

Chris Andrews, Western Sydney University  
"Michelle Grangaud's *Geste*: An atomised world?"

Michelle Grangaud's *Geste* (1991) contains one thousand three-line stanzas, most of which describe an action accomplished by an anonymous agent. On first looking into the book, it seems that all these actions are unrelated. *Geste* seems to be presenting a fresco of everyday urban life in tiny fragments. But gradually connections begin to appear. Are they causal? Can we reidentify certain agents? Or are they merely thematic, even artefacts of overinterpretation? The design of *Geste* exploits these uncertainties about connection and disconnection to stimulate the reader's narrative and poetic imagination. As well as evoking gestures, the book constructs a contemporary *chanson de geste*, as Pierre Alféri has written. Grangaud extends and deepens the exploration of the infraordinary conducted by her fellow Oulipian Georges Perec, while affirming an attachment to the idea of equality in both her formal and thematic choices.

Jenny Davis Barnett, University of Queensland  
*Allegorical (Dis)Connexions: The unicorn as Christ or tortured lover?*

Although scholars have demonstrated the range of symbolic meanings in allegories of the unicorn from Medieval and Renaissance France (Caillois 1982; Faidutti 1995; Pastoureau et Delahaye 2013), previous criticism has not adequately addressed images in books containing emblems: an allegorical mode of representation derived from medieval bestiaries consisting of three parts: title, picture, and motto. My project contributes to this scholarship by offering a combined literary and visual analysis of unicorn emblems in the sixteenth century. Specifically, in my project, I analyse allegories of the unicorn from bestiaries and emblem books in order to illustrate visual and textual (dis)connections. I discuss Pierre de Beauvais' *Bestiaire* (1285) and Richard de Fournival's *Bestiaire d'amour* (1325-50) and juxtapose them against emblems from Maurice Scève's *Délie: objet de plus haulte vertu* (1544) and Joannes Sambucus' *Les emblemes* (1567) in order to reveal the previously understudied connections between bestiaries and emblems. This presentation investigates the shift of unicorn iconography from the allegory of Christ in medieval bestiaries to the symbol of the tortured lover in Scève's emblems *La femme et la Licorne* and *La licorne qui se voit*. This inquiry into Scève's appropriation of the unicorn shows at once the connections to medieval allegories and the disconnect between the visual referent and the textual motto in *Délie's* emblems.

**Alexis Bergantz, RMIT University & Elizabeth Rechniewski, The University of Sydney**  
**South Pacific Connections: Fostering Inter-University Exchange and Collaboration**

Several schemes and agreements promote student exchange and research collaboration between Australia and French universities in the Indo-Pacific region. Their reach and success remain, however, fragmentary. In February 2020 the Australian Senate set up an inquiry into 'Opportunities for Strengthening Relations between Australia and the Republic of France'. On behalf of ISFAR (the Institute for the Study of French-Australian Relations) we undertook a wide consultation with colleagues in French Studies in Australia and in French Pacific territory universities to identify weaknesses and areas of improvement in existing schemes. Our submission was selected by the Inquiry and we were invited to present our recommendations to the Senate on June 23 2020. In this paper we revisit the argument we put forward for a system of grants to promote extended undergraduate in-country study and postgraduate and academic research collaboration around the Government's identified long-term cooperation priority areas between Australia and France. We will assess the likely success of the Committee's official recommendations and would like to engage colleagues in a dialogue around the future of these exchange schemes that are of vital interest to the University sector and beyond.

**Julien Berthelon – University of Illinois at Urbana Champaign, USA**  
**"Je vais te faire cocu, mon vieux": Bonding and disconnecting through adultery in Maupassant's Bel-Ami"**

To make it in the 19<sup>th</sup>-Century Parisian haute société, George Duroy, the main character of Maupassant's 1885 novel *Bel-Ami*, must build a social network that will reveal to be a series of connections with married women. Although adultery is commonly perceived as a disconnection between two spouses and a conflict between the cheated one and their "rival," *Bel-Ami* sheds light on different structures and dynamics. While having an affair with a married woman can be a way for Duroy to take revenge on a superior, it can also lead to a loving friendship with the cheated husband. Departing from Girard's and Sedgwick's theories on triangular desire, my presentation will show how the dis/connections that adultery creates in Maupassant's novel are revealing of masculine concerns in the colonial and patriarchal context of the time.

**Sylvie Brassard et Emilie Dotte-Sarout, The University of Western Australia**  
**Ces irréductibles ethnologues : Le travail des femmes au Musée de l'Homme durant la Deuxième Guerre mondiale**

Alors que l'Allemagne nazie occupe la capitale française, le travail continue au Musée de l'Homme et les femmes sont les premières au poste. Malgré l'arrestation et l'exécution de certains employés du Musée, malgré la fuite précipitée de Paul Rivet, le directeur du Musée recherché par la Gestapo, la recherche ethnologique n'arrête pas et des conférences continuent d'être régulièrement organisées. S'agit-il d'un écran de fumée pour dissimuler les activités du « réseau du Musée de l'Homme » au sein de la Résistance, ou d'une réelle ferveur intellectuelle? Les femmes, dont l'implication scientifique semble avoir bénéficié d'un accueil singulièrement ouvert et progressiste au Musée de l'Homme dès les années 1930, sont particulièrement actives – que ce soit au sein du réseau de résistance comme du point de vue académique. Dans cette présentation, nous utiliserons le travail de recherche que nous effectuons sur le rôle des femmes dans le développement des études océanistes au Musée de l'Homme pour aborder les questions de connection/déconnection et du rôle des sciences humaines pendant les périodes de crises sociales: comment la continuité de ces regroupements scientifiques permettait-elle de lutter contre l'isolement et en quoi des discussions autour de l'ethnologie du Pacifique pouvaient-elles aider à résister à la terreur ambiante?

**Audrey Brunetaux, Colby College, USA**

### **Decolonial Voices & Sonic Connections in Kiffe Ta Race: Podcasting as Resistance**

Successive French governments have struggled to face and discuss the systemic racism and sexism that plague today's French society, refusing to acknowledge their deep roots in French social, cultural, political, and republican structures. However, new emerging voices are challenging gender normativity, systemic racism and sexism in France through a variety of new media such as podcasts. These new forms of expression have led minorities to open up about their daily struggles in France.

Kiffe Ta Race, a podcast created and hosted by Grace Ly and Rokhaya Diallo, opens up a critical sonic space to connect, elevate, renew, rediscover and validate the live-experiences of minorities in France, while offering a decolonial and counter-hegemonic discourse around race and racism. In taking up sonic space and reinventing a new way to frontally address racial inequalities and discriminations in France, these two hosts challenge dominant paradigms and decenter racial privilege. They bring to the fore issues that might have been purposely ignored, suppressed and relegated to the margins by the French Republic. Ly and Diallo disconnect from dominant narratives, while (re)connecting with voices that have been underrepresented in traditional media. Nourished by American movements like #MeToo, #BlackLivesMatter, black feminism and afrofeminism, this provocative and thought-provoking podcast embraces intersectional feminism and unveils France's deep-rooted systemic racism through an innovative approach.

**Lisa Harper Campbell**

### **The Dangers of Disconnection in Hors normes (Nakache & Tolédano, 2019)**

This conference paper will analyse the theme of connection in Nakache and Tolédano's 2019 film, *Hors normes*. Starring Vincent Cassel and Reda Kateb, the work explores the dangers of disconnection in the context of the disability sector.

Bruno (Cassel) runs *La Voix des Justes*, an organisation specialising in support and accommodation for individuals with complex needs. In collaboration with Malik (Kateb) and his organisation, *L'Escale*, Bruno advocates for the most vulnerable and ostracised members of society, always striving to "find a solution." Bruno, Malik and their respective organisations identify and support individuals who have fallen through the bureaucratic cracks, those who others (schools, hospitals, workplaces, care facilities, society more generally) have rejected.

Bruno's organisation comes under the scrutiny of the General Inspectorate of Social Affairs resulting in an investigation into his practices conducted by two inspectors (played by Frédéric Pierrot and Suliane Brahim). One notable scene includes the inspectors' conversation with Malik. They query the qualifications of the carers employed by Bruno, to which Malik replies: "What diploma prepares you to be socked in the mouth everyday?" Their investigation, depicted as a series of interviews with primary and secondary characters, identifies the dangers of disconnection when bureaucracy, with its sweeping powers, does not engage with the real-life experiences and demands of disability care, ignoring individual needs and circumstances.

This paper will analyse the several points of connection between the film's characters and the institutions they represent. These include but are not limited to; government agencies and support providers, support

providers and the health system, support providers and families and the disability workers and the individuals they support.

As well as examining the character of Bruno, this paper will discuss the developing rapport between newly-trained support worker Dylan (Bryan Mialoundama) and Valentin (Marco Locatelli), a teenager with severe autism, with whom he discovers the redemptive power of connection.

The two central characters of Bruno and Malik are inspired by real-life care providers in France specialising in the support of individuals with complex needs. The real-life relevance of the film however, is not contained to France and its care system. Despite the introduction of the National Disability Insurance Scheme (NDIS) in Australia, there remains cracks in the system of care provided to vulnerable individuals. The NDIS may identify the dots of those in need and those who can help but it does not ensure that connections are made between those dots. This film is a valuable artistic contribution to global discussions about responsibility, advocacy and the welfare of society's most vulnerable members.

**Conall Cash, Cornell University, USA**

### **À moi de jouer: Performance, Futurity, and Selfhood in Beckett's *Fin de partie***

Beckett's *Fin de partie/Endgame* has been overwhelmingly received as a parable of the decline of the human subject, amidst the destitution of life itself. Central to Adorno's influential reading is the idea that, in *Fin de partie*, personhood is reduced to a performance, an exaggerated staging of the self, revealing the 'dialectical' conclusion of the philosophy of the subject to be its reduction to an empty cliché. But what if performance, as a mode of activity, is intrinsic to personhood? What if the degradation of the self into empty habit and convention is but one expression of the intrinsically temporal and practical form of personhood? Beckett's statement that the subject of *Fin de partie* is "the impossibility of catastrophe" speaks to this temporal structure of personhood: since 'the end' has to be thought by someone living in order to be nameable as an ending, it is endlessly deferred, and every relationship taken up to it is a living one which, in practice, refuses it. This relationship to an end that I will never live to experience is constitutive of the very form of personhood, as a temporal life-activity in which I strive to maintain myself and be true to my commitments, knowing that I cannot arrest time or make my ideal self-image be recognised for all time. This renders personhood an unending process of connection and disconnection, in which the very idea of connecting oneself to oneself and others is premised on an experience of disconnectedness. By grasping the temporal structure of personhood in *Fin de partie*, we can grasp that what is at stake is not a lament for humanity's destruction of the environment and itself, but a rendering of the duality proper to personhood – personhood as both ineradicable and incompletable – as the condition both for a destructive and for a caring relationship to the world.

