

IASEMS



Italian Association
of Shakespearean and
Early Modern Studies

*Making Pictures Speak:
Working with Images in Early Modern England*

The Twelfth IASEMS Conference
University of Bologna, 8-10 June 2022

A thousand moral paintings I can show
That shall demonstrate these quick blows of Fortune's
More pregnantly than words
Timon of Athens, 1607 (1.1.92-94).

Sir Philip Sidney famously elaborated a notion of poetry as “an art of imitation [...] that is to say a representing, counterfeiting, or figuring forth; to speak metaphorically, a speaking picture, with this end — to teach and delight” (*An Apology for Poesy*, 1595). The interplay between text and image in early modern literature, language and culture intersects crucial issues related to post-reformation politics and agendas; like texts and theatrical performances, images are “ideologically charged” and debated (Elam 2017).

The Twelfth Iasems conference will focus on literary and dramatic uses of the visual, looking at how images, portraits, objects, props and similar ‘artefacts’ generate alternative ways of *speaking*, *telling* and *seeing* that confirm and/or re-signify literary norms, linguistic codes, moral values, and aesthetic standards. The conference aims at exploring speaking and spoken pictures, imaginative and material processes of ‘figuring forth’, semiotics of display, theoretical and performative modes of the visual, contexts of representation, circuits of signification, in order to reach a better understanding of the ways in which the visual is produced and mediated in early modern literature and culture.

Topics of interest include, but are not limited to the following:

- Images and affect
- Images and conflict / Visual representations of crime scenes

- Images and disease
- Images and memory
- Images of the self and collective images
- Absent images
- Iconophobia and iconoclasy
- Circulation of popular images
- Mental imagery
- Speaking, spoken and animated pictures
- Sameness and difference
- The language of objects on stage (paintings, letters, rings ...)
- The role of images in non-literary writing
- Maps and cartography
- Travelling images
- Visual representations of the human body
- Images of femininity and masculinity
- Visual representations of the Church and of the monarchy, of ceremonial objects and dress (coronations, parades, religious rites...)
- Images of the sacred
- Ballads, broadsheets, and emblems: the relationship between text and image
- Thaumatoigraphy, thaumatology and chronologies of extraordinary events: apocalyptic thought and images
- Speaking pictures across genres
- Linguistic representation of images
- Ekphrasis

We welcome proposals for twenty-minute papers (maximum). Please send a 500-word abstract and 200-word curriculum vitae by **15 March 2022** to:

Luca Baratta: lucabaratta85@gmail.com

Iolanda Plescia: iolanda.plescia@uniroma1.it

Selected Bibliography:

Acheson, Katherine, 2016, *Visual Rhetoric and Early Modern Literature*. Abingdon: Routledge.

Arshad, Yasmin, 2021, *Imagining Cleopatra: Performing Gender and Power in Early Modern England*. London, Bloomsbury.

Astington, John H. 2017. *Stage and Picture in the English Renaissance: The Mirror Up to Nature*. Cambridge: Cambridge University Press.

Caporicci, Camilla and Armelle Sabatier, (eds), 2020, *The Art of Picturing in Early Modern English Literature*. New York and London: Routledge.

Coronato, Rocco, 2017, *Shakespeare, Caravaggio, and the Indistinct Regard*, New York: Routledge.

Elam, Keir, 2017. *Shakespeare's Pictures: Visual Objects in the Drama*. London: Bloomsbury.

Erickson, Peter and Clark Hulse, 2000, *Early Modern Visual Culture: Representation, Race, and Empire in Renaissance England*. Pennsylvania: University of Pennsylvania Press.

Gent, Lucy and Nigel Llewellyn, (eds), 1990, *Renaissance Bodies. The Human Figure in English Culture c. 1540-1660*. London: Reaktion Books.

Greenblatt, Stephen, ed., 1988, *Representing the English Renaissance*. Berkley-Los Angeles: University of California Press.

Pinotti, Andrea and Antonio Somaini, 2016, *Cultura visuale. Immagini, sguardi, media, dispositivi*, Torino: Einaudi.

Howarth, David, 1997, *Images of Rule. Art and Politics in the English Renaissance, 1485 – 1649*. Berkley-Los Angeles: University of California Press.

Innocenti, Loretta, 1983, *'Vis eloquentiae'. Emblematica e persuasione*. Palermo: Sellerio.

- Kennedy, David and Richard Meek**, 2018, *Ekphrastic Encounters: New Interdisciplinary Essays on Literature and the Visual Arts*. Manchester: Manchester University Press.
- Marrapodi, Michele**, (ed.), 2017, *Shakespeare and the Visual Arts. The Italian Influence*. Abingdon and New York: Routledge.
- Mason Vaughan, Virginia, Fernando Cioni and Jacqueline Bessell**, eds, 2010, *Speaking Pictures. The Visual/Verbal Nexus of Dramatic Performance*. Teaneck: Fairleigh Dickinson University Press.
- Meek, Richard**, 2016², *Narrating the Visual in Shakespeare*. Abingdon: Routledge.
- Partner, Jane**, 2018, *Poetry and Vision in Early Modern England*. Cham: Palgrave Macmillan.
- Porter, Chloe**, 2013, *Making and Unmaking in Early Modern English Drama – Spectators, Aesthetics and Incompletion*. Manchester: Manchester University Press.
- Sabatier, Armelle**, 2017, *Shakespeare and Visual Culture. A Dictionary*. London: Bloomsbury.
- Sillars, Stuart**, 2015, *Shakespeare and the Visual Imagination*. Cambridge, Cambridge University Press.
- Sokol, B. J.**, 2018, *Shakespeare's Artists. The Painters, Sculptors, Poets and Musicians in his Plays and Poems*, London: Bloomsbury.
- Stelzer, Emanuel**, 2019, *Portraits in Early Modern English Drama: Visual Culture, Play-Texts, and Performances*. Abingdon: Routledge.