

# WORD & IMAGE



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

## *Newsletter*

*10 - Summer 2010*

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Dear members,

Greetings from a sweltering Maine! I hope this newsletter finds you spending a relaxing and productive summer. For many of our members these last months have been remarkably busy and exciting, with a whole slew of events on word and image topics—on which you'll find details in this newsletter.

Since I last wrote, our association held sessions at the annual meeting of the College Art Association in February and at the Medieval Congress on Medieval Studies in May, and in June we sponsored a focus conference in Belfast. The beginning of the summer also saw another word and image event, a conference that took place in Dijon on "Texte et image: la théorie au XXI<sup>e</sup> siècle," organized among others by IAWIS member Sophie Aymes, and was attended by several of our members. You can read reports on all these events in this newsletter. The Dijon conference celebrated the memory of Michel Baridon, Professor emeritus at the Université de Bourgogne and an important garden historian, who died in May 2009. I would like to seize the opportunity to note Baridon's considerable contribution to word and image studies. A member of our association, he was one of the founders of *Interfaces* and served as the journal's editor until 2001.

Véronique Plesch

#### FORTHCOMING IAWIS/AIERTI EVENTS

##### NINTH INTERNATIONAL CONFERENCE, MONTREAL, AUGUST 2011

Preparations are well underway for the 9<sup>th</sup> IAWIS conference that will be held at the Université du Québec à Montréal (UQAM), Monday 22 August – Friday 26 August 2011. The conference is being co-hosted by FIGURA (Research Centre on Text and Imaginary), NT2 (Research Laboratory on Hypermedia Works), CRILCQ (Interuniversity Research Centre on Quebec Culture and Literature), and UQAM's Faculty of Arts.

The overall theme is The Imaginary, and 32 calls for papers are now posted on the IAWIS website (or you can go directly to the conference website, [aierti-iawis-2011.uqam.ca/en/call-papers](http://aierti-iawis-2011.uqam.ca/en/call-papers)), reflecting the six main axes: Manufacturing the Contemporary; The Imaginary of Theory; The Imaginary Remembered; The Imaginary: A Symbolic Economy; Forms, Figures and Effigies; The Imaginary and Popular Culture.

Submissions (300 words maximum) should be accompanied by a short bio-bibliographical notice (100 words) in the form of a Word document, 12pt Times New Roman (please identify yourself by family name, first name, university and departmental affiliation, and include both session title and the title of your paper). The deadline for submissions is Friday, October 1st,

2010. Submissions should be made to session chairs at their email addresses and to the conference organizers at [iawis2011@gmail.com](mailto:iawis2011@gmail.com).

The conference promises to be a week of highly stimulating exchanges, and the organizing committee is lining up special activities to help you make the most out of your visit to North America's premier francophone metropolis. Off the beaten path on an excursion with l'Autre Montréal, taking in the Centre de Design de l'UQAM and the Musée d'art contemporain, catching an exclusive sneak preview of the Montreal Museum of Fine Arts new wing at the culmination of its 150<sup>th</sup> anniversary celebrations, going up to Mont-Royal for spectacular views of the St Lawrence valley or spending evenings on St Laurent boulevard, on rue St Denis or in Vieux Montréal, you'll have every reason to fall in love—for the first time, or all over again—with this unique cosmopolitan city.

Bertrand Gervais  
Université du Québec à Montréal

Dominic Hardy  
Université du Québec à Montréal

#### FIRST INTERNATIONAL CONFERENCE ON ARCHITECTURE AND FICTION

Registration for *Once Upon a Place – Haunted Houses & Imaginary Cities*, the first international conference on architecture and fiction, which will take place in Lisbon, Portugal, 12 – 14 October 2010 is now open, with student and reduced prices until 15 September ([www.onceuponaplace.fa.utl.pt](http://www.onceuponaplace.fa.utl.pt)).

The conference is organized by IAWIS member Susana Oliveira (CIAUD/Faculty of Architecture Universidade Técnica de Lisboa) and Pedro Gadanho (AND.FAUP/CUC). The venues are the Fundação Calouste Gulbenkian, the Faculdade de Arquitectura, UTL, and the Museu da Electricidade.

The conference will examine the ways in which architecture and fiction mutually infect each other, whether the latter is understood in the sense of traditional literature or other literary and hybrid forms associated with visual and popular culture—illustrations, cartoons, graphic novels, photo stories, etc.

The event will be organised around three distinct parts: a series of sessions involving lectures of a scientific/academic nature; three panel discussions featuring international guests; and one informal round-table debate with other guests and participants.

The conference is an associated project of Lisboa Triennial of Architecture 2010 and an IAWIS sponsored event.

Keynote speakers are Alberto Manguel (essayist/writer), Ângela Ferreira (visual artist), Colin Fournier (architect, Bartlett School), François Schuiten & Benoît Peeters (comics authors), Gonçalo M. Tavares (writer), Kazys Varnelis (Arch., Columbia Univ.)

## SPONSORED SESSION AT CAA 2011

In 2011 the annual meeting of the College Art Association will take place in New York, 9–12 February. As this meeting will mark the centennial anniversary of CAA, our sponsored special session is on WORD AND IMAGES STUDIES: PAST, PRESENT, AND FUTURE

Since its foundation in July 1987, the International Association of Word and Image Studies / Association Internationale pour l'Etude des Rapports entre Texte et Image (IAWIS/AIERTI) has fostered the study of Word and Image relations in a general cultural context and especially in the arts in the broadest sense. The CAA centennial conference will afford the opportunity to consider the contribution of word and image studies to visual studies. From the Renaissance 'paragone,' to the eighteenth-century 'sister arts,' to Romantic ideals of synthesis and recombination and beyond, the word-image relationship has been a continuous theme of literary and art historical thought. Since the founding of our society, theoretical developments in semiotics, cultural studies, etc., have also profoundly influenced our field. Papers from art historians and artists are invited that would reflect on the history of word and image studies, as well as on emerging areas of theoretical concern.

