



20th and 21st Century French and Francophone Studies
International Colloquium
Verbal, Visual, Virtual
New Canons for the Twenty-first Century

The France-Florida Research Institute
The Department of Romance Languages and Literatures
University of Florida, Gainesville
March 31 - April 2, 2005

Conference Organizer: Carol J. Murphy
Conference Co-chairs: Alioune Sow, Annie Trégouët
Organizing Committee: Sylvie Blum, Bernadette Cailler, William Calin, Raymond Gay-Crosier,
Gayle Zachmann
Conference Administrator: Barbara Dyer

PROGRAM

Details are subject to change. Except where stated, all sessions take place in the Hilton Hotel.

Thursday, March 31

10:00am – 5:00pm – Registration

10:30am – 12:00 noon – Panels

Panel 1A – Hawthorne Room

Interpreting Theater

Chair: Susan Read Baker, University of Florida

- Nicole Fayard, University of Leicester, *Daniel Mesguich's Shakespearian "Play:" Re-envisioning the Canon in late 20th century*
- Anne Mairesse, University of San Francisco, *"Une magnifique désolation": Empreinte d'un renouveau social dans le théâtre contemporain*
- Susan McCready, University of South Alabama, *Molière Interpretation between the Wars: From Verbal to Visual*

Panel 1B – Azalea Room

Surrealist Love Triangles: Man Ray, Lee Miller, and Valentine Penrose

Co-chairs: Terri Gordon, New School University

Peter Schulman, Old Dominion University

- Terri Gordon, New School University, *Dancer/Danger: Man Ray, Surrealism and the Woman-Machine*
- Peter Schulman, Old Dominion University, “Wandering the Sepulchers of the World”: *Lee Miller’s Haunting Surrealism*
- Karen Humphreys, Trinity College, *Image, Montage, and Collage: The Poetic Œuvre of Valentine Penrose*

Panel 1C – Dogwood Room

"Voix de passage": nouveaux modes de perception dans l'espace littéraire

Chair: Anne Berthelot, University of Connecticut

- Aurélie Dubois, University of Connecticut, *Meursault ou "La forteresse vide ": renversement des mécanismes d'aliénation dans l'Etranger de Camus*
- Alain Lescart, University of Connecticut, *Amin Maalouf partout et nulle part: une écriture de la médiation, à la croisée des chemins*
- Mark Humphries, University of Connecticut, *Historicity and Magical Realism in Sony La'bou Tansi's Les sept solitudes de Lorsa Lopez*.
- Bambi Billman, University of Connecticut, *Nomadic Memories and De-cloistered voices: Re-envisioning History and Feminine Identity in Assia Djebar's L'Amour, La Fantasia*

Panel 1D – Hickory Room

The Literary Camera

Chair: Theresa Antes, University of Florida

- Aymeric Glacet, Sewanee - The University of the South, *Simon and Belle*
- Melissa Scalzi, Florida State University, “Le mot dit plus que mille images”: *Photographic Representation in L'amant by Marguerite Duras*
- Cristina Alvares, Louisiana State University, *Fonction paternelle et photographie chez Pierre Michon*

Panel 1E – Cypress Room

Contrebandes et dérobadés: une relecture des écrits de Georges Perros.

Chair: Éric Trudel, Bard College

- Isabelle Décarie, Université du Québec à Montréal, *Découper le monde: La lexicographie de Georges Perros*

- Francis Guévremont, Towson University, *Papiers collés de Georges Perros: De l'anamnèse à l'aphorisme*
 - Eric Trudel, Bard College, *Sans nom propre ou commun. La poésie précaire de Georges Perros*
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Panel 1F – Live Oak Room

Dé-mentir le récit

Chair: William Calin, University of Florida

- William Cloonan, Florida State University, *Le Roi des aulnes comme parodie du métarécit*
 - David Ellison, University of Miami, *Proust and the Art of Lying*
 - Ari Blatt, University of Pennsylvania, *Détrompe l'œil*
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12:00 noon – 1:30 pm – Lunch Break

1:30pm – 3:00pm – Panels

Panel 2A – Dogwood Room

Croisements d'auteurs

Chair: Eliane DalMolin, University of Connecticut

- Roger Célestin, University of Connecticut, *Proust, Houellebecq, and the question of "style"*
 - Leah Hewitt, Amherst College, *Franco-Russian Bookends: Nathalie Sarraute and Andrei Makine*
 - Gerald Prince, University of Pennsylvania, *Sartre romanesque*
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Panel 2B – Hawthorne Room

