

NCFS 2013 Program

Thursday, October 24

Session 1: 12-1:45

A. Thresholds of Realism and Naturalism (Potomac E)

Chair: Corry Cropper (Brigham Young University)

1. Roderick Cooke (Franklin and Marshall College), "Anatomy of the Scapegoat: Maupassant and Zola's Outcasts"
2. Marie-Sophie Armstrong (Lehigh University), "From the Saint-Mittre cemetery to Réquillart: Perspectives on Object Relations in *Les Rougon-Macquart*"
3. Tuo Liu (Harvard University), "Zola's Ugly: The Unattractive Child-Woman in *La Curée* and *Pot-Bouille*"
4. Jaymes Anne Rohrer (Randolph College), "Forging Ahead to a New Era of Paper and Press: Interrogating Authenticity in Balzac's *Illusions perdues*"

B. Heterotopias (James River Salon A)

Chair: Andrea Goulet (University of Pennsylvania)

1. Bertrand Marquer (Université de Strasbourg), "Le seuil clinique: l'exemple du fantastique fin-de-siècle"
2. Lisa Bromberg (University of Pennsylvania), "Geography of Exile: Dreyfus from Alsace to Devil's Island"
3. Cyrielle Faivre (University of Wisconsin), "Ecrire l'exil: le bague colonial comme espace-limite et source d'inspiration littéraire"
4. Juliette Dade (Bucknell University), "Heterotopic Paradise: Thresholds between Nature and Religion in Zola's *La faute de l'abbé Mouret*"

C. Crossing Thresholds: Laughter, Marginality and Transgression (Potomac G)

Chairs: Joyce Johnston (Stephen F. Austin State University) and Tammy Berberi (University of Minnesota, Morris)

1. Joyce Johnston (Stephen F. Austin State University), "Going Public: Laughter in the Theater of Delphine de Girardin"

2. Eloise Sureau-Hale (Butler University), "Qui fait l'homme fait la bête? Une étude du rire par son absence chez Gwynplaine (Hugo) et Maldoror (Ducasse)"

3. Tammy Berberi (University of Minnesota, Morris), "*Cet honteux monstre (de livre)!* Humor, Disability, and Transgression in Corbière's *Les Amours jaunes*"

D. Revolutionary Horizons (James River Salon B)

Chair: Olivier Delers (University of Richmond)

1. France Lemoine (Scripps College), "L'Épée, l'Esprit et la Révolution"

2. Sarah Bernthal (Brown University), "Voyeurism and (In)Action on Deadly Thresholds: Vigny's Ambivalent Bystander"

3. Philippe Moisan (Grinnell College), "*Les Misérables*: << Quel horizon on voit du haut de la barricade>>"

4. Gayle Zachmann (University of Florida), "Thresholds of Agency and the Revolutionary Writer-Journalist: Marcel Schwob's Terrifying Future"

E. Nation (James River Salon C)

Chair: Sandrine Teixidor (Randolph-Macon College)

1. Marie-Pierre Le Hir (University of Arizona), "Chateaubriand's Culturalist Understanding of the Nation"

2. Marie-Paule Tranvouez (Wellesley College), "Le comte de Mortsauf: un émigré oligophrène"

3. Barbara Wright (Trinity College, Dublin), "Changing Concepts of Heroism in the July Monarchy"

4. Virginie Lauret (New York University), "La Révolution comme seuil indépassable, dans *La Duchesse de Langeais* de Balzac et *Ne touchez pas à la hache* de Jacques Rivette"

F. Thresholds of the Modern (James River Salon D)

Chair: Sharon Johnson (Virginia Polytechnic Institute and State University)

1. Christophe Ippolito (The Georgia Institute of Technology), "Décadence, année 1884: Des Esseintes, Charles D'Este, Courtenay et l'attaque contre le moderne"

2. Warren Johnson (Arkansas State University), "The Decadent Domestic Economy: Spatiality and Exchange Systems in Huysmans and Villiers de l'Isle-Adam"
3. Emily Craighead Teising (University of Southern Indiana), "Transgressions of a Notary's Wife"
4. Wendelin Guentner (University of Iowa), "'Crises d'identités': Portraits of the Press in Jules Claretie's *La Vie à Paris* (1880-1913)"

BREAK (Refreshments only): 1:45-2:00

Session 2: 2-3:45

A. Spaces of Subversion (Potomac E)

Chair: Olivier Delers (University of Richmond)

1. Lowry Martin (University of Texas-El Paso), "From Boudoir to 'Boardroom': The Evolution of the *Belle Juive* during the Belle Époque"
2. Jessica Tanner (University of North Carolina at Chapel Hill), "From the Hothouse to the Whorehouse: Zola's Urban Horizons"
3. Courtney Sullivan (Washburn University), "Caricaturing the Courtesan Craze: The Curious Case of *Les Mémoires de Rigolboche* et *La Rigolbochomanie*"
4. Katherine Gantz (St. Mary's College of Maryland), "Bedrooms and boulevards: The ins and outs of eroticizing space in Belot's *Mademoiselle Giraud, ma femme*"