The call for papers for this session (organized by Catriona MacLeod and Véronique Plesch) is now closed.

## CALL FOR SESSIONS FOR CAA 2012

We invite members to propose a session for the annual meeting of the College Art Association that will take place in Los Angeles, 22– 25 February. Please send proposals to Catriona MacLeod ([cmacleod@sas.upenn.edu](mailto:cmacleod@sas.upenn.edu)) by 15 August.

## RECENT IAWIS/AIERTI EVENTS

### IAWIS/AIERTI FOCUS CONFERENCE, BELFAST, 4-6 JUNE 2010

The fifth IAWIS focus conference, entitled 'Displaying Word & Image', was hosted by the University of Ulster in Belfast from 4-6 June 2010. Over sixty speakers from all continents travelled to Belfast for the event, the aim of which was to 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 conference was launched by the convenors, Christa-Maria Lerm Hayes and Karen E. Brown, at Belfast's City Hall, followed swiftly by

the first academic sessions held in the university. Over the three days the session topics counted:

- Imag(in)ing Oscar Wilde
- Beyond "Exhibition as Text": performing narratives of identity and memory
- Framing and Reframing through the Visual: Assessing Curatorial Narratives in the 19<sup>th</sup> and 20<sup>th</sup> Centuries
- Liberature: Displaying the meaning of the book
- Con-texts: Displaying Photographs
- Musing in the Museum
- Open Session / Performance
- The Museum and the City: Placemaking, Branding, Identity
- How Does the Art Exhibition Function as a Mediator of Literature?
- Revisiting the Canon: famous artworks in the hands and eyes of writers and artists in the nineteenth century

Contributors came from mostly academic and museum backgrounds and included some artists. This enabled new dialogues concerning historical, theoretical and practical issues surrounding word & image and display. An exhibition of works from the Liberature library in Warsaw enhanced the experience, and collaboration with the local Golden Thread Gallery ensured that dialogue shifted between the university and gallery space.

A Plenary Lecture, "Other Stories," was given by Professor Willie Doherty, University of Ulster, on his artwork that has continuously renegotiated word and image in a Northern Irish context for thirty years. Together with tours of the Cathedral Quarter, Naughton Gallery, Ulster Museum, and the murals in Belfast, this lecture familiarized delegates with Northern Irish visual culture.

On Saturday evening the keynote speech was presented by Professor W.J.T. Mitchell, University of Chicago, on the topic of "Idolatry: Nietzsche, Blake, Poussin." He admirably blended traditional art-historical and iconological investigation with topical thoughts on the current situation in Gaza and the Northern Irish context. His observations on the second commandment were poignant and relevant to everybody concerned with word and image, as well as their display. It clearly transpired that our field is far from a safe, "anoraky" pursuit, but points the finger where interpretation is required, in order to understand and heal.

Christa-Maria Lerm Hayes  
University of Ulster

Karen Brown  
University College Dublin

SPONSORED SESSION AT THE COLLEGE ART ASSOCIATION, CHICAGO, 2010

CONTESTING THE CITY: EXPERIMENTS IN TRANSNATIONAL PUBLIC ART  
 Chair, Lori Cole (New York University), College Art Association of America  
 Affiliated Society Special Session, Chicago, 11 February 2010.

Because of the severe winter weather, Lori Cole was not able to be present but she sent the following remarks to introduce the speakers:

*Welcome and thank you for coming to the International Word and Image Association panel called "Contesting the City: Experiments in Transnational Public Art." First, I am going to introduce the theoretical impetus behind the panel and foreground some of the themes that our speakers will address today. I will announce each speaker prior to their presentation—and I ask that you hold your questions until after everyone has spoken.*

*This session considers the city street as a site for artistic intervention, a contested space where identity is under constant negotiation. Each speaker explores a different aspect of how artists consider the foreign city street specifically, to make visible the codes that govern our behavior and regulate public space. Through self-reflexive walking, performative speech acts, and interventions in public signage the art examined by today's presenters demonstrates how language and visual culture can underscore or undermine shared public experiences. It is notable that each speaker approaches the question of reading from a different angle—allowing us to discuss the ways in which streets themselves can be made legible or illegible by our interactions with the physical landscape and signs in streets or through our communication with others.*

*Textual site-specific street art has long inhabited public spaces, fighting to make work legible and provocative amidst the multiplicity of institutionally generated and oppositional texts that compete to define urban life. In their own cities, artists like Barbara Kruger and Jenny Holzer use posters and signage to co-opt the slogans of advertisers so as to expose their underlying mechanisms and hypocrisies. By merging the political and artistic, artists participating in collectives like Group Material, Gran Fury, and ACT UP integrate well-honed slogans with graphic design to rally around issues such as homelessness, gentrification, art elitism, AIDS, and American foreign policy. In foreign cities, artists like Shimon Attie and Krystof Wodiczko combine words with projections to create evocative streetscapes borne of the stories from people that the artists interview.*

*Our speakers today have chosen a range of approaches to the treatment of the street as a public theater and a contested space, both at home and abroad. Our first speaker, Steven L. Bridges writes about several projects by the Danish artist Jens Haaning in which he tells jokes in select cities, thus of course using language, which is a shifting cultural signifier, to both connect with audiences and to destabilize his relationship with those that he encounters.*

*Our next speaker, Jo Novelli examines the piece Seven Walks that Belgian artist Francis Alÿs, who lives and works in Mexico City, conducted in London in 2004 and 2005. Walking through an unfamiliar city street allows the artist to determine what patterns regulate the behavior of the street's inhabitants, and how to expose or reconfigure these patterns. Such performances require careful attention to documentation, which here consists of narrated visual and audio representations. Such archival material provokes questions about the relationship between performance and its accompanying representation while also reconsidering how tourism, identity, and class function in a foreign public sphere.*

