

Conference Programme (Provisional)

Abstracts follow starting on page 18

Date	Time	Session	Chair	Room
Sunday 10 August	5:15 – 7:30pm	<i>Civic Reception</i>		McManus: Dundee's Art Gallery & Museum

Date	Time	Session	Chair	Room
Monday 11 August	8:30 – 9:25am	<i>Registration</i>		Dalhousie Foyer
	9:30 – 10:00am	<i>Conference Welcome from IAWIS and SWIG</i> <i>Introductory Lecture</i>		LT3
	10:00 – 10:30am	Matthew Jarron: <i>Dundee: One City, Many Discoveries</i>		
		<i>Coffee Break</i>		Dalhousie Foyer
	11:00 – 12:30pm	<i>1A. Science and Portraiture: Showing knowledge, constructing identities, establishing differences</i> Griselda Pollock: <i>General Introduction / Paper 'Film and Portraiture'</i> Marta Penhos: <i>Physiognomy in Tierra del Fuego. Darwin, Fitz-Roy and Martens represent Fuegian people (1826-1836)</i> Camille Joseph: <i>Can Portraits Speak for Themselves? Franz Boas and Anthropometric Portraiture</i>	Laura Malosetti Costa, Griselda Pollock, and Valerie Mainz	LT3
	11:00 – 12:30pm	<i>2A. A Sketch of the Universe: the Influence of D'Arcy Thompson's On Growth and Form</i> Matthew Jarron: <i>Riddles of Form – D'Arcy Thompson through word and image</i> Dina Aleshina: <i>Influence of D'Arcy Thompson's "On Growth and Form" on British abstract painting of the St Ives School: View from Russia</i> Mark Donoghue: <i>Turner, Deleuze and the Morphogenesis of the Scottish Landscape</i>	Paul Liam Harrison	2F11

	11:00 – 12:30pm	<p>3A. <i>Graphic Adaptation and Historic Literary Fiction: Re/vision, Remediation and Discovery</i> Jan Baetens: <i>Adapting de Maupassant and Trollope</i></p> <p>Peter Wilkins: <i>Moby-Dick and the Ethics of Response: Graphic Adaptations of Melville's Novel</i></p> <p>Ian Hague: <i>Drawing 'the apprenticeship of a man of letters': Adapting Remembrance of Things Past for bande dessinée</i></p>	Simon Grennan	2F13
	11:00 – 12:30pm	<p>4A. <i>Exploration in Word and Image in Studio Practice</i></p> <p>Kristen Nassif: <i>Duane Michals: "Photographing Nothing"</i></p> <p>Stephen Burt: <i>The Artist and Literature: A Dreamer of a Dreamed World</i></p> <p>Katherine Gagnon: <i>Art as Communication</i></p>	Véronique Plesch	2F14
	12:30 – 2:00pm	Lunch / Book Stall		Dalhousie Foyer
	2:00 – 3:30pm	<p>1B. <i>Science and Portraiture: Showing knowledge, constructing identities, establishing differences</i></p> <p>Laura Malosetti: <i>Public Uses of Daguerreotypes</i></p> <p>Tess Barnard: <i>Surface Tension: examining representations of the bogeyman through the science of face processing</i></p> <p>Deborah Dorotinsky: <i>Picture perfect: Tehuana portraits in ethnographic photography 1920-1940</i></p>	Laura Malosetti Costa, Griselda Pollock, and Valerie Mainz	LT3
	2:00 – 3:30pm	<p>2B. <i>A Sketch of the Universe: the Influence of D'Arcy Thompson's On Growth and Form</i></p> <p>Roger Wilson: <i>'Creating from the inside' - D'Arcy Thompson's influence on the art school curriculum</i></p> <p>Mark Wright: <i>Inside a Microcosm: the legacy and influence of D'Arcy Thompson on modern and contemporary paint</i></p> <p>Gemma Anderson: <i>The Artist as Morphologist</i></p>	Matthew Jarron	2F11

	2:00 – 3:30pm	<p>3B. Graphic Adaptation and Historic Literary Fiction: Re/vision, Remediation and Discovery</p> <p>Simon Grennan: <i>Dispossession: Considering Drawing Style, Genre and Register in a New Graphic Adaptation of Anthony Trollope's 1878-79 Novel John Caldigate</i></p> <p>Frederik Van Dam: <i>Diplomatic Remediations: Toward a Benjaminian Analysis of Graphic Adaptation</i></p> <p>David Skilton: <i>Mid-Victorian wood-engraved illustrations</i></p>	Simon Grennan	2F13
	2:00 – 3:30pm	<p>4B. Exploration in Word and Image in Studio Practice</p> <p>Laura Donkers <i>How I found my way to the written word through visual art</i></p> <p>Douglas Robertson <i>In a Cloud of Sea-Fowl: The Art of Collaborating</i></p> <p>Maggie Libby <i>An Exploration of the Forms of Visual and Verbal Portraiture</i></p>	Véronique Plesch	2F14
	2:00 – 3:30pm	<p>5A. Exploring Neuroscience and Word-and-Image Studies: Theoretical Efficacy and Affective Response</p> <p>Lauren Weingarden: <i>Introduction to Session / Overview</i></p> <p>Catherine Gander: <i>'The physiology of the nervous system and the processes of the imagination': ekphrasis and artful language in William Carlos Williams' Spring and All</i></p> <p>David S. Miall: <i>"Annihilation of self": The cognitive challenge of the sublime</i></p>	Lauren S. Weingarden	2F15
		Coffee Break		
	4:00 – 5:30pm	<p>1C. Science and Portraiture: Showing knowledge, constructing identities, establishing differences</p> <p>Nicolás Kwiatkowski: <i>Depicting New World 'Barbarians'</i></p> <p>Catherine Theobald: <i>The (Un)Making of "Le Roi-Machine": Articulations between Art and Science in Portraits of Louis XIV</i></p> <p>Tomas Macsotay: <i>'L'homme est droit et tourné vers le ciel': Humbert de Superville and the Faces of Power</i></p>	Laura Malosetti Costa, Griselda Pollock, and Valerie Mainz	LT3

	4:00 – 5:30pm	<p>3C. Graphic Adaptation and Historic Literary Fiction: Re/vision, Remediation and Discovery</p> <p>Chantal Herskovic: <i>Word and image in Alice In Sunderland</i></p> <p>Aarnoud Rommens: <i>Adapting (to) Nightmares: Alberto Breccia, Censorship, Counter-Memory, and Future Mourning in the Graphic Novel</i></p> <p>TBC</p>	Simon Grennan	2F13
	4:00 – 5:30pm	<p>5B. Exploring Neuroscience and Word-and-Image Studies: Theoretical Efficacy and Affective Response</p> <p>Christine Vial-Kayser: <i>What neuroscience can tell us about the possible meditative effect of Mondrian's monochrome paintings</i></p> <p>Regine Rapp: <i>SYNAESTHESIA – a phenomenon of multisensory perception in neuroscience and visual arts</i></p> <p>Lauren S. Weingarden: <i>Neuroaesthetics and Cognitive Poetics: Mapping Baudelairean Modernity in Neural Processing of Word & Image</i></p>	Catherine Gander	2F15
	4:00 – 5:30pm	<p>6. Displacements of War</p> <p>Catherine Taylor: <i>'Distance Vision': Drone Warfare as Tourism</i></p> <p>Melanie Stengele: <i>Haptic Healing: Restoring Art as a Means of Recovery in J. L. Carr's A Month in the Country</i></p> <p>TBC</p>	tbc	2F11
	6:00 – 7:00pm	<p>Keynote Speaker: Professor Martin Kemp, University of Oxford: <i>'Real Unicorns and other Strange Tales': The Persistence of Chimerical Creatures in Visual Representations and Texts.</i></p> <p>Followed by wine reception and book signing.</p>	Mary Modeen	D'Arcy Thompson Lecture Theatre and Foyer, Tower Building

Tuesday 12 August	9:00 – 10:30am	<p>7A. Interiors: Charting Inner Spaces / Intérieurs: cartographier les espaces du dedans</p> <p>Fleur Kuhn: <i>Primo Levi, de mots et d'atomes</i></p> <p>Sarah Garland: <i>Thinking Through Word and Image in Arakawa and Madeline Gins' Mechanism of Meaning</i></p> <p>TBC</p>	Marco Bernini, Guido Furci	LT3
	9:00 – 10:30am	<p>8. Epistemological Allegiances: Art and Science as Unfaithfully Faithful Mediators of One Another</p> <p>Julia Sánchez-Dorado: <i>The problem of similarity in the understanding of scientific and artistic representations</i></p> <p>Miriam Van Rijnsingen: <i>Singularities in the making: about experimental (art) systems</i></p> <p>Johanna Malt: <i>What art says by not saying it: Adorno, aesthetics and the art of negation</i></p>	Christa-Maria Lerm Hayes	2F13
	9:00 – 10:30am	<p>9A. Science in the Twentieth Century Avant-Garde</p> <p>Eric Robertson: <i>Rhythms of Colour: Cendrars and Survage</i></p> <p>Paola Sica: <i>Futurist Science, Creative Experimentation and Transparent Selves</i></p> <p>Jonathan Black: <i>A Brave New World at War: Edward Wadsworth (1889-1949) and ICI's 'Aspects of Industry Art Programme, 1941-45</i></p>	Magda Dragu	2F11
	9:00 – 10:30am	<p>10. Art / Text Relations</p> <p>Amy Golahny: <i>Rembrandt's Hundred Guilder Print: Experimentation in Image and Text</i></p> <p>Léa Vuong: <i>Literary Louise: Words and Images in Louise Bourgeois' Work</i></p> <p>Andrea Giunta: <i>León Ferrari: Tactile Poems</i></p>	Maha Gad El Hak?	2F14
		Coffee Break		
	11:00 – 12:30pm	<p>7B. Interiors: Charting Inner Spaces / Intérieurs: cartographier les espaces du dedans</p>	Marco Bernini, Guido Furci	LT3

		<p>Richard Steadman-Jones: <i>Fishing as a Figure of Interiority</i></p> <p>Marco Bernini: <i>A Room for One's Selves: On Beckett Mental Chambers</i></p> <p>Mary Robson: <i>Adam plus One</i></p>		
	11:00 – 12:30pm	<p>11. Designs for Life: Art, Science and the Multi-Culture</p> <p>Mhairi Towler: <i>Bringing Science to Life through Animation</i></p> <p>Gavin Renwick: <i>TBC</i></p> <p>David Lyons: <i>The Colour Blind Test</i></p>	Paul Liam Harrison	2F13
	11:00 – 12:30pm	<p>9B. Science in the Twentieth Century Avant-Garde</p> <p>Claire Gheerardyn: <i>Mina Loy's Poetics of the Atom: Explosive Sculpture and Continent Poetry</i></p> <p>C. D. Rodríguez-Camargo: <i>The Quantum Physics of the Surrealism, the Surrealism of the Quantum Physics and the Relativity and the Cubism</i></p> <p>Sarah Cook: <i>Semantic Analysis: The Art of Parsing Found Text</i></p>	Eric Robertson, Magda Dragu	2F11
	11:00 – 12:30pm	<p>12. Mind Games</p> <p>Neal Klomp: <i>"The seeing, the touching, the being": The Image of Juliet's Grave implanted within the Orgasm of John Cleland's Fanny Hill</i></p> <p>Heidrun Führer: <i>Ekprhasis and the word-image relation in A.S. Byatt's "The Matisse Stories"</i></p> <p>Dominika Bugno-Narecka: <i>Notes from an Exhibition as a Literary Cabinet of Curiosities</i></p>	Brian Hoyle	2F14
	12:30 – 2:00pm	Lunch / Book Stall		Dalhousie Foyer
	2:00 – 3:30pm	7C. Interiors: Charting Inner Spaces / Intérieurs: cartographier les espaces du dedans	Marco Bernini, Guido Furci	LT3

		<p>Guido Furci: <i>Filmer à la lettre ? Le livre de la grammaire intérieure de Nir Bergman</i></p> <p>Davide Papotti: <i>A small hut in the woods: Inscapes and Landscapes in Dans les forêts de Sibérie by Sylvain Tesson</i></p> <p>Mariève K. Desjardins: <i>From the 19th century's arcades of Paris to contemporary urban interactive art installations: passageways to explore</i></p>		
	2:00 – 3:30pm	<p>14. Riddles in the Landscape of Textual Representations: Exploration & Discovery in Artistic Inspirations</p> <p>Thaïs Flores de Nogueira Diniz: <i>Interpreting Shakespeare's Hamlet through the Visual</i></p> <p>Catriona MacLeod: <i>Fraternal Print Collaborations: Ludwig Emil Grimm and the New Art of the German Märchen</i></p> <p>Maria do Carmo de Freitas Veneroso: <i>The Object Alice by Arlindo Daibert as an Intersemiotic Transposition of the Work Alice in Wonderland by Lewis Carroll</i></p>	Eric T. Haskell	2F14
	2:00 – 3:30pm	<p>9C. Science in the Twentieth Century Avant-Garde</p> <p>Tom Willaert: <i>Modernism's Literariness Revisited. On the Reception of the Gramophone and Phonograph in Dutch Literature 1878-1963</i></p> <p>Sarah Dellmann: <i>Visualized Science around the Fin-de-Siècle: Scientific Media and Scientific Images addressed through Performativity</i></p> <p>Magda Dragu: <i>Music Visualization, Graphs, and Musicalized Pictures: Klee's Fugue in Red (1921)</i></p>	Eric Robertson	2F11
	2:00 – 3:30pm	<p>15. Evolving Models</p> <p>Matthijs Engelberts: <i>Riddles of convention: reconsidering the (critique of) differences between verbal and visual representation</i></p> <p>Jolene Mathieson: <i>William Wordsworth, the Aesthetics of Nature and Scientific Knowledge</i></p> <p>Paul Liam Harrison: <i>Exploring a Landscape</i></p>	Daniel Cook	2F13
		Coffee Break		

	4:00 – 5:30pm	<p>7D. Interiors: Charting Inner Spaces / Intérieurs: cartographier les espaces du dedans</p> <p>Lynn Bannon: <i>Body Language : Verbal and Visual Signs of Surgical Operations</i></p> <p>Valentin Nussbaum: <i>Inside / Out: Visualizing the Reasoning Mind in Crime Fictions</i></p> <p>Claire Cornillon: <i>Filming the Dream in a TV Show: Between Innerspace and Outerspace</i></p>	Marco Bernini, Guido Furci	LT3
	4:00 – 5:30pm	<p>30. Image and Text in Online Learning Environments</p> <p>Lynn Boyle: <i>The Online Learning Platform, is it Devoid of the Appropriate Image?</i></p> <p>Aileen McGuigan: <i>A VLE Designed for Learning</i></p> <p>Lucy Golden: <i>Picture Hooks: Image and Text in a Virtual Learning Environment</i></p>	Maha Gad El Hak	2F11
	4:00 – 5:30pm	<p>17. Gardens as Sites of Meaning: Proposing a Context for Ian Hamilton Finlay's 'Little Sparta'</p> <p>Donna Canada-Smith: <i>Diary of a Scotch Gardener: Thomas Blaikie, Travel Writing and the Construction of Monceau & Bagatelle</i></p> <p>Eric T. Haskell: <i>Reading Eden's Riddles: Words in the Landscape, Texts in the Garden</i></p> <p>James Y. Yoch: <i>Nano-Technology in the Garden from Epicurus to Little Sparta</i></p>	Eric T. Haskell	2F13
	4:00 – 5:30pm	<p>18. Aspects of Ekphrasis</p> <p>Vasilis Papageorgiou: <i>W. G. Sebald's Euphoric Depictions</i></p> <p>Richard Kopley: <i>The Structure of Sherwood Anderson's 'Hands'</i></p> <p>Kangqin Li: <i>The Poem and the Rhetoric of the Grid: A Case Study in John Updike's Poem 'Ex-Basketball Player'</i></p>	tbc	2F14
	6:00 – 7:30pm	<p>Word and Image exhibitions opening, Max Nanny essay prize award & Montreal Volume Launch reception</p>		Tower Building Foyer and Lamb Galleries

Wednesday 13 August	9:00 – 4:00pm	<p><i>Optional visit to ‘Little Sparta’, Ian Hamilton Findlay’s Garden</i></p> <p>Buses leaving from Dalhousie at 9:00am, arrive Little Sparta about 11:00am.</p> <p>Duration of visit is around 3 hours, leaving at 2:00pm to arrive back in Dundee at 4:00pm. (Includes guided tour, provided by the Trust, and picnic lunch by Pyet Deli at 1:00)</p> <p>Alternatively, small group visits to the D’Arcy Thompson Zoology Museum, Dundee Contemporary Arts and other local places of interest will be organised. These will be free and delegates can sign up at the conference.</p>		Depart and return outside Dalhousie Building
	6:00 – 7:00pm	<i>Optional Special Event: ‘It Is Rocket Science’ – award-winning comedy show with BBC Radio 4 star Helen Keen</i>		D’Arcy Thompson Zoology Museum, Carnelley Building
	7:30 – 8:30pm 8:30 – 10:30 pm	<p><i>Optional Special Event: ‘The Science of Whisky Tasting’</i></p> <p><i>Special Screening: Ken Loach’s <i>The Angels’ Share</i> (2012) with intro by Brian Hoyle</i></p>		Tower Foyer D’Arcy Thompson Lecture Theatre

Thursday 14 August	9:00 – 10:30am	<p>19A. <i>The Thinking Hands of Science, Literature and Art</i></p> <p>Márcia Arbex: <i>Michel Butor et l'écriture de la photographie</i></p> <p>Etienne Février: <i>'Thinking mostly with [one's] fingers'? The Eye, the Hand and the Machine in Steven Millhauser's Short Fiction</i></p> <p>Susan Small: <i>Snapshots of Another Scene in Annie Ernaux's L'usage de la photo</i></p>	Anne-Laure Fortin-Tournès, Laurence Petit, and Sophie Aymes	LT3
	9:00 – 10:30am	<p>20A. <i>Curves of Life: Spirals in Nature and Art</i></p> <p>Miriam Vieira: <i>From Butterflies to Skyscrapers: pictorial and visual qualities in Clara and Mr. Tiffany</i></p> <p>Catherine Lanone: <i>Spirals, Snakes and Ammonites: Mary Anning, Tracy Chevalier and Joan Thomas</i></p> <p>Philippe Kaenel: <i>Beyond formalism: spirals in photography from Steichen to Weston</i></p>	Laurence Roussillon-Constanty, Karen E. Brown	2F11
	9:00 – 10:30am	<p>21A. <i>Exploration and Contested Spaces: Part I</i></p> <p>James Taylor: <i>Artistic Voyage: William Westall</i></p> <p>Frances Robertson: <i>Thomas Telford's Tour in the Highlands: Shaping the Wild Landscape through Word and Image</i></p> <p>TBC</p>	tbc	2F13
	9:00 – 10:30am	<p>23A. <i>Poetry and Visuality</i></p> <p>Claus Clüver: <i>From Concrete Poetry to Biopoetry: Changes in Readers' Performance Activities</i></p> <p>Alice Tarbuck: <i>Warblers and Wild Strawberries: Rewards for Looking in the Poetry of Thomas A. Clark</i></p> <p>Francis Edeline: <i>Les Palimpsestes de Tom Phillips</i></p>	Andrew Roberts	2F14
		Coffee Break		

	11:00 – 12:30pm	<p>19B. The Thinking Hands of Science, Literature and Art</p> <p>Karine Bouchy: <i>Le ‘tracé direct’ dans le design typographique actuel: logiciels vectoriels et lettrage à la main</i></p> <p>Richard Alexander Carter: <i>Performative Textualities: Exploring the Ontology of Digital Literature</i></p> <p>Sheldon Richmond: <i>Francis Bacon: And The Eye of the Observer in Science, Philosophy and Art</i></p>	Anne-Laure Fortin-Tournès, Laurence Petit, and Sophie Aymes	LT3
	11:00 – 12:30pm	<p>20B. Curves of Life: Spirals in Nature and Art</p> <p>Kirsty Bell: <i>Spirales et plis: Conversations de Marie Boulanger, Louise Warren et André Lamarre</i></p> <p>Philippe Enrico: <i>Profondeur et relief de la spirale chez Marcel Duchamp</i></p> <p>TBC</p>	Laurence Roussillon-Constanty, Karen E. Brown	2F11
	11:00 – 12:30pm	<p>21B. Exploration and Contested Spaces: Part II</p> <p>Ruth Beer: <i>Exploring Trading Routes: Rivers Relations Resources</i></p> <p>Jeff Thoss: <i>Cartographic Ekphrasis in Modern English Poetry</i></p> <p>Phil Braham: <i>Touched by Strangers: The Archaeology of Intimacy</i></p>	Mary Modeen	2F13
	11:00 – 12:30pm	<p>23B. Poetry and Visuality</p> <p>Cathy Roche-Liger: <i>Trevor Joyce’s and Geoffrey Squires’ Poetry as Visual Art Pieces and Performances: New Forms for New Explorations and Experiences</i></p> <p>Martin Heusser: <i>Against “the naughty thumb / of sciences”: Deviant Visuality in the Poetry of E. E. Cummings</i></p> <p>Vladimir Feshchenko: <i>Bodily deixis in literature and painting: the case of E.E. Cummings, “poetandpainter”</i></p>	Andrew Roberts	2F14
	12:30 – 2:00pm	Lunch and IAWIS General Assembly		Dalhousie Foyer/ LT3
	2:00 – 3:30pm	19C. The Thinking Hands of Science, Literature and Art	Anne-Laure Fortin-Tournès,	LT3

		<p>Marie-Odile Bernez: <i>Combination of Simple Mirrors – Childish Game or Useful Tool?</i></p> <p>Tim Huisman: <i>Visual Representation of a New Anatomy: Bidloo and De Lairese's Anatomia humani corporis</i></p> <p>Sue Zemka: <i>Prosthetic Hands and Phantom Limbs, 1845 – 1945</i></p>	Laurence Petit, and Sophie Aymes	
	2:00 – 3:30pm	<p>33. Science and Film</p> <p>Rodger Payne: <i>The Dark Knight: Science and the National Security State</i></p> <p>Laura Findlay: <i>Forensic Science in Film Noir and Crime Films</i></p> <p>Brian Hoyle: <i>TBC</i></p>	Jen Barnes	2F13
	2:00 – 3:30pm	<p>23C. Poetry and Visuality</p> <p>Juha-Pekka Kilpiö: <i>Panning Panopticon: Steve McCaffery's Visual Kinephrasis</i></p> <p>Xiaojuan Chen: <i>The Mutualism of Word and Image in China Painting of the 20th Century</i></p> <p>Theresa Muñoz: <i>Existentialism in Tom Leonard's Visual Poems</i></p>	Andrew Roberts	2F14
		Coffee Break		
	4:00 – 5:30pm	<p>19D. The Thinking Hands of Science, Literature and Art</p> <p>Silvia Maria Guerra Anastácio: <i>The War Horse Crosses Media Boundaries</i></p> <p>Eliana Lourenço de Lima Reis: <i>Writing and Installation Art: Medial Transpositions by Joseph Kosuth and Jitish Kallat</i></p> <p>Elisabeth-Christine Gamer: <i>Artists – Interwoven : Sherrie Levine, Victor Burgin, Peter Halley and the Question of Intertextuality</i></p>	Anne-Laure Fortin-Tournès, Laurence Petit, and Sophie Aymes	LT3
	4:00 – 5:30pm	<p>23D. Poetry and Visuality</p> <p>Jane Partner: <i>The Visual Wit of Seventeenth-Century Poetry: Seeing, Thinking, Knowing</i></p>	Andrew Roberts	2F14

		Tim Isherwood & Judy Kendall: <i>A New Typographic / Poetic Aesthetic</i> Andrew Roberts: <i>Poetry in Intermedial Art Works: Commissions from the Poetry Beyond Text Project</i>		
	4:00 – 5:30pm	24. Symbols, Emblems and Icons Larry Visocchi: <i>theSwirl:theWhirl:theBirl</i> Timothy Erwin: <i>Riddles of Form in Alexander Pope</i> Daniel Cook: <i>The Distressed Poet: Images of Eighteenth-Century Authorship</i>	Keith Williams	2F11
	4:00 – 5:30pm	<i>Publishing Opportunities in Word and Image Studies – Workshop</i> Véronique Plesch, Michèle Hannoosh & Catriona MacLeod		2F11
	6:00 – 7:00pm	Keynote Speaker: Professor Calum Colvin, Duncan of Jordanstone College of Art and Design: <i>Burnsiana</i>	Matthew Jarron	D’Arcy Thompson LT Tower Building
	7:00 – 8:00pm	<i>Opening reception for Resonate exhibition drawn from the Artists’ Books Collection Dundee</i>		Visual Research Centre, Dundee Contemporary Arts

Friday 15 August	9:00 – 10:30am	25A. Science Fiction: The Scientific Imaginary in Word and Image Barry Sullivan: <i>The Scientific Imaginary of Robert Duncan Milne</i>	Keith Williams	LT3
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		<p>Daniel Helsing: <i>From the Stars and Back: The Journey Motif in Carl Sagan's Cosmos and Peter Nilson's Stjärnvägar</i></p> <p>Madeline Gangnes: <i>Wars of the Worlds: Visualising H. G. Wells's Novel in Word and Image</i></p>		
	9:00 – 10:30am	<p>26. The Art of Travel Writing</p> <p>Michèle Hannoosh: <i>Photography and the Travel Narrative in 1839</i></p> <p>Solange Ribeiro de Oliveira: <i>Travel Literature and the Visual Arts: Writings and Re-writings of Brazilian History</i></p> <p>Christina Ionescu: <i>Exploring the World with Rockwell Kent's Candide (1928): From Verbal Description to Iconographic Representation</i></p>	Linda Goddard	2F11
	9:00 – 10:30am	<p>27. Undulations</p> <p>Catalina Sierra Rojas: <i>"The many starisles" of Gyula Kosice: a Hydrokinetic of Poetics</i></p> <p>Tilo Reifenstein: <i>Wave Fold Hinge</i></p> <p>Ana Maria Clark Peres: <i>L'intérieur et l'extérieur chez Chico Buarque: une question d'«extimité»</i></p>	tbc	2F13
		Coffee Break		
	11:00 – 12:30pm	<p>25B. Science Fiction: The Scientific Imaginary in Word and Image</p> <p>Patricia Simonson: <i>Fables of ecology. Science and the quest narrative in Nausicaa (Hayao Miyazaki) and Epic (Chris Wedge)</i></p> <p>Rosa Michaelson: <i>"The trough of despair and the slope of enlightenment": using Gartner's hype cycle and science fiction in the analysis of technological longings</i></p> <p>Keith Williams: <i>Scientific Romance and the 'Emergence of Cinematic Time'</i></p>	Barry Sullivan	LT3
	11:00 – 12:30pm	<p>29. The Arts of Painting, Sculpture and Architecture: Science, Exploration and Discovery in Early Modern Artistic Theory and Practice</p> <p>Pedro Germano Leal: <i>Text and Image in Agostino Carracci's Funeral (1603): A Conceptual Response to the ut pictura poesis Paragon</i></p>	Hilary Macartney	2F11

		<p>Wendy Bird: <i>Velázquez and Emblem Books</i></p> <p>Cristina Gonzalez-Longo: <i>An Architect's Cosmos: The influence of books and printed images in the architecture of James Smith (c1645-1731)</i></p>		
	11:00 – 12:30pm	<p>31. Visual Translations</p> <p>Lauren Beck: <i>Discovering the Cid's Enemies, 1498 – Today</i></p> <p>Luiz Zanotti: <i>Shakespeare and the duo Vilela: The encounter of Richard III and Lampião</i></p> <p>TBC</p>	tbc	2F13
	12:30 – 2:00pm	Lunch / Book Stall		Dalhousie Foyer
	2:00 – 3:30pm	<p>32. Riddles of the Ninth Art: Comics and Science</p> <p>Damon Herd: <i>What Makes Ticking Boy Tick?</i></p> <p>Jess Burton: <i>Science and Comics – Representing the Space Race</i></p> <p>Selma A. Purac: <i>Technological Galatea: From 'Art Object' to 'Art Subject' in Chobits</i></p>	Chris Murray	LT3
	2:00 – 3:30pm	<p>22. Photo(bio)graphy</p> <p>Megan Charley: <i>Modernism's Static Bodies: James Agee and the Failed Promise of Photographic Contingency</i></p> <p>Katarzyna Perić: <i>Looking for absolute – the great challenge of self-representation</i></p> <p>Jorgelina Orfila: <i>At the Service of Artist Biographies: Word/Image Interaction in John Rewald's 1938 "Les ateliers de Maillol"</i></p>	Lauren Weingarden	2F11
	2:00 – 3:30pm	<p>28. Visualisation of Language</p> <p>Sheena Calvert: <i>Verba Volant (Language, but not as we know it)</i> Related exhibition in 2F10.</p> <p>Anna Notaro: <i>How Networked Communication has changed the ways we tell stories</i></p> <p>Deborah Walter de Moura Castro: <i>Wor(l)d of Art, Art of Silence</i></p>	tbc	2F13

		<i>Coffee Break</i>		
	4:00 – 5:00pm	<i>The Marriage of Wit and Science</i> A JOOT Theatre performance of the Tudor interlude (NB Maximum capacity 60)		Drama Studio, Dalhousie 1S01
	5:30 – 7:30pm	<i>Masters Degree Show Opening & Reception</i> Duncan of Jordanstone College of Art and Design		Duncan of Jordanstone, Matthew Building
	7:30pm – Conclusion	<i>Conference Dinner</i>		Hotel Malmaison, 44 Whitehall Crescent

Excursion to Little Sparta

Wednesday 13 August

As part of the conference programme, we are delighted to include an organised trip to Little Sparta, the unique former retreat of artist and ‘avant gardener’ Ian Hamilton Finlay:

www.littlesparta.org.uk

For any delegates who have not yet registered and wish to join the excursion, the cost is £28, which includes the entrance and photographic permissions fees, guided tour, picnic and coach travel (a 4 hour round trip through some of Central Scotland’s loveliest countryside).

NB It is VERY IMPORTANT that you wear good walking shoes and bring a waterproof (just in case).

The coach leaves Dundee at 9:00 and arrives around 11:00. We will have exclusive use of the garden for approximately 3 hours before the public are admitted. We will return to Dundee around 16:00, in plenty of time to get an early supper before the evening’s optional events:

Helen Keen’s **It is Rocket Science** comedy show 18:00-19:00 in the D’Arcy Thompson Zoology Museum, Carnelley Building.

The Science of Whisky Tasting and special screening of *The Angels’ Share* in the Tower Foyer and D’Arcy Thompson lecture theatre, from 19:30.

Other Outings

For those wanting to see more of Dundee instead, we are arranging various smaller group visits on the same day to the D’Arcy Thompson Zoology Museum, Dundee Contemporary Arts and the Howff (a 16th-century burial ground). Announcements will be made at the conference and a sign-up sheet will be available at the registration desk.

Abstracts of Papers

Keynote 1

Real Unicorns and other Strange Tales: The Persistence of Chimerical Creatures in Visual Representations and Texts

Monday 11 August

6.00pm – 7.00pm

D'Arcy Thompson Lecture Theatre

Tower Building

Martin KEMP

Emeritus Professor

University of Oxford

Since the advent of convincing techniques of naturalistic representation in the Renaissance, allowing the maker to claim that the image is made "from life", there have been important issues of what we can trust. Supposed eyewitness accounts (or an account from a reputable authority) are translated into visually convincing forms in such a way that text and image act to certify truth. Over the years illustrators have adopted various visual and verbal rhetorics to disarm any scepticism we may have. The issues will be looked at via some set-piece cases studies - the unicorn, Dürer's rhinoceros, the duck-billed platypus - as well as less obvious examples, such as signs on toilet doors. In the age of the internet, essentially the same issues have become more rather than less important.

Keynote 2

Burnsiana

Thursday 14 August
6.00pm – 7.00pm
D'Arcy Thompson Lecture Theatre
Tower Building

Calum COLVIN

Programme Director, Art and Media,
University of Dundee

This talk will discuss themes around a recent art project entitled 'Burnsiana'. Initially envisioned as an exhibition at the Robert Burns Birthplace Museum in June 2013, this project grew into an ongoing series of exhibitions and performances alongside a publication of the same name with Luath Press Edinburgh, featuring poems by Rab Wilson. The book was launched at the Storytelling Centre, Edinburgh in Dec 2013.

Burnsiana is a word which does not appear in any dictionaries. However, it's generally understood to loosely refer to any collection of literary odds and ends relating to Robert Burns. For this project this definition has been extended to also encompass a visual representation of these 'odds and ends'. My interest in Burns is longstanding and this collection of Burns related work has been created over the last decade.

The series of multi-referential artworks discussed in this presentation are concerned with the very process of looking, perceiving and interpreting. The potential meaning of any individual piece is intrinsically linked to the viewer's personal deconstruction of the image. Utilising the unique fixed-point perspective of the camera, I create and record manipulated and constructed images in order to create elaborate narratives which meditate on numerous aspects of Scottish culture, identity and the human condition in the early 21st century. As Burns reflected through his art the world he inhabited, these works and words strive to reflect on a myriad of contemporary concerns.

1A. Science and Portraiture: Showing knowledge, constructing identities, establishing difference

Monday 11.00am – 12.30pm
LT3

Griselda POLLOCK
University of Leeds

General Introduction / Paper ‘Film and Portraiture’

If portraiture is the privileged space of the representation of the human face *qua* face as site of identity, subjectivity and presence, how does this form traverse the boundaries between biography and description, between the representation of difference, between the educated and the unlearned, the good and the evil, the esteemed and the dangerous - and establish distinctions between ethnicities, social classes and nationalities? This session seeks to address the complex configurations and meanings of the human face in literature and visual imagery at the intersection with non-aesthetic, scientific modes of classification and knowledge production that equally deploy word and image for different ends to those apparently pursued in aesthetic and cultural practices of representation classified as portraiture. Can such distinctions be maintained? What interests do they disguise?

If the aesthetic in portraiture has been critically linked to plays of power and privilege across race, gender, class and nationality, the scientific has claimed to pursue ‘knowledge’ through visual attentiveness and transcription indifferent to such rhetorically conveyed hierarchies and asymmetries. Yet both sites are loci of simulation, invention and emphases that have effects both ideological and political. This session calls for papers that both address, and perhaps shift, on the one hand, the bifurcation between word/image constructions in art and science and, on the other, discover their convergence in order to re-examine, case by case, the complexity of representations of the face, faciality and visualized otherness beyond the confines of genre categories which ‘naturalize’ the portrait.

