



Newsletter

9 - Winter 2010

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Dear members,

I write with much exciting news. The venue for our next triennial conference has now been chosen: it will take place in Montreal in August 2011 (details here below). We are most grateful to our colleagues Dominic Hardy, Charlotte Schoell-Glass, and Jan Baetens who were instrumental in "getting the ball rolling" and to Bertrand Gervais and Dominic Hardy for their willingness to pick up the challenge and for their enthusiasm.

Before Montreal 2011, there will be many occasions to meet and discuss word and image issues, as the association is involved in sponsored sessions at the College Art Association meeting in February, the Medieval Congress in Kalamazoo in May, is sponsoring a focus conference in Belfast, Ulster, in June, and is supporting a conference in Lisbon, Portugal, in October (details on all these events here below).

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I would also like to seize the opportunity offered by this newsletter to extend the association's heartfelt thanks to Leo Hoek, who retired this January from Amsterdam's Free University. For many, many years, Leo was as true "pillar" of our association, serving as treasurer, dedicated board member, tireless contributor to the *Interactions Bulletin*, editor of several of our volumes of proceedings, and of course, an eminent scholar whose contribution to our field is truly "incontournable." We'll miss you, Leo!

Véronique Plesch

IAWIS/AIERTI 9TH INTERNATIONAL CONFERENCE, MONTREAL, AUGUST 2011

The Imaginary/L'Imaginaire will be held at the Université du Québec à Montréal, 22-26 August 2011. The conference will be held under the auspices of FIGURA (Centre de recherche sur le texte et l'imaginaire), NT2 Research laboratory on hypermedia works, CRILCO, the interuniversity research centre on Québec literature and culture, and the UQAM Faculty of Arts.

The organizing committee is composed of Bertrand Gervais (Département d'études littéraires) and Dominic Hardy (Département d'histoire de l'art) as co-convenors, along with Marie Fraser (Département d'histoire de l'art), Vincent Lavoie (Département d'histoire de l'art), and Céline Poisson (École de design).

The call for sessions will soon be posted on our website (deadline: 1 April). Details will follow, for any questions, contact: aierti-2011@uqam.ca (in French) iawis-2011@uqam.ca (in English).

THEME/THÈME

Centred on the Imaginary, whether this concept is understood as an interface between the subjective position and the world, as a register of thought or as the universe of images and signs, texts and objects of thought, this conference will explore the relationship between text and image in a transformative context that finds us more and more decisively crossing from a book-centred to a screen-centred culture.

In this context, the imaginary affirms itself as a way of interpreting the world; it is clearly inscribed at the heart of our relationships with art, literature and culture. The conference will enable us to explore this theme through theoretical inquiries that seek to define and conceptualize this notion, as well as through practices of analysis and interpretation of texts and images, in both historical and contemporary perspectives.

Centré sur l'imaginaire, qu'il apparaisse comme une interface entre le sujet et le monde, comme un registre de la pensée, comme un vaste ensemble d'images et de signes, de textes et d'objets de pensée, ce congrès veut explorer les relations entre les textes et les images dans un contexte de transformation qui nous voit passer de façon de plus en plus certaine d'une culture du livre à une culture de l'écran.

L'imaginaire s'impose d'emblée comme une façon d'interpréter le monde et il s'inscrit indéniablement au cœur de notre rapport à l'art, à la littérature et à la culture. Le congrès permettra d'explorer ce thème dans des recherches théoriques de définition et de conceptualisation de cette notion, ainsi que dans des pratiques d'analyse et d'interprétation de textes et d'images, dans une perspective historique ou en fonction d'enjeux contemporains.

AXES

Several broad thematic axes will be proposed in order to elicit sessions organized around common areas of interest that will foster lively discussions. Among those which have been identified to date:

Des axes seront proposés afin de dynamiser les discussions et d'organiser les ateliers en fonction de problématiques communes. Parmi ceux dès à présent identifiés, on note :

1- Manufacturing the contemporary/ *Fabrique du contemporain*

This theme will enable us to analyse and question the productions and mechanisms that are at the heart of the contemporary Imaginary, accounting for its specificity and its capacity for innovation, whether in aesthetic, mediated, political or social terms.

