



Hamburg, 1 November 2004

Dear colleagues,

It took a while to assemble the news from IAWIS/AIERTI for you, but here they are:

During the symposium in Utrecht last summer (see below), the Board was able to meet and discuss IAWIS/AIERTI activities and future plans. Among them are a network for young scholars in the field of Word & Image Studies and an initiative to offer a summer school and seminar on Word & Image Studies. An initial attempt to contact our younger members was not particularly successful. Should you be interested or know of young colleagues who might be, please contact Gabriela Reuss (who is in Paris for the year, Deutsches Forum fuer Kunstgeschichte). Her email address: greuss@web.de. - Initial contacts regarding a possible seminar (probably to be held in the US) are underway. As soon as there are news, you will be informed both in the *Newsletter* and via the website.

IAWIS WEBSITE:

A major upgrade of the IAWIS website will be implemented shortly. The new website will incorporate several new features which have been suggested by members in the past, particularly at the closing session of the Utrecht symposium 'Teaching Word & Image'. We shall include a Member's Only section, designed to accommodate the four major themes of the discussion on the website's future held at the Utrecht meeting: Word & Image resources, information on teaching / Model Introductory Course, instruments for on-line communication, and instruments for community-building (or even collaborative member projects).

Whilst, for both technical and practical reasons (e.g. copyright and maintenance), the website itself cannot include a databank of texts, images and other media, the possibilities of submitting links to such on-line repositories will be greatly improved. Features requested in the past such as special interest sections and review sections can now be instituted. An on-line IAWIS address book - with members' only access-protection, of course - shall certainly be included. And most important, members will have the opportunity to post their own 'content' to the website (publication announcements, queries, etc.). This names just a few of the forthcoming additions.

We expect that the new and improved IAWIS website will be open to members and the general public by December 1, 2004.

The second of the IAWIS/AIERTI sponsored conferences, **Teaching Word & Image**, was held in **Utrecht, 25-27 June 2004**:

Approximately forty participants from institutions in Europe and North America attended sessions and workshops devoted to courses and curricula, topics and didactic areas, and

multimedia and tools. Presentations were given on sample course offerings, from full-scale degree programmes, to specific courses, to international collaborations; there were also demonstrations of a number of technological aids and programmes. At a final session, participants discussed possibilities for the concrete implementation of proposals, notably via the Association's web-site, to enhance the teaching of word & image.

The importance of the web-site, overseen by Eric Vos, as a major source for information on the teaching of word & image was emphasised. In future, the web-site will become an interactive tool for communication for our members. The web-site could contain resources for teaching such as fundamental texts on the relation of word & image, a bibliography of important and new works, or sample courses and syllabi. Technical and legal restrictions make providing images or an image gallery impracticable, however. It was suggested by several participants that communication among members should be given space through the website. Jan Baetens expressed his interest in initiating a project through IAWIS to translate important theoretical texts (on photography, among other areas) into English: an initial discussion about this can take place via the web-site.

A summer workshop or seminar on Word & Image was suggested, and the Board agreed to explore the possibilities for holding one, perhaps in conjunction with a relevant institution.

Peter de Voogd was thanked for his excellent organisation of the event. It was generally agreed that the next meeting should be devoted to working out a model syllabus of an introductory course on Word & Image studies.

(Michèle Hannoosh)

PHILADELPHIA 23-27 SEPTEMBER 2005

ELECTIVE AFFINITIES:

The 7th International conference of IAWIS/AIERTI is, as you know, being organized by Catriona McLeod, Liliane Weissberg and John Dixon Hunt (editor of *Word & Image* and member of our Advisory Board). The following report was sent to the *Newsletter* by Catriona whom you may contact with queries at one of the following addresses: affinities@ccat.sas.upenn.edu cmacleod@sas.upenn.edu.

The deadline for the call for papers was October 1, and we are pleased to report a gratifying number of submissions. We will be informing those who submitted proposals of our decisions shortly. The conference website will be up and running by the end of the year.

The conference promises to be an intellectual feast. Several events are being planned on the University of Pennsylvania campus to dovetail with Elective Affinities. We will host an evening in celebration of "50 years of concrete poetry." Penn's Arthur Ross Gallery will be opening an exhibition of historic maps of the Pacific Coast. The Rare Book Room of the van Pelt Library will open an exhibit on Ian Hamilton Finlay entitled "Word, Image, and Garden." Twelve panels will explore Finlay's use of and involvement with concrete poetry, emblems, inscriptions, metaphor, metamorphosis, earlier 18th-century gardens, the French Revolution, the sea, and the printed pamphlet. A special issue of *Word & Image* will be devoted to the catalogue and accompanying essays. The Institute of Contemporary Art will be exhibiting the work of Rodney Graham, the Canadian conceptual artist. Graham has been heralded as a master of mixing media, and his works reference a rich range of subjects from music, literature, and pop culture, including James Bond, Cary Grant, Sigmund Freud, Kurt Cobain, John Cage, and elevator music.

A featured speaker at the conference will be Art Spiegelman, author of *Maus*, and most recently, *In the Shadow of No Towers*, a meditation in words and images on 9/11.

