

WORD & IMAGE



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

16 – Fall 2014

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Dear members,

It’s already been three months since we met in Dundee for our tenth triennial conference hosted by our friends from the Scottish Word and Image Group (SWIG). You will read here below the report Keith Williams has prepared. On behalf of IAWIS’s executive board, I wish to offer my heartfelt gratitude to the local organizing committee, and in particular to Keith Williams, who led his wonderful team of colleagues: Chris Murray, Matthew Jarron, Brian Hoyle, Jo George, and Keir Elder. It was, by all accounts, a most successful meeting, one in which—and perhaps for the first time—the overarching theme of the conference was perfectly in unison with the venue as it showcased and celebrated Dundee’s long tradition of “exploration and discovery.”

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The conference was an occasion to remember two important members: Iain Davidson and Anne-Marie Christin. Iain Davidson, whose obituary appeared in this newsletter a year ago, was the founder of SWIG. As we opened the conference on Monday 11 August, his former student and SWIG Secretary, Chris Murray, offered warm remembrances of this remarkable man. Iain's involvement in IAWIS dates back to our second triennial conference (held in Zurich in 1990) and over the years he served on both the executive and advisory boards. Iain continued to show his dedication to our two associations, advising us throughout the planning of the Dundee conference. My colleagues from SWIG expressed the desire that this conference be dedicated to Iain's memory—I can speak for all of us and say that we wish he could have been there to share it with us. A few weeks before we met in Dundee, we received the sad news of the passing of Anne-Marie Christin. You will find her obituary here below.

The triennial conference is also the occasion for the boards (both executive and advisory) and the members' General Assembly to meet to discuss and vote on important matters. At the General Assembly, held on 14 August, I was honored to be reelected for a three-year term and so was Secretary Catriona MacLeod. Sophie Aymes, Philippe Kaenel, and Keith Williams joined the executive board while Kirsty Bell and Guido Furci were elected to the advisory board. You will find details on these new board members in this newsletter. Jan Baetens was reelected for a three-year term on the executive board and Béatrice Fraenkel and Massimo Leone, who concluded terms on the executive board, moved to the advisory board; they have our gratitude for their dedicated service.

At the meeting of the General Assembly we were thrilled to reveal the venue and theme of our next triennial conference, to be held in August 2017 and which will coincide with our association's 30th anniversary. "Images and texts reproduced" / "La reproduction des images et des textes" will take place in Lausanne, Switzerland. Philippe Kaenel presented the venue, set in a region that has been a UNESCO World Heritage Site since June 2007 (<http://www.lavaux-unesco.ch>), a cultural landscape (in word and images) that gave birth to Mary Shelley's *Frankenstein*, Rousseau's *Nouvelle Héloïse*, and Byron's *Prisoner of Chillon* (<http://www.chillon.ch/>)—a castle that Gustave Courbet would repeatedly paint during his exile on the shores of the lake. Lausanne is known for its remarkable Gothic cathedral, for its museums of art and photography, for its unique Musée de l'art brut, and is the seat of the Cinémathèque Suisse. The Chaplin museum is scheduled to open in the spring of 2016 in his nearby mansion (<http://www.chaplinmuseum.com/fr/>). Philippe introduced the conference theme, mentioning some of the possible session topics: Originality in question; Autographic reproduction, "Copying?": fakes and pastiche; The right to reproduce; Facsimile in word and image; Progress and revivals of reproductive techniques; Typographic revolutions; The aesthetics of reproductive engraving; Illustration, Art history illustrated, Illustrated periodicals; The impact of photography; The "aura": after Walter Benjamin; Linguistic and pictorial turns in perspective; The Internet and creativity; Digital Humanities.

The conference was also the occasion to announce the 2014 Max Nännny Prize for Best Article in Word and Image Studies: you will find here below details on our winner and runner-up.

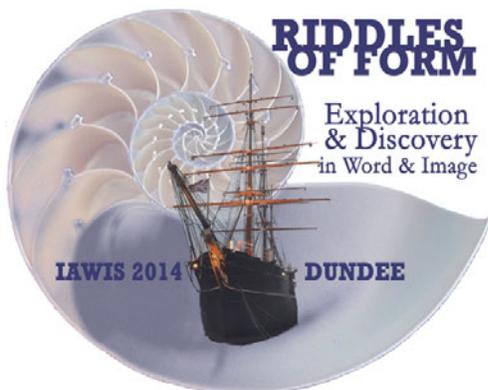
Thanks to Kirsty Bell's efforts we are now present on Twitter and during the conference participants actively "tweeted"; since then social media has helped keeping the "Dundee buzz" alive. I warmly encourage you to use our account as well as our Facebook page to stay in touch.

Véronique Plesch



Word and Image studies scholars on the move: arriving at Little Sparta

**REPORT OF THE TENTH INTERNATIONAL CONFERENCE, RIDDLES OF FORM:
EXPLORATION AND DISCOVERY IN WORD AND IMAGE, UNIVERSITY OF DUNDEE
11–15 AUGUST 2014**



Well over 150 scholars met this summer in Dundee for IAWIS/AIERTI's 10th international conference. Focusing on the theme of "Riddles of Form: Exploration and Discovery in Word and Image," the conference was hosted by the Scottish Word and Image Group (SWIG) at the University of Dundee. The event was also the opportunity to celebrate SWIG's 21st annual conference. It was dedicated to the memory of SWIG's founder, Professor Iain Davidson (University of Aberdeen).

Over 50 panels were presented around 32 themed sessions, ranging from "Exploring Neuroscience" and "Science in the Twentieth-Century Avant Gardes," to "Charting Interior Spaces" and "Spirals in Nature and Art." Topics as diverse as: science and art as mutual mediators; graphic

adaptations; the meaning of gardens; studio practice as discovery; online learning environments; poetry and visuality; the scientific imaginary; emblems and icons; war and travel, etc., were considered in detail. A historical spectrum of textual and visual forms was analysed: from early modern painting and sculpture; to fiction, poetry and drama; from film and photography to the latest digital media. Anchoring the themes in locality, influential ideas from two of Dundee's renowned visual thinkers and polymaths, D'Arcy Thompson and Patrick Geddes, served as springboards into global debates. Keynote speeches addressed the themes from complementary perspectives: in "Real Unicorns and Other Strange Tales," Martin Kemp (Emeritus Professor, University of Oxford) explored the topic of truth claims in evolving forms of mediated knowledge; while in "Burnsiana," professor of photography Calum Colvin (Duncan of Jordanstone College of Art and Design, Dundee) raised fundamental questions about processes of perceiving and discovering through his own multi-media artworks about Scotland's national bard.

A packed week of special events took place alongside, many showcasing Dundee's rich scientific and cultural history, including: a Civic Reception with the Lord Provost in the magnificent Victoria room of the Dundee's MacManus Art Gallery and Museum; topical exhibitions from the University's collections and a reception for IAWIS Max Nanny IAWIS essay prize; "It is Rocket Science," performed by BBC comic Helen Keen; a whisky tasting and screening of Ken Loach's *The Angels' Share*; a reception with performance art for "Resonate," a new exhibition of artists' books at Dundee Contemporary Arts; a staging of the Tudor *Play of Wit and Science*; a tour of the MFA in Art and Humanities and other Master's degree shows. A highlight was the excursion to "Little Sparta," unique retreat of "avant-gardener" and word/image artist, Ian Hamilton Finlay. A concluding banquet was held at the beautifully restored Malmaison Hotel, overlooking Dundee's waterfront where the Victorian and Albert Museum is constructing its first ever branch outside London.