Pascal Quignard, le "canon" et les limites de la littérature

Chair: Jean-Louis Pautrot, St. Louis University

- Bénédicte Gorrillot, Université de Valenciennes, *L'auteur Pascal Quignard*
 - Dolores Lyotard, Université du Littoral, *De l'invisible chez Pascal Quignard*
 - Jean-Louis Pautrot, St. Louis University, *Le "Canon" quignardien*
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Panel 2C – Azalea Room

Haitian Spaces

Chair: Ben Hebblethwaite, University of Florida

- Mariana Past, Duke University, *Ti Difé Boulé Sou Istoua Ayiti: Revolutionary Language to Challenge Haitian History*
 - Charles Forsdick, University of Liverpool, *Picturing Toussaint*
 - Valerie Kaussen, University of Missouri-Columbia, *Revolution and the Spaces of Desire in Marie Chauvet's Amour*
 - Stephanie Hopwood, The University of Virginia, *Defining Marvelous Realism in Alexis's Compère Général Soleil*
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Panel 2D – Cypress Room

Vers une ère post-média ou Internet comme nouveau media

Chair: Laurence Allard, Université de Lille 3

- Laurence Allard, Université de Lille 3, *Polyphonies digitales du soi et subjectivité politique: de quelques blog photo-video*
 - Olivier Blondeau, l'IEP Paris-Cevipof, *Internet comme nouveau média et mouvements sociaux: l'hypothèse de la continuité*
 - Pierre Edouard Guérinet, l'Université de Paris 1, *Eléments pour une définition d'un "post-situationnisme" tactique et désenchanté*
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Panel 2E – Hickory Room

Lectures Américaines du Cinéma Français

Chair: Annie Trégouët, University of Florida

- Dana Strand, Carleton College, *(Ceci n'est pas un) Western*
 - Laurence Enjolras, College of the Holy Cross, *Regarde la mer: angoisse et manipulation chez François Ozon*
 - Charles H. Meyer, University of Florida, *French Patriotism and the Mythic Fantasy of America in Jacques Tati's Jour de fête*
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Panel 2F – Live Oak Room

Transforming Sex and Text

Chair: Elizabeth Fallaize, University of Nottingham

- Judith Still, University of Nottingham, *Cixous, sex and text*
 - Elizabeth Fallaize, St. John's College, Oxford University, *Djebar and the Language of the Dead*
 - Alex Hughes, University of Birmingham, *Bodily Encounters with China in Julia Kristeva's Les Samourais*
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3:00pm – 3:30pm – Coffee

3:30pm – 5:00pm – Panels

Panel 3A – Dogwood Room

New Configurations of France

Chair: Verena Conley, Harvard University

- Verena Conley, Harvard University, *France and its Others: Etienne Balibar on Post-Colonial Spaces*
- Eugene Holland, Ohio State University, *Balibar and Postnational Citizenship*
- Guiseppina Mecchia, University of Pittsburgh, *For a Politics of Virtuality: Félix Guattari, the Medias and Transversality*
- Vinay Swamy, University of Washington, *Society of Spectacle: Race, Nation and Post 9-11 France in Benmiloud's Allah Superstar*

Panel 3B – Hawthorne Room

Sublimely Visual: Poetry, Plasticity

Chair: Susan Harrow, University of Wales - Swansea

- Susan Harrow, University of Wales - Swansea, *Fragile Flesh and the Blister (Bubble) of Words: Ponge through Manet, Braque and Giacometti*
- Pamela Genova, University of Oklahoma, *Pierres écrites: Language, Image, and Art in the work of Yves Bonnefoy*
- Michael Bishop, Dalhousie University, *Interweaving and Diversity in Contemporary French and Francophone Poetry and Art* (paper to be read in absentia)

Panel 3C – Cypress Room

Voicing Silence

Chair: Renate Günther, University of Sheffield, UK

- Lisa Walsh, University of Nottingham, *Suffering in Silence: Duras, Kristeva and the Politics of Melancholy*
- Carolyn Fay, Pennsylvania State - Altoona, *The Voice of L'Amante anglaise*
- Weixing Su, Stanford University, *Henri Michaux: la voix de l'invisible*

Panel 3D – Azalea Room

Uncertainty and Literature

Chair: Jean-Louis Hippolyte, Rutgers University

- J. Marina Davies, Yale University, *Character and identity in Albert Cohen and Nathalie Sarraute.*
- Jean-Louis Hippolyte, Rutgers University – Camden, *Une place dans le monde, ou la quête identitaire du roman français*
- Peter Consenstein, City University of New York, *Je m'en vais et c'est tout chez Jean Echenoz*

- Thangam Ravindranathan, University of Pennsylvania, *Barbarus Hic Ego*
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Panel 3E – Live Oak Room