Yuri Cerqueira dos Anjos, Victoria University of Wellington.

**Pour une connexion entre les études du manuscrit et les études médiatiques**

Les développements récents des recherches sur la presse périodique du XIXe siècle prônent une approche interdisciplinaire intéressée à examiner l'idée d'une "poétique historique du support". Ce champ d'études fait preuve d'une attention particulière à la matérialité du texte et à sa nature mobile – les textes changeant selon les formats, les différents contextes de publication, ou les différents publics. Cette communication examinera les possibles points de contact entre la perspective des études médiatiques et celle de l'étude des manuscrits (notamment représentées par la critique génétique). Ce contact n'est pas ignoré de la critique qui a souvent considéré la presse comme un "laboratoire d'écriture" et lu les textes d'écrivains publiés dans des revues et journaux comme des "avant-textes". Ces points de contact, en brouillant la frontière entre manuscrit et imprimé, peuvent apporter une nouvelle approche, plus compréhensive, de la problématique du medium/support dans les études du manuscrit.

Felicity Chaplin, Monash University

**Paris-London: the transnational and transmedia connections of Charlotte Gainsbourg**

Gwénaëlle Le Gras writes that what unites many French international stars is their capacity to 'develop their stardom from a strong identification with a French national identity'. This identity is, according to Le Gras, either created from qualities that render them 'culturally distinctive' or from involvement in the heritage film genre. Neither is strictly the case with Charlotte Gainsbourg, which sets her apart from other French stars. Gainsbourg is in fact rather easily displaced from an exclusively French context. Indeed, she is sometimes described as Franco-British, British-French and Anglo-French and these varied appellations, along with the cosmopolitanism of her star persona, complicate notions of nationality. Gainsbourg's transnational stardom has been explicitly referenced in certain film roles as well as commentaries, criticisms and publicity.

This paper will focus on Gainsbourg's transnational star persona as it manifests across transmedia platforms: film, television, music and advertising.

Dr Irwin Compiegne, University of New England

**"You don't fit here": relatives' visits during study abroad**

Visiting friends and relatives (VFR) is long established as a major motive for travel. While VFR has received significant scholarly attention especially in the marketing and tourism literature, its implications on study abroad students' experiences has yet to be considered. This study is based on data collected from a yearlong digital ethnography of seven Australian university students of French and their narratives on their social media posts while they were studying abroad. Data reveals that visits from participants' relatives had significant impacts on their study abroad experience. Findings indicate that, first, to different extents, the presence of the relatives in the host environment caused disturbances in participants' daily routine and in their emotional balance. Second, participants' greater knowledge and experience of both the target language and the host territory placed them in a position of power, resulting in a change in the power dynamics between family members. Third, having to reintegrate their family dynamic sent participants back, not without trouble, to their pre-departure subject positions, namely the child of the family, and to their Australian identity.

Felicia Cucuta, Harvard University, USA

### L'in/hospitalité en scène hétérotopique dans *Littoral* de Wajdi Mouawad

Dans le contexte d'un Liban récemment ravagé par de violentes explosions qui ont fait des milliers de victimes, (re)penser l'espace politisé à travers l'espace littéraire francophone est une nécessité. Ma présentation se concentre sur *Littoral* (1999/2009) de Wajdi Mouawad, metteur en scène et auteur libanais, franco-canadien. Sa pièce raconte la dé/connexion identitaire, l'histoire du fils-Antigone qui essaie d'accomplir son devoir en quittant son « chez-soi » diasporique afin d'offrir à son père décédé une sépulture dans son pays d'origine, un là-bas où il n'y a plus de place car les cimetières sont pleins. En juxtaposant toutes ces couches spatiales et temporelles, Mouawad crée subtilement une scène hétérotopique conçue comme un espace de mémoire où les frontières du langage, de l'histoire et des genres littéraires se brouillent. Ma présentation vise donc à repenser l'espace théâtral mouawadien en le mettant en dialogue avec les théories de Michel Foucault (*Les Hétérotopies*), Jacques Derrida (*De l'hospitalité*) et Marc Augé (*Non-lieux*). J'argumente que « l'hétérotopie » que Mouawad propose sur scène est une stratégie artistique de déstabiliser le théâtre comme « non-lieu » et de le transformer en ce qu'il est par excellence, un espace de la connexion et de la rencontre. Je soutiens que la stratégie littéraire de « performer » l'hétérotopie déclenche une prise de conscience car elle résonne avec le monde réel dans lequel nous justifions le refus d'hospitalité. Grâce à la puissante représentation de l'hospitalité négociée dans un espace hétérotopique, le public apprend à repenser l'espace, non seulement au sein d'un théâtre, mais aussi dans ses dimensions sociales, culturelles, historiques et politiques. Pour un public contemporain aguerri de la sursaturation médiatique de la violence, le théâtre est un espace transitoire auquel on ne s'attache pas, le temps d'un spectacle ; or Mouawad réussit à le rendre un espace de rencontre avec l'Autre, dans un sens concret et métaphorique du terme, et de transformer la passivité du public en empathie et vivre-ensemble. Le délire que le lecteur / spectateur ressent pendant et après *Littoral* – même si ce n'est qu'une captation que le public regarde, connecté en ligne pendant le confinement – ne peut pas le laisser indifférent. Mouawad l'aide à se perdre pour mieux se retrouver.

Freya Davies-Ardill, The University of Adelaide

### Archipelagic thinking – beyond paradigms of insularity

This paper proposes a comparative analysis of two Polynesian novels, *L'île des rêves écrasés* by Chantal Spitz and *Matamimi ou la vie nous attend* by Stéphanie Ari'irau. The two novels challenge paradigms of insularity, communicating themes of both belonging and displacement, as well as an awareness of transoceanic intersections and identities across the broader Pacific region. This is important in deconstructing myths of the 'Pacific island' as a timeless and exotic paradise, and can aid in critical reflections on the situatedness of island literatures. As pointed out by Elizabeth DeLoughrey, situating stories in "their spatial and historic complexity" is of great importance (3).

For many in the Pacific region, nuclear testing figures prominently in the collective consciousness. Several scholars draw attention to paradigms of insularity within this context of military industrialisation in the Pacific. DeLoughrey, in describing what she calls the "island laboratory paradigm", suggests that the enduring vision of Pacific island spaces as small and isolated not only contributed to justifying nuclear testing in the region but also to concealing its ongoing consequences (106). Chantal Spitz and Stéphanie Ari'irau both reference this nuclear history, emphasising the devastating and far reaching effects, which don't necessarily confine themselves to boundaries of nation-state or region. Through the use of strong intertextual reference, multilingual writing and reconfigurations of narrative voice and chronology, Spitz and Ari'irau challenge colonial paradigms of insularity, and advocate for new literary voices to counter dominant renderings of history.

Julien Defraeye, St. Thomas University, Canada  
Écrire les déchirements de l'épistémé.  
Savoirs autochtones et fiction au Québec.

Dans sa préface à l'ouvrage *Être écrivain amérindien au Québec* (2006), François Paré s'interroge sur les mécanismes sous-jacents qui condamnent paradoxalement les affres de la naissance du « Nouveau Monde » à se perpétuer : « Pourquoi l'Amérique, elle-même issue de la dissidence, semble-t-elle [...] incapable de renverser l'héritage de domination dont elle porte elle-même les marques ? » (11) À l'échelle du continent américain, si la colonisation s'appuie dès la fin du XV<sup>e</sup> siècle sur une oppression immédiate sur le plan matériel, elle repose également à long terme sur une rupture insidieuse de l'épistémé : les formes de savoir provenant des peuples autochtones, alors jugées primitives, ont été balayées d'un revers de la main comme de simples « superstitions païennes » (Episkewew), instantanément pétrifiées par une science unilatérale. Plusieurs siècles plus tard, dans les arcanes de notre modernité, notre appréhension des savoirs témoigne toujours, bien souvent de manière systémique, de cette déconnexion historique des cultures autochtones.

Le mouvement de « résurgence des cultures, des langues et des langages des peuples premiers » (Giroux 69) qui a stimulé la montée des voix autochtones au Canada depuis quelques décennies, voit la réintégration progressive de ces épistémologies exclues du domaine du savoir, notamment par le truchement d'une littérature engagée. L'auteure innue Naomi Fontaine, après Kuessipan (2011), récemment porté sur le grand écran, et le succès de *Manikanetish* (2017), publie *Shuni* (2019), justement sous-titré « Ce que tu dois savoir, Julie », puisqu'il participe de ce mouvement de reconnexion aux savoirs traditionnels. Cet écrit « polémique » (King), dans la lignée de *Eukuan nin matchi-manitu innushkueu/Je suis une maudite sauvagesse* (1976) d'An Antane Kapeshe, se veut ainsi un acte de subversion dans les franges de la littérature québécoise. En donnant une énonciation à des connaissances auparavant discréditées ou fantasmées par des formes rémanentes de colonisation, l'écriture de Fontaine rudoie les codes de la littérature québécoise et crée pour le peuple innu de la Côte-Nord des vecteurs endogènes de représentation culturelle. Cette communication sera l'occasion d'observer dans *Shuni* (2019) de Naomi Fontaine les modes et stratégies de représentation qui permettent à la mise en récit du savoir autochtone de venir ébranler l'hégémonie de l'Occident dans le domaine des sciences.

Monica Dennison, University of New England  
Disconnection and dissonance:  
innovative sounds in the poetry of Hopkins, Rimbaud and Laforgue.

Poetry, says Basil Bunting (2009), "lies dead on the page, until some voice brings it to life". My research analyses the poetry of the unlikely poetic comparanda, the English poet, Gerard Manley Hopkins (1844-1889) and his French poetic contemporaries, Arthur Rimbaud (1854-1891) and Jules Laforgue (1860 – 1887). Textual analysis of their poetic technique has revealed both the poetic connections between the poetry of these three poets and the disconnection with the poetic conventions of their era. In this paper, I suggest that listening to their poetry enhances and expands this disconnection. Hearing the poems rather than reading them highlights their dissonant sounds. These sounds reflect the fractures in the social fabric caused by the socio-economic consequences of the rapid industrialization overtaking their respective societies. This paper will focus on the analysis of some of these sounds, thus demonstrating the importance of a listening methodology in the elucidation of these poets' inventive expertise.