Our gratitude goes to all our partners and sponsors particularly: Dundee and Angus Convention Bureau, City Council and Lord Provost, Ashgate and Rodopi Presses, Taylor and Francis, D.C. Thomson, the School of Humanities and Dean, University of Dundee Museum Services and Exhibitions, the Visual Research Centre at Dundee Contemporary Arts, numerous colleagues and postgraduate volunteers, Little Sparta Trust. Special thanks to the board of IAWIS for advice and encouragement, especially Véronique Plesch and Catriona MacLeod.

The Conference was an outstanding success and we extend warmest wishes to everyone who participated and make it so truly memorable. Photos from numerous events are viewable on IAWIS's Facebook page

(<https://www.facebook.com/groups/125806720921876/>) and Twitter (<https://twitter.com/iawisnews>).

The Theme for next year's 22nd SWIG conference is: "Afterlives: Revival and Remediation in Word and Image." A CFP will be circulated in due course.

Keith Williams, Chris Murray,
Matthew Jarron, Keir Elder,
Brian Hoyle, and Jo George,
SWIG Conference Committee

ANNE-MARIE CHRISTIN'S OBITUARY



Anne-Marie was Professor emerita from the Université Diderot-Paris 7 and founder and director of the *Centre d'étude de l'écriture et de l'image*. A graduate of the École Normale Supérieure, agrégée de Lettres classiques, Anne-Marie spent virtually all her career at Paris 7, where she started in 1970, after a short stint at the Sorbonne. In 1974 she created a teaching and research unit on word and image studies and in 1982, she founded the *Centre d'étude de l'écriture*, which became in 1996 the *Centre d'étude de l'écriture et de l'image* (<http://www.ceei.univ-paris7.fr>).

Her scholarship focused on the relations between image and writing, starting with a doctoral thesis on the painter and writer Eugène Fromentin, which was followed by several critical editions. She then studied the relationship between image and support in a range of objects, from illustrations to cave paintings, and from Western typography to the

role of white in East-Asian painting. Her research during these past 20 years yielded four major publications: *L'Image écrite ou la déraison graphique* (Flammarion 1995, reedited in 2001 and 2009); *Poétique du blanc, vide et intervalle dans la civilisation de l'alphabet* (Peeters-Vrin 2000 et Vrin 2010); and *L'Invention de la figure* (Flammarion, 2011). *Par la brèche des nuages: les paravents japonais* is forthcoming from Flammarion.

Anne-Marie also dedicated much energy to teamwork leading to important publications, contributing to renew French scholarship on word and image studies. For instance: *L'Espace et la lettre* (1977); *Écritures, systèmes idéographiques et pratiques expressives; Écritures II* (both in 1982); *Écritures III* (1988); *L'Écriture du nom propre* (1998); and *Histoire de l'écriture de l'idéogramme au multimédia* (2001, enlarged ed. in 2012, translated in English, Arabic, and Japanese).

Over the course of her career, she organized many international interdisciplinary conferences; for instance, and to cite just a few: in 2003 at the Library in Alexandria, Egypt: *Forum international d'inscriptions, de calligraphies et d'écritures*; in 2005 at Paris 7: *Journées franco-japonaises. La Lettre et l'image: nouvelles approches*, and at the University of Urbino in 2005: *De la calligraphie à l'imprimé. Pour une sémiotique de l'idéogramme*.

On July 3rd of this year she received the Légion d'honneur, conferred to her by Roger Chartier, Professeur au Collège de France.

Anne-Marie played a crucial role in IAWIS from day one: our friend Peter de Voogd remembers how she joined forces with Sandor Kibedi Varga to organize our first conference on word and image studies that took place in Amsterdam in 1987. It's at that conference that it was decided to create our association and she was the second in command during Kibedi Varga's presidency from 1987 to 1993. She continued to participate actively, staying in touch, contributing her news to our newsletter and organizing several sessions at our 2008 conference in Paris on the theme of "Efficacités du Blanc."

NEW BOARD MEMBERS



SOPHIE AYMES, Maître de Conférences at the Université de Bourgogne and currently Directrice Adjointe of the English department, member of the Centre Interlangues Texte-Image-Langage (based at the University of Bourgogne), is co-founder of the research group *Illustr4tio*, and co-editor of the bilingual journal *Interfaces*. Sophie gave a paper in Montreal and co-organized and chaired a session in Dundee. Her research focuses on 20th-century British literature and visual culture and in particular on the works of Mervyn Peake and illustration, intermediality, wood engraving, and printmaking.



KIRSTY BELL is Associate Professor of French at Mount Allison University (New Brunswick, Canada), where she teaches courses in French language and in Québec literature. Her research interests include studying painter characters in fiction, poetics of artistic creation, illustration and ekphrasis. She is the author of articles on Québécois authors such as Marie-Claire Blais, Gabrielle Roy, Nicolas Dickner, Sergio Kokis, and Louise Warren. She attended her first IAWIS conference, in Hamburg in 2002, while she was a graduate student at the University of Toronto. The triennial IAWIS conference continues to be one of her favourite academic events.



GUIDO FURCI studied at the universities of Siena and Paris III-Sorbonne Nouvelle and is currently on a fellowship from the Fondation pour la Mémoire de la Shoah at Johns Hopkins University, where he is also Teaching Assistant. Previously, he was a "Sélection Internationale" student at the École Normale Supérieure in Paris (section Lettres et Sciences Humaines), a fellow at the Department of French Literature of the University of Geneva, and has held the position of "allocataire moniteur" at Paris III. His doctoral thesis focuses on the notion of indirect witnessing (also referred to as "second generation witnessing"), as theorized by Primo Levi, Aharon Appelfeld, and Philip Roth in their private correspondence and in their novels. Among his publications are a book he wrote with Marion Duvernois: *Figures de l'exil, géographies du double* (Giulio Perrone Editore, 2012)

and a volume of collected essays he co-edited with Claire Cornillon, Nadja Djuric, Louiza Kadari, and Pierre Leroux: *Fin(s) du monde* (Pendragon, 2013).



PHILIPPE KAENEL, Professor at the Faculté des Lettres, Section d'histoire de l'art of the Université de Lausanne, is a long-time member of the association: he gave a paper on Granville at our 2nd international Conference in 1990 in Zurich, and has since participated in several of our conferences. The paper he gave in Montreal in 2011 on abstract illustration will be included in our forthcoming volume. Philippe's research deals with graphic arts and photography, illustration, caricature, posters, and *bande dessinée*, as well as Swiss and European art of the 19th and

20th centuries, art criticism, and art theory. Among his many publications are *Le Métier d'illustrateur 1830–1900: Rodolphe Töpffer, J.-J. Grandville, Gustave Doré* (Droz, rééd. 2005); *European Print Culture: International Relations from the 18th to the 19th Century* (Olms, 2006); *Les Images en guerre* (Antipodes, 2008); *Jésus en représentations* (Infolio, 2011); *Neige, blanc, papier: poésie et arts visuels à l'âge contemporain* (Metispresse, 2012); *Gustave Doré (1832–1883): l'imaginaire au pouvoir* (Flammarion, 2014). Philippe will be leading the team that will organize our next triennial conference, to take place in 2017 in Lausanne.



