



**SEPT.
19-21
2024**

The Semicentennial Nineteenth-Century French Studies Colloquium:
Producing and Receiving the Nineteenth Century

PRODUIRE & RECEVOIR

ncfs | Nineteenth-Century
French Studies

Duke 100
CENTENNIAL



NCFS

DUKE UNIVERSITY

ACKNOWLEDGEMENTS

ORGANIZER

Deborah Jenson, Duke University

DOCTORAL ASSISTANT

Michaëlle Vilmont, Duke University

LOCAL ORGANIZING COMMITTEE

David Bell (Duke), Gabriel Richard (Duke), Anne-Gaëlle Saliot (Duke), Jessica Tanner (UNC), Michael Garval (NCSU), and Darci Gardner (Appalachian State)

ADMINISTRATIVE, FINANCIAL & TECH SUPPORT AT DUKE

Lillian Rodermond, Agnieszka Witczak, and Steeve Joseph Gabriel

WEBSITE DESIGNER

Michaëlle Vilmont

Program Cover Designer

Emery Jenson, U. of Wisconsin-Madison

NCFS ASSOCIATION OFFICERS

Aimée Boutin, Co-President, Florida State University
Susan McCready, Co-President, University of South Alabama

SPONSORS

Hosting Department: Romance Studies, Duke University
Office of the Dean of the Humanities, Duke University
The Schiff Family Fund for the Humanities, Duke University
Office of the Provost, Duke University
Franklin Humanities Institute (FHI), Duke University
Office of the Graduate School, Duke University
Center for French and Francophone Studies (CFFS), Duke University
English Department, Duke University
History Department, Duke University
Department of Art, Art History & Visual Studies (AAHVS) Duke University



NCFS 2024 @Duke : <https://www.ncfsduke.com/> @ncfsduke2024

**DUKE UNIVERSITY
DURHAM, NORTH CAROLINA,
SEPTEMBER 19-21, 2024
WASHINGTON DUKE INN**

**Welcome to the Semi-Centennial Conference
Of the Nineteenth-Century French Studies Association**

**PRODUCING AND RECEIVING
THE NINETEENTH-CENTURY**

How does modernity characterize production, and production characterize modernity, in the long nineteenth century? Marx and Engels cast individuals' relationship to economic relations of production broadly as "a definite form of expressing their life, a definite mode of life." This conference explores reimaginings of production and reception, creation and critique, of modes of life, including production and reception of a/the "French"-encoded nineteenth century/ies, past and future, in metropolitan, provincial, global, colonial, decolonial, and postcolonial contexts.

**Bienvenue au Colloque Semi-Centenaire
de l'Association des Études Dix-Neuviémistes**

**PRODUIRE ET RECEVOIR
LE XIX^e SIÈCLE**

De quelle façon la modernité caractérise-t-elle la production, et de quelle façon est-ce que la production à son tour caractérise la modernité, au cours du "long XIX^e siècle" ? Marx et Engels considèrent la relation des individus aux relations économiques de production comme « une forme définie d'expression de leur vie, un mode de vie défini de leur part ». Cette conférence explore les réinventions/ réinterprétations de la production et de la réception, de la création et de la critique, des modes de vie, y compris la production et la réception d'un/des dix-neuvième(s) siècle(s) codé(s) « français », passé(s) et futur(s), dans des contextes métropolitains, provinciaux, globaux, coloniaux, décoloniaux, postcoloniaux, et incarnés.

KEYNOTE SPEAKER

Marina van Zuylen, Bard College



“The Ways we Miss our Lives is Life: Theories and Practice of the Good Enough”

**Friday, September 20, 2024
Washington Duke Inn, 6:00 P.M.**

Marina van Zuylen is the Clemente Chair in the Humanities and Professor of French and Comparative Literature at Bard College. She has published five monographs: *Difficulty as an Aesthetic Principle* (Gunter Narr, 1993), *Monomania* (Cornell UP, 2005), *The Plenitude of Distraction* (MIT & Sequence Press, 2017), *Mademoiselle Bistouri Di Baudelaire O Dell’Insensatezza* (Solfanelli, 2022), and *Eloge des vertus minuscules* (Flammarion, 2023). Additional editions of her work are available or forthcoming in Spanish, Korean, and Arabic. Her work has been widely discussed and reviewed in France particularly. Prof. van Zuylen’s work grapples with a core identity of productivity in liberal economic modernity, exploring the tensions of difficulty as an aesthetic, as monomania, and as meritocracy, while praising modes one might align with receptivity: distraction, sympathetic imagination, artisanal arts, non-linear thinking, and the virtues of characters who are not the hero. A leader in Public Humanities, Prof. van Zuylen also has long served as the National Academic Director of a free college course for underserved adults, the Clemente Course. For this ongoing service she accepted the National Humanities Medal for the Clemente Course from former President Obama in 2014.

PROGRAM AT A GLANCE

**THE SEMI-CENTENNIAL NINETEENTH-CENTURY FRENCH STUDIES
ANNUAL COLLOQUIUM
HOSTED BY DUKE UNIVERSITY
SEPTEMBER 19-21, 2024, DURHAM, NORTH CAROLINA**

SCHEDULE OVERVIEW: THURSDAY September 19

10:00 -11:30 Check-In

11:30: “All Day Break” Refreshments in Gallery

SESSION A, 12-1:30 PANELS

A1THURS, Ambassador Page (Cap. 35)

A2THURS, Academy Room (Cap. 40)

A3THURS, Rotunda (Cap. 35)

A4THURS, Forest Room (Cap. 60)

A5THURS, Allen/McGhee (Cap. 60)

A6THURS, Amb. Duke (Cap. 60)

1:30-1:45 BREAK

SESSION B, 1:45-3:15 PANELS

A7THURS, Amb. Page

A8THURS, Academy

A9THURS, Rotunda

A10THURS, Forest

A11THURS, Allen/McGhee

A12THURS, Amb. Duke

3:15-3:30 BREAK

SESSION C, 3:30-5:00 PANELS

A13THURS, Amb. Page

A14THURS, Academy

A15THURS, Rotunda

A16THURS, Forest

A17THURS, Allen/McGhee

A18THURS, Amb. Duke

OPENING RECEPTION 6:00 pm, Pres. III & IV, Wine and Beer, Hors d’Oeuvres

7:30 pm, take the campus shuttle from Science Drive (across the intersection with Cameron Blvd) or Uber to Nelson Music Room, East Campus, Duke

8:00 pm CREATIVE PERFORMANCE, “GABRIEL FAURÉ OR THE LAST LOVE” BY PASCAL QUIGNARD AND ALINE PIBOULE, Nelson Music Room

9:00 pm Roundtable with Pascal Quignard, Felwine Sarr, and Anne-Gaëlle Saliot, Nelson Music Room