Nous chercherons à analyser et à interroger les productions et dispositifs qui sont au cœur de l'imaginaire contemporain et qui rendent compte de sa spécificité et de sa capacité à innover, que ce soit sur un plan esthétique, médiatique, politique ou social.

2- The Imaginary of Theory/ *L'imaginaire de la théorie*

Theory is in itself an area of the Imaginary, engaging us in an act of imagination. Accordingly, this will be an opportunity to reflect on the links between, on the one hand, theories of image and text and, on the other, representations of knowledge, action and subjectivity.

La théorie est en soi un imaginaire et engage à un acte d'imagination. Dans cette perspective, nous entendons mettre de l'avant une réflexion sur les liens entre, d'une part, les théories de l'image et du texte et, d'autre part, les représentations de la connaissance, de l'action et de la subjectivité.

3- Imaginary Remembered / *La mémoire de l'imaginaire*

We hope to elicit an exploration of the forms of the past and of memory. To think through the Imaginary is to examine, in their very density, the many modes of documentation, conservation, transmission, dissemination, emphasis and legitimation of cultural, artistic and literary productions.

Nous espérons susciter une exploration des formes du passé et de la mémoire. Penser l'imaginaire, c'est examiner, dans leur densité même, les

modes de documentation, de conservation, de transmission, de déploiement, de mise en valeur et de légitimation de la production culturelle, artistique et littéraire.

4- The Imaginary: A Symbolic Economy/ *L'imaginaire : une économie symbolique*

This axe is more specifically concerned with relations between art and power, whether these are manifested in the areas of patronage (religious or civic institutions, the state and its prerogatives), or through the impact of market forces. In what ways have the Imaginary and our attitudes towards it been affected by the many forms that power has taken throughout history?

Cet axe porte plus précisément sur les relations entre l'art et le pouvoir, qu'elles se déploient dans le cadre du mécénat, des institutions religieuses ou civiques, de l'état et de ses prérogatives, de la commande voire de la logique du marché. De quelle façon les formes que prend le pouvoir au fil des siècles modifient-elles notre imaginaire et notre attitude à son égard, depuis les sociétés anciennes jusqu'aux formes contemporaines du pouvoir?

5- Forms, Figures and Effigies/ *Formes, figures et effigies*

To speak of the Imaginary is to focus on the specific forms and figures through which its workings are made manifest. This axis will welcome an exploration of the images of the body and of the representations of self, from the earliest figurines and effigies to the most contemporary avatars and virtual characters. Always claiming its privileged position in art and literature, the body has shown itself in the Imaginary through a ceaselessly renewed process of textual and visual representation and cultural construction.

Parler d'imaginaire, c'est cibler les formes et les figures particulières par lesquelles son action se manifeste. Cet axe permet une exploration des images du corps et des représentations de soi, depuis les premières figurines et effigies jusqu'aux avatars et personnages virtuels contemporains. Le corps n'a cessé de se dire et de se montrer, d'être construit culturellement et de s'imposer comme un sujet privilégié de l'art et de la littérature.

6- The Imaginary and Popular Culture / *Imaginaire et culture populaire*

The study of popular culture is a way of understanding the internal construction of the Imaginary. It's also a way of staging symbolic processes in their capacity to both make "the new" visible and to thereby influence behaviours. This axis will welcome studies of the imaginary constructions emerging from performance, rituals and public space, that will in turn foster an analysis of their textual, visual or oral expressions.

Étudier la culture populaire est une façon de comprendre comment l'imaginaire se construit, c'est aussi une manière de mettre en scène les

processus symboliques dans leur capacité à faire apparaître du nouveau et d'influencer les comportements. Il s'agit de considérer les constructions imaginaires issues de la performance, des rituels, de l'espace public et d'en analyser les expressions textuelles, visuelles ou orales.