KEITH WILLIAMS is Senior Lecturer in the Department of English and Film Studies, University of Dundee and Associate Dean for the School of Humanities. He was the chief organizer of the Dundee conference and is current chair of the Scottish Word and Image Group. Keith has served on the advisory board ex officio as organizer of the Dundee triennial since 2011. His research interests include literature and culture of the pre-1945 period, with special emphasis on H.G. Wells and James Joyce; his interdisciplinary interests focus in particular on writing and cinematicity, documentary and reportage. He is currently completing a monograph on *James Joyce and Cinematicity*.

2014 MAX NÄNNY PRIZE FOR BEST ARTICLE IN WORD AND IMAGE STUDIES

The winner of the 2104 Max Nännny Prize for Best Article in Word and Image Studies is Elena Gualtieri, formerly at the University of Sussex now Professor of Modern English Literature and Culture at the University of Groningen, for her article “Kodak Modernism: Avant-Garde Poetry in the Age of Popular Photography” published in *Modernist Cultures* 7.2 (2012): 180–204.

The committee unanimously lauded its insightful readings of both poetry and images and found that in addition to its meticulous analysis of Cendrars poetics, the article constitutes an exemplary study of modernist aesthetics. As is so often the case with word and image studies, this is a study that bridges several areas of scholarly enquiry—and does it brilliantly. Its profound conclusions will interest not Cendrars’s scholars, but also historians of photography and of popular culture.

The runner up is Johanna Malt, King’s College, London, where she is Senior Lecturer in French, for “Leaving traces: surface contact in Ponge, Penone, and Alÿs” which appeared in *Word & Image* 29.1 (2013): 92–104. The committee praised this compellingly written, subtle, original and theoretically ambitious essay that links the poetry of Francis Ponge to the works of visual artists Giuseppe Penone and Francis Alÿs using a phenomenological framework.

IAWIS/AIERTI AT THE COLLEGE ART ASSOCIATION ANNUAL CONFERENCE

2014 CAA CONFERENCE: *CONCEPTUAL WRITING: A WORD AND IMAGE CONTINUUM*. THURSDAY, FEBRUARY 13, 5:30–7:00 PM, HILTON CHICAGO, 8TH FLOOR, LAKE ERIE

On 13 February in cold but welcoming Chicago, the IAWIS affiliated association panel drew

a sizable crowd and the session started with our President, Véronique Plesch, greeting the delegates and presenting the association.

As the session's chair, I had viewed a good number of high quality proposals and decided that this first opportunity to consider conceptual writing as part of CAA was the time to set the scene broadly, historically and philosophically, rather than as yet focusing on case studies of the latest developments in an exciting and emerging area of both practice and discourse. In my introductory remarks, however, I hinted at some of the current examples of (visual art) exhibitions of conceptual writing and the roots of my interest in the area in my work on *Joyce in Art*, his and e.g. Beckett's visual legacies and an exhibition entitled *Convergence: Literary Art Exhibitions*.

Nicola Foster gave a historiographical account of Heidegger's late, poetic and thus difficult writings, and proposed to see them in the context of contemporary conceptual visual art practices. She persuasively asked and developed in how far these texts could help us interpret conceptual art (with regard to repetition, performativity, transcription, translation and appropriation) and whether they may be considered as conceptual writing *avant la lettre*.

Clinton Cahill's presentation, "Drawing in the Dark: James Joyce's *Finnegans Wake*", focused on his own practice of illustrating *Finnegans Wake*, thus establishing Joyce's credentials as one of the fathers of conceptual writing. Extending that lineage further into art practice (one could also think of John Cage's several *Writing Through Finnegans Wake* instalments) generated a complex notion of the word and image continuum at the centre of the panel.

Marisa C. Sánchez in "An Inelegant Solution: Beckett, LeWitt and Krauss" continued seamlessly from Joyce to his one-time secretary, Samuel Beckett, whose importance for conceptual writing is in no doubt. Artistic and theoretical engagement with the writer by Sol LeWitt and Rosalind Krauss addressed the idiosyncratically rule-governed nature of what each of the protagonists did (with Beckett)—and of much conceptual writing. Sánchez's attention to questions of rationality and irrationality nicely linked the paper to what Foster had said about Heidegger.

Lastly, Nick Thurston, one of the foremost practitioners of conceptual writing, elaborated on the notion of the author, which had briefly arisen in Foster's and Sánchez's remarks already. "Who is taking responsibility for that text?" was the title of his paper, which proposed the concept of 'publishing as praxis', where reproduction need not be preceded by production. Thurston's remarks on the function of authoriality for the literary realm, as seen from visually inflected conceptual writing, brought the panel not just to the here-and-now, but also served to locate it in the centre of IAWIS's concerns.

The collegial and lively discussion into the coffee break was evidence that these questions also interested a CAA audience. Weather-related flight cancellations from New York kept Kenneth Goldsmith and others from attending. This, however, is not the only reason why this will not have been the last Conceptual Writing-related panel at CAA—and IAWIS will no doubt continue the discussion, too.

Christa-Maria Lerm Hayes, University of Amsterdam

2015 CAA CONFERENCE: *QUESTIONING ARTISTS' BOOKS*. WEDNESDAY, FEBRUARY 11, 12:30–2:00 PM, NEW YORK HILTON MIDTOWN (1335 AVENUE OF THE AMERICAS), MORGAN SUITE, 2ND FLOOR

The notion of “artist's books” is somewhat contradictory from an historical or historiographical perspective. On the one hand, “artist's books” have been associated with the birth of a new conception of the role of “illustration” since the 1870s (Manet, Bonnard, Delaunay, Picasso, Tàpies, to name a few), and in particular of the relationship between the actors of the book (writer, publisher, artist, printer). They are alternatively defined as “livre d'art,” “livre pour bibliophiles,” “livre de luxe,” “beau livre,” “grands illustrés modernes,” “livre de peintres,” “Künstlerbuch,” “Malerbuch,” and so on.

On the other hand, “artist's books” characterize the work of artists of the Fluxus or Conceptual art movements in the 1960's and in particular Ed Ruscha (*Twenty Gasoline Stations*, 1963), Dieter Roth and many other artists often using “cheap” techniques (such as offset or photocopy), who developed artists' books into book-like objects (from leporellos to sculptures or digital works). Numerous exhibitions, publications, essays and histories (e.g. *Stefan Klima, Artists Books: A Critical Survey of the Literature*, 1998 or Anne Moeglin-Delcroix, *Esthétique du livre d'artiste, 1960–1980*, 1997 and 2012) have since tried to frame this “relatively”) new genre. This panel intends to question these theoretical (and often ideological) constructs.

