

"Poetry in Expanded Translation II: Intersemiotic Translation—between Text & Image"

International interdisciplinary conference

8-10 November 2017, Université de Haute-Alsace, Mulhouse, France.

Comité d'organisation UHA : Jennifer K Dick (UHA/ILLE), Maxime Leroy (UHA/ILLE), Enrico Monti (UHA/ILLE), Martina Della Casa (UHA/ILLE). AHRC Organizational Committee: Zoe Skoulding (U Bangor), Jennifer K Dick (UHA), Jeff Hilson (U Roehampton, London), Chris McCabe (National Poetry Library, Southbank Centre, London) Multilingual Doctoral Support Committee : Zahra Kandeh Kar (UHA/ Iran), Alexandra Kraeva (UHA/Russia), Charlaine Ostmann (UHA/France)

CFP: Multidisciplinary conference on modes of text and image translation, use and reception in or in-between literature and visual art. During the conference Lex-Icon: Treating the image as text, treating the text as image held at UHA in 2012, we asked whether it was emphatic attention to the physical substance of language (the plasticity of words) that draws the practices of authors and visual artists together today, or whether there are very different modes of representation, creation and reception engendering cultural upheavals in artistic and literary practice in verbo-visual works. We also asked whether one needs language to produce thought, to write or to describe the world. Following on from this, at the first Poetry in Expanded Translation conference held in London in April 2017 we explored in what ways rewritings texts are in and of themselves translations.

Building on the body of reflections from these two preceding encounters, Poetry in Expanded Translation 2 will investigate the role of the visual in poetry as intercultural dialogue. It will consider the relationship between poetry and visual texts (including hybrid and hypertext works) as a form of translation, but will also explore the place of language within visual works as poetic discourse and investigate its role in mediating reception of poetry and visual art across linguistic boundaries. Transposition will therefore be examined alongside translation as a means of exploring interlingual and intersemiotic crossovers. Sound poetry into written score, concrete or visual poetry across languages, literary work transformed into visual art works (as in Marcel Broodthaers' Mallarmé-based works or the literature-based practices of Mexican visual artist Jorge Menendez Blake, who showed Octavio Paz, Emily Dickinson and Kafka-based work in Europe at the Biennale of Venice and in June 2016 at the Kunsthalle-Mulhouse). Reception of verbo-visual translation in out of book formats will be a central focus. This conference will explore the overall limits of intersemiotic translation (what the OUTRANSPO group of international poet-translators calls "intersemiotranslation": translating "between sign systems, such as between language and dance.") and intermodal translation practices in order for researchers, translators, and creative practitioners from varied disciplines, languages and cultures to begin formulating a new criticism for these radical,

exploratory forms of translation. We hope also to provide tools for those seeking methods for applying techniques of translation to authors and visual artists exploring this liminal zone between literary language and sign/visual image. Linguistic and visual frontiers will be contemplated as works containing collage, invented visual sign languages, images meant to be “read” as part of the text or text meant to be seen as part of the art and transposition of language and other codes are examined side by side with interlingual translation issues.

The goal is to contribute to the development of theoretical reflection, but also to creative practice in translation. For reflection: In Tim Atkins’ categorization of “7 types of translation”, intersemiotic is defined as “an interpretation of one sign system by means of another” including the methodological subcategories of rewriting pictographs or ideograms as text, transcriptions of vocal nonvisual signs, linguistic sign transposed into visual sign (e.g. Christian Bök’s translation using Rimbaud’s system of colors for vowels to translated a poem into color), re-representing texts in cartoon, sketch or ideograph format, and expanding page into play. One of the key issues which will be addressed is therefore what translation can mean if we think of it in Atkins’ terms, as going from one semiotic code to another, not just one language to another? How does this overlap with adaptation, as one boundary? When does it stop being translation, or when does the word “translation” become only a metaphor for a kind of artistic or inter-artistic practice or dialogue? We therefore welcome papers on intra and interlingual translations as well as inter-media, intermodal translations and translations from digital to print to performance or *mise-en-espace*. We are keen on including papers treating typologies of intersemiotic translation, theory, and history as well as on single works and the issues of translation for specific authors or visual artists, including those from historically text-image dominant movements (dada, concrete poetry, Russian and Italian futurism, etc.).

Especially welcome are papers addressing the history and the historiography of intersemiotic translation, providing an overview of intersemiotic dialogue in the field. All critical, theoretical and disciplinary approaches are encouraged. Potential presentation topics include, but are not limited to :

- . Does one need language to translate? As in, at what level are certain intersemiotic translations not verbal-verbal translations, but intermodal exchanges of sign and sign types? -
- . Semiotic, intersemiotic vs. Post-semiotic translation (bp Nichols)
- . What are the issues of translating polysemic elements in verbo-visual texts?
- . What skills or techniques need to be applied or can be applied in these cases?
- . How do we formulate the issue of translation today with the kind of hybridity and hypertextuality available to us?
- . The translation of visual protocols (typographic plays, scribbling, collages, importation of images, etc.) in ultra-contemporary literature.
- . The multimediality of the page / screen as a space for redefinition: form and translation.