B. Seuils féminins du savoir (James River Salon C)

Chair: Virginie Pouzet-Duzer (Pomona College)

1. Michel Pierssens (Université de Montréal), "L'Ultime frontière du flirt"
2. Virginie Pouzet-Duzer (Pomona College), "Lire l'entre deux: apprendre des jeunes lectrices"
3. Sharon Larson (Christopher Newport University), "Ressort cassé: Marguerite Coppin and Female Intellect at the *fin-de-siècle*"
4. Cybelle H. McFadden (University of North Carolina at Greensboro), "Agnès Varda, La Glaneuse: The Female Subject at the Thresholds of Art"

C. Creating the Space Between: Fin-de-siècle art as transition/transformation (James River Salon D)

Chair: Robert Ziegler (Montana Tech)

1. Robert Ziegler (Montana Tech), "Creation or Flight in Octave Mirbeau's *Dans le ciel*"
2. Carmen Mayer-Robin (University of Alabama), "Émile Zola and Léon Bollack: Turn of the Century <<Hommes de bonne volonté>>"
3. Julia Przybos (Hunter College and The Graduate Center, CUNY), "Le recyclage culturel dans <<Xanthis ou la vitrine sentimentale>> d'Albert Samain"
4. Jennifer Forrest (Texas State University-San Marcos), "Falling into the Void at the Circus in Edouard Rod's *La Chute de Miss Topsy* and 'Les Knie'"

D. Marriage and Family (Potomac G)

Chair: Céline Brossillon-Rivera (Dickinson College)

1. Claudie Bernard (New York University), "Le mariage réaliste, seuil fatal ou dérisoire? *Le Malheur d'Henriette Gérard* d'Edmond Duranty"
2. Céline Brossillon-Rivera (Dickinson College), "Guy de Maupassant's Bachelors or the Demise of Marginals"
3. Anthony Zielonka (Assumption College), "Bouvard and Pécuchet: Toward the Modern Family"

E. Across Centuries (James River Salon A)

Chair: Maryse Fauvel (College of William & Mary)

1. Armine Kotin Mortimer (University of Illinois at Urbana-Champaign), "Stendhal the Sollersian: A Twenty-First Century Auto-Portrait"
2. Louis Betty (University of Wisconsin-Whitewater), "The 19th Century According to Michel Houellebecq: Comte, Fourier, Saint-Simon and the Promise of Utopia"
3. Christine Bourgeois (Princeton University), "Writing Across the Threshold: Medievalism and Modernity in the Work of Anatole France"
4. Timothy Raser (University of Georgia), "Retrospective Desire in Gautier's Tales"

F. Senses and Consciousness (James River Salon B)

Chair: Thomas Bonfiglio (University of Richmond)

1. Willemijn Don (Bryn Mawr College), "Huysmans' Supranaturalist Aesthetics: Representation at its Limits"
2. Soundouss El Kettani (Royal Military College of Canada), "Immersion et émergence de l'art--Le créateur et les seuils dans le discours sur la création au XIXe siècle"
3. Sophie Leroy (University of Bristol), "After Sight: Sensing the Desert in Eugène Fromentin"
4. Paul Miller (Vanderbilt University), "L'apôtre et l'anthropologue: Martí et Firmin et la question raciale aux Antilles"

BREAK: 3:45-4:15

Session 3: 4:15-6:00

A. Ecopoetics (James River Salon C)

Chair: Karen Humphreys (Trinity College)

1. Charles Rice-Davis (Princeton University), "Of a Feather: Baudelaire, Alphonse Toussenel's *Zoologie Passionnelle* and the Borderlines of Meaning"
2. Julien Weber (Middlebury College), "Seuils de traduction: les 'Corbeaux' de Mallarmé"
3. Daniel Finch-Race (Trinity College, Cambridge), "At the limit of creativity: the ecopoetic threshold of Mallarmé's 'Las de l'amer repos'"
4. Karen Quandt (University of Delaware), "Poem Screenings: Victor Hugo and the Dioramic Imagination"

B. Terroir (James River Salon A)

Chair: Céline Brossillon-Rivera (Dickinson College)

1. Philippe Willems (Northern Illinois University), "Cartooning in the age of realism: The milieu as thematic horizon in Léonce Petit's *Les bonnes gens de province* and *Histoires campagnardes*"
2. Dana Lindaman (University of Minnesota, Duluth), "French Geography in an age of *lieux de mémoires*"

3. Xavier Fontaine (Princeton University), "La nation: seuil à atteindre ou à dépasser? L'universalisme de Victor Hugo à l'épreuve des spécificités nationales"

4. Mikhail Avrekh (Yale University), "Crossing into celebrity: geographical statistics and the creation of a local hero in *Le Curé de village*"

C. Collections and Fashion (James River Salon B)

Chair: Carole Kruger (Davidson College)

1. Kathryn Rose (Harvard University), "Crossing Thresholds in *Le Cousin Pons*: The *Gourmand* and the Artist"

2. Erin Edgington (Indiana University), "Crossing the artist's threshold: unstable boundaries in Edmond de Goncourt's *La Maison d'un artiste*"