Philippe Kaenel, Université de Lausanne, Session Chair

Anna Sigrídur Arnar, Minnesota State University Moorhead, “‘Reading’ Sculptural Bookworks”

Perceived as mute and static, sculptural bookworks or “book objects” pose a special challenge within artists' book scholarship. As Brad Freeman has observed, too often they only “vaguely refer to the form of the book” and are therefore reduced to “one-liner sculpture gags in the shape of books.” Moreover, bookworks lack what Johanna Drucker describes as “a reading or viewing experience sequenced into a finite space of text and images.” Sculptural bookworks seem not only to defy sequentiality but the very act of reading. Garrett Stewart, for example, anxiously characterizes bookworks as “prevented reading on display.”

My paper would like to offer models of “reading” bookworks that acknowledge the multiple factors in the dynamic social space of book culture. As such, it foregrounds the migratory nature of books and their lives as social objects circulating between different social spaces and readers thereby accruing or shifting meaning by virtue of context and historical trajectories. Expanding and challenging recent developments in the field of “book history,” “thing theory” as well as Gérard Genette's notion of the “paratextual,” I consider how the conditions and sites of display as well as the choice of materials contribute to the “reading” of contemporary bookworks.

Lada Wilson, Dundee, United Kingdom, “Artist's Book as Landscape: Scattered Words—Trails of Posterity”

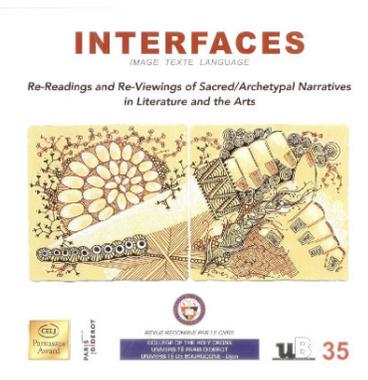
The Scottish artist Ian Hamilton Finlay (1925–2006) created numerous artist's books throughout his long and diverse career. Among them were book-objects that challenge our understanding of how a book is configured and how it relates to its reader. Finlay's garden, which he called Little Sparta (initially Stonypath), is one such book: it disregards traditional modes of book production and forgoes conventional dissemination. Still, it offers its “readers” a unique experience. Such books open the mind and can transform

consciousness—the scattered landscape of Little Sparta act as words; in forging a path, the reader becomes enmeshed in a narrative, which alters with every change of light, every wisp of wind, every promise of the turning seasons. Little Sparta invites the “reader” to lose herself completely, to become lost in a journey of discovery among the “pages” of Ian Hamilton Finlay’s garden. The everchanging landscape absorbs the passage of time and, paradoxically, creates a book of concrete poetry. Ever-evolving, it is never the same twice, it cannot be read in the same way twice. We are constantly invited to seek meaning, to discovered new “pages” in that elusive garden.

Nigel Saint, University of Leeds, “When Artists’ Books Become Image Atlases”

In the wake of Georges Didi-Huberman’s exhibitions devoted to the many forms of post-Warburgian Atlas created by artists, filmmakers, art historians, and writers, this paper will explore the situation of artists’ books when reconfigured or absorbed into this alternative genre. The theoretical issues and risks involved may be partly plotted via the dialogues between Didi-Huberman and the artist Pascal Convert, which have led to artist’s books, essays and exhibitions over the last 25 years. Firstly we will look at the three large-format books devoted to abandoned villas on the Basque coast, published by Convert in 2007 and preceded by extracts from Didi-Huberman’s Mallarmé-inspired reflections on the poetics of place and memory in his essays accompanying the 2001 Le Fresnoy exhibition *Fables of Place*. Then we will examine how these concerns with time and place have been developed into the series of *Atlas* and *Ghost Stories* exhibitions curated by Didi-Huberman in 2010–14, displaying multiple montages of images and texts, whether in the form of books, digitalised scrapbooks, photographs, handwritten texts, drawings, or films, by artists including LeWitt, Broodthaers, Richter, Convert, Banner, Calle, Ottinger, and Dean.

VOLUME 35 OF INTERFACES IS OUT



Volume 35 of *Interfaces* is now available: “Re-Readings and Re-Viewings of Sacred/Archetypal Narratives in Literature and the Arts” and contains articles by several members of IAWIS. The journal is jointly published by the College of the Holy Cross (Worcester, MA), Université Paris-Diderot and Université de Bourgogne. To order copies of an issue or to subscribe please contact Christelle Serée-Chaussinand at Université de Bourgogne (Dijon, France): christelle.chaussinand@u-bourgogne.fr

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James M. Kee, “Apparitions of the Unapparent: Rembrandt and Luke’s Emmaus Story”

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Shawn Lisa Maurer, “From Egypt to Eden: Archetypal Narratives and Idealized Virtue in Henry Fielding’s *Joseph Andrews*”

Massimo Leone, "The Veil of Tamar"

Christelle Serée-Chaussinand, "Les Métamorphoses d'Actéon"

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Iлона Woronow, "Une promenade dans le jardin post-tridentin: le pari du sensible. Une lacune historiographique manifeste"

Paul Mariani, "A Final Seriousness: Wallace Stevens' 'St Armorer's Seen from the Outside'"

TO ATTEND

CONFERENCE *LITERARY ILLUSTRATION BETWEEN TEXTS AND PAINTINGS*, UNIVERSITÉ DE HAUTE-ALSACE (MULHOUSE), 13–14 FEBRUARY 2015.

Many literary illustrators find their inspiration in paintings as much as in the texts themselves: Arthur Hopkins represents Hardy's heroine Eustacia Vye in a pre-Raphaelite style, some of J. R. R. Tolkien's landscapes in *The Hobbit* look like Japanese etchings, and in his adaptation of Proust's *Remembrance of Things Past*, Stéphane Heuet bases Elstir's paintings on the Impressionists. Thus literary illustration creates a relationship between texts, images, and the many other images with which they interact. Rather than the traditional text/image dichotomy, the focus here is on text/illustration/painting, a triptych which can be analysed from many perspectives, among which hermeneutic, semiotic, narrative, or aesthetic.

The artists' social status will also be examined, including the reasons for becoming a literary illustrator rather than a painter, as well as those for pursuing both activities in parallel. The importance of art institutions (art schools, museums, collectors, publishers) in the relationship between painting and literary illustration also deserves a mention, as well as that of artists' training, in order for instance to ascertain the role of painting in the genesis of illustrations. Is the hypothesis that the two activities are unequal always verified (for example, in the work of painters-illustrators like John Martin, Dante Gabriel Rossetti, John Everett Millais or Henry Selous, painting seems to inspire illustration, rather than the opposite)?

Special guest speakers: Stéphane HEUET, author of the graphic novel adaptation of Proust's *Remembrance of Things Past* (first published by éditions Delcourt, translated into 15 languages) and Stephen CROWE, illustrator of Joyce (*Finnegans Wake*, "Wake in Progress" project, and *Dubliners*, Selby Press)

INTERNATIONAL CONFERENCE *PLAY / PERFORM / PARTICIPATE* OF THE INTERNATIONAL SOCIETY FOR INTERMEDIAL STUDIES, UTRECHT, THE NETHERLANDS, 16–18 APRIL 2015.