Violences et criminalités au féminin: Session I

Chair: Dawn M. Cornelio, University of Guelph, Ontario

- Lucille Cairns, University of Stirling, Scotland, *Violence, Criminality, Intra-female Desire: Configurations and Deformations of Lesbianism in French and Francophone Cinema*
 - Jane E. Evans, University of Texas - El Paso, *Violence, et criminalité au féminin in Leïla Marouane's Le Châtiment des hypocrites*
 - Dawn M. Cornelio, University of Guelph, Ontario, *Pourquoi le crime: criminels, criminelles et victimes dans les trois romans de Véronique Ovaldé*
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Panel 3F – Hickory Room

Re-visionings

Chair: Gayle Zachmann, University of Florida

- Catherine Vogt, Université de Paris 7-Denis Diderot, *Marges Transgressives dans l'Œuvre de Marguerite Duras: Le texte à voir*
 - Roxana Vicovanu, Johns Hopkins University, *“Des yeux qui ne voient pas....” Ou comment fabriquer du réel*
 - Oana Panăit, Indiana University – Bloomington, *Donner à voir: argument pour une lecture figurale de la littérature française contemporaine*
 - Sean Hand, Oxford Brookes University, *Re-Visions of Emmanuel Levinas*
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5:30pm – 7:00pm Plenary Session, Samuel P. Harn Museum of Art (located directly across 34th Street from the Hilton Hotel)

5:30pm - Welcoming Address, Dr. Neil S. Sullivan, College of Liberal Arts and Sciences

5:35pm – Introduction, Dr. Agnès Disson, Osaka University

Pierre Alferi – Ecole des Beaux Arts, Lyon
Le Sens du Trait

7:00pm – 9:00pm, Reception, Harn Museum Galleria

Friday, April 1

8:00am – 5:00pm – Registration

8:30am – 10:00am – Panels

Panel 4A – Hawthorne Room

Orientalisms

Chair: Chris Reynolds-Chikuma, Lafayette College

- Chris Reynolds-Chikuma, Lafayette College, *L'art du Japon selon Malraux: Une philosophie orientaliste?*
- Rosalind Silvester, Queen's University-Belfast, *Genre and Image in the Works of François Cheng and Dai Sijie*
- Yaëlle Azagury, Barnard College, Columbia University, *Rajae Benchemsi et Souad Bahéchar: nouveaux canons pour le roman francophone?*

Panel 4B – Dogwood Room

Session Spéciale, I: Autour de Marie Nimier

Chair: Jeanne-Sarah de Larquier, Central Michigan University

- Anne-Marie Jezequel, University of Cincinnati, *La Reine brise le Silence*
- Margaret-Anne Hutton, University of Nottingham, *Écriture et figure paternelle dans l'œuvre de Marie Nimier: points de re-pères*
- Discussion avec Marie Nimier

Panel 4C – Azalea Room

Filmic Relations: Visualizing Colonial and Postcolonial Histories and Spaces

Chair: Rachel Gabara, Princeton University

- Panivong Norindr, University of Southern California, *The Documentary as Testimonial: Trauma and Witnessing in Rithy Panh's S-21*
- Rachel Gabara, Princeton University, *Documentary Film in Africa / African Documentary Film*

Panel 4D – Hickory Room

Gay Subjectivities

Chair: Nathalie Ciesco, University of Florida

- Ivy Dyckman, Florida State University, *La Lettre «m» dans L'Immoraliste d'André Gide (Image and Identity)*
- Frédéric Canovas, Arizona State University, *Emancipation sexuelle et obstacles paratextuels: les cas de Gide et Cocteau.*
- Agnès Vannouvong, Université de Paris VIII, *Pour une mise-en-scène de l'identité sexuelle dans le théâtre de Jean Genet: réversibilité de l'image sexuée ou le jeu des genres*
- Drew Jones, Queens College CUNY, *Jean Cocteau: Living Out (Art and Engagement)*

Panel 4E – Cypress Room

Narrative Games

Chair: Terry Harpold, University of Florida

- Mark Wolff, Hartwick College, *The Rules of the Oulipian Game: Authorship and Posthuman Literature*
 - Sébastien Genvo, Université de Metz, *Le game design de jeux vidéo, une nouvelle forme de narration interculturelle?*
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Panel 4F – Live Oak Room