3. Karen Manna (Loyola University of Maryland), "Transhistorical Sartorialists: the petit maître, the dandy, and masculinity in fashion:"

D. Monuments (Potomac E)

Chair: Göran Blix (Princeton University)

1. Janice Best (Université Acadia), "La colonne Vendôme et le palais des Tuileries: effacer ou perpétuer le souvenir?"

2. Nicholas Spinelli (University of Texas at Austin), "A Stranger Normandy: Consuming the Luxorien in Gustave Flaubert's *Madame Bovary*"

3. Todd Porterfield (Université de Montréal), "The Mirage of Genealogy: Degas and the Lepics at the Place de la Concorde"

4. Meredith Lehman (University of Texas at Austin), "The Author Behind the Camera: New Horizons in Zola's Aesthetics of Representation"

E. From one Space to the Other (Potomac G)

Chair: Caroline Grubbs (University of Pennsylvania)

1. Lara Popic (University of Toronto), "*Lettres d'un voyageur*: le premier *Künstlerroman* sandien?"

2. Guri Ellen Barstad (Østfold University College, Norway), "Passer d'un espace à l'autre...tout un enjeu chez Rachilde"

3. Suzanne Braswell (University of Miami), "From the Margins: *Nélida* and the Problem of Sororal Friendship"

F. 150th Anniversary of Baudelaire's "Le Peintre de la vie moderne" (James River Salon D)

Chair: Barbara Wright (Trinity College, Dublin)

1. Cassandra Hamrick (Saint Louis University), "Naming *Le Peintre*"
2. Joseph Acquisto (University of Vermont), "*Voiding Beauty: On Criticism and Redemption in 'Le Peintre de la vie moderne'*"
3. Dorothy Kelly (Boston University), "Gender Blurring and *Le Peintre de la vie moderne*"
4. Catherine Witt (Reed College), "An Eye for Detail: the Politics of Seeing and Forgetting in *Le Peintre de la vie moderne*"

Welcome Reception: 6:30-7:30

Pasture Restaurant, 416 E. Grace St., Richmond

Friday, October 25

BREAKFAST: 7:30-8:30

Session 4: 8:30-10:00

A. Thresholds and Horizons of Jules Verne (Potomac E)

Chair: Peter Schulman (Old Dominion University)

1. Stéphanie Clément (University of Colorado, Boulder), "Le double profondeur dans *Vingt mille lieues sous les mers* de Jules Verne ou le sens des limites"
2. Peter Schulman (Old Dominion University), "Jules Verne on the Frontiers of Decolonization: *L'Invasion de la mer*"
3. Jean-Michel Margot (North American Jules Verne Society), "From Novelist to Salesman, or how Jules Verne became a popular archetype"

B. Eco-critical Approaches (James River Salon A)

Chair: Kathleen Hart (Vassar College)

1. Annie Smart (Saint Louis University), "Greening 19th-century French Studies: Natural Philosophy in Sand and Chateaubriand"
2. Mary Rice-DeFosse (Bates College), "George Sand and the Forest: Fontainebleau and Beyond"
3. Kathleen Hart (Vassar College), "Teaching Music and Text: An Ecocritical Approach:"

C. Social Deviance (Potomac G)

Chair: Willa Silverman (Pennsylvania State University)

1. Deirdre M. Sennott (Pennsylvania State University), "*Journal des Assassins*: Parodie! Pastiche! Fumiste?"
2. Andrew Stafford (Pennsylvania State University), "What Every Young Frenchman Should Know? Regulating Sex Education in late 19th-Century France"
3. Kory Olson (Richard Stockton College of New Jersey), "The Spectacle of Crime in the Belle Époque: Presenting Danger in *Le Crime illustré* and *Les Drames illustrés*"

D. Les Misérables (James River Salon C)

Chair: Kathryn Grossman (Pennsylvania State University)

1. Briana Lewis (Allegheny College), "Another Word for Nothing Left to Lose?: The Freedom of *la misère*"
2. William Paulson (University of Michigan), "Les Mineurs, 1848 et la temporalité des *Misérables*"
3. Michal Ginsburg (Northwestern University), "Towards a Geography of *Les Misérables*"

E. Poetry from one Movement to Another (James River Salon B)

Chair: Colette Windish (Spring Hill College)

1. Thomas Connolly (Yale University), "Baudelaire the Frequent Flyer, or How the Prose Poem Sold its Soul"
2. Scott Shinabargar (Winthrop University), "The Creative Negation of Rimbaud"

3. Nicolas Valazza (Indiana University), "Seuils livresques et horizons poétiques: Verlaine, Mallarmé et la crise du livre"

F. Water (James River Salon D)

Chair: Nicholas Wolters (University of Virginia)

1. Cary Hollinshead-Strick (American University of Paris), "Catching Bodies to Recompose Society: *Les Filets de St Cloud*"