In today's mediatized culture and society, we use media for playing, performing, and participating in artistic practices but also in larger processes of cultural reproduction, social integration and socialization. The aim of the conference is to discuss the intermedial valences of play, performance, and participation as increasingly intersecting practices.

By a *mediatized culture and society* we mean our contemporary world as it is to a large extent constituted by media rather than merely being represented by them. Media are intrinsically intra-related. From a historical perspective, however, we may observe that they increasingly function within larger contexts of media constellations, configurations, and networks (i.e. ecosystems, assemblages, mesh works). We use media to connect to the

world and to stage ourselves in front of others with whom we create and share our world. And this, in turn, occurs through the interplay of different yet interrelated media.

We understand *media*, here, in a broad sense: ranging from technologies to institutionalized practices and from art forms to interfaces. *Play* refers to those forms of rule-guided behavior and action engaged in for the sake of sensual or cultural pleasure. In the context of our contemporary world, this refers not only to literally playing with different media, but also to the *playfulness* inherent in the media literacy required by our mediatized culture and society. *Perform*—as in both performance and performativity—articulates pragmatic aspects of world-making and staging as these pre-eminently occur in our mediatized culture and society. Moreover, this concept includes the self-referentiality and self-reflexivity that the double consciousness of being a performer and/or an audience implies. *Participate* relates to how media provide us with means of communication and interaction and how we, in turn, inform such media. In terms of access, interest and power, media play a decisive role in constructing identities and citizenship and, consequently, in processes of inclusion and exclusion.

We may observe that what we do with media is what media more and more seem to “do” with each other: they play (with) each other, they perform (with) each other and they participate with and in each other. The intermedial valences of playing, performing and participating in a mediatized culture and society relate to media objects, media practices and media concepts.

Details are available at: <http://isis2015.nl/>

CALL FOR PAPERS

TENTH INTERNATIONAL SYMPOSIUM ON ICONICITY IN LANGUAGE AND LITERATURE, 26–28 MARCH 2015, EBERHARD-KARLS UNIVERSITY, TÜBINGEN, GERMANY

The tenth in a series of biennial international and interdisciplinary symposia organized by the Iconicity Research Project since 1997, this meeting will once again focus on iconicity—understood as form miming meaning and form, and meaning miming form and meaning—in language and in literature. It will especially welcome proposals for papers dedicated to the issues of literary linguistics. This may comprise semantic, pragmatic and cognitive dimensions of iconicity and will also establish a link with the Tübingen research projects on ambiguity (www.ambiguitaet.uni-tuebingen.de) and on interpretability (as part of the collaborative research center “The Construction of Meaning” www.sfb833.uni-tuebingen.de).

Previous symposia have, on the one hand, concentrated on iconicity as a driving force in language on all grammatical levels, on language acquisition, and on language change. On the other hand, they have addressed the various mimetic uses of more concrete and creative iconic images and/or more abstract iconic diagrams and metaphors at all levels of the literary text, in both narrative and poetic forms, and on all varieties of discourse (literary texts, historical texts, political texts, advertising, language and music, word and image, etc.). These possibilities remain open for the 2015 symposium.

The meeting will be hosted by the Eberhard-Karls University of Tübingen. Tübingen can be easily reached by bus from Stuttgart airport, or by train (www.bahn.de). The symposium

language will be English. Presentation time for papers will be 30 minutes followed by 10 minutes of discussion.

A selected number of essays will be published in our series at John Benjamins on Iconicity in Language and Literature (ILL).

Keynote speakers: Tom Conley (Harvard), Sybille Krämer (Freie Universität Berlin), and Pamela Perniss (UCL London).

Please note that there will be a special session on "Iconic Silence," suggested by Prof. Michal Ephratt. The session will be devoted to the use of verbal silence, the deliberate choice of the speaker/writer to silence a word, a phrase or a larger semantic/syntactic linguistic unit, not in order to conceal, or breakdown interaction, and not out of ignorance but as an iconic means of expression. Silence can be a pure icon when facing intimacy and no need for words, it can be a diagram, such as the iconic representation of death, loss and absence by silence. It can also be a symbol (Peirce's thirdness) as the iconic elimination of Hertz: "Avis. We try harder." (as the linguistic syntactic complement, and the pragmatic competitor).

The session welcomes presentations looking at the iconic qualities of verbal silence and their use in daily life, in literature (such as *Hamlet*) and art, in interpersonal discourse as well as in public—rhetoric speech, advertisements, religion and culture (such as "the name of the father), Wittgenstein's conclusion of the *Tractatus*, etc. Other kinds of iconic silence such as pictorial, musical or gestural silence are also welcome—in painting, music or in gesture and dance. If you wish to submit a paper to this particular topic, please indicate this in your abstract.

Session proposals and abstracts (ca. 300 words) together with a brief c.v. should be sent (preferably by email) to the organizers Prof. Dr. Olga Fischer (olga.fischer@hum.uva.nl) and Prof. Dr. Christina Ljungberg (cljung@es.uzh.ch) before **15 November 2014**.

For further information about the Iconicity project, please consult our website: <http://www.iconicity.ch>

POETRY AND COLLABORATION IN THE AGE OF MODERNISM, TRINITY COLLEGE DUBLIN, IRELAND, JULY 2–3 2015

Poems are the products of collaborative exchange. This is possibly at no point more apparent than during the period of Anglophone modernism. From the late-nineteenth to mid-twentieth century, poets and poems interacted with a complex array of publishing outlets; partnerships were established with musicians, painters, sculptors, photographers, filmmakers, broadcasters, and theatre practitioners; and translation was a central creative practice. All the same, the modes and sites of such collaboration remain critically under-examined. They can elude current historical, theoretical, and methodological approaches to poetry in the period, which are sometimes still overly invested in poetry's separation from other discourses and art forms, or in notions of single authorship.

This conference will seek to foster scholarly attention on the collaborative nature of poetic production, mediation, and reception across Britain, Ireland, North America, and beyond during the age of modernism. It will welcome contributions on any aspect of the conference theme from researchers in fields such as drama, music, dance, visual and

material cultures, publishing and media history, as well as from literary scholars. Topics might include, but are not confined to:

- periodical and publishing culture: poetry in the magazines, the role of editors.
- poetry and the visual arts: ekphrasis, palimpsests, concrete poetry, spatial poetics.
- adaptation and performance: music, theatre, cinema, radio, television.
- translation as collaboration: transnational exchanges.
- textual interrelationships: allusion, intertextuality, co-authorship, anthologisation.
- poetry and the institution: patronage, the university, broadcasters.
- collaborative locations: salons, clubs, studios, theatres, peripheries, centres.
- digital perspectives: emerging material and analytical avenues.

Please send proposals of c.300 words and a brief biography to the conference organisers, Alex Runchman and Tom Walker, at collaboratingmuse@gmail.com by 30 November 2014.