Séverine Didier, University of Tasmania  
Home Words from Local Worlds: Reconnecting to Place

The main goal of this paper is show the significant role of language in connecting, reconnection or disconnecting:

- Tangible places and intangible representations (memories, emotions, cultural and cognitive representations);
- Local and global communities;
- Local communities to their heritage by expressing a sense of belonging and identity.

Firstly, I reflect on the (dis)connections between local and global elements in «loca-global» discourses (Didier, 2015, 2017) that qualify the communications emerging from a local community but accessible to a larger, global audience. Considering transculturality as a «loca-global» dialogue seems relevant because it integrates the liquid reality of today's world into the practice of heritage (Harrison & Rose, 2010).

Besides, in a local-global context, the connections between language and cognitive representations appear as a captivating tool to understand the construction of identity ideologies. Zooming in on the meaning of "chez-soi" (home in French), I examine the tangible-intangible "home" paradigm at the heart of heritage, while showing how identity representations are built in loca-global narratives. The following linguistic set of (dis)connections are fundamental in this paper :

- Discursive meaning (meaning of discourses) and semantic meaning (meaning of words that name and denominate the social and the human) of "home".
- Cultural context and discursive meaning of "home".
- Discursive meaning of "home" (and not-home) and socio-cultural, cognitive representations.

Finally, cognitive maps and a cognitive-linguistic methodology applied to one story illustrate the underlying mechanisms of connections and disconnections, which contribute to define a unique, local "home" identity in a narrative.

In 1851, Hermann Helmholtz sent to the Académie des Sciences de Paris a communication on the time lapse between stimulus of a nerve and the physiological reaction of the body. The term he employed to denote this response time —'Zeitraum der latenten Reizung'—was translated into French by his colleague Emil du Bois-Reymond as 'temps perdu'. This concept was promoted in France by Etienne-Jules Marey in *La Machine animale* (1873), following the success of which the use of the term 'temps perdu' became widespread in French medical and scientific circles. Several commentators have identified an apparent connection between this term and the title of Proust's novel, apparently informed by the author's intimate knowledge of the contemporary medical milieu, of which his father—a colleague of Marey's—was a member. Such commentary tends for the most part to be by scientists rather than by literary scholars, and found in specialist scientific and medical journals; it is very often biographically focused, and does not go beyond identification of the coincidence or of the related notion of 'intermittences du cœur', a section title in *Sodome et Gomorrhe*. However, there are grounds for further examination of this seemingly superficial connection in terms of its resonances in Proust's text. For example, Marey, in his work on the circulation of blood and precisely on '[les] intermittences du cœur', uses the expression 'réparer le temps perdu' to characterise the purpose of such 'intermittences'; this expression is also used in *Albertine disparue* to characterise a key purpose of the narrator's artistic vocation, and may be seen as a metaphor for both the breaking and reestablishment of connections.

This paper, adopting an epistemological rather than the bio(biblio)graphical approach typical of discussions of the medical in Proust, will consider the evolution of the notion of 'temps perdu' in the context of a progressive narrative framing, first of all in scientific discourse, and then in literary discourse. In Proust's novel, readable as an extended case history in the field of *les maladies de la mémoire et de la volonté*, it is possible to observe the transformation of a physiological concept grounded in the functioning of communications networks within the body into a psychological, aesthetic and narrative one, in that one of its key elements is precisely the delay in response, in reaction, in *récitation* concerning episodes experienced in the form of phenomena of connection and disconnection that are psychologically if not physiologically sensed, retained by a subjective human sensibility explicitly separate from 'notre corps', and related decades after their occurrence by a nevertheless immanent narrator.

Frances Egan, Monash University

"Vous l'avez aussi ?" Millennial women and a certain kind of blues

In Faïza Guène's *Millénium Blues*, protagonist Zouzou tells us the arrival of the unlimited phone plan, "le forfait millénium", changed the world; suddenly, people could talk about more than just "l'essentiel" and everything seemed possible. Yet, she goes on: "J'ai le Millénium Blues", and asks us in turn: "Vous l'avez aussi?"

In my presentation, I will examine this condition of being at once overly connected and inherently detached through two novels by female writers in a French-English comparative study: Guène's *Millénium Blues* (2018) and Sally Rooney's *Conversations with Friends* (2017). While neither author makes such claims herself, both have been characterised as the voice of a generation.

With vastly different approaches, *Millénium Blues* – centred on the lively and excessive – and *Conversations with Friends* – focused on passivity and emptiness – depict young female protagonists who respond to the current age with a sense of detachment or melancholy. What I am interested in then is, first, the extent to which this feeling is a central part of a so-called "millennial" identity and, second, the role that gender plays, where outdated ideals of femininity prevent young women from truly being in society. Ultimately, I propose that these "blues" are not so much pathological as inevitable and productive – a mode of collective discontent that has the capacity to bring about change.

Morgan Faulkner, University of Toronto, Canada

Le ventre de l'Atlantique de Fatou Diome : Dé/connexion spatiale, familiale et identitaire

La question de la connexion et de la déconnexion anime une relation complexe à l'espace géographique, à la famille et à l'identité dans le roman *Le ventre de l'Atlantique* de l'écrivaine sénégalaise Fatou Diome. Dans cette histoire d'une femme sénégalaise, écrivaine en France, et de son frère resté au pays à rêver d'une vie en Europe, l'océan atlantique est à la fois un espace de connexion et de déconnexion entre les continents. Cette communication traitera de la dé/connexion géographique et des conséquences sur la communauté, familiale en l'occurrence, et sur l'identité individuelle et culturelle que cette dé/connexion entraîne. L'étude établira le lien entre la séparation géographique et le contexte social de racisme antinoir en Europe, à travers une narration qui négocie les expériences vécues par un personnage et celles imaginées, chimériques, d'un autre. Enfin, l'analyse s'attardera sur le métadiscours qui amène le récit à une discussion sur le rôle du langage et de la littérature face à des contextes d'injustice sociale comme celui du racisme contre les immigrants africains en France. Il s'agira d'examiner l'état de déconnexion puis les tentatives de connexion – communautaire, humaine et identitaire – qui sont rendues possibles par le projet d'écriture.

**Karen Ferreira-Meyers**

**D'un cours en présentiel vers un cours hybride et/ou un cours en ligne : le cas de l'université de l'Eswatini**

Dans cette communication, je m'attarderai en particulier à la réintroduction d'un programme de français à l'université de l'Eswatini (Afrique australe). En octobre 2010, le programme de BA en français avait été suspendue (différentes raisons) et depuis lors les étudiants qui sortaient du système éducatif avec un Diploma (Primary or Secondary Education) ayant fait des études de français ne pouvaient pas continuer leurs études. En 2019, l'université a décidé de proposer un programme de B.Ed. aux gradués (ayant un Diploma) ; ce programme commence cette année en octobre 2020.

La communication se concentrera sur les changements faits au programme initial dû aux conséquences de la pandémie de la Covid19 (distanciation sociale, enseignement et apprentissage hybride et/ou en ligne). Comment s'assurer que la qualité de l'enseignement/apprentissage est la même (ou plus élevée) ? Je parlerai des apports innovants quant à l'animation de cours, la formation d'une communauté d'apprentissage, l'utilisation des outils en ligne et des médias sociaux.

**Will Fysh, University of Warwick**

**Tearing témoignage: visual witnessing on the cusp of decolonization**

My paper focuses on a single photograph taken by Marc Riboud in Algiers in June 1962, just weeks before Algerian independence, as a way in to thinking about ruptures and continuities in practices of visual witnessing during French decolonization. Riboud's photograph shows the remains of an office soon after a massive explosion had ripped through the building - the result of an attack by the Organisation de l'armée secrète (OAS), the French paramilitary group established a year earlier to defend the preservation of French Algeria against Algerian nationalists and the apparent capitulation of the French government to demands for Algerian self-determination. Amid the destruction of the office, we see the well-known and widely distributed image of the presidential portrait of Charles de Gaulle, popping out of its frame and ripped across the top. The positioning of the torn portrait appears to be staged, propped up gingerly against the wreckage. I argue that Riboud's photograph (and the framed presidential photograph within it) stages an act of disconnection - a rupture between document and témoignage - that is critical to understanding the visual witnessing of the Algerian war and the broader stakes of what it means to bear visual witness. The literal and metaphorical tearing, I suggest, opens up the contingencies in the photographic encounter, revealing how the visual can testify to multiple futures and uncouple the photograph's indexical relationship to a fixed past.

**Paul Gibbard, The University of Western Australia**  
**Victor Hugo in the Colonial Australian Imagination**

In their early decades, the Australian colonies naturally looked back to Britain in large part for their literary culture. But what roles did other literary cultures, such as that of France, play in the nascent colonies? In this paper I look at how one particular French literary figure, Victor Hugo, who during the 1830s and 1840s became one of the most celebrated writers in Europe, was received in colonial Australia. I trace how, from the 1830s, certain of his works were excerpted in colonial newspapers and stage versions of his novels produced in Sydney and Hobart. His political speeches at the Congress of Peace in 1849 were widely reproduced in Australia. His celebrity became so great that his smallest activities were documented in the colonial newspapers. There were particular resonances in certain events in Hugo's life: his expulsion from Jersey by the British in 1855 resulted in a polemic in the Australian press about the responsibilities of the authorities towards political refugees. And his writings on European union were cited in later colonial discussions around federation. Hugo never visited Australia, but despite the linguistic and geographical disconnection, he became a prominent figure in the culture of the colonies.

**Josephine Goldman, University of Sydney**  
**Fertile disconnections: exploring watery visions of feminine paradise in Déwé Gorodé's L'Épave**

Published in 2005, Déwé Gorodé's *L'Épave* is an exploration of generations of incestuous sexual abuse and violence against women, presented in a hybrid of genres, narrative voices and registers which complicates its classification as the first Kanak novel. Similarly resisting absorption into the lens of Western feminism, Gorodé's depictions of womanhood prioritise self-effacement and collective identity over individual feminine subjectivity, and challenge clear cut distinctions between victims and abusers, sexual violence and pleasure. While *L'Épave* presents an overwhelmingly bleak vision of abuse and violence against women in Kanaky (New Caledonia), this paper will focus on three visions of 'paradis des femmes' described by Lila, (Old) Léna, and (Young) Léna, which carve out spaces of sisterhood, lesbian sexuality, and non-sexual cultivation of life. These visions of paradise each involve water in various states, a key metaphorical motif in 20<sup>th</sup>-century French feminism as well as in the literature of Oceania, including Kanaky. Thus, this paper will explore the fertile points of connection and disconnection between French feminism and Kanak womanhood, particularly around aqueous metaphors within contrasting visions of women's watery paradises and sites of abuse.

