

Thursday 16 October
Session 1 - 1:00 pm - 2:30 pm

Panel 1.A: Fleeing To and From the Rockies (El Horizonte)

Chair: Corry Cropper (Brigham Young University)

1. Corry Cropper (Brigham Young University), “Escaping the Mormons: *Les Harems du Nouveau Monde* and Second Empire France”
2. Heather Belnap Jensen (Brigham Young University), “The Rocky Mountain Picture Show, or the Mormons in the Nineteenth-Century French Visual Imaginary”
3. Daryl Lee (Brigham Young University), “*Ses vices intimes feront leur effet*’: On the mode of prophesying Mormonism’s Downfall in Nineteenth-Century France”
4. Brian Martin (Williams College), “Frontier Frenchmen: Trappeurs & Voyageurs in Nineteenth-Century French America”

Panel 1.B: Fleeing Parnassus (Los Almendros)

Chair: Aimée Boutin (Florida State University)

1. Aimée Boutin (Florida State University), “Fleeing Parnassus: Street Noise in Coppée, Cros, and Richepin”
2. Nicolas Valazza (Indiana University), “Glatigny, Gautier et la Muse buissonnière du Parnasse”
3. Robert St. Clair (Dartmouth College), “*Fuites esthétiques*: Rimbaud’s Sensational (eco)poetics”
4. Seth Whidden (Villanova University), Respondent

Panel 1.C: “Fuir pour mieux se retrouver”. Aperçu littéraire, politique et juridique de l’évasion dans l’oeuvre de George Sand (Laguna 1)

Chair: Françoise Ghillebaert (University of Puerto Rico)

1. Pascale Auraix-Jonchière (Université Blaise Pascal, Clermont-Ferrand), “Le fil et la fuite dans quelques contes sandiens : symbolique et poétique”
2. Marie-Claire Vallois (Cornell University), “Exil politique et retrait littéraire : *François le champi et Lucrezia Floriani*”
3. Anne E. McCall (Binghamton University), “Renegotiating Reality: George Sand and Escape-Clause Literature”

Panel 1.D: Interiority as a Mode of Escape (Miramar 2)

Co-chair: Jennifer S. Pride (Florida State University)

Co-chair: Lauren S. Weingarden (Florida State University)

1. Lauren S. Weingarden (Florida State University), “The Ironic Gaze as a Mode of Escape”
2. Jennifer S. Pride (Florida State University), “Retreating to the Interior: Escaping the Trauma of Haussmannization”
3. Kelly Maynard (Grinnell College), “Reconsidering Édouard Dujardin's *Les lauriers sont coupés* as a Form of Retreat”
4. Anca Lasc (Pratt Institute), “Draping the Post-Haussmann Interior: Escaping through History”

Panel 1.E: The Picaresque and the Adventure Novel (Miramar 1)

Chair: Laurence M. Porter (Oberlin College & Michigan State University)

1. Libby Murphy (Oberlin College), “No Escape: Picaresque Heroism and the Sentiment of Survival”
2. Laurence M. Porter (Oberlin College & Michigan State University), “Limits of the Picaresque: The Picaresque Sociopath and the Just Avenger in Nineteenth-Century French Literature”
3. Pauline de Tholozany (Wellesley College), “[C]ette diable d’aventure’ (Sue): On the Precariousness of Heroism in Sue and Dumas”

Panel 1.F: Mobility and Modernity: Travel Anxiety in 19th Century France (Condado Room)

Chair: François Massonnat (Villanova University)

1. Caroline Grubbs (University of Pennsylvania), “*Lignes de fuite?* : Spatial Anxieties and the Parisian Métro in Fin-de-siècle Urban Culture”
2. Jean-Louis Hippolyte (Rutgers University), “Le Désir en fuite: *Le Tour du monde en 80 jours* de Jules Verne”
3. Alexandre Bonafos (University of South Carolina), “‘*Vous avez dit évasion?*’ : The challenges of domestic travel in Romantic France”
4. François Massonnat (Villanova University), “Celui qui toujours fuit: Fantômas ou la modernité”

Panel 1.G: Evasive Maneuvers: Mothers on the Move (Boadroom 1)

Chair: Susie Hennessy (Missouri Western State University)

1. Susie Hennessy (Missouri Western State University), “A new You! Mothers’ Day Out in *Les Grands magasins*”
2. Annie Smart (Saint Louis University), “*Claire d’Albe* and the Flight from Republican Motherhood”
3. Mary Jane Cowles (Kenyon College), “‘Nous la prendrons, tant pis !’ : Maternity and the pursuit of ‘happiness’”
4. Lisa Algazi Marcus (Hood College), “Ejaculation: Escaping Bodily Fluids in Naturalist Fiction”

Break 2:30 pm - 3:00 pm

Thursday 16 October
Session 2 - 3:00 pm - 4:30 pm

Panel 2.A Feminine evasions at the fin de siècle (El Horizonte)

Chair: Christopher Rivers (Mt. Holyoke College)

1. Heidi Brevik-Zender (University of California-Riverside), “Flight to the City: Architecture in Marie Kryszynska’s *Fenêtres* and *Fin du jour*”
2. Gretchen Schultz (Brown University), “Flights of Fancy: Female Perversions in the Decadent Fairy Tale”
3. Sharon Larson (Christopher Newport University), “Jeune fille par le corps, femme par l’expression’ : Marguerite Coppin and girls’ education at the fin de siècle”
4. Guri Ellen Barstad (University of Tromsø, Norway), “Le rêve antique chez Rachilde”

Panel 2.B: Fuite en avant et retour sur le texte (Los Almendros)