SÉMINAIRE *JE EST UN AUTRE: NOUS*

Après une première année consacrée à l'exploration d'écritures et d'énonciations collectives, notre séminaire se propose de poursuivre la réflexion engagée en se confrontant à la question du "commun" et à la notion de "communauté" en littérature. Celle-ci a été instituée en objet d'étude dans les années 1980, notamment à travers le dialogue entre Jean-Luc Nancy, Giorgio Agamben et Maurice Blanchot. Elle pourrait être repensée à l'aune de la création contemporaine et réévaluée dans un contexte politique, social et économique où la question du commun se pose avec urgence. En conservant une perspective multidisciplinaire, il s'agira d'aborder à la fois un concept, un nom, une idée mais aussi des modes d'action, de réflexion ou de représentation.

Quelle est la place de la parole, voire de la fiction, dans les luttes politiques passées et actuelles ? Comment la littérature s'empare-t-elle des questions de communs et de communauté et qu'est-ce que cela engage sur le plan poétique? Cela conduit-il à des explorations formelles spécifiques ? Peut-on parler de "communisme littéraire"? Le collectif peut-il dépasser une situation particulière et/ou s'ancre dans un temps non-prospectif?

Les propositions d'intervention d'environ 3000 signes devront parvenir avant le 15 décembre 2014 à l'adresse suivante : dujeaunous@gmail.com

Les séances auront lieu une fois par mois pendant toute l'année universitaire.

APPEL À COMMUNICATIONS POUR L'ATELIER "(SE) RACONTER LA CRÉATION LITTÉRAIRE ET ARTISTIQUE À L'ÉPOQUE CONTEMPORAINE". COLLOQUE DE L'ASSOCIATION DES PROFESSEUR.E.S DE FRANÇAIS DES UNIVERSITÉS ET COLLÈGES CANADIENS, CONGRÈS DES SCIENCES HUMAINES, OTTAWA, CANADA, 31 MAI-3 JUIN 2015

Comment analyser le processus de création plutôt que le produit issu d'un acte de création? Comment décrypter l'*enargeia* plutôt que l'ekphrasis ou encore l'acte de création plutôt que l'œuvre qui en découle? Il est indéniable que les discours sur la création littéraire et artistique peuvent se déployer à travers l'œuvre, mais aussi par l'entremise de divers discours tels les entretiens avec des écrivains et des artistes, les blogs, les essais, etc. Cet atelier s'intéresse aux façons dont les artistes et les écrivains contemporains (se) racontent leurs propres approches, techniques et stratégies de création.

Des écrivains et artistes aussi variés que Nancy Huston, Alexandre Hollan, Dany Laferrière, Régine Robin, Chloé Delaume et Michel Butor (pour ne nommer que quelques exemples) se servent de différents discours (de l'entretien au blog) comme des chantiers de construction de leur *ethos* aux prises avec la création. Dès lors, plusieurs critiques se sont-ils d'ores et déjà penchés sur les modalités discursives et culturelles qui permettent la construction d'une image d'auteur/artiste et de sa pratique de la création (Amossy 1997; Rodden 2007; Yanoshevsky 2004). Dans cette perspective, nous invitons des propositions portant sur divers discours de la création: entretien, essai, *artist's statement*, préface, dédicace, blog. Ces discours constituent-ils des genres péri-textuels (Genette 1987) ou sont-ils plutôt des discours indépendants, capables de produire des inédits, voire des œuvres à part entière, où l'auteur articule son esthétique et ses identités multiples? De quelles manières élucident-ils les pratiques et les processus de création?

Nous entendons donc nous concentrer sur les discours portant sur les processus de création, mais nous voudrions aussi jeter un éclairage plus étendu sur les pratiques artistiques contemporaines afin de mieux faire ressortir les orientations les plus récentes. Nous nous intéressons également aux références pluridisciplinaires ou interartistiques, à la manière dont une parole migre du discours journalistique vers le discours littéraire, aux énoncés sur l'inspiration, les thèmes, le travail dans l'atelier, les matériaux de création, ainsi qu'aux savoirs de l'art. Enfin, un regard nouveau sera posé sur "le sujet créateur" qui se raconte à travers des discours qui ne sont pas directement littéraires, mais transculturelles, sociologiques et philosophiques, et qui contribuent à la compréhension de multiples pratiques dans la littérature et les beaux-arts.

Les propositions sont à envoyer aux deux responsables de l'atelier, **avant le 15 décembre 2014**: Kirsty Bell, Mount Allison University (Canada), kbell@mta.ca et Adina Balint-Babos, University of Winnipeg (Canada), a.balint-babos@uwinnipeg.ca

"IMPRESSION(S): 1880–1920", 16TH OCTOBER 2015, UNIVERSITÉ DE BOURGOGNE (DIJON, FRANCE)

On the occasion of the symposium "Impression(s): 1880–1920" organised by the *Image-Texte-Langage* research centre (EA 4182) at the University of Burgundy on 16th October 2015, we wish to invite contributions that explore the relationship between art criticism, literary impressionism, and printmaking from the late 19th century to the immediate postwar period in Britain.

We invite researchers, librarians, curators, and collectors to examine the writings and artwork of art critics and writers who were also professional or amateur printmakers, namely in the fields of lithography, wood-engraving, woodcut, and etching. The symposium aims to discuss intermedial practices, the mutual influence of artistic practice and textual production, as well as the dual meaning of impression as a mode of reception and of expression. Papers should examine impression both as theme and trope in literary texts and art criticism in connection with the material characteristics of media in which writers/artists chose to express themselves. They can also address how the shift from late Victorian aesthetics to modernist experimentation was negotiated in this field.

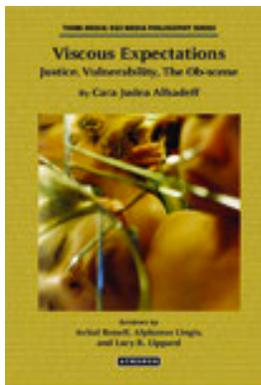
The time period considered here is framed by the creation of the Society of Painter-Etchers in 1880 and that of the Society of Wood-Engravers in 1920. It spans four decades which saw the advent of photomechanical process and the revival of printmaking as an "original" mode of expression based on the premium granted to individual impression as autographic response and to the trope of the print as imprint on a medium and/or on the mind.

Within this time frame, papers can focus on individual careers—like those of Edward Gordon Craig, Joseph Pennell, Campbell Dodgson, or young Moderns such as C. R. W. Nevinson and Paul Nash. They may also explore trends, groups and societies—from the Vale Group to The Bloomsbury Group, from Arts & Crafts and Aestheticism to modern design.

In parallel with literary texts and art criticism, a variety of publications and related aspects can be examined: lectures given and handbooks produced in art schools and technical schools (such as the Slade, the Central School of Arts & Crafts, and the Camberwell School of Arts & Crafts); reviews published in small magazines such as *The Dial* or reviews such as *The Studio*; exhibition and print room catalogues; manifestoes and statements issued by private presses or societies such as the Senefelder Club.

Deadline: please send your proposals (500 words along with a short bio-bibliography) to Sophie Aymes (sophie.aymes@u-bourgogne.fr) and Bénédicte Coste (benedicte.coste@u-bourgogne.fr) by the **end of December 2014**. Note that all papers should be in English. A selection of peer-reviewed articles will be published. Confirmation: February 2015.

