

INTERDIS

Letter from the Director

By John S. Bak,
Université de Lorraine

It is with a heavy heart, and admittedly some relief, that I write my final “Letter” as director of IDEA, and edit my final issue of *Interdis*. As of 1 January 2018, IDEA will begin its next quinquennial contract under the direction of Isabelle Gaudy-Campbell. And given all that IDEA has accomplished this past semester in terms of its scientific activities and contributions to research *formation*, it looks to be a smooth transition.

Back in June, IDEA hosted the international conference “Voix et silence dans les arts” (organized by colleagues in the *Voix et site* project), which integrated scholarship in the arts with performances and presentations by several professional artists.

In September, several *sociétés savantes* combined efforts with IDEA to host an international conference dedicated to young researchers, “Habillage du livre et du texte aux XVIIe et XVIIIe siècles.” Four main axes of research on books and book history were covered: translation, editorial practices, image and illustration, and reception.

In October, the Anglophone Identities project organized a one-day conference on “Decentering Commemorations.” Its objective was to incite debate on the nature of monuments, memorials and celebrations linked to cultural transfers, tourism and cultural heritage, ranging from visual arts to cultural studies, cultural policies and literary history.

In November, the Illustra4io group continued its important work on illustration by hosting the international conference “Illustrating Identity / -ies.” The conference was interdisciplinary and cross-cultural in nature, examining the means through which illustrations contribute to the shaping of national identities.

Also in November, IDEA held a half-day *Doctoriale* workshop that brought together several of its PhD students with three visiting doctoral students from Algeria, Portugal and Brazil. The workshop provided a forum for the students to exchange research methodologies and to discuss the key ingredients to a successful PhD student–director relationship.

Also in November, and then in December, IDEA hosted this year’s first Seminar Series talks. The first one, sponsored by the Anglophone Identities project, was on the history and potential outcome of Brexit, and was given by Christian Auer, emeritus *Professeur* from the Université de Strasbourg. The second talk on linguistic *forme* and *formes*, as part of the *Oralité* project, was presented by Yvon Keromnes, a newly-hired *Professeur* in the English Department in Metz.

In terms of its commitment to *formation de recherche*, IDEA has welcomed three new PhD students in 2017, one of whom, Florine Berthe, won a doctoral contract last July (the other two students are Radia Berrouane and Bart Hulley). Two international PhD students have also worked with IDEA this year as part of the “Sandwich” and the “International Label” doctoral programs.

Several first-year Master’s students have also been actively working alongside IDEA tutors as part of the UE 75 *Stage* course. Their tasks have ranged from contributing to the editing of several books to the organizing of current and future conferences. A few of these students, who have helped coordinate conferences and seminars this past semester, even contributed articles for this number of *Interdis*.

In terms of publications, IDEA members have continued to contribute to its international reputation, whether in publishing articles in respected international journals or in editing articles from international scholars in books published by IDEA members (notably in the *Book Practices* & *Textual Itineraries*

and the *ReportAGES* book series).

Looking back over IDEA’s past eight years, I believe we have collectively made a real and positive impact in our contributions to the center’s commitment to research and research training, and I look forward to the new directions the center will take in the coming years. §

New Books by IDEA Members



Armelle Parey and Isabelle Roblin, guest eds., A. S. Byatt, *Before and After Possession: Recent Critical Approaches*, BPTI 8, general eds. N. Collé & M. Latham (Nancy: PUN – Éditions, Universitaires de Lorraine, 2017)

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CR: Colloque jeunes chercheurs, « Habillage du livre et du texte aux XVII^e et XVIII^e siècles », 22 et 23 septembre 2017

Par Yohann Deguin,
Université de Lorraine

Un colloque « Jeunes chercheurs » a été organisé à la rentrée 2017 par Nicolas Brucker, Nathalie Collé, Pierre Degott et Anne-Élisabeth Spica (Université de Lorraine) pour les laboratoires Écritures et IDEA, en partenariat avec la Société d'Étude du XVII^e siècle, la Société Française d'Étude du XVIII^e siècle et la Société d'Études Anglo-Américaines des XVII^e et XVIII^e siècles.

Il a réuni treize « jeunes chercheurs » – doctorants, docteurs et jeunes enseignants-chercheurs en littérature, française et anglophone, et en histoire de l'art – qui avaient été invités à décliner la métaphore de l'habillage du livre pour s'intéresser à sa matérialité (couverture, illustrations, ornements) tout autant qu'aux éléments textuels qui l'enrobert (traduction, préfaces, pratiques éditoriales) et qu'à la poétique qu'ensemble ils

COLLOQUE INTERNATIONAL JEUNES CHERCHEURS

Habillage du livre et du texte aux XVII^e et XVIII^e siècles

22 & 23 septembre 2017

Mez, Ile du Saulcy
UFR Arts Lettres et Langues
Sainte Pierre Groppe A208

OUVERT À TOUS

Programme : idea-udl.org
Contact : Sylvie.Laguerre@univ-lorraine.fr

MANIFESTATION COORGANISÉE PAR LES LABORATOIRES IDEA ET ÉCRITURES DE L'UNIVERSITÉ DE LORRAINE.

COMITÉ D'ORGANISATION : Nicolas Brucker, Étienne, Université de Lorraine - Nathalie Collé, IDEA, Université de Lorraine - Pierre Degott, IDEA, Université de Lorraine - Anne Spica, Écritures, Université de Lorraine

Logos: seds, SPAA XVII^e XVIII^e

composent.

Quatre grandes orientations ont structuré le colloque : une première session fut consacrée à la traduction comme moyen de revêtir un texte ; une seconde à l'exploration de pratiques d'édition et de présentation du livre en fonction des genres littéraires ; une troisième aux images et à l'approche graphique du livre ; une quatrième enfin, à l'édition et à des questions de réception d'éditions anciennes à une époque postérieure.

Amélie Derome a ouvert le colloque en interrogeant l'habillage paratextuel des traductions françaises de *Gulliver's Travels* au XVIII^e siècle. Sa communication a permis de mettre en évidence les problèmes posés par la transposition de *topos* littéraires d'un espace culturel à un autre, notamment en observant les formes et places prises par les préfaces qui renforcent ou affaiblissent l'illusion de fiction d'un pays à l'autre. La présence ou l'absence de cartes des mondes inventés par l'auteur, par exemple, infléchissent considérable-

ment l'ethos de l'auteur et invitent à réfléchir au statut du texte entre fiction et réalité.

La communication d'Erik Stout a aussi mis en évidence

les diverses appréciations d'une œuvre en fonction de son ère de traduction : la traduction anglaise du *Voyage autour du monde de Bogainville* par J. R. Forster a permis de mettre en lumière les enjeux politiques d'une traduction à une époque marquée par des explorations géographiques importantes, et pendant laquelle la France et l'Angleterre s'opposent sur les mers et dans leurs colonies. La réception du texte, perçu soit comme une œuvre scientifique, soit comme une œuvre littéraire, est ainsi conditionnée par les discours qui l'entourent. Tobias Berneiser, qui s'est intéressé à la réception de la *Galatée* de Cervantès au XVIII^e siècle, par le truchement de Jean-Pierre Claris de Florian, a également insisté sur les enjeux idéologiques de l'habillage d'un texte que l'on remet au goût de son époque, au gré d'un habillage qui est également compositionnel – réduction du texte, notamment – et stylistique – la traduction permettant au traducteur de défendre une certaine idée de la langue.



La communication de Miriam Speyer, intitulée « Les dieux écrivent-ils en italiques ? », proposait une approche typographique des recueils de pièces en vers et en prose. A ainsi pu être abordée la question des choix typographiques, qu'ils soient dictés par des préoccupations matérielles, ou qu'ils relèvent d'une place donnée à un mode d'écriture

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IDEA News Briefs

Céline Sabiron was just awarded with this year's prestigious Prix Suzanne Zivi from the Académie de Stanislas for her excellence in research, the first *angliciste* to ever receive the award.

The award is described thus: "Décernés depuis 2009, ce prix récompense 'la qualité et le rayonnement des recherches' de scientifiques lorrains quel que soit leur discipline : médecine, pharmacie, droit, sciences économiques, lettres... Ce prix sera remis au cours de notre séance solennelle de remise des prix qui se tiendra le dimanche 21 janvier 2018, à 15h, dans les Grands Salons de l'Hôtel de Ville de Nancy."

Céline's dossier was sponsored by Mme Françoise Mathieu (an associate IDEA member), who was recently elected *Présidente* of the Académie de Stanislas.



Congratulations to Céline and Françoise from all of us at IDEA

On 7 December, several IDEA members participated in a half-day workshop on preparing and writing impact for European research projects and consortia (ERC, Marie Curie, H2020, etc.). The workshop was both educational and enlightening and will help certain members who are planning on submitting proposals to H2020 in the years ahead. §

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CR: Le projet *Oralité*, Yvon Keromnes (ATILF), 4 décembre 2017

Par Isabelle Gaudy-Campbell,
Université de Lorraine

Le 4 décembre, le projet *Oralité* a reçu en séminaire Yvon Keromnes (ATILF) qui a présenté un propos théorique venant aborder la question suivante : *La forme ou les formes ? pour quel ~~use~~ ?*

Ces interrogations sont parties d'une soutenance de mémoire au cours de laquelle se posait la question d'un modèle explicatif d'expressions linguistiques exclusivement fondé sur la syntaxe ou sur la prosodie. Si les modèles linguistiques traditionnels postulent en effet cette indépendance des mécanismes phonologiques et syntaxiques, des réflexions récentes sur ce qui constitue le savoir linguistique des locutrices et locuteurs, et sur la façon dont il s'acquiert, tendent à privilégier une approche globale de la forme (morphologique, syntaxique et phonologique) corrélée à un sens global (sémantique, pragmatique et discursif).

C'est la conception défendue en particulier dans les grammaires de construction. Des arguments présentés dans Goldberg 2002 permettent de défendre l'idée d'une généralisation de surface des constructions au détriment des classiques manipulations paraphrastiques, dont on a tendance à surévaluer la pertinence. Ainsi d'un point de vue syntaxique, selon cette conception, la construction ditransitive *Mina seth Mel a book* davantage en commun avec toute autre construction ditransitive qu'avec une paraphrase prépositionnelle *Mina sent a book to Me*. Pour conclure, nous pouvons postuler que toute modification de la forme quelle qu'elle soit sera corrélée à une modification du sens.

Le séminaire s'est inscrit :

- dans l'animation du projet *Oralité*
- dans la formation à la recherche des étudiants de Master Recherche venus nombreux.
- il est venu également répondre à des problématiques soulevées aussi

bien par une thèse en co-tutelle en cours à IDEA ainsi qu'une thèse en cours à l'ATILF sur les collocations.

- dans une collaboration entre IDEA et l'ATILF sur le plan linguistique et contrastif. §

Illustrating Identity-ies "Ethnicity" panel, University of Delaware

By Amandine Pierron and Thomas Lauer, M1 Mondes Anglophones and UE 75 research assistants

On 10 November 2017, the IDEA conference entitled "Illustrating Identity/-ies" welcomed Robyn Phillips-Pendleton and Colette Gaiter, both from the University of Delaware (USA).

