged, Sullivan's oeuvre demands a cross-disciplinary exploration of each discursive practice, and its "rules of accumulation, exclusion, reactivation." The overarching theme of this study is the interrogation and restitution of those Foucauldian rules that enabled Sullivan to articulate architecture as a pictorial mode of landscape art, which he considered co-equal with the spiritual and didactic functions of landscape poetry.

LAURENCE WUIDAR, *Musique et astrologie après le concile de Trente*, Turnhout: Brepols, 2008. ISBN: 978-90-74461-70-2. 42.00 €. La musique terrestre est le reflet de l'harmonie des sphères célestes mais l'homme n'a pas seulement contemplé les étoiles pour leur parfaite structure, il les a aussi interrogées pour comprendre leur influence sur le monde sublunaire. Dans ce questionnement astral, la musique sert de lien entre l'homme et les planètes.

Unissant l'histoire de l'astrologie et la musicologie, l'auteur propose un parcours théorique et pratique à travers la constellation des rapports entre l'astrologie et la musique dans l'Europe marquée par l'esprit post-tridentin en se centrant sur l'Italie du XVII^{ème} siècle. L'interpénétration des connaissances magiques, musicales, mathématiques, astronomiques et astrologiques dit une époque qui cherche à harmoniser les lois cosmiques et éternelles avec la fugacité terrestre. La réception de l'astrologie dans les milieux de musiciens, des partitions musicales astrologiques aux écrits divinatoires de théoriciens musicaux, ouvre sur des perspectives esthétiques, sociologiques et philosophiques de la société des compositeurs de la Renaissance et du XVII^{ème} siècle.

-----, *Canons énigmes et hiéroglyphes musicaux dans l'Italie du 17^è siècle*, Bruxelles: Peter Lang, 2008. ISBN: 978-90-5201-457-9. SFR 39.00, € 24.90, £ 18.70, \$ 38.95.

NEWS FROM MEMBERS

Last spring, Cristina CUEVAS-WOLF became manager of public programs at the Wende Museum in Culver City, California. Cristina notes: "I am very

excited about my new job because it allows for more flexibility and creativity in the designing of public programs. It also allows me to focus on things German in relation to contemporary art and visual/material culture.”

Last fall, JULIA FRIEDMAN became assistant professor at the School of International Liberal Studies at Waseda University, Tokyo.

LINDA GODDARD, British Academy Postdoctoral Fellow at The Courtauld Institute of Art, London, organized a conference last June on *Artists' Writings, 1850-Present*. <http://www.courtauld.ac.uk/researchforum/2008/artistswritings>

Despite Matisse's warning that "he who wants to dedicate himself to painting should start by cutting out his tongue" artists in the modern period have frequently expressed themselves in writing (whether memoir, fiction or theory). This conference asked what motivates artists to write, how they view the relation between their visual and textual practice, and how they use writing to manipulate or challenge the public reception and critical interpretation of their work. Challenging the myth of the visual artist as an intuitive anti-intellectual, it demonstrated the extent and diversity of artists, contributions to modern literature and criticism in various languages. It also investigated how scholars interpret these texts: are they works of art in themselves or simply evidence about the artist's life and craft? Do they conceal as much as they reveal? How has the role and perception of artists, writings changed over time?

RICHARD J. HOBBS has stepped down as Director of the Bristol University Centre for the study of Visual and Literary Cultures in France, and has been succeeded by Professor Susan Harrow.

LAURENCE PETIT and Murielle Philippe, organized the annual conference of SAIT (Société des Amis d'Intertexte) last June. This year's theme was *La couleur: entre silence et éloquence*.

MELANIE VANDENBROUCK-PRZYBYLSKI (along with Katie Hornstein, Satish Padiyar, and Susannah Walker) organized a conference that was held last June at the Courtauld: *1789, 1989, 2009: Changing Perspectives on Post-Revolutionary Art*. Several of the papers dealt with word and image topics and several IAWIS members participated.

RICHARD TIPPING's exhibition *Hearth*, which opened earlier this month at Australian Galleries (2-26 July), includes word squares and visual concrete poetry. www.australiangalleries.com.au. See also Tipping's website: www.richardtipping.net.