**Greg Hainge, University of Queensland**  
**Gaspar Noé's Climax: A Tale of Disconnection for our Disconnected Times?**

Reading Gaspar Noé's 2018 film *Climax* against the grain of the majority of critical reactions to it and the director's own pronouncements, it will be suggested that this film is a deeply political film. In line with West's analysis of the films of the New French Extremity as works that are not (as suggested by Quandt) passive but a committed and politically engaged form of cinema, I will argue that *Climax* can be read as an allegory of France's current realpolitik. Noé's vision of this reality is revealed to be particularly bleak, for in line with the metaphysical stance of his other films, this is a universe ruled by entropic forces. The ramifications for *Climax*'s commentary on contemporary France are devastating, for it is revealed to be a space in the ideals of the Republic are no longer operational, incapable of bringing people together, as too are all other forms of identity politics that might take their place. Given this, the paper will suggest that this film, which essentially tells the tale of how people behave in lockdown, was strangely prescient and interrogate the implications of Noé's vision for a post-pandemic France.

Joe Hardwick

### A new law of desire ? Reading *L'Inconnu du lac* (2013) as homme fatal narrative

The homme fatal story, like that of the femme fatale, invokes both questions of connection—a sexual spark between characters, often taboo—and of disconnection, manifested most obviously in the murder of one of the protagonists. In both fatal.e storylines, the disruption brought by desire to the characters' lives is read by critics as pointing to greater societal changes, in particular in relation to gender roles, sexual identity and class mobility. Alain Guiraudie's 2013 thriller *L'Inconnu du lac*, however, seems to break radically with the fatal model. Set exclusively at a male gay cruising area on the banks of a lake, it recounts the story of Franck, a young man who falls for the Mark Spitz-like Michel, an attraction which is mutual. Michel, though, has a boyfriend, Pascal, whose drowning at the hands of Michel is witnessed by Franck. Undoubtedly the film contains the key elements to the homme fatal narrative. However, in the stripped down world of the lake-side beat—where all characters are male, comfortable in their sexuality and entirely naked for most of the film—Guiraudie's thriller resists interpretation in terms of crises of gender or sexual identity or of class affiliation. What, then, is *L'Inconnu du lac* about ? This paper will argue that, rather than using desire as a plot device to raise questions about gender and class, it is desire itself—and its ability to connect and disconnect people—which is a key subject of Guiraudie's film.

Christopher Hogarth, University of South Australia

### Connected and exotic. Jacques Villeminot's *L'Australie Blanche* and *L'Australie Primitive* (1954): French ethnographic writing about Australia

Jacques Villeminot and, to some extent, his wife Betty-Paule are, along with Paul Wenz, the most prolific French writers about Australia of the twentieth century. Like Wenz and their nineteenth century counterparts (Fauchery, Commettant, Castella), the first volume of Villeminot's 1954 memoir-cum ethnographic study of Australia *B00merang*, entitled *L'Australie Blanche*, insists on the surprising connections between Australian and European civilisations, even in an exotic-looking land so far away. However, the second volume of this work, entitled *L'Australie Primitive* began a focus on Australia's Aboriginal groups, one that spanned the rest of the careers of the Villeminot, and saw them embark on more than a dozen "discovery projects" into Aboriginal lands and peoples sponsored by both French and Australian governments. The result is a body of work spanning nearly sixty years which has underlined the lack of connection between mainstream "white" Australian society and its Aboriginal other, visits to which Villeminot characterises as "un saut de quelques millénaires dans le passé" (29). My work focuses on the idea of Australia as both connected to and disconnected from Europe in Villeminot's first works, but makes forays into his later works with his wife (*Paradis Primitif*, *Terre de fortune*, *L'Australie sauvage*, *L'Ouest australien: un autre monde*), to establish a history of French ethnographic memoirs about Aboriginal and "white" Australia. This tradition lasts until the present day in polarised forms, ranging from the exotic travel literature of David Fauquembourg (2008) and the ostensibly more sensitive, scientific state-sponsored work of Eddie Mittelette (2015).

Amy L. Hubbell, University of Queensland  
Together Apart: France's Terrorism Survivors Coping with Community

In 2015, Paris endured multiple terrorist attacks that resulted in the deaths of 148 people and created an extensive group of survivors who witnessed their own and other people's bodies torn apart. In the aftermath, many survivors of these attacks came forward to tell their stories. For example, Benjamin Vial published his story of surviving the Bataclan in *Fragments post-traumatiques: Vie continue* (2017); journalist Lucile Berland's collected survivor testimony in her 2017 book *En/Vie: Paroles d'espoir de rescapés d'attentats*, and journalist Philippe Lançon published *Le Lambeau* in 2018 which recounts his survival of the Charlie Hebdo attack. These are just some of the growing number of texts that recount the aftermath of terror.

Among the many themes that emerge in these texts is the impact on the survivors' physical bodies and their relationships to the spaces around them. As the physically wounded victims recover, they need to find new ways to relate to the people and places that were once safe and comfortable. Their bodies no longer function in familiar ways, and psychological trauma reemerges at inopportune times creating new fears and anxieties, often when in public. Some can no longer take the subway, stand in crowded places, or even endure a dinner with friends. The reverberations from trauma force them to find new means of relating to both home and the communities in which they live. By reading these narratives through Rosemarie Garland-Thomson's approach to disability studies, I will show how survivors' physical and psychological journeys are altered leaving them grappling with how to live together after being torn apart.

Sharmili Jayapal, Pondicherry University, India

Le pays d'origine vu à travers une perspective déconnectée : analyse du roman « Assommons les pauvres » de Shumona Sinha

Publié en 2011, ce roman, écrit par cette écrivaine franco-indienne, évoque les conditions de vie des demandeurs d'asile indiens, avec un style assez violent et sec, à travers le regard d'une narratrice anonyme. A son statut d'immigrée intégrée, se rattache son métier d'interprète dans un bureau où elle rencontrait des demandeurs d'asiles, venant du même continent. Elle devait récupérer les récits de ces requérants, les interroger sur leur motif de vouloir entrer en France, et de s'assurer de la véracité de leurs propos, afin de trancher sur leur demande d'asile politique. Refusant de trahir les lois du pays d'accueil, la narratrice n'est pourtant pas insensible à leur rigidité, qui était aveugles face à certaines causes humanitaires, ni au sort misérable des femmes immigrées. Pourtant, elle a du mal à s'identifier avec ses compatriotes, dont elle se distinguait par sa classe sociale ainsi que son niveau intellectuel. D'une part, elle faisait partie de ces immigrés privilégiés, dont l'intégration au pays d'accueil était purement un choix personnel, et non une contrainte, d'autre part, elle n'arrivait plus à s'assimiler à cette partie du monde dont elle était originaire mais dont elle s'était déjà éloignée, bref une partie d'elle avec laquelle elle voulait se déconnecter à tout prix.

**Ashwiny O. Kistnareddy, University of Cambridge**  
**Transnational (Dis)Connection in Fatou Diome's *Le Ventre de l'Atlantique*.**

In *In the Wake: on Blackness and Being* (2016), Christina Sharpe suggests that the telephone can be a medium of connection as much as it can be a harbinger of ill tidings. Hamid Naficy, in his discussion of the telephone in *An Accented Cinema* (2001) highlights the importance of connection in his examination of films featuring exile and diaspora. For Naficy, modes of communication allow for a form of rootedness, a connection to the home, which is necessary when one is a migrant. It is from this perspective that I discuss the telephone conversations between Fatou Diome's main protagonist, Salie, in *Le Ventre de l'Atlantique* and her brother Madické. Salie lives in France and relies on her brother, who lives in Niador for news and a form of connection to her family. I discuss the range of ways in which Diome foregrounds the (dis)connection of the migrant who is in-between two lives and two cultures and the ways in which such conversations play a role in allowing the two protagonists to understand each other. Ultimately this paper examines the conversation as a means of introducing a mode of equality between men and women through the (dis)connection it fosters.

**Mélanie Maillot, The University of Adelaide**  
**Déconnexion entre le corps et le sujet dans les poèmes d'Andrée Chedid et de Jeanne Benguigui**

Cette étude propose d'illustrer le phénomène de dépossession du corps en analysant plusieurs extraits de l'œuvre poétique de Chedid et Benguigui. Le but est d'examiner les différentes métaphores et procédés littéraires utilisés par les poètes pour représenter le corps comme une entité qui n'appartient plus au sujet ou qui s'y oppose. Le corps, soumis à diverses expérimentations, change de statut et s'impose progressivement comme un corps étranger. Ce travail veut donc présenter l'idée suivante : dans les poèmes sélectionnés, le corps est déconnecté du « je » et devient, à travers de nombreux dispositifs qu'il faut disséquer, un corps impersonnel.

**Shoshana-Rose Marzel, Zefat Academic College, Israel**  
**Sur quelques portes métaphoriques de dé/connexion chez Zola**

Dans quelques romans zoliens, certaines portes fonctionnent simultanément comme des lieux de transition entre les espaces et comme des métaphores de dé/connexion entre des personnages, des valeurs, des événements, etc. Ainsi dans *La Conquête de Plassans* (1874), les Mouret condamnent une porte du jardin familial qui donne sur une petite allée. Suite à des pressions, ils la rouvrent ; dès ce moment, un flot de nuisance pénètre. La porte symbolise ici ce rempart contre les dangers extérieurs, qui, en effet, détruisent les Mouret lorsqu'elle s'ouvre. Dans *Vérité*, le dernier roman de Zola (1902), une porte reste ouverte entre les jardins des Florent et de Melle Mazeline. Grâce à cette ouverture, ils se rencontrent tous les soirs. Or, suite à la médisance des citadins, ils décident de la fermer et sentent immédiatement qu'un fossé se creuse entre eux. Dans une autre perspective, la porte flamboyante du magasin *Au Bonheur des dames* (1883), dans le roman éponyme est à la fois description réaliste et symbole : si, effectivement, l'entrée spectaculaire du grand magasin se doit d'attirer les clients, cette entrée symbolise également une volonté d'ouverture vers le monde.