FRIDAY September 20

8:00 “All Day Break” Refreshments with Full Breakfast in Gallery

SESSION D, 8:30-10 PANELS

B19FRI, Ambassador Page

B20FRI, Academy Room

B21FRI, Rotunda

B22FRI, Forest Room

B23FRI, Allen/McGhee

B24FRI, Amb. Duke

10-10:30 BREAK

SESSION E, 10:30-12:00 PANELS

B25FRI, Amb. Page

B26FRI, Academy

B27FRI, Rotunda

B28FRI, Forest

B29FRI, Allen/McGhee

B30FRI, Amb. Duke

12:00-1:25 LUNCH (**On Your Own or All Day Refreshments in the Gallery**)

SESSION F, 1:25-2:55 PANELS

B31FRI, Amb. Page

B32FRI, Academy

B33FRI, Rotunda

B34FRI, Forest

B35FRI, Allen/McGhee

B36FRI, Amb. Duke

3:00-3:15 BRIEF REMARKS BY FRENCH AMBASSADOR TO THE US LAURENT BILI, Pres I and II

3:15-3:30 BREAK IN GALLERY

SESSION G, 3:30-5:00 PANELS

B37FRI, Amb. Page

B38FRI, Academy

B39FRI, Rotunda

B40FRI, Forest

B41FRI, Allen/McGhee

B42FRI, Amb. Duke

KEYNOTE BY MARINA VAN ZUYLEN (6:00-8:00 pm, Pres I and II)

DRINKS AND HORS d’OEUVRES SERVED PRIOR TO THE TALK (TABLE SEATING)

SATURDAY September 21

8:00 AM All Day Break Refreshments with Full Breakfast in Gallery

SESSION H, 8:30-10:00 PANELS

C43SAT, Ambassador Page

C44SAT, Academy Room

C45SAT, Rotunda

C46SAT, Forest Room

C47SAT, Allen/McGhee

C48SAT, Amb. Duke

SESSION I, 10:30-12:00 PANELS

C49SAT, Amb. Page

C50SAT, Academy

C51SAT, Rotunda

C52SAT, Forest

C53SAT, Allen/McGhee

C54SAT, Amb. Duke

12:00-1:30 LUNCH (On your own or All Day Break Refreshments in Gallery)

SESSION J, 1:30-3:00 PANELS

C55SAT, Amb. Page

C56SAT, Academy

C57SAT, Rotunda

C58SAT, Forest

C59SAT, Allen/McGhee

C60SAT, Amb Duke

3:00-3:30 BREAK

SESSION K, 3:30-5:00 PANELS

C61SAT, Amb. Page

C62SAT, Academy

C63SAT, Rotunda

C64SAT, Forest

C65SAT, Allen/McGhee

C66SAT, Amb. Duke

CLOSING BANQUET: 6:30 (Pres I & II) Open Bar and Seated Dinner, Followed by Music and Dancing

PROGRAM: OPENING DAY OF THE CONFERENCE

THURSDAY September 19

11:30 “All Day Break” Refreshments in Gallery

SESSION A 12-1:30 PANELS

A1THURS, Amb. Page: **Producing and Receiving Social Experience through Music**

Panel Chair: Gabriel RICHARD (Duke University)

- a. Timothy S. FLYNN (University of Olivet) **Producing and Receiving the Béziers Festival: Camille Saint-Saëns, Ferdinand Castlebon de Beauxhostes, and the Grande semaine d’août**
- b. Margaret MINER (University of Illinois at Chicago), **On the Production and Sustenance of Demons**
- c. Justin WYTMAR (University of Illinois, Urbana-Champaign) **Bayaderes, and Boulevards: The Production of the Image of India on the French Musical Stage 1852-1923**

A2THURS, Academy: **Producing and Receiving Philosophy through Aporia**

Panel Chair: Felwine SARR

- a. Thomas C. CONNOLLY (Yale University) **Derrida, Decadence, Dehiscence**
- b. Guillaume MÉNARD (McGill University) **Circularité critique de la poétique. Le Baudelaire de Benveniste : un cas d’école**
- c. Hugh ROBERTS (University of Exeter) **Reception of Nineteenth-Century Production in Simone Weil**
- d. Maury YOUNG BRUHN (University of Alabama at Birmingham) **“Giants plunged through the years”: Proustian Temporalities in Kim Stanley Robinson’s *Mars Trilogy* and *New York 2140***

A3THURS, Rotunda: **Fanatic Balzaciens, Mimetic Desire, Quixotic Capitalism**

Panel Chair: Courtney SULLIVAN (Washburn University)

- a. Tadas BUGNEVICIUS (Columbia University) **"Fanaticized Through the Reading of *La Comédie humaine*": A History of the *balzaciens* 1890 – 1960**
- b. Basma JAAFAR (University of North Carolina, Chapel Hill) **Pouvoir, Désir Mimétique, et Espace Intime dans *La Duchesse de Langeais* de Honoré de Balzac**
- c. Roger NAVAS-SOLE (University of Oxford) **The Quixotic Pursuit of Cultural Capital in *Illusions perdues***

A4THURS, Forest: **With the Grain: Producing a Decadent Rurality**

Panel Chair: Anne-Gaëlle SALIOT (Duke University)

- a. Elise BOULEY (Brown University) **Seeing red, feeling blue: Decadence, Color and the Rural in Rachilde’s *La Marquise de Sade***

- b. Ryan DOHERTY (Centenary College) **En été des Indiens: la décadence des tribus amérindiennes dans la francophonie louisianaise**
- c. Christopher ROBISON (Swarthmore College) **Huysmans and Feline Decadence**

A6THURS, Amb. Duke: **Landscapes of Romanticism**

Panel Chair: Aubrey LEWIS (University of North Carolina, Chapel Hill)

- a. Scott SHINABARGAR (Winthrop University) **True to Nature: Leconte de Lisle's Unfigured Landscapes**
- b. Robert DORAN (University of Rochester) **Producing and Receiving the Sublime in French Romanticism**
- c. Abigail RAYALEXANDER (Kennesaw State University) **Lighting Time: The Next Century as a Hugolian Production in "Vingtième siècle"**

1:30-1:45 BREAK

SESSION B 1:45-3:15 PANELS

A7THURS, Amb. Page: **Nature in Negation: Energetic Economies in Baudelaire, Maupassant, and Proust**

Panel Chair: David BELL (Duke University)