Bertrand Gervais
Université du Québec à Montréal

Dominic Hardy
Université du Québec à Montréal

IAWIS FOCUS CONFERENCE, BELFAST, 4-6 JUNE 2010

Displaying Word & Image, which will take place at the University of Ulster, 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. The questions addressed will include: 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. W. J. T. Mitchell will be the keynote speaker and a publication on the conference theme will be produced.

The call for papers for the following twelve sessions is open:

Liberature: Displaying the Meaning of the Book

How Does the Art Exhibition Function as a Mediator of Literature?

International Committee for Literary Museums (ICLM) Panel

Beyond "Exhibition as Text": Performing Narratives of Identity and Memory

"Musing in the Museum"

The Museum and the City: Placemaking, Branding, Identity.

Literary and Artistic Exhibition Strategies: *même combat?*

Framing and Reframing through the Visual: Assessing Curatorial Narratives in the 19th and 20th Centuries

Im(agin)ing Oscar Wilde

Con-texts: Displaying Photographs

Revisiting the Canon: Famous Museum Artworks in the Hands and Eyes of Writers and Artists in the 19th Century.

Open Session / Performance

Submission deadline is 1 March 2010. For more details, see IAWIS's website: www.iawis.org and the conference website: www.ulster.ac.uk/displayingwandi

Christa-Maria Lerm Hayes
University of Ulster

Karen Brown
University College Dublin

IAWIS/AIERTI AT CAA

At the 98th annual conference of the College Art Association, to take place in Chicago, 10-13 February 2010, IAWIS/AIERTI is sponsoring a session 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 session, organized and chaired by Lori Cole (New York University) will take place on Thursday, 11 February, 12:30-2:00 pm at the Columbus CD, Gold Level, East Tower, Hyatt Regency and includes the following papers:

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

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

Richard Tipping (University of Newcastle), "Streetscape: Sign Interventions in Public Space"

IAWIS/AIERTI AT KALAMAZOO

Our sponsored session this coming May at the 45th International Congress of Medieval Studies (13-16 May 2010, Western Michigan University) is entitled "Word and Image in the Mystical Experience" and 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?

Gamble L. Madsen (Occidental College / Mt. San Antonio College),
 "Conceiving the end of the World in Word and Image: The Mystical Experience
 of Saint Malachy and Hildegard of Bingen"

Donna E. Ray (University of New Mexico), "There is a Threeness About You":
 Medieval Women Visionaries and the Trinitarian Image of God"

Susan Anderson Kerr (University of Texas at Austin), "Re-cognition of the Holy
 Child"

Chad Kia (Brown University), "String Theory: Layering Text and Image in a
 Medieval Persian Manuscript"

1ST INTERNATIONAL CONFERENCE ON ARCHITECTURE AND FICTION

Once Upon a Place – Haunted Houses & Imaginary Cities, the first international conference on architecture and fiction, will be held in Lisbon, on 12, 13 and 14 October 2010, as a parallel event to the Lisbon Triennial of Architecture 2010. Hosted by CIAUD/Faculty of Architecture Universidade Técnica de Lisboa with the collaboration of CUC-Centro Cultura Urbana Contemporânea, Fundação Calouste Gulbenkian and IAWIS, the conference will take place at the Fundação Calouste Gulbenkian. The conference is organized by IAWIS member Susana Oliveira (CIAUD/Faculty of Architecture Universidade Técnica de Lisboa) and Pedro Gadanho (AND.FAUP/CUC).

Architecture is always the product and expression of desires and dreams in much the same way as fictional narratives. In today's context, urban environments like theme parks, great urban exhibitions, Las Vegas or Abu Dhabi, but also the idea of home and the domestic, illustrate the porosity between fact and fiction, desire and reality – very much as it happens in projected homes, haunted houses, virtual architectures, urban scenarios or video games' spatial simulation.