Cette communication exposera le travail du romancier naturaliste qui accorde une forte dimension métaphorique aux portes : ouvertes, elles symbolisent la connexion entre les mondes, les influences, les personnages, alors que fermées, elles figurent la protection, ou au contraire, la rupture, la déconnexion.

**Ben McCann, The University of Adelaide**

**“Dure à jouer mais sans doute limitée” : Disconnection in the language of sport**

On 16 June 2018, France played Australia in a group stage game at the FIFA World Cup in Russia. (Spoiler alert: France won 2-1). How did the French media describe the Australian team, its tactics, and its playing staff, and vice versa? How did both media anticipate the outcome of the match? And how did both media respond to the result in the aftermath of the game?

The purpose of this paper is to show how two languages (French and English) were mobilised to shape a particular sporting encounter within their respective cultures. The paper will briefly focus on the importance of the fixture, the media interpretation of the relative strength of the opponent, and the predicted outcome of the match. In theorising clear and powerful links between language and culture, the paper will comment at a broader cultural level on the matter of national identity and its links to sport. The language of sport, in this case, soccer, offers rewarding topics for transnational and transcultural research. The discourse analysis methodology provides a more comprehensive understanding of the content of the media responses and their positioning and attitude towards the sporting event.

What is particularly interesting are the ways in which the media in France and Australia used the language of sport in metaphorical and clichéd ways all the way through the lifecycle of the match – from the initial draw in December 2017, to the run-up to the game in early June 2018, and the 48 hours before and after the game itself.

**Emma McNicol, Monash University**

**Beauvoir’s strategies of subversive engagement in *Le Deuxième sexe***

Since the publication of *Le Deuxième Sexe* in 1949 commentators, startled by the breadth of Beauvoir’s textual engagement, have often assumed that she uncritically recapitulates patriarchal textual resources, even describing the essay as an unoriginal ‘compilation’. For example, in a 1972 article, Edward Grossman notes “Beauvoir does not have a subtle or original mind ... she has apparently devoured whole libraries but has digested them incompletely ... she has swallowed the work of three men in particular (Marx, Freud and Sartre) uncritically.” Developing Michèle Le Dœuff’s contemporary re-reading of *Le Deuxième Sexe*, I argue that Beauvoir subversively engages a number of patriarchal resources she is believed otherwise to have naively deployed. In this paper, I will demonstrate three instances in which Beauvoir subversively treats the work of Marx, Freud and Sartre.

**E. Nicole Meyer, Augusta University, USA**  
**(Dis)connected: When a Challenge Becomes an Opportunity**

As the Humanities (and thus French Studies) face yet another global threat to our existence, we need to respond in ways that connect our essential role in 21<sup>st</sup>-century education to the mission of our institutions, to our community of scholars, to that of other disciplines, and to our current world circumstances. While it may seem that the academy is treading down the same road yet again, the pandemic adds layers of bumps to this rocky road. In our current landscape, however, lessons abound on new ways to respond. We must actively argue against disconnection through evidence of how essential our role is to the future success of other disciplines as well as to our own discipline. For any hope of true connection, we must alter others' perceptions of what matters.

My short presentation will approach this question from several angles: 1) from the ground up (student perception, from beginning French through our major); 2) from the academic "top" down (for many administrators, money talks—and our skills are often mistakenly underrated, etc.--thus, French (and other world languages) are moved onto the small inessential program list with a click of the mouse); 3) from outside the academy (social unrest reminds us, and we must remind the greater world, that diversity and inclusion infuse our professional research and teaching in meaningful ways).

While it may surprise many, two successful strategies connect us beyond our (imagined) isolation: 1) the National Academies of Sciences, Engineering and of Medicine (USA) have published a Consensus Study Report Branches from the Same Tree, arguing the importance of integration of the Humanities and the Arts into their approaches to research and to learning. While Einstein and other scientists argued our importance long before, this work cements the importance of our essential role to their future success in concrete and explicit ways; 2) whereas the expression "transferable skills" may strike some as blasphemous, I will argue how we can rearticulate them in a way that transmits our value to all of the above audiences.

In short, we need to look to transdisciplinary ways of articulating our integral role to successful 21<sup>st</sup>-century education to multiple audiences (sometimes these resisters may include our own parents or partners). We must respond actively while being open to change.

**Sophie Patrick and Tom Barratt**  
**Ce n'est plus le territoire: Disconnection from place in the novels of Michel Houellebecq**

A recognised and now expected theme throughout Houellebecq's novels is social atomisation: the disintegration of the fabric of society, increasingly forcing the contemporary Western individual into an alienated existence. Scholarship has focused on Houellebecq's argument that neoliberalism is atomising people from each other; in this paper, we suggest that a geocritical reading of his works reveals that his treatment of place extends this disconnection. Starting with *La Carte et le territoire* (2010) and considering other examples from across his novelistic corpus, we will show that Houellebecq's choice and deployment of place accentuate his depiction of atomisation in Western society. By treating place as rich, experiential, dynamic, subjective and multifaceted, we show how the associations with place described in his works assist in the construction of a dystopia. By showing places of former connection being stripped of their meaning, richness and human emotion, Houellebecq is able to invoke milieux which contribute to characters' experiences of becoming alienated from society, each other, their own pasts and themselves.

Hugues Peters, University of New South Wales  
FLE et l'inclusivité langagière

Les universités australiennes accueillent des populations estudiantines de plus en plus diverses. Une source de diversité est celle des identités de genre dont les revendications relayées par les communautés LGBTQIA+ sont de plus en plus pressantes en faveur de l'utilisation d'un langage adéquat pour référer à leurs membres de la manière la moins sexiste, la plus inclusive et/ou la plus neutre possible. L'objectif avoué de la part des universités est de faire preuve de respect et d'ouverture envers toutes ces populations comme en témoigne notamment la généralisation de l'usage du pronom singulier they en anglais. Ces exigences de neutralité et d'inclusivité posent cependant un problème particulier dans le cas des langues dites genrées, telles que le français, dans lesquelles la dualité de genre grammatical, masculin-féminin, est prévalente dans tous les secteurs grammaticaux par le phénomène de l'accord. Les exigences de langue neutre se heurtent donc directement à la grammaire standard d'une langue qui ne peut faire l'économie d'un marquage de genre. Il existe une littérature de plus en plus abondante dans le domaine de l'enseignement Queer de l'anglais langue seconde, mais une relative pauvreté d'information quant à l'enseignement du français langue étrangère. A la suite de ce manque d'information, les professeur-e-s, même avec les meilleures intentions du monde, peuvent se sentir désarmé-e-s face à des demandes de neutralité ou d'inclusivité langagière qui semblent contradictoires avec leur devoir d'enseigner la langue standard.

Dans cette présentation, je préciserai la nature des défis auxquels les professeurs de français risquent d'être de plus en plus fréquemment confrontés et suggérerai différentes stratégies pour gérer l'introduction de modes d'expression inclusifs, voire neutres, dans l'enseignement FLE. Je rappellerai notamment les principes de l'écriture non-sexiste adoptés par des institutions telles que le Parlement Européen ou les Nations Unies, ceux de l'écriture inclusive proposés par le ministère français de l'égalité entre les femmes et les hommes, et j'introduirai à quelques néo-morphèmes inclusifs et/ou neutres, proposés par divers linguistes ou communautés sous l'influence anglo-saxonne et destinés à référer à des individus non-binaires ou à remplacer les expressions collectives. Finalement, j'examinerai certains domaines pour lesquels un support institutionnel de la part des universités serait nécessaire.

Clara Sitbon, The University of Sydney  
Taking Boris Vian into the Digital Humanities: a journey of Dis/Connexions

2020 marks the centenary of Boris Vian's birth: on the 10<sup>th</sup> of March 2020, Boris Vian would have turned 100. This marks a milestone in Vian scholarship, and many "vianistes" consider the year 2020 to be the beginning of Vian's second century. What better way to start Boris Vian's second century than a journey into the Digital Humanities? This paper will outline the main objectives a research project that seeks to reinterpret Vian's most famous texts in the light of Digital Humanities methods, and it will also reflect on the challenges of taking literature and literary analysis into the digital world.

Rachel Skokowski  
Cancelled Connections: Félix Vallotton's *Intimités*

Félix Vallotton's series *Intimités* (1897-98) is widely recognized as a masterpiece of nineteenth century French printmaking. Exploiting the dramatic contrast and graphic simplicity of the woodcut medium, Vallotton's ambiguous and emotionally charged scenes dramatize everyday moments in intimate relationships. His depiction of the connections and ruptures between romantic partners, all taking place in domestic interiors, resonate with our new appreciation of both physical touch and interior space in 2020. This paper will focus on perhaps the most radical print of the series: Vallotton's unusual "cancellation sheet," formed by fragments of the ten preceding woodblocks, which he destroyed after printing in a practice known as cancellation. Examining the implications of this simultaneously creative and destructive act, this paper will explore how Vallotton's disruption of the viewing experience creates unexpected connections between the images in the series, calling into question the relationship between chance and intention in the artist's work.



Félix Vallotton, Cancellation sheet, fragments of ten woodblocks from *Intimacies*, 1898. Woodcut (ten separate blocks) in black on cream wove paper. Art Institute of Chicago, Gift of the Print and Drawing Club, 1948.3.11.

Victoria Souliman, University of New England

“the Art Student of the Quartier Latin is a poor, joyless creature”: Alice Muskett in Paris 1895-1898

In the late 19<sup>th</sup> century, a number of Australian artists travelled to Paris to complete their training, further their career and gain new artistic experiences. Just like their male counterparts, Australian women artists sought to explore the possibilities offered by the French art schools and ateliers, and to take the opportunity to exhibit their work at the Paris Salons. It has been argued that the status of being foreign could be an advantage for women. Having escaped the domestic framework and “conventions of home-based ‘femininity’” (Green,2000), these women were free agents that could break their way into art education and connect with the cosmopolitan artistic scene in Paris. Among them, Alice Muskett studied art in Paris from 1895 to 1898 and wrote about her experiences for the Australian press. This paper proposes to take a closer look at Muskett’s experience as an expatriate, relying on both her writings and examples of her artworks, in order to shed light on how she negotiated her adaptation as an art student in Paris. While feeding the image of the Parisian creative and bohemian atmosphere, her work evinces a sense of disconnection through her homesickness, confrontation with social class and engagement with the limits of gender.