- a. Sean MATHAROO (University of North Carolina, Chapel Hill) **Reading Baudelaire's Poetics of (Non)Correspondance in the Light of the Energy Crisis**
- b. Emery JENSON (University of Wisconsin, Madison) **The Weather of Late: Psychoanalytic and Eco-critical Horizons in Proust**
- c. Jessica TANNER (University of North Carolina, Chapel Hill) **Natural (Re)production: Climate Control and the Built Environment in *Mont-Oriol***

A8THURS, Academy: **(Re)producing and Diffracting Mimetic Connection**

Panel Chair: Maurice SAMUELS (Yale University)

- a. Emma BURSTON (College of the Holy Cross) **Reproduire l'art du diorama : apparition du spectacle immersif de Louis Daguerre dans la littérature et dans les arts**
- b. Claire LYU (University of Virginia) **Making Poetic Connections**
- c. Matthew Elbert RODRIGUEZ (Harvard University) **In a Grandson's Eye: Love, Vision, and Mourning in Proust**

A9THURS, Rotunda: **Making a Production In/Of Decadence**

Panel Chair: Deborah JENSON (Duke University)

- a. Rajeshwari S. VALLURY (University of New Mexico) **"Anywhere out of the world: n'importe où, hors du monde": Producing Transports of Space and Time in À Rebours**
- b. Warren JOHNSON (Arkansas State University) **Villiers de l'Isle-Adam and the Comic in the Age of Mechanical Reproduction**
- c. Deborah JENSON (Duke University) Respondent

A10THURS, Forest: **Creation as Collection, Collection as Creation**

Panel Chair: Sima GODFREY (University of British Columbia)

- a. Karine MACAREZ (University of Pennsylvania), **Collectionner et lire l'affaire Dreyfus à travers la carte postale**
- b. Jeannette ACEVEDO RIVERA (California State University, Long Beach) **Collection as Creation: Women's Production in the Album Fashion**
- c. Sharon LARSON (Christopher Newport University) **Jane de la Vaudère and the Exposition Universelle of 1900**

A11THURS, Allen/McGhee: **Producing and Receiving Revolution in Theory**

Panel Chair: Robert ST. CLAIR (Dartmouth University)

- a. Simon COOK (University of North Carolina, Chapel Hill) **Les Révoltes logiques: Rimbaud and Rancière's Post-political Guidelines**
- b. Daniel M. BENSON (St. Francis College) **The République universelle: Social Reform and Colonization, 1830-1871**
- c. Ronan CHALMIN (Auburn University) **Produire et recevoir l'égalité : le Babeuf de Buonarroti**

A12THURS, Amb. Duke: **Staging Greatness**

Panel Chair: Ellen WELCH (University of North Carolina, Chapel Hill)

- a. Susan MCCREADY (University of South Alabama) **François-Joseph Talma: The Perils and Privileges of Being "Napoleon's Favorite Actor"**
- b. Michael D. GARVAL (North Carolina State University) **Staging the *Cuisinier***
- c. Michelle CHEYNE (University of Massachusetts-Dartmouth) **Feeding the Masses: Staging Romanticism's Productivity Paradox**

3:15-3:30 BREAK

SESSION C 3:30-5:00 PANELS

A13THURS, Amb. Page: **Birthing Difference**

Panel Chair: Marie DUFAY-VERBIE (Allegheny College)

- a. Wendy COMBS (University of North Carolina, Chapel Hill), **Reproducing a Monster in the Modern Era: A New Bête du Gévaudan**
- b. Marie DUFAY-VERBIE (Allegheny College), **Produire l'altérité at 19e siècle : une Exploration de *l'Homme qui Rit* de Victor Hugo**
- c. Jessica DANDONA (Minneapolis College of Art and Design), **"O Sweet, Sacred, Divine Mystery": Human Reproduction in French Popular Medical Treatises, 1880-1900**
- d. Christina Leah SZTAJNKRYCER (Penn State University), **Entre peinture et écriture, Orient et Occident: réception et production de la « Juive orientale » chez les Goncourt**

A14THURS, Academy: **Representations and Fictions of Haitian Independence**

Panel Chair: Fabienne MOORE (University of Oregon)

- a. Unglid PAUL (Duke University) **Representing the Revolution: Reflections on Women's Role in The Paris Commune and The Haitian Revolution**
- b. Walner OSNA (Université d'Ottawa) **Le XIXe siècle haïtien : Rançon/dette et colonialité**

c. Bastien CRAIPAIN (Louisiana State University) **(Re)producing the Facts and Fictions of Vodou in Haiti's Long Nineteenth-Century**

A15THURS, Rotunda: **Writing as Worldmaking: Hugo, Mallarmé, Zola**

Panel Chair: Goran BLIX (Princeton University)

- a. Stéphanie BOULARD (Georgia Institute of Technology) **Drôles d'oiseaux chez Hugo**
- b. Jonathan STRAUSS (University of Miami) **Producing Poetic Time: Mallarmé**
- c. Göran BLIX (Princeton University) **Ways of Worldmaking in Zola: Animal Traction, Fossil Fuels, and Invisible Labor**

A16THURS, Forest: **Flaubert et la fabrique des récits**

Panel Chair: Éric LE CALVEZ (Georgia State University)

- a. Bruno PENTEADO (Texas Tech University) **L'écriture flaubertienne comme fabrique de la cruauté**
- b. Christophe IPPOLITO (Georgia Institute of Technology) **Du voyage à deux à l'écriture à deux dans Par les champs et par les grèves**
- c. Florence VATAN (University of Wisconsin, Madison) **La fabrique des chimères : Flaubert et Baudelaire**
- d. Eric LE CALVEZ (Georgia State University) **L'Éducation sentimentale et ses "scénarios intermédiaires"**

A17THURS, Allen/McGhee: **Divertissement II : Flaubert, le don sauvage**

Panel Chair: André BENHAÏM (Princeton University)

- a. André BENHAÏM (Princeton University) **Sacré Loulou**
- b. Aymeric GLACET (Sewanee : The University of the South), **Flaubert, Foutre Bleu !**
- c. Zvezdana OSTOJIC (Pomona College) **La forêt de symboles : une escapade impossible dans L'Éducation sentimentale**

A18THURS, Amb. Duke: **Queer Nineteenth Centuries**

Panel Chair: Victoria ZURITA (University of Montreal)

- a. Victoria ZURITA (University of Montreal) **The aristocracy to come: inexpressiveness and the queer production of class in Barbey d'Aurevilly's "Le rideau cramoisi"**
- b. Rebecca BOYD (University of Oxford) **'Every Saint Has a Past, Every Sinner Has a Future': Queer Hagiographies of fin-de-siècle Paris**
- c. Victoria CHEFF (Brown University) **Queer Nonfutures: The Rejection of Reproduction in Rachilde's La Marquise de Sade**

OPENING RECEPTION 6:00 pm, Pres. III & IV, Wine and Beer, Light Hors d'Oeuvres

7:30 pm: Uber/cab or walk or take campus shuttles from Science Drive (across the intersection with Cameron Blvd) to the Nelson Music Room, East Duke Building, East Campus, Duke. (Map will be in folders.)