Marta PENHOS

Facultad de Filosofía y Letras, Universidad de Buenos Aires

Physiognomy in Tierra del Fuego. Darwin, Fitz-Roy and Martens represent Fuegian people (1826-1836)

The aim of this paper is to explore the role of physiognomy in written and iconic representations of the inhabitants of Tierra del Fuego by some of most interesting crew members of the so called Voyage of the "Beagle". This hydrographic expedition took place in two stages: 1826-1830 and 1831-1836.

The captain Robert Fitz Roy was, in the words of Charles Darwin, "an ardent disciple of Lavater". In the official report of the expedition, published in 1839, Fitz Roy used physiognomy to make extensive descriptions of the Fuegians, taking into account the relationship between the features of their faces and their moral character and habits. Darwin also wrote about Fuegian people, but he did not feel the same enthusiasm for the physiognomy as Fitz Roy did. However, his interest in "the expressions of the emotions" (such is the title of his work, published in 1872) led him to connect the physical appearance of the Fuegians with their primitive nature. The third important character is Conrad Martens, the artist who made 90 drawings during his participation in the expedition for a few months in 1833. The engravings

in the official report were based on them. To portray the Fuegian people, Martens worked from front and profile models, following a long tradition of artistic and scientific images.

Some questions that will be addressed in this paper are: How and to what extent did physiognomy shape written descriptions and drawings of the Fuegians? To what extent it produced divergencies of meaning between texts and images? How it intervened in the representation of difference and otherness? And, finally, what kind of portraits are those produced by Fitz Roy, Darwin and Martens?

Camille JOSEPH

Université Paris 8 and LARCA

Can Portraits Speak for Themselves ? Franz Boas and Anthropometric Portraiture

At the turn of the twentieth century, photography had made its way in American anthropology. It embodied rationality and objectivity, and served in the field as well as in publications of all sorts. It is however remarkable that anthropometric portraits were the only kind of photographs for which specific rules were established. As in *Ethnological Directions Relative to the Indian Tribes of the United States*, published in 1875 by Otis Mason, one of America's prominent ethnographers, the idea was that it was possible to produce portraits that could speak for themselves, as in Alphonse Bertillon's *portrait parlé*: racial and mental differences could be "read", as it were, on such photographs. Throughout his career, American anthropologist Franz Boas also used anthropometrical portraits. However, he wrote extensively against the racist and evolutionist conclusions drawn from the same data by scientists such as Francis Galton or Karl Pearson. In this presentation, I wish to compare a text by H. P. Bowditch (professor of physiology at Harvard), « Are Composite Photographs Typical Pictures ? » (1894), with Boas's own texts on heredity and mixed races, the conclusions of which were summarized in 1911 in *The Mind of Primitive Man*. Bowditch wrote on a method designed to build physical types from which psychological conclusions could be drawn. Interestingly, he signaled the limits of such portraits for scientific use, when he concluded on the artistic quality of composite photographs. Boas never directly expressed himself on the aesthetic dimension of scientific photographs. But rather than looking for middle forms, he insisted on the variety and diversity of types. In one Indian tribe, for instance, differences prevailed over similarities. By suggesting that anthropometric images could not reflect such variety, Boas challenged the scientific validity of ethnological portraiture.

1B. Science and Portraiture: Showing knowledge, constructing identities, establishing differences

Monday 2.00pm – 3.30pm

LT3

Laura Malosetti

Universidad Nacional de San Martin

Public Uses of Daguerreotypes

****Abstract TBC****

Tess BARNARD

University of Edinburgh.

Surface Tension: examining representations of the bogeyman through the science of face processing

“He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment.” - Mr Richard Enfield . (‘Dr Jekyll and Mr Hyde’, R. L. Stevenson).

This paper will explore the criminal facial composite, its relationship to language and memory, and propose that the facelessness and amorphous nature of our bogeymen in the mythologies of literature and visual art could have as much to do with the nature of our brain's face processing methods as our socially and culturally driven philosophies.

Introduced in 1959 (as Identi-Kit) the facial composite system is a criminal investigative tool to assist both witnesses and police in producing a graphic representation of a suspect's likeness. It could be argued that the limitations and problematic mediation of language have a stake in the bad likenesses of facial composites. Graham Hole and Victoria Bourne state in their book *Face Processing* that, ‘the witness produces the composite indirectly, via discussion with a trained police operative, rather than creating it themselves. One problem with this procedure is that languages are limited in terms of how many descriptive terms they contain for faces.’

I shall examine phenomenon such as ‘verbal overshadowing’, and experiments with composite morphing, caricature and animation as a means to demonstrate the parallels and overlaps between ‘unfamiliar face’ processing and popular representations of the bogeyman.

Deborah DOROTINSKY

Instituto de Investigaciones Estéticas-UNAM, México

Picture perfect: Tehuana portraits in ethnographic photography 1920-1940

In the twentieth century, photography of ethnic groups became one of the standard documentary practices in Mexico. As “registry”, ethnographic photography, and portraiture in particular, operated inside ethnographic writing as data, and as a form of scientific “proof” of racist ideas such as those held by eugenic societies and biotypologists. Ethnographic portraiture moved between two visual modes,: on the one hand it was part of the scientific tradition of graphic documentation within the field of ethnography that since the XIX century gathered visual information on the countries diverse indigenous ethnicities (centered on facial and bodily morphology and ethnic dress), and on the other hand experimented with the aesthetics proper to portraiture and *costumbrismo* imagery (or genre painting, centered on the iconicity of both face and attire) which played into the consolidation of nationalist “popular types” series. Swaying between art and science, ethnographic portraiture was key in tackling “the Indian problem” through the first part of the XX century.

This paper will address the tensions between ethnographic documentation and aesthetic creation inherent in the representation of Zapotec ethnicity between 1920 and 1940 in selected images from the “Mexico Indígena” anthropological photographic archive held at Universidad Nacional Autónoma de México (UNAM), in the periodical press in magazines such as *Revista*

de Revistas and State propaganda within the Public Education Office (SEP) through the magazine *El maestro rural*. It will center on portraiture of Tehuana women (Zapotec women from the Tehuantepec region), to show that because of the “visibility” of Zapotec women’s head dress, and their place in the construction of sexualized national imaginaries, *Tehuana* women became key in expressing the legacy of tradition in the construction of Mexican modernity. This case study will attempt to display the weave of the literature, ethnography and photography in engendering the Nation in the first half of the 20th century in Mexico.

1C. Science and Portraiture: Showing knowledge, constructing identities, establishing differences

Monday 4.00pm – 5.30pm
LT3

Nicolás KWIATKOWSKI
CONICET-UNSAM, Argentina

Depicting New World ‘Barbarians’

During the sixteenth century, European artists depicted the bodies and faces of American people. These portraits echoed and reinforced several texts that represented the inhabitants of the New World as barbarians. It is hardly surprising that Europeans conceived the peoples they encountered in this manner: in classical antiquity, the concept of “barbarian” was a Greek and Roman generalization applied to those “others” who did not share the language, the gods, the legal and political convictions of the *polis* and the *civitas*. In most cases, the “barbarians” of early modern times were criticized and even despised by the Europeans that so named them. In some other anomalous instances, they were seen with curiosity and even admiration. The visual portrait of the “indians/barbarians” was, then, an attempt to understand their features, customs and cultures, a way to dominate their communities, and also a mirror of European barbarism. The first part of my contribution will provide an analysis of a large *corpus* of these representations as means of knowledge, power, and imagination. The second part will describe the ways in which this perception of the American “other” as barbarian stimulated research and curiosity about

European barbarians, both contemporary and of past times. A study of images of European barbarians produced in the sixteenth and the seventeenth centuries could, then, reveal a connection between the construction of the other as barbarian and a reshaping of some European historical identities. This is yet another indication of the fact that the American experience was not understood only according to European ideas, but that it also returned to the Old World and contributed to transform them. Images, portraits in particular, were key to this process.

Catherine THEOBALD
Brandeis University, Waltham MA, USA

The (Un)Making of ‘Le Roi-Machine’: Articulations between Art and Science in Portraits of Louis XIV

In the Duc de Saint-Simon's extended written portrait of Louis XIV, composed just after the monarch's death in 1715, the bitter courtier paints a mixed picture of the king that strays far

from the excessive praise found in most literary portraiture of the time. One of Saint-Simon's principle means of opposing such idealization was to focus on the king's penchants for detail, utility, and mechanics as evinced by Louis's interest in the architecture of Versailles: "il a pris ce qui luy est le plus utile dans toutes les sciences. [...] il s'applique a ses bâtiments et a ses jardins, comme aux décisions les plus importantes" (8. 84). Saint-Simon, as do other verbal portraitists operating secretly at the time, links the obsession with architecture to the crushing megalomania of the ruler, described as a "désir de gloire" (8. 84) encouraged by his bourgeois ministers.

My presentation will address the articulations between the large body of period portraiture devoted to Louis and the king's well-documented and publicized desire to implement new scientific practices at Versailles as manifested, for example, in his collection of scientific objects and oversight of water projects for the gardens like the "Machine de Marly." As indicated above, I will examine both flattering and negative written depictions of the king in addition to key propagandic visual portraits that highlight his relationship to scientific advancement, such as Henri Testelin's painting *Présentation des membres de l'Académie des Sciences par Colbert à Louis XIV* (circa 1680) (figure 1) and Sébastien Leclerc's etching of Louis XIV visiting the Académie royale des sciences (1671) (figure 2). My aim is to expose the links between certain philosophical concepts associated with science, in particular naturalism and positivism, and the power of portraiture to fashion—and undermine—the political (and mechanical) body of an absolute ruler, a "Roi-machine."

Tomas MACSOTAY

Gerda Henkel Stiftung, Departament d'Art i de Musicologia, Barcelona, Spain

'L'homme est droit et tourné vers le ciel' : Humbert de Superville and the Faces of Power

With its richly illustrated theoretical exposé, Humbert de Superville's *Traité de signes inconditionnels dans l'art* (1827) is today primarily known as a pioneer reflexion on pictorial abstraction. To Seurat and the post-impressionist generation, Humbert's accounts of autonomous form became a 'scientist' tool, using a simple three-partite face model to present a comprehensive theory that absorbs all artistic forms. Yet its precursor role has obfuscated Humbert's many overtures to an argument that connects aesthetics to power and its enforcement. The following argues that Humbert was preoccupied by a rehabilitation of physiognomies of submission and dominion.

Humbert's treatise stands in a long tradition of pathognomic and physiognomic thinking – one that during the previous two centuries informed the practice of philosophical medicine alongside academic methods of 'expression'. Earlier theories of the 'passions', such as those of Descartes or Spinoza, took medical arguments to support a philosophical ideal of 'tranquility', of disengagement from fleeting circumstances in pursuit of enduring knowledge. Le Brun's print-series of physiognomics and 'facial expression' had a binary structure (joyous-suffering), while an absence of passion marked an ideal state of clear science. The *Traité de signes inconditionnels* transforms a medical-artistic nexus into a total theory of form. Transcendence is no longer possible through a state of freedom from affects. Rather than oppose the 'tranquil', self-composed man to a ramified and expandable taxonomy of passions and characters, Humbert opts for a sequence of images, interlaced with his text in the way of a mathematical theorem. His three face-values reappear in almost every page in continuous transmutation. A 'middle' face, made up of horizontal and vertical lines, stands as a mark of order between a state of voluptuousness/agitation and one of asceticism/solemnity. The passing states of joy and suffering have become subject-positions of direct engagement with the world and retirement from it.

This paper identifies a politics of the face, pointing to Humbert's amalgamation of physiognomy and power, and interrogating the numerous gendered and colonial statements that, in spite of the 'scientist' appearance of the project, underpin Humbert's theory of form. Humbert has elaborate views on such figures as the unwed girl and wife (associated with ornament, colour and gentle persuasion) and on the oriental (whose outer culture is visually ineffective, but whose religion belongs to the 'solemn' value). This contribution insists on the roots in the radical enlightenment of the adagio printed in the title page ('all of our reasoning does little but give in to sentiment'), and on Humbert's attempt to inform his two 'outer' faces with a 'benevolent' coercive power that can be interpreted as sadistic-masochistic. It shows that while Humbert's text reclaims an 'unconditional content' for its three face-values, it obtains such clarity at the sacrifice of such affects that emerge from malleable, reversible, or indistinct positionalities. The faces were to reform visual culture by means of public signs controlled by 'l' homme droit et tourné vers le ciel'.

2A. A Sketch of the Universe: the Influence of D'Arcy Thompson's On Growth and Form

Monday 11.00am – 12.30pm
2F11

By attempting to explain the extraordinary complexity of life through fundamental laws of physics and mathematics, D'Arcy Thompson not only changed our understanding of biology but also had a profound impact on numerous other areas including cybernetics, anthropology, geography, art and architecture. For example, a clear line of descent can be drawn from the mathematical biology of D'Arcy Thompson to Alan Turing's universal machines and on to today's computer-generated special effects technology. This session will explore the variety of influences that D'Arcy Thompson's *On Growth and Form* (through its unique combination of word and image) has had in these and other fields.

Matthew JARRON
University of Dundee

Overview Paper on D'Arcy Thompson

Dundee's first Professor of Biology, D'Arcy Thompson, wrote a pioneering book on mathematical biology, *On Growth and Form*, which has had an extraordinary influence in a wide variety of disciplines, including systems theory, cybernetics, geography, anthropology, architecture, engineering and art. This is due to the exceptional power of both words and images in the book and this paper traces a visual and verbal path through D'Arcy's work and describes some of the ways in which the D'Arcy Thompson Zoology Museum at the University of Dundee is being used to demonstrate these influences and generate new interest and awareness in D'Arcy's ideas and collections, particularly through a recent project grant funded by the Art Fund's RENEW scheme.

Dina N. ALESHINA
St Petersburg, Russia

Influence of D'Arcy Thompson's "On Growth and Form" on British abstract painting of the St Ives School: View from Russia

Russian analysis of British abstract painting, represented after World War II by the St Ives School, finds deep distinctions between the forms of British and Russian abstraction in the second half of the 20th century. For the Russians, abstract painting of the British is a riddle because it is too different from what we understand as speculative or abstract. In our country, the non-figurative art appeared as a necessity to express peace of soul and show the invisible. After World War II, abstract painting expressed existential perception of the surrounding world, experience of personal contact with it and its cognition. The works by Russian artists, for example, "Science" by Vladimir Slepian, "Birth of a Vertical" and "Space-Movement-Infinity" by Francisco Infante, "Primula" and "Growth" by Mikhail Shvartsman, "Birth of a Bowl" by Vladimir Sterligov, employ abstract images as signs of ideas or Spirit referring to the uncreated world in the same way icon painting does. Diagrams and formulas prompted by science and Nature are generalisations bringing a spectator into another reality. Cognition of natural regularities and phenomena provided Russian artists with out-of-body experience and transcendent vision. In particular, butterfly's trembling wings made Sterligov see an abstract form of two bowls turned away from each other and a straight line in the middle, which he represented as a spiritual combination of earthly and heavenly worlds.

British abstract artists did not go away from natural forms, but studied them with enthusiasm of scientists. Their mystical experience came from deep knowledge of the nature. We know that the artists of the St Ives School were aware about the book "On Growth and Form" by D'Arcy Thompson and were affected by it. In the abstract works by Wilhelmina Barns-Graham, Bryan Winter, John Wells, Patrick Heron, we will consider the influence made on them by the theory of morphogenesis by the Scottish scientist, which will help us understand the specificity of their composition solutions and realize what is the unique of forms and the force of images of the British pure painting, paradoxically unabstract for a Russian spectator.

Mark DONOGHUE

University of the Arts London

Turner, Deleuze and the Morphogenesis of the Scottish Landscape

I am proposing a paper with the aim to connect JMW Turner's etchings of Scotland, created in connection with Walter Scott's publications, with D'Arcy Thompson's work in 'On Growth and Form' by examining both in relation to the theories of Gilles Deleuze.

Turner made a total of six trips to Scotland in his lifetime. Four of these were directly related to two print publications connected with Scott. The first of these was a lavishly illustrated journal entitled 'The Provincial Antiquities and Picturesque Scenery of Scotland' but Turner was also commissioned by Robert Cadell, Scott's publisher, to illustrate Scott's 'Poetical Works'.

Although the connection between Turner and Scott is fascinating in its own right, it is how the images produced from this connection can be seen in light of Thompson's work that forms the focus of the proposed paper. Key to this is the work of Gilles Deleuze. There are deep affinities between Thompson's morphogenesis and Deleuze's neo-vitalist materialism. In fact, Deleuze's philosophical project could be described as a form of morphogenesis where essences are replaced by multiplicities.

Multiplicities define a space of possible development with matter transformed from an intensive state to an extensive state to generate form. It is this movement from intensive to extensive that will provide the means to examine Turner's prints. In particular, it is how the

didactic tension between this intensive & extensive state can be observed in the tension between the flatness & depth in Turner's images, and how this reflects the process of geological development in the Scottish landscape that constitutes the content of the image, that will form the crux of the proposed paper.

2B. A Sketch of the Universe: the Influence of D'Arcy Thompson's On Growth and Form

Monday 2.00pm – 3.30pm
2F11

Roger WILSON
Glasgow School of Art

‘Creating from the inside’ - D’Arcy Thompson’s influence on the art school curriculum

The paper sets out to reflect, from personal experience, the impact of ‘On growth and Form’ as understood and utilised in the art school and the artists studio from the late 1950’s and 60’s. The wider awareness of ‘On Growth and Form’ in art schools, coincided with a search for alternative approaches to the curriculum. Prior to 1960’s we had a centrally administered and examined curriculum following a mixture of ‘fine art academy’ and narrowly defined craft. The liberalising of the curriculum in the 60’s generated an opportunity for new approaches locally and nationally. For the first time the Artist/teacher was offered the opportunity to determine patterns of study based on current ideas drawn from contemporary practise. The intent shared, though not part of some collective endeavour, sought to replace inherited ‘romantic’ notions and imagery with a more ‘scientific’ and systematic approach. The search for underlying structure and a kind of poetic appreciation offered by ‘On Growth and Form’ presented an attractive alternative to the default of the life room and the visual composition principles expected from all graduating students. Through the endeavours of artist teachers such as Harry Thubron, Nigel Henderson, Tom Hudson, John Salt a recognition of visual dynamics able to construct internal, self-generating processes and procedures were developed as curricula and subsequently became established as a significant element of the aesthetic of 20th and 21st century British art.

Looking back over that period, my period, in Art Schools I feel that an account in word and image has to register and reflect on the influence of ‘On Growth and Form’ as it played an important part in a revolution from the inside.

Mark WRIGHT
Loughborough University

Inside a Microcosm: the legacy and influence of D’Arcy Thompson on modern and contemporary paint

My conference paper would explore the legacy of the work and writings of D’Arcy Thompson on key modern and contemporary artists. The influence of his seminal text *On Growth and Form* and his incorporation of ideas around beauty and aesthetics have continued to influence artists. Central to a number of contemporary artists work are science-based images that explore ideas of resemblance and representation in natural form through the use of visual metaphors. As Jennifer Mundy states in her catalogue essay for the **Creation; Modern Art**

and Nature Exhibition held at the Scottish National Gallery of Modern Art, Edinburgh in 1984,

‘Depictions of nature and natural form in twentieth century painting and sculpture frequently show a subtle awareness of the imagery and concepts of the natural sciences.’

With these thoughts in mind the research questions I would like to address include:

- 1 What are the possibilities for a dialogue between scientific imaging and contemporary painting practice?
- 2 How have the aesthetic/ material concerns of painting been explored through developments in digital photography?
- 3 How does imagery that would represent the complexity of organic/natural form function in modern and contemporary works beyond aesthetic concerns?

Given the title and breadth of the conference I would hope to demonstrate that D’Arcy Thompson continues to have a influence on contemporary art both from a cognitive and perceptual perspective. I would also show key images of work from artists such as Richard Hamilton, William Turnbull through to Mark Francis, Terry Winters and my own work, that would demonstrate that representations sourced from science continue to play a significant role within contemporary painting.

Gemma ANDERSON
Royal College of Art

The Artist as Morphologist

Morphology, which is generally understood as the study of form and transformation, is now associated with scientific practice and not generally associated with the arts. As an artist and practice based PhD researcher, my exhibition ‘Isomorphology: Riddles of Form’ (2013/2014) proposes the artist as morphologist. This proposition is based on the history of morphological study by artists, with methods considered too instinctive and subjective to be taken seriously by science and therefore not identified as morphology. When artists observe and draw natural forms, the drawing process generates morphological questions and knowledge: the Isomorphology¹ study is an example of this as ‘What are the shared forms and symmetries of the animal, mineral and vegetable species’ and ‘Why do these forms re-occur’ are morphological questions. This paper explores the relationship between morphology and art – identifying artists who have a strong connection to Goethe’s original conception of morphology and to D’Arcy Thompson’s theory of transformations. I identify specific drawings by Paul Klee as both morphological studies and ontogenetic series and show how his approach can be developed in conjunction with Thompson’s theory of transformations through my own drawings. These images provide the evidence, and form the argument that the artist can be a morphologist. I will conclude with the proposition that Morphology is both an art and a science, with much to be explored in contemporary art practice and education.

¹ Isomorphology (coined by Gemma Anderson in 2011) is the study of the shared forms and symmetries of animal, mineral and vegetable species through drawing practice.

3A. Graphic Adaptation and Historic Literary Fiction: Re/vision, Remediation and Discovery

Monday 11.00am – 12.30pm
2F13

Although comic strip adaptations of historic literary fiction are commonplace, in the great majority they have been historically motivated either by pedagogy or by hagiography. The pedagogic approach assumes that narrative drawing is more accessible to children than text. The hagiographic approach assumes that the source text is an original to which adaptations must aspire by overcoming the limits imposed by their own media

Increasingly, a number of comic strip adaptations of historic fiction have appeared to interrogate the process of adaptation from literary text to narrative drawing itself, turning the adaptation process into a method of enquiry into some of the central issues of both remediation, narrative drawing and historiography: the relationships between specific texts and new images and concepts of authenticity, record and narrative voice relative to history.

Such approaches to the adaptation of historic novels make visible the ways in which the process of adaptation itself engenders a fuller understanding of historic texts and their production. Frequently, they visibly manipulate the reading experience through techniques of juxtaposition, anachronism and visual revision, prompting reflections upon the impact of diverse media on the practice of history, for example: Marcel Broodthaers 1969 'Un coup de dés jamais n'abolira le hansard', Dino Battaglia's adaptations of Maupassant stories and Catherine Anyango's 2010 'Heart of Darkness'.

This session will aim to focus in detail upon a) both the technical processes of adaptation, or the ways in which new technologies inform the development of approaches to historic texts, and b) upon the conceptual strategies and rationales of adaptors. As a related topic, it will also hope to discuss current trends in the understanding of the roles of contemporaneous illustration in historic literary fiction.

The session's central questions and consequent call for papers will focus upon i) comic strip adaptation's rationalisation of visual equivalents for literary narrative voices, ii) upon the influence of moving image conventions on storyboards, points of view, pace and information management and iii) upon conceptions of time revealed in contemporary adaptations of nineteenth century novels in particular.

Jan BAETENS

University of Leuven, Belgium

Adapting de Maupassant and Trollope

In my talk, I will propose a comparative reading of Dino Battaglia's *Maupassant* adaptations (1968-1977) and Simon Grennan's *Trollope* adaptation (to appear in 2014). The reading does not aim at highlighting the differences between a "continental" way of adapting "continental" 19th Century fiction and a "British" way of adapting "Victorian" fiction, but on the contrary at using these two examples in order to explore the key notion of visual "rhythm", more specifically the way in which graphic adaptations that take seriously the need to establish a more or less faithful relationship with an original oeuvre do also reinvent new forms of pace and pulse in comics. I will refer to recent and current scholarship on this issue in comics studies, while linking it to more literary-oriented theories of temporality in visual storytelling.

Peter WILKINS

Moby-Dick and the Ethics of Response: Graphic Adaptations of Melville's Novel

Herman Melville's *Moby-Dick* is a multimodal narrative whose two main registers concern the impossibility of capturing whales. In the narrative, quest romance register, Captain Ahab and the crew of the Pequod fail to capture the *object* of their quest: Moby Dick, the mythical white whale. In the expository, informational register, Ishmael bemoans the impossibility of ever capturing the whale as *subject* of discourse.

In each register, the technology of capture fails: Ahab gets tangled up in his whaling lines and Ishmael gets tangled up in figurative language. The language of both registers has a strong "visual" demonstrative quality, using metaphors of cloaking, veiling, peeling back layers, and breaking through walls--all for naught. The whale remains "unpainted to the last." In the end, *Moby-Dick* is large book about the impossibility of "capturing" an aesthetic concept: the sublime, which by definition is an idea that resists representation. The adaptation or remediation in graphic form of either the object or subject of Melville's novel is consequently problematic. Indeed, Melville seems to anticipate the problem by incorporating metaphors of inscribing, marking, carving and drawing that yield only undecipherable abstraction: hieroglyphics without a code.

Far from putting off artists, Melville's rhetoric of the impossibility of representation has encouraged myriad responses in the visual arts, from avant garde painting to comics. My paper will focus on a selection of these responses--Rockwell Kent's illustrations for the Lakeside edition, Marvel's "Classics Comics" version of *Moby-Dick*, and Matt Kish's *Moby-Dick in Pictures: One Drawing for Every Page*--with the aim of identifying how they respond to the rhetoric of capture and the rhetoric of sublimity in Melville's text.

What are these visual remediations trying to depict? What ethics of response do they espouse? What is the relationship between the technology of representation in these works and their subject/object?

Ian HAGUE

Drawing 'the apprenticeship of a man of letters': Adapting *Remembrance of Things Past* for *bande dessinée*

The most famous image in Marcel Proust's *Remembrance of Things Past* (*À la recherche du temps perdu*) is that of the madeleine cake whose crumbs, in a spoonful of warm tea, provoke in the narrator an involuntary memory of his childhood holidays spent in the fictional town of Combray. Yet although involuntary memory represents an important theme in the novel it is not, Gilles Deleuze has suggested, '[w]hat constitutes the unity of [*Remembrance of Things Past*]'.¹ Rather, the novel is 'the narrative of an apprenticeship: more precisely, the apprenticeship of a man of letters'.² *Remembrance of Things Past*, then, is fundamentally bound up with the act of writing, what it means to write, and the process by which one becomes a writer. Similarly, the novel concerns itself with the nature and expression of ideas in written language or text. Walter Benjamin described the book as 'the Nile of language', while Mary Zimmerman, writing on her process in adapting Proust's work for the theatre, asserted: 'I cannot think of another text that is so textual, so bound to its print form'.

Yet Zimmerman did adapt sections of the text for the stage, and the book has also been the subject of numerous film and television adaptations. In 1998, Delcourt published the first part of Stéphane Heuet's thirteen volume adaptation of *Remembrance of Things Past* in the

bande dessinée format. Producing this most textual and “writerly” of works in a form that, even in its very name, emphasises the act of drawing (*bande dessinée* translates as “drawn strip”), presents some significant challenges for the adaptation of Proust’s work specifically, and for the adaptation of literature into comics more generally. In this paper I will consider these challenges, and look at the ways in which the adaptation of *Remembrance of Things Past* deals with the expression of information and the communication of ideas in the original novel. I will pay particular attention to the representations of processes such as remembering and recognition across the two versions of the work. I will also speak more broadly about the questions posed by the adaptation of literature into what has been described, not unproblematically, as ‘graphic literature’.

3B. Graphic Adaptation and Historic Literary Fiction: Re/vision, Remediation and Discovery

Monday 2.00pm – 3.30pm
2F13

Simon GRENNAN
University of Chester

Dispossession: Considering Drawing Style, Genre and Register in a New Graphic Adaptation of Anthony Trollope’s 1878-79 Novel *John Caldigate*

This paper will discuss my forthcoming adaptation of Anthony Trollope’s *John Caldigate* (1878) as a new graphic novel, *Dispossession*. Produced in the context of an academic conference on Trollope in 2015, the new graphic novel functions as a research outcome in the sense that its academic audience is a ‘knowing one’, to use Linda Hutcheon’s term (Hutcheon 2006:122). This audience will both expect to read the graphic novel as the product of a self-aware relationship with Trollope’s novel and make demands upon the new graphic novel that derive from its members’ own, particularly focused, experience of Trollope’s novel itself. As a result, the process of making the adaptation has distilled questions about the act of novel/comic adaptation itself that have enabled the emergence of a methodology for the adaptation process and aimed to produce the new book as a comprehensible response.

Two questions have guided the adaptation: 1) What results if the existing generic constraints of graphic novels are self-consciously reformed in the process of adaptation, and the protocol for the new book derives from an analysis of Trollope’s text relative to the behaviours of its time and ours? And 2) How can *Dispossession* employ and/or depict equivocation in the style of its facture, distinct from the depiction of the plot?

Following Walter Benjamin’s theorisation of translation, the process of creating *Dispossession* approaches Trollope’s text as the source of a protocol or set of governing rules, including an apprehension of the reading behaviours of his contemporaries and of contemporary graphic novel readers (Benjamin 1969:70). As a result, the relationship between novel and graphic novel constitutes both the process and product of adaptation as an experience for a knowing reader.

This paper will summarise the rationalisation of the governing rules in response to the guiding questions, outlining the ways in which particular theories of register, genre and style have influenced them, relative to text and depiction. To do so, it will describe some of the ways in which current and historic reading behaviours contribute to the categorisation of registers,

such as the level of availability of fiction, serialisation, family reading aloud and specific approaches to relationships between images and text. In particular, it will interrogate Joe Sutliff Sanders discussion of the chaperoning relationship between word and image (Sanders 2013:60)

In terms of drawing style, the challenge for this adaptation lies not only in identifying the existing different behaviours of novels and graphic novels, but in meaningfully producing a new style of drawing relative to an existing writing style. It is not the task of comparing existing styles, but one demanding the speculative creation of new rules within which to draw. As *Dispossession* also has a research function, the process of meaningfully inventing a new style also demands comprehensive rationalisation.

The paper will discuss how Trollope's writing style formalises his approach to plot, tying style to genre. In the plot, the narrator both consistently avoids making definitive statements about events and character traits and avoids presenting a definitive opinion. Instead, information is derived from a number of different, and sometimes contradictory, sources and accumulates gradually. Trollope utilises this technique with great consistency. Over hundreds of pages, the reader effortlessly glimpses situations and people from a number of points of view, over and over again, building a verisimilitude that is neither entirely confirmed nor entirely contradicted by the text.

Although Trollope eschews visual description, the continual, rhythmic presentation of one opinion after another brings about a distinctive and relatively complex spaciotopia, in which the reader feels positioned relative to the diegesis. In retinoscopic terms, this could be described simply as a spaciotopia produced by continually repeating a limited number of changes in point of view.

From an analysis of Trollope's style emerges the question of style in the adaptation, answers to which finalise its governing rules: how does *Dispossession* employ and/or depict equivocation in the style of its facture, distinct from the depiction of the plot? To answer this question, the paper will finally discuss the broader temporal implications of relationships between types of plot and drawing protocols, considering in detail examples of types of facture and storyboarding from 19th century and 21st century narrative drawing.

Frederik VAN DAM

University of Leuven, Belgium

Diplomatic Remediations: Toward a Benjaminian Analysis of Graphic Adaptation

This paper aims to locate the concept of graphic remediation in a broader theoretical framework in an attempt to reflect on its political implications. It will first briefly sketch the contours of the concept of mediation in the work of Walter Benjamin, who in his influential "The Work of Art in the Age of its Technological Reproducibility" defines mediation through the figure of the aura. Under the influence of new 'immediate' forms of art such as film, Benjamin argues, the aura of artworks withers: reproducibility erases the distance and material duration which the aura needs to give the work of art a place within the ramifications of tradition. Graphic adaptations, I will show, have a complex function within this context: while in certain ways they are reproducible works of art, they also have the capacity to reframe the original work, to remediate its aura. To this end they must not make the original as accessible as possible, but discover a contemporary formal equivalent to the expression of its original authenticity. Only thus will the adaptation exceed itself whilst freeing the work from tradition. As such, graphic remediations may not have the revolutionary potential that Benjamin ascribes to film and photography, but they do provide a template for an alternative that Benjamin touches on in his "Critique of Violence," the diplomatic conference. Diplomatic remediations, then, facilitate a

negotiation between past and present to satisfy a demand for which there is as yet no form or paradigm.

David SKILTON
Cardiff University

Mid-Victorian wood-engraved illustrations

The numerous wood-engraved illustrations from the mid-Victorian period are routinely undervalued. Illustration is not of itself held in much public esteem, while wood-engraving for mass-circulation is near the bottom of the traditional hierarchy of aesthetic respect. Besides, the wood-engraved illustration of the period, when the cutting was carried out by a mere journeyman and the artist's actual drawing was very often lost in the cutting, left no "original" to none of Walter Benjamin's "aura". It was mass-produced and of little value to collectors, so that illustrations by great artists like Millais and Leighton are overlooked in our backward glance at nineteenth-century visual arts. Only the Rossettis are spared, because they were sexy, revolutionary and financially unsuccessful. The number of wood-engraved illustrations is enormous. (There were at least 868 in 1862 alone.) The wealth which consequently lies hidden in unopened books on library shelves is quite alarming.

Recent work shows how these small art-works interpret literary works as they were received by their first readers. They were often important graphic works, no less valuable for being printed by the dozens of thousands. They vividly locate the literary works they belong to in the wider aesthetic, social and commercial contexts of the time.

Skilton shows how images in the illustrated works of John Everett Millais and Anthony Trollope uncover the operation of the literary system, sell the books as commodities, interpret and often problematize the texts, revealing the signifying systems of fashion, architecture and popular design, while making hitherto unsuspected connections between different works of literature through the visual as much as the verbal.

Later bimodal forms are very different, but they inherit a public readiness to understand a richness of meaning production through the interaction of word and image in one, publicly available art-form.