*Lastly, artist and scholar Richard Tipping intervenes in the street himself with language, puncturing expected signage. Through humor and juxtaposition, he opens up words to new meanings and new political uses. In his paper he proposes a new form of "reading" the street that allows for new poetic and political imaginings of how words can dictate public behavior. Because such "sign language" as he calls it, is often international, his interventions resonate across linguistic and cultural boundaries.*

*Thank you again for being here. I look forward to your questions and comments at the end of our presentations.*

*I now present our first speaker. Steven L. Bridges joins us from the School of the Art Institute of Chicago, and his paper is entitled "Making the Invisible Visible: Jens Haaning Presents A Few Colorful Jokes."*

*Our next speaker is Jo Novelli of New York University. She will be presenting a paper called "Seven Walks: Francis Alÿs Reads London."*

*I now present Richard Tipping from the University of Newcastle, Australia who will present to us "Streetscape - Sign Interventions in Public Space."*

Lori Cole  
New York University

#### SPONSORED SESSION AT THE INTERNATIONAL CONGRESS OF MEDIEVAL STUDIES 2010

IMAGES AND THE MATERIALITY OF WORDS was the topic of our sponsored session at the 45<sup>th</sup> International Congress of Medieval Studies, last May (13-16 May 2010, Western Michigan University). The session aimed 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 received her PhD at the University of Southern California, Los Angeles in 2004 with a dissertation entitled "Medieval Visions of the

Godhead: Peter Lombard's Commentary on Psalm 109." She also holds an MA from George Washington University in Museum studies. Dr Madsen is currently a Visiting Assistant Professor in the Department of Art History and Visual Arts at Occidental College in Los Angeles and also teaches at Mt. San Antonio College in Walnut, CA.

"Conceiving the end of the World in Word and Image: The Mystical Experience of Saint Malachy and Hildegard of Bingen"

The lives of Saints Malachy (1094-1148) and Hildegard (1098-1179) were parallel based not simply on the period in which they lived, but on their mystical reactions to their respective administrative and spiritual circumstances. Malachy (in Ireland) and Hildegard (in Germany) each influenced a wide and diversified audience beyond their immediate environs during a time of religious reform and political unrest. This was certainly facilitated through the moral examples which they provided to their communities, but their effects were felt more dramatically through the visions of the divine realm and prophecies which they propagated concerning the Last Days. This presentation will investigate the mystical experiences of these two saints, which were made manifest in written and visual media [Saint Malachy, "Prophecies concerning the succession of the Popes," and Hildegard, *Scivias*]. The specific visions that they received concerning the end of the world and the Last Judgment will be investigated concurrently and connected via the communication that both shared with Saint Bernard of Clairvaux (1090-1153), who presents a wider vision of their influence via his direct communion with each figure [Bernard's *Life of Saint Malachy* and his correspondence with Hildegard regarding her mystical experiences].

DONNA RAY is a Ph.D candidate and Teaching Associate in the History Department at the University of New Mexico, with major fields in Medieval and Early Modern Europe and a third field in Comparative Religions of the West. She holds Masters' degrees from Yale Divinity School, Princeton Theological Seminary, and Northwestern University. Her research interests are in church history and historical theology, both European and American, and her dissertation is a study of medieval mystical visions of the Holy Trinity. Portions of her dissertation have been presented at Kalamazoo and Leeds, among other conferences, and published in the journal *Magistra*. She also has an article forthcoming in the *Journal of Pentecostal Theology* and entries in the *Encyclopedia of Religion in America*.

"There is a threeness about you": Medieval Women Visionaries and the Trinitarian Image of God"

This is a comparative study of medieval women visionaries—including Hildegard of Bingen, the women of Helfta (Mechthild of Magdeburg, Mechthild of Hackeborn, and Gertrude of Helfta), Julian of Norwich, and Christine de Pizan—and their mystical experiences, related through both word and image, of the Holy Trinity. These women, like many medieval theologians, understood the Trinity as the highest mystery, the foundation of creation, and the source of all truth, justice, and happiness. While they were careful to claim doctrinal orthodoxy, their mystical images of the Trinity were unique, colorful, and diverse—as the air, moisture, and warmth in one breath (Hildegard), as three kinds of apples on one tree (Mechthild of Magdeburg), as three kitchen workers (Mechthild of Hackeborn), and as three noble ladies who will help redeem womankind (Christine de Pizan), to name but a few. Their depictions of the Trinity are, in turns, cosmic, homey, erotic, and playful. Each of the women gives

insight as well into the ways that she, created in the image of God, may also reflect the relationality and multiplicity of roles inherent in God's threeness.

In their almost exclusive attention to the Holy Trinity in its relational, providential, and salvific role (the so-called "economic Trinity"), these women provide a powerful counterpoint to the almost exclusive attention in scholastic theology to the Holy Trinity *in se* (i.e., the "immanent Trinity," concerned with the structure of God's inner life and understood to be purely transcendent and impassible). In depicting the triune God as passionately involved in, interested in, and affected by human affairs, these women provide a fuller picture of medieval theologies of the Trinity and may provide useful models as well in ongoing efforts to repair the long-standing fractures in Trinitarian theology.

SUSAN ANDERSON KERR earned her PhD in English from Rice University. She has been teaching ESL at the University of Texas at Austin since 2000 and before that at the Universidad de las Americas in Mexico City and in other institutions in Texas. A Benedictine oblate, she has written many articles on Catholic art, with a focus on Spanish colonial Christian iconography. Her recent articles consider the Holy Child of Atocha, archangels in religious art in New Spain, retablos for the Virgin of Guadalupe, and flowers in Dominican churches in Mexico. Current research interests include St. Anthony of Padua—the topic of her paper—but also St. Joseph.