Their aim was to discuss the evolution of the illustration of the black community, mainly under the racial climate established by Jim Crow's racial laws (from 1876 to 1964) and the rise of the Ku Klux Klan in the Southern states. Phillips-Pendleton gave us an insight into "Black Illustrators, and their influence on Culture Identity," while Gaiter focused on Emory Douglas and how he illustrated Black Power. Together, these papers allowed us to have a wider comprehension of the historical context which led the black community to reclaim the control of their depiction in an era when the image of Black Power was mainly in the hands of white illustrators.

Phillips-Pendleton highlighted the movement of black people to the Northern states from 1910 to 1970, a place where there were fewer tensions between black and white people. With the immigration of a great number of people, a new energy emerged in Harlem, which came to host the largest black community in the world. Tired of the stereotypical image given by the white community (in comics, advertisement, or movies), the Harlem Renaissance movement emerged, based on the aspiration of and for black people to

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Stephen Langridge, keynote speaker,
metteur en scène
et directeur artistique de
l'Opéra de Göteborg, Suède

CR: « Voix et silence dans les arts », colloque international, 14–17 juin 2017

Par Claudine Armand,
Université de Lorraine

Le colloque international « Voix et silence dans les arts », qui s'est tenu à Nancy les 14–17 juin 2017, a été organisé par plusieurs centres de recherche de l'Université de Lorraine, dont IDEA (InterDisciplinarité dans les Études Anglophones), CRULH (Centre de Recherche Universitaire Lorrain d'Histoire), CERCLE (Centre de Recherche sur les Cultures et les Littératures Européennes), et LIS (Littératures, Imaginaires, Sociétés).

Ont été également associés le centre ERIBIA (Équipe de Recherche Interdisciplinaire sur la Grande-Bretagne, l'Irlande et l'Amérique du nord) de l'Université Caen Normandie, ainsi que le Centre Dramatique National Nancy Lorraine–Théâtre de la Manufacture et le cinéma CAMEO.

Le colloque a rassemblé des chercheurs et praticiens (enseignants, doctorants, réalisateurs de films, metteurs en scène, comédiens et performeurs) venus d'horizons et de lieux géographiques divers en France et à l'étranger (Belgique, Canada, Danemark, Italie, Suède, Taïwan, et les États-Unis).

Ce colloque est la première manifestation scientifique à l'échelle internationale mise en place par l'axe « Voix et silence dans les arts » qui a vu le jour au début de l'année 2016, et dont l'objectif est de privilégier l'articulation et l'entrelacement de la voix et du silence dans les arts. Depuis cette



Pao-Hsiang Wang,
National Taiwan University

date, trois séminaires par an ont déjà eu lieu et à chaque fois ils ont été accompagnés de mises en pratique de la voix et du silence.

Comme la thématique du colloque concerne les arts, il était important de

sortir des murs de l'université et se trouver dans des lieux emblématiques du monde de l'art, dans ce cas, le Théâtre de la Manufacture et le Cinéma Caméo. Outre les communications stimulantes portant sur l'interaction voix et silence en littérature, au théâtre, au cinéma, dans les arts plastiques et les arts vivants, les participants ont pu entendre deux conférences plénières, une dans le domaine de l'opéra, par Stephen Langridge (metteur en scène, directeur artistique de l'Opéra de Göteborg, Suède), et l'autre dans les arts plastiques, par Estelle Pietrzyk (conservatrice en Chef du Patrimoine, directrice du Musée d'Art Moderne et Contemporain de Strasbourg).

Parmi les autres points forts de ce colloque : la table ronde avec Michel Didym (Directeur du Théâtre de la Manufacture et metteur en scène), Bruno Ricci (comédien), Carmelo Agnello (metteur en scène d'opéra, dramaturge à l'Opéra National de Lorraine, Nancy) et Olivier Lussac (Département Arts, Université de Lorraine) ; la projection du film *Le Complexe de Salamandre* de Stéphane Manchematin et Serge Steyer, suivi d'un débat avec Stéphane Manchematin ; et la performance d'une jeune artiste de Metz, Yolène Richard, accompagnée de Louise Bailly à la guitare.

Le groupe de réflexion sur « Voix et silence dans les arts » réfléchit à présent à la conception de l'ouvrage qui sera publié à partir des articles des communicants. Il prépare également le prochain séminaire qui aura lieu le vendredi 9 mars 2018 et s'associe au centre ERIBIA de l'Université Caen Normandie pour mettre

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« Voix et silence » (cont.)



en place un autre colloque international intitulé « Voix transfigurées : troubles, ruptures et travestissements ». Ce colloque se tiendra à Caen

les 17–18 mai 2018. §

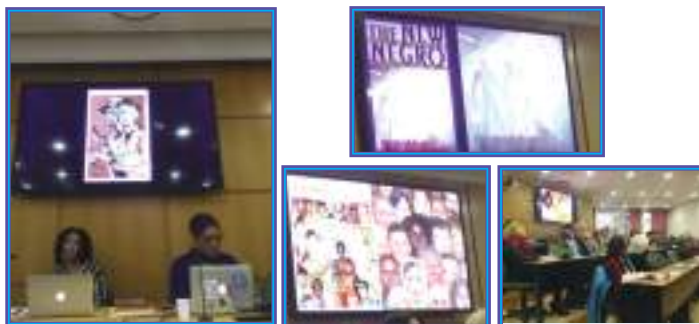


Dessus: Table ronde au Théâtre de La Manufacture : Michel Didym (Directeur du Théâtre de la Manufacture et metteur en scène, Bruno Ricci (comédien), Carmelo Agnello (metteur en scène d'opéra, Opéra National de Lorraine, Nancy) et Olivier Lussac (Département des Arts, Université de Lorraine)

Dessous: Estelle Pietrzyk, keynote speaker, conservatoire en chef du patrimoine et directrice du Musée d'Art Moderne et Contemporain de Strasbourg



“Ethnicity” panel (cont.)



rise intellectually and culturally. Through their desire to find their identity as Americans, the black community took the first steps to equality in a country where segregation was central in politics. The pioneers who made this revolutionary process possible were Alain Locke, with his famous essay “Enter the New Negro” (1925), and Emory Douglas, with his illustrations.

Both Gaiter and Phillips-Pendleton underlined the watershed that occurred with *Opportunity Magazine* and *Survey Graphic Magazine*. Douglas allowed wider visibility for black artists and therefore challenged the long-lasting misrepresentation of his community. Also, these magazines enabled black artists and intellectuals to spread their ideas and to be heard not only by their kin, but also by Americans in a wider sense. Douglas’s illustrations promoting black freedom, as Gaiter pointed out, were a way to construct a pacific response to persecution through illustration. For artists of the black community, it was important to change the image of black people as slaves and inferiors in books and illustrations, especially in the 1930s when plantation stories were still being written and published.

Phillips-Pendleton also showed how “Tom Feelings and Kadir Nelson, two award-winning illustrators, inspired to counteract negative stereotypical images of blacks by consistently creating and distributing powerful, uplifting imagery of blacks through diverse outlets’. She argued that ‘not only does this imagery influence the cultural identity of black people; it also brings cultural awareness to others.”

Gaiter’s main concern was to show how Emory Douglas helped the Black Panthers Party as an illustrator. Douglas’s work served the interests of the Black Panthers movement by addressing messages both to the black and white communities: on the one hand, warnings to the white community that persecutions would no longer go unpunished, such as “Move on over, or we’ll move on over you,” and, on the other hand, hope messages to the black community such as “We shall survive. Without a doubt” or “All power to the people.” Emory Douglas “sought to direct black people collective identity toward complete agency and self-determination,” Gaiter claimed. She showed that beside the text accompanying these images, the representations of African American women and men in Douglas’s illustrations showcase an empowered community, ready to defend itself. §

CR: JE “Decentering Commemorations,” Literary, Cultural, Historical and Political Celebrations across and beyond the British Isles

By Antonella Braida and Céline Sabiron, Université de Lorraine

On Friday, 20 October 2017, the research project “Anglophone / European Identity(ies): Cross-Cultural and Cross-Border Dynamics”

organized an interdisciplinary research conference on the theme of commemorations. Bringing together the two strands (cultural transfers and reception on the one hand, and tourism and cultural heritage on the other hand), the conference participants offered a variety of differing perspectives, ranging from visual arts to cultural studies, cultural policies and literary history.

Both celebrations and commemorations were taken into consideration and the discussion pointed out the different semantic implications of the terminology used: cultural and literary history prefers a positive celebratory posture – even when choosing to mark the anniversary of an author’s death or historical tragic events, namely the First and Second World Wars, and despite the use of words belonging to the linguistic field of mourning. Most papers, however, pointed out a marked tendency towards more participative attitudes in the latter part of the twentieth century. This collaborative trend aimed at providing new signifiers to the traditional practice of official commemorations. Different approaches were discussed throughout the rich exchanges between participants: starting from Régis Debray’s reflection on



development of the government’s official ceremonies in the 1980s and recognition of the bicentennial of the French Revolution – with the definition of the monument as trace, form, or message – through Foucault’s celebration of the materiality of all monuments, to the central question of the meaning of transforming “Shakespeare” into an empty signifier by dint of popular reappropriations.

The focus on a cross-cultural perspective was well respected by speakers who proposed the “other” reading of commemorations, i.e., a reading of events, authors or monuments from the perspective of the other, the non-native, or to put it differently the foreign receiving



Keynote, Stefano Dominioni, Executive Secretary, EPA on Cultural Routes, Council of Europe Director, European Institute of Cultural Routes

culture. The topics ranged from Shakespeare in Germany, the Tudors in the digital age, the literary celebrations of women across Britain and France, to contemporary artists’ answer to commemorations across France, the U.S. and Algeria, and alternative “postcolonial” perspectives on the First World War in contemporary fiction. All these contributions aimed at raising questions concerning what happens when commemorations travel across countries or have a multinational dimension.

What came out of the discussion was the ever growing grassroots interest in commemorations, with a bottom-up movement being gradually supported (and this is a new development) by existent powerful authorities, like the Council of Europe, guaranteeing a more balanced representation of commemorations across Europe, and supporting minorities. On top of this general trend towards more justice and more balance in the way commemorations are staged, there is also a clear perspectival change. Former events or sites, once deemed as ugly or infamous, were left to decay when they were not even destroyed and torn down. Leaving aside any moral or aesthetic judgments, governments now tend to rehabilitate them as part of the countries’ cultural histories (as seen with industrial sites through the Tate Modern, or events like the Holocaust). Commemorations are often given an educational goal, which is also why they tend to cross national borders, as authors, events and monuments typify an idea or a moment in history. The risk is for these commemorations to be emptied out of their meanings or to become invisible through their omnipresence; hence a form of distrust towards these official forms of celebration and the development of anti-commemorations. If commemorations are decentered, they may need to be experienced by people and discussed by scholars, i.e., constantly be put into a narrative rather than passively exposed and exhibited to be consumed by our global society.