Film Screening – *cinépoèmes et films parlants* – Pierre Alferi

10:00am – 10:30am – Coffee

10:30am – 12:00 noon – Panels

Panel 5A – Dogwood Room

Remembering History

Chair: James Austin, Connecticut College

- Philippe Carrard, University of Vermont, *Remembering Unworthy Causes: The French Who Fought for Nazi Germany and Their Memories*
 - Annabelle Golay, Tulane University, *Gide et Sartre: diaristes en guerre*
 - Aparna Nayak-Guercio, University of Pittsburgh, *La liberté guidant les animaux: Calvo's reinterpretation of Delacroix*
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Panel 5B – Cypress Room

Visions de l'Amérique: France-Amérique

Chair: Hélène Blondeau, University of Florida

- Geneviève Maheux-Pelletier, University of Illinois at Urbana-Champaign, *Quand le mot devient image: "Codeswitching" et vision de l'Amérique chez trois auteurs français*
 - Christine M. Cano, Case Western Reserve University, *Versailles à la Maison Blanche: les années Kennedy et le langage du style*
 - Alain-Philippe Durand, University of Rhode Island, *L'extrême avec vue*
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Panel 5C – Hawthorne Room

Web Configurations

Chair: Martine Guyot-Bender, Hamilton College

- Martine Guyot-Bender, Hamilton College, *Ecrans et pages*
 - Katherine Harrington, University of Maine-Fort Kent, *Mapping out the Postmodern Self: The Use of Collage and the Internet in the Autofictional Writing of Régine Robin*
 - Richard Watts, Tulane University, *Virtual Maroons: The Figure of the Hacker in Patrick Chamoiseau's Ecrire en pays dominé*
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Panel 5D – Azalea Room

Virtuality: Text and Body

Chair: Timothy Mathews, University College London

- Timothy Mathews, University College London, *Virtuality, place and the body: Artaud, Giacometti, Bacon*
 - Penny Florence, Slade School of Fine Art, University College London, *Electronic Mallarmé*
 - Patrick ffrench, King's College London, *Time in the Pure State: Deleuze, Garrel and the Spiritual Automaton* (paper to be read in absentia by Timothy Mathews)
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Panel 5E – Hickory Room

Documents et documentaries

Chair: Roger Beebe, University of Florida

- Nathalie Rachlin, Scripps College, *Mémoire et éthique du documentaire dans S21, la machine de mort khmère rouge (2002) de Rithy Panh*
 - Roberta Hatcher, University of Pittsburgh, *Image and Absence in Postcolonial Non-fiction Film: Minh-ha's Reassemblage and Peck's Lumumba, La mort d'un prophète*
 - Michèle Richman, University of Pennsylvania, *Ethnographic Esthetics for a New Millenium: The Example of Documents (1929-1931)*
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Panel 5F – Live Oak Room

Film Screening – *cinépoèmes et films parlants* – Pierre Alferi

12:00 noon – 1:30pm – Lunch Break

1:30pm – 3:00pm – Panels

Panel 6A – Hawthorne Room

Translation and Its Others

Chair: John Leavey, University of Florida

- Kathryn Woodham, University of Nottingham, *Recolonising the Canon: Ahmadou Kourouma in English Translation*
 - Ioanna Chatzidimitriou, University of West Georgia, “*Je n’ai plus d’histoire*”: *Language and Dispossession in Vassilis Alexakis’ La Langue maternelle*
 - Nadia Louar, Hobart and William Smith Colleges, *Samuel Beckett: Bilinguisme sur la scène de Théâtre*
 - Reine Meylaerts, Katholiek Universiteit Leuven, Belgium, *Literary Worlds in the Global Age: For a Multilingual, Intercultural Approach*
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Panel 6B – Azalea Room

Télé-Visions

Chair: Victoire Bidegain-Di Rosa, Consulat Général de France, Miami

- Jürgen Siess, Université de Caen, *Verbal, Visual – Beckett, du théâtre à la télévision*
 - Colette Windish, Spring Hill College, *Du roman de terroir au feuilletton de l’été: Vers un nouvel imaginaire populaire français?*
 - Matthieu Dalle, University of Louisville, *Incertaine idée de la France: télévision publique et identité nationale*
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Panel 6C – Dogwood Room

Autour de Pierre Alferi

Chair: Agnès Disson, Osaka University

- Pierre Alferi, *Lecture et projection d’un film inédit*
 - Elisabeth Cardonne-Arlyck, Vassar College, “*Un processus de mutation indéfinite*”: *Pierre Alferi*
 - Philippe Met, University of Pennsylvania, “*Deffet*” *d’enfant: la famille du cinéma alferien*
 - Agnès Disson, Osaka University, Japan, *Pierre Alferi, poète du singulier*
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Panel 6D – Cypress Room