#### "Re-cognition of the Holy Child"

In Christian mystical tradition, neither word nor image has primacy in communicating truth. Early church fathers taught the power of images to express complex ideas simply, to effect conversions, and to catechize the illiterate. St. Cyril of Jerusalem in his 4<sup>th</sup> c. *Mystical Catechesis* wrote that 'Seeing is far more persuasive than hearing,' claiming that the eye was more effective than the ear; other fathers contended that it was the word that was definitive.

I will analyze the interdependence of words and images in conveying one mystical experience, the apparition of the Holy Child to St. Anthony of Padua in the 12<sup>th</sup> c. After considering early images of this popular saint in light of the theology of St. Francis of Assisi and St. Bonaventure of Bagnorea, I will discuss examples from five centuries of paintings and sculptures of this popular saint, observing how changes in these images address these questions: What sources of knowledge led the visionary to re-cognize the divine presence who appeared to him? What did seeing the Holy Child mean in the Franciscan tradition? How effectively did this image convey St. Anthony's insights to others? How did they, in turn, validate or alter that image for their own participation in divine truth?

Exploring images of this mystical experience gives an occasion to reflect how believers whose imaginations had developed in a variety of Catholic traditions perceived the Holy Child.

CHAD KIA is a Visiting Assistant Professor in the Department of Comparative Literature at Brown University. His research focuses on the text-image nexus in illuminated manuscripts of didactic and romance poetry by medieval Sufi poets. He has studied Islamic art at NYU's Institute of Fine Arts and received his PhD in Middle Eastern & Asian Languages & Cultures and Comparative Literature at Columbia University in 2009. A Smithsonian fellow at the Freer-Sackler Galleries in 2007-08, he curated an exhibition on annotated Koran manuscripts at the Rare Book and Manuscript Library at Columbia University.

His article on text and image in a fifteenth-century manuscript at the Metropolitan Museum was published in *Muqarnas* in 2007 and just published entries for the *Encyclopaedia Iranica*.

“String Theory: Layering Text and Image in a Medieval Persian Manuscript”

In the last decades of the fifteenth century, illustrations for manuscripts produced in Afghanistan begin to include figure-types that seem to have little or no connection to the narrative subject they illustrate. These extra-textual images appear to disturb the transparency and cohesiveness of the composition and have never been satisfactorily accounted for by scholars, although they abound in manuscript paintings, especially sixteenth-century works of Safavid Iran, but equally those from central Asia, Ottoman Turkey, and Mughal India. This paper establishes the place of such equivocal figure-types within the intertextual system of Islamic mysticism that transcended any single literary or didactic work and extended over several centuries. It is posited that the figures, seemingly superfluous to the narrative subject, in fact form a complex of iconographic symbols whose referents are the same wider discourse of Islamic mysticism preceding the illustrated text. Each such figure is best understood as an instant of metaphorical reading of a text that is itself an allegory. The image of string ties it all together.

The paper highlights the germination of this trend in manuscript paintings by juxtaposing a seminal illustration with two textual passages from the romance of *Layla and Majnun*, written by two different poets. The extraordinary painting, “Majnun on Layla’s Tomb,” illustrates a passage of a text written by the thirteenth-century poet Nizami, yet is a reading of a parallel passage from a later retelling of this romance by Jami, a mystical poet at the height of his influence when the painting was produced. Jami’s version of *Layla and Majnun*, though nominally a romance, is more an exegetical allegory, marking a saturation of the romance genre by mystical symbolism. The paper posits that, even as “Majnun on Layla’s Tomb” illustrates the narrative through the actors and actions of the adjacent text by Nizami, forming a normative relation with its literal meaning, several figures which appear superfluous to the narrative are in fact pictorial representations inspired by metaphors of Jami. As symbolic depictions, the metaphorical figure types are themselves in need of exegesis to determine their didactic utility and significance within the wider Sufi discourse. The text of the allegorical romance and the tenor of mystical Islam have converged to produce a series of ostentatious--and unprecedented--symbolic figures that were to become prevalent in illustrations of mystical literary works, or any text that could be read allegorically as such.

## MAX NÄNNY PRIZE FOR BEST ARTICLE IN WORD & IMAGE STUDIES

The prize, named in honor of the late Max Nännny, past IAWIS President, is awarded every three years on the occasion of our triennial conferences: it was awarded for the first time in Paris, in 2008 to Anna Arnar (Minnesota State University, Moorhead) for "'A Modern Popular Poem': Stéphane Mallarmé on the Visual, Rhetorical and Democratic Potentials of the fin-de-siècle Newspaper" (*Word & Image* 22.4 [2006]).

Members as well as non-members of IAWIS/AIERTI may submit already published articles (dated no earlier than three years before the submission deadline). **The deadline for the next prize selection is 31 October 2010.** The guidelines are available on IAWIS’s website ([www.iawis.org/](http://www.iawis.org/))

COLLOQUE INTERFACES, "TEXTE ET IMAGE: LA THÉORIE AU XXI<sup>e</sup> SIÈCLE," 24-26  
JUN, DIJON

Le colloque international organisé conjointement par le Centre de recherches Interlangues de l'UFR Langues et Communication de l'université de Bourgogne, le College of the Holy Cross (Mass., USA), et l'université Paris-Diderot s'est déroulé du 24 au 26 juin dernier sur le campus de l'université à Dijon. Il a rassemblé des chercheurs venus du monde entier, du Japon aux Etats-Unis en passant par la Pologne et la Russie, pour débattre des enjeux des rapports texte/image dans un monde en mutation. Parmi eux, des spécialistes internationaux de ces questions, comme Liliane Louvel ou John Dixon Hunt, qui ont présenté certaines de leurs recherches fines sur l'ekphrasis, ainsi que de jeunes chercheurs qui ont pu s'exprimer lors de deux sessions de doctorales. Ce colloque était organisé à la mémoire de Michel Baridon, décédé l'an passé, initiateur de ces rencontres et de la revue *Interfaces*. Les articles sélectionnés par le comité scientifique seront publiés dans le prochain numéro de la revue. Ils contiendront des bibliographies représentant les apports récents de la recherche dans les différents domaines abordés, de manière à ce que ce numéro constitue un ouvrage de référence théorique et bibliographique.