3C. Graphic Adaptation and Historic Literary Fiction: Re/vision, Remediation and Discovery

Monday 4.00pm – 5.30pm
2F13

Chantal HERSKOVIC
Universidade Federal de Minas Gerais (UFMG)

Word and Image in *Alice in Sunderland*

In order to explore literary fiction through contemporary visual narrative, this paper aims at discussing the relation between word and images in graphic narrative comics. The concepts of intertextuality and remediation serve as basis for the analysis of *Alice in Sunderland*, by Bryan Talbot, a work that explores literary fiction through contemporary visual narrative. The book is an adaptation of *The Adventures Of Alice In Wonderland*, in a new form:

a visual story, which explores both Alice's characters, the other Alice's books and different aspects of their stories. Talbot was inspired both by Lewis Carroll's life and work, and by facts and stories relating to the city of Sunderland. Working with several intertextual and intermedial references, he incorporates images and illustrations into the book, and explores the composition of the pages and the language of the comics. Using processes such as intersemiotic transpositions, fusions and superpositions, the author creates and presents a contemporary work by appearing as a narrator, as a performer using a mask of a white rabbit, as the character that watches the presentation, as an actor in the theater where everything is supposed to happen, and as the writer and artist who writes and illustrates the book. It is possible to notice the use of mixed techniques and a variety of compositions which explore words written in posters, books covers, statues, maps, all put together through collages of photographs and digital images. Talbot creates an intermedial text that couldn't exist in any other form. This strategy transforms the adaptation into a new text.

Aarnoud ROMMENS

The University of Western Ontario, Canada

Adapting (to) Nightmares: Alberto Breccia, Censorship, Counter-Memory, and Future Mourning in the Graphic Novel

This paper approaches the practice of adaptation—and the effect of (de-)coordination between word and image—from literature to graphic novels as a tactic of counter-censorship. Comics have often benefited from their lack of 'institutional aura.' As they are—or were—commonly seen as marginal, childish or harmless, I argue that this allows their potentially subversive messages to be overlooked. More specifically, I will focus on some works by Alberto Breccia (1919-93) published both during and after the time of repression in Argentina known as the Dirty War. The latter refers to a period during which the regime of visibility/legibility was strictly policed. Next to harsh censorship, approximately 30,000 'subversives'—students, intellectuals, journalists, artists and unionists—were abducted, tortured, executed and 'disappeared.' Against this backdrop I will address encryption and censorship by focusing on the collection of short visual narratives published as *Cauchemars*. The latter consists of graphic novel adaptations of writings by—amongst others—Jean Ray, H.P. Lovecraft, and Robert Luis Stevenson, most of them published during the dictatorship. These will be read as political interventions playing on the de-coordination between the visible and the legible: the level of verbal narrative is presented as transparent while the image constitutes an opaque counterpoint making the overall imagetext enigmatic. I will develop the hypothesis that it is precisely this ambiguity that panoptic surveillance is unable to 'see.' At the same time, this hermeticism engenders intense interpretative engagement: the reader, as participant, is invited to decipher—or rather, create—'hidden' meanings and thus perform a potentially empowering act that negates official discourse and its rigid calibration of words and images. Finally, I will read *Cauchemars* as an anticipatory 'memory space': a condensation of past and present acting as a prolepsis of the work of mourning.

4A. Exploration in Word and Image in Studio Practice

Monday 11.00pm – 12.30pm

2F14

Artistic practice is of course fundamentally exploratory; but what role does the verbal play in this exploration? From artist statements to talks, and from grant applications to teaching, how do artists conceive of a verbal expression meant to convey a visual body of work? What verbal expressions, both from the artist and from readings in literature, criticism, philosophy, etc., enter into the creative process and with what goals in mind? And finally, how does the awareness of the difference between verbal and visual discourses help in this exploratory endeavor?

Kristen NASSIF

Colby College

Duane Michals: “Photographing Nothing”

Staring into the distance, fully clothed, British artist David Hockney casually lounges, while an unidentified, partially nude male sits across from him, his back to the viewer. Upon first glance, Duane Michals’ *David Hockney with Friend*, photographed in 1975, depicts a candid scene of two men in bed. However, an in-depth analysis of this work and consideration of the careers of Duane Michals and David Hockney, as well as of the medium of photography, reveal the complexities of this apparently simple image. Michals compels us to look closely and observe subtle details, including composition, setting, and body language. By staging, manipulating, and writing on his photographs, Michals not only forces the viewers to question the nature of the scene portrayed, but to extend their inquiry to general issues involving time, death, desire, and the unknown. With this work, Michals challenges the commonly accepted idea that to photograph is to capture reality. In so doing, he also examines the roles of the artist, subject, and model, the interplay between word and image, and the ephemeral yet permanent qualities of photography. By identifying what Michals views as the inherent limitations of photography in capturing a “true” reality, the viewer begins to understand Michals’ claim that to “photograph reality is to photograph nothing.”

Stephen BURT

University of New England

The Artist and Literature: A Dreamer of a Dreamed World

“The action of this story will result in my transfiguration into someone else and my ultimate materialization into an object. Perhaps I might even acquire the sweet tones of the flute and become entwined in a creeper vine.” Clarice Lispector - ‘The Hour of the Star’

This paper will introduce my artistic practice (that is steeped in a dialogue with history and literature) and that of two other contemporary artists, Isabel Bigelow and Elinore Hollinshead, to argue that words and in particular literature, are inextricable from artistic practice.

My presentation will provide examples of how artists translate their internal and external observations of the world into symbols, symbols that can then be apprehended by the viewer. Artists cannot accomplish this without recognizing and naming the thing they are observing in the process of this translation. Words are crucial in providing a matrix for understanding complex systems. For example, in figure drawing an artist is aided by the knowledge of anatomy in which muscles and forms are observed, named and rendered.

Information is filed in the memory in structured ways, categories such as tree, house etc. The unique combination of categories is a common method of creative ignition.

Many artists employ visual and conceptual similes and metaphors as writers do. As such, words and literature can do more than provide classification systems or illustrate stories, they can and do assist artists in establishing the direction and emotional tenor of their works.

Katherine GAGNON

Maryland Institute College of Art

Art as Communication

Art is a form of communication. During the creative process the artist channels energy into a work of art under the premise that this energy will transfer back into the world when confronted with an audience. Yet what is the source of this initial artistic energy, mindset or muse? As a visual artist, when my mode of thinking is challenged by a form of inquiry demanding contemplation, there too will be a shift in my mode of creating. Contextualizing on what terms an intellectual endeavor such as art making comes into being is not discrete, but fluid.

Verbal and visual discourses support the creative process by expanding modes of thinking and acknowledging how semantics functions in both linguistic and visual contexts. Through my exploration of Elaine Scarry's *The Body in Pain* and *On Beauty and Being Just*, and Maurice Blanchot's *The Infinite Conversation* and *The Space of Literature*, I will investigate how the work of others can act as a catalyst to the thought process of the artist, in this case myself. I will also address how Scarry and Blanchot argue the importance of art making as a process that allows the transference of what exists in the mind to become a realized form. Through the language of paint I seek to give what exists in my mind a reality that can be touched. During the act of painting an initial thought is physically transformed as the idea is no longer a distance constellation, but through process, time, material and my hand becomes something that can be touched – an object in the world.

4B. Exploration in Word and Image in Studio Practice

Monday 2.00pm – 3.30pm

2F14

Laura DONKERS

DJCAD, University of Dundee

How I found my way to the written word through visual art

My research seeks to explore '*the value of mind wandering and movement to creative thought*'. In order to advance these ideas I have acquired skills in investigation and expressed my thinking through a descriptive and explanatory visual language. My learning journey, while not unique, has not been an ordinary one. Initial academic failure to achieve in the school education system contributed to my choosing a life working on the land and a harbouring of the belief that I was unable to learn academically. Still, I gained a rich base of physical knowledge and experience through the traditional oral route including learning interpersonal communication through body language and vocal tonality. I have used this intuitive knowledge to develop an arts practice where I explore the bio-cultural links between people and the lands

they inhabit, creating works that aim to extend knowing through emphasising the experience and atmosphere of landscape. At this time when our lives have become increasingly encoded and intellectually based, I share a belief with American philosopher Eugene Gendlin (b. 1926) that the 'felt sense' can unearth new thought paths that lead us to engage more fully with the world around us. I explore this idea in my visual art but also realise the need to express it in writing, both in order to reach a wider public and because of the possibilities offered by the written word make public that which is private and held deep within.

I am a mature student currently studying MFA Art Society Publics at DJCAD. I think delegates will be interested in how the written word has enriched my ability to make and reflect on art intended for the public realm.

Douglas ROBERTSON

Hambledon, Portsmouth

In a Cloud of Sea-Fowl: The Art of Collaborating

As an artist I have been using the written and spoken word extensively in my work for over twenty five years. Through collaboration with poets, past and present, the marriage between visual and textual has become an integral inspiration for my creative process. This has allowed a love of poetry and language to flourish, and this now acts as the fundamental drive behind my studio practice and my preparation for exhibitions and publications. A recent step on this journey has been to begin creating several new series of art works with three contemporary poets: Isobel Dixon, Andrew Philip and Gordon Meade. Through our collaboration, we seek to merge the worlds of word and image and so create projects where the two work in unison to communicate the vision of poet and painter.

But how to create images, whether artistic or written, that effectively fuse these literal and visual elements? Images that are balanced, so as to govern the pace and view that the audience experience? Developing my appreciation of how visual and verse, sound and structure communicate with the eyes, hearts and minds of the audience is therefore a goal that I consistently strive to achieve. Be it book or exhibition; my work must be carefully designed so as to accurately, and emotively, reflect the creators' intentions. Spatial form, structure, the use of 'vacancies' or pauses all converge to enhance the impact and integrity of my final pieces. But it is the dialogue between writer, artist and audience that is the real measure of success; word, image and emotion must unite if there is to be true collaboration.

Maggie LIBBY

Colby College

An Exploration of the Forms of Visual and Verbal Portraiture

How do we reframe the definition of portraiture, both visual and verbal? Is a portrait complete when only the face, or one point of view (that of the artist) is shown? Can portraits become a more literal collaboration between word and image, artist and subject, past and present? What kind of objects could result from a collaborative process in portraiture, where both the subject and artist participate in a dialogue or in the making of an object? How would that happen? Can women's images, stories, and histories be brought in from cultural margins to be included as representations of power and historical agency?

In my past work on recreating a history of women at Colby College, I incorporated my subject's words into a short biographical statement, shown in tandem with portraits created from a compilation of image sources and archival research. I propose to construct, draw, or

paint portraits from life when possible, and combine them with autobiographical material, such as personal biographies, lists of words, medical histories, personal facts (or artifacts), dreams, recorded interviews, overlaid self-portraits, authored by the subject.

This is a studio project dealing with the creation of women's images and stories, an exploration of image-making and writing (or areas in-between) in the creation of empathic/empathetic and collaborative portraits. I want to experiment with how the brain interprets what the eye sees; constructing recognizable "faces" from light and dark areas, constructing meaning on surfaces, how the eye moves and reads. How do time and duration function in the representation of a self, a life, a lifestory and biography? Does leaving unfinished or interactive areas help the viewer to fill meaningful gaps in our likenesses and stories? How do we interpret patterns, forms, and lifehistories, in art as well as life? These questions provide a platform for studio experimentation in the creation of objects by experimental means, containing multiple readings.

5A. Exploring Neuroscience and Word-and-Image Studies: Theoretical Efficacy and Affective Response

Monday 2.00pm – 3.30pm
2F15

During the past decade, neuroscientists and art historians have collaborated in the exploration of the mind-body responses to visual-cum-artistic imagery. In art history, new interdisciplinary rubrics have emerged from this venture, namely, neuroarthistory and neuroaesthetics. Parallel explorations have also informed literary theory and criticism under the rubrics of cognitive poetics and literary neuroscience. At the heart of each discipline, the firing of neurons has replaced the infinite semiosis (Eco) of signifiers. Yet neuroscience and word-and-image relations remain an unexplored territory. In this session, we explore the efficacy of neuroscience, and its literary and art historical variants, from the side of the viewer's/reader's reception. That is, how do the neuroscientific models offer a way of approaching the experiential/embodied effect of word-and-image objects? Can neuroscience help us to better articulate both (pre-cognitive) sensory impressions and (pre-linguistic) transformative affects of word-and-image relations? To what extent does neuroscience reify the old rivalry between the sister arts? In the absence of raw neurological data, responses to these questions and others may be speculative or hypothetical.

Lauren S. WEINGARDEN
Florida State University

Introduction to Session / Overview

Catherine GANDER
Queen's University Belfast

'The physiology of the nervous system and the processes of the imagination': ekphrasis and artful language in William Carlos Williams' *Spring and All*

This paper adopts Williams' naturalistic account of 'cross-fertilisation' to combine cognitive and cultural analytical approaches. By attempting to achieve a parity between cognitive science and neuro-aesthetic (Barbara Stafford, Margaret Livingstone, Bill Seeley), cognitive poetic (George Lakoff, Mark Johnson, Peter Stockwell), and philosophical (James Dewey, Alfred North Whitehead) perspectives on imaginative and perceptual processes, it aims to address a crucial aspect of Williams' work that has hitherto been conspicuously neglected: the importance of neurological and physiological processes to creative, aesthetic practice.

Taking the visual literacy required by works of art as a point of intellectual departure, poet and physician William Carlos Williams presents *Spring and All* (1923) as an experiment in language; in the ways in which poetry, like painting, should not be a method of mirroring the world, but rather of both (re)cognizing and (re)creating it. This said, scholarly approaches to his ekphrastic poems have almost invariably interpreted them as transcriptions of the visual artworks to which they respond, thereby participating in the separation of subjects that the discussion of 'the verbal representation of visual representation' implies.

The poem I examine from *Spring and All* (later called 'The Pot of Flowers') is constructed visually, aurally and linguistically to evoke the receptive and creative processes generated by one's encounter with an artwork (Charles Demuth's 'Tuberoses'). However, as Williams writes, '[t]he reason people marvel at works of art and say: How in Christ's name did he do it? – is that they know nothing of the physiology of the nervous system and have never in their experience witnessed the larger processes of the imagination' (123). For Williams, then, the cognitive and the creative are interdependently connected: a deeper understanding of the neuro-scientific bases of imaginative processes is needed in order to comprehend art's emotive effect.

This paper investigates whether there is a *correspondence* between the visual and the verbal in ekphrasis that might be rooted in *process* – specifically, the cognitive, neurological processes of reception of both the painting and the poem. Via this combinative approach, I hope to throw light on how we might read Williams' poetry in *Spring and All* the way he intended: as 'the force upon which science depends for its reality'.

David S. MIALL

University of Alberta

'Annihilation of self': The cognitive challenge of the sublime

Literary expressions of the sublime put unusual stresses on language – witness Shelley's letter when he first sees Mont Blanc with its examples of defamiliarization: disrupted or unusual syntax, the senses being under pressure, and figures that suggest a merging of mind and nature (Miall 2007). Other contexts in which such linguistic phenomena can be found include descriptions of passionate love, meditative and mystic states, various natural scenes, such as a stormy sea, or encounters with other media, such as music or sculpture. In challenging the reader with experiences of the poetic sublime, language demonstrates capacities which in response to other more normal discourse are likely to be fugitive and hard to detect, and that may rarely gain expression. In this presentation I discuss one example of a sublime text: the response of Helen Maria Williams to seeing the Rhine Falls as recorded in her *Tour of Switzerland* (1798): this captures both her description of the Falls and her comments on how it strikes her. I show that her response is articulated in three phases: first she is overwhelmed, then she senses herself as transformed, and lastly she claims some novel insights. Interleaved with these phases are comments on the organs of perception, on the body, on time, and on nature. Given that each of these phases and her comments on specific aspects have cognitive and emotional implications, I consider the psychological and neuropsychological evidence for

such processes, and review several empirical studies that help investigate the validity of the kind of claims made by Williams on the impact of the sublime.

5B. Exploring Neuroscience and Word-and-Image Studies: Theoretical Efficacy and Affective Response

**Monday 4.00pm – 5.30pm
2F15**

Christine VIAL-KAYSER
Paris-I, Hicsa

What neuroscience can tell us about the possible meditative effect of Mondrian's monochrome paintings

Semir Zeki in *Inner Vision* informs us that the action of seeing an abstract painting is neurologically different from that of seeing a figurative painting as it triggers only an area of the frontal cortex called V4, that analyses colours, and V5 that analyses lines, but not the hippocampus related to the stored memory of images with which to compare them, because, as Zeki claims, the brain recognizes that there is nothing familiar to be found in pure abstract paintings. Hence we may suggest that the serene quality with which Mondrian purported to endow his paintings stems in part from the fact that it liberates the mind from memories and from its cognitive and affective components. D'Aquili and Newberg's analysis of the neurophysiology of meditation complexify this understanding of the mechanism of vision in regards to the interplay of colours and lines: they contend that the meditative and transformative power of rituals is constructed upon the playing of rhythms that alternatively excite the sympatic system (eliciting action) or the parasympathic system (eliciting repose). This triggers within the practitioner a feeling of oneness with the world, central to religious rituals, a process that has been exemplified in the meditation process of Buddhist monks. We would like to suggest that the interplay of lines and colours in Mondrian's paintings elicits such rhythm and is congruent with Mondrian's own practice of Yoga and his interest in Theosophy. The apparent unlearned quality of this mechanism permits the sharing of the meditative endeavour of the artist with the viewer.

Regine RAPP
Art Laboratory, Berlin

SYNAESTHESIA – a phenomenon of multisensory perception in neuroscience and visual arts

Synaesthesia has recently become a key interest to neuroscientists in part due to the use of new imaging techniques (e.g. fMRI and other) which show connections between different parts of the brain relating to different senses. In synaesthetes these systems (areas) often work in tandem. Additionally scientists have been interested in comparisons between functioning

brain areas in synaesthetes and those with learning disabilities. Estimates of synaesthetes in the general population range between 1 in 20 and 1 in 2000 (tendentially rising). A surprisingly large percentage of synaesthetes are involved in the arts.

A direct connection between neuroscience and installation art with a strong emphasis on spatial perception can be found in the work of the London artist **Madi Boyd**. In her groundbreaking installation "The point of perception" (2009) she challenges the viewer's spatial perception with a complex video projection of geometric structures in a dark room. The slow movements of the work's projected abstract forms not only matches with the ambient and calm sound that relates to the artist's personal synaesthetic perception. Boyd also manages to visualize geometric patterns (running across the installation's dark walls and ceilings) the so-called 'form constants', which according to some theories are a mirroring of the brain's inner architecture during times of psychological pressure (e.g. mental stress such as sense deprivation, drug consumption, etc.). The art work is a result of a fruitful cooperation between Boyd and two London neuroscientists Dr. Lotto and Dr. Lythgo, also a perfect example of truly engaged artistic research.

Furthermore, I would like to present some fascinating artistic examples of artistic exploration of *grapheme synaesthesia*. Two examples are:

The Danish artist **Ditte Lyngkaer Pedersen** has built up an impressive archive on synaesthesia over the last 10 years. In numerous video interviews with synaesthetes, neuroscientists and artists she has explored the manifold realm of this phenomenon: from individual multi-sensory forms of perception referring to color/ text, color/ smell, voice/ smell, etc. up to the personal spatial awareness of number (forms) in space expressed by different synaesthetes. In her work she has found convincing aesthetic and discursive forms to visualize her results (videos, installations, artist book, etc.).

The Berlin artist **Eva-Maria Bolz** has based her abstract color system directly to her own grapheme synaesthetic perception: For many years she has collected and recorded her own relationship between text and color in form of a diary. She has regularly mixed the particular color tones of letters, words, days of the weeks over time to compare slight changes in perception and generate a continuity of color-text relationship which she exhibited in spring 2013 along with a series of texts (e.g. Oscar Wilde's 'The Rose and the Nightingale') coded as geometric bars of color.

My paper will not only be an interdisciplinary reflection on synaesthesia, but also will serve as a reference point to discuss word and image in direct connection to the phenomenon of multisensation of synaesthesia. The field of synaesthesia is indeed a fruitful path towards the further examination of the systems of signs, whose process I consider a constant form of *translation* between one and the other senses.

Lauren S. WEINGARDEN
Florida State University

Neuroaesthetics and Cognitive Poetics: Mapping Baudelairean Modernity in Neural Processing of Word & Image

In my word-and-image studies on Baudelairean modernity, I have focused on ironic parody as a mode of rupture and fragmentation in the production and reception of modern art. I have argued that the historical inception of visual parody, a practice informed by contemporaneous literature, occurs during the Haussmannization of Paris (1853-70). Using texts, painted images and photographic archives, I seek to describe the lived-qua-embodied experience – sensory,

affective, cognitive – that defines modernity and engenders physical, psychic and social transformations. In this paper I extend this endeavor to re-examine parody, and its ironic effects, through the scientific lens of Cognitive Poetics and Neuroaesthetics.

Cognitive Poetics provides a model for locating the pre-cognitive reception of textual rupture and defamiliarization, comparable with the viewer's reception of visual parody in Baudelairean works of art (particularly by Manet, Degas, Caillebotte). With neuroaesthetics, we can hypothesize the neural effects of physical and psychic rupture, experienced in modern art, based on brain-imaging experiments. When word-and-image studies allies with brain science, we can more concretely describe how rupture and fragmentation are transferred from the artist's/writer's lived experience to the spectator's immersive encounter with two-dimensional paintings and the reader's immersion in literary texts. As well, neuroscientific research can substantiate the intermedial dimension of word-image relations.

6. Displacements of War

Monday 4.00pm – 5.30pm

2F11

Responding to the centennial of the 'Great War' commencing this year, this session solicits papers on the letters, journals, sketches and photographs that form travel observations during times of war. From the powerful appearance of military technology that drives war to the quiet byways where tourists can pretend no conflict is occurring, personal narratives and visual documentation describe scenes both at odds with the realities of political conflict and only too vibrantly conveying the horrors of destruction. In fact, much of the technology that makes war possible also drives tourism—planes and trains, bridges, cameras and binoculars, printed media, trucks transporting food and supplies, and so forth. As spectators, some travelers seek to visit hotspots and record the science of war while others avoid areas of danger, preferring to employ their immunity as citizens of neutral countries in order to explore the underlying culture. All of their narratives and images are valid documentation of the times.

How have different individuals' travel experiences and depictions shaped our understanding of the technology of war? How did imaginative and documentary observations during wartime travel drive literary and visual expression, political convictions, or technological inventions? This session will explore the elements of exploration and discovery in travelers' written and visual accounts of their tours across countries while at war and how those vivid images portray the contemporary use of technology to simultaneously drive both tourism and destruction.

Catherine TAYLOR

Ithaca College

'Distance Vision': Drone Warfare as Tourism

Drone warfare radically alters our vision of travel to conflict zones and offers new narratives that expand the domain of traditional travel writing. Historically, the sketchbook and then the photograph delivered images of cities in ruin, of rubble, and of war's rebels and refugees that proved enticing to tourists and armchair travelers. Now, we have a new sight and the new site it creates--an aerial view marked by crosshairs and by a deliberate, fluid motion at once recognizable as one produced by a technology of war. Unlike aerial photography, whose

uses have been multiple enough that they don't carry just one set of associations, the view from a drone is still indelibly marked by its military use. Whether we see these videos on television or on YouTube, the images of Middle Eastern walled compounds are often seen in combat-friendly black-and-white heat sensor views and are always accompanied by the ubiquitous reticule, the crosshairs of the gunsight, that inevitably turns the individuals wearing headscarves and robes, who occasionally enter the scene, into targets. These videos constitute a new form of armchair travel that increasingly substitutes for actual travel in countries, such as Afghanistan and Pakistan, considered too dangerous for tourism. These militarized travelogues with their hawk's eye view of foreign lands and their ability to allow us to zoom in on remote places while always feeling the tension of the impending bomb strike reconstitute our understanding of these foreign locales and what it means to visit them.

Melanie STENGELE

University of Konstanz, Germany

Haptic Healing: Restoring Art as a Means of Recovery in J. L. Carr's *A Month in the Country*

Tracing a complex double process of uncovering the past and recovering from the past, this paper suggests that psychic scars from front line experiences constitute memory traces which are subject to remodelling in Carr's writing. This interdisciplinary reading of *A Month in the Country* focuses on dynamics of touch as they unfold in the process of art restoration. The fictionally related healing procedure takes place in the sphere of haptics and challenges bodily awareness as a means of identity formation. The paper explores the phenomenon of unsettling, reworking and reintegrating the violent war history of the veteran-narrator who looks back from a distance of a good fifty years to his restoration work in a remote Yorkshire parish church. *A Month in the Country* opens a dynamic contact zone between past and present in which the reshaping and imaginary rewriting of traumatic memory take place. The activities of restoring and rewriting develop into means of uncovering, though at times the exposure happens unwantedly. To the former soldier, the process of restoring clearly expresses a conflict between his former self and its present reshaping. This study attempts to show how the literary character's fragmented emotional and psychic state of health is slowly restored, almost without his being aware of it. Therefore, the relation of past and present as a fictional approach towards reconciliation will be given centre space. It is precisely this intermedial setting between word and image that triggers speaking the unspeakable.

7A. Interiors: Charting Inner Spaces / Intérieurs: cartographier les espaces du dedans

Tuesday 9.00am – 10.30am
LT3

Inner experience is a cross-disciplinary subject of research par excellence. However, each discipline attempting to explore this zone of experience deals with a problem of accessibility to the subjective, first-person dimension of inner worlds. To overcome the descriptive closure of inner experience every discipline has adopted a wide range of explanatory and exploratory strategies. From a geographical atlas of inner experiences (Klare and van Swaaij, 2000) to the

metaphorical images employed in philosophy to describe the mind (such as the “Cartesian theatre” in Dennett, 1991), from fictional techniques by means of which literary narratives rendered inner processes (Cohn, 1983) to empirical methods that cognitive science has devised to enhance introspection (Hurlburt and Schwitzgebel, 2007), an extensive array of solutions have been applied to open inner boundaries. With special attention to the spatial domain (and to the spatial strategies of rendition) of inner experiences, this panel aims at charting modes of exploration (metaphorical, visual, verbal, empirical) upon which both science and the humanities draw as resources for crossing the frontier between outer and inner spaces.

Toute discipline s’essayant à l’exploration de l’univers individuel d’un sujet se heurte au problème de l’accessibilité du « je ». Afin de dépasser les limites descriptives inhérentes à l’expérience intérieure, l’on a recours à un large éventail d’outils susceptibles d’en étendre les champs d’explication et d’investigation. De l’atlas géographique des expériences intérieures (Klare et van Swaaij, 2000) aux images métaphoriques employées par la philosophie pour décrire les processus mentaux (cf. entre autres le concept de « théâtre cartésien » utilisé par Dennet, 1991), des techniques au moyen desquelles les narrations fictionnelles rendent compte des mouvements de la conscience (Cohn, 1983) en passant par les stratégies utilisées par les sciences cognitives pour mettre en lumière l’introspection (Hurlburt et Schwitzgebel, 2007), une large palette de solutions ont été exploitées pour figurer le soi. En portant une attention spécifique à la manière dont les expériences intimes se lient au domaine de l’espace (et aux stratégies de spatialisation qui permettent d’en représenter le rayon d’action), notre session aura pour but de dresser une cartographie des ressources et des modes d’exploration (métaphoriques, visuels, verbaux, empiriques) grâce auxquels les sciences humaines aussi bien qu’expérimentales s’efforcent de franchir les frontières qui séparent le « dehors » du « dedans ». Seront particulièrement bienvenues les propositions abordant, d’une part, les relations entre monde extérieur et monde(s) intérieur(s), d’autre part, la manière dont le premier peut fonctionner comme paysage de l’expérience et comme lieu de projection analogique pour le(s) second(s).

Fleur KUHN
EHESS, Paris

Primo Levi, de mots et d’atomes

La contrainte structurelle, procédé d’écriture privilégié des expérimentateurs de l’Oulipo, est une manière de trouver de nouvelles formes, de nouveaux langages pour dire un monde intérieur. L’autobiographie de Primo Levi, *Le Système périodique*, bien qu’elle n’entre pas *stricto sensu* dans cette catégorie d’écriture, s’inscrit dans un souci similaire. Il s’agit de dire l’existence, avec tout ce qu’elle compte d’événements organisables chronologiquement, mais aussi de rythmes soumis aux fluctuations de la conscience et du temps intérieur, à travers une forme qui contourne et détourne la question spatiale du seul agencement des mots sur la page pour l’adapter à une contrainte qui soit celle du langage scientifique. Il s’agit de se dire dans la langue des atomes, à travers un langage et des modes de figuration du réel empruntés à la chimie. Ainsi, deux manières de se penser en tant qu’être existant se rencontrent, réunissant la pensée littéraire et la pensée scientifique. L’image que l’auteur donne de lui-même naît de cette tentative de composer un récit de soi dans lequel les mots s’organiseraient à la manière des atomes pour former un organisme vivant. Au-delà du seul exemple de Primo Levi, cette réflexion invite à interroger la manière dont « les écrivains scientifiques » (Jacques Roubaud ou Eugène Guillevic notamment) contribuent à faire entrer dans la littérature de nouvelles

possibilités d'expression. L'écriture, en tant que lieu d'expérimentation, mais aussi en tant qu'objet matériel visant à circonscrire un message dans un tracé qui le représente symboliquement, ne peut que s'enrichir en puisant dans d'autres tentatives de cartographier le réel.

Sarah GARLAND

University of East Anglia

Thinking Through Word and Image in Arakawa and Madeline Gins' Mechanism of Meaning

Painter-architect-philosopher Arakawa and poet-architect-philosopher Madeline Gins' epic, mixed media work, *The Mechanism of Meaning* (1963-1973; 1996), unfolds over more than eighty eight-foot high painted and collaged panels, using image, object and text together to produce what Arthur Danto calls 'a masterpiece of valuable disappointments and conceptual wrong turns'.^[i] The panels present what seem to be clear instructional diagrams for visual, verbal, conceptual and spatial reasoning challenges, but which, more often than not, present the viewer with a series of logical inconsistencies in the manner or Zen koans or Dada jokes. This set of unintelligible, undeterminable, unseeable, and unachievable puzzles serve not as a full stop to the reader-perceiver, but act instead to give them momentum beyond the materiality of image, text and objects. It is this play between the forms set out before the viewer and the less visible energy of their meaning, and of their misunderstanding, that Arakawa and Gins' work is set up to catalogue and capture. Arakawa and Gins's work insists on the way that the image-text can effect changes in mind; they use the 'non-retinal' resources of the diagram to reconfigure perception and reason by embedding the visual world within a set of mental constructs, and to bring back to perception kinaesthetic, tactile and proprioceptive reasoning. *The Mechanism of Meaning* does this, I will argue, by reconfiguring the gaze, embedding the viewer-perceiver in an impossible word and image game through diagrams that project into a mental space beyond word and image as material signifiers, and in an ongoing consideration of the senses brought forth by blindness and frustration.

7B. Interiors: Charting Inner Spaces / Intérieurs: cartographier les espaces du dedans

Tuesday 11.00am – 12.30pm

LT3

Richard STEADMAN-JONES

University of Sheffield

Fishing as a Figure of Interiority

The image of the fisher with rod, line, and baited hook has often been used to figure particular understandings of human interiority. Fishing is frequently described as a contemplative activity. (The subtitle of Izaak Walton's classic work, *The Compleat Fisherman*, is *The Contemplative Man's Recreation*). But the point is not simply that the practical activity of fishing is productive of a contemplative outlook. There is something about the structure of the activity itself that seems to map the relationship between interior and exterior life in a fashion that vacillates between the metaphorical and the metonymic. At the metaphorical pole, the water may be seen as standing for an interior space that cannot be observed directly and is known only through inference and imaginative reconstruction. Here

the activity of fishing models an encounter with a part of the self that is knowable only through subtle traces akin to the movement of line and float or the changing patterns on the surface of the water. At the metonymic pole, a focus on fishing may prioritise visualisation or waiting or concentration or identification as processes that produce some critical adjustment in the relationship between interior and exterior worlds. At root, such figures work with the phenomenological characteristics of the activity to produce a model of a particular condition of interiority and, indeed, of a process of change in the individual's relationship with interior space. This paper will explore the figuration of interiority through the image of the fisher, drawing upon the work of a multi-disciplinary group funded by the UK Arts and Humanities Research Council and involving a poet, a visual artist, and scholars from the fields of philosophy, literature, and ethnography. The focus will be on the productivity of the image and its availability as a means of mapping human subjectivity.

Marco BERNINI

Durham University

A Room for One's Selves: On Beckett Mental Chambers

Beckett's narrative worlds are full of dark rooms in which characters write, remember, and wait for instruction or assistance. However, as the protagonist of the short novella *First Love* complains about sentences regarding embodied actions, things are not to be taken literally (« You speak to people about stretching out and they immediately see a body at full length »). Quite the opposite, what makes Beckett's fictional rooms so compelling is the richness of their metaphorical ambiguity. *Murphy* provides a sort of key to the interpretation of Beckett's fictional rooms by defining the main character's mind as a « mental chamber » (107) – or at least this is how he « pictured itself » (107). The hint about Beckett's fictional chambers equating mental spaces has been already productively taken up by studies investigating its philosophical roots in Leibniz and Locke (Mori 2004). My paper aims at advancing on the topic from a cognitive and phenomenological stance. Whence our need of « picturing » mental processes in a spatial form or, to quote Beckett's letters, « in terms of boxes », stems from? By building on contemporary cognitive theories of perception (Noe 2004) and mental imagery (Kosslyn 2006), I will focus on two cognitive processes that seem to require a spatial rendering of the mind : i.e., the plurality of the Self (both diachronically extended in time, and synchronically operating in memory) ; and the on-going narrative of inner-speech (which has to accommodate a speaker and a listener at the same time). Moreover, I will trace the view of the mind as a « dark room » back to the optical studies of perception (such as Descartes'), of the eye as the hole of a *camera obscura* (Zajonc 1993). I argue that Beckett's shaped fictional dark rooms as mental chambers for the purpose of investigating/rendering the spatial phenomenology of the aforementioned cognitive concept and dynamics.

Mary ROBSON

Durham University

Adam plus One

People say I'm not mad, but my voices say I am.

People say I'm mad, but my voices say I'm not.

Adam

In 2012, Durham University's Hearing the Voice research project worked with Adam, who hears voices, to create a three-minute film on his experience of psychosis. Adam's vision

was to situate the film in a forest, the great outdoors being his metaphor for the complexities of his inner experience. The border between his interior and exterior landscapes is crossed daily, with dramatic consequences for his identity. The theme of identity was raised again and again throughout the making of the film. Adam constantly reflected on the nature of his mind and brain, on his loss of one life and yet gain of another and of how his main voice, the Captain, and/or himself are to blame. The Captain was referred to as a person who is around for good, in Adam's cyclical monologues.