Chair: Stamos Metzidakis (Washington University in Saint Louis) Chair

1. Thomas Muzart (City University of New York), “Le voyage gidien: évasion ou fuite en avant?”
2. Andrew Pigott (Austin College), “Victorieusement fui...’: Mallarmé and the flight from self”
3. Martine Gantrel (Smith College), “Nerval ou l’impossible fuite en avant”

Panel 2.C: Alexandre Dumas (Laguna 1)

Chair: Roxane Petit-Rasselle (West Chester University of Pennsylvania) Chair

1. Lowry Martin (University of Texas at El Paso), “Dumasian Anakephaliosis? Forgiveness, Redemption and Return from Exile in *Isaac Laquedem* ou *Le Roman du Juif Errant*”
2. Daniel Désormeaux (University of Chicago), “La mort d'un auteur: fuite et évasion d'Alexandre Dumas devant l'oubli”
3. Etienne E. Charrière (University of Michigan), “Exporting Escapism: Edmond Dantès and Jean Valjean on the Global Market for Fiction”

Panel 2.E: Valéry, Lecteur du XIXe, Homme de la fuite du temps (Miramar 1)

Chair: Gerald Prince (University of Pennsylvania)

1. Pascal Michelucci (University of Toronto), “*Fuir pour fuir*’ : navire, navigation, naufrage chez Paul Valéry”
2. Anne Mairesse (University of San Francisco), “Poincaré, figure de fuite et panique chez Valéry”
3. Éric Trudel (Bard College), “Valéry lecteur (Du XIXe siècle)”

Panel 2.F: Fuites du Positivisme (Condado Room)

Chair: Evlyn Gould (University of Oregon, Eugene)

1. Alexandra Slave (University of Oregon, Eugene), “‘La lucidité somnambule’: Zola’s Divided Mind in *L’Œuvre*”
2. Elizabeth Cogan (University of Oregon, Eugene), “Positive Means to Decadent Eds – The Portrait Gallery of *À Rebours*”
3. Evlyn Gould (University of Oregon, Eugene), “Mystical Maneuvers in the fin de siècle: Catulle Mendès’s Transmission of the *Zohar*”
4. Misha Avrekh, “*Voyage dans la nouvelle planète, Ou Description d’un Paradis nouveau, faite par une Femme habitante d’une Région céleste, pour son Amie, qui est encore sur la Planète de la Terre* (1808)”

Panel 2.G: Réfractaires et flâneurs (Boadroom 1)

Chair: Sophia Mizouni (Boston University)

1. Anthony Glinoe (Université de Sherbrooke), “Les réfractaires littéraires”
2. Peter Vantine (Saint Michael’s College, VT), “S’afficher, s’étaler, s’enfuir : The Goncourts’ Adventure in the Daily *Paris*”
3. Margaret Miner (University of Illinois at Chicago), “‘Car il ne fallait pas flâner’: Flight and Flânerie”
4. Göran Blix (Princeton University), “Jules Vallès, Freedom Writer”

Break - 4:30 pm - 5:00 pm

Thursday 16 October
Session 3 - 5:00 pm - 6:30 pm

Panel 3.A: Escape from the Constraints of Genre/Gender (El Horizonte)

Chair: Daniel Ridge (Vanderbilt University)

1. Michael Finn (Ryerson University), "Crossdressing Genres: The Scientist and the Muse"
2. Nigel Lezama (Brock University), "Le travesti rachildien, l'évadé de la prison du genre"
3. Brandon Carroll (University of Toronto), "L'évasion du genre sexuel dans deux textes autobiographiques : un geste proto-queer au XIXe siècle ?"
4. Margot Irvine (University of Guelph), "Cross-Dressed to Kill: Jane Dieulafoy Imagining Women at War"
5. Clive Thomson (University of Guelph), respondent

Panel 3.B: Making Waves in the Caribbean: Nineteenth-Century French Poetry and its Antillean Cross-Currents (Los Almendros)

Chair: Suzy Cater (New York University)

1. Chelsea Largent (Graduate Center - CUNY), "Flesh, Space, Fantasy: The (Ir)reality of Baudelaire's *dame créole*"
2. Suzy Cater (New York University), "Il n'y avait pas un *seul* Mallarmé: The *poètes maudits* come to Vichy Martinique"
3. Chris Bonner (New York University), "New Fraternalisms: Rimbaud and Césaire, 1871 and 1956"

Panel 3.C: Le fantastique à l'écran : Fuite(s) de l'adaptation (Laguna 1)

Chair: Philippe Met (University of Pennsylvania)

1. Alain Lescart (Point Loma Nazarene University), "La fuite du fantastique français vers le gothique italien: *La Vénus d'Ille* de Mérimée et son adaptation cinématographique par Mario Bava"
2. Philippe Met (University of Pennsylvania), "Fugue, fuite et suite polonaises. *Lokis* de Mérimée, entre Borowczyk et Majewski"
3. Anne Berthelot (University of Connecticut), "Fuir vers l'irréel ou apprivoiser l'onirique : *de Rekopis znalezione w Saragossie* à *La Duchesse d'Avila* (Potocki)"

Panel 3.D: Evading the Hierarchies of Nineteenth-Century Visual Culture (Miramar 2)

Chair: Lela Graybill (University of Utah)

1. Katie Hornstein (Dartmouth College), "Battle Painting Meets the Illustrated Newspaper: Horace Vernet's *Capture of the Smalah of Abd-el-Kader* (1845)"
2. Daniel Harkett (Rhode Island School of Art and Design), "Fixing, Blurring, Evading: Reproductive Painting on Porcelain under the Restoration"
3. Jessica Fripp (Parsons the New School for Design), "Past Patronage Made Present: Joséphine de Beauharnais, Charles-Anicet-Gabriel Lemonnier and the Boundaries of Historical Genre Painting"