This event, reviewed by two Master students, Manon Dupé and Marc Kali (see <https://idea-udl.org/identitescollectivesidentitesanglophoneseuropennes/> for more information), is to lead to a journal publication, which is being currently discussed. §

« Habillage » (cont.)

particulier. Cette dernière hypothèse a permis de montrer que le bouleversement, au milieu du XVII^e siècle, des conventions typographiques associées à la distinction du vers et de la prose illustre une inflexion au sein de la production poétique : la mise en valeur d'une pièce en vers tend, à la fin du siècle, à se justifier non plus par son seul caractère versifié, mais davantage par son inspiration. Le texte ainsi déshabillé questionne l'évolution de l'habillage des genres dans l'histoire littéraire. Chloé Perrot s'est intéressée à un autre type de déshabillage : celui de l'*Almanach iconologique*, première iconologie d'artistes, paru dans la deuxième moitié du XVIII^e siècle. La mise en évidence des métamorphoses formelles de l'*Almanach* a permis d'envisager la modification du rapport entre texte et image, et du rapport entre l'ouvrage et son lectorat, ce dernier envisageant cette iconologie de moins en moins comme objet pratique, et de plus en plus comme pièce de collection.

En questionnant l'autonomisation des prologues scéniques de Bruscombille, Flavie Kerautret a pu donner un éclairage sur le devenir de l'habit, une fois l'œuvre – ici, une pièce de théâtre – déshabillée. L'objet paratextuel, sans son texte, peut acquérir son autonomie à la fois grâce au support imprimé, mais également au gré d'une unification du discours par la langue et le choix de la publication en recueil, qui offre aux divers éléments réunis une cohérence propre. La communication de Bénédicte Prot a pu réactiver les problématiques énoncées par Erik Stout : la situation de *L'Ami desermimes* du docteur P. J. Marie de Saint-Ursin, entre fiction et réalité, et entre technique et pédagogie, a permis de mettre en valeur les phénomènes d'habillage d'un discours médical jugé trop nu : gravures, cadre fictionnel épistolaire, et frontispices sont autant de moyens de rejeter la nudité hors du discours savant.

La session du colloque consacrée aux images a permis d'envisager la pleine matérialité du livre. En étudiant les frontispices des traités de fortification militaire, Delphine Schreuder a pu soulever la question du seuil du livre en soutenant l'idée que les frontispices, loin de n'être qu'ornementaux, ont aussi une fonction informative, explicative et publicitaire. Cette double modalité exprimée par les frontispices affirme ainsi tant l'aspect théorique de la science que son aspect pratique et technique. Les communications de Marine Le Bail et de Maxime Georges Métraux ont quant à elles éclairé les pratiques d'apparence extérieure du livre. Ainsi, Marine Le Bail a enquêté sur les pratiques des éditeurs du XIX^e siècle, lorsqu'ils sont confrontés à des textes anciens. La reliure est notamment apparue comme le support privilégié d'une reconstruction fantasmagorique des siècles passés, qui active un imaginaire temporel particulier. La valorisation de reliures d'apparences anciennes et les pratiques éditoriales contribuent pleinement, au XIX^e



siècle, à l'érection d'un canon classique. Maxime Georges Métraux a offert un riche panorama des formes et usages de la gravure sur bois et du papier dominoté, avec un œil d'historien de l'art, ce qui a permis d'aborder un aspect plus technique et à proprement parler esthétique de l'habillage du livre.

Des questions liées à l'édition ont clos le colloque. Christophe Schuway a interprété à nouveaux frais le rôle des structures d'encadrement, dans des textes où s'insèrent des éléments autonomes. Le raccommodage d'éléments textuels plus ou moins hétérogènes (déplacements, recomposition d'œuvres, récits cadres) est alors apparu à la fois comme un moyen de renouveler et de varier la lecture des textes, et comme un enjeu commercial important. À l'issue du colloque, et au gré d'une étude des pratiques éditoriales et ecdotiques du XVIII^e siècle sur les textes du XVII^e siècle, Simon Gabay a pu réactiver la question de la réception d'un texte en fonction du traitement éditorial qui lui est réservé en dehors de son cadre de composition premier. En cela, son propos rejoignait de près les problématiques d'ouverture du colloque. Plus largement, ces questions ont soulevé des débats nourris par nos propres pratiques éditoriales et notre propre approche des textes des XVII^e et XVIII^e siècles, dont la langue ne nous est ni tout à fait étrangère, ni tout à fait familière, notamment en matière de graphie.

Ces communications, liées par une évidente cohérence, ont toutes suscité de passionnants échanges, qu'il fallut parfois interrompre, faute de temps. À la croisée de l'histoire du livre et de l'histoire des pratiques littéraires, ce colloque a largement tiré parti de la métaphore de l'habillage, et a permis de soulever des questions importantes, tant du point de vue de la poétique et de l'esthétique que du point de vue de la réception des textes.

En cela, chacun a bien fait de ne pas se fier à un certain proverbe anglais qui dit : « Do not judge a book by its cover ». §

IDEA Doctoriale 2017, 24 November

By John S. Bak,
Université de Lorraine

In lieu of IDEA's traditional "Rencontres des doctorants" for this semester, a half-day Doctoriale was organized in which several of IDEA's doctoral students presented their research in progress, and three visiting doctoral students discussed their PhD theses within the context of three different countries: Portugal, Brazil and Algeria.

What's New with the Doctoral Program in France?

John S. Bak opened the Doctoriale by explaining the recent changes to the PhD program in France (effective 1 Sept. 2016). Some of the changes made were significant enough to inform students and directors alike. Since several Master's students attended (and a couple of *Licence* students as well), it was good for them to see what awaited them if they choose to pursue a doctorate.

One of the most significant changes made was the Minister's demand that PhD theses in France be completed in three years. Gone are the days of seven-year PhDs, which has several implications for students and director's alike. The first implication is that the PhD thesis is now generally shorter, with the average thesis running around 300 to 350 pages. The second implication is that hiring committees for MCFs need to recognize these changes so as not to sanction potential candidates because their theses are not 500 pages.

Another significant change, which IDEA implemented last year, was the addition of a *comité de suivi* for each PhD student entering their third year of study. Without this committee's advice, the student cannot enroll. These committees, it has been clearly stated, are not "scientific" in nature. They have been put in place to catch any problems the doctoral student might be having which could impede the completion of the thesis. These committees must meet each subsequent year beyond the third enrollment and submit a short report to the Ecole Doctorale.

There are



Gaëlle Lafarge, Steven Paschall,
Laura Davidel, Florine Berthe

numerous other changes, some significant enough worth mentioning briefly: a director can sit on a student's jury but no longer has a vote in the final assessment); a student has the right to declare their studies full or part-time (part-time PhDs can last for five years); a student can take a one-year leave of absence during their studies, but only one year; the jury needs to have gender parity; any doctoral student can request to teach classes within his or her department; etc.

John Bak encouraged students and directors and future directors alike to read the Minister's report before taking on a new PhD student.

Roundtable 1: Research Presentations by IDEA's Doctoral Students

The first roundtable included four of IDEA's current PhD students: Steven Paschall (5th year), Gaëlle Lafarge (3rd year), Laura Davidel (4th year), and Florine Berthe (1st year). Steven, who is nearing his defense, spoke about his latest work on American poet Susan Howe. Gaëlle explained her narratological reading of two 19th-century travelogues along the Mississippi River. Laura discussed her application of Judith Butler's performative queer theory to Anne Rice's vampire chronicles. And Florine presented her PhD project on the *thématisation en anglais oral spontané*.

Roundtable 2: Research Presentations by IDEA's Invited Doctoral Students

The second roundtable included research presentations by three visiting PhD students, who are working with IDEA professors. Lilian Juliana Martins, from the Journalism Department of the Universidade Estadual Paulista Júlio de Mesquita Filho (Brazil), presented her thesis on a Brazil literary journalist, Antônio Callado. Manuel João de Carvalho Coutinho, also from the Journalism Department of the Universidade Nova de Lisboa (Portugal), discussed the process of completing a PhD in Portugal and explained how his thesis is attempting to problematize the history of literary journalism in his country. And Aziza Tahar-Djebbar, from the Centre Universitaire de Relizane (Algeria), explained her work on the American welfare system.

Comparative PhD programs (France, Algeria, Portugal, Brazil, U.S., U.K.)

After a brief coffee break, the three visiting PhDs gathered again, but this time to discuss the process of

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Visiting PhD students: Manuel Coutinho (Portugal), Aziza Tahar-Djebbar (Algeria), Lilian Martins (Brazil)



undertaking a PhD in their country. Aziza explained the procedure from inscription to defense in Algeria; Lilian did the same for Brazil, adding that students

must take several seminars and pass a mid-term defense of their thesis in order to proceed to the final stages of the PhD; and Manuel added a few more details about the PhD in Portugal. John Bak discussed the process of a taking a PhD degree in the United States, which includes two years of advanced seminars, qualifying exams, and the dissertation, usually written in the last two years of the four-year program. Antonella Braida completed the discussion by detailing the PhD degree in the United Kingdom. The discussion elicited several questions from all the students in attendance.

Group work: What are the Roles of the PhD Director?

The final session was dedicated to the perceived roles of a PhD director viz. his or her PhD candidate. The goal was not to be prescriptive but to open up dialogue between the degree candidates (at all levels) and the directors about what each perceives to be the most important “traits” in a director. John Bak served as moderator/ animator of what was an exciting and enlightening debate.

First, he distributed a sheet of paper containing 25 items pertaining to the various tasks asked of a PhD director. Each of these tasks was vital, from being a seasoned researcher him- or herself, to motivating the student when thesis was not progressing well; from helping the student to publish or find fellowships, to informing them of possible job opportunities outside of academia, etc. He then informed everyone that the goal of the exercise was to discuss and debate each item and choose only 5 among the 25 items listed, and then rank them in order from first to fifth in terms of importance.



L3 and M1 students:
Sami Bahloul, Anna-Salomé Panayides;
Paul Raueiser, Merriem Ait Abbas

Next, he divided everyone into several small groups. There was a group of PhD directors, another of IDEA's PhD student, a third group of the visiting

PhD students, and a final group of Master's and *Licence* students (although they have not yet worked with a PhD director, each has worked with a research director and thus had formulated ideals and goals along the way).

The groups debated amongst themselves for the better part of half an hour. The task was not easy, since the group had to agree on the five, ranked items, which was not easy, since 5th- and 1st-year PhD students obviously do not have the same perspective; nor do foreign students, whose own programs are vastly different, or undergraduate and Master's students, for that matter.

Once the groups completed their lists, John Bak then began asking each group to list their first choice. Not surprisingly, none of the groups had the same item listed as their first choice (only a few items in total were on each of the groups' lists).



Isabelle Gaudy-Campbell,
Antonella Braida, Florine Berthe

The directors, for instance, had listed “be a good research” as their first choice for a director, whereas the visiting PhD students had chosen “consider the student's point of view” as their first item. The under/graduate students, who did an excellent job, argued that the director should first and foremost inform the student when their work is good and when it is bad. The senior PhDs obviously had different concerns: they wanted their directors to push them to publish, advice them of available financial resources, and present them with job opportunities after the PhD defense.



Post-doctoriale reception

If “tags” could be given to each group according to their list of choices, the directors were “editors” (give care to the thesis as much as

to the student); the senior PhD students needed “encouragements”; the visiting PhDs wanted directors who were “caring”; and the under/grad students said “push us”.

A lot of laughs were shared during the final session, which was really both fun and enlightening for all who participated. The visiting students all agreed that they wish they had had events such as this at their home universities.