It has cost me so much. I have had my life stolen. My dream of being a soldier lost. I wish he had never come along . . . But I wouldn't be without him. He is part of my identity. I've got a new identity as a result. I am a voice-hearer and he is my voice . . . I'm a child again. Life with him now is better than it was with him before, although he could be more considerate. We are recovering together. He can come and go as he pleases . . . Who am I? Who is the plus one here? Is the Captain my voice? Or am I the Captain's voice?

Through the finished film and additional documentary footage collated for this event, we discover his complicated relationship with his main voice.

7C. Interiors: Charting Inner Spaces / Intérieurs: cartographier les espaces du dedans

Tuesday 2.00pm – 3.30pm
LT3

Guido FURCI

Ecole Normale Supérieure; Paris 3, Sorbonne Nouvelle; FMS

Filmer à la lettre? *Le livre de la grammaire intérieure* de Nir Bergman

Sorti en Europe en juin 2012, le dernier film de Nir Bergman s'attache à un chef d'œuvre de la littérature universelle : *Le livre de la grammaire intérieure* de David Grossman. Publié pour la première fois en 1991, ce *Bildungsroman* atypique – visiblement marqué par la tentative d'aborder l'actualité israélienne de façon détournée, à l'aide d'une prose à la fois introspective et multidirectionnelle – avait constitué dès sa parution un tournant important dans la carrière de l'auteur. En quelque sorte, avec ce texte Grossman décide de ne plus considérer de manière distincte sa production pour la jeunesse et celle pensée pour un public adulte ; il s'applique à créer une galerie de personnages désormais destinés à se faire écho les uns aux autres. Perdus dans leurs décors de papier, ceux-ci finiront par décliner sans cesse le thème de la « quête » – topos par excellence d'une écriture qui oppose à la force icastique des images la puissance évocatrice de la parole. À bien y regarder, la complexité de l'ouvrage ne tient pas tellement à l'histoire qu'il relate, mais plutôt au registre utilisé. Cherchant à intégrer à une trajectoire diégétique solide les mouvements d'une conscience confrontée au doute, l'instance énonciatrice a tendance à s'effacer derrière les actants auxquels elle prête sa voix. Ainsi, chaque point de vue adopté offre au lecteur une perspective orientée des événements, l'obligeant à effectuer un travail de déchiffrement qui s'apparente, page après page, à celui que le protagoniste – le jeune Aharon Kleinfeld – s'impose lui aussi. Second enfant solitaire d'une famille de réfugiés juifs-polonais, cet écolier inquiet aux prises avec une réalité qui lui échappe passe toutes ses journées à observer le quotidien des gens qui l'entourent, au sein de l'espace domestique comme dans les rues du quartier de Beit-haKerem à Jérusalem. Assimilé par Bergman à l'œil d'une caméra, son regard embrasse l'espace environnant à la recherche d'un

signe enfin capable de résoudre ce mystère : que reste-t-il du monde lorsque nous ne pouvons l'appréhender qu'au moyen d'une métaphore ?

Davide PAPOTTI

Università degli Studi di Parma

A small hut in the woods: Inscapes and Landscapes in *Dans les forêts de Sibérie* by Sylvain Tesson

French writer Sylvain Tesson in his book *Dans les forêts de Sibérie* (Paris, Gallimard, 2011) offers the diary of a six-month stay in a hut on the shores of the Bajkal lake, in Siberia. During this period (from February to July 2010) he lived in complete isolation, facing the harsh climatic conditions of the area. His narrative report of this volunteer immobility in one of the most impressive natural environments remained on our planet, the Siberian forest, is made of three contemporary and intertwined 'travels':

- within the authors' mind and soul. The inner discourse is amplified by the physical isolation and the silence that surrounds the narrator ;
- within the confined limits of the wooden hut where he lives, a small microcosm that allows the author to survive and which slowly becomes a small private « kingdom » described in detail in the text ;
- into the wild landscapes of the area, observed from the windows of the hut where he lives and explored during periodic walks in the surroundings.

By using the concept of inscape as defined by Douglas Porteous in his *Landscapes of the mind* (1985), I intend to focus my paper on the role played by the three existential and spatial dimensions (inner self, interior space, outer landscapes) portrayed in the literary text, following the authorial suggestions about their mutual influences and overlappings. Tesson's literary text, by providing a contemporary literary report in the tradition of illustrious examples such as Henry David Thoreau's *Walden or Life in the Woods* (1854), offers an interesting opportunity to explore from a cultural geography point of view the complexity of the links between the author inner-scape and the exterior landscapes.

Mariève K. DESJARDINS

UQAM

From the 19th century's arcades of Paris to contemporary urban interactive art installations: passageways to explore

Whereas pictorial arts accustomed us to a frontal relation of the spectator to a work of art, a growing number of artists turn today to new technologies as mediums of creation and resort to the principles of interactivity to propose innovative means of relations to works of art. In addition, a tendency developed with the effect that these works of art, often presented out of museums walls, are embedded in the urban furniture as installations, thus positioning like devices of mediation between the spectator and the city and becoming new ways to discover the latter. Besides, many creators specifically make use of certain passageways of a city – a road, a bus station, a subway, a public space, etc. – as spaces of predilection to deploy innovating art installations which combine new media art and urban territories. Within the framework of this communication, we wish to propose hermeneutics of the urban interactive art installations based on the concept of *passage* and its different meanings. We will demonstrate how these works of art can conceptually become themselves passageways to explore. For this purpose, we will resort in particular to *The Arcades Project* (1927-1940)

where philosopher Walter Benjamin makes use of the passageways that are the arcades of Paris – fundamental architectural, social and economic characteristics of the passage to Modernity, according to him – as the context and the figures to examine the developing French capital in the 19th century. We will see how certain specificities that the benjaminian conception of the passage evokes (strolling and the *flâneur*, wandering, labyrinth, etc.) can be transposed into interactive urban art installations of today to propose an analysis of the experience of the city these can offer. It is thus by the pooling of various disciplines (history/philosophy/literature of the 19th and 20th centuries and new media art theories) that we will be able to connect two seemingly different devices from different eras, the arcades defining the industrialization of Paris and contemporary and urban interactive art installations, which however have much in common, being both primarily passageways to explore, as we will demonstrate.

7D. Interiors: Charting Inner Spaces / Intérieurs: cartographier les espaces du dedans

Tuesday 4.00pm – 5.30pm
LT3

Lynn BANNON
UQAM

Body Language: Verbal and Visual Signs of Surgical Operations

Since the publication of the firsts anatomical treatises during the last half of the fifteenth century, the medicine hasn't stopped feeding a medical imagination reproduced and strengthened in literature and visual arts. Initially revealed in written form, the knowledge of the structure of the human body as long been used by the artists as a source of inspiration for making their own imaginary representations of cutaways or surgical operations. Indeed, they used the anatomical vocabulary as a « pre-text » from which they create their own visual language. Further, creators used photographs, videos and virtual images to show surgical operations in a tangible way, new mediums whose level of realism modified durably the way of perceiving and experimenting these kind of representations. We know that anatomical literature and surgical images awake the sensory consciousness associated with physical real-life experiences. Researchers in cognitive sciences demonstrated that the verbal and visual signs appear as powerful operators of sensory conversion because they evoke and reactivate sensations stemming from previous experimentations transformed into psychic representations. But do they generate exactly the same reactions ? And what can be said about the photographs and the multimedia images ? I propose to analyse in a semio-historic perspective engraved images of ancient anatomical treatises, painted portraits of doctors (Tulp and Samuel D. Cross) proceeding to public « scientifically » dissections, photos of Orlan's series of plastic surgery operations (or performances) and video frames extracted from crime drama television series showing dissected « fictive » bodies (*CSI :LA* and *Hannibal*). My objective is to compare the psychic and sensory impact between verbal and visual signs, moreover between time periods and media. By evaluating the sensori-motor complex that they underlie, I want to see how we can related different levels of fascination and tolerance according to the variety of media in which are represented the images of surgical operations.

Valentin NUSSBAUM
National Taiwan Normal University

Inside / Out: Visualizing the Reasoning Mind in Crime Fictions

Recent crime procedurals in movies or TV series are inclined to visualizing the complex process of reasoning which take place in the detective's mind. Unlike the literary tradition, such as for example *The adventures of Sherlock Holmes*, which tends to conceal the inner thoughts of the detective by emphasizing the process of deduction as a closed universe accessible only when the crime is solved, cinematic crime fictions from the last two decades privilege a more overt and performative illustration of the cognitive process at work. We will see that dispositives such as the « progress case pad » – a panel or wall covered with texts and images – have become an ideal means to illustrate and externalize the inner « thinking mind ». The « progress case pad » can be seen as a metaphor of the mastermind capable of processing a wide range of data. It is both a hypertext and a thinking machine which visually chart mental operations performed by the subject. If this motif has a special significance in Ron Howard's *A Beautiful Mind* (2001), it can be observed more widely in crime fictions, such as for example the latest adaptations of Sherlock Holmes (Guy Ritchie's *Sherlock Holmes: A Game of Shadows*, 2011; Steven Moffat's and Mark Gatiss's *Sherlock*, (2010 / 2012); CBS's *Elementary*, (2012), or *Prison Break* (Seasons 1 and 2). In Season 1 the walls of the engineer and future prisoner Michael Scofield are a complex collage-montage, a palimpsest of Michael's thinking – investigating, planning, memorizing – mind. This hypertextual chart is later replicated on his body through a multilayered tattoo, as a memory tool akin to a printed circuit board aimed at carrying out his future evasion. TV series creator Paul Scheuring incidentally exploits the specular dimension of the « thinking panel » in Season 2, when Federal agent Alexander Mahone reconstructs from the photographs of Scofield's tattoo a progress case pad similar to the one the fugitive used in Season 1 to elaborate his escape plan, with the ambition to place himself in Scofield's mind.

Claire CORNILLON

Paris 3, Sorbonne Nouvelle; Paris 13-Nord

Filming the Dream in a TV Show: Between Innerspace and Outerspace

In his TV shows as well as in his movies, the showrunner, screenwriter and director Joss Whedon (*Cabin in the Woods*, *Buffy The Vampire Slayer*, *Avengers*) works with genre codes to explore intimate life, psychology and existential questions. In « Restless », the last episode of the fourth season of *Buffy the Vampire Slayer*, an episode he wrote and directed, wherein the characters fall asleep watching a movie and have nightmares, he uses space to express fears, conflicts and emotions that could not have been said otherwise. The mental landscape of every character and the relationships between them are mapped through a very elaborate configuration of spaces. Through sequence shots, the contiguity of spaces generally separated, or the metaphorization of space by the association of two locations contribute exploring the characters' minds. The episode creates circles and traps where location becomes the exteriorization of an innerspace. The writing, editing, and directing create a fiction that follows the rules of the dream, in a way that reminds us of David Lynch's narration and use of space and time, playing on rupture and continuity. The treatment of space is also specific in that it is inscribed in a bigger scheme, which is the TV series as a whole. Joss Whedon, here, uses the specificity of the TV show narration to investigate the memory of places, of specific sets in the viewer's mind in order to reconfigure them and to underline their intimate meaning in the characters' personal history. The example of « Restless » is interesting because it explores the classical pattern of the dream and the link between innerspace and outerspace in a

specific genre context that renews it – via the use of fantasy as a metaphor – as well as seriality's unique way of building fictional worlds and narratives. That is why this paper will analyze the way this episode conceptualizes innerspace creating a fiction of fantasy that exteriorizes the intimate.

8. Epistemological Allegiances: Art and Science as Unfaithfully Faithful Mediators of One Another

Tuesday 9.00am – 10.30am
2F13

From John Latham's burnings of encyclopaedias to demonstrate against the one-dimensional misrepresentation of scientific knowledge in that format, to artists like Eicke Bonk, Jürgen Partenheimer and Royden Rabinowitch, who share a sustained engagement with scientists and their work: artists do not just subvert instances of simplistically understood science, but forge epistemological allegiances with scientists and share in their analysis and critique of epistemological and institutional practices across art and the sciences. (Rabinowitch's engagement with Lee Smolin's *The Trouble with Physics* would be an example). dOCUMENTA (13), Kassel 2012 has propelled awareness of the epistemologically symbiotic relationship between art and science into the public consciousness to an extent that seemed hitherto impossible. Can we consider the ever-changing relationships between art, the word and the sciences differently, now that Bildwissenschaft has critiqued the image's widespread use as supposedly unproblematic evidence for or locus of scientific findings (and Bildwissenschaft is becoming better known in the English-speaking world: Elkins, Naef eds. *What is an Image?*)? What are the implications for the word (the writing about art, images and science) now that art and science both privilege obliqueness and become unfaithfully faithful mediators of one another? Can similar conclusions be drawn from an investigation of the relationship between literary writing and science?

Julia SÁNCHEZ-DORADO

University College London, Science and Technology Studies

The problem of similarity in the understanding of scientific and artistic representations

Discussions around the notions of “representation” and “similarity” have become very usual in contemporary philosophy of science. Specifically, numerous authors in the field try to explain the role played by similarity (between scientific models, theories or images and the objects of the world they refer to) in the obtaining of epistemically relevant representations. The main point of controversy in these studies is precisely how to understand “similarity” accurately: as resemblance; as similarity of structure or isomorphism; or should we, instead, replace “similarity” for “denotation” in the understanding of representations?

On the other hand, it has to be said that there is a much longer tradition discussing the problems of “representation” and “similarity” in the philosophy of art than in the philosophy of science. So the object of my paper shall be to respond, to the extent possible, to the previous questions by looking at how similar problems were faced in the field of art.

In particular, a look to the epoch of the Avant-gardes could give us some clues to understand epistemic problems that philosophy of science is confronting. Artistic movements from the beginning of the twentieth century motivated a shift in the ideas of representation and similarity. And since then, artworks could not be explained in terms of “similarity of appearance” anymore. But far from disappearing, other kinds of similarity (perceived

similarity, structural similarity, conceptual similarity) will have a strong presence in the theorizing of modern art.

As an interesting case illustrating how modern debates in aesthetics can help us complement explanations about scientific representations, I will examine Kandinsky's *Concerning the Spiritual in Art* (1910) and Van Fraassen's proposal in *Scientific Representation* (2008). In both cases, genuine representations are characterized by the presence of singular kinds of similarity, similarities that goes hand in hand with distortion and with changes of the features of the object represented. I will defend that "similarity", both in art and in science, should be understood as creative similarity, humanly determined, and framed within a triadic conception of representation.

Miriam van RIJSINGEN

University of Amsterdam

Singularities in the making: about experimental (art) systems

Science historian Hans-Jörg Rheinberger defines scientific laboratory practices (in bioscience) as experimental systems in which epistemic things are 'made' – they "allow for the generation of singularities" and give space to unprecedented (and unpredicted) events. The epistemic thing is thus not a given. Even more, its reality proves to be resistant, resilient and an obstacle of practice; 'a badly defined something', as Rheinberger calls it, a material trace constantly transcribed (recorded, articulated, dislocated, reinforced, marginalized, and substituted). Experimental systems are assemblages (of local, technical, instrumental, institutional, social and epistemic elements) in which a process of the coming into being of scientific knowledge is actuated. Rheinberger's investigations mark a shift in the history of epistemology.

Although experiments can be found abundantly in the history of art I would like to focus on specific recent works in which similar experimental systems are set up by the artists. Assemblages are created to allow for [something]. In the processes of transformation or transcription capacities and potentials may be pushed into singularities, [something] that signifies differently, diverges from the known. I would call it knowledge in the making. As in scientific experimental systems these assemblages are assemblages of similar elements. My cases are yet to be decided, but most probably will be Pierre Huyghe, Sam Lewitt and or Matt Hoyt.

This paper is not necessarily about artists and scientists working together, but rather investigates commonalities and why they occur now. One perspective of that last question may be in the common reading of certain philosophers, such as Gilbert Simondon or Gilles Deleuze.

Johanna MALT

King's College London

What art says by not saying it: Adorno, aesthetics and the art of negation

'Art only is able to say what it says by not saying it,' writes Theodor Adorno in his posthumously published *Aesthetic Theory* (1970). In this typically paradoxical utterance, Adorno sums up what the philosopher Gerhard Richter has called the 'chiastic structure' of his

aesthetics.² The work of art, whether literary, visual or musical has what Richter calls ‘non-propositional truth content’ that can be elucidated by philosophy, but can never be articulated directly as a proposition by the work itself. Philosophy translates or circumlocutes this non-propositional truth content, but cannot express it as the work of art does. My paper will explore this chiasmic structure as a model for the relationship between philosophy and art, asking how that ‘saying by not saying’ binds aesthetic discourse to artistic practice: as up against it yet in a relation of mutual exclusion. I shall examine such a relationship in the light of a specific and quite literal form of artistic negation: the sculptural exploration of positive and negative space through casts and moulds. What can works of art that exploit such practices (including examples by modern and contemporary artists including Bruce Nauman, Janine Antoni, Rachel Whiteread and Gustav Metzger) tell us about the chiasmic form of our discursive relationship with the art object? What is it that these works might be saying, not only by not saying it, but by embedding in their very structure the negation of a proposition and/or the proposition of a negation?

9A. Science in the Twentieth Century Avant-Garde

Tuesday 9.00am – 10.30am
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Science played a crucial role in shaping both the early twentieth-century avant-gardes and the later avant-gardes of the sixties. Both writers and visual artists experimented with scientific thought and inquiry under various shapes. Painters pasted pages of scientific diagrams in their collages (Schwitters and Ernst), Klee and Delaunay incorporated visual references to optics by depicting colored disks. Avant-garde artists of the sixties applied scientific concepts in their paintings: visual illusions of Op Art, randomness and chaos (Pollock and André), repetition and redundancy (Rothko and Reinhardt). Experimental writers used similar procedures in their literary works: scientific randomness is close to the Dada concept of nonsense, repetition and redundancy are at the core of some of the poetic avant-gardes’ experiments (Stein, Schwitters).

In this seminar we propose to discuss the role science played in shaping the literary and the visual world of the avant-gardes. Proposals drawing from works of art produced in the avant-gardes may try to answer the following questions: Why were the avant-garde artists interested in the sciences in the first place? What artistic innovations did involvement with the sciences may have triggered in both the visual arts and literature? Do we perceive scientifically organized works of art differently? What are the connections between science and abstraction? How did nineteenth-century theories of vision shape the artistic production of the avant-gardes (Helmoltz, Wundt, Mach)? What is the truth value of the scientific treatises produced by the avant-garde artists: Klee, Kandinsky or Delaunay among others? Are we to read them as secondary material, which helps the understanding of their visual works, or do they have scientific value *per se*? How did the later avant-gardes develop the “scientific” discoveries of the early avant-gardes and further engage with the new technologies? How does the machine aesthetic manifest itself in both word and image?

² Gerhard Richter, ‘Aesthetic Theory and Nonpropositional Truth Content in Adorno’, in *Language Without Soil: Adorno and Late Philosophical Modernity*, ed. Gerhard Richter (New York: Fordham University Press, 2010), 131-146 (p.131).

Eric ROBERTSON

University of London, Royal Holloway

Rhythms of Colour: Cendrars and Survae

The acclaim of scientific advances is a familiar trope of the early 20th-century avant-gardes. The Italian Futurists' concept of 'lines of force' derives from electromagnetism and field theory; French artist Robert Delaunay's path to abstraction was paved by the optical research of Young, Chevreul, Helmholtz and Rood; Blaise Cendrars's poems and essays borrow copiously from scientific theories. All were indebted to new discoveries in physics, astronomy and cosmology, and to the writings of Henri Bergson. The proposed paper will consider the creative interactions of the Swiss-born French writer Blaise Cendrars and the Russian-Finnish-Danish artist, Léopold Survae, who became acquainted in Paris after Cendrars arrived there in 1912. Both, in their respective fields, explored concepts borrowed from optical theories in conjunction with a peculiarly Bergsonian understanding of rhythm.

Between 1912 and 1914 Survae produced over two hundred watercolours that were to form the basis of an abstract film, *Rythmes colorés* (Colour Rhythms) and, encouraged by Apollinaire, he published a theoretical essay on colour rhythms in *Les Soirées de Paris* in 1914. Failure to obtain funding meant that Survae's film was never realised; but it did exist textually, thanks to an essay by Cendrars written in 1917 and published in 1919. This short text titled 'De la parturition des couleurs' ('On the Parturition of Colours') enacts what Cendrars terms a 'photogenic' verbalisation of Survae's experiments with moving colour.

As I shall argue, Cendrars's realisation of Survae's project is an instance of cinematographic ekphrasis that we might term 'projective': as opposed to 'notional ekphrasis' (Hollander, 1988) – a literary representation of an imaginary work of art – Cendrars's reworking takes a film that exists in a latent state and 'projects' it virtually through words. His interpretation of Survae's abstract forms in terms of a biological 'élan vital' suggests the influence of Bergson's writings, particularly *Matière et mémoire* (Matter and Memory) and *L'Évolution créatrice* (Creative Evolution). The paper will assess the importance of this interaction for Cendrars's writing and for his subsequent collaborations with filmmakers.

Paola SICA

Connecticut College

Futurist Science, Creative Experimentation and Transparent Selves

Futurism was a multifaceted international avant-garde movement that began in 1909 and ended in 1944, with F.T. Marinetti's death. In Italy, despite its controversial political program, it became a movement critiquing the dominant stagnant traditionalism, and enthusiastically embracing the new sciences and the new technology.

In this paper I will focus on the impact of the new Futurist science on some key literary and artistic works by a specific group, that of L'Italia futurista, which was active in Florence from 1916 to 1918, during World War I.

More than dwelling on the revolutionary transformations brought by machines like the Milanese contingent, the writers and artists of L'Italia futurista emphasized the renovating effect of occult forces and dreams in scientific discourse. This is not surprising, if one thinks that most of them were particularly intrigued by theosophy, Asian religions, the new psychology and the study of mediumistic séances.

The strong interest in the irrational and the invisible led such representatives of L'Italia futurista as the brothers Ginanni-Corradini to the writing of theoretical works on alternative

scientific methods that, according to them, were better suited for understanding the multi-layered present reality and for opposing obsolete empirical approaches. One among these works is the *Manifesto della scienza futurista*, in which the Ginanni Corradinis (along with others) assert that, in the future, sciences will be more effective if they broaden their field of inquiry thanks to the inclusion of “mediumism, psychism, rhabdomancy, divining and telepathy.”

Certain notions of Futurist science regarding the possible expansion of space and time through cerebralism and occultism, along with the possible empowerment of human minds, stirred the imagination of the writers and artists who belonged to the Florentine group. These notions, for example, inspired Futurist Maria Ginanni, when she wrote her visionary prose capturing invisible forces and describing transparent personae gradually losing their humanity and becoming one with cosmic energy.

Jonathan BLACK

Kingston University

A Brave New World at War: Edward Wadsworth (1889-1949) and ICI's 'Aspects of Industry Art Programme, 1941-45'

Writing to his brother-in-law in the autumn of 1941 artist Edward Wadsworth (1889-1949) described his latest work as attempting to illustrate ‘a brave new world at war.’ He had recently agreed to join Imperial Chemical Industries [ICI] ‘Aspects of an Industry’ art programme, having been invited by Sidney Rogerson (1894-1968), the programme’s creator. Rogerson was a pioneer in the field of public relations and ICI’s ‘Controller of Publicity’ (1937-1952). He had approached Wadsworth as he was well-known to be interested in issues of contemporary science and technology. For the next four years Wadsworth painted a series of images in tempera on paper of new materials and products ICI had developed and manufactured in its laboratories and factories in the north of England as part of its contribution to the British war effort. He found these materials, such as vinyl, perspex, synthetic fibres and new forms of moulded latex, fascinating to represent. His reference to Aldous Huxley’s dystopian science-fiction classic, published in January 1932, had been deliberate: Wadsworth had befriended Huxley in the late 1920’s and often saw the writer in the South of France in the early ‘30’s as he completed *Brave New World*.

This paper will explore the imagery Wadsworth produced for ‘Aspects of an Industry’ and the ways in which they were marketed and disseminated by Rogerson and ICI: through advertisements in newspapers and magazines, through handbills and posters aimed at ICI’s own employees and through exhibitions and displays often organised in conjunction with the Ministry of Labour – culminating in a show at the Suffolk Galleries in London in October 1946. If time permits the paper will also look into Rogersons underlying motivation for establishing ‘Aspects of an Industry’ which, at its height in 1944, employed over a dozen artists including Eric Kennington, Laura Knight and Doris and Anna Zinkeisen: not only to emphasise the massive contribution ICI was making to Britain’s war effort but also to stave off any prospect that the state might take over the company during the war, or that an incoming Labour government – which his private polls suggested was likely to be the case from late 1943 – would nationalise the company.

9B. Science in the Twentieth Century Avant-Garde

Tuesday 11.00am – 12.30pm

Claire GHEERARDYN

University of Strasbourg

Mina Loy's Poetics of the Atom: Explosive Sculpture and Continent Poetry

Several poems by Mina Loy, dedicated to writers or artist, might be considered as experimental *artes poeticae* trying to define what Loy calls "the absolute act/of art". In "Gertrude Stein" (ca 1924) the writer is described as a "Curie/of the laboratory/of the vocabulary" who aims at "extract[ing] a radium of the word". In "Brancusi's Golden Bird" (1922) the sculptor is said to reduce the bronze bird to a "nucleus of flight". This paper will endeavor to understand what happens in Mina Loy's poetic laboratory when the model for poetry becomes the nucleus or the atom. Atomic poetry, if there is such a thing, is characterized by its bareness, its continence, its reduction to the smallest element possible, its ability to explode, its force. If we take Loy's images at face value, a conception of *active poetic language* is at stake where each verbal unity is loaded with a central core charged with energy, where words, turning into radium, irradiate.

To investigate Mina Loy's poetic energy, this paper will not only look at the paradigm of nuclei and explosions in the works of Loy but will also examine closely "Brancusi's Golden bird". This *ekphrasis* does not evoke Brancusi's sculpture itself, but a photograph of *Golden Bird* taken by the sculptor and revealing, according to Man Ray, its explosive quality. In the review publication, the photograph faced Loy's poem, enabling the words to directly interact with the image. Loy's poem partly transposes the visual explosive quality of the sculpture to sound, as the sculpture becomes a "gong" that "shrills" struck by "aggressive light".

In a later poem, "Time-Bomb" (ca 1945), the explosion becomes far more ambivalent. To what measure does nuclear energy remain a positive model for poetry after 1945? This paper will try to answer by also looking at Pablo Neruda's "Ode to the Atom" (1958), and, as a counterpoint, at two explosive sculptures, two monuments celebrating nuclear energy, Ossip Zadkine's "*Projet pour la force atomique ou L'Eclatement de l'atome*" (1962) and Henry Moore's *Atom Piece/Nuclear Energy*, (1964).

C. D. RODRÍGUEZ-CAMARGO

Universidad Nacional de Colombia

The Quantum Physics of the Surrealism, the Surrealism of the Quantum Physics and the Relativity and the Cubism

Since the dawn of history, Science, Art and Philosophy have unraveled, from the depths of the human mind, the ontological desire to learn, perform and achieve a structure that would consolidate an explanation and an image of nature that contemplated. This wish was materialized in the development of concepts such as time, space, matter, and so on, Concepts that were of vital importance in consolidating a mathematical theory. Scientific event known as "The ultraviolet catastrophe" would generate a radical transformation of the classical physical concepts. It is not possible to understand the revolutionary nature of the events that consolidated Modern Physics and its impact on philosophy without appreciating as a first steep at that sense the modern physical concepts differ from the concepts of classical physics.

Given the similarity of processes, changes and results that Physics and Art were

confronted, I open a discussion and propose a play of reexes from the elements of Quantum Physics that occur in the Surrealism, and how well its development of Relativity is reexed in key works of Cubism. The painters who came to play unconsciously with these theories and that will be my object of study are: Leonora Carrington, Salvador Dalí, Jarce Yerka and Pablo Picasso.

A brief review of the classical physical concepts is presented, since their mutual incidence with philosophy, and the development of the Arts under this philosophical climate is analyzed. Subsequently the processes that lead to the consolidation of Modern Physics and concepts are studied, also the paradigm changes facing the art during this same period are presented. Besides other possible scenarios of influence, as in the case that advances in science and technology led to a political, social and economic changes and with it a change in artists to perceive reality is presented. A more direct influence is the advent of photography and the invention of the camera (produced by the Maxwell equations) and the paradigm change in the Art that this produce is studied.

Key Words: Quantum Physics, Relativity, Surrealism, Cubism, paradigm change, Ultraviolet Catastrophe, Art, Philosophy. Subject Area: Science, Art and Theory.

Sarah COOK

Semantic Analysis: The Art of Parsing Found Text

University of Dundee

In the way that filmmakers have long remixed others' clips, and re-shot (or made reference to) other films by way of their editing style, contemporary visual artists might be inclined to agree that all text can be classed under the rubric of 'found footage'. This essay considers the work of artists whose work consists of mediated re-presentations of found text – treating the text as data, another material available for reuse – such as Joseph DeLappe (Dead in Iraq), Michelle Gay (SpamPoet), and Ashok Sukumaran (Wharfage). Also discussed are the characteristics of instruction-based work which is based on algorithms, or which enacts or automates a process on the text/data, as in the work of Warren Sack (The Conversation Map), Ben Rubin (The Language of Diplomacy) or Les Liens Invisibles (Repetitionr). These works are not simply data-visualizations but a new form of text-based art nearer to software for understanding the world of text we live in, as evidenced in the use of deliberate editing-constraints and rules, for example, in the work of Tim Etchells and Thomson&Craighead (Time Machine in Alphabetical Order and Beacon). What is apparent is that although access to raw data is made easier through digital technologies, its reframing from found text into art heightens its social and political impact.

9C. Science in the Twentieth Century Avant-Garde

Tuesday 2.00pm – 3.30pm

2F11

Tom WILLAERT

KU Leuven

Modernism's Literariness Revisited. On the Reception of the Gramophone and Phonograph in Dutch Literature 1878-1963

Among phonography's 19th-century pioneers can be identified a bookseller and printer (Edouard-Léon Scott de Martinville, *phonautograph*, 1857), an emerging science-fiction hero (Thomas Edison, *phonograph*, 1877), and a Symbolist poet (Charles Cros, *paléophone*, 1877). It is hardly surprising then that phonography's ties to literature are close-knit and manifold. As media-archaeologists and literary critics continue to reveal, the concept of literariness came to a head as sound recording gained its technological momentum. What defined literature in the mechanical age of language's true-to-life registration (*orality*) and the rediscovered manipulability of materialized, autonomous sound (*vocality*)? Taking trailblazer Multatuli's 1878 reaction to a public demonstration of the phonograph and 1950s Generation's epitomizer Paul de Vree's 1963 electronic poetry recordings as book-ends, this paper outlines the historical reception of phonographic inventions in modern Dutch literature. Phonography initially moulded the Low Countries' literary language through its 1880s 'pataphysical Symbolist imaginarium and its early 1900s mediation of debates between Aestheticists and Naturalists. It was later deployed within literarizations of the battlefield of the Great War and the ensuing Flemish Nationalist Movement. Inciting authors to surrender to mass consumption and the "sting of the gramophone needle" as its mediatization intensified, the phonogram heralded the end of books. 1930s colonial literature in turn stressed its mnemonic function and the disintegration of language. Formal phonographic experimentation eventually culminated in avant-garde poetry. Surveying the latter's internationally oriented poetics as devised by Paul van Ostaïjen, Gaston Burssens, Theo van Doesburg and Paul de Vree, it is readily apparent that the Dutch-speaking avant-gardes openly negotiated sound recording's accumulated legacy of phonology, experimental phonetics and opto-acoustics. This paper thus explicates the historical ties between sound-recording technologies, acoustics, machine aesthetics and literature by focusing specifically on those authors that have struggled to overcome these innovations' challenges to the word and image, not only within the Dutch-speaking realm of letters, but coincidently within the expansive constellation of modernism.

Sarah DELLMANN
Utrecht University

Visualized Science around the *Fin-de-Siècle*: Scientific Media and Scientific Images addressed through Performativity

If avant-garde artists produced creative variations of scientific images – when did the visual conventions originate that their re-contextualization were built on?

In this presentation, I will show that visualized science had a much larger application in the late nineteenth and early twentieth century, going beyond artistic programs. By using scientific images both for academic and popularized science lectures media and images were providing instruction and amusement. Through the magic lantern, I wish to investigate the topic of media and science by looking at the connections between medium, image, and performance situation.

The magic lantern, invented in the seventeenth century with the aim to demonstrate optical laws, soon was used to project all kinds of images in various contexts. It definitely was among the most influential media that shaped visual knowledge and visual imaginaries in the nineteenth century – if not the most important visual mass medium of the nineteenth century. Scientific images from biology and microscopy, astronomy and geography were produced in high numbers and were sent all over the world, and, so my thesis, created a shared body of visual knowledge by means of mass dissemination and projection of images in the late nineteenth - early twentieth century.

Not all images shown in (popularized) science lectures appear scientific to a nowadays audience. Just as the various uses of scientific images in avant-garde art production are generally not perceived as “doing science”, lantern lecturers could comment on an image in various ways. I will argue that the performance situation needs to be taken into account when assessing images as objects of science and/or art: Only in performance did a lecturer present the image in question as scientific (or not) through performing a specific image-text relation.

Magda DRAGU
Indiana University

Music Visualization, Graphs, and Musicalized Pictures: Klee's *Fugue in Red* (1921)

Music visualization and avant-garde musicalized pictures are related phenomena which point to the scientific underpinnings of the avant-garde artists' experiments across media. Music visualization is a research area in music theory which emerged in the 1980s; its main objectives are the transposition of musical compositions, as a whole or in part, into graphs. Music theorists use these graphs in the analysis of the respective musical piece. But the first musical graphs date from the early avant-garde when visual artists were actively engaged in making pictures built according to musical principles. As an intermediary step in the process they made such graphs which helped them identify and represent common elements of the musical and visual media.

Klee successfully transposed the musical form of the fugue into the visual medium in *Fugue in Red* (1921) by repeating the same shapes at regular intervals. Klee discovered this principle when he transposed the first two bars of Bach's six sonata from *Six Sonatas for Violin and Harpsichord BWV 1014-1019* (1725) into a linear graph in which the repetition of the same melody generated a similar visual pattern; Klee then expanded and applied this principle to the visual fugue.

Klee's *Fugue in Red* relies on principles of music visualization, but it is also a creative response to the musical form within the visual medium. Klee used pictorial means such as gradation of colour, transparency effects, and the watercolour technique to create the illusion that one listens to music while looking at the picture.