Panel 3.E: Romans d'anticipation scientifique : une fuite du présent? (Miramar 1)

Chair: Claire Barel-Moisan (CNRS. ENS-Lyon)

1. Simon Bréan (Université Paris-Sorbonne), “Fuir l'exotisme, l' ‘aventure nostalgique’ du merveilleux-scientifique français”
2. Jean-François Chassay (Université du Québec à Montréal), “Une évasion paradoxale : le fantastique de John-Antoine Nau”
3. Claire Barel-Moisan (CNRS. ENS-Lyon), “Le monde des spectacles dans la ville du futur : s'évader d'une société positiviste”

Panel 3.F: Fuir avec Mallarmé (Condado Room)

Chair: Darci Gardner (Appalachian State University)

1. Amanda Lee (Washington University in St. Louis), “Fleeing the Constraints of Verbal Language: The Poetics of Dance in Mallarmé’s *L’Après-midi d’un faune*”
2. Thomas Connolly (Yale University), “Sacramental Man: Re-reading Mallarmé’s Prose Poems in the Light of the ‘Livre’”
3. Ramla Bedoui (Université de Paris-Sorbonne), “Les fuites de Mallarmé : de la baudelairisation dans ‘Brise marine’ au renouvellement du vers dans *Un Coup de dés*”
4. Claire Lyu (University of Virginia), “*Fuir! là-bas fuir!*: Blank Space in Balzac, Gautier, and Mallarmé”

Panel 3.G: French War Literature: Escaping the Nineteenth Century. (Boadroom 1)

Chair: Susan McCready (University of South Alabama)

1. Nicholas White (Cambridge University), “The War of 1870 and the Myth of Bazeilles”
2. Elizabeth Emery (Montclair State University), “Performing Patriotism Abroad: Sarah Bernhardt’s North American Promotion of the World War I film, *Les Mères Françaises*”
3. Leon Sachs (University of Kentucky), “The Comedy of Commemoration: Staging Laughter in the aftermath of World War I”
4. Susan McCready (University of South Alabama), “Naturalism, Modernism and the Great War on Stage”

Friday 17 October
Session 4 - 8:30 am-10:00 am

Panel 4.A: “La femme, la fuite” (Women in French) (El Horizonte)

Co-organizer and Chair: E. Nicole Meyer (Georgia Regents University)

Co-organizer: Mary Anne Garnett (University of Arkansas, Little Rock)

1. Joyce Johnston (Stephen F. Austin State University), “Fleeing the Stage: Humor and Subversion in Sophie de Bawr’s Theater”
2. Molly Krueger Enz (South Dakota State University), “*La fuite du temps* and Resistance to Change in Fanny Reybaud’s *Madame de Rieux*”
3. Cecilia Beach (Alfred University), “La foi républicaine in André Léo’s novels of exile”
4. Sage Goellner (University of Wisconsin-Madison), “‘Oui, tu t’en vas.....’ The Ellipsis in Isabelle Eberhart’s *Yasminda*”

Panel 4.B: Evasion ou diversion? Narratives of Class Mobility in Mid Nineteenth Century

(Los Almendros)

Chair: Masha Belenky (The George Washington University)

1. Anne O’Neil-Henry (Georgetown University), “Marketing *Les Mystères de Paris*”
2. Masha Belenky (The George Washington University), “Locomotion and Theatricality: Public Entertainment and Mass Transit in Nineteenth-century Paris”
3. Cary Hollinshead-Strick (American University of Paris), “Setting Types”

Panel 4.C: Democratic Dreams, Evasive Ideals, Utopian Longing (Laguna 1)

Chair: Bettina Lerner (The City College, CUNY)

1. Patrick Bray (Ohio State University), “Flaubert and Utopia as Literary Evasion”
2. Bettina Lerner (The City College, CUNY), “Blanqui, or Democracy is in the Stars”
3. Dana Loev Radu (The Graduate Center, CUNY), “Positivist Utopias and Romantic Dystopias in Jules Verne’s America”
4. Daniel Sipe (University of Missouri), “Colonizing Desire: Cabet’s American Icaria”

Panel 4.D: Flights of Fancy: Framing Visions of Imaginative Escape (Miramar 2)

Chair: Alexandra Wettlaufer (University of Texas at Austin)

1. Nigel Harkness (Newcastle University), “‘Pourquoi voyager quand on n’y est pas forcé?’: Mobility, Hybridity and Resistance in George Sand’s Travel Writing”
2. Sonya Stephens (Mount Holyoke College), “Recto Verso: Paris, the Postcard, and the Promise of Seeing”
3. Alexandra Wettlaufer (University of Texas at Austin), “Windows on the World: Views of Absent Presence in Baudelaire, Duranty, and Caillebotte”

Panel 4.E: Poeticizing the Toxic (Miramar 1)

Chair: Sara Pappas (University of Richmond)

1. Catherine Bordeau (Lyon College), “Literature as Toxic Milieu in Lautréamont’s *Les Chants de Maldoror*”
2. Ioanna Chatzidimitriou (Muhlenberg College), “Escaping the Real: Life Imitating Art in George Sand’s *La Mare au Diable*”
3. Karen F. Quandt (University of Delaware), “Out of the Blue: Baudelaire and the Poetics of Pollution”

Panel 4.F: Art For Utility’s Sake (Condado Room)

Chair: Kathryn Corbin (Haverford College)