RECENT PUBLICATIONS BY MEMBERS

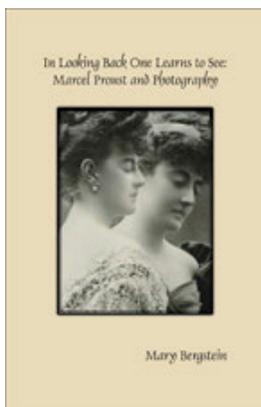


CARA JUDEA ALHADEFF. *Viscous Expectations: Justice, Vulnerability, The Ob-scene*. Dresden: Atropos Press, April 2013. ISBN 978-0-9885170-6-6 \$84.95

<http://www.psupress.org/books/titles/978-0-9885170-4-2.html>

Orchestrating text and color photography through the lens of vulnerability, Cara Judea Alhadeff explores embodied democracy as the intersection of technology, aesthetics, eroticism, and ethnicity. She demonstrates the potential for social resistance and a rhizomatic reconceptualization of community rooted in difference—and a socio-erotic ethic of ambiguity that disrupts codified normalcy. Within the context of global corporatocracy, international development, the pharma-addictive health industry, petroleum-parenting, and arts-as-entertainment, she scrutinizes the emancipatory possibilities of social ecology, post-humanism, and the pedagogy of trauma.

Confronting hegemonies of convenience culture, she lays the groundwork for a reticulated citizenry that requires theory-becoming-practice. Alhadeff's primary text and footnotes become parallel narratives, reflecting their intermedial content. As she integrates the personal and theoretical with the visual and textual, she mobilizes a comprehensive exploration of our bodies as contingent modes of relation. She cites philosophers and artists from Spinoza to Audre Lorde, Louise Bourgeois, and Édouard Glissant, who have explored collaborative and uncanny conditions of becoming vulnerable. In the context of multiple constituencies, creativity becomes a political imperative in which cognitive and somatic risk-taking gives voice to social justice.



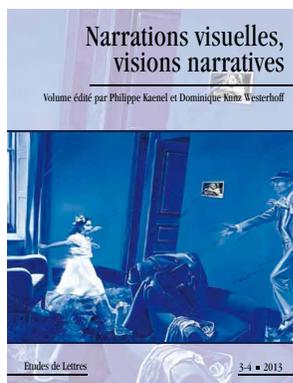
MARY BERGSTEIN. *In Looking Back One Learns to See: Marcel Proust and Photography*. Amsterdam: Rodopi, 2014. ISBN 978-90-420-3829-5 €57,00 / \$80.00

<http://www.rodopi.nl/functions/search.asp?BookId=FAUX+393>

Marcel Proust offered the twentieth century a new psychology of memory and seeing. His novel *In Search of Lost Time* was written in the modern age of photography and art history. *In Looking Back One Learns to See: Marcel Proust and Photography* brings to light Proust's photographic resources and his visual imagination. This scrupulously researched book features over 100 illustrations.

Distinguished cultural historian Mary Bergstein presents various kinds of

photography and photographic systems with regard to the literature of Marcel Proust, including daguerreotypes, stereoscopic cards, *cartes-de-visite*, postcards, book illustrations, portraiture, medical photography, spirit photography, architectural photography, and Orientalism. Photographs associated with *fin-de-siècle* studies of Botticelli, Leonardo, and Vermeer, are considered in terms of Proust's tastes and the historiography of art.



PHILIPPE KAENEL et Dominique Kunz Westerhoff, éd. *Narrations visuelles, visions narratives. Études de Lettres 3-4* (2013). ISBN 978-2-940331-33-8 €24,92

<http://www.unil.ch/edl/fr/home.html>

Ce volume interroge divers modes d'interactions des textes littéraires et des images fixes, dans le domaine graphique et photographique, à l'époque contemporaine: un siècle innovant qui prolonge les mutations de l'ut *pictura poesis*, une tradition elle-même marquée par la tension entre fonction narrative et fonction monstrative, systématisée par Lessing dans son célèbre *Laocoon* en 1766. Depuis le XIXe siècle, l'essor de l'imprimerie et des techniques de reproduction ont rapproché les deux modes d'expression, non seulement sur le plan matériel, mais aussi sur les plans esthétique et symbolique, avec le renouveau de l'illustration, l'émergence du « livre d'artiste », de la bande dessinée ou encore de la photographie et de la photolittérature. Les genres étudiés ici, du livre illustré à la photofiction, sont véritablement intermédiaires, au sens où narration et monstration se partagent l'espace représentatif et s'affectent réciproquement de leurs différences.



MASSIMO LEONE. *Spiritualità digitale: Il senso religioso nell'era della smaterializzazione*. Milan: Mimesis Edizioni, 2014. ISBN 978-88-5752-473-3 €4,90

<http://www.mimesisedizioni.it/Spiritualita-senza-Dio/Spiritualita-digitale.html>

Il pensiero del Novecento ha portato fino in fondo l'opposizione tra spirituale e materiale. La religione è stata studiata come prodotto socioeconomico o come istinto. Ma questa penetrazione del materialismo nella sfera irrazionale del credere ha lasciato qualcosa d'incompreso. Questo libro indaga la portata di ciò che non abbiamo ancora capito del nostro sentimento religioso a partire dalla smaterializzazione delle relazioni umane, formata e incentivata dalla comunicazione informatica, telematica e via web. Semiologo, Massimo Leone mette in gioco le teorie dei linguaggi nel campo del credere. La progressiva digitalizzazione del significante lo ha trasformato in un simulacro portatile ma freddo. Esso non rappresenta il suo oggetto nel senso di una incarnazione materiale ma in quello di una ricostituzione aritmetica.



MASSIMO LEONE. *Annunciazioni: Percorsi di semotica della religione Tomo I*. Rome: Aracne, June 2014. ISBN 978-88-548-6392-7 €52,00

<http://www.aracneeditrice.it/>

Di tutte le annunciazioni che popolano la storia umana e le sue svariate tradizioni, al semiologo non interessa la fonte in sé, il numinoso che all'umano si rivolge per significargli di volta in volta la propria presenza, intenzione, sensibilità; interessa, piuttosto, il modo in cui a seconda delle epoche storiche, dei contesti culturali, delle vicende sociali, ma anche delle sensibilità individuali, uomini e donne hanno utilizzato i materiali del mondo, quelli dell'immanenza, per forgiare i significanti del divino. Ovvero, specularmente, il modo in cui hanno immaginato, e creduto con fermezza, che tali materiali divenissero d'un tratto appannaggio di una divina intenzione di comunicare, stoffa della rivelazione, parole annuncianti. Al teologo, non al semiologo, spetta immaginare la ricostruzione della totalità a fronte della quale si dipana il messaggio divino nella sua vicenda immanente. Al semiologo tocca invece un compito che è insieme più modesto e più costrittivo; innanzitutto raccogliere e inventariare queste tracce: in quali circostanze gli uomini e le donne hanno raccontato e raccontano di un loro incontro con il divino?