The evening ended, as the “Rencontres” always do, with an amiable reception, where students and directors alike shared conversation over a glass of wine. §

11th IAWIS / AIERTI: “Images and Texts Reproduced,” Lausanne, 10–14 July 2017

Illustr4tio tripartite panel: “Reproducing and Recycling Literary Illustration from the 17th Century to the 21st Century”

By *Nathalie Collé*,
Université de Lorraine

Illustr4tio, a France-based international and interdisciplinary research network founded in 2013 by 4 French scholars – Sophie Aymes, from the Université de Bourgogne, Dijon, Nathalie Collé, from the Université de Lorraine, Nancy, Brigitte Friant Kessler, from the Université de Valenciennes et du Hainaut-Cambrésis and Maxime Leroy, from the Université de Haute Alsace, Mulhouse – is devoted to Illustration Studies. Its aim is to bring together scholars, illustrators, printmakers, publishers, curators and collectors who have a common interest in illustration and its assorted practices. It is an intermedial collaborative network of researchers and practitioners who convene regularly to discuss illustration in its many forms and functions.

Illustr4tio organized three panels on the topic “Reproducing and Recycling Literary Illustration from the 17th Century to the 21st Century” for the 11th international IAWIS / AIERTI (International Association of Word and Image Studies / Association Internationale d’Étude des Relations Texte-Image) conference, “Images and Texts Reproduced,” which was organized by Philippe



Kaenel and his team and took place at the University of Lausanne, in Switzerland, on 10–14 July 2017.

We had invited contributors to explore the constraints, possibilities and evolving practices in the reproduction of images in illustrated books of fiction, poetry and drama, from the 17th century to the contemporary period, and across a variety of media. We had encouraged participants to examine the technical, editorial and intermedial aspects of the reproduction of illustrative images in literary works, from a synchronic or diachronic perspective, as well as

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CR: IDEA Seminar Series, « Une réflexion distanciée sur le Brexit », Christian Auer 30 November 2017

« On va quitter la maison commune mais on va rester dans le jardin car cette maison est magnifique »

Par *Manon Küffer*,
Université de Lorraine

Le 30 novembre dernier, l’IDEA a eu le plaisir d’accueillir M Christian Auer, professeur émérite en langues et littératures anglaises et anglo-saxonnes à l’université de Strasbourg. Spécialiste de civilisation britannique et en particulier de culture politique écossaise, membre de l’Observatoire du Brexit, M Auer nous a offert une « réflexion distanciée » sur ce dernier.

Tous les observateurs s’accordent pour dire que le Brexit est une question totalement nouvelle, inédite donnant lieu à de multiples interprétations différentes voire même divergentes :

« Brexit means Brexit », « soft », « hard », « brutal », « car crash », « no deal », et même « sane ». Le Brexit veut donc tout et rien dire. C’est un « sac de nœuds » affirme M Auer. Il s’agit d’une question d’une complexité inouïe qui comporte un nombre de ramifications innombrables dans des champs aussi divers que l’économie, le politique, l’institutionnel, le constitutionnel, le social, le culturel. Une question très vaste et hyper-contemporaine à laquelle M Auer a su nous apporter quelques pistes de réflexion.



En évoquant le Brexit, la première question est évidemment : pourquoi ? Pourquoi le Royaume-Uni quitte-t-il l’Union Européenne ? La réponse la plus simple étant à cause du référendum qui s’est tenu le 23 juin 2016, le vote du « Leave » l’ayant remporté à 51,9% des suffrages. Ce référendum a mis en avant en avant – contrairement à ce que Thérèse May laisse entendre dans sa lettre à Donald Tusk le 29 mars 2017 – le fait que le Royaume-Uni est un pays profondément divisé au sujet de cette question. Nous pourrions dire qu’il s’agit même d’un royaume désuni.

M Auer a souligné qu’il est essentiel et nécessaire de revenir en arrière afin de mieux comprendre le processus d’élaboration du Brexit. Il s’est ainsi proposé de revenir sur quelques dates clés (cf. cadre), pour finalement se concentrer sur le référendum, sur la campagne nous

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présentant les différentes forces en présence, principalement les camps du « Leave » et du

« Remain », le désormais très connu article 50 du traité de Lisbonne sur les actuelles négociations, et les conséquences du Brexit sur l'économie britannique.

Les actuelles négociations portent sur quatre points fondamentaux et ont pour leitmotiv : « No deal is better than a bad deal ».

1. Quelle place pour le Royaume-Uni à la cour de justice de l'Union Européenne ?

2. Quels seront les droits des citoyens britanniques en Europe et ceux des citoyens européens sur le sol britannique après le Brexit ?

3. Quel prix pour la facture du « divorce » ? Facture estimée entre 50 et 60 milliards d'euros.

4. Se mettre d'accord sur le dossier de la frontière avec l'Irlande et l'Irlande du Nord. Le gouvernement britannique a clairement évoqué le fait qu'il ne souhaite pas revenir à une frontière physique et réelle entre les deux parties de l'Irlande et à proposer des mesures spéciales notamment pour les petites entreprises qui pourraient continuer à commercer ou à faire des échanges comme avant. Sans accords, les relations économiques entre les deux Irlandes seraient considérablement compromises. Si effectivement il n'y a pas d'accords, les produits en provenance d'Irlande du Nord, du jour au lendemain seraient taxés entre 10 et 30% supplémentaires par rapport à ce qu'ils sont à l'heure actuelle. Il y a toute une série de produits européens, des produits alimentaires qui bénéficient de conditions particulières au sein de l'Union Européenne : le jambon de Parme, la feta, le vin de Bourgogne par exemple. S'il n'y a pas d'accords tous ces produits seront bien évidemment taxés à leur entrée au Royaume-Uni. M Auer avance donc l'hypothèse que l'économie britannique aurait beaucoup plus à perdre que l'Union Européenne d'un non-accord.

En résumé, dernière la question en apparence



Les dates clés du Brexit :

Le 23 janvier 2013 : à quelques mois des élections européennes, David Cameron, qui est alors Premier Ministre, promet que si son parti est à nouveau majoritaire aux Communes suite aux élections générales de 2015 qu'il proposera un référendum sur le maintien du Royaume-Uni au sein de l'Union Européenne. Le propos vise à cette époque-là à maintenir la cohésion du Parti Conservateur et de contrecarrer en grande partie la montée de l'UKIP (United Kingdom Independence Party) qui menace à ce moment-là les conservateurs sur leur flanc droit.

Le 22 mai 2014, jour des élections européennes, on assiste à une surprise de taille dans le paysage électoral britannique. Pour la première fois depuis 1906, un autre parti que le parti travailliste ou conservateur arrive en tête. UKIP remporte les élections avec 26,6 % des suffrages exprimés. Il devance le parti travailliste et les conservateurs. Ces résultats augmentent encore la pression sur David Cameron et le parti conservateur.

Le 7 mai 2015, les conservateurs obtiennent à la surprise générale une courte majorité à la chambre des Communes lors des élections générales. Les conservateurs obtiennent 330 sièges contre 222 pour les travaillistes. La majorité absolue étant de 325 sièges, le gouvernement conservateur n'a donc plus besoin d'un allier ou d'une coalition. Il peut gouverner seul. David Cameron et le Parti Conservateur ont obligation de respecter leur promesse et lancent donc le processus qui aboutira à la consultation nationale sur le maintien ou non du Royaume-Uni à l'Union Européenne.

28 mai 2015 : Le projet de loi visant à organiser le référendum est déposé. Pendant l'année qui suit David Cameron va engager une série de négociations avec l'Union Européenne, pour tenter d'obtenir un statut spécial pour le Royaume-Uni. Il veut proposer aux électeurs britanniques une Europe réformée : « Notre principal souhait se résume à un mot : flexibilité ».

19 février 2016 : Après de multiples consultations et négociations un accord est trouvé entre les 28 membres de l'Union Européenne et le Royaume-Uni.

Le 20 février David Cameron annonce que le référendum sur l'appartenance du Royaume-Uni à l'UE aura lieu le 23 juin 2016.

d'une simplicité extrême qui a été posée aux britanniques : « Le Royaume doit-il rester ou quitter l'Union Européenne » se cache une multitude de questions connexes, annexes dont nous avons absolument aucune idée. "Whenever we lift a stone masses of things crawl out" a affirmé très justement il y a quelques semaines un haut fonctionnaire britannique. Le Brexit est donc devenu l'une des questions les plus fondamentales et intéressantes de la vie politique britannique de ces trente dernières années. Il a mis au jour les profondes divisions qui parcourent la société britannique, divisions géographiques, nationales, générationnelles, sociales.

Pour terminer, M Auer s'est intéressé à l'outil référendaire. Le référendum initié par David Cameron qui voulait donner satisfaction à la franche la plus eurosceptique de son parti ne fut d'après lui qu'un simulacre de démocratie dans la mesure où l'ancien Premier Ministre a cherché à faire croire aux citoyens britanniques qu'ils avaient les capacités et les compétences de répondre à une question à première vue simple mais en réalité d'une complexité que l'on peine encore à imaginer. §

MEMBERS' WINTER 2017 ACTIVITIES

Claudine Armand travaille actuellement sur deux projets. Le premier concerne la publication qui fera suite au colloque international « Voix et silence dans les arts » de juin 2017 ; le second porte sur l'organisation du colloque qui aura lieu à Caen les 17–18 mai 2018 sur « Voix transfigurées : troubles, ruptures et travestissements ».

In July and August, **John S. Bak** was visiting Chair of Journalism Studies at the State University of São Paulo and was invited back to Brazil in September to deliver two talks: the first as keynote at EPECOM 11, Universidade de Sorocaba, “Early Forms of Literary Journalism: From WWI Trench Journals to the *Jornal das Trincheiras* of the *Revolução Paulista* and the second as an invited speaker to the Pós-Graduação em Jornalismo, Universidade de São Paulo, “Narratives about War and Conflict: The Ethics of Literary Journalism Perspectives from Writers, Readers and Policy Makers.” He is currently co-editing (with Monica Martinez) a special issue of the *Brazilian Research Journal* entitled “Literary Journalism as a New Discipline.” He is also general editor of the forthcoming volume, *Literary Journalism and Africa's War* (PUN, 2018), and of two other volumes (on Latin America and Civil War) currently in production. He has continued his research on Tennessee Williams's paintings for another forthcoming volume. Finally, in December, John was awarded a second *Chaire Franco-Brésilienne* for 2018.

Vanessa Boulet a publié cet automne avec Louise Darlingwater, Valérie Peyronel et Jean-Baptiste Velut l'ouvrage *Understanding Mega-Free Trade Agreements: The Political and Economic Governance of New Cross-Regionalism* chez Routledge (Londres). Elle a continué également sa réflexion sur l'interdisciplinarité en civilisation économique. Suite à sa communication au colloque *Studies* à Paris 13 en janvier portant sur les aires d'étude, elle a présenté devant les collègues d'IDEA en mai puis devant les membres de l'atelier du CRECIB de la SAES à Reims en juin 2017 une communication intitulée : « La civilisation économique : interdisciplinarité exemplaire ou limite de l'interdisciplinarité ». Enfin, poursuivant son analyse sur les IDE et les multinationales en Irlande, elle a participé à une table ronde sur les relations transatlantiques entre les États-Unis et les Îles britanniques le 8 décembre 2017 à Paris 3 lors de la présentation de l'ouvrage *Revisiting the UK and Ireland's Transatlantic Economic Relationship with the United States in the 21st Century: Beyond Sentimental Rhetoric* par Anne Groutel, M. C. Pauwels, et V. Peyronel publié en 2016 chez Palgrave.