1. Katherine Brion (University of Michigan), “*L’Art à l’École*: Transforming the School into an Artistic (and Ambivalent) Refuge”
2. Roxane Petit-Rasselle (West Chester University of Pennsylvania), “La voix ouvrière ou comment Guignol échappa à la répression”
3. Stacy E. Pies (Gallatin School, NYU), “Free Circulation: Mallarmé’s Poetical Economics in ‘Crise de Vers’”
4. Julien Weber (Middlebury College), “Modes d’évasion et ‘style égalitaire’ dans *Trois contes* de Flaubert”

Break - 10:00 am - 10:30 am

Friday 17 October
Session 5 - 10:30 am - NOON

Panel 5.A: Hugo-Baudelaire: Fuir ou fendre la foule? (El Horizonte)

Chair: Dominique Rincé (École Polytechnique, France)

1. Stéphanie Boulard (Georgia Tech), “Victor Hugo : de la fuite à la cime du rêve”
2. Philippe Moisan (Grinnell College), “*Les Travailleurs de la mer* de Victor Hugo, ou la fuite impossible”
3. Dominique Rincé (École Polytechnique, France), “Baudelaire et la diagonale des foules”
4. Catherine Witt (Reed College), “La jouissance de la foule: Rousseau au regard de Baudelaire”

Panel 5.B: Evasions gastronomiques (Los Almendros)

Chair: Michael D. Garval (North Carolina State University)

1. Michael D. Garval (North Carolina State University), “Escaping the Kitchen: Toward a Genealogy of the Celebrity Chef”
2. Marni Kessler (University of Kansas), “Manet’s *The Ham* in Degas’s Study”
3. Philippe C. Dubois (Bucknell University), “Évasions végétariennes selon Verlaine”
4. Janet Beizer (Harvard University), “Tender Peaches: Escoffier’s Culinary Colonialism”

Panel 5.C: Voyage en fauteuil (Laguna 1)

Chair: Stamos Metzidakis (Washington University in Saint Louis)

1. Andrea Thomas (Loyola University Maryland), “Judith Gautier and Armchair Escapism”
2. Caroline Szylowicz (University of Illinois at Urbana Champaign), “Explorer : bibliothèques perdues et retrouvées”
3. Sayeeda Mamoon (Edgewood College), “Triggers of Trespass and Fetishes of Flight: Escaping the Quotidian in Selected Gautier Short Stories”
4. Stamos Metzidakis (Washington University in Saint Louis), Respondent

Panel 5.D: Escaping Balzac: Fight or Flight? (Miramar 2)

Chair: Andrew Watts (University of Birmingham)

1. Sotirios Paraschas (University of Reading), “Escaping Death: Resurrecting Fictional Characters in *La Comédie humaine* and in Charles Rabou’s sequel to *Le Député d’Arcis*”
2. Andrew Watts (University of Birmingham), “Fight or Flight? Adaptation and Escapism in Patrick Rambaud’s *La Bataille*”
3. Armine Mortimer (University of Illinois at Urbana Champaign), “Rastignac Escapes”

Panel 5.E: Figures of Alterity and Itineraries of Displacement (Miramar 1)

Chair: Maurice Samuels (Yale University)

1. Maurice Samuels (Yale University), “Historicizing Universalism”
2. Pratima Prasad (University of Massachusetts, Boston), “Waiting for Abolition : *Marronnage* in the Novels of the Indian Ocean”
3. Debarati Sanyal (University of California, Berkeley), “‘Assommons les pauvres!’: Dislocations from Baudelaire to Sinha”
4. Mary Anne Garnett (University of Arkansas at Little Rock), “*Marronnage, métissage* and mixed messages in L-T Houat’s *Les marrons*”

Panel 5.F: The Fin-de-siècle (Condado Room)

Chair: Jennifer Forrest (Texas State University, San Marcos)

1. Claire Nettleton (Scripps College), “Lost Paradise on ‘The Left Bank’: An Ecocritical Analysis of J.K. Huysmans, the Author of *Against Nature*”
2. Jennifer Forrest (Texas State University, San Marcos), “Escaping History: The Imaginary Lives of Jean Richepin’s *Contes de la décadence romaine*”
3. Allan H. Pasco (University of Kansas), “The Flowering of Decadent Iconoclasm in Gide and Proust”

Lunch - 12:00 pm - 1:30 pm

Friday 17 October
Session 6 - 1:30 pm - 3:00 pm

Panel 6.A: Romans d'aventures et d'anticipation : les genres de l'évasion (El Horizonte)

Chair: Claire Barel-Moisan (CNRS. ENS-Lyon)

1. Valérie Stiénon (Université Paris 13), “Les îles (d')où fuir. Poétique croisée de la robinsonnade et de l'anticipation”
2. Christèle Couleau (Université Paris 13), “Jules Verne ou l'évasion du roman”
3. Matthieu Letourneux (Université Paris Ouest), “Récits de guerre future ou le dépaysement par le chaos”
4. Michel Pierssens (Université de Montréal) Respondent

Panel 6.B: Une Force qui va: Transcendent (and Transcending) Hugo (Los Almendros)

Chair: Briana Lewis (Allegheny College)

1. Laurence M. Porter (Oberlin College & Michigan State University), “From Adventure to Social Commentary: Victor Hugo's Transformations of the Prison Escape Motif in *Les Misérables*”
2. Kathryn M. Grossman (Penn State University), “Escape Artistry in/through *Les Misérables*”
3. Isabel Roche (Bennington College), “Exile as Flight, Exile as Fancy: England Real and Imagined in *L'Homme qui rit*”
4. Bradley Stephens (University of Bristol), “Flying Under the Cover of Darkness: Robert Hossein and *Les Misérables*”

Panel 6.C: Sujets et prétextes d'évasion (Laguna 1)

