

## ALEXANDRA K. WETTLAUFER

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### **EDUCATION**

- 1993: Ph.D. in French and Comparative Literature, Columbia University.  
1988: Research Fellow, Reid Hall Graduate Research Institute, Paris.  
1987: M.A. in French, Columbia University.  
1982: B.A. in Comparative Literature, *Summa cum laude*, Princeton University.

### **ACADEMIC POSITIONS**

- 2017-            Director, Plan II Honors Program, University of Texas at Austin  
                  Hayden W. Head Regents Chair in Plan II Honors  
                  Stuart Stedman Director's Chair in Plan II Honors  
2012-            Professor of French and Comparative Literature, Women's and Gender  
                  Studies Affiliate, European Studies Core Faculty, UT Austin  
2012-13:        Acting Director, Plan II Honors Program, University of Texas at Austin  
2005-17:        Trice Professor and Associate Director, Plan II Honors Program  
2008:            Acting Director, Plan II Honors Program, UT Austin  
2007-08:        William Blunk Memorial Professorship  
2000-2012:     Associate Professor of French and Comparative Literature, Women's and  
                  Gender Studies Affiliate, European Studies Core Faculty, UT Austin.  
1992- 1999:    Assistant Professor of French and Comparative Literature, UT Austin.  
1985-1992:     Preceptor, Department of French, Columbia University

### **FELLOWSHIPS AND HONORS**

- 2016:            Visiting International Academic Fellowship, Exeter University, UK  
2015-16:        Raymond Dickson Centennial Endowed Teaching Fellowship  
2014-15:        Guggenheim Fellowship  
2013-14:        Liberal Arts Council Endowed Teaching Award  
2013-15:        Humanities Research Fellowship, UT Austin  
2013:            College Research Fellowship Special Service Award  
2012:            Phi Beta Kappa Distinction in Teaching Award, Second Runner-up  
2008:            Nineteenth-Century Studies Association Article Prize, Honorable Mention  
                  for "She is Me: Tristan, Gauguin and the Dialectics of Colonial Identity"  
2007-08:        National Humanities Center, Florence Gould Foundation Fellowship,  
                  Research Triangle Park, NC  
2007-08:        Dean's Fellow

- 2007-08: Blunk Memorial Professorship for Excellence in Teaching and Advising  
 2007-08: Reid Hall Institute for Scholars Fellowship in Paris (declined)  
 2007: Faculty Advising Award, Plan II  
 2003: Clark Art Institute Fellowship, Williamstown, Mass.  
 2003: University of Texas Faculty Research Award for Sabbatical Leave  
 2001: University of Texas Humanities Institute Fellow  
 2000: Dean's Fellow  
 2000: President's Associates' Excellence in Teaching Award  
 2000: University of Texas Institutional Technology Summer Research Grant to produce "19th-Century France: A Visual Resource" web site.  
 1996-97: American Council of Learned Societies (ACLS) Fellowship.  
 1996-97: University of Texas Faculty Research Award.  
 1997: Big XII Faculty Fellow Exchange.  
 1996: Bourse Marandon for Research in France.  
 1993: University of Texas Summer Research Award.  
 1990-91: Mrs. Giles Whiting Foundation Dissertation Fellowship.  
 1989-90: Columbia University President's Fellowship.  
 1987-88: Reid Hall Fellowship in Paris.  
 1984-85: Columbia Graduate Faculty Alumni Fellowship.  
 1982: Elected to Phi Beta Kappa.

## **BOOKS**

*Reading George: Sand, Eliot, and the Novel in France and Britain, 1830-1900.* (In progress.)

*Portraits of the Artist as a Young Woman: Painting and the Novel in France and Britain, 1800-1860.* Columbus: Ohio State University Press, 2011. 338 pp.

*In the Mind's Eye: The Visual Impulse in Diderot, Baudelaire and Ruskin.* Amsterdam: Editions Rodopi, 2003. 310 pp.

*Pen vs. Paintbrush: Girodet, Balzac and the Myth of Pygmalion in Postrevolutionary France.* New York: Palgrave/St.Martin's Press, 2001. 323 pp.

## **ARTICLES AND CHAPTERS**

- 2021 : "Signifying Difference: Reading Balzac and Sand/Writing Balzac and Sand." *Romanic Review*  
 2019 : "Breaking Ground: Ploughing, the Pastoral, and the Politics of *Genre* in Rosa Bonheur and George Sand." *George Sand Studies* 35-36 (2016-17): 85-111.  
 2018 : "Absent Presence: Reading Other Artists in Baudelaire's Critical Essays." *L'Esprit Créateur* 58.1 (Spring 2018): 114-29.  
 2017 : "George Sand, George Eliot, and the Politics of Difference." *Romanic Review* 107 (2017): 75-100.