Visual artists intuited that music had a visual component and they aimed to make it visible in their pictures. Musicalized pictures were a widespread phenomenon in avant-garde art, testifying to these artists' interest in exploring the limits of the visual medium and making thus apparent their scientific pursuits.

10. Art / Text Relations

Tuesday 9.00am – 10.30am
2F14

Amy GOLAHNY
Lycoming College

Rembrandt's Hundred Guilder Print: Experimentation in Image and Text

Rembrandt was keenly aware of the interaction of word and image. In many of his prints, drawings, and paintings, he focused on finding a perceptive visual corollary to a text, whether biblical or historical. The cause-and-effect of a narrative often contributed to his characterisations and depictions of action. But in *The Hundred Guilder Print*, an etching of about 1649, he uniquely crafted a pictorial equivalent to a number of episodes from the gospels. Furthermore, the *Hundred Guilder Print* is one foremost example of Rembrandt's response to Italian art. Raphael's print of the Plague at Crete, an episode of the Aeneid, contributed pictorially to Rembrandt's own print. More specifically, Rembrandt exchanged an impression of his own *Hundred Guilder Print* for one of *Il Morbetto*, as Raphael's print was known. Not only did Rembrandt equate in value the two prints, but the Raphael print also contributed, in formal language and in meaning, to his own *Hundred Guilder Print*. This presentation is about the levels of engagement with text and image, to discuss the genesis and meaning invested in this print, which from its inception was regarded with awe.

Léa VUONG

University of Manchester

Literary Louise: Words and Images in Louise Bourgeois' Work

In 2010, the exhibition 'Louise Bourgeois: Moi, Eugénie Grandet' opened at La Maison de Balzac in Paris, showing twenty-three works by Bourgeois and inspired by Balzac's novel *Eugénie Grandet*. These works relied on several materials and practices: from silk cloth to paper, and from etching through drawing to writing. *The Smell of Eucalyptus (Ode to Eugénie Grandet)* (2007) is for instance composed of both words and images, drawings and poetic verses, presented by Bourgeois as products of a self-identification with the title character of Balzac's text. Using this exhibition — the works it displayed but also the underlying narrative it relied on — as a case study, this paper will explore the relationship between Louise Bourgeois' oeuvre and literature, and how literary fictional and narrative texts such as *Eugénie Grandet* functioned as inspirations and aspirations for the late visual artist. To do so, this paper will also discuss some of the writings Bourgeois produced within and alongside her visual oeuvre: words that appear inside her drawings and etchings, in her illustrated and 'fabric' books, but also in the numerous interviews, private letters and journals published throughout her career. Indeed, these words helped shape a specific story, which Bourgeois told in many forms and media, and which functioned like a fairy tale, constantly reworked by the artist. Set in childhood, it involves a young girl, a protective but wronged mother, and a seductive but deceptive father. Whilst this tale has mostly been received as a literal explanation of an oeuvre determined by its confessional nature, my paper aims to examine its dimension as a narrative and even literary object, in order to assess the possibility of defining Bourgeois not only as a reader and a literary character, but as a writer too.

Andrea GIUNTA

University of Texas at Austin; University of Buenos Aires

León Ferrari: Tactile Poems

In 1997 Argentinean artist León Ferrari (Buenos Aires, 1920-2013) combined the sense of sight and the sense of touch in forms that would create a parallel to Borges' curious condition: an elderly man, blind, writing love poems for young women that he would never see. Ferrari sought to achieve an emotional comprehension of Borges's creativity by way of empathy. By superimposing poems in Braille on nude photographs of young women (a young

singer named Madonna among them), he aimed to fuse tact and sight. Sensitive fingers were to lightly move across the texts while eyes remained open to the image. The resulting form was a combination of image and text in relief. León Ferrari was working in a synaesthetic manner. Since the seventies, he had been investigating visual aspects of writing in diverse forms, compressing text into different sectors of the two-dimensional plane, combining text with large empty areas, or simply simulating the idea expressed in a text by way of abstract graphic gestures. In his “Manuscritos” (Manuscripts) and “Músicas” (Music) pieces, Ferrari fused meaning and visual composition into one. During the artist’s exile in San Pablo (1976-1991), he came into contact with a concentrated group of neo-Concrete poets who influenced his own written poems; new visual keys and repetition found their way into the distribution of his texts. This paper will focus on synaesthesia and the particular way that the artist employed it in his Braille series, exploring the relationship between these pieces’ content, visual and tactile dimensions. The devices employed by Ferrari to activate mechanisms of sensory segregation as a means of real and conceptual approximation between tact and vision will be explored. This confluence also involved social taboos and emotional elements, given that in order to read the texts viewers were obliged to pass their fingers across photographs of naked bodies.

11. Designs for Life: Art, Science and the Multi-Culture

Tuesday 11.00am – 12.30pm
2F13

The exploration of the world through visual practices is common ground that new technologies in particular appear to have enhanced. Although the intended outcomes of image production may have a varied purpose, the underlying empirical emphasis connects these disciplines through practice. In this session, a panel of artists and scientists will debate this area of common interest – short presentation/papers will be followed by a panel discussion with audience questions.

Mhairi TOWLER
University of Dundee

Bringing Science to Life through Animation

Visualising laboratory data has been my passion throughout my career as a cell biologist. Working with microscopes led me to work with artist Dr. Paul Harrison on The Designs for Life project, which involved interpretations of microscope images in the form of screen prints. This led on to an interest in the use of animation to help visualise the unseen. I re-trained in animation in order to become a scientific visualisation practitioner. My current practice involves interpretation of scientific concepts in animated form, a method of data visualisation, although not always using literal data sets. Case studies will be discussed.

Gavin RENWICK
University of Alberta

Title TBC

Abstract TBC

David LYONS

University of Abertay Dundee

The Colour Blind Test

The development of the Colour Blind Test Series of six 75cm x 100 cm prints and accompanying colour vision deficiency (CVD) simulation software are undertaken as an initial proof of concept collaboration between artist David Lyons and computer scientist David Flatla. Conceived as an investigation into theories and practices of visual perception, they explore the idea that artwork can be intentionally created to be experienced differently dependent on one's visual abilities. The software facilitates the embedding of messages revealed only to those with particular visual acuities or viewed using a smart device to digitally simulate those acuities.

Some of the prints communicate details specifically to the colour blind and contain words and images only seen by those with colour blindness. Some contain words and images that both the colour blind and fully sighted can experience. Others have combinations of words and imagery directed to each audience. The fully sighted can view CVD simulations of each print using the smart device software.

The prints' visual elements come from various sources, including the Ishihara Colour Blind Test Plates and texts from William Blake, Aldous Huxley and Tom Wolfe that relate to visual perception. The software created reflects the perceptual capabilities of most individuals with reduced colour vision.

12. Mind Games

Tuesday 11.00am – 12.30pm
2F14

Neal KLOMP

Michigan State University

'The seeing, the touching, the being': The Image of Juliet's Grave implanted within the Orgasm of John Cleland's *Fanny Hill*

This essay probes the intersection of Eighteenth century dramatic performance, reinterpretations of Shakespeare, and eighteenth century phenomenological theories of mind and body invoked by the otherwise inexplicable line from *Romeo and Juliet*, "Gorg'd with the dearest morsel of the earth," that appears in the midst of one of the many sex scenes in John Cleland's *Fanny Hill: Memoirs of a Woman of Pleasure*. By reading eighteenth theories of mind through the pathetic tableau of Romeo and Juliet's death – a popular play at the time – this line can be understood to intervene in the problem of consciousness as the mind-body dualist model confronts death, orgasm, the actor's performance, the reader's imagination, and the developing philosophy of phenomenology.

Cleland's 1748/9 novel emerged in the midst of the philosophical debates concerning the mind and body's relationship. Seemingly intent on driving home the latter's supremacy

through the sensual body that contains the mind within the copulating couple (the prostitute Louisa and simple minded “Dick”), the book simultaneously also shows the transmission of Louisa's awareness to the witness, Fanny Hill. Fanny's ability to know the physical and mental reactions of Louisa to an impossible degree within the scene is peculiar. However, this peculiarity culminates in a little death that, in an even more peculiar twist, intersects one of Shakespeare's most tragic deaths. This essay contextualizes that the image of sex *and* death within contemporary revisions of the scene from *Romeo and Juliet* by David Garrick and Theophilus Cibber, and Charlotte Lennox's later translation and revision of Shakespeare's source Matteo Bandello. This contextualization exposes a unique (and perhaps precocious) theory of mind that is decidedly not scientific within the novel's pairing of death, climax, and the impossible awareness of the spectator.

Heidrun FÜHRER

Lund University

Ekphrasis and the word -image relation in A.S. Byatt's 'The Matisse Stories'

To examine the technological side of visual and verbal representations in its interpenetration with the side of content, A. S. Byatt's collection of three short stories "The Matisse Stories" is a good vantage point to make an excursion into the riddles of forms. This book does not only extend the usual kinship between word and image as established in the topos of ekphrasis, it offers also an iconotext that on its material level applies specific codes, which demand and guide the reader to become a more advanced viewer on the journey through a book that is infused with the imagery of gazing. The thematic of a complex intellectual kinship between verbal and visual artists is already indicated on a paratext in which three coloured paintings and three black and white etchings of Matisse are reproduced in the enigmatic text-image-text form of emblems. Whereas the intensely coloured paintings, which draw the direct attention and emotional reaction of the reader-viewer (despite the loss of intended aesthetic quality) are obviously described in the stories, the less visible etchings demand more cognitive work of the audience to understand and to project them in a reversed act onto the text are already produced to interact with the poems of Mallarmé. In each of the stories and the construction of the book as a whole the paratext (in all its instability) is made into a backdrop for what I introduce as the multi-layered concept of the reader-viewer's performative gaze based on the right art of seeing, that - from the point of the addressee - destabilises any strict bifurcation between word/image constructions in art by demanding an endless movement through the text. In this aspect, Byatt seems not only to follow the ancient understanding of ekphrasis as *logos perihegmaticos*, that means to guide the audience on a circular journey and of 'showing in words' (Webb 54), but also to recreate Henri Matisse's wording "I don't distinguish between the making of a book and a painting."

Dominika BUGNO-NARECKA

John Paul II Catholic University of Lublin, Poland

Notes from an Exhibition as a Literary Cabinet of Curiosities

Modern museums evolved from cabinets of curiosities which were a projection of human thinking about oneself, one's origin and one's place in the universe. As people started reflecting upon themselves, they began to collect objects which illustrated and enhanced their understanding of their place in the world. Variety of objects gathered in cabinets of curiosities: from natural and organic objects, through the remains of ancient civilisations found in earth,

processed objects of nature, to works of static art and specimens of artificial life, highlighted the transition from nature to culture and the gradual development of modern science. With time, cabinets of curiosities were replaced by chemical laboratories, zoos, art galleries and museums as we know them today.

The paper aims to present how the history of museums can be undone and how it is possible to go back to the idea of Wunderkammer on the grounds of a literary work. By means of verbal description Patrick Gale in the novel *Notes from an Exhibition* explores the variety of artifacts, including paintings and portraits among them, and combines them with a biographical narrative. On the basis of the objects gathered for the exhibition in the cabinet of curiosities Gale reconstructs the history of an artist and her relatives, creating a literary portrait of a painter, her family and life.

14. Riddles in the Landscape of Textual Representations: Exploration & Discovery in Artistic Inspirations

Tuesday 2.00pm – 3.30pm
2F14

Literary texts offer rich terrains for exploration and discovery in the arts. Particularly intriguing is how some texts have inspired a vast array of interpretations that have included the graphic, the decorative, the performing, the cinematic, and even the musical arts, all seeking to shed new light on the initial verbal creation via a variety of artistic constructs. For example, Carroll's *Alice's Adventures in Wonderland* has been illustrated by over 150 illustrators who have "re-viewed" the text in an infinitude of fashions, each with its own particular aesthetic implications for the text. However, the illustrated book is not the sole arena which provokes comparative-contrastive modes of interpretation and insight. Others nurture alternative discourses operating in often uncommon ways. Certain pieces of Art Nouveau furniture and glass, for example, have titles linking them specifically to Baudelaire's *Fleurs du mal* (*Flowers of Evil*) as do paintings by Matisse and Magritte. Other texts have inspired dance, opera, film, and a legion of other interpretations. This session's focus is on artistic explorations motivated by literary texts, and its goal is the illumination of new layers of meaning surrounding them. So as to bring unity to this session, proposals should focus on a single text and then spotlight at least two critically rich interpretations of it that will extrapolate upon riddles in the ever-potent terrain of arts derived from literature.

Thaïs Flores de NOGUEIRA DINIZ
Universidade Federal de Minas Gerais, Brazil

Interpreting Shakespeare's *Hamlet* through the Visual

Literary texts offer rich terrains for exploration and discovery in the arts. Some texts have inspired a vast array of interpretations that have included the graphic, the decorative, the performing, the cinematic, and even the musical arts, all seeking to shed new light on the initial verbal creation via a variety of artistic constructs. Shakespeare's plays are good examples of it. They have been illustrated by many artists who have "re-viewed" them in an infinitude of fashions, each with its own particular aesthetic and personal implications and interpretations.

They have also inspired dance, opera, film, and a legion of other cultural products. This paper's focus is on artistic explorations motivated by one of Shakespeare's text, *Hamlet*, trying to investigate new layers of meaning surrounding the so called "the play scene". Some visual interpretations that will be analysed are paintings by the following artists: Daniel Maclise, Edwin Austin Abbey, Keele Halswelle, Eugene Delacroix and Charles Hunt. Each of these works deals with a special aspect of the scene and attributes new meanings to it. Although the text of the play does not leave clear the issue of Gertrude's guilt of Old Hamlet's death, the paintings on analysis will hint at this aspect and give their own interpretation of the fact.

Catriona MacLEOD

The University of Pennsylvania

Fraternal Print Collaborations: Ludwig Emil Grimm and the New Art of the German Märchen

Early German Romanticism promises artistic synthesis and unity of the arts, yet alongside Friedrich Schlegel's "Symphilosophie" a hierarchy emerges that places "abstracting" arts such as music and poetry above "material" arts such as sculpture. In light of book illustration as a burgeoning area of intermedial activity, a must-have for economic success in the publishing trade, and a controversial testing ground for Romantic theories of the arts around 1800, my paper will examine Ludwig Emil Grimm's unique mediating role as the first German illustrator of his brothers' fairy tales (1819 and 1825) as well as of Clemens Brentano and Achim von Arnim's *Des Knaben Wunderhorn* collection (1806-8). Louis Marin's reminder that frontispiece illustrations should be seen as discursive interventions or instructions as to how a text should be read is salient for these illustrations that also, despite their common author, stand as gatekeepers to two groundbreaking and divergent Romantic visions of folk literature. "Keeping it in the family," Wilhelm and Jacob Grimm fortify their purist vision of the *Volksmärchen* in pictorial terms, while Arnim and Brentano's eclectic approach to folk material inspires multi-layered illustrations that combine historical and contemporary references ranging from Philipp Otto Runge's ethereal putti to the folksy art of the pretzel.

Maria do Carmo de FREITAS VENEROSO

Universidade Federal de Minas Gerais, Brazil

***The Object Alice* by Arlindo Daibert as an Intersemiotic Transposition of the *Work Alice in Wonderland* by Lewis Carroll**

The work of the Brazilian visual artist Arlindo Daibert (1952-1993) is part of a strong contemporary tendency, being affiliated to the work of a line of artists that utilize visual texts that explore the visibility of the letter, and the relations between art and literature, where the literary 'citation' is one of the main sources of creation of his poetics. My interest lies in investigating his rich and extensive work, from an intermedial approach, to understand better the universe of this artist, who bequeathed an important legacy to Brazilian art. Daibert developed a series of works that intertextualize with the works *Alice in Wonderland* and *Through the Looking Glass*, by Lewis Carroll. The object of the article is to analyse the object *Alice*, belonging to this series, as an intersemiotic transposition of *Alice in Wonderland*, using as a basis concepts developed by the theoretician Leo Hoek, through the analysis of the situation of communication of the text relative to its production and reception, and also by Claus Clüver, who reminds us that, as in interlingual translation, also in semiotic transposition, the meaning attributed to the original text is the result of an interpretation,

making it possible to approach Daibert's work as a translation of Carroll's book. The artist himself also contributes to this analysis in characterizing the lines in the first person as those of an "untrustworthy narrator". Investigations undertaken in his personal library have come up with rich material for research, in the form of the artist's marginal notes and underlining in the books of his collection, that provide clues to be followed from the perspective of genetic criticism. Following Haroldo de Campos, Daibert's text can be considered as a "creative and critical act."

15. Evolving Models

Tuesday 2.00pm – 3.30pm
2F13

Matthijs ENGELBERTS

UvA-Geesteswetenschappen-Frans, Amsterdam

Riddles of convention: reconsidering the (critique of) differences between verbal and visual representation

The dominant paradigm in the general theory of verbal and visual representation is still based on views of which the most influential formulations were shaped in the 1980's. The basic assumption of these views is that it is detrimental to oppose 'word and image', verbal and visual signs. Today, skeptical considerations of presumed essential differences that create a binary opposition between verbal and visual media are indeed still salutary. However, the tendency to deconstruct oppositions may not in all respects have created theoretical frameworks that are more useful than the traditional distinctions they denounced so fiercely and massively. In this presentation, I would mainly like to draw on aspects of one the most insightful and thorough analyses – by W. J. T. Mitchell – that founded the dominant paradigm in the contemporary study of the verbal-visual nexus, in order to probe the question to what extent major traditional distinctions, if used discriminately and cautiously, are still of central importance and can be considered as foundational for theory on verbal and visual representation today.

Jolene MATHIESON

University of Hamburg

William Wordsworth, the Aesthetics of Nature and Scientific Knowledge

Over the last two decades an invigorated philosophical interest in the aesthetic appreciation of nature has resulted in a number of models that propose possible, and even argue for the most appropriate, modes for appreciating nature, and which can be divided into two main types: *cognitive* models, which assert that an understanding of nature should be based on *knowledge* since we can only appreciate the aesthetics of nature if we know something about nature; and *non-cognitive*, such as 'arousal' and 'immersion' models which explore the extent to which emotive and transcendent motivations can serve as sources for a deeper and truer appreciation of nature (for an overview cf. e.g. Carlson/Lintott 2008; Kemal/Gaskell 1993). As certain aesthetic modes originating in Romantic thought are seen as a source for some of these models, e.g. the theory of the picturesque (classified as 'cognitive') as well as transcendentalist

aesthetics ('non-cognitive'), many of these philosophers refer to the works of Romantic thinkers, especially William Wordsworth; while an influential model in this field, the cognitive natural environment model, proposed by Allen Carlson, argues for a *post-Romantic* appreciation of nature based on scientific knowledge (cf. Carlson 2009). It is in this context, and following the work of literary scholar Ute Berns (cf. 2013) who has recently examined some Romantic poetry in relation to Carlson's natural environment model, that my paper will operate. By examining Wordsworth's *Guide to the Lakes* with a view to his Preface, I argue that Wordsworth explicitly advocates scientific knowledge as a legitimate source for the appreciation of nature, and I will show how his theory of poetical knowledge subjects the aesthetics of visuality to a naturalising process so that he can translate visual and scientific knowledge into poetry.

Paul Liam HARRISON

University of Dundee

Exploring a Landscape

Epigenetics is currently an expanding field of biomedical research relating to changes in gene expression, phenotype and heredity as a result of external or environmental factors. The term, an adaptation of Aristotle's theory of Epigenesis, was initially coined by developmental biologist and philosopher C.H. Waddington in 1942 to describe how genes might interact with their surroundings. Waddington developed a visual metaphor in the form of a ball in a landscape to illustrate the concept. This visualisation of an 'Epigenetic landscape' has been such an effective model that it has become something of an icon – particularly in recent years as Epigenetics has become an increasingly dynamic field. The model has been reinterpreted many times, including by Waddington himself as a metaphor for navigating any complex system. In 'Tools for Thought' (Edinburgh 1976) – Waddington's final publication (published posthumously) he collaborated with artist Yolanda Sonnabend to extend the visualisation of the concept of the Epigenetic Landscape. During my current research as resident artist with the EpiGeneSys EU network of excellence I have been reviewing this work and collaborating with other artists and scientists to explore the concept of the Epigenetic Landscape - and how it can be further applied in a contemporary context.

17. Gardens as Sites of Meaning: Proposing a Context for Ian Hamilton Finlay's 'Little Sparta'

Tuesday 4.00pm – 5.30pm
2F13

Created as a preface for the conference visit to Ian Hamilton Finlay's notable post-modern garden, Little Sparta, this session aims to frame Finlay's experiment within the context of traditional poet-philosopher landscapes. The session's further intent is to demonstrate how gardens function as sites of meaning when poetic and sculptural elements, in concert with nature, create potent verbal-visual intersections. Thus, the dynamics of word and image are central to the concerns of this inquiry predicated upon the notion of the garden as a work of art.

Donna T. CANADA-SMITH

Trinity College Dublin

Diary of a Scotch Gardener: Thomas Blaikie, Travel Writing and the Construction of Monceau & Bagatelle

The travel diary of Thomas Blaikie (1751-1838) provides a glimpse of the French court and society at the end of the eighteenth century, which illuminates the processes of construction, and establishes markers of the social atmosphere surrounding garden culture in Paris. Blaikie's *Diary of a Scotch Gardener at the French Court at the End of the Eighteenth Century* was published in a volume edited by Francis Birrell in 1931, and translated into French in a published volume by Janine Barrier in 1997.

The aim of this paper will be to examine the ways in which Blaikie's diary generates an understanding of French garden culture as it relates to two specific target sites: Monceau and Bagatelle. These two sites are both illustrative of the gardening practices of the upper echelons of French society at the end of the eighteenth century. Furthermore, they are both exhibitiv of the penchant for the *anglo-chinois* garden that manifests itself during this period.

This analysis will explore how Blaikie's journal furnishes a critical account of the changes he made to the sites, the details of which reside at the interstice of word and image. A third, and final focus, will look at how Blaikie, as a Scotsman, brings a unique perspective to the French appropriation of English and 'oriental' gardening themes (often by way of English garden treatises) in France, and particularly by Parisian society during the late eighteenth century. Through this paper, I hope to highlight the visual nature of Blaikie's *Diary*, and to show the seminal importance of his work toward an understanding of French garden culture.

By looking at Blaikie's account of his work in France, this paper will begin to investigate the garden traditions from which sites such as the Leasowes and the Garden of Cosmic Speculation were derived. This will further our investigation of landscape gardens in Scotland, and guide us toward how these post-modern gardens provide a *réécriture* of Arcadian, picturesque and landscape garden themes.

Eric T. HASKELL

Scripps College

Reading Eden's Riddles: Words in the Landscape, Texts in the Garden

Gardens are sites of meaning. Like a book or a painting, they may be considered as texts to be decoded. Upon the spectator's entry into the garden, their meaning often unravels in unexpected ways. At the center of this inquiry is a pair of radically different landscapes, each with its own set of aesthetics, whose common bond is that they are "texted" sites. Here, the reference is to landscapes which include texts or fragments of texts inscribed on architectural elements that are part and parcel of the design and which serve in various ways to infuse the landscape with additional layers of meaning.

As a preamble to our visit to Findlay's Little Sparta, this inquiry will begin with the late 18th-century garden of Ermenonville, north of Paris. Notable for its literary associations with the Enlightenment philosopher, Jean-Jacques Rousseau, this landscape was created by René Louis Girardin with the assistance of the painter, Hubert Robert. Typical of the folly gardens built in the shadow of the guillotine, Ermenonville is replete with architectural elements (a temple, a hermitage, a column), the most significant of which is the actual tomb of Rousseau, and some have words etched upon them. How the textual references in this garden are linked

to the writings of Rousseau is central to my concerns as is the little-studied notion of inscribing words on the landscape.

The second site for investigation is Charles Jencks' Garden of Cosmic Speculation, located near Dumfries, Scotland. This post-modern landscape reinterprets the 18th-century folly garden in a series of eye-catching sites designed to propose new metaphors to the senses. Amongst them is the Nonsense Pavilion whose beams are inscribed with lines from Charles Baudelaire's iconic "Correspondances." Like at Ermenonville, other words and textual games populate the various precincts of Jencks' garden. While these two gardens produce effects on the viewer that invite different paths to our understanding of the traditional relationships between spectator and Nature, they also provoke critical re-thinking of verbal-visual inquiry as it relates to Finlay's Little Sparta, to garden history and to landscape aesthetics in general.

James J. YOCH

University of Oklahoma

Nano-Technology in the Garden from Epicurus to Little Sparta

This paper considers major garden traditions leading from Epicurus to the venerable Scottish Garden, Little Sparta.

Epicurus set the pattern of considering large moral subjects in the small demesne of his garden. Emphasizing the sensory and the usefulness of its study in a phenomenology focused on earthly life, his standard was "cozy and small." The intimate scale combining ontological and epistemological well-being gave Epicurus's outdoors school meanings beyond the practical, swaggering, and erotic powers that farmers, monarchs, and lovers found in the landscape. Homer, his Alexandrian commentators, Virgil and Ovid structured aboveground and chthonic geographies to exhibit rewards and punishments resonant with allegorical, tropological and eschatological meanings.

In the nano-technology of their gardens on the Belvedere Island in the Po River, the Renaissance dukes of Ferrara recreated scenes from Ovid's *Metamorphoses* to lay out pathways to pleasure and virtue. Isabella d'Este drew these into the even smaller scale of her Studiolo where her treasures included paintings with allegorical landscapes (The Garden of Virtue) and eventually a tiny garden cluttered with antique sculptures and meanings, a riddling collection that she alone could unravel for her guests. Her nephew Ippolito spread similar high-minded themes throughout the garden he created to lead uphill to wisdom at the Villa d'Este in Tivoli.

Elizabeth I of England shared a similar skill for figuring out messages in the gardens and pageants her courtiers devised to entertain her.

Acknowledging the Queen's impatience with forthright advice, suggestions often came to her indirectly in scenarios actors played out for her in woods and gardens. Good at interpreting these landscape missives, the Queen often proved capable not only of reading the covert text but subverting it with her own additions that rebuked the Lady of the Lake at Kenilworth and unexpectedly chose the peaceful and shy shepherd over the warlike studly male in the country skit, "The Lady of May." Later English developments would make the garden express political and personal opinions such as Lord Cobham's at Stowe and invoke classical standards as Henry Hoare's at Stourhead in the eighteenth century. Among the most revealing, William Shenstone's garden the Leasowes, like his elegies and pastorals, reveals in code the "exact transcripts of his own mind."

In contrast to nineteenth-century English gardens displaying Imperial splendors, exhibitions of plants uprooted and seized from around the world, notable modern private gardens carry on the puzzling thoughts of Epicurus in which small is beautiful. Similar

renditions include the twentieth-century gardens of Sir Roy Strong and the admired Scottish enclave of Ian Hamilton Finlay who illustrates in the landscape patterns of artistic, moral, and philosophical themes that structured private scenarios for millennia.

18. Aspects of Ekphrasis

Tuesday 4.00pm – 5.30pm
2F14

Vasilis PAPAGEORGIOU
Linnaeus University, Sweden

W. G. Sebald's Euphoric Depictions

Sebald writes like a flaneur, one who with his wanderings affirms the act of wandering itself, an act that opens up the space beyond the causes of disasters human or natural, a boundless space where truth has been lost already before the passage of each moment, amid an uninterrupted newness and a solitude, which at that very moment belongs as much to himself as it does to the space he walks or travels across. The two solitudes open themselves to each other. The flaneur or the flaneuse thus follows two parallel epic paths, one that is offered by the place and its history and one the he or she creates himself or herself. In the case of Sebald, his personal paths are covered by the patina of melancholy, caused by the marks of destructive human actions, which at the same time is a patina of euphoria, because of its affirmative power to elevate him to another form of life outside the structured time. His narratives thus are just “moments of eternity” or attempts to “create tiny tanks of timelessness”. Perhaps it is for this reason that Sebald avoids abstract thinking and analysis, philosophical searching and questioning, the comparison of concepts, preferring instead what we could call *thinking descriptions* or *depictions*, the accumulation of facts, of precise documentation and archival citations, the photographs of places, people, documents. His horizontal narratives only rarely offer vertical incisions. In my paper I follow Sebald's way to create literary pictures that do their own euphoric thinking.

Richard KOPLEY
Penn State DuBois

The Structure of Sherwood Anderson's 'Hands'

Sherwood Anderson's short story “Hands” offers a carefully elaborated form clarifying the author's interiority. Specifically, this work features verbal symmetries framing a significant center concerning literary creation. The symmetries include Wing Biddlebaum's walking up and down on his veranda, a man's beating his fists, George Willard's asking Wing Biddlebaum about his hands, and Wing Biddlebaum's encouraging George Willard to dream. At the center of the parallel passages is the center of the work:

With a sigh of contentment he [Wing Biddlebaum] launched into a long rambling talk, speaking as if one lost in a dream.
Out of the dream Wing Biddlebaum made a picture for George Willard.

The critical antithesis at the center of the center, “in a dream. / Out of the dream,” is a representation not only of the character, but also of the author, Sherwood Anderson, entering the waking dream in which his characters come alive and his leaving that waking dream. Later commenting about his writing “Hands,” Anderson referred to “that strange, more real life into which I have so long been trying to penetrate.” It is that imaginative penetration, an artistic reverie, that is represented by “in a dream,” and it is a withdrawal that is suggested by “out of the dream.” In his most celebrated story, Anderson offered a framed center that honored the process of creating the story itself. The symmetry and the center of Anderson’s “Hands” constitute an image that intimates the origin of the words, an outer space that hints at the creative inner space.

Kangqin LI

University of Leicester

The Poem and the Rhetoric of the Grid: A Case Study in John Updike’s Poem ‘Ex-Basketball Player’

The Poem and the Rhetoric of the Grid:

A Case Study in John Updike’s Poem ‘Ex-Basketball Player’

Emblematic of the modernist ambition in visual art, the grid expresses a straightforward resistance to what underlines realist perspective: depth, continuation, narrative, discourse, or, in Rosalind Krauss’s well summarised expression, ‘the demonstration of the way reality and its representation could be mapped onto one another’. The poem corresponds to this character of the grid. Renouncing narrative and gravitating towards wordlessness, a poem is reduced to lines and stanzas and written usually on one or a few pages. The poem’s limited space makes it a highly self-conscious form in comparison to genres of bigger capacity such as the novel, or even the roman-fleuve.

John Updike’s poem ‘Ex-Basketball Player’ (1954) shares a similar theme with his well-known Rabbit tetralogy: ‘a high-school athletic hero in the wake of his glory days’. Yet, while the duration of the Rabbit tetralogy draws the reader’s attention immediately to the fictional life of Harry ‘Rabbit’ Angstrom, the poem certainly fails to offer such a realist perspective due to its own shortness; the first thing the reader is made aware of is the fact the poem is words on the page. This paper thus aims to explore the special mode of representation in Updike’s poem and in the poetic form in general by drawing upon the rhetoric of the structure of the grid. In studying the gap between the grid and the empirical world, namely the complexity in terms of space and time in the image of grids, the paper looks into two bigger research questions: first, what contributes to the mode of representation in the ‘poetic’ or the ‘lyrical’, a character that some critics cannot do without in reading modern fiction; secondly, in which way temporality arises in this lyricism, which relates literature only to a kind of organic aesthetics at the expense of narrative.

19A. The Thinking Hands of Science, Literature and Art

Thursday 9.00am – 10.30am

LT3

This session invites contributions that explore the interface and interplay between artistic and literary experimentation and scientific experiments. We welcome papers that examine the interaction between word and image in a variety of hermeneutic investigations and discuss the forms of visibility that they create. The papers will look at epistemological crossovers and they will favour works that concern themselves with the boundary between the body and its technological extensions.

Optical devices such as cameras, mirrors, as well as recording and measuring devices – either analogical or digital – belong to the broad category of “apparatus” as defined by Giorgio Agamben. They are the basis and condition of hermeneutic investigations that materialise mental processes and are used as extensions of the human body and of the hand in particular. In a more direct – or seemingly unmediated way – draughtsmanship and sketching are linked to observation and to the genetic stages of creation. They encapsulate the mental and perceptual processes at work in ways that foreground the singularity of handwriting and drawing. All of these are inscribed in text and image and produce iconotextual variations on the pictorial, as shown in Liliane Louvel’s *Poetics of the Iconotext* (Ashgate, 2011).

In that respect papers can deal with experiment(ation) as a theme in fiction and in art, but also as scientific practice or artistic performance, in media and works of all kinds. They will explore the role of the body and/or of apparatus, as well as the boundary between the two. They will analyse the modes according to which tools and/or the hand condition our engagement with the pictorial.

Márcia ARBEX

Universidade Federal de Minas Gerais (UFMG), Brésil

Michel Butor et l'écriture de la photographie

Michel Butor est un écrivain qui dialogue depuis de nombreuses années et de façon constante avec les artistes et avec l'art de différentes périodes historiques, de la plus lointaine à la plus contemporaine. Son œuvre nous surprend par le fait de concentrer une infinité de modalités texte-image — critique d'art, iconotextes, livres-objets, art postal, photolittérature, poésie visuelle — en écho avec ses réflexions théoriques autour de “la critique et l'invention” (*Répertoire III*, 1968) et de ses expérimentations poétiques. Dans cette communication, nous allons privilégier les liens établis entre le texte et l'image à partir de l'utilisation du dispositif photographique, liens observés dans diverses publications de l'écrivain, dont *L'Atelier de Man Ray* (2005) et *Dialogue avec Arthur Rimbaud sur l'itinéraire d'Addis-Abeba à Harar* (2001).

L'écrivain nous révèle en effet, dans *Michel Butor par Michel Butor*, combien la technique photographique a influencé son œuvre romanesque, après qu'il l'ait pratiquée lui-même. Dans les essais consacrés à la photographie, on observe que, au-delà de ses connaissances techniques et des aspects “photographiques” de la littérature (la notion d'encadrement, par exemple), il s'agit également d'élaborer une poétique de la photographie. L'articulation du lisible et du visible dans ces œuvres nous permettra d'observer les processus de génération du texte par l'image (Mourier-Casile), l'archéologie matérielle impliquée dans ce processus (Didi-Huberman), ainsi que la remédiation (Moser, Rajewsky) photographique de la peinture donnant lieu, dans certains cas, à l'apparition d'iconotextes (Louvel). Dans ces productions photolittéraires, nous aimerions interroger moins la transposition ou la traduction des images en mots, que l'utilisation singulière du dispositif photographique dans la création littéraire.