Chair: Daniel Désormeaux (University of Chicago)

1. Isabelle Faton (University of Chicago), “La fuite comme renaissance dans *Les Mystères de Paris* et *Les Misérables*”
2. Melanie Conroy (University of Memphis), “Collections or Collectivities: *Physionomies* as Interconnected Fluid Systems”
3. Sylvie Goutas (Wheaton College), “Bienfaisance et ailleurs utopique du roman balzacien”
4. Monica Olaru (University of Chicago), “‘Il voyagea’ — L'Ambitieux qui ne veut pas ‘prendre sa place’ dans *L'Education Sentimentale* de Flaubert”

Panel 6.D: Dénicheurs, Decadence and Other Worlds: The Image and the Fait divers

(Miramar 2)

Chair: Hélène Huet (Pennsylvania State University)

1. Hélène Huet (Pennsylvania State University), “Decadent Imaginations: The Role of Illustrations in the Books of Joris-Karl Huysmans and Marcel Schwob”
2. Karen L. Carter (Ferris State University), “Poster *Dénicheurs* and the Cultivation of Everyday Aesthetics in Fin-de-siècle Paris”
3. Audrey Doussot (University of Texas, Austin), “Stratégies d'émancipation dans *Un Autre Monde* de J.J. Grandville (1844)”
4. Karen L. Humphreys (Trinity College), “‘Civilized Crime’ and the *fait divers* in the Fiction of Barbey d'Aurevilly”

Panel 6.E: From Port-au-Prince to Paris: Colonialism and Exile in the Mid-Nineteenth Century (Miramar 1)

Lesley S. Curtis (Wellesley College)

1. Mary Grace Albanese (Columbia University), “‘Saint-Domingue, aujourd’hui la république d’Haïti’: Travel and Imaginative Escape in the work of Victor Séjour”
2. Marlene Daut (Claremont Graduate University), “‘[Not] a négrophile...a philanthropist’: Joseph Saint-Rémy’s Letters to Victor Schoelcher”
3. Lesley S. Curtis (Wellesley College), “Defending Haiti in Paris: Publishing Haiti’s First Novel in the Land of the Former Colonizer”
4. Christen Mucher (Smith College), “The Colonial Past and Present in Beaubrun Ardouin’s Two Histories”

Panel 6.F: Empire and Irony (Condado Room)

Chair: Grant Wiefenfeld (Yale University)

1. Marika Knowles (Grinnell College), “Pierrot s’enfuit: The Rise of Exoticism in Pantomimes at the Théâtre des Funambules, 1835-1846”
2. Emily Eastgate Brink (Stanford University), “Distant Lands and Tourism by Touch: Escaping through Japanese Objects in Second-Empire France”
3. Candace Skorupa (Yale University), “‘Les Comptes fantastiques d’Hausmann’ and ‘L’Osmanomanie’: Fantastical Escape through Popular Song”
4. Grant Wiefenfeld (Yale University), “Paysages-Miroirs de Flaubert”

Break - 3:00 pm - 3:30 pm

Friday 17 October
Session 7 - 3:30 pm - 5:00 pm

Panel 7.A: Exilés (El Horizonte)

Chair: Andrea Goulet (University of Pennsylvania)

1. Eduardo Febles (Simmons College), “Cuban Skin, French Masks: Cultural Transvestism in la Comtesse Merlin’s *La Havane*”
2. Jacqueline Couti (University of Kentucky), “L’évasion et la sublimation du réel dans le roman-feuilleton des Antilles au XIXe siècle : *Maïotte : roman martiniquais* (1896) de Jenny Manet”
3. Mélanie Giraud (Loyola University Maryland), “Hugo et Betances : rencontre entre un exilé de France et un exilé en France”

Panel 7.B: Le fantastique (Los Almendros)

Chair: Edward Kaplan (Brandeis University)

1. Liliane I. Ehrhart (Princeton University), “La fuite des meubles dans la nouvelle ‘Qui sait ?’ de Guy de Maupassant”
2. Hélène Brown (Principia College), “Evasion et subversion fantastiques : l’amour dans *La morte amoureuse*, *Arria Marcella*, *La Vénus d’Ille* et *Véra*”
3. Dorothy Kelly (Boston University), “Impossible Escape: Baudelaire’s Living Death”
4. Sophia Mizouni (Boston University), Supernatural Objects in Flaubert’s *L’Éducation sentimentale*

Panel 7.C: Disability as/and Escapism (Laguna 1)

Co-organizer and Chair: Tammy Berberi (University of Minnesota, Morris)

Co-organizer: Hannah Thompson (University of London)

1. Alexandra Courtois (University of California, Berkeley), “‘The Monstrous Gnome’: Confronting Physical Difference in the Art of Toulouse-Lautrec”
2. Eloïse Sureau-Hale (Butler University), “Fuir la difformité, difformité de la fuite : Le cas de Maldoror et de Gwynplaine (1869)”
3. Hannah Thompson (University of London), “Blindness and Escape in Nineteenth-Century French Popular Fiction”
4. Tammy Berberi (University of Minnesota, Morris), “*Les phénomènes engendrés par la chute*: Disabling Caricature in 19th-century France”

Panel 7.D: Diversions Parisiennes (Miramar 2)

Chair: Whitney Krahn (New York University)

1. Emily Voelker (Boston University), “Escapism at the *Jardin d’Acclimatation*: Prince Roland Bonaparte’s *Peaux-Rouges* (1884) and Encounters with the American West in Paris”
2. Aimee Kilbane (University of Colorado, Boulder), “The Not-So Grand Tour: Tourists Seeking Subculture in Nineteenth-Century Paris”
3. Carl Cornell (The Pennsylvania State University), “Urban Agency: A Psychogeographical Reading of Denise’s *Fuites* in *Au Bonheur des Dames*”