This international conference will tackle the reciprocal contamination between architecture and fiction, whether in literature or in other forms of expression associated with visual narratives and popular culture. Non-fictional works are usually considered factual and adequate sources to think and discuss architecture, even if fiction itself can also stimulate a legitimate and compelling reflection about architectonic creation. Space and the objects that surround us "tell" stories while revealing, in their own genesis, biography and form, an entangled chain of relations between content and narrative intention, whether these may be related to art, science, social conditions, personal circumstances and aspirations. Aiming at approaching architectural culture beyond its traditional limits, this multidisciplinary conference hopes to explore and debate the relations of similarity, permeability and contamination between fiction and architecture. In so doing, it will gather faculty members, historians, essayists, architects, artists and authors who will engage in a dialogue on an emerging issue, which we hope will lead to the creation of an international group dedicated to architectural cultural studies.

For further information, please visit www.onceuponaplace.fa.utl.pt; for any questions, email Susana Oliveira or Pedro Gadanho: onceuponaplace@gmail.com. Abstracts are due 6 April 2010.

ENGLISH EDITION OF *EXPOSED MEMORIES*

The English version of *Exposed Memories: Family Pictures in Private and Collective Memory* (edited by Zsófia Bán and Hedvig Turai) is forthcoming in the spring of 2010, published by the Hungarian Section of AICA and Central European Press. (The Hungarian version appeared in 2008). Contributions by Andras Bán, Zsófia Bán, Agnes Berecz, Geza Boros, Eva Forgács, Marianne Hirsch, Heinz Ickstadt, Rob Kroes, Suzana Milevska, Nancy K. Miller, Jay Prosser, Logan Sisley, Leo Spitzer, and Hedvig Turai.

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).

VAN GOGH'S LETTERS

2009 saw the culmination of fifteen years of research into Van Gogh's correspondence with the launch of an academic website (www.vangoghmuseum.nl) detailing the complete results of the research, the publication of a six-volume book in three languages, and an exhibition at the Van Gogh Museum. Although the exhibition closed earlier in January, *The Real Van Gogh: The Artist and His Letters* is currently on view in London, at the Royal Academy (until 18 April). www.royalacademy.org.uk/exhibitions/vangogh

TO ATTEND

VICTOR BURGIN IN BELFAST, 24 MARCH 2010

The University of Ulster, Belfast will host a public lecture by Victor Burgin in preparation of the IAWIS/AIERTI "Displaying Word and Image" focus conference there (4-6 June 2010). Prof. Burgin's keynote for the Faculty of Art, Design and the Built Environment's Annual Research Graduate School conference will also coincide with the exhibition *Collective Reading* at the Golden Thread Gallery, Belfast. The exhibition of works drawn from the British Council Collection, including Burgin's work is curated by Peter Richards. The conference will take place on Wednesday 24 March and Prof. Burgin's keynote is scheduled for 12:15pm in the Golden Thread Gallery, Belfast, 84 Great Patrick Street Belfast, BT1 2LU - 028 9033 0920, Open Tue-Fri 10:30am-5:30pm; Sat 1pm-4pm.

For further information, please contact the Head of the Research Graduate School, Dr Christa-Maria Lerm Hayes (M.Lermhayes@ulster.ac.uk).

INTERNATIONAL CONFERENCE *WORD & IMAGE: THEORY IN THE 21ST CENTURY*, 24-26 JUNE 2010, UNIVERSITÉ DE BOURGOGNE (DIJON, FRANCE). The conference is organized by the Université de Bourgogne in association

with the College of the Holy Cross (Massachusetts), the Université Paris-Diderot, the bilingual journal *Interfaces*, the Musée des Beaux-Arts and the Musée Magnin in Dijon.

The conference will focus on the current state of the art in Word & Image theory, and it will also be an opportunity to commemorate the recent passing of Michel Baridon – one of the founding members of the journal in 1991.