Nathalie Collé prepared, coordinated and chaired, with colleagues Sophie Aymes, Brigitte Friant Kessler and Maxime Leroy, from the Illustr4tio research network, in partnership with the organising committee at the University of Lausanne, Switzerland, a tripartite panel for the 11th international IAWIS (The International Association of Word and Image Studies) conference,

“Images and Texts Reproduced,” which took place in Lausanne on 10–14 July 2017. The panel, entitled “Reproducing and Recycling Literary Illustration from the 17th Century to the 21st Century,” comprised a first session on “Image Mobility: Migration, Repetition, Reinvention,” a second one on “Performance and Multiple Forms of Illustration,” and a third one on “Theoretical Approaches to Illustration.” She also co-organized, with Université de Lorraine colleagues Nicolas Brucker, Pierre Degott and Anne-Elisabeth Spica, the “Colloque Jeunes Chercheurs” of the Société d'Étude du XVIIIe siècle, the Société Française d'Étude du XVIIIe siècle, and the Société d'Études Anglo-Américaines des XVIIe et XVIIIe siècles, which took place on 22–23 September 2017 at the Université de Lorraine, on the Metz campus, and was devoted to questions relating to “Book- and Text-Wrapping in the 17th and 18th centuries” in France and in the English-speaking world. She also organized and hosted, with IDEA and the Illustr4tio research team and its members' respective universities, an international conference on “Illustration et Identité(s) / Illustrating Identities,” in collaboration with the Illustration Research international network and the Manchester School of Art (UK). The three-day conference took place on the CLSH in Nancy, on 8–10 November 2017, and gathered researchers and practitioners from Canada, France, Germany, the Netherlands, New Zealand, Poland, Qatar, Spain, Turkey, the United Kingdom and the United States. Finally, she has been working with four first-year Master's students within the framework of their “UE 75R stage” as research assistants – three of them on the organization of the “Illustrating Identities” conference and art exhibition, and one on the proofreading of volume 7 of *Book Practices & Actual Itineraries*, entitled *Illustrating History*.

Laura Davidel was recently elected to be one of the three Postgraduate Representatives for the International Gothic Association. Her review of *The Gothic Condition: Error, History and the Psychology* written by David Punter, was published in *The Irish Journal of Gothic and Horror Studies* 16 (Autumn 2017). Her festival report for “The International Vampire Film & Arts Festival” is scheduled for publication in January 2018, in the *Fantastika Journal* (issue 2).

Catherine Delesse a été invitée à participer à un débat « Traduire la bande dessinée » dans le cadre de l'Université d'été de Traductologie organisé par la SoFT à Palerme. Le débat, animé par le Professeur Antonino Velez de l'Université de Palerme, a eu lieu le jeudi 3 août 2017 ; participaient également au débat les traducteurs Marco Rizzo et Giovanni Zucca (ce dernier a traduit *Tintin* et *Adèle Blanc-Sec* en italien). Elle a co-organisé avec Laurence Denooz les 19–20 octobre 2017 à l'Université de Lorraine un colloque sur l'auteur marocain de langue française Fouad Laroui, en sa

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INTERDIS / WINTER 2017

MEMBERS' WINTER 2017 ACTIVITIES (cont.)

présence, intitulé « Fouad Laroui, l'humour de l'entre-deux ». L'après-midi du 19 était consacré à la traduction et s'est clos avec une table-ronde à laquelle participaient les traductrices allemande, italienne et néerlandaise de l'auteur. L'auteur a fait une conférence de clôture. Elle a co-édité avec Élise Louviot (Université de Champagne-Ardenne) l'ouvrage suivant : *Studies in Language Variation and Change 2: tsShaind Turns the History of English* (Cambridge Scholars Publishing, 2017).

Jeremy Filet participated in the 4th international conference on "The Jacobite Presence" (Maynooth University) on 30 June–1 July 2017, co-presenting the paper (with Stephen Griffin, University of Limerick), "Reality and Representation: the Jacobite diaspora and eighteenth century British Travel narratives in Lorraine: an ongoing project." Over the summer, he co-organized the workshop "How to present your research at international level: Some tips for developing your oral skills" with Lisa Jeanson and Laura Déléant (PerSeUs, UL). He was also an active member of the organizing committee of the Postgraduate Summer School of the Education University of Hong Kong, and published an article in *The Conversation* entitled "When Researchers 'get involved elsewhere.'" He is currently undertaking the second year of his PhD at Manchester Metropolitan University (UK).

André Kaenel a fait partie du jury de soutenance de thèse d'Émilie Cheyroux à l'Université Sorbonne Nouvelle-Paris 3, « Le festival comme événement reconfigurateur de stéréotypes : Cine Las Americas et les Latinos (Austin, Texas, 1998–2017) », sous la direction de Divina Frau-Meigs. Il a également signé la recension de Peter J. Bailey, *The Reluctant Film Art of Woody Allen* (University Press of Kentucky, 2016, 437 pp.), paru dans la revue en ligne *Cercles* : <http://www.cercles.com/review/r80/Bailey.html>.

Gaëlle Lafarge presented the talk "Shaping of the American Identity and the Reconstruction the Mississippian Territory" at the SELVA workshop during the SAES in June 2017 (Reims).

Monica Latham a écrit deux recensions, l'une pour *The Seventh Function of language* de Laurent Binet (*American Book Review* 2017) et la deuxième pour *Gertrude Stein: Autobiographies interspersives* de Christine Savinel (*Miranda 15, Revue pluridisciplinaire du monde anglophone*, 2017). En collaboration avec l'Institut des Textes et des Manuscrits Modernes / ENS Paris et grâce à une subvention obtenue du Pôle TELL de l'UL, Monica transcrit actuellement les Carnets manuscrits de lecture de Virginia Woolf avec une équipe de généticiens et spécialistes de Virginia Woolf. Ils réaliseront par la suite une édition des Carnets 14 et 46 (contenant, entre autres, les notes préparatoires de l'essai "Phases of Fiction"). Ils travaillent ensemble à un projet de publication chez Brepols Publishers. Avec cette équipe de chercheurs, Monica a organisé un *panel* à la

Annual International Virginia Woolf Conference ("Virginia Woolf and the World of Books") qui s'est tenue à Reading, UK, 29 juin–2 juillet 2017, au sujet de leurs travaux. Son intervention a été intitulée "Reading Pen in Hand." Monica coordonne également l'édition des numéros 6 et 8 de la série *Book Practices and Textual Itineraries* confiés à des Guest Editors. Avec l'aide de son assistant de recherche, Paul Raueiser, elle vient de finaliser *BPTI* qui sortira avant la fin de l'année 2017. Enfin, Monica a été élue pour faire partie du Conseil IDEA à partir de janvier 2018.

Céline Sabiron has published two book chapters since last June: "Handing Over Walter Scott? The Writer's Hand on the English and French Marketplace" in the MHRA *Yearbook of English Studies* 47 (*Walter Scott: New Interpretations*, ed. Susan Oliver); and "Cross-Channel Literary Crossings and the Borders of Translatability" in *Minding Borders: Resilient Divisions in Literature, the Book and the Academy*, eds. Nicola Gardini, Adriana Jacobs, Ben Morgan, Mohamed-Salah Omri, and Matthew Reynolds ('Transcript 5. Legenda). She is giving a paper "Performing Translatorship: Embedded Metatextual Discourses in Amédée Pichot's work" at the "Confluences" seminar dedicated to translation studies at Paris-Ouest-Nanterre University on 13 Dec.

Yann Tholoni a continué à écrire des articles sur Robert Burns et a été invité par l'Université de Sarrebruck pour donner une conférence intitulée : « Robert Burns and William Wordsworth: the birth of British Romanticism » (Universität des Saarlandes, 6–7 novembre 2017). Il a prononcé une conférence sur l'écrivain chilien Vicente Huidobro intitulée : « Vicente Huidobro y 'ese fiat lux lavado en la lengua' : *Altazor y Temblo del cielo* » lors d'une tertulia littéraire à la Maison de l'Amérique latine, Strasbourg, 5 décembre 2017.

In June, **Jeremy Tranmer** jointly organized one of the CRECIB's workshops at the congress of the SAES in Reims. The workshop featured papers about "UK Cities of Culture." The following month, he gave a paper about popular music and the British left at the "Music and Socialism since 1917" conference held in Nottingham. In October, Jeremy jointly organized a one-day conference (« Commémorer Autrement et Ailleurs : nouvelles approches transversales et transnationales des commémorations : Célébrations littéraires, culturelles, historiques et politiques à travers et au-delà des Îles Britanniques ») with Antonella Braida, Céline Sabiron and Roseline Théron. He recently took part in a roundtable discussion at the annual film festival in Pessac about working-class culture in England. He also published an article entitled "Political Commitment of a New Type? Red Wedge and the Labour Party in the 1980s" in an issue of the *Revue Française de Civilisation Britannique* about activism (<https://rfcb.revues.org/1466>). §

“Identity / -ies” (cont.)



Conference opening

form – book illustrations, extra illustrations, press cartoons, digital art, etc. – or type – decorative, narrative, scientific, technical, historical, educational, satirical, etc. – of illustration, from the Early Modern period or Renaissance to the present day.

Among the subjects offered for discussion were the following ones: the political agenda of illustration/illustrators, or illustration as critique and social or

political protest; the illustrator as agitator, mediator, witness and/or opinion former; the performance and performative aspects of illustration; illustrating and changing technologies; the participation of illustration in the construction and definition of individual, collective, cultural, social, political or ethnic identity-ies; and the illustration of historical and ‘grand narratives’ relating to national identity-ies.



“Identity, Authorship, Empathy” panel

The conference opened on Wednesday 8th November with two plenary panels: a first one on “Identity, Authorship, Empathy,” with papers by Teresa BRUŚ, from Uniwersytet Wrocławski (Poland), on “Performing Individual Identity Through Photographic Portraiture,” Thomas CUSCHIERI, from the University of Hertfordshire (UK), on “The Gorey Groan: Study in Authorship and Artistic Identity,” and Susan HAGAN, from Carnegie Mellon University (Qatar), on “Illustrations: Toward More Empathetic Arguments for Identity”; and a second one on “Picture Books, Children and Young Artists,” with papers by Linda SCOTT, from Falmouth University (UK), on

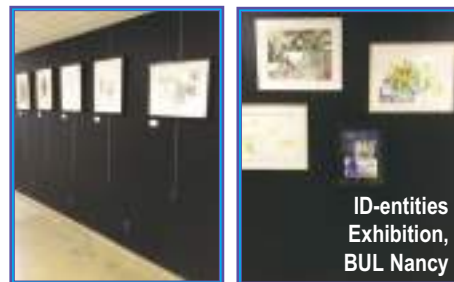


“Picture Books, Children and Young Artists” panel

“Empowering the Child: Critical Enquiry, Challenging Narratives and Censorship,” Emilie SITZIA, from the University of Amsterdam & Maastricht University (Netherlands), on “Picture Book Illustrations and Children Identity Formation: the Case of Fiep Westendorp’s *Jip en Janneke*,” and Jonathan GIBBS, from Edinburgh College of Art (UK), on “Drawing Book and Picture Hooks: Pictorial and Textual Identities in Stories for Children.”