8:00 pm CREATIVE PERFORMANCE, “GABRIEL FAURÉ OR THE LAST LOVE” BY PASCAL QUIGNARD AND ALINE PIBOULE, Nelson Music Room, East Duke Building, East Campus

9:00 pm Roundtable with Pascal Quignard and Felwine Sarr, and Anne-Gaëlle Saliot, Nelson Music Room

SECOND DAY OF THE CONFERENCE

FRIDAY September 20

8:00 “All Day Break” with Full Breakfast in Gallery; early birds may choose to pay for the breakfast buffet in the Vista Room, which opens at 6:30 am)

SESSION D 8:30-10 PANELS

B19FRI, Amb. Page: **Alterity on the Move**

Panel Chair: Mary J. HARPER (Princeton University)

a. Safa OULED HADDAR (Université de Blida 2) **Relire *Souvenirs et visions d’Afrique* d’Émile Masqueray**

b. Elizabeth EMERY (Montclair State University) **Producing “Oriental Art” in Paris from 1878 to 1914: Art Dealers, Goods, and Galleries**

c. Soundouss EL KETTANI (Collège militaire royal du Canada à Kingston) **Dire les femmes libres du XIXe siècles. Les exemples de Cristina Belgiojoso et d’Isabelle Eberhardt**

B20FRI, Academy: **Recevoir des lettres de Proust – Producing the *Corr-Proust* Digital Edition**

Panel Chair: François PROULX (University of Illinois, Urbana-Champaign)

a. Caroline SZYLOWICZ (University of Illinois, Urbana-Champaign) **Send, Receive, Retrieve: A Century of Publishing Marcel Proust’s Letters**

b. Chiara CARRARO (Institut des textes et manuscrits modernes, CNRS-ENS, Paris) **De l’image reçue au texte produit : genèse et sources iconographiques dans l’édition *Corr-Proust* des lettres de 1908**

c. François PROULX (University of Illinois, Urbana-Champaign) **Receiving Facsimiles, Producing Editorial Principles in the *Corr-Proust* Project**

d. Julie ANDRÉ (LinX-Institut Polytechnique de Paris) ***Corr-Proust*, laboratoire de la production romanesque : des lettres à l’œuvre à venir**

B21FRI, Rotunda: **Self-Fashioning, Other-Fashioning**

Panel Chair: Christine ADAMS (St. Mary’s College of Maryland)

a. Justine De YOUNG (Fashion Institute of Technology, SUNY) **Tailoring and Lesbian Self-Fashioning in Third Republic Paris**

b. Karen HUMPHREYS (Trinity College) **Invisible Economies of Women’s Work: or the Price of Spinning a Yarn in the Writings of Paria Korigan**

c. Catherine TALLEY (Skidmore College) **Disciplinary Poetics: Conservative Criticism and the Production of Subjectivity**

B22FRI, Forest: **Populiculture, Phylloxeratic Crisis, Production and Punishment, Manorial Anxiety: Literary Ecologies**

Panel Chair: Sean MATHAROO (University of North Carolina, Chapel Hill)

a. Pierre FORFERT (Yale University), **Balzac's Poplar Trees: The Economy of Silviculture in *Eugénie Grandet***

b. Plinio BIRSKIS BARROS (Princeton University) **La bête qui a dévoré les vignes et les consciences : *L'Ennemi de Gustave Guiches* et la crise du phylloxera**

c. Abigail FIELDS (Yale University) **Produce and Punish: Agriculture as a technology of power in nineteenth-century French prisons and pedagogy**

d. Lindsay Fieger JUBAK (University of Virginia) **The Fairest Thing in Nature: Manorial Production and Agricultural Anxiety in *Émile Zola's La Terre***

B23FRI, Allen/McGhee: **Napoleonic (Redux) (Re)Productions**

Panel Chair: Abbey CARRICO (Virginia Military Institute)

a. Hannah KOSMAN (Wesleyan University) **Making Fun: Cham's Victor Hugo and the Ludic Reception of Misery**

b. Nicole FERRARI (Colby College) **Victor Hugo: Receiving Machiavelli and Producing Republican Thought**

c. Jacob MEISTER (Harvard University) **Adulterated Foodstuffs: Producing Corruption in *Zola's Le Ventre de Paris* and *Du Camp's Paris, Ses Organes, Ses fonctions et sa vie jusqu'en 1870***

B24FRI, Amb. Duke: **Producing Politics**

Panel Chair: Maurice SAMUELS (Yale University)

a. Peter BROOKS (Yale University) **Gondrin, the Berezina, and the Heroism of Modern Life**

b. Judith LYON-CAEN (EHSS) **Transmettre « Balzac », une histoire politique ?**

c. Maurice SAMUELS (Yale University) **Après coup: Baudelaire's Politics**

10-10:30 BREAK

SESSION E 10:30-12:00 PANELS

B25FRI, Amb. Page: **Chronicling the Press**

Panel Chair: Andrea GOULET (University of Pennsylvania)

a. Maureen DENINO (Smith College) **“Le poids de la chronique”: Literary Production and the Daily Press**

b. Courtney SULLIVAN (Washburn University) **“Achetez, achetez toujours plus:” Consumerism, Prostitution, and the Press in Xavier Giannoli's *Illusions perdues* (2021)**

c. Jann MATLOCK (University College London) **Producing ‘Fake News’: Modernity's Memories in the Aftermath of the Paris Commune, 1871**

B26FRI, Academy: **Produire, séduire et dissimuler dans des correspondances de 1869 à 1918**

Panel Chair: François PROULX (University of Illinois, Urbana-Champaign)

- a. Margot IRVINE (Université de Guelph) **“Vous êtes Galatée et un Pygmalion vous regarde” : Seduction and Coercion in the correspondence of Auguste Rodin, Judith Cladel, and Edmond Picard**
- b. Clive THOMSON (Université de Guelph) et Michael ROSENFELD (Vrije Universiteit Brussel), **Je t’aime... moi non plus: Séduction et rejet dans les lettres d’amour entre Paul Bourget et Maurice Bouchor**
- c. Geneviève de VIVEIROS (Université Western) **Lettres à de jeunes poètes : Émile Zola et la séduction de la littérature**