2. Abbey Carrico (Virginia Military Institute), "Water as Threshold in Guy de Maupassant's *Mont-Oriol*"

3. Göran Blix (Princeton University), "The Ecopolitics of Identity in Michelet's *La Mer*"

BREAK: 10:00-10:30

Session 5: 10:30-12:00

A. Boundaries' (dys)functions in women's writings (James River Salon C)

Chair: Bénédicte Monicat (Pennsylvania State University)

1. Rachel Williams (Eastern Kentucky University), "How to be a Femme Auteur: Lessons from Sophie Ulliac Trémadeure's *Souvenirs d'une vieille femme*"

2. Bénédicte Monicat (Pennsylvania State University), "Ouverture aux disciplines et discipline de l'ouverture: encyclopédies et livres de lecture courante"

3. Cheryl Morgan (Hamilton College), "Going too far? Marie Bonaparte Wyse, Peripatetic Bohème princière"

B. Undoing Space in Late Nineteenth-Century French Visual Culture (AHNCA-sponsored panel) (James River Salon A)

Chair: Marni Kessler (University of Kansas)

1. Marni Kessler (University of Kansas), "Blurring Time and Space: Edgar Degas's *Portrait of Pauline de Metternich* of 1861"

2. Kathryn Brown (Tilburg University, Netherlands), "'Exiled From Light': Undoing Pictorial Space in Edgar Degas's Monotypes of the 1880s"

3. Mary Hunter (McGill University), "The Waiting Room: Space and Gynecology in Toulouse-Lautrec's *Rue des Moulins* (1894)

C. Queer Thresholds (James River Salon D)

Chair: Margaret Waller (Pomona College)

1. Andrew Counter (King's College, London), "The Restoration as Sexual Threshold: Fourier and Nodier on Incest"

2. David A. Powell (Hofstra University), "Is That a Miter under Your Cassock, or Are You Just Glad to See Me?: Queering Stendhal"

3. Melanie Hawthorne (Texas A&M University), "Hardly Harley: When is Queer Not Queer?"

D. Blurred Lines and Paradox in Flaubert (Potomac E)

Chair: Henry Lowell Carrigan (Northwestern University)

1. Florence Vatan (University of Wisconsin-Madison), "Aux confins du grotesque et du sublime: *Bouvard et Pécuchet*"

2. Sara Phenix (University of Pennsylvania), "Dubious Distinction: Fashion Fantasy in Flaubert's *Madame Bovary*"

3. CFS. Creasy (University of California, Berkeley), "An Alibi For Mimesis: Representing *Madame Bovary* on Trial"

E. Between Languages (James River Salon B)

Chair: Edward Kaplan (Brandeis University)

1. Bill Olmsted (Valparaiso University), "Reigning Cats: Animal Hegemony in Poe and Baudelaire"

2. Jessica Christy (Union Theological Seminary), "'Lee's Misérables': Censoring Victor Hugo for the Confederate States of America"

3. Ben Williams (Syracuse University), "Vielé-Griffin, Whitman, and Poe's Light without Heat"

F. Thresholds and Horizons in Belgium (Potomac G)

Chair: Andrew Stafford (Pennsylvania State University)

1. Erica Faller (New York University), "Rupture or Reflection? Thresholds in *Bruges-la-morte*"

2. Sherri Ann Rose (Earlham College), "*Au-dessus de la vie!*: Liminality and Transcendence in Georges Rodenbach's *Le Carillonneur*"

3. Philippe Chavasse (Rochester Institute of Technology), "La Confession de Georges Eekhoud, pionnier de la représentation artistique de l'homosexualité"

LUNCH: 12:00-1:30

Session 6: 1:30-3:00

A. Iffy Shades of Gray: Blurring Gender Roles in Public and Private Life (James River Salon B)

Chair: Lisa Algazi Marcus (Hood College)

1. M. Ione Crummy (University of Montana), "Grist for the Mill: Stepping Beyond Boundaries of Class and Gender in George Sand's *Le Meunier d'Angibault*"

2. Mary Jane Cowles (Kenyon College), "Thresholds of Difference: Doors and Drama of Gender in Balzac's *Histoire des Treize*"

3. Susie Hennessy (Missouri Western State University), "The Point of No Return: Consumption and Identity in *Nana* and *La Curée*"

B. Event Horizons: fins de la poésie fin-de-siècle (Potomac E)

Chair: Robert St. Clair (College of William & Mary)

1. Richard Shryock (Virginia Polytechnic Institute and State University), "Politically Engaged Literature of the Symbolist Movement"

2. Claire Lyu (University of Virginia), "Blank Horizon in Mallarmé, Hölderlin, and Jaccottet"

3. Andrea Thomas (Loyola University of Maryland), "Fictional Biographies of Rimbaud and Lautréamont"

C. French Poe (James River Salon C)

Chair: Andrea Goulet (University of Pennsylvania)

1. Bettina Lerner (The City College of New York, CUNY), "Baudelaire, Poe, and Intellectual Property"
2. Andrea Goulet (University of Pennsylvania), "Tooth Decay: Edgar Allan Poe and the *Déca-dent*'-isme of Huysmans and Rachilde"
3. Susanna Lee (Georgetown University), "The Purloined Policier"

