



Australian Society for French Studies
XXth Annual Conference

Framing Cinema and the Visual Arts
Cadrages: cinéma et arts visuels

27-29 September 2012
The University of Adelaide



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The conference programme is exciting because of the different themes that are woven into the panels, plenary sessions and round tables. There are questions about the relationship between genres, the visual and the textual; critiques of the modern and postmodern in art and photography, the status of the auteur in 21st century French and Francophone cinema, as well as studies of individual actors, set designers, and directors.

To tie all these strands together, the organisers propose the concept of *cadrages*/framing. Cinematically, this concept refers to the many devices cinematographers use to capture, isolate, subvert, or aestheticise the elements of a scene.

More generally, *cadrages*/framing allows us to think together art and cinema as visually constituted, spatially bounded productions. The way art and cinema relate to these boundaries, by means of fixed images in the first case, moving images in the second, allow us to decipher the peculiar language of images, to circumscribe the dialectic between presence and absence that is proper to all visual media. From this vantage point, our focus extends also to different kinds of literary expression.

For example, Chabrol's female types, whether they be the *femme fatale* or the confused adolescent, define their web of obsessions within a tight pictorial and narrative framework, but it is ultimately because of the frame that closes it off from its invisible other that one can, ultimately, see its cultural underpinnings, which can very approximately be described as the transformation of social and familial forms of control.

In this spirit, we have not wished to separate cinema and visual art, even though you will notice that, for reasons of superficial neatness, they appear in the programme as two parallel strands continuing through today and tomorrow. In bringing together the filmic and pictorial arts, as two interrelated areas of visual communication, we hope to identify, for French Studies in particular, and Humanities research in general, a common set of problems, a pathway to understanding the logic of images that is vital to the understanding of culture.

Natalie Edwards, Ben McCann, and Peter Poiana (The University of Adelaide)

Day 1 Thursday September 27th 2012

9am Registrations		
<p>Welcome 9.30am Flentje Theatre Professor Kent Anderson, Pro-Vice Chancellor (International), University of Adelaide John West-Sooby, Head of French Studies, University of Adelaide</p>		
<p>10am Keynote speaker Sonya Stephens: “Framing the Eiffel Tower: From Postcards to Postmodernism”</p> <p>Flentje Theatre</p> <p>Chair: John West-Sooby</p>		
11am Break		
<p>Thursday 11.30am Parallel session</p> <p>Flentje Theatre</p> <p>Title: Stereo – gender – types</p> <p>Chair : Chris Hogarth</p> <p>Joe Hardwick Regards troublants: reframing contemporary French masculinity in <i>Nettoyage à sec</i>, <i>L’Homme de sa vie</i> and <i>Donne-moi la main</i></p> <p>Miriam Thompson The Genealogy of the maid’s revenge in Claude Chabrol’s <i>La Cérémonie</i></p> <p>Pip Muratore Tart with a heart or wanton temptress? Representations of the courtesan and the prostitute from page to screen</p>	<p>Thursday 11.30am Parallel session</p> <p>Barr Smith South 2060</p> <p>Title: Autour de l’image</p> <p>Chair : Andrew McGregor</p> <p>Michelle Royer Les images des stars: des textes à lire – le cas d’Isabelle Huppert, star et actrice</p> <p>Annick Pellegrin Suivez le groom: quand Yoann et Vehlmann animent le ‘calot vide’</p> <p>Amie Sexton Wine and Art in Bordeaux: Cultural Harmony or Superiority?</p>	<p>Thursday 11.30am Parallel session</p> <p>Barr Smith South 2051</p> <p>Title: Cinéma et écriture : Cocteau et Perec</p> <p>Chair : Colin Nettelbeck</p> <p>Benjamin Andréo Stupeur et tremblements: configuration de la faille dans <i>Le Sang d’un poète</i> de Jean Cocteau</p> <p>Jennifer Hatte Through the Looking Glass : Framing and Re-framing Jean Cocteau’s <i>Orphée</i> across genres, space and time</p> <p>Raphaël Trantoul Georges Perec et l’écriture-cinéma</p>