The two panels were followed by the opening of an art exhibition which was organised specifically for the conference around its theme. With the help of University Library Director Frédérique Peguiron and her staff, Valenciennes colleague Brigitte Friant Kessler and Nancy first-year

Master’s research student and assistant Louise Germain prepared and set up “ID-entités / ID-entities,” which was (and still is) hosted on the first floor of the Bibliothèque Universitaire de Lettres, Sciences Humaines et Sociales in Nancy. The exhibition opened on 8th November, and



will be visible until mid-December (after the original closing date has been extended from 30th November till 15th December). Four artists contributed to it: young French artist Claire Caillebotte (<http://clairecaillebotte.blogs.pot.fr/>), French scholar and artist Brigitte Friant Kessler (<http://www.insolites-art-saverne.fr/evenements/les-mains/les-exposants/bfk-brigitte-friant-kessler.html>), British artist, illustrator and senior lecturer Desdemona McCannon (<http://www.art.mmu.ac.uk/profile/dmccannon>), and Costa Rican free-lance illustrator and junior art director Ximena Miranda (<https://xmirandablog.wordpress.com/>). You may visit the library website for more details on ‘ID-entités / ID-entities’ at: [https://loreexplor.istex.fr/Wicri/Europe/France/Lorraine/fr/index.php/Exposition_des_BU_de_Lorraine_2018_-_Illustration_et_Identit%C3%A9\(s\)_/_Illustrating_Identity/ies](https://loreexplor.istex.fr/Wicri/Europe/France/Lorraine/fr/index.php/Exposition_des_BU_de_Lorraine_2018_-_Illustration_et_Identit%C3%A9(s)_/_Illustrating_Identity/ies).

The opening of the exhibition, which was accompanied by a cocktail party, concluded the scientific and cultural programme of the first day of the conference,



ID-entités Exhibition opening

which ended with an informal and convivial social gathering at Café Foy, on Place Stanislas in Nancy.

The second and third days accommodated a whole series of parallel sessions, as well as two keynote addresses. On Thursday 9th November, a panel entitled “Shifting Identities,” with papers by Jonny HANNAH, from Solent, Southampton (UK), “Friends of Rocket Man,” Donna LEISHMAN, from Glasgow School of Art (UK), “Narcissist Reconfigured,” and Gabrielle Brace STEVENSON, art writer and illustrator (UK), “Conjuring Alternative Selves” took place simultaneously with one entitled “Sexual Identities” and comprising papers by Carolyn SHAPIRO, from Falmouth University (UK), “Illustration, Performativity and the Explicit Body of Marie-Antoinette in Eighteenth-Century French Pornographic Pamphlets,” Catherine STONES, from the University of Leeds (UK), “Illustrating the ‘Coming Out’ Story: Self-disclosure, Shoes and Saints,” and Samuel



“Shifting Identities” panel

Continued on next page

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WINGATE, from the Royal College of Art, London (UK), “Casual Connections: Documenting Apparent Inherited Behaviours in Contemporary Gay Culture Through Drawing.”

These panels were followed by the first keynote address of the conference, which was given by Emeritus Professor and former Head of Illustration Alan MALE, from Falmouth University (UK). An academic, author, editor and

Keynote Address by Alan Male



illustrator, Alan is an authority on visual communication, professional practice, science and knowledge bearing imagery. He has worked across the advertising, creative and communication industries and illustrated more than 170 books. He has won numerous awards, among them

Gold from the Society of Illustrators Los Angeles and a Texas “Bluebonnet” for children’s books. He has exhibited internationally, including in New York State Museum’s permanent collection where he has won the critically acclaimed *Focus on Nature* Jury Award three times. He is the author of celebrated books about illustration, notably *Illustration: A Theoretical and Contextual Perspective* (2007; 2nd ed. 2017) and *Illustration: Meeting the Brief* (2017). His next book, *The Power and Influence of Illustration*, is to be published early 2019, as will his next book as editor, *The Wiley Blackwell Companion to Illustration*. His conference talk was entitled “Dangerous Precedents: Freedom of Expression or Censorship and Discrimination,” and it put forward the following questions: will an increase in multiculturalism, globalization, political and environmental change control the way illustrators think and approach their work? And might this adversely affect the way illustration exerts its potential for power and influence? He explained that illustrators will have a personal threshold regarding ethical practice, moral standards and conviction. And, like the vast sweep of humanity, these thresholds will differ and sway dramatically from one individual to another. He claimed that to a large extent, we are all directed by the customs and conventions laid down by the societies we inhabit, the formal governance of those societies and by cultural dictates – which are broadly of our own choosing – religious, artistic, ethnic or otherwise.

Through a rich and profuse series of images and personal stories, he showed that illustration has been a provocateur throughout history by visually dispensing new and controversial knowledge, by commenting and bearing witness, by being a raconteur and cultural standard bearer and most felicitously, by broadcasting propaganda and uncompromising opinion. These are precepts that direct the soul of illustration practice, he claimed; and then asked: are they being eroded and in the long term, will it matter? The responsibility of the illustrator, as well as the ethics of illustration and its potential for offense, were a connecting thread throughout his presentation. A long, rich and stimulating discussion followed Alan’s keynote address which focussed on such notions and issues as social and cultural values, customs, conventions, infrastructures, censorship, discrimination, and freedom of expression.

On Thursday afternoon, two more parallel sessions

took place: the first one, entitled “Perspectives on Women,” with papers by Violeta NOY, illustrator from Barcelona, Spain, “Viral Illustration,” and Chloe WARD, from Queen Mary, University of London (UK), “Agitation by Symbol’: Illustrations of Force Feeding in the British Suffrage Movement”; the



“Perspectives on Women” panel

second one, entitled “Illustration and Other Visual Arts,” with papers by Eleanor R. POWELL, from Savannah College of Art and Design (Georgia, USA), “Representing our Emerging Global Identity Through Fashion Illustration,” Andrew SELBY, from the School of the Arts, English & Drama, Loughborough University (UK), “From Provocation to Persuasion: The Changing Faces of Illustration in a Service Design Experience,” and Christelle SCHREIBER DI CESARE, from the Université de Lorraine (France), “Nuria Pompeia et son œuvre graphique: l’illustration au service du féminisme dans le contexte de la dictature franquiste.”

These two panels were followed by a round table chaired by Jaleen GROVE, from Washington University (USA), and entitled “A Theoretical Turn? International Perspectives on How Theory Impacts Illustrators’ Education, Output, and Identity.” Its participants were Ilgim Veryeri ALACA, from Koç University (Turkey), Robert BRINKERHOFF, from Rhode Island School of Design (USA), Adrian HOLME, from Camberwell College of Arts, UAL (UK), Nanette HOOGLAG, from Anglia Ruskin University (UK), Martha NEWBIGGING, from Seneca College, Toronto (Canada), and Jeff PIKE, from Sam Fox School of Design, Washington University (USA). They exposed and debated how theory and criticism are taught and used in illustration education and practice, comparing course programs and discussing the impact that history, theory and criticism are having or will have on degree-granting status, individual practice and illustration’s role in the creative industries. They showed that there is considerable difference around the world in how the field of illustration is taught, and how schools are answering the pressure to become less craft/trade-oriented and more academic. For instance, where UK students and some Europeans study theory in stand-alone courses every semester, American illustration educators are just beginning to consider such approaches in their own curricula. Some teachers reject it entirely, while the January 2018 release of the



“Theoretical Turn” panel

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“Identity / -ies” (cont.)

History of Illustration textbook will introduce theory to the American illustration curriculum for the first time. The explained that other concerns are that the kinds of theory taught have become canonical and are largely Eurocentric; whether creativity is actually held back by theory; self-image and status of the profession; and the identities of institutions, programs, and students. The round table prompted lively debates and exchanges among the sixty or so participants.

The second day ended with the conference dinner,



Conference dinner

which took place at the famous and sumptuous Brasserie l'Excelsior in Nancy. Around forty people

joined up and were able to admire the Art Nouveau setting and enjoy the food.

The third and last day, Friday, 10th November, accommodated two parallel sessions in the morning: “Revolution and Democracy,” with papers by Max BONHOMME, from the Université Paris-Nanterre (France), “Political Photomontage in France between the Wars: the Visual Construction of a Communist Identity,” Margot RENARD, from the Université de Grenoble-Alpes (France),



“Revolution and Democracy” panel

“Une image de la division: les illustrations de l’histoire de la Révolution française par Auguste Raffet et Ary Scheffer en 1834,” and Robin SUKATORN, from the Manchester School of Art, Manchester Metropolitan University (UK), “Documenting Democracy through Reportage Illustration,” a practice-based paper; and “Ethnicity” (for details of this panel, see article on page 3), with papers by Robyn PHILLIPS-PENDLETON, from the University of Delaware (USA), “Black Illustrators, and their Influence on Cultural Identity,” Colette GAITER, also from the University of Delaware, “Emory Douglas: Illustrating Black Power,” and Oana DUMITRASCU, from the Université Paris 9 (France), “Illustrating the Nation: Australian Aborigines’ Illustrations and their Place in the Australian National Identity.”

These morning sessions were followed by the second keynote address, which was delivered by artist, illustrator and poet Sophie HERXHEIMER (UK), who has illustrated five collections of fairy tales and mythology, and has made several artists’ books, and whose drawings, paintings and

poems have been shown in many ways and places. *The Thames Festival* commissioned her to make a 300-metre tablecloth to span Southwark Bridge for a public feast, and for this she collected individual food stories from Londoners and screen printed one at each place setting. She has an ongoing story collecting project in which she listens to people and draws their stories live in ink. Sophie residencies include *London International Festival of Theatre*, *London Printworks Trust*, *The Arvon Foundation*, *The Museum of Liverpool*, and *Transport for London*.

Her exhibitions include *The Whitworth National Portrait Gallery* and *The Poetry Library*. Sophie devised the color palette for the hit CBeebies programme *In The Night Garden*. She also devised and made all the artwork for this year’s and last

year’s *National Poetry Day*. This year she has two books out: *Your Cradle Accompanies the Sun* (Henningham Family Press), which is a collage-poem homage to poet Emily Dickinson, and *Velkom to Inkladit* (Short Books), a collection of poems written in her late grandmother’s accent, accompanied by papercuts of domestic objects. In her conference talk entitled “Hearing Pictures, Seeing Voices: If you are you, then who am I?,” she looked at the ways different kinds of listening can inform and expand the way we draw, think and interpret the world. Doing so, she raised a whole series of questions: How do we tune in to a subject, bear witness to a poem or a story, allow ourselves to be immersed? Is it possible to drift inside a piece of artwork and let it mark you? Can a flat page printed with marks sustain a reader emotionally even in these times of high speed media? Why do some images look right and others look wrong? And how do we convey an empathy with characters we meet in real life or in a story? Using examples from projects she has created or been involved with, as well as some from the long history of depiction, Sophie looked at how we can deliver the seeds of understanding, elucidation or even action, via our toolbox of line, tone, metaphor, colour, skill, instinct and feeling. She aroused and sustained the audience’s attention and interest throughout an over one-hour-long presentation which was both funny and theatrical, and serious and moving, and which invited us to look inward and outward, and inward again, to assess the amount of self we put into our creations, and to suspend our sense of criticality when we draw and teach.