Les chercheurs venus de toutes les disciplines de sciences humaines, études anglophones, lettres, histoire, histoire de l'art, et histoire des idées principalement, ont eu des débats fructueux sur la sémiotique et la multimodalité dans le domaine de l'illustration de livres, de l'art moderne, du cinéma et de la bande dessinée. A noter la participation d'amis de Michel Baridon, sur l'histoire des jardins et le dix-huitième siècle français ou anglais, qui ont été touchés par la cérémonie d'inauguration du bosquet planté devant le bâtiment droit-lettres à sa mémoire.

Les théoriciens ont besoin pour étoffer leurs réflexions des œuvres artistiques, et c'est pourquoi ce colloque a aussi été l'affaire des artistes, des partenariats d'importance avec les musées dijonnais ayant permis aux participants de visiter expositions et musées : le musée Magnin a accueilli dans le cadre exceptionnel de son hôtel particulier une soirée dédiée à la représentation des paysages ; l'artiste britannique Simon Morley en résidence au Musée des Beaux Arts, dans le Palais des Ducs de Bourgogne, a participé aux travaux du colloque et a présenté, avec la commissaire de l'exposition, ses œuvres en rapport avec les peintures médiévales du musée ; et enfin la Bibliothèque universitaire a généreusement ouvert ses portes pour montrer une exposition d'objets-livres réalisés dans l'Atelier des Grames (Gigondas) par Anik Vinay, en présence de l'artiste elle-même. Une artiste russe, Olessia Koudriavtseva-Velmans, a fait passer son film inspiré de la mort du médecin du dernier Tsar. Ce colloque reviendra tous les trois ans à Dijon, se tenant alternativement annuellement en Bourgogne, à Paris et aux Etats-Unis sur des thèmes évolutifs. Rendez-vous est donc pris pour l'an prochain.

Marie-Odile Bernez  
Université de Bourgogne

## TO ATTEND

David Brittain alerted us to the current show at the Tate Gallery in Liverpool: The British poet laureate CAROL ANN DUFFY has selected text-image works on the theme, THE SCULPTURE OF LANGUAGE. The show opened on 11 June. [www.tate.org.uk/liverpool/exhibitions/thisissculpture/default.shtm](http://www.tate.org.uk/liverpool/exhibitions/thisissculpture/default.shtm)

SIMON MORLEY residency at the Musée des Beaux-Arts in Dijon (mentioned above by Marie-Odile Bernez) resulted in an exhibition entitled *Messagerie*, which remains open until 3 January 2011.

Depuis quelques années, le musée s'implique dans la diffusion de la création contemporaine en invitant en résidence un artiste dont les interventions, en relation étroite avec l'architecture ou les collections du musée, témoignent du regard personnel qu'il porte sur l'art ancien.

Plasticien et historien d'art britannique, Simon Morley (né en 1958) s'intéresse depuis une dizaine d'années aux qualités visuelles et au sens de l'écrit dans l'art. Il a été invité à concevoir une déclinaison contemporaine des phylactères, ces banderoles porteuses de textes que l'on trouve, telles des bulles de bandes dessinées, dans les peintures des XIVe et XVe siècles.

Un parcours en six stations à travers les salles du 1er étage du musée, un dialogue entre retables anciens et œuvres contemporaines, pour méditer sur l'idée de message, le sens du langage et la relation poétique entre le mot et l'image...

THE ART OF THEATRE: WORD, IMAGE, AND PERFORMANCE IN NINETEENTH-CENTURY FRANCE AND BELGIUM, 19–20 November 2010, Queen's University, Belfast.

Guest speakers: Professor Patrick McGuinness, St. Anne's College, Oxford, Professor Laurence Senelick, Tufts University, Massachusetts

This conference will explore a rich field of interdisciplinary research: the relationship between art, literature and the stage in France and Belgium from 1830-1910. The rise in popular theatre, the beginnings of a "society of spectacle," the emergence of the print media, the development of stage direction and set design and the crisis in pictorial and literary representation created a dynamic cultural climate wherein the interface between writing, painting and dramatic representation thrived. Examples include the paintings of performances by Edgar Degas, costume and set designs by Fernand Khnopff and Sarah Bernhardt's self-promotion through photography. We invite papers in English which discuss all aspects of this area of study and are particularly interested in contributions which develop the following ideas:

- The depiction of theatre and performance in painting
- Paintings and visual imagery in theatre
- The illustration of plays by artists
- Set and costume design by painters
- Theatrical techniques in pictorial representation: perspective, lighting, illusion, *mise-en-scène*
- Visual technology and the stage: panoramas and dioramas

- Artists' posters and prints for stage productions
- Photography and the Stage
- *Le Tableau-Vivant*
- Artists as dramatists; actors as painters
- Gesture as language
- Masks, illusion and artifice

A selection of the conference papers will be edited for publication by the conference organisers, Dr. Claire Moran, French Studies, QUB, and Dr. Kurt Taroff, Drama Studies, QUB. The call for papers closed on 15 July; for further details, please contact Claire Moran ([c.moran@qub.ac.uk](mailto:c.moran@qub.ac.uk)).