Session II, Violences et criminalités au féminin

Chair: Dawn M. Cornelio, University of Guelph, Ontario

- Emmanuelle Sauvage, University of Waterloo, *Le polar dépolarisé: Anne F. Garréta, La Décomposition*
 - Marja Warehime, University of South Carolina, *Catherine Breillat: Criminal violence in Police (1985) and Sale comme un ange (1991)*
 - Elisabeth Berglund, University of West Georgia, *Rape Fantasies and Nightmares in the Novels of Amélie Nothomb*
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Panel 6E – Hickory Room

Deleuze and Creativity

Chair: Charles J. Stivale, Wayne State University

- Felicity J. Colman, University of Melbourne, Australia, *Nihilist Gest: They Play Without Playing (elles jouent sans jeu)*
 - Hélène Frichot, Royal Melbourne Institute of Technology, Melbourne, *Vital Signs: The Work of Gilles Deleuze and Félix Guattari's Creative Philosophy in Architecture*
 - Charles J. Stivale, Wayne State University, *From Affect to Zigzag, and Back: Creation, Life and Friendship*
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Panel 6F – Live Oak Room

Transgressive Poetry

Chair: Alain-Philippe Durand, University of Rhode Island

- Nathalie Dupont, Duke University, *Les tubes de la poésie, ou le chant du corps chez Christian Prigent*
 - Nicole Asquith, Johns Hopkins University, *Extreme Poetry: French Hip-Hop and the Transitivity of the Verb*
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3:00pm – 3:30 pm – Coffee

3:30pm – 5:00pm – Panels

Panel 7A – Hawthorne Room

The French Political Imaginary Today

Chair: Van Kelly, University of Kansas

- Richard J. Golsan, Texas A & M University, *Michel Rio: Arthurian Legends, Postmodern Detectives and Fascist Pornography*
 - Christopher G. Flood, University of Surrey, *Decline or Disarray? Intellectual Debates on French Malaise*
 - Ralph Schoolcraft III, Texas A & M University, *Jack-Alain Léger, a.k.a. Paul Smail: Les Lettres persanes Returned to Sender*
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Panel 7B – Azalea Room

Intellectuels algériens: entre la valise et le cercueil

Chair: Patricia Geesey, University of North Florida-Jacksonville

- Patricia Geesey, University of North Florida-Jacksonville, *The Legacy of Mouloud Feraoun*

- Alek Baylee Toumi, University of Wisconsin-Stevens Point, *Exilés, assassins: dix ans après Djaout et Mimouni*
 - Valérie Orlando, Illinois Wesleyan University, *Between Exile and Nightmares in the Ex-centric Literature of Algeria's Engagés: Nuit Afghane by Mohammed Mokeddem*
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Panel 7C – Cypress Room

Parisian Spaces

Chair: M. Elizabeth Ginway, University of Florida

- Denis M. Provencher, University of Wisconsin, La Crosse, *Mapping Gay Paris: Language, Space and Belonging in the Marais*
 - Amanda Shoaf, Pennsylvania State University, *Bercy's "Jardin de la Mémoire": Landscape, Absence and Desire for Memory*
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Panel 7D – Hickory Room

Pratiques et Perceptions d'Écritures

Chair: Raymond Gay-Crosier, University of Florida

- Gaëtan Brulotte, University of South Florida, *Une forme d'hybridation textuelle: le haptisme*
 - Glenn W. Fetzer, Calvin College, *L'Hiatus éclaire le passage: Making Connections in Hocquard*
 - Elisabeth Arnould-Bloomfield, University of Colorado, *La Terreur dans "l'écriture": Bataille contre Tel Quel*
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Panel 7E – Dogwood Room

Art and Representations

Chair: Claudia Moscovici, University of Michigan

- Pascal Ifri, Washington University, *Art et représentation chez Proust et Céline*
 - Serge Bourjea, Université Paul-Valéry Montpellier-III, *Le visage recouvert d'un drap: René Magritte et la représentation (de l') impossible*
 - Marie Bourjea, Université Paul-Valéry Montpellier-III, *Entre poésie et peinture: le mur comme surface subjectile (Jacques Réda & Nicolas de Staël)*
 - Jasmine Getz, Université de Lille-III, *Débords de la représentation: Le visage humain (Michaux, Artaud)*
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Panel 7F – Live Oak Room

Film Screening – *cinépoèmes et films parlants* – Pierre Alferi

5:10pm – 5:25pm – Transportation by shuttle bus to the University of Florida campus. Busses will depart from the East side of the Hilton Hotel Conference Center.