Carolyn Stott, University of Sydney

Le Paradoxe de l’exilé : connection and disconnection in *Petit Pays* de Gaël Faye (Grasset 2016)

« ... la vie continue, on ne reste pas fixé dans la posture d’une victime, d’un survivant, de l’exilé, mais en même temps on ne perd jamais les liens avec l’endroit d’où on vient... c’est le paradoxe de l’exilé » (paroles de Gaël Faye, citées lors d’un entretien avec Léa Salamé sur France Inter le 11 mars 2020). Through his rap-slam poetry and auto-fictional novel, Gaël Faye explores the themes of identity, of exile and of connection to place. The protagonist of *Petit Pays*, Gaby, shares a heritage and childhood memories with his creator, Gaël Faye, although Faye is categoric in stating that his first novel is not an autobiography. Both were forced to leave Burundi to start afresh in France. Both suffered as a result of the civil war in Burundi, the “petit pays” of the book’s title, and of the genocide in neighbouring Rwanda that spilled over the border into Burundi. And both returned eventually to Africa, Gaby to Burundi 25 years after his departure, and Gaël Faye to his mother’s native Rwanda. This presentation explores the strong connection retained by both protagonist and creator to what Faye calls l’AFRANCE, referring to the three countries that are at the very foundation of his mixed-race identity.

Nicholas Strole, University of Illinois-Urbana Champaign

## Postdramatic and Multimedia *Dépaysement* in Christiane Jatahy's *Ithaque : Notre Odyssée 1*

Christiane Jatahy's 2018 multimedia theatrical production *Ithaque : Notre Odyssée 1* captures contemporary narratives of migration through a retelling of Homer's *Odyssey*. Grounded in a well-known myth, the play attracts spectators with its seemingly familiar story and then takes them on an unexpected and interactive journey through its use of innovative postdramatic and multimedia theatre techniques. To create this multilayered production, Jatahy interviewed refugees and worked closely with the French and Brazilian actors to represent a variety of voices involved in the international migration crisis. Jatahy also captures the complex nature of migration through cameras that the actors use to film live video projected on screens. Drawing on Pasi Väliäho's notion of "biopolitical screens," this paper will argue that the interplay between these filmed images and Christiane Jatahy's unique staging choices reveals the disturbing and violent aspects of migration and *dépaysement* that is often ignored in popular media and scholarship. The contrasting yet surprisingly harmonious relationship between multimedia technologies and classical drama allows Jatahy to represent the various connections and disconnections migrants across the globe experience every day.

Brian J. Troth

## Reimagining the Social Network

It has been argued that the history of homosexuality is also the history of the spaces in which it exists (see Warner, Berlant, Alessandrini, Chauvin, Hooker). Throughout much of modern history, gay people traditionally circulated in two (or more) distinct spaces. For example, gay men spent their working hours "passing" for straight in the workplace and were more overtly gay in safe spaces such as gay bars or perhaps covertly gay in bathhouses or public restrooms. Inhabiting several worlds, gay people necessarily carved for themselves an equal number of social networks that they maintained as separate entities.

Though smartphone apps are frequently the target of criticism, I argue that these new ways of socializing fulfill an important need to create gay identity and gay friendships through space. Furthermore, I contend that smartphone apps are not responsible for the alleged end of traditional queer spaces, but rather step in where traditional queer spaces have begun to fail due to outside influences and shifts in Western society. In this essay, I propose a historic review of gay spaces and their importance in the creation of gay identities, the gay experience, and social networks. I privilege as a starting point the types of spaces and narratives created by homophilic movements in the United States and Europe and trace the evolutions of these spaces to the current state of affairs, where much of the process and work of gay socialization has fallen on popular social networking apps such as Grindr and Scruff.

To bolster my arguments, I employ several foundational queer theoretical texts to analyze cultural products and behaviors, books, film, and magazine articles from both sides of the Atlantic, as well as observations from my own ethnographic research conducted in Paris and through the myriad stories/experiences candidly shared with me by members of our community.

Lauren Twine, The University of Adelaide

### An analysis of political commentary in Lucas Belvaux's film *Chez Nous*

This presentation analyses the representation of commentary on France's contemporary socio-political climate in Lucas Belvaux's 2017 film *Chez Nous*. This film presents the fictional town of Hénart in the north of France, where everyday citizen, single mother, and visiting nurse Pauline Duhez becomes a candidate for the newly-formed Rassemblement national populaire (a fictitious Front national), led by Agnès Dorgelle (a caricature of Marine Le Pen). Through his film, Belvaux specifically demonstrates how the socio-political climate in France is presented as fertile ground for the recent rise of the Front national.

I first analyse how Belvaux depicts Hénart and its surroundings through still and silent opening scenes. The geography evokes clear connections to this region's history as the site of two bloody world wars, and more recently, an industrial hub that has seen crippling factory closures and job losses. Second, I examine how the film represents socio-political issues faced by France in general and by northern France in particular. These include frustration with the 'perils of multiculturalism', feelings of disillusionment with the futility of voting, and exhibiting traditional gender roles. Finally, I examine the representation of key protagonists, including Pauline as an average, "good" citizen in northern France, to whom the audience relates, as well as other supporting characters such as her partner Stéphane, her father Jacques, and her close friend Nathalie.

In sum, I argue that Belvaux offers a significant, legitimate and innovative contribution to France's socio-political conversation through this fictional creative work.

Valentina Gosetti and Daniel Finch-Race

### Teaching Baudelaire – Form as Remembrance

Baudelaire's *Les Fleurs du mal* (1861) is a masterpiece of versification. The teaching of Baudelaire from high schools to undergraduate degrees often entails dissecting versification, extended commentary, and translation. These practices are an integral part of appreciating Francophone culture for generations of students. In fact, during this era of COVID-19, translations of Baudelaire have proven to be a way for people to stay apart together across the world. In this piece, we start by comparing the materiality of versification in the 'Tableaux parisiens' to the importance of form in arts such as sculpture, as well as the presence of the materiality of form as a theme in poetry itself, through the comparative example of Theophile Gautier's 'L'Art' (1872). We then move into the practice of close reading as an analytical and teaching practice to inaugurate a comparative encounter with other literary contexts, such as Paris versus Province, or France versus Italy – where we are both based at the moment. This allows us to explore the value of comparative criticism as a means of widening the horizons of readers (connection). We also touch on how a comparative approach is integral to poetry itself. In the last part, we explore the theme of remembering Baudelaire. Baudelaire's art has often been a tradition to follow, or to unfollow, not least in debates around decolonising Baudelaire, Paris, and canonical French verse, which – paradoxically – Baudelaire began to undo (disconnection). In short, remembering Paris means attending fully to versification. Throughout our piece, we attend to the long tradition of international scholars who have built a pedagogy around a passionate attention to form, including Ross Chambers, Jonathan Culler, Barbara Johnson, Rosemary Lloyd, Laurence Porter, and many others.

Luke Warde, University of Cambridge  
Succeeding in Solitude: Sylvain Tesson and the Art of Retreat

This paper explores the recent works of French travel writer, Sylvain Tesson. *Dans les forêts de Sibérie* (Prix Médicis, 2011) and *La Panthère des neiges* (Prix Renaudot, 2019) recount, on the one hand, Tesson's own personal experiences of radical seclusion (in Siberia, most notably) while, on the other, offering more general reflections on our culture and society's changing relationship to solitude and isolation in the tradition of Montaigne, Rousseau, and Thoreau. For Tesson, whose counsel was frequently sought in French media during the recent period of confinement, being alone and content is the expression of a capacity or ability; much like his previous feats, many of which involved extreme physical endurance, withstanding the psychological strain of solitude demands not only material resources, but a particular sensibility, even a skillfulness. What distinguishes Tesson's accounts of solitude from those of his predecessors, and which this paper sets out to examine, is precisely his refusal to romanticize it as summum bonum. For Tesson, to be and to remain alone for any extended period is to be confronted with a challenge or struggle to overcome. His accounts of solitude reiterate a pre-Romantic apprehension of solitude as penance, while at the same time endorsing a Rousseauist rejection of contemporary society and its supposed decadence. Along with Tesson's own texts, this paper will draw on David Vincent's recently published *History of Solitude* (2020), which compares a tradition of monastic retreat with which Tesson expresses sympathy to a form of 'spiritual base-jumping.' In conclusion, I will reflect on how Tesson's own eco-conservative reactionary politics inform and interface with his accounts of solitude.

Chris Watkin, Monash University

### The new social contract? A Perspective from French Philosophy

From the UN Secretary General to the World Economic Forum, demands are multiplying in 2020 for a renewal of our social contract. But what does that mean? The social contract metaphor expresses a fundamental social connection or bond, subtending explicit legislation or regulatory norms. This paper uses insights from key recent French thinkers including Michel Serres and Paul Ricoeur to develop a framework for understanding what we mean when we call for a new social contract, and how such a thing can be achieved. It argues that the renewal of the social contract cannot be limited to changes in legislation, regulation or governance, as is often argued. If we are seriously to address the basis of our living-together then we must draw on the resources of philosophy in addition to those of politics and the social sciences.

Heather Williams, University of Wales

### Druidism as a space of transnational dis/connexion in Breton literature

This short presentation will take a multilingual approach to investigate the transnational space of pan-Celticism in texts written by Breton literary figures. These writers all accept a version of the theory of the emigration of Saints from Wales as the foundation story of the Bretons, and the explanation for their cultural difference from the rest of France. By the mid-nineteenth century this idea had been popularized by Renan in his essay 'La poésie des races celtiques', and La Villemarqué had strengthened the special relationship with Wales through his visit, with a delegation of Bretons, to an eisteddfod in Abergavenny in 1838. Excitement peaked around 1900 with the Cardiff 'pan-Celtic' eisteddfod of 1899 which attracted a group of some twenty-five Bretons as well as representatives from Scotland and Ireland.

My focus will be on a selection of texts relating to this key pan-Celtic event in 1899, notably a bilingual (Breton and Welsh) poetry collection by François Jaffrennou and Francis Vallée *Gwerziou gant Abhervé ha Taldir* (1899) and travelogues by Charles le Goffic, 'Chez Taffy: Quinze jour dans la Galles du sud', which displays telling textual variants in its three versions (La Revue hebdomadaire 1901, L'Âme Bretonne 1908, 1912), and Anatole le Braz, 'Pèlerinage celtique', whose private notes (published 1999) are heavily revised before publication in *La Terre du passé* (1901).