Etienne FÉVRIER

Université de Toulouse, France

‘Thinking mostly with [one’s] fingers’? The Eye, the Hand and the Machine in Steven Millhauser’s Short Fiction

A brief note on Steven Millhauser: Steven Millhauser has been writing novels, novellas and short stories since his 1972 novel Edwin Mullhouse. He won the 1997 Pulitzer Prize for Fiction for Martin Dressler, the Tale of an American Dreamer. He currently teaches creative writing at Skidmore College (NY, USA).

Steven Millhauser’s fiction explicitly focuses on the interplay between the body and a wide range of devices that may be labeled “apparati,” adopting Giorgio Agamben’s development of Foucault’s notion. In such stories, the hand and the eye are enhanced (or deceived) by some ingenious optical and mechanical devices that are all related to a specific cultural context—the emergence of a modern visual culture during the late 19th and early 20th century in the United States. This culture is characterized by the new importance given to the technological apparatus (the daguerreotype camera or the Lumière cinematograph, among others) in the very production and reception of the image. Steven Millhauser investigates this profound transformation through a gallery of portraits and mock-biographies, scattered throughout his work. Thus, the novella “The Little Kingdom of J. Franklin Payne” (*Little Kingdoms*, 1993) details the artistic trajectory of Franklin, a fictional avatar of the famous American cartoonist Winsor McCay (1869 – 1934). As a child, Franklin was fascinated by the “motion on the [photographic] paper” (LK 21), when the image gradually emerged in the developer tray—an almost magical effect that he tried to reproduce through his own special invention, the *animated* cartoon. Evolving from one modern apparatus (the camera) to the other (the film projector), both of which bring together art and science, Franklin’s artistic performance is largely shaped by the technological innovations of his time. However, Millhauser counterbalances this technological drive by a subtle emphasis on the motif of the hand—the drawing hand of the artist, his one and only *signature*, holding a “Gillott 290 pen point” (LK 47); or the hand of the child touching the photographic paper, “smooth on both sides, but smoother on one side than the other” (LK 20). “[T]hinking mostly with [their] fingers” (*In the Penny Arcade*, 41), Franklin and his fictional peers embody the subtle balance between the hand and the apparatus in the modern creative process, in between cooperation and competition.

Contrasting several of Millhauser’s short stories and novellas, and using Michael Leja’s seminal work on modern visual culture (*Looking Askance*, 2006) as well as François Brunet’s work on photography, this paper will focus on the role of the apparatus in the modern reception of the visual and of the pictorial, from the perspective of the creation (the artist and the inventor) and of the reception (the modern audience).

Susan SMALL

King’s University College, University of Western Ontario

Snapshots of Another Scene in Annie Ernaux’s *L’usage de la photo*

Coming down the stairs one morning in 2003, when her lover had left after a night of rampant sex, French writer, Annie Ernaux, looked at the pieces of clothing and lingerie strewn on the hall floor -- “le paysage dévasté après l’amour” -- , took out her camera, and photographed them; it was suddenly, she said, “comme si faire l’amour ne suffisait pas, qu’il faille en conserver une représentation matérielle” (12).

Over the next few months, Ernaux and her lover, journalist Marc Marie, continued to photograph and then to analyse the traces of their lovemaking, finally coming to the realization "qu'il faille encore quelque chose de plus, de l'écriture" (15-16); they needed words that would clot like blood and sperm on the page.

This oscillation between insufficiency and its supplementation was, moreover, mirrored in the increasingly insistent presence of a second "autre scène", one which was being played out inside Ernaux's body and recorded "par toutes les techniques existantes" – echography, mammography, radiography, scintigraphy, tomography -- as she battled breast cancer; there, however, she refused to look at the images they produced for fear of "ce qu'on allait trouver de plus." (194; her emphasis).

Ernaux's project in *L'usage de la photo*, itself a thought experiment, is, nonetheless, a vindication of that fear. Ravaged by love or by cancer, her body is, for her, a site of experimentation; "je regardais comme une expérience", she writes, "tout ce qui arrivait à mon corps" (112). The "rouge-violet" of a pile of discarded clothing (72) is as violently evocative as the "violet" of a suppurated breast (35). Hers is the imagery of war.

This paper will explore the ways in which Ernaux uses the camera, the instruments of medical imaging, the pen, and the paintbrush to make visible the battleground on which sex, violence, and illness collide. Reference will be made to the work of Liliane Louvel on the pictorial.

19B. The Thinking Hands of Science, Literature and Art

**Thursday 11.00am – 12.30pm
LT3**

Karine BOUCHY

Université de Montréal, Canada; Université Paris-Diderot – Paris 7, France

‘Le ‘tracé direct’ dans le design typographique actuel: logiciels vectoriels et lettrage à la main

Le « tracé direct » dans le design typographique actuel : logiciels vectoriels et lettrage à la main L'informaticien et « type designer » Donald Knuth déclarait en 1983 : « The most fascinating thing about recent developments in typography is, in fact, the emerging collaboration between scientists and artists ».

Pour les typographes et les créateurs de caractères, la lettre est toujours simultanément un signe à lire et à voir, lieu de mise en tension entre propriétés visibles et considérations de lisibilité. Le mode vectoriel, qui propose une voie alternative aux deux modes numériques précédents d'affichage et de traitement du texte³, a profondément modifié la manière de penser le dessin de lettre, qu'il s'agisse de création d'alphabets (polices de caractères) ou de réalisation de formes uniques (logotypes, monogrammes, etc.). Certains logiciels développés durant les trente dernières années permettent désormais d'obtenir une forme numérique *directement tracée* (et non transposée ou redessinée).

Nous proposons de nous intéresser à quelques uns de ces outils qui inventent différentes manières de transcrire ou de simuler les conditions matérielles du tracé manuel, c'est-à-dire les relations entre l'outil, le mouvement de la main, le support et la forme. Il s'agit parfois de simuler les variations de pression sur l'outil (comme dans le programme Metafont, développé par D. Knuth à partir de 1979 ou, plus récemment, dans un logiciel comme Inkscape, où la pression exercée sur le stylet est directement transcrite en variations de largeur sur le trait).

D'autres fois, le logiciel est le dispositif qui permet d'ajouter à la forme des paramètres inédits qui dépassent les possibilités du tracé calligraphique ou manuscrit (comme dans le projet KalliCulator (2006) de Frederik Berlaen).

Il serait intéressant mettre en parallèle ces expérimentations numériques avec une autre tendance actuelle du design graphique : la prolifération d'un dessin de lettre réalisé au contraire exclusivement à la main, qui conserve – et surtout accentue volontairement – les caractères d'un lettrage manuel, les effets de recherche spontanée, de « sketching ».

Richard Alexander CARTER

University of Exeter

Performative Textualities: Exploring the Ontology of Digital Literature

The proposed paper will consider the relationship between science, literature and art as it manifests within contemporary works of 'digital literature'—a multimedia art form in which computer technology is employed for the generation, manipulation and presentation of literary or poetic language. In seeking to elucidate how the medium of digital computing structures the dynamic textual performances generated by digital literary texts, the paper will employ theoretical work derived from the field of Science and Technology Studies as a conceptual lens through which to analyse this art form. Initially, it will be observed that many extant works of digital literature are predicated upon interrogating the key ontological primitives structuring how the contemporary Western environment is understood, experienced and sustained through the tools of science and technology—particularly the notion that the material world is an essentially passive domain that is animated solely by human agency. The paper will argue subsequently that digital literature works to articulate a very different set of ontological values, wherein humans, objects and matter are shown to be neither ontologically fixed nor individually determinate, but instead as being engaged in an constant process of change and becoming with one another. This interpretation will be developed and sustained by comparing the experience of actualising a work of digital literature to certain key concepts developed by the sociologist of science Andrew Pickering, who argues that modern scientific conduct is characterised by its entangled interactions with nonhuman, material agencies—describing these dialectical exchanges of agency as the principle catalyst for the generation of new knowledge about the world. It is in light of these comparisons that the paper will conclude by arguing that digital literature can function as a catalyst for the development of new insights and new understandings of the role of science and technology in shaping the contemporary cultural landscape.

Sheldon RICHMOND

Thornhill, Ontario, Canada

Francis Bacon: And The Eye of the Observer in Science, Philosophy and Art

Current historians and philosophers of science, influenced by Karl Popper and Thomas Kuhn, for the most part reject Baconian inductivism as the methodology that was adopted by science and that was the key to explaining the scientific revolution. However, most historians of science side-step the issue of the role Bacon's theory of science as inductive, actually played in the early history of modern science. Unlike most current historians of science, Joseph Agassi directly confronts the role of Bacon's thought on the development of early modern science. Agassi's latest historical study of Bacon, explains Bacon's key role in the scientific revolution. Bacon's original ideas (unlike the idea that science is inductive which stems from Aristotle)

that prejudice and the “idols” of traditional thinking, block the development of science, and that science needed a society of researchers or observers free of prejudice and free of the “idols” controlling thought, was instrumental to the formation of the Royal Society and other societies dedicated to scientific research. Moreover, carrying on from Agassi's historical study of the early period in the scientific revolution and the influence of Bacon, I explore how Bacon's original ideas (of “evidence” based reasoning free of the prejudgment of traditional thinking and prejudice) , also influenced the development of empiricism especially as in the paradigmatic work of David Hume in philosophy where “ideas” are composites of visual impressions; and impressionism in art, where patches of paint capture the scene as it appears to the eye of the artist. For the scientist, empiricist philosopher, and impressionist artist: reality and mind are the passing impressions formed in the eye and and only linked by contingency. Thinking and writing are passive records of what hits the eye of the observer as scientist or painter.

19C. The Thinking Hands of Science, Literature and Art

Thursday 2.00pm – 3.30pm
LT3

Marie-Odile BERNEZ
Université de Bourgogne, France

Combination of Simple Mirrors – Childish Game or Useful Tool?

The Scottish inventor of the kaleidoscope, Sir David Brewster (1781-1868), examined references to previous combinations of mirrors in his defense of his own invention, *The Kaleidoscope, Its History, Theory and Construction* (1858). Sir David Brewster who was eager to prove that his invention, dating back to 1816, was genuinely innovative, dismissed the use of what he called “combinations of plane mirrors” as productive of “poor effect”. His examination of the mirror devices described in the works of Gianbattista della Porta (1535-1615) Athanasius Kircher (1601-1680) and Richard Bradley (1688-1732), led him to the conclusion that they could hardly have been the result of any deep technical knowledge of the laws of optics. After looking at Sir David Brewster’s arguments, and the original texts and images he studied, I shall try and give examples of the use of these mirrors up to the twentieth century, since, prior to the digital age, they may have been useful instruments in the construction of elaborate symmetrical images. However, the rare references to these simple devices over the centuries tend to suggest that they were either seldom used or that their use were hardly ever reported because they were employed only in minor decorative arts and perhaps mostly by women and youngsters.

Tim HUISMAN
Museum Boerhaave, Leiden, Netherlands

Visual Representation of a New Anatomy: Bidloo and De Lairese’s *Anatomia humani corporis*

In 1685 the Amsterdam anatomist Govard Bidloo published his book *Anatomia humani corporis*, illustrated by the renowned painter/draughtsman Gerard de Lairese. The lavishly illustrated atlas sets itself apart from earlier anatomical atlases (Vesalius *De humani corporis*

fabrica in particular) by the stark realism in the rendering of the dissected human bodies in its plates. In contrast to the elegant *echorchés* of the *Fabrica*, the anatomical subjects in Bidloo and De Lairese's atlas look very dead indeed. What was the reason for this explicit and often gruesome realism?

In my talk I want to show how different aspects of Dutch or more specifically Amsterdam scientific culture exerted their influence on the design of this unusual book. In particular I want to draw attention to the ways in which *Anatomia humani corporis* relates to the new science of the latter decades of the 17th century. In this new science experiment as a shared experience, a team effort in which witnessing was as important as performing, played a crucial role. In this participatory scientific practice illustrations were important as a medium to transmit the experience of (anatomical and physiological) experiments to a wider audience, to broaden the circle of witnesses. For this, new representational strategies had to be developed which drew inspiration from a variety of sources both within and outside the scientific world. In *Anatomia humani corporis* Bidloo and De Lairese, although not pioneering these new strategies, brought them to the highest level of artistic accomplishment.

Sue ZEMKA

University of Colorado at Boulder, USA

Prosthetic Hands and Phantom Limbs, 1845 – 1945

An amputee's missing hand - - at once there and not there; lost, replaced, or referenced by clothing - - is one of the most symbolically charged physical disabilities in the nineteenth and twentieth century history of injured human bodies. This paper argues that representations of prosthetic hands during this period evidence a larger shift in the phenomenology of embodiment. It develops this argument by analyzing images of artificial hands in medical and advertising pamphlets, contextualizing these images within religious and philosophical ideas of a normative human body – the body that prosthetics seek to restore. While the early image/texts that I discuss reflect an ideal of the human body as an autonomous whole, the later texts reflect an emerging ideal of the body as parts networking with their surroundings. I call this a movement from a phenomenology of embodiment predicated on organic wholism to one predicated on non-organic technical integration.

While the earliest image / texts that I discuss illustrate prosthetic hands that perfectly replicate their organic originals, the later image / texts foreground non-mimetic pieces of equipment that fuse with the body's organic borders. The later texts jubilantly celebrate the prosthetic human, resurrected from its mutable, merely organic form. But the earlier texts do not make this commitment; a world of perfect bodies, autonomous and whole, hovers over these designers' attempt to serve their amputated patients.

The technological optimism of the later manuals participates in an expanding nomenclature of prosthetics in general. In the mid twentieth century, this optimism migrates into media theory, where Marshall McLuhan theorizes communication media to be "prosthetics" -- literal extensions of the human sensory apparatus. McLuhan's concept of media-as-prosthesis is an uncanny synthesis of the word's etymological oscillation from language to corporality, a sublation of those separate categories into a new paradigm: the human and its prosthetic devices for semiotic representation create mutable, open systems. For McLuhan, the consequence of this intimate organic-technological partnership is that thought replicates in not-so-obvious ways the deep structures of its material form. The *utopian* consequence is that the original clinical usage of "prosthesis" becomes an altered memory; McLuhan (and his descendants) move the idea of prosthetics from that a device that fills in

something lost or absent to that of a technological order wherein the couplings between the human sensorium and communication media generates ever-expanding emergent properties.

My paper ends by turning to Merleau-Ponty's analysis of the phantom limb in *Phenomenology of Perception*. Working off Merleau-Ponty's analysis, I suggest that phantom limbs function in cultural history as dystopian metaphors for their utopian brethren, the technologically perfected prosthetic limb.

19D. The Thinking Hands of Science, Literature and Art

Thursday 4.00pm – 5.30pm

LT3

Sílvia Maria GUERRA ANASTACIO

Federal University of Bahia, Brazil

The War Horse Crosses Media Boundaries

The novel *War Horse*, written by Michael Morpurgo and published in England in 1982, has been reissued several times over the years, including one issue with color illustrations, in 2004. Adapted to film in 2012, under the production and direction of Spielberg, the novel was also staged at The National Theatre, in London, 2009. The construction of the main character, War Horse, to act in the closed space of the theatrical scene, proved to be a challenge solved by the use of puppets handled by actors. The text was scripted for stage and the dossier of this intermedia transposition is composed of a set of documents: on one hand, there are drafts of dialogues and rubrics seeking their enactment; on the other, photos and videos of sketches, models, workshops, rehearsals, interviews, diaries, among others. So, the scenic representation had its limitations that needed to be overcome with the support of an intermedia network, including a variety of languages, such as photography, video, drawing, painting, music, stage design and puppetry that dialogues with each other in that creative process. In order to fix the ephemeral moments of the *War Horse* adaptation, all those drafts reveal transitions and experiments whose indices still remain at that hybrid construction site captured by a video making of. Behind the scenes, geneticists can observe the dynamics of those challenges and endless possibilities, an enterprise that became true due to the joint cooperation of an entire team of actors, directors, technicians and media adapters, in short, a group effort that illustrates what is collaborative authoring put into action.

Eliana Lourenço de LIMA REIS

Universidade Federal de Minas Gerais (UFMG), Brazil

Writing and Installation Art: Medial Transpositions by Joseph Kosuth and Jitish Kallat

The aim of this paper is to discuss two instances of medial transpositions: Joseph Kosuth's *Zero and Not* (1986) and '(Waiting for -) Texts for Nothing' Samuel Beckett, in play (2011), and Jitish Kallat's *Public Notice* 1, 2 and 3 (2003, 2007, 2011). *Zero & Not* is part of Kosuth's 1980s series of installation works composed of wall papered rooms with fragments of writings by Sigmund Freud, which are printed on paper and then partially blackened out, whereas '(Waiting for -) Texts for Nothing' consists of quotations from Beckett's works inscribed on black walls with neon lights. *Public Notice* comprises three installation works by the Indian artist Jitish Kallat, who transformed historical speeches by Nehru, Gandhi and Vivekananda

into installation works that reproduce the complete texts by means of different materials (among them, plexiglass mirrors, resin, and LED lights). One can notice some similarities in the techniques and the approach to medial transpositions used by Kosuth and Kallat: both produce site-specific works that promote defamiliarization and engage the viewer in a dynamic experience in terms of space, time, materials and texts, thus requiring the active participation of the spectator. However, they seem to aim at different responses and experiences, considering, on the one hand, Kosuth's permanent concern with the creation of meaning, and, on the other, Kallat's engagement with history and its relation with the present. This paper aims to address questions such as: how do these artists use immediacy/transparency or hypermediacy/opacity (Bolter and Grusin) as styles of visual representation and to what effect? What is their approach to the use of exhibition spaces and how do the sites affect the viewer's response? How do they respond to the so-called performative turn in installation art? What sort of experience does each artist expect from the viewer?

Elisabeth-Christine GAMER

University of Bern

Artists – Interwoven: Sherrie Levine, Victor Burgin, Peter Halley and the Question of Intertextuality

During the last three decades it has become increasingly popular to talk about an intertextuality of images and art works, referring to the ideas and models that literary criticism had brought up at the end of the 1960s. To describe common relations between images as intertextual phenomena is not only something art historians, scholars of visual culture or indeed literary historians are interested in. It is also a subject artists contribute to via their own theoretical treatises or statements.

In my paper I intend to discuss three artists, in fact the only ones who have engaged in this discourse between language and vision so far: Victor Burgin, Sherrie Levine and Peter Halley. Burgin's and Levine's contributions date from the beginning of the 1980s, Halley's from the middle of the 1990s. Their artistic approaches could not be more different, Burgin being a conceptualist, Levine an appropriationist and Halley a minimalist. Yet, intertextuality seems to be an obvious choice for them to talk about art. Why is that? In doing so, they participate in a specific discourse which is, as a further matter, strongly attached to academic reasoning. In this context, it is important to be aware of their particular positions between visual art, art history and art criticism. How did they get the idea to turn to the poststructural model of intertextuality – Burgin and Levine even before it „seeped“ into art history itself? How does it reflect their own artistic practice? How do they contribute to the understanding of art? Do their insights maybe differ from what specialised art historians have to contribute? As an exemplification of the fact that art production and academic scholarship can sometimes only with difficulty be separated from each other, I will look at Burgin's, Levine's and Halley's texts as documents of the history of science.

20A. Curves of Life: Spirals in Nature and Art

Thursday 9.00am – 10.30am

2F11

From the organic spiral found in living organisms such as plants, shells, DNA or nebulae to the aesthetic spirals used in many bas-reliefs or medieval carvings and artworks, the spiral form

stands out as one of the most fundamental structures of our universe, a view certainly shared by D'Arcy Thompson when he devoted a long chapter to the study of the form in his book, *On Growth and Form* (1917). Following in the scientist's footsteps our session will explore occurrences of the spiral pattern throughout the ages and across many disciplinary fields, from natural history, biology, and mathematics, to architecture, literature and the arts.

In the wake of Liliane Louvel's innovative text-and-image studies (*Poetics of the Iconotext*, ed. by Karen Jacobs, trans. Laurence Petit (Surrey, England and Burlington, USA: Ashgate, 2011)) we would first like to reflect on the various modalities of the spiral in literature. When only described in a given literary text, how does the spiral shape become visible other than in "the mind's eye"? Does it necessarily have to be a visual element in the text (in calligrams for instance) in order to be perceived by the reader or can it be evoked through channels other than vision? Can the spiral form model the endless play between text and image?

Miriam VIEIRA

Universidade Federal de Minas Gerais (UFMG), Brazil

From Butterflies to Skyscrapers: pictorial and visual qualities in *Clara and Mr. Tiffany*

Spirals are plane curves that may be 'observed in nature, and human beings have used them in machines and in ornament, notably architectural – for example, the whorl in an Ionic capital.' The trademark of the avant-garde movement *art nouveau* is the cult to curved, spiral, organic lines seeking the representation of nature inspired by insects antennae, flower petals, stems, sea shells and even the human body. The main difference from its previous movements is its asymmetric forms. Although the *art nouveau* movement was considered only an ornamental style, its architecture is nowadays quite celebrated, and its design products are exhibited at prestigious museums.

The novel *Clara and Mr. Tiffany* (2011), by Susan Vreeland, blends reality and fiction to tell about the life and career of the designer Clara Driscoll, the chief of women's department at Tiffany Studios, in the hectic *fin-de-siècle* New York City. Within *art nouveau* themes – the stylization of nature shapes and the conflict generated by the hasty and accelerated growth of big cities – the author makes vast use of ekphrasis, as in the creative process of the lamp 'Butterflies' (1899) and the description of the Flatiron Building, New York's first skyscraper.

Through the study of descriptive passages, this paper aims at relating the highly pictorial saturated narrative of the novel to the characteristic nature/city dichotomy of the *art nouveau* movement. The pictorial markers and the degrees of pictorial saturation proposed by Liliane Louvel, along with the definitions of ekphrasis by Tamar Yacobi and Claus Clüver, will be used as theoretical support.

Catherine LANONE

University of Paris

Spirals, Snakes and Ammonites: Mary Anning, Tracy Chevalier and Joan Thomas

This paper aims to look at the wonder of fossils, and the mystery posed by the perfect spirals in the early nineteenth century. Ammonites were curiosities, things of beauty but also troubling signs that challenged the ordered view of God's universe, pointing to a new temporal scale that questioned Creation. The spiral connects art and science, and also leads back in time to a world of evolution rather than creation. Beginning with contemporary drawings by Conybeare and De la Beche, we will look at the spiraling tales of Tracy Chevalier and Joan

Thomas, reviving the story of Mary Anning to convey the joys of discovery but also the constraints of patriarchal society and the search for a female kind of scientific discourse.

Philippe KAENEL

Histoire de l'art, Faculté des Lettres, Université de Lausanne

Beyond formalism: spirals in photography from Steichen to Weston

In reaction to pictorialist aesthetics after 1900, photographers tried to find new ways to apprehend the world in its “objectivity” or “essence”, without condemning photography to the mere “mechanical” reproduction of reality. Still-life photography attracted some major artists. After the World War in France, Edward Steichen (1879-1983), for instance, turned to gardening, painting and then obsessively photographed fruits and objects. He confessed his fascination for the golden ratio, like many other contemporary artists (Duchamp, Gleize, Léger, Severini, Le Corbusier...): “From that time on I began to feel sure that, one day, scientists would discover that the shape of the universe itself was the logarithmic spiral,” basing his assumption (among other things) on Theodore Andrea Cooke, *The Curves of Life, Being an Account of Spiral Formation and Their Application to Growth in Nature* (1914). Paul Strand (1890-1976) shared the same fascination for the beauty of essential “natural” geometry: “The objects may be organized to express the causes of which they are the effects, or they may be used as abstract forms, to create an emotion unrelated to the objectivity as such” (*Camera Work*, 1917). Like Strand, Edward Weston (1886-1958) made his debut as a pictorialist, but later on tried to combine formalism with a new kind of “objectivism” and – to some extent – “mysticism” (Weston was an admirer of Kandinsky’ *Spiritual un Art*). Photographic vision as the “revelation” of the riddles of natural forms.

20B. Curves of Life: Spirals in Nature and Art

Thursday 11.00am – 12.30pm
2F11

Kirsty BELL

Mount Allison University, Canada

Spirales et plis: Conversations de Marie Boulanger, Louise Warren et André Lamarre

Cette communication portera sur l'exposition *Conversations* de l'artiste Marie Boulanger (tenue à Joliette, Québec en juin 2013) et sur le catalogue de cette exposition qui contient des reproductions photographiques de l'installation, un poème de Louise Warren et un essai d'André Lamarre.

L'exposition présente 5 machines à laver à tordeur décorées d'habits de femmes, tantôt situées dans l'espace muséal, tantôt photographiées en nature. Commentant le rôle des femmes à des époques différentes, les tâches féminines traditionnelles et la figure de l'homme dans la nature, le travail de Boulanger introduit la spirale en creux: celle-ci est présente dans le vortex de la machine; dans le geste manuel de tordre; dans les tissus et les fils des robes; dans le détournement d'idées reçues concernant les femmes et la maison et les hommes et la nature; dans l'acte de recycler un objet désuet en œuvre d'art. Le premier objectif de la communication sera de montrer en quoi la spirale permet d'élucider ces transformations et de créer de nouvelles

configurations qui détournent les récits linéaires concernant les tâches ménagères typiquement effectuées par les femmes.

Le poème de Louise Warren et l'essai d'André Lamarre accompagnent, expliquent et prolongent l'installation, complexifiant la circularité de sens qui se créent. Le titre *Conversations* devient ainsi d'autant plus pertinent. Pour sa part, Warren introduit la notion de 'pli' que j'examinerai aussi à la lumière de la spirale. Le deuxième objectif de ma communication sera donc de cerner les fonctionnements de la spirale et du pli dans *Conversations*: ils sous-tendent l'interaction continue entre art et écriture (installation, poème, essai); ils mettent en relief des pensées féministes en mouvement; et ils offrent une figuration de divers procédés interartistiques qui permettent à la fois de retourner en arrière et d'avancer.

Philippe ENRICO

Universidade Federal de Minas Gerais (UFMG)

Profondeur et relief de la spirale chez Marcel Duchamp

Notre communication vise à mettre en évidence la présence de la spirale dans les expérimentations optiques, cinétiques et linguistiques de Marcel Duchamp dans ce que nous avons appelé une esthétique de l'ambivalence. En effet, à regarder de plus près la *Rotative Plaques Verre* (réalisée avec l'aide de Man Ray en 1920), nous pouvons voir, plus que des cercles concentriques, une spirale qui, en mouvement, devait permettre au Regardeur l'illusion du relief et de la profondeur. En 1925, la spirale réapparaît dans *Rotative demi-sphère*, cette fois accompagnée d'une inscription signée Rose Sélavy. *Anémic cinéma* (réalisé avec Man Ray et Marc Allégret en 1926), de son côté, fera alterner la rotation de disques avec spirale avec celle de disques contenant calembours et contrepèteries, eux mêmes dessinés en spirale. Ces expérimentations renvoient aux jeux littéraires et aux déplacements poétiques du langage pratiqués par Raymond Roussel et Alfred Jarry, auteurs chers, entre autres, à l'artiste, du fait qu'ils jouent dans l'espace du langage qualifié par Foucault d'espace topologique. Cette démarche artistique relève de l'intérêt porté par Marcel Duchamp, depuis tôt et jusqu'à ses derniers jours, pour la physique amusante, la stéréoscopie et plus particulièrement pour les anaglyphes, d'une façon plus générale pour le passage d'une dimension à l'autre. Enfin, cet intérêt pour tout ce que l'on peut retourner, plastiquement comme sémantiquement, par rotation, par charnière ou encore par l'intermédiaire de la spirale, nous permettra d'esquisser les bases de cette esthétique de l'ambivalence dans son contexte artistique aussi bien que littéraire.

21A. Exploration and Contested Spaces: Part I

Thursday 9.00am – 10.30am
2F13

James TAYLOR

University of Sussex

Artistic Voyage: William Westall

I am a former curator of paintings, drawings and prints at the National Maritime Museum in Greenwich and currently back there as a Sir James Caird Fellow. As a Fellow I am undertaking research work in relation to my PhD at the University of Sussex on the subject of the Admiralty Australian oil paintings of the voyager-artist William Westall (1781-1850) derived from his participation in Matthew Flinders' voyage of discovery aboard HMS *Investigator*, 1801-3.

Westall was selected for the voyage by Sir Joseph Banks as the 'landscape and figure draftsman'. After his return to England with the help of Banks (who was the instigator of the voyage) the artist developed a series of oil paintings, the earliest set of paintings of Australia by a professional artist, some of which were exhibited at the Royal Academy of Arts in London.

To date all of Westall's oil paintings of Australia have been exhibited in special exhibitions and museum displays as works of art. My research work reveals that they were in fact artworks in the service of science, with very different titles revealing that they were intended not only to promote Flinders' surveying voyage but also to visualise longitude. Again with the backing of Banks, Flinders wrote the official publication *A Voyage to Terra Australis* (1814) and he selected nine pictures to illustrate the account. Flinders' words in relation to these images also reveal new relationships between the voyager-artist and the narrative content.

By coincidence your conference is held in 2014 - the year that marks the bi-centenary of Flinders' publication *A Voyage to Terra Australis* and also the bi-centenary of Flinders' death.

Frances ROBERTSON
Glasgow School of Art

Thomas Telford's Tour in the Highlands: Shaping the Wild Landscape through Word and Image

This paper is about the representation of science and technology in the service of exploration and discovery through the distinct but overlooked genre of travel writing, engineers' reports and plans. In his account of his journeys in Northern Scotland, and in his proposed engineering works, Telford worked hard to efface any sense of strain or unfamiliarity about travel on his roads and canals. This contrasts strongly with the accounts of other visitors to this British terra incognita (Rackwitz 2007) who aimed to evoke various gloomy, unsettling or inconvenient aspects of Highland travel. Even though his own extensive journeys were arduous and exploratory, Telford remediated through words and drawn plans a landscape that was shaped around a rational transport infrastructure, creating the bedrock on which Romantic travellers could roll smoothly forward into their encounters with the sublime. And while Telford's radical landscape sculpting no doubt encouraged the kind of panoramic visuality we might associate with colonial conquest, this paper does not aim to reiterate this familiar position. Instead, it will examine the ways in which Telford as engineer created a narrative for the Highland landscape through his distinct form of literary and visual expression that was interdisciplinary and intertextual. As I argue, his own double publications, in word and image (the *Life and Atlas* of 1838) interact with other surrounding diverse productions, such as the literary *Journal of a tour in the Highlands* (Southey 1819), other engineering memoirs and reports, landscape representations and indeed the mass of more recognised travel writings and sensational touristic souvenirs.

21B. Exploration and Contested Spaces: Part I

Thursday 11.00am – 12.30pm
2F13

Ruth BEER

Emily Carr University of Art and Design, Vancouver

Exploring Trading Routes: Rivers Relations Resources

I will present a cross-disciplinary practice-based research/creation project that aims to promote dialogue and debate concerned with the contested geography of remote northwest and northern regions of Canada encompassing the Alberta tar sands and the transportation of crude oil across pristine landscapes to coastal communities of the remote Arctic and Pacific coasts for global export. Our project entitled “Trading Routes: Grease Trails, Oil Futures” (2013-2017), is supported through a major grant from the Social Sciences and Humanities Research Council of Canada. It aims to bring together Aboriginal and non-Aboriginal artists from both rural and urban settings, to gain a better understanding of a strategic and sparsely populated region through the production of artwork and exhibitions engaging with inter-cultural issues of controversial natural resource extraction and pipeline route expansion within the context of cultural heritage, land/water use, and imagining future possibilities.

I will discuss the research/creation framework of the project and present examples of research team (computer scientists and artists) collaborations resulting in interactive artworks focused on the intersecting and overlapping geographic terrain of Aboriginal “grease” trails for transporting fish (oolichan) oil, European explorer routes and oil pipelines. An example of and interactive artwork projection includes “River Routes” comprised of a visual network of the multitude of rivers in British Columbia and the Yukon Territories derived from NASA numerical data.. Viewer interaction with the abstracted visualization image highlights the lines of the various rivers and simultaneously makes visible text representing the Aboriginal, explorer and fish and wildlife names of the rivers differentiated by colour. Through viewer movement, the visual pattern and words are interwoven into an increasing accumulation of a dense complex image that then reverses gradually to remove and expose these layers.

Jeff THOSS

Freie Universität Berlin

Cartographic Ekphrasis in Modern English Poetry

My paper examines twentieth- and twenty-first-century ekphrastic poetry that deals with maps, drawing upon classic examples such as Elizabeth Bishop’s “The Map” and Eavan Boland’s “That the Science of Cartography Is Limited” as well as lesser-known ones such as Kenneth Slessor’s “Dutch Seacoast” and Emily Hasler’s “Cartography for Beginners”. I argue that such poems, as “verbal representations of visual representations” (Heffernan), can be qualified as ekphrasis, but that they operate somewhat differently than texts describing paintings or sculptures. Combining images, letters and numbers, cartography forms a hybrid semiotic system that cannot so easily be cast into the role of the “textual other” (Mitchell) and calls into question traditional text-image dichotomies. Even the visual component of maps seems to hover uneasily between pictorial iconicity and an arbitrary symbolic logic that is usually associated with language. Yet poems describing maps are not only confronted with vexing issues of mediality and medial difference but also, as I wish to show, with the status of maps as scientific artefacts that establish, store and transmit knowledge/power. Cartography

works indexically too, it promises to point to an actually existing terrain, street layout, political border, etc. Such claims to representational authority are repeatedly challenged in cartographic ekphrases. Ultimately, though, this is not the only reaction to maps one can find in these poems. Instead, there is wide variety of responses, ranging from admiration of, and identification with, cartographers to humorous as well as scathing critiques of their craft. Bishop, for instance, stresses the creative, world-making aspect of maps and wishes to enlist cartography as a true “sister art” of poetry. In contrast, Boland condemns the spatial science of cartography for its alleged inability to represent history, which poetry, in turn, can – without, however, re-enacting Lessing.