1pm Lunch		
<p>Thursday 2pm Parallel Session</p> <p>Flentje Theatre</p> <p>Title: Coordinating Places Chair : James Cannon</p> <p>Sara Wellman Placing the Early Modern: Eric Rohmer's <i>Les Amours d'Astrée et de Céladon</i></p> <p>Jacqueline Dutton Framing the Future on Film: We'll always have Paris – or will we?</p> <p>Ben McCann The Return of Trauner: Late Style in 1970s and 1980s Film Design</p>	<p>Thursday 2pm Parallel Session</p> <p>Barr Smith South 2060</p> <p>Title: Photography and Identity Chair : Natalie Edwards</p> <p>Natalie Edwards Annie Ernaux's Phototextual Self</p> <p>Sonia Wilson Une stylistique du quotidien: the diary writing and photography of Alix Roubaud</p> <p>Amy Hubbell Accumulating Algeria: Recurrent Images in Pied-Noir Visual Works</p>	<p>Thursday 2pm Parallel Session</p> <p>Barr Smith South 2051</p> <p>Panel Title: Gravity and Grace: Objects, Affects and Spirituality in French Cinema Chair : Greg Hainge</p> <p>Mairead Philips Loved objects: the economics of desire in Max Ophüls' <i>Madame de...</i></p> <p>Jean-Philippe Deranty The Pathos of mute things: Ophüls' poetics of objectual resistance to movement</p> <p>Saige Walton Towards a Phenomenology of Grace: The Elemental Encounters of Bruno Dumont</p>
3.30pm Break		
<p>Thursday 4 pm Parallel Session</p> <p>Flentje Theatre</p> <p>Title: Praxis and Practice Chair : Joe Hardwick</p> <p>Greg Hainge De/cadrage ou de/doublage? The Contrapuntal Relations of Sound and Image in Bruno Dumont's <i>Hors Satan</i></p> <p>Emme Devonish <i>La mise en abîme</i> as a device to create a non-linear narrative that perplexes</p>	<p>Thursday 4 pm Parallel Session</p> <p>Barr Smith South 2060</p> <p>Panel Title: French Views of the South: the Baudin Expedition 1800 – 1804. Chair : Peter Monteath</p> <p>John West-Sooby An artist in the making: the early drawings of Charles-Alexandre Lesueur during the Baudin expedition to Australia</p> <p>Nicole Starbuck Colonial Vision: French Voyageur-Artists, Aboriginal</p>	<p>Thursday 4 pm Parallel Session</p> <p>Barr Smith South 2051</p> <p>Title: The Order of Scandal Chair : Peter Poiana</p> <p>Paul Gibbard Framing Slander : Voltaire's use of pseudonyms in his attacks on Rousseau</p> <p>Robert Armstrong Edith Cresson and the Bebe Show: the role of television in the downfall of</p>

spectators : Examples from Ozon Kath Dooley Grafting the Screenplay: exploring the screenwriting practices of Claire Denis	Subjects and the British Colony at Port Jackson Jean Fornasiero New South Wales or New Holland? A Hybrid Representation of Port Jackson by Charles- Alexandre Lesueur, artist on the Baudin expedition 1800 – 1804.	a prime minister Barbara Stone The Law of the Land: The Operation of the legal system in Emile Zola's <i>La Terre</i>
6pm Film screening: <i>Panique</i> (1947), dir. Julien Duvivier, 100 mins. Introduced by Professor Colin Crisp, Flentje Theatre.		

Day 2 Friday September 28th 2012

9am Registrations		
9.30am Keynote speaker Fae Brauer: “Les Rois et les Reines de la Force: The Bioculture of Bodybuilding France” Flentje Theatre Chair: Jean Fornasiero		
10.30am Break		
Friday 11 am Parallel Session Flentje Theatre Title: Adaptation and Quotation Chair : Michelle Royer Clara Sitbon Adaptation et Canular Littéraire: Vers la mort de l'auteur? Kari Hanet Remake or Quotation : Hitchcock and French Cinema	Friday 11 am Parallel Session Barr Smith South 2060 Title: Peindre le texte ; écrire le tableau Chair : Raphaël Trantoul John West-Sooby Croquis de l'écrivain en quête du moi : la part du visuel dans la Vie de Henry Brulard Bertrand Bourgeois Des tableaux flamands échappés de leur cadre : du poème en prose huysmansien comme objet trivial et réaliste	Friday 11 am Parallel Session Barr Smith South 2051 Title: Theories of Art Chair : Fae Brauer Caroline Sheaffer-Jones Bataille's <i>Manet</i> and the Subject of Art Peter Poiana The Origins of Art in Bataille and Blanchot Conall Cash