B27FRI, Rotunda: **Producing the Divine**

Panel Chair: Sayeeda H. MAMOON (Edgewood College)

- a. Valentin DUQUET (Rice University) **“The Gipsy Woman Must Die”: Reproducing and Receiving the Carmen / Esmerelda Character**
- b. Miller MCLEAN (Binghamton University) **The Production of Scientific Knowledge as Paternal Authority in Émile Zola's Paris**
- c. Anthony S. ZIELONKA (Assumption University) **Producing Knowledge in Philosophy and Religion in Flaubert’s *Bouvard et Pécuchet* (1881)**
- d. Aubrey Claire LEWIS (University of North Carolina, Chapel Hill) **Divine Feminine Wrath, Seduction and the Diabolical Gaze in Etienne-Léon de Lamothe-Langon’s “La vampire, ou, la vierge de Hongrie” and Théophile Gautier’s “La Morte amoureuse”**

B28FRI, Forest: **Energy Production**

Panel Chair: Anne O’NEIL-HENRY (Georgetown University)

- a. Anne O’NEIL-HENRY (Georgetown University) **Domesticating Coal Gas: The Pavillion du Gaz at the 1889 Exposition**
 - b. Nicola ANGELI (Yale University) **Contested Energy Transitions: Whale oil, Petroleum, and Representation**
- Respondent: Emery JENSON (University of Wisconsin, Madison)

B29FRI, Allen/McGhee: **Sensory Insides and Outsides: Producing and Receiving Acoustics**

Panel Chair: Madeleine WOLF

- a. Joseph ACQUISTO (University of Vermont) **Sound Production: Objects Making Subjects in Baudelaire's “Chant d'autome”**
- b. Renée ALTERGOTT (East Carolina University) **Learning to Listen: Producing Reproductive Sound Fidelity in Paris in 1878**
- c. Madeleine WOLF (St. Olaf College) **Producing Egypt, Producing Flaubert: Flaubert's Sonic Encounters Abroad**
- d. Melanie CONROY (University of Memphis) **Reconstructing the Sounds of Mme de Staël’s Salons**

B30FRI, Amb. Duke: **Le Musée du dix-neuvième siècle : production, réception et restitution**

Panel Chair: Gerald PRINCE (University of Pennsylvania)

- a. Mathilde SAVARD-CORBEIL (Duke University) **Le 19^e siècle de Louise Bourgeois : déplacements féministes et muséaux**
- b. Anne-Gaëlle SALIOT (Duke University) « **Réparer peut-être un tort inoubliable** » : **Restituer la vie des modèles anonymes du 19^{ème} siècle dans *La petite danseuse de quatorze ans* de Camille Laurens (2017) et *Un pas de chat sauvage* de Marie NDiaye**
- c. Felwine SARR (Duke University) **Décoloniser le musée ethnologique**

12:00-1:25 LUNCH (On Your Own or All Day Break Refreshments in Gallery, which may be taken to tables at terraces outside the meeting rooms)

SESSION F 1:25-2:55

B31FRI, Amb. Page: **Organic Entanglements**

Panel Chair: Susan HINER (Vassar College)

- a. Susan HINER (Vassar College) **Disentangling Cotton's Thread in Madame Bovary**
- b. Marni KESSLER (University of Kansas) **Aerial Entanglements: Taking In Coal Smoke and Dust in Degas's Repasseuses**

B32FRI, Academy: **Paper Constructs: Between the Material and the Immaterial**

Panel Chair: Aimée BOUTIN (Florida State University, Tallahassee)

- a. Adrianna PALIYENKO (Colby College) **Paper Matters: (The Louisa Siefert) Archives and Afterlives**
- b. Karen QUANDT (Wabash College) **Paper Ecology in Balzac's *Illusions perdues***
- c. Cary HOLLINSHEAD-STRICK (The American University of Paris) **Woodcut not Cut Wood: The Texture of Prints vs. the Rise of Wood-Pulp Paper**
- d. Aimée BOUTIN (Florida State University, Tallahassee) **"Between the Material and the Immaterial"**

B33FRI, Rotunda: **Quirky Capitalisms**

Panel Chair: Pauline de THOLOZANY (Clemson University)

- a. Taylor Irene DIAZ (University of Minnesota) **La production masculine-capitaliste et les femmes de *La Bête humaine* (1890)**
- b. Andrea GOULET (University of Pennsylvania) **Quaker Capitalisms, or How Jack Famine Met Betzy Millions**
- c. Pauline de THOLOZANY (Clemson University) **Trivial Objects, Human Feelings: Balzac and Flaubert on the Material Effects of Impatience**
- d. Grace YAN (Princeton University) **Production et réception de l'héroïsme dans *La Fortune des Rougon* (1871)**

B34FRI, Forest: **Optics, Etching, Photography: Producing (In)Visibilities**

Panel Chair: Raisa REXER (Vanderbilt University)

- a. Tim RASER (University of Georgia) **Meryon, Baudelaire: The Production of Nature in Views of Paris**

b. Amr KAMAL (The Graduate Center, CUNY) **Arsène Lupin: The Production of the Invisible Hero and the Democratization of Photography**

c. Raisa REXER (Vanderbilt University) **Finding Laure and Antonia: On Producing Biography from Image to Text**

B35FRI, Allen/McGhee: **Building Transferable Essential Skills through Teaching Nineteenth-Century French and Francophone Literature**

Panel Chair: E. Nicole MEYER (Augusta University)

a. Mary RICE-DEFOSSE (Bates College) **Reimagining a Syllabus: *Écrire la Revolution***

b. Catherine NESCI (University of California, Santa Barbara) **Hippolyte, je pense à vous” ... Rethinking the Normative Novel and the Productive Body with Critical Disability Studies**

c. E. Nicole MEYER (Augusta University) **The intersection of French Literary Analysis and Legal Skills in an Applied Research Course**

B36FRI, Amb. Duke: **Production and Reception of Scholarly Publishing in and around Nineteenth-Century French Studies**

Panel Chair: Seth WHIDDEN (University of Oxford; editor, *Nineteenth-Century French Studies*)

a. Courtney BERGER (Duke University Press) **From Idea to Book Proposal**

b. Sandra KORN (Wayne State University Press) **Finding the Right Book Publisher: Tips from an Acquisitions Editor**

c. Anne LINTON (San Francisco State University) **Writing an Interdisciplinary Book Project for a Broader Audience**

d. Sylvia K. MILLER (The Franklin Humanities Institute's Faculty Book Manuscript Workshop Program, Duke University) **“Finishing Touches” : Collective Wisdom on Manuscript Revisions from the FHI Book Manuscript Workshops**