Phil BRAHAM

Duncan of Jordanstone College of Art & Design
University of Dundee

Touched by Strangers: An Archaeology of Intimacy

I will present a new series of photographs produced over the last three years, which arose as a consequence of research undertaken for a prior project titled 'Falling Shadows in Arcadia' funded by the Royal Scottish Academy Morton Award. The initial series consisted of nine tableau photographs staged at woodland sites notoriously used as cruising/dogging locations. As so often with research-funded projects, the looming deadline and requirement to fulfil original research aims ran counter to proper critical reflection and exploration, and I came to realise that the staged nature of these images undermined my fundamental objective of representing aspects of being-in-the-world authentically. In Barthes terms, this dichotomy is expressed as the difference between *Studium* and *Punctum*, and I chastised myself for producing culturally engaged images rather than responding directly to situations that touched me spontaneously and deeply. So I turned my camera to the ground and began to document the accumulation of objects, rituals and messages left at a nearby site over an extended period.

The site is a patch of woods by the sea to the north of Edinburgh. The authorities appear to have an ambivalent attitude towards the 'cruising' that occurs there. The council removes the anti-gay graffiti daubed throughout the woods and roadside, while attempting to block entrances to the site. Gay support organisations distribute packs of condoms and lubricants, and fearful men with double-lives hide these beneath rocks for future use. Police patrol the area by car, but rarely seem to venture into the woods. There is a tacit acknowledgement that sexual encounters take place there, but the Sexual Offences Act is vague in this area, so resources are only used to protect the public from exposure. These photographs reveal the furtive world that coexists behind a public façade of decency, presented without moral condemnation.

22. Photo(bio)graphy

Friday 2.00pm – 3.30pm
2F11

Megan CHARLEY

Michigan State University

Modernism's Static Bodies: James Agee and the Failed Promise of Photographic Contingency

Although modernism has a reputation for valorizing speed and constant movement, still images (and literary descriptions of stillness) figure prominently in modernist literature and art. This talk begins with a brief effort to reimagine early 20th century depictions of static bodies, to reimagine stasis as itself productive rather than a mere antithesis to a preferred temporality of speed. These “static bodies” appear in a variety of modernist texts as photograph-like descriptions of individuals, relayed in a sort of ekphrastic mode, as if the individual is captured by a camera. It is my contention that these moments emerge as a sort of epistemological tool, wherein a viewer attempts to uncover inner-truths about an individual through detailed contemplation of exterior details. The remainder of this talk turns to a detailed reading of James Agee's *Let Us Now Praise Famous Men*. Agee's text is particularly interesting for the fact that it uses these literary, quasi-photographs alongside the actual photographs taken by Walker Evans. I argue that the text repeatedly uses static images as a way of trying to understand and break through the “otherness” of the sharecroppers. Their unknowability vexes Agee through the text, and he tries repeatedly to compensate with thick description—even when he is actually describing one of the photographs that appear in the book. In this way, Agee tells the readers how to interpret the photographs, pointing to where inner-knowledge can be gained. I use Mary Ann Doane's conception of photographic contingency to argue that Agee eventually demonstrates that these efforts are always destined to fail; exterior signs can never truly grant access to the inner depths of a pictured subject.

Katarzyna PERIĆ

Université de Toronto

Looking for absolute – the great challenge of self-representation

Both, life writing and photography are characterized by their compelling ability to reflect the reality that they represent. However, combined in the same work of art, they undermine their respective reliability and construct new meanings. In our study, we will aim to demonstrate how photographs participate in the process of autobiographical self-representation and we will reflect on their narrative role in Annie Ernaux's works such as *L'usage de la photo* (2005), *Les années* (2008), *Écrire la vie* (introductory part, 2011) and *Retour à Yvetot* (2013).

In these four texts, black and white photographs as well as personal writing are joined in the common objective to represent an account of personal experience in all its diversity. Some of the above-mentioned texts aim to represent a rather short period of life, while others are an attempt to reveal its totality. Family photographs, their meticulous descriptions, or so to speak “experimental photos” that depict pieces of clothing abandoned before an act of love generously support the diverse texts, such as: fragments of a personal journal, innovative autobiographical writing, or retrospective reflections inspired by visual representations of the past. The same photographs and the same events return in various narratives shedding some additional light on the author's life experience and personal identity, thereby creating different forms of self-representation that reveal very complex and fragmentary nature of the self.

The combination of unconventional autobiographical writing and photography places Ernaux's work in between genres requiring an interdisciplinary approach that strives to examine the relationship between words and image. Therefore our analysis will draw inspiration mainly from the work of Linda Haverty Rugg.

Jorgelina ORFILA

School of Art, Texas Tech University

**At the Service of Artist Biographies: Word/Image Interaction in John Rewald's 1938
"Les ateliers de Maillol"**

The artist biography, a narrative that establishes a relationship between the personality and life of an artist and his or her oeuvre, is one of the most paradigmatic instances of art history's disciplinary reliance upon word and image interactions. This paper explores a still undertheorized aspect of the development and institutionalization of such artist biographies as art historical methodology: the transformations brought about by the use of photography for the study of artists' personalities and lives in the interwar period. Focusing on art historian John Rewald's article "Les ateliers de Maillol"—published in the French journal *Le Point, Revue artistique et Littéraire* in 1938—this paper argues that the article's word and image structure was shaped by contemporary photo-reportages, a journalistic genre popularized by the period's highly popular illustrated weekly magazines.

The history of portraiture is bound up with the desire to understand a person's unique identity on the basis of perceiving his or her physical appearance. Thus, in the modern period, photographic portraits of individual artists were considered to be objective renderings of each artist's facial traits and demeanor—these portraits were then used as primary sources for art historical research. Furthermore, the same technological advances that fostered the photojournalism boom of the interwar period facilitated the practice of photographing artists at work in their studios and the studios themselves, locations which scholars and the public in general had begun to understand metonymically as self-portraits of the artists. Elizabeth Emery has established that this notion had already been applied to the *maison d'artiste* (writer's homes) and had been popularized by photo-reportages published before World War I. Similarly, this paper's analysis of the original photographs Rewald took when visiting Aristide Maillol's studios in the 1930s, along with analysis of the article itself, demonstrates that contemporary photojournalistic word and image strategies influenced Rewald's approach to the writing of art history.

23A. Poetry and Visuality

**Thursday 9.00am – 10.30am
2F14**

The ancient tradition of visual poetry (going back to the pattern poems of the Greek Anthology), the modernist lineage of spatial poetry since Mallarmé, and the international concrete poetry movement of the 1950s and 60s, have all fed into recent multi-media forms of digital poetry. This panel welcomes discussion of any aspect of visual, spatial, concrete or digital poetry and poetics.

Claus CLÜVER

Indiana University, Bloomington

From Concrete Poetry to Biopoetry: Changes in Readers' Performance Activities

Starting from some of the observations I made in my essay "Concrete Poetry and the New Performance Arts: Intersemiotic, Intermedial, Intercultural" (2000), I will trace the demands made on the reader by subsequent developments in the new "Media Poetry" (see the

collection of critical essays organized by Eduardo Kac, rev. ed. 2007) and specifically in Kac's own development as a poet, from his own holographic poetry to the "biopoetry" projects he began with *Genesis* in 1999. While Gomringer's "konstellationen" and the Noigandres poets' "ideogramas" required an understanding of the visual structure of each text as the set of rules by which to "play the game" (Gomringer), besides occasionally inviting the physical manipulation of the poetic "object", the later, computer-generated versions of Kac's "holopoems" depended entirely on the viewer's interaction with the virtual one- or two-word text that came into being and was constantly transformed in shape, color, and semantics by the viewers' movements performed in front of the column of light. Kac's later "transgenic" projects, backed up by the poet's own persuasive theoretical statements, simultaneously addressed audiences around the globe via the internet and invited interactive interventions visible on screen – although the effect on the poetic project tended to be minor.

Alice TARBUCK

University of Dundee

Warblers and Wild Strawberries: Rewards for Looking in the Poetry of Thomas A. Clark

Visual poetry is often regarded as a break from traditional narrative poems, and a move away from narrative meaning toward poetic meaning located in the materiality of the work.

Thomas A. Clark is a formally innovative poet whose work rehabilitates the relationship between form and content in visual poetry. In Clark's work, the form contributes to, and aids comprehension of, the poem's semantic meaning. This paper will examine two ways in which it does so.

Clark explores the idea of reward in his work through recurring images: small birds, such as warblers or wrens, and fruit, particularly wild strawberries. Both fauna and flora, fleeting and easily missed, are employed thematically as a reward for exerting sustained attention. Many of Clark's poems explore what it means to apprehend a landscape through close attention. Within these poems, there are moments when birds or fruit emerge into view and are hailed as a delight, a gift of perception in response to sustained attention.

The form in Clark's poetry works to recreate the experience of close attention and reward. Rather than obscuring or differing from the semantic content, form works to complement and affirm meaning within the text. Particularly, it works to draw parallels between the reading experience and the experience of the poetic subject.

One more traditionally 'avant-garde' aspect of Clark's use of form is that his focus on the visual can present barriers to immediate comprehension of the work. This prompts a reconsideration of the poem's language. Clark's work acts to 'make new' the language he uses, inviting the reader to sustain the same close attention to the poem that the poetic subject is paying to the natural world. This mimetic parallel has similarly emergent hidden aspects to rewards sustained attention.

Examining illustrated work, poetry and small cards, the paper will trace the relationship between form, medium and content in the communication of meaning, through the trope of rare reward in the work of Thomas Clark.

Francis EDELINE

Université de Liège

Les Palimpsestes de Tom Phillips

Il arrive souvent qu'un écrivain reprenne le texte d'un autre écrivain, ou qu'un peintre revisite l'œuvre d'un autre peintre, mais il est plus rare qu'un plasticien s'occupe plastiquement du texte d'un écrivain. C'est cependant ce qu'a fait Tom PHILLIPS, qui pendant sept années a « traité » un roman victorien : *A Human Document* de W.H. MALLOCK, 1892. Page après page, par divers types de résection et sans y ajouter un seul mot de son cru, il y a prélevé d'innombrables sous-ensembles signifiants. Par ces suppressions il créait des « trous », qu'il exploitait alors plastiquement. Il a ainsi produit des œuvres plastiques d'une étonnante diversité sous le titre général *A Humument*.

On discutera la méthode du « prélèvement » (telle que pratiquée par des poètes comme Emmett WILLIAMS, Edwin MORGAN ou Thomas A. CLARK) dans ses rapports avec le *cut-up*, et on découvrira que ces auteurs s'attachent avant tout à faire apparaître un « sous-texte » dans le texte de départ, mais ne se soucient pas de tirer parti, simultanément, des lacunes ainsi générées. C'est ce que fait par contre systématiquement PHILLIPS.

On passera ensuite en revue les aspects intersémiotique, polémique, écologique, hagiographique, déconstructionniste, humoristique et même musical de l'œuvre de Tom PHILLIPS, sans oublier le rôle souterrain d'un troisième acteur : le maquettiste.

23B. Poetry and Visuality

Thursday 11.00am – 12.30pm
2F14

Cathy ROCHE-LIGER
University of Poitiers

Trevor Joyce's and Geoffrey Squires' Poetry as Visual Art Pieces and Performances: New Forms for New Explorations and Experiences

Trevor Joyce and Geoffrey Squires can be both considered as contemporary experimental Irish poets for they challenge how poetry must be read by transforming its appearance. By offering the readers “riddles of forms”, they create indeterminacy and a defamiliarizing process. This paper will consider how, by imposing themselves constraints when writing and by testing the reader's receptivity, they try to express the inscrutable or the unsayable through new poetic forms in which repetition is central, punctuation signs often disappear, and the use of capitalization is transformed. Indeed, Geoffrey Squires published e-books and pdf e-poems that are visual performances to be read “in single-page mode” with Adobe reader. I will compare them with Trevor Joyce's *Stillsman*, a collage notably incorporating a late 19th century neurological case-study of a man who, due to brain-damage, suddenly cannot read any writing, not even his own. It was presented as both a visual piece (at Simon Cutts' Vinyl Exhibition in 2005) and in performance by *Art / not Art*. Moreover, I will also draw a parallel between Squires' *Untitled II*, a graphic poetical experience thanks to the horizontal, vertical, and diagonal lines, Joyce's square poem entitled “Elements” and his “36-words” (a form of poem Joyce created based on the tale of Nastagio degli Onesti in Boccaccio's *Decameron*, one of Botticelli's painting inspired by it, and the sestina form, the three of which being linked to “exact and predictable repetition”, in the poet's words).

Martin HEUSSER
University of Zurich

Against ‘the naughty thumb / of sciences’: Deviant Visuality in the Poetry of E. E. Cummings

The poetry of the American Modernist E. E. Cummings has achieved a degree of notoriety for typographical deviance. So much so that a number of early critics denied the visual dimension of his “poempictures” any meaningful function, referring to it as mere “surface pyrotechnics” or “gay logomachy.” While the importance and the functionality of the visuality of Cummings’ poetry are by now undisputed and have been studied variously, there still remains a considerable amount of uncharted territory in the analysis of his idiosyncratic typography. Three phenomena in particular have received no, or, at most, very little, critical attention: Clustering (i.e., the arrangement of usually short) lines in conspicuous groups, symmetry, and catabolism – that is the random occurrence of, e.g., non-standard line-breaks, division of words, deviant use of punctuation etc.

Examining a number of “difficult” poems, I will be arguing that clustering, symmetry and catabolism are an expression of Cummings’ deep-seated aversion to an intellectual, “scientific” world view. What he was trying to create in his poetry was a type of language that would transcend the customary operation of words to achieve a sort of para-linguistic, intuitive meaning – along the lines of a passage from Reginald Blyth’s book on *Haiku* which he had underlined – “essentially a wordless state, in which words are used, not to express anything, but rather to clear away something that seems to stand between us and the real things.” At the same time, Cummings’ cryptic typography with its emphasis on symmetry and aesthetic complexity becomes a miniature version of what the poet perceives – in the best Romantic manner – as the supreme harmony of the cosmos.

Vladimir FESHCHENKO

Institute of Linguistics, Moscow

Bodily deixis in literature and painting: the case of E.E. Cummings, “poetandpainter”

The paper will analyze the verbal and visual imagery that E.E. Cummings, who called himself a “poetandpainter”, employs in his poetry, prose fiction, and painting. Cummings transforms the painterly experience of sensory perception into his literary texts. As will be shown, he projects his bodily sensations on the canvas and on the book page. His visual poetry exemplifies a new perception of reality, similar to cubism in painting. Breaking through into his prose writings, the verse’s bodily movements shatter the narrative structure of fiction. Through what we call the “bodily deixis”, the indexical field of corporality transmutes into the indexical field of language in his texts. The figures, masks, and verbal gestures in literature create a performative effect of the “uttering body” of the author. In considering the bodily deixis as a semiotic switch from the visual sign system to the verbal one, I will address E.E. Cummings’ progressive use of indexical tools in his portraits and drawings, experimental verse, and, more specifically, in his novelized travelogue *Eimi: A Journey Through Soviet Russia* (1933).

23C. Poetry and Visuality

Thursday 2.00pm – 3.30pm
2F14

Juha-Pekka KILPIÖ

University of Jyväskylä, Finland

Panning Panopticon: Steve McCaffery's Visual Kinephrasis

While text as visual, such as concrete and visual poetry, and text representing the visual, such as ekphrasis, both have an extensive and extensively scrutinized tradition, their connections have been quite rare. In this paper I analyze the ways in which these two forms are integrated in Steve McCaffery's *Panopticon* (1984), a multigeneric work concerned with vision both thematically and medially.

Even though intensely engaged in description and representation of the visual, including artworks, *Panopticon* may not easily fall under the classical word and image phenomenon of ekphrasis. *Panopticon*'s main subject is not a painting or a statue but cinema (a fictitious film based on a fictitious book, with further remediated complexities along the way). Depicting the cinematic medium sets a distinct sensorial and semiotic challenge to the printed text and brings about a form of intermediality quite unlike the traditional ekphrasis. Hence, I would like to propose the neologistic term *kinephrasis* to signify the verbal representation of cinema or other form of moving image.

Panopticon, however, differs likewise from the standard kinephrasis – an array of genres including movie reviews, synopses on DVD cases, film references in common prose fiction, and the like – in that it foregrounds its own visual materiality through graphic devices such as typography, layout, and illustrations. Drawing on Werner Wolf's intermediality, Brian McHale's analysis of "worlds on paper", and the poetics of language-centered writing (to which McCaffery's own contribution has been significant), I focus on this double exposure in *Panopticon*, visibility both in and of the text. Far from trying to mimic cinematic effects, the work plays on the tension between the removed representations and the physical fact of the book.

Xiaojuan CHEN

School of Fine Arts Central China Normal University, Wuhan, China

The Mutualism of Word and Image in China Painting of the 20th Century

Traditional Chinese paintings always have handwriting poems besides the images of mountains, flowers and other scenery. The specialized harmony between poem and painting and the identity of painters simultaneously being poets cover an influential part of the Chinese art history. However, after a number of art movements held in early 20th century due to the urgent desire to narrow the gap in modernity between China and the developed countries, ancient poems writing slacked off sharply. Known as the Literature Revolution and Art Revolution raised by the radical scholars and artists as part of the May 4th Movement, the reforms caused the leading force of vernacular language style in literature and new material, manners and subjects of painting, thus modified the convention of poet-and-painting-harmony into new ecology of word-and-image mutualism in visual art. There are several typical categories showing this aspect. First of them, modern water-ink painters still write new or old poems and inscriptions on their master pieces. Secondly, some artists accepted new forms of poetic drawings like comics, with poetic sentences inscribed beside the image. The third type goes to those drawings and pictures with signifying, functional or political purpose, which are always matched with slogans, illustrative paragraphs or articles. There is also a kind of Chinese concrete poem practiced mostly in Taiwan China which items from European literature. Another new form appears in 1980's when some artists embodied deformed or reformed calligraphy characters in or as their art works, thus calligraphy can be viewed more visual than signifying. The especially long history of renowned literati make characters from images and

using writing techniques into painting, may as well explain why painting, which shows the skill of using writing brushes, still plays a most popular role in contemporary art collection in China.

Theresa MUÑOZ

University of Glasgow

Existentialism in Tom Leonard's Visual Poems

Glasgow writer Tom Leonard (b. 1944) is primarily known today for his poetry in urban dialect collected in his Saltire Award-winning book *Intimate Voices* (1984). However, Leonard's post-millennial use of contemporary poetics is a topic narrowly discussed in recent criticism. Tom Leonard's poetry collections *access to the silence* (2004) and *outside the narrative* (2009) include fragmented poems which contain existentialist messages of alienation, social responsibility and individual freedom. In 2010-2011, Leonard adapted some these poems into short videos and this paper explores aspects of existentialism manifested in the visual presentation, device and content of these digital poems.

First posted on Youtube in 2011 and screened at the CCA in Glasgow, 'From a remote place' explores the process of writing in isolation and the existentialist concept of being 'time-bound' individuals through its real-time turning of hand-written pages. With its kinetic presentation of capital and lower case lettering and definite articles, the video poem 'THE a this' explores the pre-established values of capitalism inherent in language and the significance of prioritising individual expression. Adapted from its print appearance in *access to the silence*, the video poem 'Triptych' illustrates the experience of alienation through the gradual walling out of the panelled phrase 'to be outside the narrative'.

Furthermore, the concrete works contained in the poem sequence *nora's place* (1989) illustrate notions of 'ontological insecurity', psychiatrist's R.D. Laing's term for when individuals feel 'split from their bodies and their surroundings'. Nora's detached relationship to her domestic environment is illustrated through Leonard's arrangement of words on the page to create notions of space.

Leonard lightly references the work of Kierkegaard's 'On the Dedication to "That Single Individual"' (1844), Sartre's essay *Existentialism is a Humanism* (1946) and R.D. Laing's *The Divided Self* (1960) in these video and print poems. This paper explores the outcomes and drawbacks of his integration of these philosophers and their concepts.

23D. Poetry and Visuality

Thursday 4.00pm – 5.30pm

2F14

Jane PARTNER

Trinity, Cambridge University

The Visual Wit of Seventeenth-Century Poetry: Seeing, Thinking, Knowing

This paper considers poetry as a mode of thought, and examines how the striving of early modern English poets to find new literary forms led them to push beyond the bounds of the verbal into the visual.

Some of these formal innovations combine texts with actual images, as in the emblems of Francis Quarles. Others use text to create images through pattern poetry, and my paper will compare the operations of George Herbert's concrete poems with lesser-studied but more extensive examples by Mildmay Fane.

These visual techniques could take on even richer significance when they direct attention towards the processes of seeing, thinking and knowing as part of a larger poetic project. This virtuosity is exemplified in the transcendent visual ingenuity of Milton's acrostics in *Paradise Lost* and Shakespeare's anagrams in the Sonnets.

My final and most extensive example is found in Thomas Traherne's searching formal experiments in his devotional poetry, where he draws on Ramist logic diagrams, amongst other visual sources, to radically reconceptualise the ways in which poetry directs the eyes and structures the thought of the reader. Traherne's radical linguistic project to use pattered poetry to replace metaphor with 'naked' thought can be seen as having links with the language reforms of the Royal Society, whose members sought to use new visually apprehensible characters as the basis of a universal language.

In all these diverse but allied examples, brought together for the first time in my paper, poetic form pushes at the boundaries of language, turning to the visual to extend the capabilities of English to shape and express thought.

Tim ISHERWOOD & Judy KENDALL

Salford University

A New Typographic / Poetic Aesthetic

Abstract TBC

Andrew ROBERTS

University of Dundee

Poetry in Intermedial Art Works: Commissions from the Poetry Beyond Text project

This paper will explore the role of poetic text within intermedial art works, including artists' books, poetic sculpture, prints, painted scrolls and electronic poetry. In particular, it will consider the significance of the effacement, concealment or partial legibility of such text. An important context here is the history of relations (competitive and complementary) between poetry and painting, from the Horatian doctrine of 'ut pictura poesis', via Gotthold's Lessing's 18th-century attempt to differentiate the visual and textual arts, to the tension within Modernism between the cross-fertilization of poetry and visual art on the one hand, and the impulse to 'medium-specificity' on the other. Contemporary intermedial or hybrid works, often the results of a collaboration between a poet and a painter or sculptor, inherit some of the anxieties and aspirations of this long and rich tradition. At the same time, the potential of developing technical methods (such as digital editing and printing) and the influence of 'digital convergence', have tended to blur the distinctions between media and art forms. Drawing on the aesthetic theories of W.J.T. Mitchell and Jacques Rancière, and using examples of commissioned work from the Poetry Beyond Text project (www.poetrybeyondtext.org), the paper will explore some of the ways in which collaborative works express, mediate or reconfigure the aesthetic potentials, tensions and issues surrounding the presence of the poetic text in the visual art work.

24. Symbols, Emblems and Icons

Thursday 4.00pm – 5.30pm
2F11

Larry VISOCCHI
DJCAD, University of Dundee

theSwirl:theWhirl:theBirl

Are geometric signs a scripture that can eventually be deciphered? Or are they first steps, towards symbolic code that can be applied to both text and image?

Research Carried out in 2010 by the University of Victoria in British Columbia, initiated an unprecedented survey of ancient geometric signs.

Using computer technology, Genevieve von Petzinger completed a database from 146 painted cave sites in France. Her MA research focused on their large-scale temporal and spatial patterning.

Using this as a springboard, I propose to look more closely at one of these twenty-six recurring symbols (namely the spiral, or helix as it is sometimes referred to) and to inter-relate it with a number of ubiquitous images throughout history, such as;

- The carved Pictish stones from the east of Scotland, pre/early Christian period.
- Contemporary/ modern corporate logos, including the (prematurely) extinct, Sega dreamcast domestic games console.
- The double helix of the molecular structure of DNA, the code of life.
- The swirl of the MilkyWay galaxy, in which scientists now believe it may be possible to age the individual stars by their position in the ‘rings’, much like the way we date trees.

I will playfully explore this multi-layered visualisation using text of lowland scots, where plausible, in order to form combinations of word and image, whilst juxtaposing the ancient with the ephemeral space of the ‘digital now’.

Timothy ERWIN
University of Neveada, Las Vegas

Riddles of Form in Alexander Pope

Ralph Cohen noted years ago that several inter-textual moments occur in the early verse of Pope, moments where the poetry curiously echoes itself. In *An Essay on Criticism* we learn that Virgil realizes that he has followed epic example despite himself: “Convinced, amazed, he checks the bold design.” In “To Mr. Addison” allegorical ambition decides to place her hopes for futurity in an engraved medal rather than in decaying marble: “Convinc’d, she now contracts her vast design.” In *Vertumnus and Pomona* the god of seasonal ripening is about to abduct the nymph of cultivation when nature intervenes, and the god has second thoughts: “Force he prepared, but check’d the rash design.” In *The Rape of the Lock* Ariel looks into Belinda’s mind to see that she has rejected his invitation to live life as a sylph -- “Amaz’d, confus’d, he found his pow’r expir’d” – and the rhythm and diction of the narrative turn recall the earlier complication of the Baron’s sacrifice, “He saw, he wish’d, and to the Prize aspir’d.”

Something is afoot in the vaulting iambic measure here, something to do with design, but what is it? The short answer is found in an emblem from a 1709 English translation of

Cesare Ripa, an emblem called 'Designing'. Filippo Brunelleschi rediscovered single-point perspective in Florence during the fifteenth century by using a mirror and compass as aids. The emblem commemorates the moment by representing a progress from an internal design (or *disegno interno*), symbolized by the mirror the figure holds in his left hand, to an external design (or *disegno esterno*), symbolized by the compass he holds in his right. The passage from the *Essay on Criticism* at once retraces the same creative movement, from inspiration to critical measure, and at the same time embodies Aristotelian reversal, before broadcasting the dual lesson throughout the early verse. In both text and image the patterning is called 'design.' By way of a longer answer to the riddle of form in Pope, I would like to explore several related contexts for the term in *The Rape of the Lock*.

Daniel COOK

University of Dundee

The Distressed Poet: Images of Eighteenth-Century Authorship

We have become accustomed to the truism that the eighteenth century witnessed the emergence of the "professional" author. Indeed, Dr Johnson, somewhat sarcastically, dubbed the midcentury The Age of Authors. Collected works, anthologies and miscellanies flooded the bookshops and circulating libraries for the first time; artisans, footmen, and cook-maids published reams of prose and verse in the expanding periodical press like never before. The advent of print brought with it the increased visibility of the author figure. Monuments and memorials were raised in the honour of the country's leading writers. Even Shakespeare, buried at Stratford-upon-Avon in 1616, had to wait until 1740 before a monument, designed by William Kent, appeared in Poets' Corner at Westminster Abbey. This paper considers competing visual depictions of author figures during the rise of print culture, from William Hogarth's satirical *The Distrest Poet* prints of the 1730s and 1740s, as well as contrasting sentimental handkerchiefs of the same name produced for Chatterton and others, to William Powell Frith's *The Rejected Poet* (1863). The latter image depicts the noted verse war between the poets Alexander Pope and Lady Mary Wortley Montagu in the early eighteenth century, whilst Hogarth's *Disrest Poet* was often accompanied by *The Dunciad*, Pope's epochal attack on hack writers. Other images confront or condemn the vagaries of living by a pen in the mercantile world of print. What do these images reveal about the conditions of authorship established in the eighteenth century? What do they reveal about the tension between word and image during the rise of modern print culture?

25A. Science Fiction: The Scientific Imaginary in Word and Image

Friday 9.00am – 10.30am

LT3

This session considers the role of Science Fiction in foreshadowing or mediating scientific explorations and discoveries through the words and images of its evolving forms –19C illustrated publications, comic books, films, video games, etc. Topically, the arctic exploration narrative framing the Ur-text of scientific ethics, *Frankenstein*, derives from Mary Shelley's sojourn as a political refugee in Dundee and its function as a whaling port and builder of ice-

breakers. Similarly, Jules Verne's brief visit to Scotland played a larger role in the thematic topography of his *voyages extraordinaires*. Robert Duncan Milne, a 'scientific romancer' born locally, is undergoing reassessment as a key figure in the emergence of US SF forms. Papers are invited on these, but also wider aspects of the critical and creative triangulation between science, the 'scientific imaginary' and SF as they developed.

Barry SULLIVAN

University of Dundee

The Scientific Imaginary of Robert Duncan Milne

A forgotten predecessor of H.G. Wells, drinking-buddy (& colleague) of Ambrose Bierce and friend of Robert Louis Stevenson, Robert Duncan Milne was a poet, journalist, inventor, newspaper editor and a prolific writer of visionary 'scientific fiction'.

Born in Cupar in 1844 Milne was an Oxford educated Latin scholar who emigrated to San Francisco where he made a name for himself as a regular contributor to the city's *Argonaut* newspaper. Between 1879 and 1899 Milne thrilled his readers with fantastic tales of matter transmission, age reversal, advanced warfare and telepathy, often going to great lengths to lend an aspect of scientific credibility to his stories.

This attention to detail complemented the 'journalistic hoax' style of Milne's writing which dominated the sixty or so short pieces he had published. Although many of these were inspired by the scientific advances and technological innovators of the age (Milne was perhaps the first writer to mention Edison in a work of fiction) some of his most original and visionary work pre-empted these breakthroughs, often by some considerable margin.

Throughout his twenty year career the recurring theme of Milne's writing imagined remote viewing of various types. Electricity, or the all-powerful Odic force, helped his fictitious inventors peep into space, view events on the other side of the world and even see into the past. As interesting and innovative as these stories are in imagining into being new technologies what makes R.D. Milne's work worthy of note is the prescient manner of extending the ancient principles of literary ekphrasis into the age of moving images and telecommunications.

Daniel HELSING

Lunds Universitet

From the Stars and Back: The Journey Motif in Carl Sagan's *Cosmos* and Peter Nilson's *Stjärnvägar*

In popular science and science writing, the journey motif is fairly common. In this paper I explore and analyse the journey motif through the words and images of two different works: the American astronomer and author Carl Sagan's TV-series *Cosmos* (1980), and the Swedish astronomer and author Peter Nilson's essay book *Stjärnvägar* (1991; "Star paths"). The overarching aim of both works is to convey the world view of modern science and to reflect upon mankind's place within it. In doing this, the journey motif is used. In the paper I discern three levels of the motif, roughly corresponding to three different time scales, that are, in spite of the difference in media, present in both works: the personal level, the historical level, and the cosmic level. The personal level involves Sagan traveling to different places in the Universe in his ship of the imagination, and Nilson traveling to different places on Earth and several billion years into the future in a time machine. The historical level involves visiting different historical eras, as well as presenting modern explorations of space as a continuation of

historical explorations of the Earth. The cosmic level involves the evolution of matter in cosmic time, from the Big Bang to present day humanity. Finally, I show how the motif is used to conceptualise mankind's place in the Universe. Central in both works is the idea that humans and the Earth itself are "star stuff", i.e. composed of elements produced in stars. Thus, the different levels of the journey motif are combined: we originate from the stars (the cosmic level), and through science and exploration we can understand our origins and return to the stars (the personal and the historical levels).

Madeline GANGNES

University of Dundee

Wars of the Worlds: Visualising H. G. Wells's Novel in Word and Image

Abstract TBC

25B. Science Fiction: The Scientific Imaginary in Word and Image

Friday 11.00am – 12.30pm

LT3

Patricia SIMONSON

Universidad Nacional de Colombia, Bogotá, Colombia

Fables of ecology. Science and the quest narrative in *Nausicaa* (Hayao Miyazaki) and *Epic* (Chris Wedge)

The paper will compare how the two film-makers construct two very different kinds of visual language and modes of using science and technology (both in the story and in their film-making techniques) in order to approach the discourse of ecology. Miyazaki's science fiction film, *Nausicaa* (1984), constructs a futuristic world in which the heroine and her companion explore a toxic, apparently threatening ecosystem which they must learn to understand and preserve in order to save their own world. In Chris Wedge's fantasy film, *Epic* (2013), two of the main characters, a "mad scientist" figure and his daughter, harness contemporary technology to save the "world" (a patch of woods in the characters' back yard) from moral Evil disguised as poisonous waste. Though the second film may well have been partly inspired by the first (and other Studio Ghibli films) in its vision of a natural world threatened by toxic contamination, the pseudo-ecological fable actually conceals an anti-ecological and anti-scientific quest romance with strong Christian overtones. Nature is a fundamentally imaginary entity, represented through an intensely aestheticized and symbolic visual language partly based on the techniques of the video game; and innocent technology is Nature's ally in the battle against a spiritual threat unconnected with any kind of human activity. In contrast, Miyazaki (working largely with hand-drawn images), constructs a stylized yet realistic visual representation of giant insects in an alien, mutated natural world, in order to propose to his readers an acute reflection on the impact of science, technology, and war on the environment.

Rosa MICHAELSON

University of Dundee

‘The trough of despair and the slope of enlightenment’: using Gartner’s hype cycle and science fiction in the analysis of technological longings

Futurology and computing technologies have a history of over-inflated claims and fast-changing meanings. That there is a time-lag between computing research and development, and the greater public awareness of those technologies that are actually used, is well understood in the scientific research community, but less so by those who come upon new technological delights as if they were a-historic productions.

There are a variety of means to map these changes in order to explain how one might gauge the real possibilities of a particular new technology, rather than the visionary potentials. For example, science fiction in film and television give us a useful snapshot of contemporary ideas of technology research, but the lag between technological change and the production of science fiction artefacts is not fast enough to aid business in the here and now. In addition, SF as well as informing design in computing, also informs the more general utopian/dystopian aspects of technological longing, adding to general beliefs (or visions) of disruptive technologies and artificial intelligence. Timelines of technological development help us to understand the historical basis of a particular technology, such as Virtual reality, and go some way to helping us make better predictions about the usefulness of new technologies. Gartner’s hype cycle is a diagram which maps emergent technologies, labels and trends against actual take-up and development via a number of lyrically named stages such as the peak of inflated expectations, the trough of despond and the plateau of productivity.

Using the examples of virtual reality and cloud computing this paper explores a number of ways of making better predictions about technological change and to what extent the new toy we are being offered is rather similar to the old.

Keith WILLIAMS

University of Dundee

Scientific Romance and the ‘Emergence of Cinematic Time’

This paper focuses on the pivotal role played by late nineteenth-century scientific romance in what Mary Anne Doane calls the ‘emergence of cinematic time’.

The historical fact that H.G. Wells’s extraordinary descriptions of the visual effects of temporal phenomena accelerated and reversed in *The Time Machine* (1895) inspired R.W. Paul, one of Britain’s first film makers, to file a patent for a kind of ‘simulator’ for virtual time travel is well known. However, this paper will put Wells’s fiction back into the international context of contemporary scientific romances which speculated about visual transformation of temporality by new technologies and media.