### CALL FOR PAPERS

*Out of Bounds: Mobility, Movement and Use of Manuscripts and Printed Books, 1350-1550*

Twelfth Biennial Conference of the Early Book Society in collaboration with the Twelfth York Manuscripts Conference in honour of Professor Toshiyuki Takamiya, 3-7 July 2011, Centre for Medieval Studies, University of York

The Early Book Society will hold its twelfth biennial conference in collaboration with the York Manuscripts Conference, at the Centre for Medieval Studies, University of York, from the 3rd to the 7th of July 2011. The theme of this year's conference will be *Out of Bounds: Mobility, Movement and Use of Manuscripts and Printed Books, 1350-1550*. This theme may be interpreted literally or figuratively: papers might consider unbound or rebound MSS and books, or MSS and books without bindings (rolls), or marginalia beyond the boundaries of the text, or the ways in which such boundaries might be created, or even MSS and books that travel from their place of origin. Secondary threads running through the conference will be related to Prof. Takamiya's manuscripts or Nicholas Love (the conference includes a visit to Mount Grace Priory). Please submit proposals for 20-minute papers relating to the conference themes either to Martha Driver or Linne Mooney by 1 December 2010. Proposals sent via email should be copied to both ([LRM3@york.ac.uk](mailto:LRM3@york.ac.uk) and [MDriver@pace.edu](mailto:MDriver@pace.edu)) or by post to Martha:

Prof Martha Driver  
English Department  
Pace University  
41 Park Row, 15<sup>th</sup> floor  
New York, NY 10038  
USA

## RECENT PUBLICATIONS BY MEMBERS

IVO BLOM, Agnes Pethö, Jens Schröter, and Ginette Verstraete, ed.  
*Intermedialities: Theory, History, Practice*. Special issue of *Acta Sapientiae Universitatis, Film Studies* 2 (2010).

The volume contains the keynotes plus various articles by the participants of the Amsterdam workshop organized by Ivo Blom in 2009 in Amsterdam. All the texts are in English and intermediality in one way or another. The introduction is by Ginette Verstraete (VU University, Amsterdam), articles are by Jens Schröter (University of Siegen), Agnes Pethö (Sapientia, Cluj), Yvonne Spielmann (University of the West of Scotland, Ayr), Jürgen Müller (University of Bayreuth), Antonio Somaini (University of Genova), Annika Wik (Stockholm University), Klemens Gruber (University Vienna), Maaïke Lauwaert (Mondrian Foundation, Amsterdam), and Ivo Blom.

Acta Universitatis Sapientiae, Film and Media Studies

RO 400112 Cluj-Napoca, Romania

Str. Matei Corvin nr. 4.

E-mail: [acta-film@acta.sapientia.ro](mailto:acta-film@acta.sapientia.ro)

CLAIRE-AKIKO BRISSET. *A la croisée du texte et de l'image - Paysages cryptiques et poèmes cachés (ashide) dans le Japon classique et médiéval*. Paris, Bibliothèque de l'Institut des Hautes Etudes japonaises / De Boccard, 2009. ISBN: 978-2-913217-20-1. €30.

[www.deboccard.com/francais/Rub/Nouv.htm](http://www.deboccard.com/francais/Rub/Nouv.htm)

The book was awarded the Prix Jean Reynaud 2010 de l'Académie des Inscriptions et Belles Lettres (France) and the Prix Shibusawa-Claudél 2010 (France-Japan).

Cet ouvrage a pour objectif de présenter un phénomène intersémiotique d'une rare complexité dans l'art japonais et proposant des objets d'arts (peintures et laques, notamment) dans lesquels ont été dissimulés à dessein des caractères d'écriture. De tels jeux cryptiques supposent naturellement une réception particulière et exigent de grandes compétences chez le "lecteur" qui devra tout d'abord repérer les signes graphiques comme tels, les déchiffrer et découvrir le texte auquel l'artiste a voulu le renvoyer. Ce dialogue silencieux entre l'œuvre et son destinataire ne peut se comprendre aujourd'hui qu'à condition de se livrer un travail patient d'analyse entre les dispositifs ingénieux que le temps nous a légués et leur source d'inspiration. La maîtrise et la manipulation des codes (graphique et iconique) ont ainsi permis d'élaborer à l'époque classique et au moyen âge des messages cachés dont la subtilité décourage le plus souvent les chercheurs, y compris au Japon même.

Le corpus rassemble plus d'une centaine d'œuvres dont seule une partie a été déchiffrée aujourd'hui de façon certaine. Le présent ouvrage ayant pour visée de rendre compte des relations entre texte et image au sein de ces objets particuliers, on se propose donc ici d'explicitier les modalités de cryptage et surtout d'analyser certaines d'entre elles, tenues pour particulièrement représentatives des fonctionnements intersémiotiques qui nous occupent.

Généralement désignées sous le nom générique d'*ashide*, ou "écriture en forme de roseau"—terme dont la genèse s'associe à un champ lexical aux résonances poétiques fécondes—, ces images seront proposées au lecteur en fonction de la nature des procédés cryptographiques mobilisés par les artistes et du type de relation entre texte et image qu'elle induit. Accompagnant le fil de la réflexion, la riche iconographie (plus d'une centaine de figures et de planches) permettra non seulement d'illustrer le propos, mais plus encore de faire découvrir ces œuvres subtiles pour la première fois en France.

MARY BERGSTEIN. *Mirrors of Memory: Freud, Photography, and the History of Art*. Cornell UP, 2010. ISBN: 978-0-8014-4819-5. \$29.95.

[www.cornellpress.cornell.edu/cup\\_detail.taf?ti\\_id=5621](http://www.cornellpress.cornell.edu/cup_detail.taf?ti_id=5621)

Photographs shaped the view of the world in turn-of-the-century Central Europe, bringing images of everything from natural and cultural history to masterpieces of Greek sculpture into homes and offices. Sigmund Freud's library—no exception to this trend—was filled with individual photographs and images in books. According to Mary Bergstein, these photographs also profoundly shaped Freud's thinking in ways that were no less important because they may have been involuntary and unconscious. In *Mirrors of Memory*, lavishly illustrated with reproductions of the photos from Freud's voluminous collection, she argues that studying the man and his photographs uncovers a key to the origins of psychoanalysis.

