



ART IN FRENCH FICTION SINCE 1900 (NOTTINGHAM, 11-12 APR 11)

Nottingham, April 11 - 12, 2011
Registration deadline: Mar 21, 2011

Conference: Art in French Fiction since 1900

University of Nottingham, 11-12 April 2011

Keynote speaker: Professor Jean Duffy, University of Edinburgh

In the wake of a number of recent critical studies of the nineteenth-century art novel (including a special issue of *French Studies*, published in 2007), the University of Nottingham will be organising a conference to examine the various forms and manifestations of visual art in French fiction since 1900. How do writers of fiction respond to the visual arts in their work? To what extent do twentieth-century novels about art borrow from nineteenth-century precedents (such as the 'big three' – *Le Chef-d'œuvre inconnu*, *Manette Salomon*, and *L'Œuvre*), and to what extent do they move beyond these narratives of artistic creation and failure, and beyond the central trope of artist and model, to investigate art in new ways? Why are writers attracted to the visual, and to what extent are visual images and prose narratives natural bedfellows? Alongside these questions, the conference will also interrogate the boundaries between art fiction and art criticism, and consider the ways in which fictions of art might help us to understand the visual domain.

Registration for this conference is now open and the registration form may be downloaded from:

<http://www.nottingham.ac.uk/french/research/artinfrenchfiction/artinfrenchfiction.aspx>

The deadline for registration is 21 March 2011.

PROGRAMME

Monday 11th April

10am Registration & coffee

10.30 Welcome/ introduction

10.45-12.15 Early twentieth-century experiments

Caroline Levitt, Courtauld Institute of Art: 'Monumentality and Marginalisation: Depicting the Arts in Guillaume Apollinaire's "Le Poète assassiné"'

Claire Ghèerardyn, École Normale Supérieure (Ulm)/ Université de Strasbourg: 'La Révolte des statues: enquête sur un nouveau modèle pour le roman d'art'

Silvia Loreti, University of Manchester: 'Representation "Beyond Good and Evil" in Gide's Faux-Monnayeurs'

12.15 – 1.30 Lunch

1.30-3 Photography and fiction

Kathrin Yacavone, University of Edinburgh: 'Photography and "le jeu des clefs": Barthes, Nadar, Proust'

Olga Smith, University of Cambridge: 'Édouard Levé's "écriture blanche" in photography and writing'

Geneviève Guetemme, Université d'Orléans: 'Eros mélancolique de Jacques Roubaud et Françoise Garetta: écriture, photographie et disparition'

3-3.30 Tea

3.30-5 Femmes peintres, femmes écrivains

Nella Arambasin, Université de Franche-Comté: 'Femmes artistes et femmes écrivains' (Michèle Desbordes, Catherine Weinzaepflen, Sophie Calle) Élodie Lacroix di Méo, Université de Bordeaux-III: 'Art, Politics and Female Emancipation in Victor Margueritte's Trilogy La Femme en chemin (1922-24)'

Eva Sansavior, Oxford University: 'Fiction into Art/ Art into Fiction: Literature, Art and Criticism in the work of Maryse Condé'

5.15-6.15 Keynote lecture

Jean Duffy, University of Edinburgh: 'Visualising the Unspeakable in Hélène Lenoir and Marie Darrieussecq'

6.15-7.15 Vin d'honneur

8.00 Conference dinner

Tuesday 12th April

9-9.30 Registration

9.30-10.30 The nouveau roman and beyond

Chiara Falangola, University of British Columbia: 'Pour une esthétique de la synthèse: Du jardin d'eau de Claude Monet au Jardin des Plantes de Claude Simon'

Gavin Parkinson, Courtauld Institute of Art: 'The Delvaux Mystery'

10.30-11 Coffee

11-1 Dérives et déceptions de l'art

Catherine Howell, La Trobe University: 'The Deceptive Consolations of Art: Jean-Pierre Milovanoff's *Le Maître des paons*'

Edouard Rolland, University de Paris-I Panthéon Sorbonne: 'Lorsque j'étais une œuvre d'art d'Eric-Emmanuel Schmitt: Fiction fantastique d'une dérive réelle de l'art contemporain'

David Gascoigne, University of St Andrews: 'Perec's *La Vie mode d'emploi*: or, How to take on painting and win'

Mohamed Ridha Bouguerra, Université de Tunis: 'Le Romancier au miroir de la peinture'

1-2.15 Lunch

2.15-3.45 Contemporary interactions

Marjolein van Tooren, VU University Amsterdam: 'L'Atelier, topos du roman de peintre contemporain?'

Elisabeth Grodek, McMaster University, 'De l'autre côté du point de fuite: éclosion d'un sous-texte visuel dans quelques romans d'art contemporains et ses implications didactiques'

David Houston Jones, University of Exeter: 'Dado and Claude Louis-Combet: Archival Arts'

3.45 Tea and end of conference

REFERENCE:

CONF: Art in French Fiction since 1900 (Nottingham, 11-12 Apr 11). In: ArtHist.net, Dec 6, 2010 (accessed May 24, 2019), <<https://arthist.net/archive/619>>.