5:30pm – 7:00pm – Plenary Session, Gannett Auditorium, Weimer Hall 1064, College of Journalism and Communications

5:30pm – Introduction, Dr. Verena Conley, Harvard University

Etienne Balibar, Université de Paris X, Nanterre
Constructions et déconstructions de l'universel

7:00pm – 9:00pm, Reception, Keene Faculty Center

8:00pm - 9:00pm - Continuous shuttle transportation to Hilton Hotel

Saturday, April 2

8:00am – noon – Registration

8:30am – 10:00am – Panels

Panel 8A – Live Oak Room

Hybridité et intertextualité dans la littérature du monde arabe francophone

Chair: Carine Bourget, University of Arizona

- Farid Laroussi, Yale University, *Rupture: L'intertextuel et l'interculturel maghrébins d'expression française*
 - Anne Donadey, San Diego State University, *Assia Djebar's Algerian War: The Hybrid Text of Violence and of Female Postcolonial Desire*
 - Soraya Tlatli, University of California - Berkeley, *Le sang de l'écriture ou les histoires de l'Algérie*
 - Carine Bourget, University of Arizona, *"The Cross and the Crescent:" Biblical and Koranic Intertexts in Evelyne Accad's L'Excisée*
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Panel 8B – Hawthorne Room

Poésie, Peinture en Dialogues

Chair: Carol J. Murphy, University of Florida

- Ruth Amossy, Université de Tel Aviv, *Récits de peintres*
 - Jennifer Pap, University of Denver, *"Beyond Ekphrasis or (a)u terme du laconisme"... René Char's Dialogue with Georges Braque*
 - Dianne Sears, University of Massachusetts - Amherst, *Picturing Poetry: Teaching a Course on Twentieth-Century French Poetry and Painting*
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Panel 8C – Cypress Room

Caribbean Spaces

Chair: John Conteh-Morgan, Ohio State University

- Keith Cohen, University of Wisconsin-Madison, *Undoing Exoticist Discourse: Submarine Poetics in the Caribbean*
 - Dawn Fulton, Smith College, *Urban Legends: Writing, Mobility, and Chance in the Caribbean Diaspora*
 - Mylène Priam, University of Illinois at Urbana-Champaign, *D'île en en-ville: Géographies insulaires, urbanisation et canevas discursif créole dans Texaco de Patrick Chamoiseau*
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Panel 8D – Azalea Room

L'écriture et la guerre: le rôle de l'écriture face aux conflits actuels

Chair: Metka Zupancic, University of Alabama - Tuscaloosa

- Andrew Sobanet, Georgetown University, *From Destruction to Exodus to Rebirth: Pétainisme in René Barjavel's Ravage*
 - Frédérique Chevillot, University of Denver, *Nothomb: faire quelque chose de la guerre...*
 - Metka Zupancic, University of Alabama - Tuscaloosa, *Nouvelle écriture " engagée" chez Chantal Chawaf : thérapie contre les guerres et les souffrances ?*
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Panel 8E – Dogwood Room

Tactile, Sacred, Collectible: Surrealist Objects Reconsidered

Chair: Katharine Conley, Dartmouth College

- Adam Jolles, Florida State University, *Tactile Sensations: Envisioning a Postcolonial Aesthetic in France*
 - Jeannine Murray-Roman, University of California-Los Angeles, *Blood and Safe Images: The Surreal Object Decontextualized in Leiris' Afrique fantôme*
 - Jonathan Eburne, Emory University, *Breton's Wall and the Archeology of Surrealism*
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Panel 8F – Hickory Room

Autour de Marie Nimier, Session Spéciale II

Chair: Jeanne-Sarah de Larquier, Central Michigan University

- Kimberley Healey, University of Rochester, *Le détail qui tue: crime et vision chez Marie Nimier et Fred Vargas*
 - Jeanne-Sarah de Larquier, Central Michigan University, *La nouvelle pornographie: Chromosome porteur du gène Nimier Marie*
 - Discussion avec Marie Nimier
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10:00am – 10:30am – Coffee

10:30am – 12 noon – Panel

Panel 9A – Dogwood Room

Archi-Textures

Chair: Gerald Prince, University of Pennsylvania

- Nicolas Xanthos, Université du Québec à Chicoutimi, *Architectures d'intériorité : pensées de la parole dans Le Planétarium de Nathalie Sarraute et Le Dîner en ville de Claude Mauriac*
 - Thomas Armbrrecht, University of Wisconsin-Madison, *(Un)common Places: Rhetorical and Physical Topoi in Pierre Loti's Œuvre*
 - Philippe C. Dubois, Bucknell University, *Ré-inscrire et re-présenter l'identité: nouvelle cartographie Queer*
 - Monique Manopoulos, University of Memphis, *Symbole de la boîte comme prison identitaire dans La Passion selon moi de Paul Smail*
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Panel 9B – Hawthorne Room