D. Conversations (James River Salon A)

Chair: Michael Garval (North Carolina State University)

1. Lynn Wilkinson (University of Texas at Austin), "Cosmopolitan Corinne: Germaine de Staël, Anne Charlotte Leffler, and the Emergence of the European Woman Intellectual"
2. Pamela Genova (University of Oklahoma), "Mallarmé *japoniste*? Horizons of East and West, Dialogues of Theatre and Prose"
3. Aimée Israel-Pelletier (University of Texas at Arlington), "Flaubert and Impressionism"

E. Au seuil du corps: luxe, monstrosité, nudité (James River Salon D)

Chair: Daniel Ridge (Université Vanderbilt)

1. Nigel Lezama (Université Ryerson), "Le luxe de l'exagération et l'exagération du luxe dans *Monsieur Vénus* de Rachilde"
2. Brandon Carroll (Université de Toronto), "Monstres humanisés, humains monstrués: le corps (homo)sexuel chez Georges Eekhoud"
3. Clive Thomson (Université de Guelph), "<<Il ne suffit pas de trouver un garçon joli pour être disposé à l'aimer>>: les ambiguïtés du désir homosexuel (Georges Hérelle)"

F. Gender and Artistic Practice at the Thresholds of Public and Private (Potomac G)

Chair: Katherine Brion (University of Michigan)

1. Monique L. Johnson (University of Michigan), "Photography from Private Practice to Public Performance: The Countess de Castiglione at the 1867 *Exposition universelle*"

2. Heather J. Vinson (University of West Georgia), "A Mélange of Masculinities, Public, Private, and Nostalgic"

3. Katherine Brion (University of Michigan), "From Private Icon to Public Decoration: Maurice Denis, Gender and Artistic Tradition"

BREAK: 3:00-3:30

Session 7: 3:30-5:00

A. Writing Materials/Material Writing (James River Salon C)

Chair: Janet Beizer (Harvard University)

1. Janet Beizer (Harvard University), "Let Them Eat Paper: Balzac et Colette Graphophages"

2. Evelyne Ender (Hunter College and The Graduate Center, CUNY), "Thresholds of the Audible World: A Phenomenological Reading of George Sand"

3. Daniel Hoffmann (University of California, Berkeley), "The Attentive Imagination: Théophile Gautier's Experience of the Material"

B. Utopia/Dystopia (Potomac E)

Chair: Daniel Sipe (University of Missouri)

1. Rae Beth Gordon (University of Connecticut), "The Thresholds of Perception: Psychology, Cinema, and **Poetics**"

2. Daniel Sipe (University of Missouri), "'Les *Horizons du rêve*': Literature in the Age of Social Utopia"

3. Chapman Wing (Tufts University), "La dystopie, c'est l'Histoire: Looking at the Past in French Dystopian Literature"

C. Shifting Ground: The Savage, the Artificial, and the Poetic in Maupassant, Villiers de l'Isle-Adam, and Baudelaire (James River Salon A)

Chair: Deborah Harter (Rice University)

1. Bernard Aresu (Rice University), "Of Harems, Savagery, and *Transfigures*: Guy de Maupassant and Héléne Cixous's *Femmes Sauvages*"

2. Melissa Bailar (Rice University), "The Vanishing Point of the Human: Villiers's and Rachilde's Life-like Automatons"

3. Deborah Harter (Rice University), "Artistic Failure and the Poetic: Baudelaire's 'Recueillement'"

D. Thresholds of Debt in Nineteenth-Century France (James River Salon B)

Session organized by Martine Reid (Université de Lille-III)

Chair: Vicki Mistacco (Wellesley College)

1. Aimée Boutin (Florida State University), "Avuncular Wills: Student Debt and Generational Conflict in Gavarni's Sketches"

2. Adrianna Paliyenko (Colby College), "A Debt to Pay: Malvina Blanchecotte, Worker and Poet"

3. Martine Reid (Université de Lille-III), "Variations sur le thème de la dette chez Rachilde"

E. Vaudeville at the Thresholds of Race, Gender and Class (James River Salon D)

Chair: Heidi Brevik-Zender (University of California, Riverside)

1. Lise-Ségoène Schreier (Fordham University), "La figure de l'esclave dans le vaudeville français du dix-neuvième siècle"

2. Susan Hiner (Vassar College), "Fashioning Vaudeville *de fil en aiguille*"

3. Heidi Brevik-Zender (University of California, Riverside), "The Vaudevillian Fashion Atelier as Threshold Space in Feydeau's *Tailleur pour dames*"

F. Biofiction toi-même (Potomac G)

Chair: Franc Schuerewegen (Université d'Anvers, Université Radboud de Nimègue)

1. Catherine Talley (University of California Berkeley), "Evading the -isms: Irony and Opposition in Nerval's *Les Nuits d'octobre*"

2. Marc Smeets (Université Radboud de Nimègue), "Le type unique (Husymans)"

3. Franc Schuerewegen (Université d'Anvers, Université Radboud de Nimègue), "Le voyageur monte toujours et ne descend plus (Chateaubriand)"