- 2016: "Sand's Pastoral Novels and/as *Lieux de mémoire*." *George Sand Studies* 33-34 (2014-15): 61-75.
- 2015: "Paintings of Modern Life: Representing Modernity in Balzac, Baudelaire, Zola, and Caillebotte." Catalogue essay for *Gustave Caillebotte: The Painter's Eye* exhibition, National Gallery of Art, Washington. Chicago: U of Chicago Press, 2015. 70-83.
- 2013: "From Metaphor to Metamorphosis: Visual/Verbal Word Play and the Aesthetics of Modernity in Grandville's Caricature." *Word & Image: A Journal of Verbal/Visual Enquiry* 29.3 (2013): 456-86.
- 2013: "Sand and Nadar: Portraiture, Performance, and the Art of Photography." *George Sand Studies* 31 (2012/13): 83-108.
- 2013: "Angélique Arnaud." *Dictionnaire des femmes créatrices*, ed. Béatrice Didier, Paris: Editions des femmes, 2013.
- 2013: "Travel Narrative and the Construction of Female Artistic Identity in the Nineteenth Century." *A Cultural History of Women in the Age of Empire*. Ed. Teresa Mangum. London: Bloomsbury, 2013. 177-99.
- 2011: "Representing Artistic Identity: Sand's *Femmes peintres*." *George Sand: Intertextualité et Polyphonie: Voix, Image, Texte*. Ed. Nigel Harkness and Jacinta Wright. Oxford: Peter Lang, 2011. 301-13.
- 2010: "*Sisters in Art*: Shaping Artistic Identity in Anna Mary Howitt's Fiction and Painting." *Victorian Review* 36.1 (Spring 2010): 129-46.
- 2008: "Hands Off: Gender, Anxiety and Artistic Identity in the Atelier in Boilly, Mayer, and Balzac." *XIX: Journal of the Society of Dix-Neuviémistes* 10 (April 2008): 1-11.
- 2007: "She is Me: Tristan, Gauguin and the Dialectics of Colonial Identity." *The Romantic Review* 98.1 (2007): 23-50.
- 2007: "Composing Romantic Identity: Berlioz and the Sister Arts." *Romance Studies* 25.1 (2007): 45-58.
- 2004: "Dibutades and her Daughters: The Female Artist in Post-Revolutionary France." *Nineteenth-Century Studies* 18 (2004): 9-38.
- 2004: "Sand, Musset and the Empire of Genius: Painting Difference in *Elle et lui*," in *George Sand et l' Empire des lettres*. Ed. Anne McCall-Saint-Saëns. New Orleans: Presses Universitaires du Nouveau Monde, 2004. 167-182.
- 2003: "French Travelers in Texas: Identity, Myth and Meaning from Joutel to Butor." *The French in Texas*. Ed. François Lagarde. Austin: University of Texas Press, 2003. 254-71.
- 2001: "Girodet/Endymion/Balzac: Representation and Rivalry in Post-Revolutionary France." *Word & Image: A Journal of Verbal/Visual Enquiry* 17.4 (2001): 401-11.
- 2000: "The Sublime Rivalry of Word and Image: Turner and Ruskin Revisited." *Victorian Literature and Culture*. 28.1 (2000): 211-31.
- 2000: "Balzac and Sand: Sibling Rivalry and the Sisterhood of the Arts in *Le Chef-d'oeuvre inconnu* and *Les Maîtres mosaïstes*." *George Sand Studies* 18 (2000): 65-85.
- 1999: "Absent Fathers, Martyred Mothers: Domestic Drama and (Royal) Family Values in *A Graphic History of Louis the Sixteenth*." *Eighteenth-Century Life* 23.3 (1999): 1-37.
- 1999: "Metaphors of Power and the Power of Metaphor: Zola, Manet and the Art of Portraiture." *Nineteenth-Century Contexts: An Interdisciplinary Journal* 21.3 (1999): 435-61.
- 1999: "Jules Laforgue." *The Dictionary of Literary Biography* 217: *Nineteenth-Century*