Infinite Variations: Binaries, Dualisms, and Doubles

Chair: Jean Alter, University of Pennsylvania

- Eric Robertson, University of London, *Word Salads and Number Crunchers: Dada in the Virtual Era* (paper to be read in absentia)
 - James Petterson, Wellesley College, *Commitment, Automatic Writing and the Law of Form*
 - Eleanor Kaufman, University of California - Los Angeles, *Sartre, Badiou, and the Truth of the Two*
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Panel 9C – Azalea Room

Bande Dessinée

Chair: Teresa Bridgeman, University of Bristol

- Ann Miller, University of Leicester, *OuBaPo: when bande dessinée goes into the labyrinth*
 - Mark McKinney, Miami University of Ohio, *French Colonialism in Black and White*
 - Teresa Bridgeman, University of Bristol, *Re-thinking the Visual-Verbal Balance in bande dessinée: New Directions*
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Panel 9D – Cypress Room

Pervisions

Chair: Lawrence R. Schehr, University of Illinois at Urbana-Champaign

- Lawrence R. Schehr, University of Illinois at Urbana-Champaign, *Dantec's Inferno*
 - Franc Schuerewegen, Universities of Antwerp and Nijmegen, *Tours et détours (vu de France)*
 - David F. Bell, Duke University, *Cinematic Pervision: Ideology and the Look in the Cahiers du Cinéma in the Early Seventies*
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Panel 9E – Live Oak Room

Espaces du Mal

Chair: Héloïse Séailles, University of Florida

- Andrea Goulet, University of Illinois at Urbana-Champaign, *Crime's Address: Street-Name Mysteries and the Political Geography of Detection*
 - Pim Higginson, Bryn Mawr College, *Writing Crime and the Crime of Writing: The case of Sembene's Le Docker Noir*
 - Thierry Durand, Linfield College, *Le retour du mal dans l'imaginaire de la littérature actuelle: l'exemple de Philippe Renonçay*
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Panel 9F – Hickory Room

Guerre et Arsenal Poétique

Chair: Lionel Cuillé, Webster University

- Lionel Cuillé, Webster University, *Apollinaire et l'arsenal militaire: la vitesse comme vecteur amoureux*
 - Van Kelly, University of Kansas, *René Char and the Prisoner's Dilemma: The Antitotalitarian Thrust of Art and Poetry*
 - Gilles Glacet, Emory University, *Pontius ex machina*
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12:00noon – 1:30pm – Lunch Break

1:30pm – 3:00pm – Panels

Panel 10A – Hawthorne Room

Pushing Textual Boundaries

Chair: Mary Watt, University of Florida

- Elizabeth Newton, University of Leeds, *Challenging the Visual, Verbal and Cultural: Robbe-Grillet's C'est Gradiva qui vous appelle*
 - Renate K. Günther, University of Sheffield, *Merging Words and Images: The Cine-Poetry of Marguerite Duras*
 - Sarah Gaspari, Université de Venise Cà Foscari, *Intertextualité ou paradoxe du genre: L'Amour de Marguerite Duras*
-

Panel 10B – Azalea Room

Re-visiting Algeria

Chair: Alec Hargreaves, Florida State University

- Olivier Bourderionnet, Tulane University, *Post-colonial pied-noir identities and film: L'autre côté de la mer by Dominique Cabréra and Là-bas Mon Pays by Alexandre Arcady.*
 - James H. Tarpley, Florida State University, *Souvenir d'Azouz Camus: Tangled Roots in Imagined Islands*
 - Mary Jean Green, Dartmouth College, *Reworking Autobiography: Malika Mokeddem's Double Life*
 - Michèle Chossat, Seton Hill University, *Invisible Harkis: Writing the Other*
-

Panel 10C – Cypress Room

Virtual Realities

Chair: Shifra Armon, University of Florida

- Cynthia C. Lees, University of Florida, *Acadian Identity – Real or Virtual?*
 - Pamela Paine, Auburn University, *Benoît Duteurtre's Drôle de temps: Signifying the Insignificant*
 - Yves-Antoine Clemmen, Stetson University, *Amélie Nothomb: Image, Text and Virtual Reality*
-

Panel 10D – Hickory Room

Sophie Calle

Chair: Johnnie Gratton, Trinity College, Dublin

- Shirley Jordan, Oxford Brookes University, *Exhibiting Pain: Sophie Calle's Participatory Douleur Exquise*
 - Johnnie Gratton, Trinity College, Dublin, *On Making a Show of Oneself: Sophie Calle's M'as-tu vue*
 - Michael Sheringham, All Souls College, Oxford University, *The Indeterminacy of the Everyday: Sophie Calle and Christian Boltanski*
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Panel 10E – Live Oak Room