Panel 7.E: Fashion Meets Folklore: Flight from Marriage and Flights of Fancy (Miramar 1)
Chair: Heidi Brevik-Zender (University of California-Riverside)

1. Susan Hiner (Vassar College), "Of Spinsters' Heads and Fashion's Fingers: The Culture of the Catherinettes"
2. Erica C. Schauer (University of Virginia), "*Catherinettes, prêtes pour la fête!* : Scandalous Spectacle in the Streets of Belle Époque Paris"
3. Helen Dunn (James Madison University), "Coiffer Sainte Catherine"
4. Michel Pierssens (Université de Montréal), "Êtres de fuite"

Panel 7.F: Fugue en Musique et à l'Opéra (Condado Room)
Chair: Susan McCready (University of South Alabama)

1. Dane Stalcup (Wagner College), "Learning *Les Troyens*: Berlioz's Lifelong Cultivation of an Epic Opera"
2. Stephen Willier (Temple University), "La fuite mentale du roi Charles VI"
3. Adeline A. Heck (Princeton University), "Échappée littéraire et musicale dans *La Chartreuse de Parme*"
4. Katherine Kolb (Southeastern Louisiana University), "Berlioz and the Musical Exotic"

Saturday 18 October
Session 8 - 8:30 am-10:00 am

Panel 8.A: Emile Talbot *in memoriam* (El Horizonte)
Chair: Corry Cropper (Brigham Young University) Chair

1. Pamela Genova (University of Oklahoma), "Hitting the Ground Running With Grace, Aplomb, and Wit: Émile Talbot's Early Studies of Stendhal"
2. France Lemoine (Scripps College), "Fuite et identité chez Stendhal: *Lamiel, Armance et Mina de Vanghel*"
3. Giuseppina Mecchia (University of Pittsburgh), "Shape-shifters: Lucien Leuwen as Archetype of the Stendhalian Master of Escape"

Panel 8.B: Penser le temps : modèles biologiques, modèles historiques (Los Almendros)
Chair: Gisèle Séginger (Fondation Maison des Sciences de l'Homme de Paris et Université Paris-Est Marne-la-Vallée)

1. Thomas Klinkert (Université Fribourg-en-Brisgau), "Temps historique, temps culturel et temps biologique chez Baudelaire"
2. Juliette Azoulai (Université Paris-Est Marne-la-Vallée), "*Germinal*, de la révolte à la révolution : histoire d'une évolution"
3. Gisèle Séginger (Fondation Maison des Sciences de l'Homme et Université Paris-Est Marne-la-Vallée), "De l'histoire à la nature : *La Mer* de Michelet"
4. Frank Jäger (Université de Fribourg-en-Brisgau), "Lautréamont et Michelet : hybridation d'histoire et de biologie"

Panel 8.C: Histoire et évasion (Laguna 1)

Chair: Mary Harper (Princeton University)

1. Jonathan Strauss (Miami University), “The Vanishing Point of History in Balzac’s ‘Adieu’”
2. Ana Oancea (Ohio Wesleyan University), “The Past on Display: Jean Lorrain’s Decadent Fairy Tales”
3. Catherine Talley (University of California, Berkeley), “Flight from the Modern: The Petit Cénacle and the Performance of History”
4. Biliانا Kassabova (Stanford University), “Escaping Spectacle, Escaping History in Flaubert’s *Education sentimentale*”

Panel 8.D: Marginality, Escapism and Confinement (Miramar 2)

Chair: Lise Schreier (Fordham University)

1. Joshua Schreier (Vassar College), “Evading ‘Indigenoussness:’ Marginality as an Advantage in Colonial Algeria”
2. Lise Schreier (Fordham University), “Toussaint la Fermeture et Chocolat, artistes de couleur, piliers de cafés, Parisiens et marginaux”
3. Mary Hunter (McGill University), “*Garçon!* Escapism and Labor in Degas’ *The Spectators*”

Panel 8.E: Les fuites de Chateaubriand (Miramar 1)

Chair: Susanna Lee (Georgetown University)

1. Nicholas Spinelli (University of Texas at Austin), “‘Just When I Found Out I Could...’: Exodus, Death, and the Impossible Closet in Chateaubriand’s *Atala*”
2. Chapman Wing (Tufts University), “Mémoires d’Outre-Planète: Chateaubriand’s Outer Space Escape Fantasy”
3. Matthew Sandefer (Princeton University), “Fight or write?: Escapism in Chateaubriand’s *Mémoires d’outre-tombe*”
4. Jean Christophe Ippolito (Georgia Institute of Technology), “Pourquoi fuir les Etats-Unis ? La réponse de Chateaubriand”

Panel 8.F: Romantic Ecologies (Condado Room)

Chair: Jessica Tanner (University of North Carolina at Chapel Hill)

1. Lauren Ravalico (College of Charleston), “Troubled Waters: Liquid Memory in the Romantic Imaginary”
2. Rachel Corkle (City University of New York), “Islands and Exile, Prisons and Paradise in the Romantic Mediterranean”
3. Jessica Tanner (University of North Carolina at Chapel Hill), “Fight or Flight: Insularity and Maritime Aesthetics in Dumas’s *Georges*”

Break - 10:00 am - 10:30 am

Saturday 18 October
Session 9 - 10:30 am - NOON

Panel 9.A: Prison and Stationary Flight (El Horizonte)

Chair: Marshall Olds (Michigan State University)