<http://college.holycross.edu/conferences/iwic/index.htm>

Organizing committee: Sophie Aymes, Marie-Odile Bernez, Christelle Serée-Chaussinand, word-image@u-bourgogne.fr

RECENT PUBLICATIONS BY MEMBERS

JOHAN CALLENS. Ed. and intr. *Crossings: David Mamet's Work in Different Genres and Media*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2009. 241 pp. ISBN13: 978-1-4438-1355-6, Isbn: 1-4438-1355-9. \$59.99. www.c-s-p.org/Flyers/Crossings--David-Mamet-s-Work-in-Different-Genres-and-Media1-4438-1355-9.htm

In a career spanning forty years the Chicago-born David Mamet (°1947) not only left his imprint on American drama with stage classics like *American Buffalo*, *Glengarry Glen Ross* and *Oleanna*, he systematically ventured into different genres and media as a way of experimenting, honing his craft, and broadening his audiences. The international scholars assembled in the present volume assess Mamet's career to date, focusing particularly on his forays into film, television, the novel and adaptation/translation, as well as on how his work fared in the hands of other artists, whether with serious or comic intentions. By measuring his works' diverse incarnations against each other, his more apodictic theorizings and essays, in the light of formal, institutional and historical determinants, this volume also contributes to a more general reflection on the intermedial and interdisciplinary practice of contemporary artists.

SHUN-LIANG CHAO. *Rethinking the Concept of the Grotesque: Crashaw, Baudelaire, and Magritte*. Forthcoming in 2010 from Legenda/MHRA. ISBN-13: 978-1-906540-82-1, ISBN-10: 1-906540-82-9. \$89.50.

www.oxbowbooks.com/bookinfo.cfm/ID/72691?/Location/Oxbow

How are we to define what is grotesque, in art or literature? Since the Renaissance the term has been used for anything from the fantastic to the monstrous, and been associated with many artistic genres, from the Gothic to the *danse macabre*. Shun-Liang Chao's new study adopts a rigorous approach by establishing contradictory physicality and the notion of metaphor as two keys to the construction of a clear identity of the grotesque.

With this approach, Chao explores the imagery of Richard Crashaw, Charles Baudelaire, and René Magritte as individual exemplars of the grotesque in the Baroque, Romantic, and Surrealist ages, in order to suggest a lineage of this curious aesthetic and to cast light on the functions of the visual and of the verbal in evoking it.

ANNE-MARIE CHRISTIN. *L'Image écrite ou la déraison graphique*. Nouvelle édition augmentée. Flammarion ("Champs-arts"), 2009. EAN: 9782081228900. €13,00. www.editions.flammarion.com/Albums_Detail.cfm?ID=35974&levelCode=home. Présentation et sommaire sur le site du Centre

d'étude de l'écriture et de l'image (CEEI): www.ceei.univ-paris7.fr/O6_publication/index.html

L'image écrite ou la déraison graphique L'écriture ne reproduit pas la parole, elle la rend visible. Elle est née de la combinaison du langage, qui structure le groupe et régit ses échanges internes, avec l'image, qui permet au groupe d'accéder au monde invisible où sa parole n'a pas cours. Dans une telle combinaison, le médium déterminant n'a pas été le langage mais l'image, et le support de l'image a joué un rôle beaucoup plus essentiel que ses figures. La pensée de l'écran a précédé celle de la mythographie. Aussi l'idéogramme possède-t-il l'étrange originalité d'être un signe que l'on interroge. L'univers de l'écriture est profondément déraisonnable. Notre civilisation de l'alphabet s'est efforcée - et s'efforce encore - de l'ignorer. Le Coup de Dés de Mallarmé, en tentant « d'élever enfin une page à la puissance du ciel étoilé », nous a révélé cependant que l'écriture occidentale ne s'était pas vraiment coupée de ses origines iconiques. Ainsi devait s'amorcer un retour aux idéogrammes, dont la seconde partie de ce livre analyse certains aspects, tant littéraires que graphiques, dans la France des XIXe et XXe siècles.