In Freud's era, photographs were viewed as transparent windows revealing objective truth but at the same time were highly subjective, resembling a kind of dream-memory. Thus, a photo of a ruined temple both depicted the particular place and conveyed a sense of loss, oblivion, of time passing and past, and provided entry into the language of the psychoanalytic project. Bergstein seeks to understand how various kinds of photographs—of sculptures; archaeological sites in Greece, Rome, and Egypt; medical conditions; ethnographic scenes—fed into Freud's thinking as he elaborated the concepts of psychoanalysis. The result is a book that makes a significant contribution to our understanding of early twentieth century visual culture even as it shows that photography shaped the ways in which the great archaeologist of the human mind saw and thought about the world.

ANNE-MARIE CHRISTIN. Eugène Fromentin, *Un été dans le Sahara*, texte établi et présenté par Anne-Marie Christin, Flammarion coll. "Champs – arts", 386 p., 22 ill., fac-simile. EAN 9782081233591. €12.00.

[www.ceei.univ-paris7.fr/06\\_publication/index.html](http://www.ceei.univ-paris7.fr/06_publication/index.html)

*Un été dans le Sahara* est le récit du voyage d'Eugène Fromentin à travers le sud algérien et de son séjour à Laghouat pendant l'été 1853. C'est aussi le premier livre d'un peintre. Son étrangeté et sa justesse viennent de là. Fromentin y a inventé une écriture du regard aussi éloignée du « style artiste » que de l'effusion romantique. Il s'agissait pour lui de rendre sensible à l'imaginaire d'un lecteur une présence du soleil et du vide si puissante et si absolue qu'elle ne pouvait se traduire par la peinture, et de témoigner d'une ville restée marquée par la mort après le siège cruel dont elle venait d'être le théâtre.

L'édition proposée ici tente d'éclairer cette expérience à la fois humaine, visuelle et littéraire en l'accompagnant d'un choix de dessins et des extraits les plus significatifs du manuscrit.

THOMAS GOLSENNE, ed. (with Alain Dierkens and Gil Bartholeyns). *La performance des images*. Éditions de l'Université de Bruxelles. ISBN: 978-2-8004-1474-4. €25.

[www.editions-universite-bruxelles.be/ABWebBuilder.php?page=/catalogue/detail/,action=abcataloguedetail;displayouvrage;2314](http://www.editions-universite-bruxelles.be/ABWebBuilder.php?page=/catalogue/detail/,action=abcataloguedetail;displayouvrage;2314)

L'image, avant de représenter, de signifier, agit et fait agir. La performance des images, dont ce livre entreprend l'exploration, est à comprendre d'abord comme l'évaluation de leur efficacité : quels sont les effets des images ? C'est ensuite leur agentivité : en quelle manière les images sont-elles des êtres vivants ? C'est aussi leur performativité : comme il y a des actes de parole, il y a des actes d'image dont les modalités peuvent être détaillées. Enfin, c'est leur puissance : que peut une image, dont un texte, par exemple, serait incapable ?

L'image chrétienne tient ici une place à part car, loin d'être une simple « Bible des illettrés » soumise au règne du texte, elle imprègne tous les aspects de la vie et de la pensée des sociétés chrétiennes, depuis leurs fondements théologiques et anthropologiques—Dieu créa l'homme à son image ; le Fils est l'image du Père—

jusqu'aux utilisations les plus diverses des objets visuels. Mais en Occident ce n'est pas seulement au Moyen Âge que les images sont actives : ce livre est aussi consacré aux nouvelles formes de performances visuelles qui sont apparues avec la Renaissance ou la société mass-médiatique.

DANIELLE LEENAERTS. *Petite histoire du magazine Vu (1928-1940). Entre photographie d'information et photographie d'art*. Peter Lang, 2010. ISBN 978-90-5201-585-9. €41.90, US\$64.95.

[www.peterlang.com/Index.cfm?vID=21585&vLang=E](http://www.peterlang.com/Index.cfm?vID=21585&vLang=E)

Référence incontournable dans l'histoire de la presse magazine illustrée, *Vu* (1928-1940) y figure parmi les titres pionniers. Il n'avait pourtant jamais fait l'objet d'une étude approfondie. C'est le programme que s'est donc fixé cet ouvrage, dans une double perspective : à la fois comprendre le contexte qui a vu naître ce projet éditorial résolument moderne, et analyser la place prépondérante qu'y occupe la photographie. Se donnant pour objectif d'associer art et information, le magazine *Vu* choisit de rendre compte de l'actualité prioritairement par l'image, lui attribuant, au-delà d'un rôle de témoignage, celui d'un véritable document pour l'Histoire. Plate-forme de diffusion pour la création artistique de l'époque, il porte également à la connaissance d'un large public l'avant-garde photographique de l'entre-deux-guerres. Fruit de collaborations multiples, cette publication hebdomadaire est d'abord l'œuvre d'un homme, Lucien Vogel. Défendant un pluralisme politique relayé par son magazine, il évoluera vers un progressisme revendiqué, trouvant sa pleine expression dans l'opposition pacifiste de *Vu* à la guerre d'Espagne. À plus d'un égard, Lucien Vogel aura initié en France un type de presse novateur, qui connaîtra un retentissement international. Tant d'un point de vue journalistique, qu'artistique, historique ou politique, il s'agit là d'une entreprise éditoriale de premier plan.