1. Adam Cutchin (University of Pennsylvania), "Escape Thwarted: Escapism and Social Reform in the *Mystères de Paris*"
2. Colette Windish (Spring Hill College), "Incarcération volontaire ? Prisons physiques et poétiques chez Verlaine"
3. Deborah Harter (Rice University) "Stationary Flights: Hugo, Flaubert, and the Shape of Fiction"
4. Michal P. Ginsburg (Northwestern University), "Characters and Character networks in Hugo's *Les Misérables*"

Panel 9.B: Intertextualité et correspondances (Los Almendros)

Chair: Abigail RayAlexander (Johns Hopkins University)

1. Natalie Berkman (Princeton University), "Intertextuality and Flight: Patrick Modiano Rewrites Victor Hugo"
2. Timothy Raser (University of Georgia), "Better Wellp-Hung than Ill-Wed: Sighting Cythera"
3. Susan Harrow (University of Bristol, UK), "Retreat to a Working Utopia: Zola, Barthes and *idiorrythmie*"
4. Richard Schumaker (University of Maryland), "Rethinking Évasion/Fuite in 19th Century European Letters: Temporality and the Pastoral in Stendhal and Nietzsche"

Panel 9.C: Photographies et cinema (Laguna 1)

Chair: Sara Pappas (University of Richmond)

1. Meredith Lehman (The University of Texas at Austin), "Escaping Exile through the Camera: Hugo and Zola's Photographic Turn"
2. Johann Le Guelte (The Pennsylvania State University), "Clichés post-mortem: la Poétique de la Ville Morte dans l'Âge de la Photographie"
3. Raisa Rexer (Yale University), "Pages of Exile, Photos of Home: Zola in England, 1898-1899"
4. Cheryl Krueger (University of Virginia), "*Fuites corporelles* and the Lumière Brothers' Hypnotized Woman"

Panel 9.D: L'art de la fuite 1 (Miramar 2)

Chair: Asta Kihlman (University of Turku, Finland)

1. Suzanne Singletary (Philadelphia University), "Intérieur and Interiority: Escape 'Chez Soi'"
2. Erin Duncan-O'Neill (Princeton University), "Daumier's Quixotism: Picturing Escape"
3. Lori Smithey (University of Michigan), "Baubles in the Salle de Bain [Goncourt]"

Panel 9.E: Petite échappée en Afrique et au Moyen-Orient (Miramar 1)

Chair: Jelena Jovicic (University of British Columbia, Okanagan campus)

1. Rosemary Peters (Louisiana State University), "The Colonial Posts of Charles de Foucauld/Charles de Jésus"
2. Anthony Zielonka (Assumption College), "Escaping to Africa in 1858: Flaubert's Journey to Carthage"
3. Gayle Zachmann (University of Florida), "Engaging Exoticisms and Adventures in Cultural Activism: Eugénie Foa and Marcel Schwob"
4. Nathalie Debrauwere-Miller (Vanderbilt University), "Palestine, terre de fuite et d'évasion (Lazare, Fleg, Spire)"

Panel 9.F: Sand, Duras, Romantisme (Condado Room)

Chair: Noelle Lindstrom (Indiana University Bloomington)

1. Rebecca Powers (Johns Hopkins University), "La Femme Sauveuse in G. Sand's *La Ville Noire* and *Le Compagnon du Tour de France*"
2. Ying Wang (Pace University), "La puissance de la fuite dans *Édouard et Olivier ou le secret de Claire de Duras*"
3. Doris Kadish (University of Georgia), "On Haitian Romanticism"

Lunch - 12:00 pm - 1:30 pm

Saturday 18 October
Session 10 - 1:30 pm - 3:00 pm

Panel 10.A: Retour vers le futur (El Horizonte)

Chair: Andrea Goulet (University of Pennsylvania)

1. Roderick Cooke (Florida Atlantic University), "Perversions of Progress in *La Bête Humaine*"
2. Brett Brehm (Northwestern University), "Nineteenth-Century Wiretapping: Arresting the flight of time in Charles Cros's '*Le Journal de l'Avenir*'"
3. Kristin Cook-Gailloud (The Johns Hopkins University), "Fuite vers la blancheur : représentations de la postérité humaine chez Anatole France et Emile Zola"

Panel 10.B: Personnages féminins chez auteurs masculins (Los Almendros)

Chair: Alex Raiffe (Princeton University)

1. Jaymes Anne Rohrer (Randolph College), "Lettre Morte -- La Femme Supérieure in Balzac's *La Muse du Département*"
2. Sara Phenix (Brigham Young University) "Goncourt's *Littérature*: Evasion, Elision, and Female Documents in *Chérie*."
3. Julia Przybos (Hunter College and The Graduate Center, CUNY), "Les tribulations de la puberté ou l'essor de l'imagination dans 'Péhor' de Remy de Gourmont"

4. Anne Elizabeth Linton (San Francisco State University), “Escapism in Balzac’s *Séraphîta*: Gender Performativity, Sexual Frustration, and Abridged Mysticism”

Panel 10.C: Rimbaud s’enfuit (Laguna 1)

Chair: Robert St. Clair (Dartmouth College)

1. Neal Alfred Allar (Cornell University), “Escaping Understanding: Rimbaud’s Opacity”
2. Sherri Ann Rose (Earlham College), “‘Je me suis enfui’: Errant Dreams in Rimbaud’s *Une Saison en Enfer*”
3. Bridget Behrmann (Princeton University), “‘C’est le Siècle d’enfer !’: Poetic Escape and the Telegraphic Imagination in Rimbaud’s *Voyance*”
4. Robert St. Clair (Dartmouth College), Respondent

Panel 10.D: L’art de la fuite 2 (Miramar 2)

Chair: Cassandra Hamrick (Saint Louis University)