LARS ELLESTRÖM, ed. *Media Borders, Multimodality and Intermediality*. Houndmills, Basingstoke: Palgrave Macmillan, forthcoming March 2010. 9780230238602. £55.00. www.palgrave.com/products/title.aspx?PID=379824.

Media Borders, Multimodality, and Intermediality is a collection of sixteen essays dealing with theoretical questions concerning the relations between various forms of art and new media. Intermediality and multimodality have become buzzwords over the last decade, but surprisingly little effort has been made to circumscribe theoretically what media and modes actually are and how the notions of intermediality and multimodality are related. The aim of the volume is to illuminate these very basic queries in order to facilitate communication and theoretical cross-fertilization over the borders between the aesthetic disciplines, media and communication studies, semiotics, linguistics, and other research fields. The essays deal with combinations, integrations, mediations and transformations of old and new media. Theoretical issues, centred on the core question of media borders, are foregrounded, but the volume also includes a wide range of case studies, including medieval ballads, biopoetry, Lettrism, television, field guides, music, film, digital media and performance

CORDULA GREWE. *Painting the Sacred in the Age of Romanticism*. Ashgate: Burlington, 2009. ISBN: 978-0-7546-0645-1. £65.00, Online: £58.50. www.ashgate.com/isbn/9780754606451

After a century of Rationalist skepticism and political upheaval, the nineteenth century awakened to a fierce battle between the forces of secularization and the crusaders of a Christian revival. From this battlefield arose an art movement that would become the torchbearer of a new religious art: Nazarenism. From its inception in the Lukasbund of 1809, this art was controversial. It nonetheless succeeded in becoming a lingua franca in religious circles throughout Europe, America, and the world at large. This is the first major study of the evolution, structure, and conceptual complexity of this archetypically nineteenth-century language of belief.

The Nazarene quest for a modern religious idiom evolved around a return to pre-modern forms of biblical exegesis and the adaptation of traditional systems of iconography. Reflecting the era's historicist sensibility as much as the general revival of orthodoxy in the various Christian denominations, the Nazarenes responded with great acumen to pressing contemporary concerns. Consequently, the artists did not simply revive Christian iconography, but rather reconceptualized what it could do and say. This creativity and flexibility enabled them to intervene forcefully in key debates of post-revolutionary European society: the function of eroticism in a Christian life, the role of women and the social question, devotional practice and the nature of the Church, childhood education and bible study, and the burning issue of anti-Judaism

and modern anti-Semitism.

What makes Nazarene art essentially Romantic is the meditation on the conditions of art-making inscribed into their appropriation and reinvention of artistic tradition. Far from being a reactionary move, this self-reflexivity expresses the modernity of Nazarene art. This study explores Nazarenism in a series of detailed excavations of central works in the Nazarene corpus produced between 1808 and the 1860s. The result is a book about the possibility of religious meaning in modern art. It will reinvigorate scholarship in the fields of nineteenth-century art, romanticism, and religion and the arts, and restore the Nazarene artists to their rightful place at the forefront of romantic art history.

TONY JAPPY. *Regards sur le poème muet: Petite introduction à la sémiotique visuelle peircienne*. Presses Universitaires de Perpignan, forthcoming March 2010. ISBN 978-2-35412-064-1, 208 p., €22. http://pup.univ-perp.fr/book.php?book_id=360

Le livre propose au lecteur curieux — étudiant, universitaire, candidat aux concours — une introduction progressive à la sémiotique visuelle présentée du point de vue du philosophe et sémioticien américain, Charles Sanders Peirce. Parmi les thèmes traités on trouve la spécificité de l'image par rapport au texte, le processus de signification, les divers types de signes, et une rhétorique de l'image qui tient compte du caractère « muet » de cette image. Il est y question, bien sûr, de la très célèbre division établie par Peirce entre icône, indice et symbole, mais le livre montre comment cette division s'articule avec d'autres critères proposés par Peirce dans la description et la définition des signes. Abondamment illustrés, les différents chapitres expliquent et mettent en contexte une gamme étendue d'images fixes — tableaux, photographies, extrait de bande dessinée, diagrammes, portraits, métaphores et allégories visuelles, etc., tout en respectant la terminologie technique qui est ici clairement expliquée et illustrée au moyen d'exemples simples.