3:00-3:15 BRIEF REMARKS BY FRENCH AMBASSADOR TO THE U.S. LAURENT BILI (Pres. I and II)

3:15-3:30 BREAK

SESSION G 3:30-5:00 PANELS

B37FRI, Amb. Page: **(Re)Producing Madame Bovary**

Panel Chair: Florence VATAN (University of Wisconsin, Madison)

a. Kellie GIORDANO (Boston University) **Emma Bovary's 'Girl Dinner' : Producing and Reproducing the “Influenceuse” of the Nineteenth-Century**

b. Christine TCHAMABO (University of Oklahoma) **Inflexion esthétique ou trajectoire des déprimés en proie à la société dans *René, Le Rouge et le Noir, Indiana, Le Curé de Tours et Madame Bovary***

c. Eleanora MANCUSO (Boston University) **Producing Disability in *Madame Bovary* and *Le Colonel Chabert***

d. Guy SPIELMANN (Georgetown University) **Logique et paradoxes de l'éternelle [re]production: *Madame Bovary* et ses avatars (1857-2024)**

B38FRI, Academy: **Fashions of Production and Reception**

Panel Chair: Rachel CORKLE (CUNY)

a. Abby SHEPHERD (Duke University) **“What I had Imagined and What I saw”:** **La comtesse Greffulhe in Contemporary Memory**

b. Marie-Lise POIRIER (Université du Québec à Montréal) **Pour une généalogie du débardeur de Gavarni (1804-1866) : témoignages intervisuels et transmédiaux d'un phénomène culturel**

c. Nina KIRKEGAARD (University of Texas, Austin) **Produire *La Dernière Mode* : La construction de la femme par Mallarmé et la Baronne de Lomaria**

d. Rachel CORKLE (CUNY) **Le cachet du cacheté: Receiving Letters and Producing Meaning in George Sand's *Elle et lui***

B39FRI, Rotunda: **The Nineteenth-Century in Tears**

Panel Chair: Deborah JENSON (Duke University)

a. Zeynep AYGUN (Brown University) **The nineteenth-century cries tears of dust and rain**

b. Michael TAORMINA (Hunter College, CUNY) **Producing and Receiving *le mal du siècle* with Chateaubriand**

c. Liesl YAMAGUCHI (University of California, Berkeley) ***Verlaine Lacrymogène: Tears in Verlaine and Verlaine in Tears***

B40FRI, Forest: **Ends of the Nineteenth-Century: Producing Apocalyptic Imaginaries**

Panel Chair: Nichole GLEISNER (Yale University)

a. Paule CARBONNEL (University of Pennsylvania) **To the End of the World with Cousin de Grainville and J.H. Rosny**

b. Michèle HANNOOSH (University of Michigan) **Benjamin, Baudelaire, Blanqui and “Les Sept Vieillards”**

c. Nichole GLEISNER (Yale University) **Destruction on Display during World War One**

B41FRI, Allen/McGhee: **Producing Colonial Spaces**

Panel Chair: Rachel MESCH (Boston University)

a. Kylie SAGO (San Diego State University) **Reconstructing Ourika Between the Page and Stage**

b. Heidi BREVIK-ZENDER (University of California, Riverside) **Building and Breaking: Architectural Production and Destruction in Jane Dieulafoy's *A Suse***

c. Rachel MESCH (Boston University) **Gender Play: Orientalism at Home at the Fin de Siècle**

d. Colin FOSS (Austin College) **Studying Abroad in Colonial France**

B42FRI, Amb. Duke: **Manet-Mania**

Panel Chair: Sara PAPPAS (University of Richmond)

a. Sara PAPPAS (University of Richmond) **Reproducing a Nineteenth-Century Art Critical Trope: Ambling from Salon exhibit to the Impressionists in Contemporary Paris**

b. Alexandra WETTLAUFER (University of Texas, Austin) **TJ Clark's *The Painting of Modern Life* at 40: “Circuits of Meaning” and the Female Body in Poe, Baudelaire, Manet, and Clark**

c. James MCCABE (Rice University) **The Issue of Reproducing Édouard Manet's *Olympia*: A Study of Julie Manet-Rouart's Copies**

KEYNOTE 6:00-8:00 pm (Pres. I and II)

MARINA VAN ZUYLEN (Bard College)

**“The Ways We Miss our Lives is Life: Theories and Practice of the Good Enough”
(Drinks and Hors d’oeuvres will be served prior to the talk)**

THIRD and CLOSING DAY OF THE CONFERENCE

SATURDAY September 21

8:00 “All Day Break” Refreshments with Full Breakfast

SESSION H 8:30-10:00 PANELS

C43SAT, Amb. Page: **Sagely Creative Transforming the Nineteenth-Century through Trauma-Informed Pedagogy- An Interactive Workshop**

Lesley CURTIS (Founder & Co-Owner, Sagely Creative)

A workshop with facilitator Lesley Curtis, Ph.D, to examine the unconscious ways that we receive and produce difficult content. As educators of nineteenth-century texts, culture, and history, we regularly receive traumatic information. We read of war and enslavement, biological racism and violent sexism. Yet it remains rare in our academic culture to account for the influence of that receiving on our lives today. Without an awareness of this personal impact and the way it intersects with our own lived experience, it is possible that what we receive produces unintended consequences. The process of producing and receiving the nineteenth century can, however, be transformed into a healing experience for students, professors, and all those who engage with historical trauma.

C44SAT, Academy: **Grounding George Sand**

Panel Chair: Michael GARVAL (NORTH CAROLINA STATE UNIVERSITY)

a. Lynn WILKINSON (University of Texas, Austin) **George Sand and the History of Walking**

b. Annie SMART (St. Louis University), **Welcome to the Anthropocene: Terraforming in George Sand**

c. Beatrice GUENTHER (Bowling Green State University) **Framing the Long Nineteenth-Century: George Sand’s *Histoire de ma vie***

d. Madison MAINWARING (University of Notre Dame) **Sand's *Albine*, or the Unfinished Politics of Dance**

C45SAT, Rotunda: **Producing Cosmologies and Social Worlds**

Panel Chair: Eric DISBRO (Duke University)

a. Philippe CHAVASSE (Rochester Institute of Technology) **Les soirées mondaines comme hétérotopies dans *La Recherche du temps perdu***

b. Christine ADAMS, (St. Mary's College of Maryland) **Elégantes of the Directory and the Women Question under the Third Republic**

Ninon BARTZ (University of Virginia) **"Lorsque tu vins, à pas réfléchis, dans la brume, / Le ciel mêlait à l'or le cristal et l'airain": sensualisme poétique d'un genre nouveau dans *Études et Préludes* (1901) de Renée Vivien (1877-1901)**

d. Léo TERTRAIN (Yale University) **Nerval et la pensée contemporaine : une cosmologie politique**