1. Thérèse Dolan (Temple University) “Governing the tongue: Manet’s Street Singer.”
2. Whitney R. Kruckenberg (Temple University), “Gray Areas: Modernism and Anti-modernism in Pissarro’s Prints”
3. Cassandra Hamrick (Saint Louis University), “From *la maladie du bleu* to Eco Art in Gautier’s Writings”

Panel 10.E: Les fuites de Haïti (Miramar 1)

Chair: Barbara Cooper (University of New Hampshire)

1. Daniel Brant (University of Illinois at Urbana-Champaign), “The Fleeting Past: Ruinscapes in Nineteenth-Century Haiti”
2. Paul B. Miller (Vanderbilt University), “Fleeing Biological Determinism: Haitian Intellectuals and the Société d’Anthropologie de Paris”
3. Kieran Marcellin Murphy (University of Colorado at Boulder), “Marooning Human Rights and Science in Colonial Haiti”

Panel 10.F: Voyage et évasion (Condado Room)

Chair: June K. Laval (Kennesaw State University)

1. Elizabeth McCartney (Defense Language Institute) “Social repositioning and Félicité de Genlis’s *Manuel du voyageur*”
2. Mark Braude (Stanford University), “Monte Carlo and The Glamour of Escape”
3. François Proulx (University of Illinois at Urbana-Champaign), “Finistère, 1895: Proust at the Ends of the Earth”

Break - 3:00 pm - 3:30 pm

Saturday 18 October
Session 11 - 3:30 pm - 5:00 pm

Panel 11.A: The Flight from France: Empire, Orient and Nation after 1848 (El Horizonte)

Chair: Nicholas White (Cambridge University)

1. Holly Woodson (Seattle University), "Diana in Nineteenth-Century France"
2. Alexandra Tranca (Cambridge University), "'Ce peuple étrange et mystérieux, présentant la peine qu'aurait la postérité à déchiffrer ses hiéroglyphes': Fragmented Bodies and the Hieroglyphics of Immortality in Théophile Gautier, John Beasley Greene and Charles Baudelaire's Flight East"
3. Edmund Birch (Cambridge University), "'Oh! fuir, partir!': Maupassant's News from North Africa"
4. Dorian Bell (University of California at Santa Cruz), "Men on Horseback: Maurice Barrès, Nationalism, and the Spatiotemporalities of Empire"

Panel 11.B: Gender and Feminism (Los Almendros)

Chair: Catherine Nesci (UC Santa Barbara)

1. Bénédicte Monicat (The Pennsylvania State University), "Points d'ancrages et lignes de fuite : Astronomie et géométrie dans les écrits de femme pour la jeunesse"
2. Rachel Mesch (Yeshiva University), "Flight from Gender: Madame Jane Dieulafoy, Unveiled"
3. Anne-Caroline Sieffert (Brown University), "A New Femininity? Olympe Audouard and the Pioneer Woman"
4. Kathleen Hart (Vassar College), "Literary Women on horseback: A Cognitive Cultural Studies Approach"

Panel 11.C: Sur les pas de Maupassant (Laguna 1)

Chair: Céline Brossillon (Rider University)

1. Christophe Corbin (United States Military Academy, West Point), "De Maupassant à Christian-Jaque, *Boule de Suif* ou la fuite comme révélatrice."
2. Susanna Lee (Georgetown University), "'Aucune sortie ne peut faciliter la fuite': *Bel-Ami* and the closed pipelines of capitalism"
3. Warren Johnson (Arkansas State University), "Exotic Cruelty: Maupassant's 'Châli' and Intercultural Competence"
4. Martine Reid (Université de Lille-3), "Point de fuite : la vie de Maupassant au prisme du 'genre'"

Panel 11.D: Baudelaire (Miramar 2)

Chair: Alina Hunt (NC School of Science and Mathematics)

1. Scott Carpenter (Carleton College), "What Does it Matter? Understanding and the Prose Poems"
2. Kevin Newmark (Boston College), "Getting Out of Hand: Baudelaire's *Thyrse*"
3. Kathryn Haklin (Johns Hopkins University), "Getting *out* by going *in*: A Close Reading of Baudelaire's 'La Chevelure'"
4. Theresa Brock (The Pennsylvania State University), "Escaping to Infancy: The Infinite as Creative *Ailleurs* in Baudelaire's 'Le Confiteur de l'artiste'"

Panel 11.E: Exil (Miramar 1)

Chair: Julien Jeusette (Université Paris 7 et Université de Luxembourg)

1. Marie-Pierre Le Hir (The University of Arizona), “Cap sur l’Amérique! L’émigration aristocratique aux Etats-Unis pendant la Révolution française”
2. Ali Nematollahy (Baruch College), “Emigration, Romanticism and Counter-Revolution”
3. Valérie Narayana (Mount Allison University, New Brunswick, Canada), “‘Arrière les lâches qui implorent’ : l’exil-évasion de Louise Michel”
4. Lisa Bromberg (University of Pennsylvania), “Nationhood and Escapism in Zola’s *Fécondité*”

Panel 11.F: On The Run (Condado Room)

Chair: Melanie Hawthorne (Texas A&M University)

1. Cheryl Morgan (Hamilton College), “The ‘Pornographe’s’ Fight and Flight to Fiction: Marc de Montifaud”
2. Melanie Hawthorne (Texas A&M University), “Renée Vivien’s ‘manie ambulatoire’”
3. Margaret Waller (Pomona College), “Off With Their Cassocks! The Abbé, the Terror and Post-Revolutionary Masculinity”
4. Marina van Zuylen (Bard College), “Flights from Love: Flaubert and Sophie Calle’s *Lettres de Rupture*”