Mirages du contemporain

Chair: Michel Lantelme, University of Oklahoma

- Anne Simon, CNRS/Paris III – Sorbonne Nouvelle, *Le corps féminin, un corps virtuellement libéré?*
- John Lambeth, Washington & Lee University, *Marie Darrieussecq: états d'âme et fantômes*
- Nora Cottille-Foley, Georgia Institute of Technology, *Marie Ndiaye: espaces urbains et mirages postmodernes*

- Michel Lantelme, University of Oklahoma, “*Luc*”, *une australopithèque postmoderne*
-

Panel 10F – Dogwood Room

Beyond Bazin, Metz and Deleuze: Rethinking the Canon of French Film Theory

Chair: Maggie Flinn, University of Illinois at Urbana-Champaign

- Maggie Flinn, University of Illinois at Urbana-Champaign, *Elie Faure’s Cine-geography*
 - Ludovic Cortade, Harvard University, *Jean Epstein ou le “cinéma du diable”*
 - Sam DiIorio, Hunter College, *Moulet: feet, hats*
 - Tom Conley, Harvard University, *Cinema and its Fables*
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3:00pm – 3:30pm – Coffee

3:30pm – 5:00pm – Panels

Panel 11A – Dogwood Room

Session Spéciale, Fred Forest

Chair: Michael F. Leruth, The College of William and Mary

- Fred Forest, Université de Nice Sophia-Antipolis, *Thématiser l’espace temps*
 - Michael F. Leruth, The College of William and Mary, *Fred Forest et la “Troisième Voie” de l’art Télématique*
 - Pierre Levy, University of Ottawa, *L’art dans l’écosystème des idées: une interprétation idéographique du “Techno-Mariage” de Fred Forest*
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Panel 11B – Azalea Room

Images of Blackness

Chair: Alioune Sow, University of Florida

- Rae Beth Gordon, University of Connecticut – Storrs, *Archaeology of the Avant-Garde : Ubu Roi in Blackface and the Archéopteryx*
 - Kaiama L. Glover, Barnard College, Columbia University, “*Brown Women*” in the *French Imagination*
 - Dauda Yillah, Oxford University, *Hybrid Spaces: Le Clézio’s Onitsha and L’Africain and the Ethics of Interculturality and Multicentredness*
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Panel 11C – Live Oak Room

Hybridation et nouvelles esthétiques

Chair: Nora M. Alter, University of Florida

- Aimée Israel-Pelletier, University of Texas - Arlington, *Ernaux, Rohmer, Godard and Rancière's "Théâtre de la Défiguration"*
 - Bruno Thibault, University of Delaware, "*Belle comme un désastre*": *l'esthétique paradoxale de la transposition filmique chez Jean-Luc Godard et chez Jacques Rivette*
 - Nora M. Alter, University of Florida, *The Art of the Fugue: Formal Fusion in the Cinema of Godard*
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Panel 11D – Hawthorne Room

Apprendre en images

Chair: Kimberley Healey, University of Rochester

- Kimberley Healey, University of Rochester, *Picturing Poetry: Rhetoric Through Line Drawings*
 - Corinne D. Mann-Morlet, Pennsylvania State University, *Visual Art: Key to Textual Reception*
 - Mark Andrew Hall, University of West Georgia, *Aesthetic Mediations: Between Poetry and Painting*
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Panel 11E – Cypress Room

Le Théâtre des romanciers contemporains

Chair: Dominique Viart, Université de Lille III

- Dominique Rabaté, Université de Bordeaux III, *Economies du théâtre chez Marie Ndiaye*
 - Dominique Viart, Université de Lille III, *Théâtre/Roman: l'écriture d'Emmanuel Darley*
 - Wolfgang Asholt, University of Osnabrück, Germany, *Un théâtre romanesque? Le cas de Yves Ravey*
-

Panel 11F – Hickory Room

Scriptographies

Chair: George Diller, University of Florida

- Florence Marsal, College of the Holy Cross, *L'art "Roman" de Jacques Roubaud*
- Michel Sirvent, University of North Texas, *Variables scriptographiques dans Circus (1972) de Maurice Roche*
- Sonia Lagerwall, Université de Göteborg – Suède, *La réécriture picturale de l'œuvre littéraire: L'Étranger de Camus illustré*

7:00pm – 8:00pm – Pre-Banquet Apéritif and Cash Bar, Hilton Hotel Ballroom Foyer

8:00pm – Conference Banquet, Hilton Ballroom

Music and dancing to the sounds of Gosia and Ali