(Catriona MacLeod, Conference Organizer)

NEWS FROM OUR SPONSORED SESSION AT THE CAA CONFERENCE IN 2005:

The 93rd Annual Conference of the College Art Association will be held in Atlanta, Georgia, from February 16 to 19, 2005:

Beyond the Written Source

Chairs: Véronique Plesch, Colby College, and Laura Saltz, Colby College

In considering the relationship between visual works and verbal texts, art historians traditionally employed a single method: they searched for the written sources from which the visual works were thought to originate. Correspondingly, the visual work was believed merely to “illustrate” the written source that inspired—and also validated—it. This way of conceiving the relationship between word and image thus implicitly grants primacy to texts over images in the production of meaning.

This session, sponsored by the International Association of Word and Image Studies, intends to explore how art historians may consider visual works and their relationship to verbal texts in ways that question and problematize the traditional philologically-informed quest for written sources. Recent scholarship has used various conceptual models to understand this relationship between words and images, including among others translation, appropriation, and exegesis (Paolo Berdini, for instance, believes “that fundamentally painting visualizes a reading and not a text”). This session presents three case studies that indeed go beyond the notion of a verbal text as a source for images. Drawn from a wide historical and geographical range—twelfth-century Italy, sixteenth-century France, and twentieth-century France—these case studies nevertheless share a common dynamic: each illustrates an instance in which the boundary between words and images becomes blurred, with images signifying as language or words as images. The papers in this session explore the specific historical, economic, or aesthetic conditions which make this blurring possible at different historical moments. In doing so, they contribute to an ongoing dialogue about the signifying power of words and images that modifies and/or complicates the traditional notion of *ut pictura poesis*.

Out of a great number of submissions, three papers were selected:

Stefano Riccioni, University of Rome “La Sapienza”, Visual Insights and Rhetoric Delights in the Mosaics of San Clemente in Rome. - Michael Thimann, Kunsthistorisches Institut (Max-Planck-Institut), Florence: *Carmen Perpetuum–Pictura Perpetua*. Jean Jacques Boissard’s Drawings of the *Metamorphoses* (1556) and the Debate on *Picta Poesis* in Sixteenth-Century France. - Jonathan Bass, Department of English, Rutgers University: Text and Image Reversal in Two Works by Marcel Duchamp.

The Board of IAWIS/AIERTI welcomes suggestions for their sponsored sessions at the annual CAA conferences. Please contact us!

We received the following suggestion by our member Jan Baetens to launch a large-scale IAWIS/AIERTI project on “**Criticism in translation**” and would like to invite your comments:

The rationale for this project is twofold. On the one hand, many members of IAWIS regret the fact that the scholarly community misses out, for very comprehensible reasons, on some important material produced in languages such as German, Dutch, Portuguese, Japanese, French, Italian, etc. On the other hand, many IAWIS members would be happy to collaborate more closely across language boundaries in the interest of interart studies. The language skills in IAWIS are rich and diverse, but they are “scattered”: this project might give a new opportunity to offer the whole community the benefits of our “distributed knowledge”. This knowledge has not only to do with the language issue, it also concerns the type of objects we study and the type of questions we raise. A better circulation of knowledge between language groups will enhance the quality of our work in the word and image field in general.

The main idea for carrying out the project is simple. If we imagine it at two levels, the first would entail a preliminary self-reflection on what IAWIS represents: what are we actually doing? which are the subfields in which our research is concentrated? which are the main problems we face while doing research? Since “word and image studies” is not (nor perhaps should be) an institutionalized discipline, but a crossroads of interdisciplinary interrogations, such a self-reflexive exercise will prove helpful to all of us. The second level would concentrate on an attempt to produce, in English translation, a selection of interesting scholarship of, say, the last two decades (since the start of IAWIS), and to offer them to the IAWIS members at the “members only area” of the website.

The realization of this project, which is by definition a work in progress, shall of course take a lot of time (but it is not unreasonable to hope for some results by around 2007). It may be organized in the following way: first IAWIS carries out a kind of “poll”, the result of which should be the selection and definition of 8 to 10 subfields. Then IAWIS should invite its members to commit themselves to the implementation of the project. Some members might accept to serve as project coordinators. Each subfield should have one or two coordinators; the coordination tasks would include selection of the texts, discussion of copyright matters, identifying possible translators, in short being in charge of the complete process. Other members might accept to help as translators (if each English-speaking IAWIS member accepted to help with the translation of one text, we would have made a dramatic step forward). Finally, the IAWIS board, which must approve the choices made by the coordinators, will allow for publication of the material on the website.

The website will prove a crucial factor. It will of course make the project feasible (it is easier to finance a good online publication than a very thick hard-copy volume of translated articles). The “Criticism in translation” can become an “encyclopedia” of valuable material exclusively available to members of IAWIS. This type of databases will become more important every year, and IAWIS may play a pioneer role.

Jan Baetens

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WE ARE PLEASED TO ANNOUNCE THE FOLLOWING PUBLICATIONS BY MEMBERS:

Yves Jeanneret, Nathalie Roelens, *L'imaginaire de l'écran / Screen Imaginary* (in the series "Faux titre"), Amsterdam, New York: Rodopi, 2004.

Véronique Plesch, *Le Christ peint. Le cycle de la Passion dans les chapelles peintes du XV^e siècle dans les États de Savoie*, Chambéry: Société Savoisienne d'Histoire et d'Archéologie, 2004.

Please contact me if you wish to announce your own publications in the *Newsletter*:
schglass@uni-hamburg.de. For further reviews refer to: <http://www.iawis.org/pub/bib1.html>.

With my very best wishes to all of you,

Charlotte Schoell-Glass