Sophie Herxheimer

Friday afternoon offered yet again another set of two parallel sessions: one entitled “Disrupted Identities” with papers by Alan YOUNG, from Auckland University of Technology (New Zealand), on “Vesalius’s Illustrated Fabrica and the Medicalization of Identity,” Sabrina



Keynote Address by Artist Sophie Herxheimer

Continued on next page

“Identity / -ies” (cont.)

SCOTT, from OCAD University, Ontario (Canada), on “The Wound We Have: Illustrating Sexual Trauma,” and Fang QI, from Newcastle University (UK), on “The Outsider,” another practice-led paper; the other session, entitled “Migration and Interculturality,” hosted joint presentations by Gabrielle CAROLLE & Paul ROBERTS, from the Arts University Bournemouth (UK), on “The Jungle Camp: Reportage and Identity Formation in the British and French Press,” and Mireille FAUCHON, from the Royal College of Arts, London (UK) & Lainy MALKANI, author and illustrator (UK), on “Sugar Sugar: Bitter-sweet Tales of Indian Migrant Workers,” as well as a paper by Ayumi HATTORI-UEDA, from the Université Paris 4 Sorbonne (France), on “Utilité de l’imagerie d’Épinal pour la création de l’identité des éternistes de 1900 à 1910.”

The last day ended with a panel devoted to illustration and / in the “Archives,” which was chaired by James WALKER, from University of Creative Arts, Farnham (UK), and hosted papers by Louise BELL, from Falmouth University (UK), “Archives, Walking and the Act of Repair: Exploring Plymouth Through Past and Present,” Amy GOODWIN, from Norwich University of The Arts (UK), “The Archive as a Space for Disputed, Dubious and Subverted Narrative: Employing the Illustrative Turn in order to Re-Establish Identities for Fairground Women,” Jaleen GROVE, from Washington University (USA), “Tarnishing the Golden Age: Collections and Identity in American Illustration,” Christina MEYER, from Leibniz Universität Hannover (Germany), “Archives: Sites of Knowledge, Affect, Identity,” and James WALKER, “Lost in Archives: Disentangling Invisible Traces and Constructed Identities.” The panel was based on the idea that the study and research of illustration is dependent on how we collect, archive and preserve its ephemeral history. It posited that the disposal nature of illustration has perhaps led to significant loss of our visual cultural history. In turn the selectiveness and often randomness of conserving illustration is dependent on the desires and objectives of the specialist collector, institutions, archives and museums. Its aim was to consider how the use and creation of illustration archives inform our understanding of the discipline. The participants investigated how archival research leads to new histories and understanding of how illustration is used to construct national, social and collective identities. In turn the papers presented personal, reflective and critical discourses around how we navigate and mediate the archive and illustration.



“Archives” panel

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“Migration and Interculturality” panel

tion is used to construct national, social and collective identities. In turn the papers presented personal, reflective and critical discourses around how we navigate and mediate the archive and illustration.

The conference ended with closing remarks and announcements by organisers Nathalie Collé, Sophie Aymes, Brigitte Friant Kessler and Maxime Leroy, and a well-earned and appreciated cocktail party for and by all its participants.

Colleagues from the Université de Lorraine were very helpful in helping

to organize and host the conference, as well as in chairing sessions and contributing to the discussions – many sincere thanks again to them all. Many thanks again as well to our secretary, Sylvie Laguerre, for her ever precious work and assistance, and to my three research assistants, first-year Master’s students Louise Germain, Thomas Lauer and Amandine Pierron, for their very



Sylvie Laguerre, Amandine Pierron

precious and unrelenting help in preparing the conference rooms and materials, the art exhibition and the coffee breaks, and in welcoming, guiding and hosting the participants during these three days. Thanks also to our Licence and Master’s students for their interest in the conference and participation in the sessions.



A selection of the best articles issued from the conference will be published in several *Book Practices & Textual Itinéraires* volumes edited by Nathalie Collé and Monica Latham and guest-edited by Sophie Aymes, Brigitte Friant Kessler and Maxime Leroy after the usual process of peer-review by the scientific committee of the series.

An Instagram page was set up for the conference by Eleanor Mulhearn, from the Manchester School of Art (UK), and is available at: <https://www.instagram.com/illustratingidentities/>. You may also visit the conference website at: <https://illustridentity.event.univ-lorraine.fr/>. §



“IAWIS” (cont.)



11th IAWIS / AIERTI:
“Images and Texts Reproduced”

from different theoretical approaches.

One of the tenets was that, whether reproduction sets up limits and constraints, or otherwise enables wider circulation and liberates creativity,

it contributes to define and shape the creation and reception of illustrated books. The following issues were raised: how reproduction contributes to (re)defining the illustrated book as a medium; how illustrative images are re-used and migrate from one medium to another, as well as from one type of vehicle to another; and to what extent can Walter Benjamin’s concept of “aura” be applied – or not – to illustration. Participants were invited to discuss how the meaning and reception of illustrative images or artworks are (re)negotiated according to how they are reproduced, and how such terms as “originality” and “authenticity” have been (re)defined over the period under consideration.

We had also invited papers which would consider works and practices that challenge definitions of and received assumptions about the illustrated book and illustration. Contributions to this panel could discuss such topics as the limits of reproducibility and the boundaries between illustration and adaptation. They could explore such questions as: are all illustrated books reproducible? What is the status of an image, and what are its conditions of reproducibility in limited editions and/or artist’s books? To what extent is illustration conditioned by repetition and recycling? Or, how has the digital book altered the notion of reproduction?

The Illustr4tio panel comprised three sessions. The first one, entitled “Image Mobility: Migration, Repetition, Reinvention,” took place on Monday 10th July in the morning. It considered the issue of reproducing and recycling literary illustration from three different perspectives: first, that of political cartooning and caricature, based on a few case studies of different artists from different times and with idiosyncratic styles (Rowlandson, Cruikshank, Tenniel, Steadman and Rowson) which evidence a variety of migration patterns between literary illustration, or adaptation (in the form of comic book adaptations and graphic novels) and graphic satire; secondly, that of extra-illustration, through the case of different visual transpositions of Jean-Jacques

Rousseau’s best-selling novel *Julie, ou la Nouvelle Héloïse* (1761) and the practice of collecting and displaying multiple illustrations within the same volume; and thirdly, that of scientific illustration in 17th- and 18th-century naturalist treatises and travellers’ accounts, and

their use and re-contextualization of de-contextualized images. Collectively, the three papers addressed questions relating to image migration and adaptation, repetition and reinvention, transposition and transformation, as well as the broader question of text-context-image relationships.

The first paper, by Ann Lewis, from Birkbeck, University of London, was entitled “Extra-Illustrating Rousseau’s *Julie, ou la Nouvelle Héloïse*” and presented Rousseau’s bestselling novel as a fascinating case study for the question of text-image relations. Ann explained that Rousseau himself commissioned and directed the initial series of illustrations by Gravelot – a degree of authorial involvement that critics have seen as a turning point in the practice of French novel illustration. Gravelot’s series has rightly been considered by critics as integral to the authorial “work,” and as such has been the focus of numerous important critical interventions within the growing field of study on 18th-century illustration in France. Rousseau’s novel also gave rise to a significant number of further series of illustrations, designed by different artists throughout the 18th and 19th centuries. These series, outside Rousseau’s control, provide us with highly complex readings of the text, Ann claimed, in their selective actualisation of different narrative strands through the graphic transposition of differing sequences of images, often evoked as spectacles within the text, and then viewed alongside it. In this talk, Ann considered the illustrations for *Julie* from the perspective of extra-illustration. She focused on two copies of the Defer de Maisonneuve edition of the *Œuvres de Jean-Jacques Rousseau* (1793–1800), one held in the British Library, and one in Munich, each of which includes a large number of engravings in different formats, taken from different series of illustrations of the novel through time, bound opposite the relevant textual passages. She showed that several of the most ‘famous’ scenes of the novel appear alongside five or six different visual transpositions of the same textual moment, and posited that this practice of collecting and displaying multiple illustrations within the same volume opens out a number of questions with which to explore the notion of



“Image Mobility: Migration, Repetition, Reinvention” panel

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“IAWIS” (cont.)

reproducing texts and images.

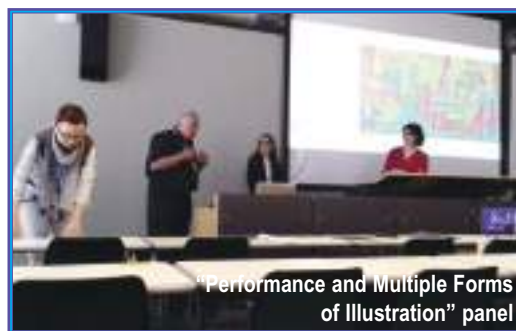
In “Graphic afterlives and oblique efficacy: rethinking reproduction in the context of migration between literary illustration and political satire,” Brigitte Friant Kessler, from the University of Valenciennes, addressed some of the issues raised by the reproduction of literary illustration in political cartoons, as well as the migration of a caricature-inspired style in comic book adaptations and graphic novels.



She claimed that recycling elements from literary illustration in political satire is part of a long-standing visual practice in Britain – more so than on the continent – rooted in the free circulation of admittedly separate pictorial genres. Positing that, at one end, literary illustration is based on the principle of supplementing, accompanying or adorning a text,

at the other end of the spectrum, political caricature is primarily a genre and medium concerned with efficacy. Its aesthetics is underpinned, and even conditioned, by its main function, which is to provide a rapid graphic response. Political cartooning induces a performative mode (Bredenkamp 2015) in a way that literary illustration does not. But when literary illustration and political cartoons interact, these images become the locus of overlapping visual discourses in which the notion of reproduction is central.

Finally, Sara Petrella, from the University of Geneva, gave a paper entitled “Motifs mobiles: de gravures en regravures,” which presented treatises by 17th- and 18th-century naturalists and travellers in which illustrations play a central role, both as testimonies of natural phenomena and sites and as a form of discourse. She showed and studied a series of iconographic motifs which were produced, de-contextualized and then reproduced – and thereby given new meaning – in new books and editions. She focused in particular on the cases of the “monk fish” and “bishop fish,” which were originally conceived as satirical anticlerical images and were later re-used and reproduced in a whole series of illustrated books, notably those of Guillaume Rondelet and Théodore de Bry, and of 17th-century naturalists like Fortunio Liceti, as animal specimens and therefore became sample images of naturalist representation and discourse. These examples enabled Sara to illustrate the practice of reproduction inherent in illustrated books and the process of image migration, and to question the notion of authenticity. They enabled her more particularly to assess the status of illus-



tration within science books, and its role in the construction of scientific discourse in the period of the Ancien

Régime.