Plenary Address: Hollis Clayson (Northwestern University), "Absorption and Confinement: The Paris Threshold Pictures of Pierre-Auguste Renoir and Edvard Munch"
University of Richmond campus, Jepson Alumni Center, 5:45pm
Followed by reception

Saturday, October 26

BREAKFAST: 7:30-8:30

Session 8: 8:30-10:15

A. Colonial Geographies (James River Salon A)

Chair: Catherine Talley (University of California at Berkeley)

1. Mary Harper (Princeton University), "Paris-Le Caire: New Ethnographies of time in early nineteenth-century travel"
2. Pratima Prasad (University of Massachusetts Boston), "*Marronnage* in the Indian Ocean"
3. Nicolas Medevielle (Goucher College), "<<Tombouctou>> de Maupassant (1883) et la revanche cannibale"
4. Kasongo Kapanga (University of Richmond), "Ruptures ou Illusions: *Batoula* de René Maran face au 19e siècle, et la suite..."

B. Porous Boundaries in the City (James River Salon C)

Chair: Antoine Guibal (University of Virginia)

1. Melanie Conroy (Stanford University), "From the Faubourg Saint-Germain to the *Bas Fonds*: Mapping the Trajectories of Balzac's Minor Characters"
2. Allan Pasco (University of Kansas), "Balzac's Apocalypse: Illusions per dues"
3. Nicolas Gauthier (University of Waterloo), "Quand le seuil est au centre: le cabaret louche des *mystères urbains*"

4. Masha Belenky (George Washington University), "Engines of Modernity: Public Conveyance and Class in Nineteenth-Century Paris:

C. Education and Educating Narratives (James River Salon B)

Chair: Melissa Verhey (Princeton University)

1. Erica Schauer (University of Virginia), "Muscle Memory and Moving on Up: Ritualization and Polite Physicality in the *fin de siècle*"

2. Sharon Johnson (Virginia Polytechnic Institute and State University), "Thresholds of Desire and Violence: The Trope of Little Red Riding hood in France's *Canards Sanglants*"

3. Elizabeth Erbeznik (Northern Illinois University), "Cityscapes and Seamstresses: Educating the Male Student in Nineteenth-Century Paris"

4. Beatrice Guenther (Bowling Green State University), "George Sand's Art of Transformation: The Dynamics of Educational Practice in *Histoire de ma vie* and *Contes d'une grand-mère*"

D. Life and Death (Potomac E)

Chair: Natalie Berkman (Princeton University)

1. Vesna Elez (University of Belgrade), "Eyes Wide Open: Baudelaire and the Brink of Transcendence in 'Le rêve d'un curieux'"

2. Stephanie Wooler (Harvard University), "Playing Dead: The Morgue and the Theater as Liminal Spaces of Life and Death in *Nana*"

3. Maxime Foerster (Southern Methodist University), "A Threshold Named Suicide, Or Why Germaine de Staël Did Not Kill Herself"

4. Alix Mazuet (University of Central Oklahoma), "Hearing the Dead in the Imaginary Space of the Nineteenth-Century Writer"

E. Public/Private Spheres (Potomac G)

Chair: Michael Smith (Princeton University)

1. Sayeeda Mamoon (Edgewood College), "Skirting the Threshold of Privilege: Liminal Subjectivities in Zola's *Au Bonheur des dames*"

2. Vicki De Vries (Calvin College), "Crossing the threshold between public and private: Eugénie Niboyet and the notion of separate spheres"

3. Marta Wilkinson (Wilmington College of Ohio), "When Buildings Betray: Saccard, la *serre*, and the subversion of order in *La Curée*"

4. Michael Tilby (University of Cambridge), "Crossing the Textual Threshold: Balzac and the Fictionalization of Interior Space"

F. Plaisirs et pratiques de table (James River Salon D)

Chair: Nicolas Valazza (Indiana University)

1. Roxane Petit-Rasselle (West Chester University of Pennsylvania), "<<Ah! bourgeois [*sic*], mon estomac crie et la soif me coupe le sifflet!>>: Guignol, marionnette des ouvriers lyonnais, de 1852 à 1870"

2. Philippe Dubois (Bucknell University), "Gastronomie d'un Autre Genre: Végétariens et Modernité Alimentaire"

3. Maximillian B. Shrem (New York University), "Gastronomic Decadence: Aestheticizing Foods through Feminine Mystique"

4. Mourad Khelil (Université de Paris IV-Sorbonne), "De la table à la barricade: l'horizon indépassable de Jacques Vingtras, héros affamé de la *Trilogie* de Jules Vallès"

BREAK: 10:15-10:45

Session 9: 10:45-12:30

A. Proust and the 19th Century (James River Salon C)

Chair: Maurice Samuels (Yale University)

1. Emily Apter (New York University), "Barthes' Proust: 'militant of the social'"

2. Maurice Samuels (Yale University), "Proust and the Jewish Artist"

3. François Proulx (University of Illinois, Urbana-Champaign), "Perpetual Adumbration: Reynaldo Hahn as Hubert Robert in Proust"