	<p>Françoise Grauby Artiste-Peintre et artiste-écrivain dans <i>La carte et le territoire</i> de Michel Houellebecq</p>	The Real in Roland Barthes
12.30pm Lunch		
<p>Friday 1.30 pm Parallel Session</p> <p>Flentje Theatre</p> <p>Title: Art and Illustration</p> <p>Chair : Sonia Wilson</p> <p>Véronique Duché Cadrage et composition: Le livre illustré à la Renaissance</p> <p>James Cannon The Suburban Art of Jean-François Raffaëlli (1850-1924)</p> <p>Klemens James Exposing the mimetic illusion: surrealist art and postmodern frame-play</p>	<p>Friday 1.30 pm Parallel Session</p> <p>Barr Smith South 2064a</p> <p>Title: The Language and Politics of Cinema</p> <p>Chair : Amy Hubbell</p> <p>Chris Hogarth Sembene's Sons: Commitment in Contemporary West African Literature and Film</p> <p>Tess Do & Henry Méra Recadrage socioculturel: <i>La graine et le mulet</i> d'Abdellatif Kechiche</p> <p>Gemma King <i>Un Prophète</i> and the power of Multilingualism</p>	<p>Friday 1.30 pm Parallel Session</p> <p>Barr Smith South 2051</p> <p>Panel Title: Material Visions of the Spiritual</p> <p>Chair : Adrian Martin</p> <p>Adrian Martin On a Clear Day You Can See the Dead: Eugène Green and the Quarrel of a Post-Bressonian Cinema</p> <p>Lauren Bliss A Pregnant Dispositif: Anne Marie Miéville & Jean Luc Godard's <i>Le Livre de Marie</i> & <i>Je vous salue Marie</i></p> <p>Sarinah Masukor Sublime Materiality in Phillipe Grandrieux's <i>Un Lac</i></p>
3pm Break		
<p>Friday 3.30pm Parallel session</p> <p>Flentje Theatre</p> <p>FILM SCREENING</p> <p><i>OSS 117: Le Caire nid d'espions</i>, 2006, Michel Hazanavicius) – 99 mins</p>	<p>Friday 3.30pm Parallel session</p> <p>Barr Smith South 2064a</p> <p>Title: Framing Intimacy</p> <p>Chair : Natalie Edwards</p> <p>Bronwyn Winter The Performance of Intimacy and Resistance: Rayhana's <i>A mon âge je me cache encore pour fumer</i></p>	<p>Friday 3.30pm Parallel session</p> <p>Barr Smith South 2051</p> <p>Title: The Visual and Learning</p> <p>Chair : Sonya Stephens</p> <p>Henry Méra Collaboration et résistance dans le cinéma français: un thème populaire et sa valeur</p>

	<p>Leslie Barnes 'On dirait une famille': Intimacy and Testimony in Rithy Panh's <i>Le papier ne peut pas envelopper la braise</i></p> <p>Jane Southwood Framing the unframeable: the Baudin expedition to Australia (1800-1804) and its artwork: Nicolas-Martin Petit's 1802 portrait of an Aboriginal woman and child from Van Dieman's Land</p>	<p>pédagogique dans le cadre de la classe de langue et culture</p> <p>Diane de Saint-Léger Framing culture: learners' perception of what should be taught in the foreign language classroom</p>
<p>5.15 AGM Australian Society for French Studies Flentje Theatre</p>		
<p>6.30pm Conference Dinner with musical accompaniment Venue: Mezzanine, The Hub</p>		

Day 3 Saturday September 29th 2012

<p>9am Registrations</p>
<p>9.30am Keynote speaker Colin Crisp: "Is there a French Neo-Realism?" French Cinema from 1946 to 1952</p> <p>Flentje Theatre</p> <p>Chair: Ben McCann</p>
<p>10.30am Break</p>
<p>11am Round table: The Postcolonial Cinema Auteur: What Meanings(s) can <i>une politique des auteurs</i> have in the Contemporary Francophone World?</p> <p>Flentje Theatre</p> <p>Chair: Adrian Martin</p> <p>Colin Nettelbeck (Xavier Beauvois), Andrew McGregor (Tony Gatlif: The Paradox of World Cinema and the Politics of the Auteur) and Alice Burgin (West African Film)</p>