- . The stakes for translations and the modality of an image-rhetoric in the context of emerging screen cultures for video-poems, hypertext works or on-screen translations of poetry.
- . Untranslatability? : Textual processes which lead to “unreadable” readings, to illegible texts, thus to “impossible” translations. In parallel: untranslatability in general, as in plays on words and images that are so global/telling they do not need to be translated. Potentially: theoretical reconsiderations in verbal-visual transpositions of poems based on Coleridge’s and Beckett’s issues about what is in a poem as not being able to be re-said in any other way, be formed in any other way—raising the question in our context of "but can it be seen", as certain visual works echoing literary works may imply.
- . Emergent modes for readers and spectators of lexiconographic translations.
- . The phenomena of simplification of complex thought or of complexification of reading image and text as applied to the translation of lexiconographic works. In the case of concrete poetry or modes of poetry verging on asemic writing: what is to/not to translate?
- . Translating a visual feature into a sound, or translating a literary work into a visual objet or image (abovementioned Broodthaers, Menendez Blake, Bök, or Picasso and Don Quixote: how do we differentiate between illustration, transference of a code or concept, and translation?)
- . Silence and its translation onto and through the page—can silence be turned into a blank or an image? In the case of what is often read as silence on a page, how does one gauge what one does with that in translation? In oral readings of texts which are highly fragmented or visual, is it “translation” to fill or to not fill in the blank (Sowako Nakayasu, Myung Mi Kim, Fyodor Tyutchev, Claude Royet-Journaud, Susan Howe). In such a case, one may also address the issue of at what point an image is sound.
- . Performance and transcription of sound poetry performances onto the page as kinds of translation (Julien Blaine, Bernard Heidsieck, Jacques Sivan) Also, translations that render movement, voice or breath into text. How do these differentiate themselves from musical scores or notes for choreography? In what ways are they legible and thus part of the practice of literary translation?
- . New and created languages of signs and how they are translated using verbo-visual cues—or what Pierre Joris calls “inter-languish” translations in “Toward a Nomadic Concept of Translation”. In visual art: Parviz Tanavoli, Iranian poet artist’s work on the word "Nothing" or "Heech".
- . Translation into visual sign as a method of reading or understanding a work, i.e. Nabokov’s reasoning for his images of Kafka’s novels—as not illustration. Picturing the novel vs. illustration—can we see this as not illustration because of its purpose, according to the author? - What is not translated in visual poetry? For example, in Apollinaire translations of the meaning vs the form of a poem and how this alters a Calligramme. (i.e. the Russian translator who only translated the language of Calligrammes).
- . Exploring parallel disciplines or historical precedents, we also welcome proposals which may address issues having to do with translating and

forms of illustration. Illustration is evidently not the same as translation, and yet in what ways are these modes kinds of translations? And, in the tradition of text-image translation, where do we place work like emblems on the scale of translation to illustration? In a similar vein, how might we see books of hours and the potential forms of translation of these kinds of works come into play in contemporary dialogues about translation?

- . How can we establish new critical methods to analyze and pick apart these kinds of exchanges between text and image, between form and content? Must we propose new terminology to understand, interpret, circumscribe even apply technically these kinds of translations?
- . Identity (and the interrogation of identity) of the translator-author-artist by these verbo-visual creative translation practices.

In our contemporary era where boundaries between once rigidly defined disciplines of art and literature, translation and writing have become fluid and permeable, a need to reconsider practices of translation, transcription and communication via visual and textual forms is in order. We hope this conference and its resulting publications may open a larger dialogue about translation that will be continued in April 2018 in Bangor, Wales at Poetry in Expanded Translation 3.

Confirmed participants: keynote speakers and invited authors: Sandrine Wymann (Director of the Kunsthalle-Mulhouse), Cole Swensen (American author and translator), Christophe Manon (French poet and performer), the performance duo Montaigne Froide (France, thanks to the generous contribution of the SUAC-UHA) and Mathilde Sauzet Mattei (Belgian performer, presenting a version of her bilingual experimental opera “Disoriented Cabaret” with the support of an opera singer from Strasbourg). Participants from the AHRC (Arts and Humanities Research Council, UK) Network: Zoë Skoulding, Jeff Hilson, Jennifer K. Dick, Chris McCabe, Nia Davies, Alys Conran, Tim Atkins, Philip Terry, Lily Robert-Foley, Vincent Broqua, Simon Smith, Carole Birkan-Berz and Vahni Capildeo.

Paper proposals (250-300 words) in French or English should be emailed before the **25th of Aug 2017**. They should be sent to both Jennifer K Dick at poextrans@gmail.com and to Maxime Leroy at maxime.leroy@uha.fr. Please include: **“Expanded Translation” in the subject line**. The organizers will confirm the final programme by the 10th of Sept 2017.

Information concerning this conference will be posted on our website at: <http://expanded-translation.bangor.ac.uk/>

Other materials may be found on our blog at: <http://expandedtranslation.blogspot.fr/>