C46SAT, Forest: **From Political Economy to Econopoesis: Producing Production**

Panel Chair: Teddy PAIKIN (McGill University)

a. Teddy PAIKIN (McGill University) **Saint-Simonianism and the Problem of Late Development: Exploring the Political Economy of Michel Chevalier**

b. Anne E. MCCALL (College of Wooster) **French Literature and The Empire of Property**

c. Mendel PÉLADEAU-HOULE (St. Francis Xavier University) **Econopoesis : Rimbaud et la plus-value de la lecture**

C47SAT, Allen/McGhee: **The Nineteenth-Century Goes West (and South**

Panel Chair: Derek Lake BERGHUIS (The Graduate Center, CUNY),

a. Fabienne MOORE (University of Oregon) **When Nineteenth-Century Anglophone and Hispanic Literature Appropriates Chateaubriand**

b. Gerald PRINCE (University of Pennsylvania) ***Les bandits de l'Arizona* de Gustave Aimard: un imaginaire français de la Troisième République**

c. Caroline Straty KRAFT (University of Texas, Austin) **(Re)imagining the Production of the Pastoral: George Sand and Willa Cather**

d. Megan HOLMBERG (Chestnut Hill College) **Wild Times in Louisiana : A Feuilletoniste's Production of Facts and Fictions for the Literary Marketplace in the Francophone U.S. South**

C48SAT, Amb. Duke: **Feminist Stakes in the Nineteenth-Century**

Panel Chair: Lauren RAVALICO (College of Charleston)

a. Haleigh Burgon (Boston University) **Producing the Modern Woman : Stealth Feminism in *Colette Yver* and *Daniel Lesueur***

b. Isabel MALONEY (University of Cambridge) **"La femme n'existe pas encore": The Reception of Feminist Activism in the Novels of Marie-Louise Gagneur**

c. Sonja STOJANOVIC (Texas Tech University) **A Tale of Two Denises: Émile Zola, Ernest Daudet, and Representations of "Workplace harassment"**

d. Sharon JOHNSON (Virginia Tech University) **Producing Rape Narratives: Melodrama and Melo-traumatic Healing**

SESSION I 10:30-12:00 PANELS

C49SAT, Amb. Page: **Copies and Originals**

Panel Chair: Catherine WITT (Reed College)

- a. MaryJane COWLES (Kenyon College) **Producing Copy, Producing a Name: Lucien's Impressions in *Illusions Perdues***
- b. Grace TODD (University of Texas, Austin) **Shifting Visions: Examining the Proofs of George Sand's *Contes d'une grand-mère***
- c. Emma BIELECKI (King's College London) **An Evening with Balzac and Vidocq**
- d. Catherine WITT (Reed College) **Mallarmé's calque: Translating Poe, Transposing Effect**

C50SAT, Academy: **Plantation and Counter-Plantation**

Panel Chair: Robert DECKER (University of Southern California)

- a. Deborah JENSON (Duke University) **Plantation Violence in French Translation: Producing and Receiving Frederic Douglass against Covey**
- b. Isabel BRADLEY (New York University) **Strangling Enlightenment Cogito: Conscious Trees and Cognitive Sanctuary in Marie Augustin's *Le Macandal***
- c. Michaelle VILMONT (Duke University) **Producing the Literary Man: Anténor Firmin's and Sylvia Wynter's "Man"**
- d. Daniel SIPE (University of Missouri) **The Secrets of a Paris Life and Who Knows Them: Telling Paris in Mid-Nineteenth-Century African American Travel Narratives**

C51SAT, Rotunda: **Visual Cultures**

Panel Chair: Andrew WATTS (University of Birmingham)

- a. Shan-Chuan HSAIO (University of Texas-Austin) **There is a New School of English Painting: Ernst Chesneau and Robert de la Sizeranne's Perception of Modern English Art**
- b. Barbara COOPER (University of New Hampshire) **The Production, Reproduction and Reception of Mélingue's Performance in the Title Role of Paul Meurice's drama, *Benvenuto Cellini***
- c. Jennifer FORREST (Texas State University) **Who's Your Daddy? Pathé Frères Adapts the Pantomime Tableau of *Le Papa de Francine* to the Screen**
- d. Andrew WATTS (University of Birmingham) **Playful Productivity in Screen Adaptations of Alexandre Dumas père's *Les Trois Mousquetaires***

C52SAT, Forest: **Print Cultures**

Panel Chair: Pamela GENOVA (University of Oklahoma)

- a. Pamela GENOVA (University of Oklahoma) **Les petites revues: An Impertinent Challenge to the Norms of Print Cultural Production**
- b. Armine Kotin MORTIMER (University of Illinois, Urbana-Champaign) **Producing Paper in the Restoration France of Balzac**
- c. Thomas BRIGGS (Independent Scholar) **Balzac, "Littérature Industrielle" and the Creation of the Modern Novel**

d. Theodore KELLOGG (Cornell University) **Modes of Literary Production and the 19th-Century French Novel: Balzac, Flaubert, and Zola**

C53SAT, Allen/McGhee: **Movements and the Wake of Movements**

Panel Chair: Cheryl KRUEGER (University of Virginia)

a. Cheryl KRUEGER (University of Virginia) **Textual sillage and the Production of a Fragrant Grotesque**

b. Hadley SUTER (Barnard College) **Liquidity and Fluidity: Deregulation of the Bourse and of the Self in *Le Rouge et le Noir* and *Lucien Leuwen***

c. Susanna LEE (Georgetown University) **Antialcool-isme: French Opposition to Nineteenth-Century Temperance Movements**

d. Anne-Caroline SIEFFERT (Binghamton University) **The clothes of Bridgerton: 18th-19th century indiennes, French modistes and the global rise of the fashion industry in the West**

C54SAT, Amb. Duke: **Genesis and Entropy in Zola**

Panel Chair: Miller MCLEAN (Binghamton University)

a. Maria SAYEGH (Université de la Sorbonne) **La genèse et la réception des *Trois Villes d'Emile Zola* : entre reflet et anti-reflet**

b. Isabelle SCHAFFNER (École Polytechnique, LinX, ITEM- CNRS) **Aspirations and Limits of an Ecological Science in Zola's *La joie de vivre***

c. J. Robert MAHAN (VT/University of Virginia) **A Thermodynamicist Reading of 19th-Century Naturalist Writings**

12:00-1:30 LUNCH (On Your Own or All Day Break Refreshments in Gallery, which may be taken to tables at terraces outside the meeting rooms)