B. Gender/Race/Sexual Identity (Potomac E)

Chair: Giulia Pacini (College of William & Mary)

1. Frédéric Canovas (Arizona State University), "Entre texte et images: Déconstruction du masculin dans *Paul et Virginie* de Bernardin de Saint-Pierre"
2. Mary Greenwood (University of North Carolina, Chapel Hill), "Blurring the Color Line: Racial and Sexual Thresholds in Sidonie de La Houssaye's *Les Quarteronnes de la Nouvelle Orléans*"
3. Brian Martin (Williams College), "Hommes des bois: Forest Labor and Québécois Manhood in the Nineteenth-Century Novel"
4. Ying Wang (Pace University), "Écrire la transgression: l'espace et le temps dans *Olivier ou le Secret* de Claire de Duras"

C. Limit Figures, Figuring Limits (Potomac G)

Chair: Sydney Watts (University of Richmond)

1. Caroline Ferraris-Besso (University of Minnesota, Twin Cities), "Seuils historiques de la photographie"
2. Sarah Lippert (University of Michigan-Flint), "Crossing the Line: Ingres' *Napoléon Enthroned* Reconsidered"
3. Ana Oancea (Ohio Wesleyan University), "1830 Under Julien Sorel's Mephistophelian Laughter"
4. Suzanne Singletary (Philadelphia University), "Crossing Thresholds: Baudelaire and Whistler"

D. Panel on Pedagogy and Technology (James River Salon B)

Chair: Dana Lindaman (University of Minnesota Duluth)

1. Dana Lindaman (University of Minnesota Duluth), "Engaging Students in the Development of Mobile Language Learning Apps"
2. Marilène Haroux (University of Minnesota Duluth), "Using Mobile Apps to Teach Culture"
3. Lisa Algazi Marcus (Hood College), "Print-Free Literature Class"
4. E. Nicole Meyer (University of Wisconsin Green Bay), "Five Best Practices for Online Teaching of Literature and Hybrid Courses"

E. Edgy Zola? (James River Salon D)

Chair: Nicholas White (University of Cambridge)

1. Holly Christine Woodson (Seattle University), "*Au Bonheur des dames* and the Limits of Orientalism"
2. Claire White (University of Cambridge), "Naturalism in extremis: The Cathedral Porch and the Kiss of Death in Zola's *Le Rêve*"
3. Nicholas White (University of Cambridge), "'Où est la Belgique?': The Frontiers of War in *La Débâcle*"
4. Kristin Cook-Gailloud (Johns Hopkins University), "Zola et l'Exposition Universelle de Paris 1900: discours de la finitude"

F. Bricabracomania 2.0: Collecting for Research in the Digital Age (James River Salon A)

Roundtable Organized by Michael Garval (North Carolina State University)

Moderator: Susan Hiner (Vassar College)

- Elizabeth Emery (Montclair State University), "Photographs to Pixels"
 Rachel Mesch (Yeshiva University), "Author's Copy"
 Michael Garval (North Carolina State University), "Borderline Cartomania"
 Cheryl Krueger (University of Virginia), "Osmophilia and Hoarders of Perfume"

LUNCH: 12:30-2:00

Session 10: 2:00-3:45

A. Urban space (James River Salon C)

Chair: Stéphanie Boulard (Georgia Institute of Technology)

1. Maxime Goergen (University of Sheffield), "Ouvertures et clôtures du mythe parisien: utopie et capital chez Balzac, Hugo et Zola"
2. Martine Gantrel (Smith College), "*Indiana et Graziella*: de l'espace utopique à l'espace urbain"
3. Jay Lutz (Oglethorpe University), "The Last Hurrah and the Disappearance of *Chansonniers* with Voices that Carried in the Parisian Cabarets of the 1880s"
4. Jann Matlock (University College London), "The Lorgnette and Her Pleasures"

B. Theories of Literature (James River Salon D)

Chair: Charles Stivale (Wayne State University)

1. Cory Browning (Cornell University), "'La démocratie est dans cette littérature': *Les Misérables* and the Staging of Democracy"
2. David Bell (Duke University), "Stendhal's Tact"
3. Patrick Bray (Ohio State University), "The Literary Sublime: From Cathedral to Novel in Hugo's *Notre-Dame de Paris*"
4. Guillaume Paugam (Miami University of Ohio), "Literary Criticism Facing Death"

C. Monsters, Magic, and Modernity (James River Salon A)

Chair: Sydney Watts (University of Richmond)

1. Margaret Miner (University of Illinois at Chicago), "'Ce magicien de nos jours': On Peripheral Sorcery"
2. Anca Mitroi Sprenger (Brigham Young University), "Fantastique et frontières géographiques"
3. Anne Linton (San Francisco State University), "Baudelaire's Monsters at the Threshold of Knowledge: 'Mademoiselle Bistouri' and Teratology"
4. Gerald Prince (University of Pennsylvania), "Revisiting *La Vampire*"

D. Feminine Ambiguity (James River Salon B)

Chair: Holly Christine Woodson (Seattle University)