Utilizzando quali segni? Piegandoli a quali necessità comunicative? Il compito successivo, più arduo, è analizzare questi segni, con gli strumenti di cui dispone la metodologia semiotica, per capire se si possano in qualche modo catalogare, suddividere in tipologie, distribuire in atlanti che, anche al di là e a dispetto delle differenze d'origine storica e confessionale, manifestino nondimeno dinamiche comuni nella costruzione e nell'elaborazione del linguaggio.



Lexia
15-16

ESTASI
ECSTASY

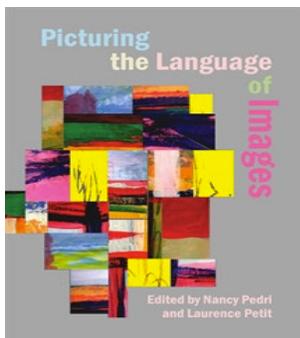
a cura di
Massimo Leone



MASSIMO LEONE ed. *Estasi/Ecstasy* Special issue of *Lexia. Rivista di semiotica* 15-16. Rome: Aracne, July 2014. ISBN 978-88-548-xxxx-x €35,00. www.aracneeditrice.it

È estatico ogni discorso che, costruendosi nel linguaggio e col linguaggio, rappresenta nondimeno una fuoriuscita da esso, un bloccarsi della semiosi, un venir meno delle distinzioni che fondano il senso. Trattasi dunque di un'impostura? Dell'evocazione impossibile, fra le maglie dell'immanenza, di una dimensione trascendente nella quale e verso la quale la prima si sfaldi, perdendo la consistenza di strutture e opposizioni? Rispondere affermativamente sarebbe forse semplicistico, sarebbe considerare l'estasi come puro effetto ottico, come sorta di trompe-l'oeil mistico. In realtà, come ogni trompe-l'oeil, anche l'estasi rimanda a qualcosa di più della propria

semplice rappresentazione. Essa rinvia ai pregiudizi inconfessati di un'ideologia semiotica, alla trama nascosta, al negativo segreto che regge tutta la concezione moderna del senso e del linguaggio. Il discorso mistico, che corre parallelo e invisibile, spesso represso, a volte perseguitato, lungo tutta la storia delle religioni, esprime allora questo dubbio: e se il senso non fosse distinzione, separatezza, dualità? Se l'immanenza articolatoria che lo viviseziona non fosse che illusoria? A questo punta ogni racconto dell'estasi: al sospetto che i fondamenti della modernità, anti-mistici per definizione, non siano altro che una delle possibilità dell'umano, e che una storia non detta, in filigrana, si dipani accanto e sotto al moderno come traccia sbiadita di un altro percorso, di un altro modo d'intendere e di dire.



LAURENCE PETIT and Nancy Pedri ed. *Picturing the Language of Images*. Newcastle-upon-Tyne: 2014. ISBN 978-1-4438-5438-2 £59.99

<http://www.c-s-p.org/picturing-the-language-of-images-8>

Picturing The Language of Images is a collection of thirty-five previously unpublished essays that explore the complex and ever-evolving interaction between the verbal and the visual. The uniqueness of this volume lies in its bringing together scholars from around the world to provide a broad synchronic and diachronic exploration of the relationship between text and image, as well as a reflection on the limits of representation through a re-thinking of the very acts of reading and viewing. While covering a variety

of media—such as literature, painting, photography, film and comics—across time—from the 18th century to the 21st century—this collection also provides a special focus on the work of particular authors, such as A.S. Byatt, W.G. Sebald, and Art Spiegelman.



MARIO PRAZ. *Studi sul concettismo. Emblema, impresa, epigramma, concetto*. Con uno scritto di Marco Maggi. Milano: Abscondita, 2014. ISBN 978-88-8416-432-2 €22,00

The long-awaited milestone essay on emblems and devices by Mario Praz is available again in the Italian version, whose last edition dates back to 1946. The book is followed by a postface by Marco Maggi (Università della Svizzera italiana).

NEWS FROM MEMBERS



ISABELLE DAVY curated the exhibition *Geste(s) Mémoire(s)* that was held from 16 December 2013 through 11 January 2014 at the Médiathèque of Bellou-en-Houlme (61). The installation showcased the documentary of the same title that she filmed with Yves Query.

<http://www.lornecombattante.fr/2013/12/18/bellou-en-houlme-gestes-memoires-un-film-documentaire-sur-les-vieux-metiers/>



AARNOUD ROMMENS was selected as Postdoctoral Fellow at the University of Liege (ULg, Belgium) for a two-year fellowship with the Marie Curie BEIPD-COFUND programme. On 1 October 2014 he joined the team of scholars of the ACME Comics Research Group at the ULg, co-ordinating the recently launched ACME book series. The series just issued its first volume, *Comics in Dissent: Alternative, Independent, Self-Publishing / La Bande Dessinée en Dissidence*, eds. Christophe Dony, Tanguy Habrand, and Gert Meesters (Presses Universitaires de Liège, 2014; ISBN: 978-2-87562-038-5; €36).

http://www.presses.ulg.ac.be/jcms/c_13479/la-bande-dessinee-en-dissidence



CHRISTA-MARIA LERM HAYES has been appointed professor of Modern and Contemporary Art History at the University of Amsterdam's (UvA) Faculty of Humanities. In her research, Christa-Maria Lerm Hayes focuses on word and image studies, particularly the visual legacies of writers such as James Joyce, Samuel Beckett, W.G. Sebald, and Oscar Wilde. Her past research, for example, examined the effects of Joyce on Joseph Beuys, one of the most influential German sculptors of the post-World War II era. In addition to exploring performance art, the historiography of art (Warburg, Giedion-Welcker) and curation, Lerm Hayes also has a keen interest in (public) sculpture, social practices, and post-World War II art histories. Lerm Hayes previously worked as professor of Iconology at

the University of Ulster, Belfast (Northern Ireland). From 2007 to 2011, she was head of the university's Research Graduate School in the Faculty of Art, Design and the Built Environment. Lerm Hayes studied at the universities of Heidelberg, London, Bonn and Cologne, where she gained her PhD in 2000. Her PhD, researched with a James Joyce Foundation Scholarship (Zurich), was followed by a fellowship from the Irish Research Council to conduct post-doctoral research at University College Dublin. In 2012, she was a visiting researcher at the University of Cologne. Lerm Hayes' publications include the books *Post-War Germany and 'Objective Chance': W.G. Sebald, Joseph Beuys and Tacita Dean* (Steidl 2008, 2011), *James Joyce als Inspirationsquelle für Joseph Beuys* (Olms 2001), and *Joyce in Art: Visual Art Inspired by James Joyce* (Lilliput 2004). This book accompanied her large, international curated exhibition on the theme for the Royal Hibernian Academy, Dublin. She has curated exhibitions of contemporary art for institutions such as: Goethe Institut, Dublin; Tolstoy Estate National Museum, Russia; Museum of Art at Seoul National University, Korea; Golden Thread Gallery, Belfast; Limerick City Gallery of Art, Limerick; and Centre Culturel Irlandais, Paris.