CHRISTINA LJUNGBERG, J. Dines Johansen, and Harri Veivo, eds. *Redefining Literary Semiotics*. Newcastle on Tyne: Cambridge Scholars' Press, 2009. The volume contains an introduction by Ljungberg and Veivo and an essay by Ljungberg ("Subjectivity as Performance in Literary Texts"). sbn13: 978-1-4438-0499-8, Isbn: 1-4438-0499-1. \$59.99 www.c-s-p.org/Flyers/Redefining-Literary-Semiotics1-4438-0499-1.htm

This volume brings together cutting-edge essays on literary semiotics by well-known scholars in the field. In these clear, accessible essays, a broad range of central topics and approaches to literature are addressed to the most inclusive audience of literary scholars, such as approaches from a semiotic-pragmaticist perspective or that of Roman Ingarden's phenomenology, Greimassian structural analysis, subjectivity and performativity, indexicality, exemplification analysis, intermediality as well as literary representation within the large framework of modernity, technology and philosophy. Indeed, the volume marks a shift. For it reveals how literary semiotics at present has moved toward methodological pluralism. The sharp lines of division, especially between the two most dominant approaches, those of C.S. Peirce and Ferdinand de Saussure, have dissolved and a manifest synergy has emerged from the deepening appreciating that the focal concern of literary scholarship is irreducibly heterogeneous. This heterogeneity necessitates a variety of approaches. The significance of literary texts is neither entirely identifiable with authorial intention nor susceptible to empirical verification. Even so, the possibility of shared meaning and mutual understanding, whether or not acknowledged, animates the work of literary scholars. Approaches and theories in which communication and representation are explained, rather than explained away, deserve a fuller hearing than they have received in the recent past. The contributors to this volume highlight the communicative functions of literary texts

and, more controversially, the representational possibilities secured by literary production.

STEFANIE RENTSCH, *Hybrides Erzählen. Text-Bild-Kombinationen bei Jean Le Jean und Sophie Calle*. München: Wilhelm Fink Verlag, 2010. ISBN: 978-3-7705-4885-9. €32.90, CHF56.00.

www.fink.de/katalog/titel/978-3-7705-4885-9.html

Dès les années 1960, la combinaison des textes et des images est une pratique artistique courante. En analysant des travaux paradigmatiques des artistes français Jean Le Gac et Sophie Calle, l'auteur montre combien le « Story Art » – un héritier du « Conceptual Art » – parvient à lier le potentiel du « verbe narratif » et la force suggestive de la photographie dans un jeu alternant. Comment, dans les travaux de Jean Le Gac et Sophie Calle le chassé-croisé entre autoportrait et autobiographie est présenté ? Au centre de leur « labyrinthe intermédial » se trouve l'auto-description artistique qui aboutit à la multiplication des offres d'identité.

NEWS FROM MEMBERS

SHUN-LIANG CHAO became assistant professor at National Chiao Tung University in Taiwan after completing his PhD at University Collge, London, in April 2009.

BRIGITTE FRIANT-KESSLER has been appointed Maître de Conférence at the University of Valenciennes.

CORDULA GREWE was awarded both a Fellowship for Experienced Researchers and a Publication Grant from the Alexander von Humboldt Foundation.

CHRISTINA LJUNGBERG co-organized (with Paul Bouissac, Pascal Michelucci, and Olga Fischer) the Seventh International Symposium on *Iconicity in Language and Literature* held together with a parallel running workshop on Cognitive Poetics at Victoria College, University of Toronto, 9-13 June 2009.

MARIA ELENA VERSARI is spending the fall semester at Rice University, where she is the Lynette S. Autrey Visiting Assistant Professor in the Humanities Research Center. She is teaching a course entitled "Cultural Boundaries, Ethnic Myths, and the Search for a National Style."