Analysis of these texts reveals that the *littérateur* who wishes to advocate for Brittany's language and culture must work hard to also appease French nationalist feeling. Both Le Braz and Le Goffic attempt to distance themselves from what they see as the pageantry of the druidic ceremonies at the eisteddfod, through mockery that can be traced through textual variants. Le Goffic's revisions to his descriptions of Cardiff show him progressively increasing the distance between himself, and by extension modern Breton members of the Union Régionaliste Bretonne, and the Welsh. Le Braz is much more scathing about Wales in his private notes than in the version of his travelogue published at the time. Jaffrennou, better known by his bardic name Taldir, is much more daring in his criticism of France when he writes in Welsh as opposed to Breton or French.

These texts represent the connections but also disconnections between Brittany and France and between Brittany and another periphery: the Celtic cousin or Wales. This discussion is an attempt to dismantle the monolingualizing tendencies of our field, and responds to the growing call, recently articulated in *L'Esprit créateur* for a 're-examination of the multilingual past and present of literature in French'.

Sonia Wilson, University of Sydney

## Finders, keepers? When other people's family archives go wandering

Archival matter, as Michael Sheringham notes when discussing René Allio's film *Moi, Pierre Rivière* (2011), returns in unpredictable ways. This paper will focus on one such way. In June 2012, French novelist and journalist Isabelle Monnin happened upon a batch of anonymous family snapshots on an online auction site and purchased them for a few euros. In 2015, *Les gens dans l'enveloppe* was published. Part novel and part investigation told in the form of diary entries, the book also comprises two albums, one photographic and one musical. The anonymous snapshots are remediated and sequenced in the middle of the book. Tucked into its back flap is an envelope containing a CD. This paper will draw on Monnin's diary entries to track the ways in which the material specificity and social significance of the family snapshot complicates the notion of return. It asks what happens when finders become neither keepers nor returners, and explores the new forms of relationality to which the circulation of these photographs gives rise.

## Panels

**Jennifer Cazenave, Jack Yeager, Leslie Barnes**

The papers in this panel will draw out the colonial connections in Rithy Panh's cinema, which is otherwise focused almost exclusively on the experience and aftermath of the Khmer Rouge genocide (1975-1979). The three papers are part of a forthcoming multidisciplinary volume on Panh's cinema (Rutgers, 2021).

**Jennifer Cazenave, Boston College**  
**Rithy Panh as chasseur d'images**

In 1990, a year after his debut feature *Site 2*, Rithy Panh traveled to Mali. There, he shot Souleymane Cissé, a documentary profile of the African filmmaker commissioned for *Cinéastes de notre temps*. This television series had been created nearly three decades earlier in the wake of French colonial wars. Souleymane Cissé would be the first episode devoted to an African filmmaker; it would also be Panh's first filmic encounter with the memory of imperialism.

Despite this early documentary, the colonial past largely subsists as a "missing picture" in his filmography, which has centered almost exclusively on the Khmer Rouge regime. Panh has addressed the legacy of imperialism in Cambodia and, more broadly, in former French Indochina in only two documentaries: *The Land of the Wandering Souls* (2001) and *France is our Homeland* (2015). Akin to a road movie, the first follows a group of migrant workers as they dig trenches for Cambodia's first fiber optical cable financed by the French company Alcatel. The workers unearth not only remains from the Khmer Rouge period but, as well, bombs dropped in the countryside in the midst of the Vietnam War. The second takes the form of a silent film comprised of footage captured in Indochina and intertitles deploying the colonial tongue. Panh's archiveology approximates a road movie in depicting exploitation and exploration by automobile, by boat, by carriage, and on horse- and elephant-back.

"Sometimes history is voiceless," reads one of the film's final intertitles. Taking as a point of departure this missing testimony, this article investigates the return of the colonial past in the form of an excavation of material remains and archival images. Oscillating between the culturally specific and the universal, and re-appropriating the genre of the road movie, Panh's representation of imperialism ultimately emphasizes territorial conquest and environmental destruction.

**Rithy Panh's *The Sea Wall*: Reinventing Duras in Cambodia**  
**Jack Yeager, Professor of French, Louisiana State University**

The divergences between Marguerite Duras's novel *Un barrage contre le Pacifique* (1950) and Rithy Panh's adaptation of the text in his 2009 film of the same title provide entry into a discussion of cinematographic transformation and reinvention. They mark out, in particular, important elements of Panh's own relationship to both his homeland of Cambodia and to the country in which he trained as a filmmaker – France; as well as the complexities of the colonial and postcolonial relationship between these two nations. Panh's *Un barrage contre le Pacifique* 'after Duras' is significant as much for what it leaves out of the original text as what it re-introduces. One of the most famous sections of the novel appears at the beginning of Part II, that is, the description of the colonial city ("C'était une grande ville de cent mille habitants qui s'étendait de part et d'autre d'un large et beau fleuve. Comme dans toutes les villes coloniales il y avait deux villes dans cette ville ; la blanche et l'autre..."). Although Duras's critique of colonialism surfaces in other passages of the

novel, nowhere is her indictment clearer than here. In addition, Duras chooses not to describe M. Jo beyond his having studied in Europe, being the son of a well-to-do planter, dressing smartly and having a fancy car with a chauffeur. In reading the novel closely, one can only discern suggestions of his otherness, beyond that founded mainly on his wealth, but his portrait remains vague.

Two important aspects of *The Sea Wall* stand out in an examination of Rithy Panh's adaptation of Duras's famous text: the city and the portrait of M. Jo. Through an exploration of his transformations of Duras in depth, we highlight in this chapter how Rithy Panh reasserts Duras's political critique, one largely de-emphasized in the reception of the novel. Panh achieves this, we argue, in two key ways. One is by altogether excluding the city from the cinematic narrative and instead privileging rural space as a site of potential resistance as Duras indicates, fully realized in Rithy Panh's portrayal of a peasant revolt. The other is through the characterization of M. Jo as an ethnically Chinese entrepreneur who stands in as the new embodiment of exploitation from whom both Khmer peasants and impoverished French colonials are at risk.

### **Colonial Connections in Rithy Panh's *The Land of Wandering Souls*** **Leslie Barnes, Senior Lecturer of French, The Australian National University**

This essay explores gender, labour and migration in Rithy Panh's documentary, *La Terre des âmes errantes* (*The Land of Wandering Souls*, 2000), which follows the migrant workers who laid Cambodia's fibre optic cables in the late 1990s. Evocative of the Khmer Rouge forced migration and murderous abuse of working bodies, the film connects the project of modernizing Cambodia through digital communication networks not only to this moment in the country's recent past, but to the thread of labour exploitation running throughout Cambodian history, including under the French, and into the contemporary global era. Drawing on Marx's theory of alienation and developing the metaphors of connectivity and collectivity suggested by the film's subject matter, I look at the ways in which this work alienates the migrant families while also creating conditions for their discovery and expression of a seemingly impossible solidarity. Indeed, while the workers are fundamentally disconnected from their labour power, the product and benefit of their labour and the rapidly evolving society through which they move, they sustain each other and their own human dignity throughout with simple displays of intimacy and camaraderie. Insisting on the relationship between the free flow of global capital and the limited mobility of the working poor, often through close-ups of the labouring body – disabled, exposed, pregnant, diseased and cleansed –, the film offers a strident and poetic critique of what is meant by progress in the global South. Though he does not belabour the point, Panh makes explicit in his film the neo-colonial logics informing contemporary development projects.

Chase Cormier, Magali Compan, and Loic Bourdeau  
Les voix absentes: (Re)connecting with Past and Present Trauma

*Ô malheureuse*: nouvelles revendications poétiques en Louisiane  
Chase Cormier, University of Louisiana at Lafayette

“Writing about Louisiana, [...] and writing as a Louisiana woman both imply writing about life at the margins »

Depuis sa fondation en tant que colonie française en 1699, la Louisiane a accueilli des milliers d’immigrants francophones dont, entre autres, des colons canadiens, des soldats français, des chrétiens libanais, des réfugiés de Saint-Domingue, des exilés français, des belges, des acadiens, et des juifs-français. Tour à tour colonie française, espagnole, puis de nouveau française, et zone tampon entre les colonies anglaises et espagnoles, la Louisiane démontre un fort métissage. Dans une telle configuration, le fait linguistique dans sa diversité représente un des enjeux majeurs dans l’histoire de la région, de même que dans son histoire littéraire. Publié en 2018 par les Presses de l’Université de Louisiane, le recueil *Ô Malheureuse*, dirigé par Ashlee Michot, confirme la persistance et pertinence des considérations linguistiques, à savoir la nécessité de participer à la revitalisation du français dans la région encore aujourd’hui. Néanmoins, au-delà de cet engagement, le livre vient en premier lieu mettre fin à un silence : celui des femmes de Louisiane. Comme le note Ewell en épigraphe, la Louisianaise subit une double marginalisation ; elle est l’autre, dominée ou tue, elle est l’altérité non-représentée ou représentée par son absence (ce qui est en soi équivalent). Après de brèves remarques sur l’histoire sociale et littéraire de la région, cette présentation analyse le collectif de Michot, sa formation et tente de mettre en lumière la façon dont il vient remédier à ce manque. À travers des contributions personnelles, par des femmes réunies sur un blog puis dans un projet de publication, *Ô Malheureuse* s’inscrit dans une continuité littéraire et communautaire et ouvre la porte à de nouvelles perspectives.