MASSIMO LEONE. *Saints and Signs: A Semiotic Reading of Conversion in Early Modern Catholicism*. De Gruyter, 2010. ISBN 978-3-11-022951-6. RRP . €[D]139.95 / US\$196.00. Also available as an eBook.

[www.degruyter.de/cont/fb/th/detail.cfm?id=IS-9783110229516-1](http://www.degruyter.de/cont/fb/th/detail.cfm?id=IS-9783110229516-1)

*Saints and Signs* analyzes a corpus of hagiographies, paintings, and other materials related to four of the most prominent saints of early modern Catholicism: Ignatius of Loyola, Philip Neri, Francis Xavier, and Therese of Avila.

Verbal and visual documents—produced between the end of the Council of Trent (1563) and the beginning of the pontificate of Urban VIII (1623)—are placed in their historical context and analyzed through semiotics—the discipline that studies signification and communication—in order to answer the following questions: How did these four saints become signs of the renewal of Catholic spirituality after the Reformation? How did their verbal and visual representations promote new Catholic models of religious conversion? How did this huge effort of spiritual propaganda change the modern idea of communication?

The book is divided into four sections, focusing on the four saints and on the particular topics related to their hagiologic identity: early modern theological debates on grace (Ignatius of Loyola); cultural contaminations between Catholic internal and external missions (Philip Neri); the Christian identity in relation to non-Christian territories (Francis Xavier); the status of women in early modern Catholicism (Therese of Avila).

MARCO MAGGI. Lee, Rensselaer Wright. *Ut pictura poësis. La teoria umanistica della pittura*. Postafzione di M. Maggi, Milano: Abscondita, 2010.

Marco tells us that Abscondita is an Italian publishing house that specializes in W&I studies.

CELINE POISSON. *A-Z. Lexique des outils pour penser tout haut*. Montréal: Édition de La chose imprimée, 2010 (62 pages). CAN \$14.00.

Le travail en design et en architecture implique la maîtrise d'un certain nombre d'outils—d'objets et de mots—dont nous présentons ici quelques échantillons sous la forme d'un *Lexique des outils pour penser tout haut*, petit laboratoire de nos méthodes de projet. De A à Z sont répertoriés, d'une part, soixante-quatre objets—outils de dessin, d'organisation, de calcul, de mesure, de notation ou d'imagination comme une maquette, un ordinateur, un agenda, un classeur, une règle, un compas ou un roman, et d'autre part, soixante mots et définitions de mots tirés de la banque des quelque 10'000 concepts définis par le philosophe américain Charles S. Peirce entre 1883 et 1909 pour le Century Dictionary & Cyclopaedia, définitions qui permettent de mieux saisir ce qu'est une image, une hypothèse ou un fait, de reconnaître un résultat, sa valeur, un bon argument, ou encore de distinguer le doute de la croyance, l'inspiration de la raison, la forme de la matière.

Céline nous précise que le présent ouvrage a été réalisé dans le cadre d'une exposition qui s'est tenue au Centre de design de février à avril 2010 et qu'elle travaille à une version augmentée, bilingue (français, anglais), offerte sous forme de livre numérique.

ANTHONY WALL. *Words and Images: A French Rendez-vous*. U of Calgary Press, 2010. ISBN978-1-55238-259. \$34.95.

[msupress.msu.edu/bookTemplate.php?bookID=3929](http://msupress.msu.edu/bookTemplate.php?bookID=3929)

Words and images interact with each other in art and everyday life in many different ways. Building on recent trends in linguistic analysis and visual semiotics, a vibrant interdisciplinary field of inquiry called "word-and-image studies" has developed over the past few decades. Much of this new scholarship, however, has originated in the French-speaking world and thus has not been available in English — until now.

*Words and Images* features six new essays translated from the French by editor Anthony Wall. These explorations spin an adventurous web through time—from the very beginnings of human language on prehistoric cave walls, to the textual background of early modern and Enlightenment art, to the coexistence of a poem and a colored drawing on an exterior wall in contemporary Paris—and through interdisciplinary space, from archaeology and anthropology to art history, literary and communications theory, and philosophy of mind.

The volume concludes with a bibliographical essay that provides an extensive summary of the most recent critical studies undertaken in France, Belgium, and Canada.

## NEWS FROM MEMBERS

IVO BLOM organized in Amsterdam in June 2009, a so-called exploratory workshop of the European Science Foundation (ESF), entitled "Intermedialities: Theory, History, Practice."

[www.esf.org/activities/exploratory-workshops/humanities-sch/workshops-detail.html?ew=8142](http://www.esf.org/activities/exploratory-workshops/humanities-sch/workshops-detail.html?ew=8142)

CORDULA GREWE joined two international cooperation partnerships: InterArt Studies (Internationales Graduiertenkolleg / International Research Training Group), Freie Universität Berlin, FB Philosophie und Geisteswissenschaften, Institut für Theaterwissenschaft (in further cooperation with Copenhagen Doctoral School in Cultural Studies, Denmark, and Goldsmiths College of the University of London, Great Britain) and became a Membre associée de la Jeune Equipe InTRu ("Interactions, transferts, ruptures artistiques et culturels"), dir. Eric de Chasse, Université François-Rabelais, Tours, France.

Cordula was also nominated as a Founding Board Member of the Internationales Zentrum für Klassikforschung, Weimar (established in 2009).

Last May, LAUREN S. WEINGARDEN held the Chair/FUNDEP in Humanities, Letters and Arts, at the Institute for Advanced Transdisciplinary Studies (IEAT), Federal University of Minas Gerais, Belo Horizonte, Brazil. During her month-long residency she taught a graduate seminar on "Word & Image Methodologies" (in the department of Literary Studies) and consulted with intermedia research groups in Humanities, Theater, Music, Visual Arts, and Literary Studies. Her activities also included a university-wide lecture titled, "Reflections on Baudelairean Modernity."