The second session, which took place on Monday afternoon, was entitled “Performance and Multiple Forms of Illustration.” The first speaker, Timothy Erwin, from the University of Nevada, Las Vegas, questioned the fact that a linear seated Venus associated with the Carracci academy should be reproduced in several forms at the Stuart court during the Restoration. The paintings depict Venus at her toilette and reflect the rivalry of Venus and Diana for the heart of Adonis. As Ovid tells it, Diana has already seen to the death of Adonis even as Venus prepares to visit him. Anne Killigrew, maid of honor to



Mary of Modena, painted a “Venus Attired by the Graces” after Annibale Carracci and his student Francesco Albani. John Blow presented an opera called “Venus and Adonis” at the court of James II where the graces dance a gavotte around the goddess. And Aphra Behn penned a coronation ode for James and Mary in which “Nymphs ply all their Female arts / To dress [Venus] for Her victory of hearts.” Clearly, the iconography of Venus at her toilette is a visual-verbal narrative that the court enjoyed in multiple forms – as choral song, narrative painting, and commemorative verse. Timothy traced the iconography back to the chaste Uranian goddess of Pausanias and forward to Alexander Pope’s *Rape to the Lock*. He analysed the connection figures in Pope’s engraved frontispiece, in the toilette scene ending canto one, and the final metamorphosis of the lock into a star sacred to Venus.

The second speaker, Sophie Aymes, from the University of Bourgogne-Franche Comté, presented a paper entitled “Capturing gesture: illustrations to dance narratives for the Beaumont Press,” whose aim was to

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“IAWIS” (cont.)

explore Modernist illustrations to narratives on dance, and to examine the interplay of word and image in the



Sophie Aymes

reproduction of gesture. Sophie showed how these pictures encapsulate modern attitudes to gesture – be it the dancer’s movements or the draughtsman’s graphic handwork – and how this has contributed to challenge and redefine the art of illustration. She explained that the reproduction of gesture became a crucial aesthetic concern in the realm of illustration at a time when the reproduction of the artist’s creative handwork was fundamentally altered by the introduction of photo-mechanical processes. This brought to the fore the status of the creative gesture as marker of originality and singularity. Significantly, she established, illustrations of modern dance narratives have a meta-kinesthetic dimension. Not only do they represent gesture, but they also encode the intentionality and energy of the creative gesture that brought them to life. She examined Impressions of the Russian Ballet published by the Beaumont Press (1918-1922) – a private press set up by Cyril Beaumont who became a leading dance critic and historian – and focused on Ethelbert White’s contributions in *L’Oiseau de Feu* and *The Three-Cornered Hat* and *Thamar* (1919) in order to explore the paradoxical attempt to reproduce the energy, as well as the transient and performative aspect of gesture. Sophie’s research drew on Tim Ingold’s anthropological approach, Robin Veder’s exploration of “kin-aesthetic modernism” and Susan Jones’s work on Modernist literature and dance.

In “Disseminating the narrative of crime and retribution: on the relation of Chinese folk prints and their sources in theatre, literature and criminal cases,” Alina Martimyanova, from the University of Zurich, presented a group of Chinese sheet prints produced in thousands of inexpensive editions between the 19th and early 20th centuries. She argued that they present themselves to a European eye as a prototype of modern comic strips, both in their visual form of image boxes or tableaux, each containing a separate part of a narrative and supplemented by supporting text, and in their wide dissemination among the population. In late Imperial China, and even during the early years of the Chinese Republic, she posited, real or fictional criminal narratives were eagerly

appropriated into the cultural matrix, as literary storylines, theatrical plots, popular imagery and into oral storytelling, supported by pictorials. Based on a case study of a rare unpublished



Alina Martimyanova

print from the collection of the Rietberg museum entitled “Retribution for Killing One’s Son” (Sha zi bao 潔扈嫻), Alina discussed the phenomena of the “crime and retribution” imagery in Chinese popular culture. The source of this particular narrative was a novel, which itself was based on a real incident that occurred between 1875 and 1909 in Tongzhou. She claimed that it is, however, difficult, to assess whether the popular imagery of the “son-murder” cases was inspired directly by the novel or rather by numerous theatrical pieces based on the same narrative. A discussion of the inherent iconographic conventions of such prints and the fluid essence of their source narratives (re-)considered their nature as reproduced narrative illustrations or as visual renditions of related theatrical performances.

The third session, which was devoted to “Theoretical Approaches to Illustration” and took place on Thursday 13th July, offered three presentations. The first one, by Christina Ionescu, from Mount Allison University, Canada, was entitled “Not Reproductions Sensu Stricto: Creative Debt and Marketing Strategies in the Illustration of Manon Lescaut.” It explained that while preparing the 1958 fine press edition of *Manon Lescaut* printed by Frank Altschul’s Overbrook Press in Stanford (CT), American illustrator Thomas Maitland Cleland remarked: “At the outset it should be understood that the pictures in this book are not reproductions in the generally understood meaning of that term. There were no colored originals which could be reproduced; and each of the two hundred copies of the thirty-odd pictures and decorations is an original in the sense that an autographic print by an artist in any medium is such.”



“Theoretical Approaches to Illustration” panel

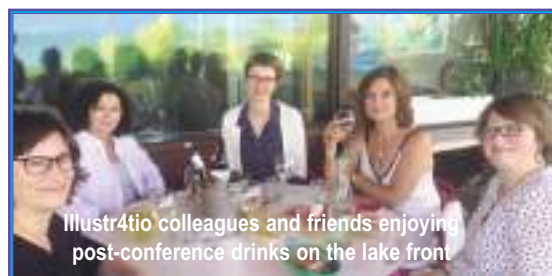
Christina argued that Cleland’s statement provides an artist’s unusual response to mechanical reproduction in the art and

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“IAWIS” (cont.)

craft of the illustrated book. She selected examples from an extensive visual corpus consisting of over 91 illustrated editions, of which at least 63 contain original images, to examine how artists reacted through time to previous illustrated editions of Abbé Prévost’s canonical novel. In addition to frontispieces, illustrative series and ornamental features, the iconographic corpus of Manon Lescaut also contains an impressive number of standalone pieces or, to use a term coined by Leigh G. Dillard, “parallel illustrations”: prints, paintings, and sculptures inspired by, but designed to be displayed independently of, the text, which mark its foray into visual culture. Christina focused on the recycling of iconographic topoi and the search for originality, the marketing strategies designed to highlight the uniqueness of a copy (such as numbering), and the influence of the cultural context upon an artist’s creative realm.

In “Recycled Images as Layers of Meaning in Picturebooks,” Isabelle Gras, a doctoral student at the Université Bordeaux Montaigne, posited that the growing use of images and the development of visual media in the 20th century prompted scholars to question the status of images as mere illustrations of texts. She claimed that Kress and van Leeuwen have showed that the visual could be considered as a semiotic mode, and elaborated a systemic-functional model of visual meaning based on Halliday’s theory of language. Like any semiotic mode, the visual mode makes it possible to cite or to refer to multifarious types of works, whether visual or not. She recalled that Benjamin had pointed out that reproduction could never account for the unique presence of a work of art. Drawing on his notion of “aura” of a work of art, she contended that picture books provide a new narrative context in which illustrations borrowed from literary works or other media function as layers of meaning, integrated in the composition of a new image. She first presented Benjamin’s notion of ‘aura’ and its re-interpretations in the



Illustr4tio colleagues and friends enjoying post-conference drinks on the lake front



“Theoretical Approaches to Illustration” panel

age of digital image processing, and discussed the difference between the reproduction and the recycling of an image. She then showed that the type of visual meaning developed by the recycled images contributes to creating a mind-

scape shared by the author, the illustrator and the implied reader in *The Day I Swapped My Dad for Two Goldfish* and *The Wolves in the Walls* by Neil Gaiman and Dave McKean, and *The Lost Thing* by Shaun Tan.

The final speaker, Hélène Martinelli, from the ENS in Lyon, gave a talk on “L’illustration à l’époque de sa reproductibilité technique: allographie et autographie chez Alfred Jarry et Josef Váchal.” Hélène explained that although Alfred Jarry and Josef Váchal have been mostly compared on the ground of their shared grotesque vein, they should also be matched up as authors-illustrators, since they both devoted particular attention to xylography, as engravers, printers and book amateurs. Their illustrated books all play on the cohabitation between authorial illustrations and reproduced ones, which generates interesting (poly)graphic clashes. *Les Minutes de sale mémorial* and *César-Antéchrist* de Jarry recycle popular engravings which also illustrate his magazines *L’Ymagier* and *Perhindérion*. Váchal recycles anonymous images among the illustrations of his *Roman sarant*, as well as others from his *Jardinnet du diable ou histoire naturelle de fatômes*. Such practices invite us to think about the intermediary status of engraving, which is both autographic and allographic – a distinction made by Goodman and which can nuanced based on Eco’s reflection on the notion of replica – and which



The University of Lausanne, view from the university restaurant

is, contrary to texts, heterogenous in nature. Hélène claimed that the controversial notion of “original engraving” led to a view that recycling meant copying rather than original execution. Xylo-graphy, she argued, does not relate to the “autographic paradigm” defined by Philippe Kaenel; it is rather a form of authorial appropriation of an anonymous graphic culture. §

IDEA International Conference: “Illustration et Identité(s) / Illustrating Identity / -ies,” 8–10 November 2017

By **Nathalie Collé**,
Université de Lorraine

Last November, IDEA organised and hosted, with the help and support of the Illustratio research team and its members’ respective universities and research units – Université de Bourgogne-Franche-Comté, EA 4182 TIL (Texte Image Langage), Université de Haute-Alsace, EA 4363 ILLE (Institut de recherche en Langues et Littératures Européennes) and Université de Valenciennes et du Hainaut-Cambrésis, EA 4343 CALHISTE (Cultures, Arts, Littératures, Histoire, Imaginaires, Sociétés, Territoires, Environnement) –, an international conference on “Illustration et Identité(s) / Illustrating Identity-ies,” in collaboration with the Illustration Research international network and the Manchester School of Art (UK). The three-day conference took place at the Université de

Lorraine, on the Campus Lettres et Sciences Humaines of Nancy, on 8th, 9th and 10th November 2017. It gathered researchers and practitioners from Canada, France, Germany, the Netherlands, New Zealand, Poland, Qatar, Spain, Turkey, the United Kingdom and the United States.

The call for papers had invited participants to explore the interdisciplinary and cross-cultural means through which illustration, in all of its forms, contributes, and has contributed historically, to the shaping of “identity-ies.” The study of illustration indeed provides powerful insights into not only the representation, but also the construction of identity-ies – including gender identities, national and political identities, subcultures, hybrid identities and performative identities.

It was based on the assumption that illustrators as cultural agents have the power to both reinforce and problematize “the visual vocabulary of politics” (Steven Heller, *Iron Fists: Branding the 20th Century Totalitarian State* 2008; rep. 2010) through their use and manipulation of cultural narratives and stereotypes. Illustrators often navigate several personas when creating artwork – for example, the desires of the client, the reception of the audience and the voices within the text. They may also produce highly personal and subjective work documenting emergent or performed identities in relation to historical, geographical, social, cultural and phenomenological matrices.

The organizers had encouraged critical and theoretical frameworks which foster understanding of the cultural relevance of illustration, and examine the links between book history, print culture, digital culture and identity. They had solicited both practice-led and theoretical papers which may cover any

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