It will discuss French astronomer Camille Flammarion’s influential 1866 novel *Lumen*, which used light speed physics to imagine spiritual beings watching the Earth’s past replayed in what Linda Nead calls ‘the great archive’ in the sky; as well as stories which imagined forms of electronic ‘time telescope’ for doing the same, such as Eugène Mouton’s ‘L’Historioscope’ (1883) and the Martian ‘Retrospektiv’ in Kurd Lasswitz’s *Auf zwei Planeten* (1897). Just as Wells may have already been familiar with devices such as Thomas Edison’s moving image ‘peepshow’, Brander Matthew’s 1895 ‘The Kinetoscope of Time’ imagines the subject’s witnessing of past or future in the very same year that the Lumière brothers created the Cinématographe, their machine for replaying and projecting recorded reality on film, giving birth to cinema as it became known. Alongside these, I will also explore recently rediscovered stories by Scottish-American scientific romancer Robert Duncan Milne. In texts such as ‘The Palaeoscopic Camera’ (1882) and ‘The Eidoloscope’ (1888), Milne showed remarkable

prescience in imagining devices able to reconstitute the past as reversed moving images from light rays embedded in buildings. Milne explicitly referenced the scientific photography of Eadweard Muybridge, whose pioneering 'animal locomotion studies' were able to catch phenomena invisible to the naked eye and eventually to project them in animated sequences reconstituting the temporality of the original event.

From a word and image perspective, in various ways such scientific romances were also extending the ancient principle of literary ekphrasis into the coming age of simulacral moving pictures and telecommunications media. As I shall show, this genre of late nineteenth-century fiction provides a richly suggestive context for the interplay between the contemporary scientific imaginary and the materialisation and plasticisation of time on screen, which has had incalculable effects on modern culture.

26. The Art of Travel Writing

Friday 9.00am – 10.30am

2F11

This session explores travel writings by artists, in all periods and across the globe, in regional or transnational contexts. While there is a large body of scholarship on travel literature, and on the visual output of traveling artists, less attention has been paid to the ways in which visual artists have written about their journeys (a recent exception is Brogniez, ed., *Ecrits Voyageurs*, 2012). What are their motives for doing so, and what forms do these writings take? What has compelled artists to turn to an unfamiliar medium, and to what extent does their status as visual artists affect the form and meaning of their texts?

The intersection of word and image is central to the genre of travel writing, in terms of the often-visual nature of the text (whether annotated sketchbook, print album or illustrated guidebook) and the way in which it tends to foreground the sense of sight (for instance through detailed scenic description or panoramic perspectives). Particularly in the context of 'age of discovery' voyage accounts, colonial travelogues or the literature of tourism, scholars (e.g. Urry, *The Tourist Gaze*, 1990; Pratt, *Imperial Eyes*, 1992) have shown that travel writers practice a kind of 'verbal painting' that implies optical possession of a foreign land, communicating this sense of discovery and ownership to the reader at home in order to bolster European expansionism. Given the conventional emphasis on their visual skills, we might expect artists to provide an exemplary case of such a visual approach to travel writing, and therefore for artist-writers to be particularly implicated in this connection between imperialism and vision.

However, travel writing is of course not limited to colonial contexts, or to a Western viewpoint. Nor is it exclusively a conservative narrative of power and possession. If artists have contributed to the visual and verbal discourses of colonialism, might they not also be uniquely well positioned to produce non-conventional or exploratory modes of travel writing? Recent scholarship (e.g. Edwards and Graulund, eds, *Postcolonial Travel Writing*, 2011) has drawn attention to the perspective of Eastern travelers to the West, and to experimental forms of travel writing in the postcolonial era. Artists who write likewise challenge assumptions about literary hegemony by becoming the agents rather than the objects of discourse. In resisting the 'verbal imperialism' of the professional writer, who conventionally holds the key to interpretation, might artists be able to offer an alternative, less triumphalist point of view in their accounts of the 'exotic' or the unfamiliar?

How do artists themselves view the relationship between their visual and verbal representations of travel? Do they turn to writing in order to supplement the visual record, as a practical expediency, or as a promotional tool? From early pilgrimage accounts to web-based travelogues, travel literature (whether in fictional or documentary mode) has always been a genre that privileges – and pretends to – immediacy, subjectivity and spontaneity, favouring the anti-literary approach of the enlightened amateur in order to eliminate the appearance of artifice and give an impression of authenticity. Might artists be motivated by an awareness of their special qualifications in this regard? For artists' writings more broadly make frequent use of the modesty topos and have traditionally been understood to offer immediate access to an artist's genuine thoughts and intentions, rendered in unpretentious prose. Travel literature and artists' writings are both genres that carry an expectation of authenticity and personal expression whose hallmark is a seemingly casual format (often taking the form of diaries, correspondence, or other 'informal' modes) arguably making artists 'ideal' travel writers.

This panel aims to contribute to the study of travel literature, by focusing on the specific and varied contribution of artists within this broader field.

Michèle HANNOOSH

University of Michigan

Photography and the Travel Narrative in 1839

From its very inception in 1839, photography has had a special relation to travel. Just two months after Daguerre's invention was demonstrated to the joint meeting of the Académie des Sciences and the Académie des Beaux-Arts, the French Frédéric Goupil-Fesquet and the Swiss Pierre-Gustave Joly de Lotbinière equipped themselves with daguerreotype machines and set off separately for Egypt, the Near East, and Greece. Theirs were the first daguerreotypes made of these regions and they inaugurated a spate of later photographer-travellers whose work came to constitute what we might call the "photographic Orient."

Crucially, this early photographic activity was accompanied by writing: Goupil-Fesquet published an account of his journey (*Voyage en Orient fait avec M. Horace Vernet* (1843)) Joly de Lotbinière kept a diary, and both men composed texts to accompany the publication of some of their daguerreotypes as engravings in Noel Paymal Lerebours' famous *Excursions daguerriennes* of 1840-1842. While the images are often reproduced and discussed for their importance in the history of photography or photography's place in evolving conceptions of the "Orient," particularly in a context of colonial expansion, virtually no account has been taken of the texts. And yet these texts are clearly composed with an awareness of the photographic context, making constant reference to the act of photographing and its place in the respective journey. In this paper, I will explore the relationship of these texts to their images. I will explore how travel narrative reacted to the new technique of representation, how it responded to and interacted with a form hailed already for its veracity and objectivity. I will argue that considering text and photograph together leads to a fuller, more nuanced understanding of the "photographic Orient" and also of the status of photography in the experience of nineteenth-century travel.

Solange Ribeiro de OLIVEIRA

Federal University of Minas Gerais, Brazil

Travel Literature and the Visual Arts: Writings and Re-writings of Brazilian History

Focusing on the relation between media and socio-cultural and historical processes, this

paper will argue that the dialogue of visual art with different sorts of writing often proves a carrier of historical and cultural meaning, no less worthy of consideration than discussions by academic historians. Working in this line, the text looks back to travel literature and art in nineteenth-century Brazil, when the intermedial relation between historical painting and the publications of the Brazilian Historical and Geographic Institute proved crucial for the representation of the fledgling nation, then just emerging from its condition as a colony of Portugal. In this regard, the paper discusses the work of the French painter and writer Jean-Baptiste Debret (1768-1848), as contrasted with that of the contemporary Brazilian artist Adriana Varejão (b.1964).

A member of the so-called French Artistic Mission, Debret travelled to Brazil in 1816. Besides portraits commissioned by members of the imperial court in Rio de Janeiro, he produced writings, paintings and drawings depicting black slaves, indigenous people, street scenes and local customs. Together with the German painter Johann Moritz Rugendas (1802–1858), his work is one of the most important graphic and written documentations of life in Brazil in the early nineteenth century. Nowadays, special interest is added to the study of Debret in contrast with the contemporary Brazilian artist Adriana Varejão's paintings and installations, featuring parodies and critical recreations of the French artist's *oeuvre*. Evoking a repertory of Debret's images and writings, Varejão proposes a counter-discourse, challenging clichés about colonial history, cannibalism, slavery, the role of the evangelization and of cultural and racial miscegenation. These points will be illustrated by a number of works by both artists, including the analysis of the strategies recurrent in their iconography.

Christina IONESCU

Mount Allison University

Exploring the World with Rockwell Kent's *Candide* (1928): From Verbal Description to Iconographic Representation

This paper will focus on an edition that was deemed “a masterpiece of American typography” by the Grolier Club – the 1928 Random House *Candide*. Carefully designed and copiously illustrated by Rockwell Kent, it left a permanent mark on the history of the interwar American book. Through a word and image analysis of the syncretic textual and iconographic retelling of *Candide*'s journey, this paper will address questions related to eighteenth-century descriptive techniques and their impact on book illustration, satirical communication and visual transposition, as well as cross-cultural transfer and adaptation.

The visual complement of this edition, which is not only abundant but also polymorphous, is particularly striking. It is composed of the following: first, 30 different ornate capital letters, one for the beginning of each chapter; second, minute typographical ornaments, a unique feature in this edition (“dingbats”), used to mark the semantic divisions on the page, given that paragraphs have been eliminated; third, 72 vignettes that illustrate the story; and, fourth, four pages of the paratext that are carefully illustrated (the half-title, the title page, the permission and the colophon). Delicate and light, the 102 line engravings inserted at the bottom of pages accompany *Candide* in the manner of figurative ornaments. They were designed only for pages lacking ornamented initials as not to clutter or overwhelm the page with visual supplements. These vignettes belong to three different categories: sea or mountain scenery, exotic tableaux, and interior scenes. The accent is placed on the theme of the voyage: scenes with an exotic character appear at regular intervals to outline the character's travel and the main events in the plot. Kent's illustrative series deserves attention from the word and image specialist because it makes no reference to the monumental iconographic corpus of illustrated editions of *Candide* which precedes it and to which it belongs.

27. *Undulations*

Friday 9.00am – 10.30am
2F13

Catalina SIERRA ROJAS
National University of Columbia

‘The many starisles’ of Gyula Kosice a Hydrokinetic of Poetics

Kinetic art arose in Latin America as an avant-garde movement which aimed at exploring and expanding the genres and materials of artistic creation, in a search for more dynamic possibilities, more closely rooted in physical phenomena and capable of closing the gap between art and science. The Argentinian artist Gyula Kosice is one of the key figures in this movement. His work, in which water is omnipresent, uses a combination of visual poetry, sculpture, video and models of sustainable cities to propose a complex artistic, poetic and urbanistic ensemble which the artist describes as a “hydrokinetic city”. This proposal implies the perfect integration between art, science and an everyday life based on the harmony between human beings and their environment. In this vision, water (like the lake which reflects and contains the “star-isles” in Poe’s “El Aaraaf”) is the unifying force which informs and organizes all the other elements, that which embodies most perfectly the union between poetry and practical existence, reality and symbol.

This talk seeks to explore the unifying role of water in the dialogue between different artistic and scientific languages in Kosice’s work, and to understand how this work proposes to use poetry and visual art to transform the way in which human beings experience their environment.

Tilo REIFENSTEIN
Manchester Metropolitan University

Wave Fold Hinge

Usually, the soaring waves in Raymond Pettibon’s heavily inscribed drawings are regarded as instantiations of lowbrow Californian surf and body culture, in sharp juxtaposition to the solemnity of the accompanying literary writing. This paper, however, proposes a twofold (*zweifältig*) exploration of this written and drawn, undulating ocean through Derrida’s and Deleuze’s conception of the fold. On the one hand, the wave that breaks, folding itself inside itself, placing its outside on the inside and turning out its inside. On the other hand, the wave that unfurls, unfolding itself, stretching itself out and refolding itself, as a continuous outside-inside surface. Both, the algebraic and the geometric principle of Derrida’s and Deleuze’s fold (Plotnitsky 2003) and thereby the wave, allow us to investigate the (non-)place of difference between inside and outside, but also the space between writing and drawing, and between the supposedly lightweight surf imagery and literary writing. This space, inside the two, is produced by the two parts that it distinguishes, in which two oppositions simultaneously partake in one another, and in which difference regulates two indistinct oppositions, which cannot uphold the differential principle of their structure.

Setting out from Derrida's *hinge*, the break that is also a passage, Pettibon's waves are traced through both their writing and drawing, a separation and differentiation that cannot be upheld for very long. In opening up the hinge to the twofold fold this paper addresses the binary values usually emphasized in Pettibon's work and other practices in which drawing and writing collocate. In conclusion, the reading/seeing of waves is used to reshape boundaries between the two disciplines, folding one into the other.

Ana Maria CLARK PERES

Universidade Federal de Minas Gerais (UFMG), Brazil

L'intérieur et l'extérieur chez Chico Buarque: une question d' « extimité »

En dialogue avec la psychanalyse lacanienne, le travail vise à poser la problématique de la relation « intérieur versus extérieur », focalisant dans l'œuvre du compositeur et écrivain brésilien Chico Buarque un dedans qui est de dehors, ou un dehors qui est de dedans; en d'autres termes, une « extimité ». Cette notion surgit de ma lecture de *Budapest*, le troisième roman de Chico Buarque. Il s'agit, quant à ce mot « extimité », d'un néologisme revisité par Jacques Lacan dans *Le Séminaire, Livre VII, L'éthique de la psychanalyse* (1959-1960), à partir de la notion de *das Ding* (la Chose), de Freud. C'est à dire qu'au plus intime, se loge un extérieur. Recourant à la topologie, geste très cher à Lacan, je fais appel à une figure : celle du tore, qui peut être entendu comme une espèce de chambre à air, une bouée, par exemple, présentant un orifice central, vide et extérieur. Le fait que ce trou (le vide) soit en même temps au centre et à l'extérieur le rend propre à figurer ce que serait « l'extime ». En plus de développer ces questions dans le travail littéraire et musical de Chico Buarque, qui m'a amené à surmonter la pensée binaire (« intérieur versus extérieur ») trouvée dans de nombreuses études sur l'auteur, j'ai cherché, de même, à développer l'hypothèse selon laquelle le compositeur-écrivain pourrait occuper un lieu « extime » dans la culture brésilienne.

28. Visualisation of Language

Friday 2.00pm – 3.30pm

2F13

Sheena CALVERT

University of Westminster

Verba Volant (Language, but not as we know it)

Abridged Abstract Pending

Anna NOTARO

Duncan of Jordanstone College of Art & Design, University of Dundee

How Networked Communication has changed the ways we tell stories

In the midst of the digital revolution, we are confronted with the task of defining how media will change our lives and how we communicate with each other in the years to come.

Narrative, as one of the most ancient communication tools, has undergone substantial structural changes. This paper will investigate how these changes impact the way we read and write. Does the same story conveyed through different media channels signify in the same manner? In other words, what are the differences between a printed story and a digitally presented one? Have electronic reader devices altered the way stories are told and created? How is the established artistic practice of re-mix affecting contemporary forms of digital storytelling?

Referred to by some critics as the “late age of print,” this transitional period definitely challenges the traditional roles of both author and reader. Empowered by technological advancements, any reader now has the ability to become an author, publishing her ideas in blogs, revising encyclopedia entries in Wikipedia, creating her own fictional world in virtual communities. Can we talk about the existence of narrative in this new environment, or has it metamorphosed into something else? The media scholar Henry Jenkins has defined “transmedia storytelling” as ‘a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience’, while examining some narrative examples which fit Jenkins’ definition, this paper also aims to discuss possible future developments and opportunities for new, experimental forms of storytelling.

Deborah Walter de MOURA CASTRO

Federal University of Minas Gerais, Brazil

Wor(l)d of Art, Art of Silence

Some artistic productions of the 60s and 70s emerged as a ground-breaking tendency when making written language a significant instrument of artistic creation. Away from the intimacy of paper, words entered the world of art covering the walls of galleries and museums, and eventually blurring the lines of artistic categories with works that stood between images and letters. The American Joseph Kosuth was one artist who brought words into the world of art often making use of existing texts and quotations collected throughout his career. In his exhibition “Waiting for – (Texts for nothing) Samuel Beckett in play”, Kosuth aligned different pieces taken from Beckett’s texts using aesthetic techniques which deliberately hampered legibility and suspended meaning. This act of *réécriture* emphasized Kosuth’s interest in signification approached by the silence which haunted the written word, in consonance with Beckett’s literature of the unword. When Kosuth ‘muzzled’ the text, he destabilized the power of words and put the reader/spectator’s assumptions towards meaning at risk. Both the opacity and materiality of words are put together in order to illuminate the intricacies of language. The writings on the wall become a gesture beyond readability, pointing to the presence of the given. The aim of this paper is to present an analysis of this art piece in correspondence with Beckett’s literary texts having as a starting point the silence proposed as a means to raise questions on the nature of art and its relation to literary texts, language and meaning. Marjorie Perloff’s *The Poetics of Indeterminacy* and *Unoriginal Genius* will serve as pillars to the understanding of this innovative poetics and reutilized narrative; whereas Vilém Flusser’s *The History of the Devil, Does Writing have a Future?* and *The Codified World* will shed light on the complexities of language and silence.

29. The Arts of Painting, Sculpture and Architecture: Science, Exploration and Discovery in Early Modern Artistic Theory and Practice

Friday 11.00am – 12.30pm
2F11

Artists in Early Modern Europe increasingly responded to scientific discoveries and new methods of investigation. The study of anatomy underpinned the new emphasis on life drawing in artistic training, whilst new pigments and methods of preparation and application of materials reflected the fresh channels of knowledge and sourcing opened up through voyages of discovery. Much of this innovative spirit of investigation and methodological approach can be traced through the growth of printed literature on art theory and practice, including treatises and manuals, which circulated throughout Europe in this period, sometimes in several editions and translations. The increasing reliance on books, and their associated illustrations, in the training of artists likewise had a major impact on campaigns in many different countries for artists to be considered the intellectual and social equals of poets and writers, and on the move from workshop to academy as the locus of training. A similar trajectory can also be followed in the professionalisation of architecture. The nineteenth-century Scottish scholar and collector of art Sir William Stirling Maxwell, author of the first comprehensive history of Spanish art in English, amassed a vast collection of artists' treatises and related books on art, and his beautiful library at Keir in Perthshire, 50 miles from Dundee, was considered by Gustav Waagen to rival 'that of the Queen at Windsor'. Much of his collection of books and paintings is now in Glasgow, where it provides inspiration and resource materials for both the Stirling Maxwell Centre and Stirling Maxwell Research Project based at the University of Glasgow.

Pedro Germano LEAL
University of Glasgow

Text and Image in Agostino Carracci's Funeral (1603): A Conceptual Response to the *ut pictura poesis* Paragon

When Agostino Carracci died in 1602, his fellow artists at the Accademia degli Incamminati decided to honour him with a funeral celebration comparable only to those of nobility. The exequies took place in Bologna on 18 January 1603 and are described in Guido Reni's *Il funerale d'Agostin Carraccio: fatto in Bologna sua patria da gl'Incaminati academici del disegno* (Bologna: Vittorio Benacci, 1603).

The one responsible for the iconographical programme was Giovanpaolo Bonconti who, together with many other artists, erected a catafalque inside the Church of the Compagnia della Morte. This ephemeral monument, covered with paintings and sculptures, exalted Agostino's human and artistic qualities and made extensive use of text-image devices, such as emblems and hieroglyphs, which matched the deceased's known interest in the dispute between poetry and painting in the Renaissance.

In this paper I will present this iconographical apparatus, and show how it might reveal a sophisticated solution to the famous *ut pictura poesis* paragon through:

- a) Its particular employment of text-images genres; and
- b) Through the connotations of one of its hieroglyphic inscriptions, which proposes a synthesis between painting and poetry, rather than taking side.

Wendy BIRD

Velázquez and Emblem Books

Seventeenth-century Spanish painters made use of emblem books as a source of visual material and ideas for both compositions and content. The emblems of Alciato were published in Spanish in 1549 as *los Emblemas traducidos in rhimas españolas* and became immediately popular in learned circles. They were followed by Spanish emblem books such as Covarrubias' *Emblemas morales* (pub. 1610) and Saavedra Fajardo's 'mirror of the prince' text: *Idea de un príncipe político cristiano* (pub. 1642), among others.

This paper will focus on Velázquez's use of emblems from *Idea de un príncipe político cristiano* in *Las meninas* (c. 1656) and *Emblemas traducidos in rhimas españolas* in *Las hilanderas* (c. 1657). It will also refer briefly to their use in *Las lanzas* (1635) and other works.

Velázquez developed the concepts represented by the emblems and accompanying texts, drawing on their potential for the construction of complex allegories and ideas. Therefore an investigation into Velázquez's use of emblems provides an insight not only into his working methods, but also his intellectual processes, and in so doing sheds light on the elusive meanings embedded within his paintings.

Cristina GONZALEZ-LONGO

University of Strathclyde

An Architect's Cosmos: The influence of books and printed images in the architecture of James Smith (c1645-1731)

The end of the Seventeenth Century was a time of radical changes and an era in which science was establishing. Architecture, in its wider sense, from infrastructure (such as water works) to representation, was very much at the centre of the changes and books were key instruments. It is not surprising that the scientific approach of Vitruvius and Roman architecture was still very relevant to contemporary theorists and practitioners. The variety of books of the period reflects the different readership: from masons with a knowledge of practical geometry, based in the fundamental principle of Euclidean geometrical constructions where the only instruments were straightedges (for collinearity) and compasses (for equidistance), to educated architects with additional knowledge of philosophy and mathematics. The modern figure of the architect-designer as independent profession, differentiated from the mason-builder appeared and James Smith (c1645-1731) was the first in Scotland to emerge as such. Although we do not know about Smith's library contents, we have evidence of certain key books owned by people in his circle. We can see through his architectural production a series of references to contemporary printed sources to which he would have had access during his four years at the Scots College and *Collegio Romano* in Rome. This paper researches the influence of books and printed images in Smith's architecture, with a particular focus on Juan Caramuel Lobkowitz's treatise *Architectura civil recta y obliqua* (1678). It will investigate the main references present in Smith's work as well as his processes and methods of translation from texts and images into buildings, analysing its cultural, technical and architectural implications, challenges and outcomes.

Tuesday 4.00pm – 5.30pm
2F11

Lynn BOYLE
University of Dundee

The Online Learning Platform, is it Devoid of the Appropriate Image?

Images and commonly, photographic images, are being used in the design of online learning modules in Higher Education via an online learning platform such as Blackboard. The pages of the module may have a programme specific template design but the choice and pedagogical value of the images used with text are the choice of the writer. If the writers of learning materials chose a certain image, is this to supplement text, break up text, mirror or to conceptualise the text. If images are considered a visual representation of meaning and concepts then the use of the image within online learning materials must have the same thought and application as the writing. This paper will explore this issue and raise the importance of the image in online learning materials. If Technology is to support learning and science then it must be considered an art form with the image relationship guiding and leading the learner rather than decorating and distracting the theory and writing it supports. The manifestation of the new art form of learning materials, are often devoid of design, creativity and pedagogical perspective. If knowledge is to be transmitted and learning facilitated the image must be considered with scrutiny, planning, thought and conceptualisation. This powerful medium will be the learning platform for students and learners of the future but with the misuse and underuse of the image, the possibilities for a rich design and powerful complimentary art form is lost.

Aileen McGUIGAN
University of Dundee

A VLE Designed for Learning

This paper is about the design thinking that lies beneath the surface of a virtual learning environment. In teacher education, there is a lot of advice about the physical learning environment; how to arrange the furniture to promote discussion for instance, or to use the classroom walls to reinforce learning – or to display student work. The classroom teacher often has some authority and indeed responsibility to think about the physical environment of their learners.

But what happens when the learning environment is in virtual space, on an institutional platform, like University of Dundee's Blackboard installation? And why is it that so many online educators leave the decisions about this environment to others? Shouldn't the online educator, with all their knowledge about the needs of their own specific learners, have a say in the design of the environment in which they and their learners have to spend time?

Unlike the bustling real world University campus with its noticeboards and signage, social and teaching spaces, peers and staff around to answer queries, the online learner taps in their password to open the door into a very different realm. Here, words, images and blank space are – in the first instance at least – all that the learner has before them on their screen.

This paper considers how those words, images and spaces can be designed to create a welcoming and engaging learning environment, bringing a virtual campus to distance learners. The Teaching Qualification in Further Education VLE is used to exemplify such an

environment – in which learners and staff feel comfortable and valued in the surroundings where they will be spending a lot of their time in the academic session.

Lucy GOLDEN
University of Dundee

Picture Hooks: Image and Text in a Virtual Learning Environment

Geddes (1854 - 1932) defended the significance of visual thinking as fundamental to a properly general education: ‘We need to give everyone the outlook of the artist, who begins with the art of seeing ...’. The author of this paper teaches on the online TQFE (Teaching Qualification in Further Education) programme at University of Dundee and strongly identify with Geddes’ view that ‘the teacher’s outlook should include all view points’.

Until 2006, when delivery moved to the Blackboard platform, the programme was a paper-based, distance learning course; tutors developed booklets of teaching material, consisting mainly of text with a few diagrams, which were posted to participants. The move online instigated a discussion about visual elements and one suggestion was to place an image of an easel by text about creative learning. A fine art postgraduate, Golden seized the opportunity to extend visual thinking in the new online environment; since then, the interplay of word and image on the TQFE VLE has become a hallmark of the programme, for participants to experience and emulate in their own institutional contexts.

This paper is a reflective evaluation of the co-development amongst the programme team of word, text, imagery and sound, to create vibrant, interactive online materials to ‘hook’ and engage our busy learners, lecturers from diverse backgrounds, vocational and academic.

The current VLE exceeds original expectations, facilitating good practice in learning and teaching through purposeful juxtaposition of text - for instance the exposition of a theoretical construct - with images, selected to engage learners visually, thereby extending potential learning. Images are used as visual metaphors, playful contradictors, reinforcers – all contributing towards a rich learning experience for programme participants. This paper shows how the TQFE programme’s online environment gives learners an opportunity to learn the art of seeing, so fundamental to teaching.

31. Visual Translations

Friday 11.00am – 12.30pm
2F13

Lauren BECK
Mount Allison University, Canada

Discovering the Cid’s Enemies, 1498-Today

The early age of printing inherited from the medieval manuscript the poem and chronicles of the Cid, who like England’s Arthur and France’s Charlemagne reigns as Spain’s legendary hero. Also known as Rodrigo Díaz de Vivar (1043-1099), he joins a cohort of national heroes that fought against the encroachment of evil, in his case forging pathways into Muslim Spain while reclaiming territory alongside other Spanish Catholics. Much scholarship

has focused on the contents of these medieval sources, pursuing inquiries of an historical, linguistic and literary nature. Nearly no studies, however, have investigated the visual complement to the *cidian* corpus. Scholars who have endeavoured to do so have not situated the breadth of this visual corpus sequentially and across the centuries in order to comprehend the visual evolution of the Cid alongside that of his literary self, from a medieval legend to a national hero.

As part of a larger project that attempts to understand the illustration history of the *cidian* corpus, this presentation will address the representation of the Cid's enemies in both text and image. As the textual description stabilised in the sixteenth century, the visualisation of these enemies evolved, incited by new technologies and techniques, and informed by modern historical frames of reference for those enemies. As these Muslim foes become increasingly caricatured in the modern period, so too does the text undergo a second transformation as the target readership shifted from adults to children. In contemporary novelised and comic versions of the Cid's story, his enemies are less textually defined but are clearly visualised. This presentation will provide a transhistorical analysis of the visual repertoire tethered to the *cidian* corpus with a specific focus on the representation of the Cid's enemies in light of technological innovation, historical *doppelgängers* for those enemies, and the increasingly younger target reader for these texts.

Luiz ZANOTTI

Shakespeare and the duo Vilela: The encounter of Richard III and Lampião

This paper examines the theatrical adaptation of *Richard III* by Shakespeare, *Sua Incelença Ricardo III* (2010), directed by the Brazilian director Gabriel Vilela. *Sua Incelença Ricardo III* is a cultural project sponsored by Petrobras' group from Rio Grande do Norte (located at the northeastern region of Brazil) "Clowns of Shakespeare." The group's main exploratory studies are related to the comical aspects of the English playwright, which in its implementation of the scenic structure subverts the traditional protocol, displaying the medieval Brazilian backlands through a show that mixes a variety of aesthetic covering theater, dance, music, opera and pantomime, as well as working to merge the text of Shakespeare with the languages of Brazilian popular culture media such as circus and carnival rites. Vilela located the play in the northeastern backlands at the time of Lampião, the most important Brazilian outlaw, and this choice makes sense since there is a very big similarity between medieval England and the backlands, mainly due the phenomenon of *coronelismo*. The *coronelismo* is a system that concentrated power in the hands of a few men of little or almost no intellectual baggage, who for political and economic influences, obtained in fact or in law, the patent of Colonel. To discuss the similarities between the Brazilian backlands and the feudal , we bring a graphic novel *Lampião e Lancelot* (2009), created by the Brazilian author and illustrator Fernando Vilela which recounts the meeting between Lancelot , one of the medieval knights of the King Arthur's Round Table and the outlaw Lampião.

TBC

32. Riddles of the Ninth Art: Comics and Science

Friday 2.00pm – 3.30pm
LT3

This session will look at the representation of science in comics, from comics designed to be educational, to the pseudo-scientific discourse in popular genres such as science fiction and superhero comics, and will explore the relationship between comics and new technology, from developing printing techniques to the impact of computers and the internet, and the emergence of digital comics

Damon HERD

Duncan of Jordanstone College of Art and Design

What Makes Ticking Boy Tick?

In *Super Heroes: A Modern Mythology*, Richard Reynolds puts forward a definition of a superhero that includes superpowers, a secret identity, and justice. Another condition is 'science as magic', by this he means that although there is scientific phenomena in these books, it is usually only a 'superficially plausible' background detail as the world inhabited by superhero characters is 'mystical rather than rational'.

Autobiographical comics are by nature more rational than mystical, but many still include tropes from superhero comics to aid metaphor and storytelling. In my comic *The Adventures Of Ticking Boy*, I detail my real life experience of undergoing heart surgery to replace a genetically defective aortic valve, but I introduce the stories in the language and visuals of superhero comics - 'Is he faster than a speeding bullet? No' This paper examines the medical, mystical and mundane influences behind *The Adventures Of Ticking Boy*.

These inspirations include works of literature that mythologise the dangers of scientific knowledge, such as Mary Shelley's *Frankenstein*, and Mikhail Bulgakov's *The Heart Of a Dog*, as well as other non-super superhero comics such as Glenn Dakin's *Captain Oblivion*. This paper also looks at these influences on my wider artistic practice of creating comics, zines and artists' books. My minicomic *You're So Vain* takes a sideways look at scalp replacement surgery, and my illustrated artists edition of *The Heart of a Dog* uses the intertextuality of linocut printmaking, typography, and medical records, as well as photographs of my own surgical scars to further investigate the influence of science on our lives.

Jess BURTON

University of Dundee

Science and Comics – Representing the Space Race

The paper will consider the relationship between comics and science, and in particular, the relationship between comics and the Space Race. Comics and graphic narratives have often been used to examine social, political and historical contexts, providing a valuable insight into the effects of popular culture on these considerations and often demonstrating attitudes and ideas of the times in which they were created. The paper will explore several titles, and particularly *Dan Dare* and *Tintin: Destination Moon*, in order to consider the extent to which the Space Race was portrayed in non-American comics and how this reflected global politics. The depiction of Space in comics has a long history, with characters appearing in Space many years before the Space Race actually began. One of the first comics character to venture into the stars, for instance, was Buck Rogers, as early as 1930. Therefore, it is also very important to consider titles predating the Space Race. The main areas which the paper would address

include; scientific accuracy as portrayed in comics; the political messages portrayed in them; and the use of comics as a vehicle for scientific education

Selma A. PURAC

University of Western Ontario

Technological Galatea: From ‘Art Object’ to ‘Art Subject’ in *Chobits*

The manga *Chobits* is a meditation on subjectivity that retells the myth of Pygmalion in a technological context. In Ovid, Pygmalion is a sculptor who carves a woman so beautiful that he falls in love with her flawless perfection. Consumed by passion, he prays to Venus to enliven the sculpture, and then remarkably finds the statue’s ivory flesh quicken with life. The desired transformation can only be enacted through a *deus ex machina*. In *Chobits*, however, we find a secularization of the myth whereby technology is situated as the divine substitute. Here, androids are sold as personal computers, or ‘persocoms,’ that live with and aid their owners. Valued, in part, for their idealized appearance, and favoured over human company, these machines are symbolic art objects come to life, animated by what I call ‘the technological divine.’

I read the central persocom of the work – Chi – as a reconfiguration of Ovid’s Galatea. This construction of the persocom as cathected art object is, I claim, reinforced by the manga’s images of her. However, *Chobits* picks up where older versions of the myth end: with the statue’s animation. Consequently, this work explores Chi’s transition from ‘art object’ to ‘art subject.’ As a technological Galatea, Chi is in the process of *becoming* – a journey of self that is explored visually, through the comic’s images, and verbally, through the construction of Chi as a mute form that must learn to speak over the course of the manga. That this discovery of self is grounded in words and images is reinforced by a picture-book that appears within the work. Positioned as a key text in Chi’s journey of self discovery, the picture-book foregrounds the intersection of word and image in *Chobits* itself. My paper will consider the complex role that the verbal and visual play in the search for subjecthood in *Chobits*.

33. Film Panel (M/S)

Thursday 2.00pm – 3.30pm
2F13

Rodger PAYNE

University of Louisville

The Dark Knight: Science and the National Security State

The crime-fighting character Batman was created 75 years ago; yet, his age has not been an impediment to achieving tremendous recent successes in popular culture. The two latest “Dark Knight” films, released in 2008 and 2012, rank about the top 20 highest grossing films worldwide. Strangely, Batman is a super-hero without a physical superpower. Indeed, his successes are largely due to the development and application of scientific and technical achievements. This paper analyzes and explains the importance of Batman’s application of various scientific discoveries in “The Dark Knight” and other popular Batman films. Specifically, I argue that the most recent version of the Dark Knight reflects the dubious nature of the war on terror. To counter the threats he encounters in Gotham City, Batman is willing to

employ an electronic spying device that appears to emulate the remarkable capabilities of the U.S. National Security Agency. In addition to secretly monitoring electronic communications, Batman also employs various weapons and transportation technologies that make possible the extrajudicial rendition of foreign nationals and the enhanced interrogation of prisoners. Ultimately, these applications of science challenge the legitimacy of Batman's crime-fighting efforts, in much the same way the aims of America's "war on terror" were undercut by similar methods.

Laura FINDLAY

University of Dundee

Forensic Science in Film Noir and Crime Films

Abstract TBC

Brian HOYLE

University of Dundee

Title TBC

Abstract TBC