1. Raisa Rexer (Yale University), "Masculin, Féminin: Text, image, and gender in the photo novels of René Maizeroy"
2. Claire Nettleton (Scripps College), "*Feline Fatale*: The Thresholds of Animality and Womanhood in Rachilde's *L'Animale*"
3. Therese Dolan (Temple University), "Fringe Benefits: The Shawl in Manet's *Olympia*"

E. Altered States (Potomac E)

Chair: Alexandra Wettlaufer (University of Texas at Austin)

1. Nigel Harkness (Queen's University, Belfast), "'Il est des choses qui ne peuvent s'écrire qu'en marbre': The Sculptural Encounter and the Limits of Language in Gautier"
2. Alexandra Wettlaufer (University of Texas at Austin), "'Ces déformations et réformations' des femmes: Grandville's Poetry"
3. Cheryl Krueger (University of Virginia), "Skin Deep"

F. Mormon Migration: Travels to Nauvoo, Salt Lake City, and Paris (Potomac G)

Chair: Corry Cropper (Brigham Young University)

1. Daryl Lee (Brigham Young University), "A Clash of Communitarianisms: Etienne Cabet's Icaria in Mormon Illinois"
2. Corry Cropper (Brigham Young University), "Mormons and the Orient, Or Why Mormons Scare the French"
3. Heather Belnap Jensen (Brigham Young University), "Artistic Frontiers: Mormon Women Artists in Paris, c. 1900"

Respondent: Terry Givens (University of Richmond)

BREAK: 3:45-4:15

Session 11: 4:15-6:00

A. The Future of Language, Literature, and Culture Studies: Local Panel (James River Salon C)

Chair: Sara Pappas (University of Richmond)

Undergraduate curriculum from the perspective of the liberal arts college
 Roundtable with faculty from the University of Richmond and the College of William & Mary

From the perspective of French Studies:

Olivier Delers (University of Richmond)
Giulia Pacini (College of William & Mary)

From the perspective of interdisciplinarity:
Charles Palermo (College of William & Mary)
Nathan Snaza (University of Richmond)

From the perspective of other languages and cultural traditions:
Kathrin Bower (University of Richmond)
Silvia Tandeciarz (College of William & Mary)

B. Barrières, clôtures, limites et vides chez les Goncourt (James River Salon B)

Chair: Aiko Okamoto-MacPhail (Indiana University)

1. Pierre-Jean Dufief (Université de Paris Ouest-Nanterre), "Les barrières de Paris dans l'oeuvre des Goncourt"
2. Anne-Simone Dufief (Université d'Angers), "Les espaces de clôture dans *La Fille Elisa*"
3. Peter Vantine (Saint Michael's College), "Au seuil du vide dans la fiction des Goncourt"

C. Théâtre, Comédiens et Acrobates (Potomac E)

Chair: Elizabeth Emery (Montclair State University)

1. Catherine Masson (Wellesley College), "Du théâtre guillotiné d'Olympe de Gouges au théâtre vilipendé de George Sand: continuité ou rupture?"
2. Susan McCready (University of South Alabama), "Veiling Voltaire"
3. Adriana Chimu Harley (Boston University), "*El Desdichado* et la Préface aux *Filles du feu* de Nerval, ou portrait ironique du *je* lyrique en comédien"
4. Marina van Zuylen (Bard College), "Daumier's Acrobats: Clowning Around Baudelaire's Abyss"

D. Science and its Limits (James River Salon A)

Chair: Anne Linton (San Francisco State University)

1. Laurence M. Porter (Oberlin College Affiliate Scholar), "The Blurring of Self and Other in Literatures of the Unreal: A Cognitive Approach"

2. Deborah Jenson (Duke University), "Adrien and Marcel Proust: Thresholds of Memory"
3. Anne O'Neil-Henry (Georgetown University), "On the Threshold of Modern Motion: Peugeot and the 1889 Exposition Universelle"

E. On the Threshold of Sense: What Do We Mean When We Say Allegory? (James River Salon D)

Chairs: Kevin Newmark (Boston College) and Scott Carpenter (Carleton College)

1. Scott Carpenter (Carleton College), "Benjamin: Translating Allegory"
2. Kevin Newmark (Boston College), "Walter Benjamin and the Allegory of Allegory"
3. Ellen S. Burt (University of California, Irvine), "Putting on Everyday Spectacles: Conspicuous Allegory in Benjamin's *Trauerspiel* and Baudelaire's 'Le Vieux Saltimbanque'"

F. Language limits (Potomac G)

Chair: Charles Stivale (Wayne State University)

1. Pauline de Tholozany (Wellesley College), "*Maladresse* inside and out: accidents and modern life in J. J. Grandville's *Petites misères de la vie humaine*"
2. Tim Farrant (Pembroke College, Oxford), "Champfleury, Poe, Baudelaire: poems and stories, forms and borders"
3. Arline Cravens (Saint Louis University), "Blurring Boundaries between Music and Writing in Marie Kryszewska's *Folle de son corps*"

**Colloquium Reception and Banquet, Omni Hotel
James River Ballroom, 2nd floor
6:30pm**