SESSION J 1:30-3:00 PANELS

C55SAT, Amb. Page: **Baudelairean Reception**

Panel Chair: Abigail CULPEPPER (Brown University)

a. Patrick THÉRIAULT (University of Toronto) **Une réception à charge : Baudelaire et la presse belge (1864-1865)**

b. Cassandra HAMRICK (Saint Louis University) **Baudelaire's Genre de beauté nouveau**

c. Abigail CULPEPPER (Brown University) **Floral Reproduction in *Les fleurs du mal***

C56SAT, Academy: **Forms and Narratives of Empire**

Panel Chair: Unglid PAUL (Duke University)

a. Andrew P. CLARK (Brown University) **Producing the Secular Revolution**

b. Eponine SENAY (Columbia University) **The conquest of Algeria and the commodification of Abdelkader: consumption and control of the French national narrative through the exploitation of the image of the emir, from the July Monarchy to the Third Republic**

c. Laure KATSAROS (Amherst College) **Producing the Pyramid: Quatremère de Quincy's *De l'architecture égyptienne***

d. David SADIGHIAN (Yale University) **Producing a Colonial Republic at the Palais du Trocadéro**

C57SAT, Rotunda **Seen from the Margins**

Panel Chair: Darci GARDNER (Appalachian State University)

a. Olivia GOLDRING (University of California, Berkeley) **Vers l'Azur! Reading Mallarmé's Skies**

b. Darci GARDNER (Appalachian State University) **The Reception and Reproduction of Marie Krysinska's Plays**

c. Nicolas GAUTHIER (University of Waterloo) **Écriture gagne-pain et provocations discrètes : Mie d'Aghonne face à sa production feuilletonesque**

d. Derek Lake BERGHUIS (The Graduate Center, CUNY) **Romanticizing the Historical Context in Literature: The narrative as a platform for fantasizing in George Sand's *Nanon* and Honoré de Balzac's *Les Chouans***

C58SAT, Forest **(Un)Romanticism**

Panel Chair: Paul YOUNG (Georgetown University)

a. William PAULSON (University of Michigan) **Un beylisme rétrospectif et foisonnant : la (dés)écriture de *Lamiel***

b. Thomas C. SOSNOWSKI (Kent State University) **Resurrecting the Forgotten Mme Junot Producing Napoleonic Nostalgia for a Receptive Audience**

c. Fabrice C. BERGERON (Université de Montréal) **Barbey d'Aurevilly et *Les Treize* au théâtre de la Gaîté. Autopsie d'un "massacre"**

d. Paul YOUNG (Georgetown University) **"L'effet d'un simple mécanisme": Balzac, the Guillotine and the Production of the Nineteenth-Century**

C59SAT, Allen/McGhee **Trans-Producing and Receiving**

Chair: Emery H. JENSON (University of Wisconsin, Madison)

a. Laurel IBER (Oberlin College) **Filming Alexina: Adapting Herculine Barbin's Memoirs for the Screen**

b. Anne Elizabeth LINTON (San Francisco State University) **Transgressive Sexuality and Embodiment: Producing and Receiving Degeneration Theory in Literature and Medicine**

c. Perrine GAUDRY (Emory University) **Visualizing Intersex: Henri Meige and Paul Richer's Pioneering Medical Photography at La Salpêtrière**

C60SAT, Amb. Duke **Loving/Sexing Up the Nineteenth-Century**

Panel Chair: Claudie BERNARD (New York University)

a. Céline BROSSILLON (Ursinus College) **« Le sentiment de l'impossible » de Gustave Geffroy : A la folie, pas du tout**

b. Ty BLAKENEY (Northwestern University) **Producing Power: Sexology in the Late 19th-Century Francosphere**

c. Thomas J. CORBANI (University of California, Berkeley) **"La tendresse de l'homme pour l'homme" in Gustave Flaubert's *Salammbô***

d. Claudie BERNARD (New York University) **Production et réception des lettres dans *Emma de Boucher de Perthes*, roman épistolaire d'amour « fou »**

3:00-3:30 BREAK

SESSION K 3:30-5:00 PANELS

C61SAT, Amb. Page: **Proletariats and New Frontiers**

Panel Chair: Eric TRUDEL (Bard College)

a. Eric TOUYA DE MARENNE (Clemson University) **Baudelaire's Expression of Life:**

Poetics and Politics of Production in Modernity

b. Masha BELENKY (George Washington University), **Panoramic Literature *au féminin*:**

Women Writers and Urban Observation in 19th-century Paris

c. Julia JACOB (Johns Hopkins University) **De la Terre à la lune : They aimed for the moon and created a nation-state on earth**

C62SAT, Academy: **Coining Revolutionary Caribbean Identities**

Panel Chair: Robert DECKER (University of Southern California)

a. Robert DECKER (University of Southern California) **Looking for Louis Delgrès: Producing Visual History in the Francophone Antilles**

b. Robert O. Steele (Independent Scholar) **Producing Racial Terror: Duncan M'Intosh and the Haitian Massacres of 1804**

c. Christopher T. BONNER (Texas A & M University) **(Re)producing the Lost Colony: Value and Colonial Memory of Saint-Domingue**

C64SAT, Forest: **Beyond the Ivies: Applying for Jobs Outside the R-1s**

Panel Chair: Lisa Algazi MARCUS (Hood College)

a. Lisa Algazi MARCUS (Hood College) **"Yes, but what can you teach?": What Small College Search Committees Care About**

b. Darci GARDNER (Appalachian State University) **Common Mistakes and How To Avoid Them**

c. Adrianna PALIYENKO (Colby College) **Thinking Through the Cover Letter: Do Your Homework**

d. Mortimer GUINEY (Kenyon College) **The On-campus interview**

C65SAT, Allen/McGhee: **Sediments of Culture and Nature**

Panel Chair: Janet BEIZER (Harvard University)

a. Jeffrey BURKHOLDER (Santa Clara University) **Receiving Nature in Ruskin and Proust**

b. Brian MARTIN (Williams College) **Paper and Pulp: Lumber, Labor, and Literary Production in Nineteenth-Century France**

c. Celia ABELE (Boston College) **Successive Sediments: Producing Life in Zola's *Ventre de Paris***

d. Janet BEIZER (Harvard University) **“In Such a Wilderness as This”: Producing Civilization, Reproducing Barbarism** (*Mauprat* and *Wuthering Heights*)

6:30 BANQUET (Pres I & II)

Open Bar and hors d’oeuvres, Buffets for Seated Dinner, Followed by Music and Dancing with DJ Eric Hodgden of “All Around Raleigh”