Esthétique de la disparition dans l’écriture de Nassuf Djailani  
Magali Compan, William & Mary

Depuis les dix dernières années, l’archipel des Comores est le théâtre d’une tragédie humaine qui coûte la vie à des milliers de personnes tentant de traverser les eaux pour aller d’une île à 1 Article co-écrit avec Loic Bourdeau 2 Barbara C. Ewell, « Introduction », Dorothy H. Brown et Barbara C. Ewell (dir.), *Louisiana Women Writers : New Essays and a Comprehensive Bibliography*, Baton Rouge, Louisiana State University Press, 1992, p. 12 « Écrire sur la Louisiane [...] et en tant que femme de Louisiane implique, dans les deux cas, d’écrire depuis la marge » (nous traduisons cette citation ainsi que toutes les traductions de l’article) l’autre. Le kwassa kwassa, cette fragile embarcation que les sans-papiers de l’Union des Comores utilisent pour atteindre le département français de Mayotte, est devenu la métonymie d’un problème social, racial et politique, en grande partie confidentiel. Ce travail se focalise sur les textes récents de l’auteur mahorais Nassuf Djailani, poète engagé et enragé, qui nomme ce « peuple de silence, dominés » et révèle l’inhumanité des hommes contre sa terre et son île. Comorian Vertigo et Roucoulement, véritables œuvres de dénonciation et de sensibilisation, offrent également un commentaire global sur la perplexité troublante de la réalité capitaliste juxtaposant nantis et démunis. Comme ces vagues qui inlassablement viennent déposer sur la plage ces corps gonflés d’eau salée, Djailani régulièrement revisite cette frontière, mur imaginaire, qui se matérialise dans la présence réelle et irréaliste des corps, tantôt corps échoués,

perdus dans leur tentative d'exil, tantôt spectres d'un « pouvoir confisqué, peuple aux aguets, soif de justice à jamais bafouée peuple souverain » (Roucoulement 17). Comme les vagues sur les côtes comoriennes, ces corps échouent sur les p(l)ages et viennent définir les contours de l'espace insulaire et du récit. Corps-mémoire et corps-collectif convergent dans l'exploration artistique de l'incertitude qui caractérise notre postmodernité. Ainsi se dessine subrepticement une esthétique de la disparition qui soulève la question de la présence comme affirmation de l'existence et de l'absence comme effacement et dissolution.

*120 Battements par minute, or When the Dust Unsettles*  
Loic Bourdeau, University of Louisiana at Lafayette

The current resurgence of HIV/AIDS-related trauma in contemporary French productions – from Alain Guiraudie's 2013 *Stranger by the Lake* and Olivier Ducastel and Jacques Martineau's 2016 *Paris 05:59: Théo & Hugo* to Christophe Honoré's 2019 play *Les Idoles* – attests to ongoing attempts to increase visibility of the gay community and its history. This presentation will investigate French director Robin Campillo's 2017 featurefilm *120 Battements par minute* (or BPM), which takes its viewers back to early 1990s France shortly after ACT UP Paris was formed in 1989. The film constantly plays with the macro (French history) and the micro (personal stories), from scenes of headquarter meetings, to joyful nightclub dance scenes, meetings with drug companies, scenes from protests, and more intimate scenes in the home. While Campillo "didn't make this film to lecture anyone", he nevertheless sought to raise awareness about the trauma, to make it resurface. Considering that viruses such as HIV and SARS (which we are experiencing in 2020) are transmitted through bodily fluids (respectively, blood or maternal milk, and coughs or sneezes mixed with saliva), it is not surprising that a limited and limiting liquid imaginary underpins most cultural productions and representations of these infections. BPM is no exception. As such, this project is both interested in how trauma resurfaces and seeks to look beyond liquid and fluid metaphors. Campillo's use of dust and dusty matter, in less obvious ways, bears exploring insofar as it prevents the story from being entirely subsumed by medical and health concerns. Indeed, focusing on the presence and role of dust allows us to witness the story of a community, of relationships. BPM offers an albeit one-sided account of the crisis in an attempt to make up for the deadly silencing that political and medical entities imposed upon those living with HIV/AIDS. Using the dust(y) lens gives way to a more complex and less binary analysis of medical concerns, activism, life, death, and desire.

Connecting language learning and literature in the French Studies classroom in Australia  
Chair: Amy Hubbell, University of Queensland

Natalie Edwards, University of Adelaide and Christopher Hogarth, University of South Australia  
Bringing French Lives in Australia to Australian Students of French

In this paper, we will discuss how we're using the French-Australian literature we're studying in our ARC in the classroom. We're selecting extracts from these texts and assigning them in a French language class as reading comprehension. The idea is for students to foster their reading skills, vocab and grammar, to increase their cultural awareness, and to learn about the long-term connections between French writers and Australia.

Bonnie Thomas, University of Western Australia

This paper will discuss the francophone Caribbean literature I teach and how this also creates often surprising connections with students' own experiences.

Sonia Wilson, University of Sydney  
Archival connections in the French classroom

This paper will explore connections made by students in a 2000-level French cultural history unit between their own lived experience and archival material held in France and Australia. The unit focuses on the history of daily writing practices in France (the private *journal*, the public *journal*, the letter). It brings three sets of material into the learning space. a) Students are invited to consider examples of 'ordinary' writing from their own family archives as material for learning activities. b) In an excursion to the State Library of NSW, senior archivists introduce students to relevant holdings in French and explain the protocols of their use. c) Students use Gallica to access digitalized material held in the BNF. This paper will present some of the ways in which students have brought these different materials into dialogue with each other.

## **Women in French Australia Panel: Mediating Connections in Women's Life Writing**

**Chair: Christie Margrave (President, Women in French Australia), The Australian National University**

In this panel, we bring together scholars of the newly formed Women in French Australia group, the sister network to Women in French North America and Women in French UK. We explore examples of life writing by women authors and artists from a variety of backgrounds in the Francophone world. Our papers incorporate writers from the 19<sup>th</sup> to the 21<sup>st</sup> centuries and discuss different approaches to self-narrative. Each panellist probes the nature of dis/connection in the self-reflexive work of their chosen writer(s).

**Natalie Edwards, The University of Adelaide**

**French-Australian Women's Life Writing:**

**Transnational Dis/Connections**

In this paper, I analyse three of the works we are studying as part of our ARC DP (with Dr. C. Hogarth) on French narratives of migration to Australia. In this wider project, we are surveying non-fiction writing by French-Australian migrants in order to complicate understandings of "Australian literature" and "French literature". This body of work sits between nations, continents, languages and genres.

This paper examines first-person narratives by women writers across three centuries. It begins with an analysis of Céleste de Chabrilan's memoirs, *Un deuil au bout du monde* (1877) in which the author recounts her later years in Melbourne. It contrasts this work with Patricia Gotlib's *Australiades: Voyage d'une Parisienne aux antipodes* (1999), in which this author writes of her spiritual quest as she journeyed around Australia. It then examines Catherine Rey's *Une femme en marche* (2007), in which this long-time author writes a reinvented self in Australia. Overall, this paper analyses the ways in which women authors represent the self between nations, borders and languages, and how these female authors reinvent self-narrative in migration.

**Françoise Campbell, Royal Holloway University/IMLR**

**Switching off and Signing On:**

**Mediation and Dis/connection in the works of Chloé Delaume**

In response to the recent wave of lockdown diaries written by French writers since the Covid19 pandemic, author Chloé Delaume wrote the following tweet: "Personnellement, je grossis en écoutant Indochine. Du coup ça manque d'enjeux narratifs pour faire un bon journal de confinement." Replete with irony, this comment nevertheless provides a rather uncanny portrait of the dual experiences of social distance and mediated connectivity that have come to characterise our current situation. Themes of social dis/connection and technological mediation can be read throughout Delaume's oeuvre: from the textual and visual documentation of her Sims avatar in *Corpus Simsi* (2003) and her autofictional account of 22 months of non-stop television viewing in *J'habite dans la télévision* (2006) to her impassioned call for a new feminist movement, or "sororité", facilitated through social media in *Mes bien chères sœurs* (2019).

This presentation will trace the ambivalent nature of media technology, and its relation to the character's experiences of connection and disconnection, across Delaume's writing, focussing mainly on the depiction of critical and then passive television viewing in *J'habite dans la télévision* and the description of a rhizomatic feminist social network in *Mes bien chères sœurs*. These texts will be read alongside critical theory on technology, screen media and subjectivity by Jean Baudrillard, Gilles Deleuze and Paul Virilio. In doing so, I will also consider how the representation of media technology dialogues with Delaume's own autofictional project, further demonstrating the critical nature of connectivity and mediation across her work.

**Beth Kearney, The University of Queensland**

### **Art, Feminism and Boundary-Crossing Community in Nathalie Léger's literary triptych**

In an era of social media and global interconnectedness, feminist movements and expressions of solidarity are increasingly able to cross cultural and national divides. The French writer and curator, Nathalie Léger, expresses and performs a kind of feminist solidarity in her literary "triptych" because she unites various perspectives from different cultures and geographies, but also from different temporalities. I would like to examine how the author makes connections between diverse — and otherwise disconnected — voices, through an examination of the experimental texts *L'Exposition* (2008), *Supplément à la vie de Barbara Loden* (2012) and *La robe blanche* (2018). These three works are literary portraits of three real women artists, each from varying historical periods and sociocultural backgrounds. The texts respectively reflect on the life, art and gender-based hardships of 19<sup>th</sup>-century photographer Virginia Oldoini, 20<sup>th</sup>-century actress and filmmaker Barbara Loden, and 21<sup>st</sup>-century performance artist Pippa Bacca.

In my paper, I will examine Léger's writing from a feminist perspective and argue that she frames art — of all mediums and genres, from many historical periods and sociocultural contexts — as a tool that can unite diverse experiences of gender-based hardship (rape, murder, "feminine" submissiveness, youthful versus aging beauty, objectification). In this way, the triptych creates a transcultural, transnational and transtemporal community. This is achieved through Léger's experimental writing style that uses first-person narration, intertextuality and comparison to create connections between disparate voices. Illustrating a tension between connection and disconnection, this approach to storytelling through art moves beyond features that demarcate identity — such as differing temporalities, geographies, cultures, class and experience — and recognises instead the common issues that unite women.

**Bonnie Thomas, The University of Western Australia**

### **Maryse Condé: Reconnecting with her Homeland**

In 2018 and 2020 celebrated Guadeloupean writer Maryse Condé was crowned with two significant accolades: the "Alternative Nobel Prize for Literature" (New Academy Prize) and France's highest honour, the Grand' Croix de l'Ordre du Mérite, presented by Emmanuel Macron. In her acceptance speeches, the octogenarian Condé reflects on her relationship with her birth country of Guadeloupe, an association that has long been marked by disconnections of various kinds and which she has detailed in such life writings as *Le Coeur à rire et à pleurer* (1999), *Victoire, les saveurs et les mots* (2006), *La vie sans fards* (2012) and *Mets et merveilles* (2015). These fractures encompass many layers of her life and include problematic relationships with language, culture, family and history. This paper will explore Condé's retrospective consideration of her life's work on the occasion of her awards and trace how she has achieved a certain peace with her past and her country, forging a powerful sense of reconnection as she closes her writing career.