- French Poets*. Ed. Robert Beum. Sumter, SC: Brucoli Clark Layman, 1999. 143-55.
- 1998: Translation of “*El Cachupin: Scènes et récit de la Louisiane.*” *Tales of the Sabine Borderlands: Early Louisiana and Texas Fiction by Théodore Pavie*. Ed. Betje Black Klier. College Station: Texas A & M Press, 1998. 60-94.
- 1996: “Paradise Regained: The *Flâneur*, the *Badaud* and the Aesthetics of Artistic Reception in *Le Poème du haschisch.*” *Nineteenth-Century French Studies* 24: 3-4 (1996): 388-97.
- 1995: “*Ruskin and Laforgue: Visual/Verbal Dialectics and the Poetics/Politics of Montage.*” *Comparative Literature Studies* 32.4 (1995): 514-535.
- 1992: “‘Contournée non péniblement mais naïvement’: Laforgue’s *Prose blanche.*” *Correspondances: Studies in Literature, History and the Arts in Nineteenth-Century France*. Ed. Keith Busby. Amsterdam: Rodopi, 1992. 239-250.
- 1989: “Small World.” Review Article of Franco Moretti’s *The Way of the World: The Bildungsroman in European Culture* in *Critical Texts* 6.3 (1989): 48-57.

### **EDITED ISSUES AND VOLUMES**

- 2019: Special issue of *Nineteenth-Century Contexts* on “Unstable Foundations: Reconsidering Nineteenth-Century Monuments and Memories”
- 2018: Special issue of *L’Esprit Créateur*, co-edited with Maria Scott, on “Baudelaire and Other People.”
- 2017: Special issue of *Romantic Review*, co-edited with Mary McAlpin, in honor of Gita May.
- 2016: Special issue of *George Sand Studies*, co-edited with Catherine Masson, on “Sand’s *Lieux de mémoire*”

### **REVIEWS:**

- 2020: *Laforgue, Philosophy, and Ideas of Otherness* by Sam Bootle. In *Modern Language Review* 115.3 (July 2020): 726-27.
- 2018: *Horace Vernet and the Thresholds of Nineteenth-Century Visual Culture*. Edited by Daniel Harkett and Katie Hornstein. In *French Studies* 72.4 (2018).
- 2017: *Comic Acting and Portraiture in Late-Georgian and Early Regency England* by Jim Davis and *Art and the Sacred Journey in Britain, 1790-1850* by Kathryn Barush. In *European Romantic Review* 28.4 (2017): 523-26.
- 2017: *Vision in the Novels of George Sand* by Manon Mathias. In *Tulsa Studies in Women’s Literature* 36.1 (Spring 2017): 221-24.
- 2015: *Women, Femininity and Public Space in European Visual Culture, 1789-1914*. Ed. by Temma Balducci and Heather Jensen. In *French Studies* 70.1 (January 2016).
- 2015: *Putting Monet and Rembrandt into Words: Pierre Loti’s Recreation and Theorization of Claude Monet’s Impressionism and Rembrandt’s Landscapes in Literature* by Richard M. Berrong. In *Symposium: A Quarterly Journal of Modern Languages* 69.4 (2015): 228-30.
- 2015: *Portraiture and Politics in Revolutionary France* by Amy Freund. In *Nineteenth-Century French Studies* 43.3-4 (Summer 2015)
- 2014: *Feminist Theory: The Intellectual Traditions* by Josephine Donovan. In *Studies in Twentieth and Twenty-First Century Literature* 38.1 (2014): Article 8.

- 2014: *Ingres and the Studio: Women, Painting, and History* by Sarah Betzer. In *Nineteenth-Century Contexts* 36.2 (2014): 210-12.
- 2013: *Empress Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century* by Allison McQueen. In *Nineteenth-Century French Studies* 42.1-2 (2013): 142-44.
- 2007: *George Sand et la peinture* by Sophie Martin-Dehaye. In *George Sand Studies* 26 (2007): 101-104.
- 2004: *Transposing Art into Texts in French Romantic Literature* by Henry Majewski. In *South Central Review* 21.3 (2004): 180-182.
- 2003: *Memoirs of a Courtesan* by Celeste Mogador. In *Nineteenth-Century French Studies* 32.1-2 (2003): 154-156.
- 1997: *Neo-Impressionism and the Search for Solid Ground: Art, Science and Anarchism in Fin-de-Siècle France* by John Hutton. In *South Central Review* 14.1 (1997): 90-92.
- 1995: *Artistic Relations: Literature and the Visual Arts in Nineteenth-Century France*, ed. Collier and Lethbridge. In *Nineteenth-Century French Studies* 23.3-4 (1995): 537-39.
- 1992: *Balzac's Le Curé de Tours* by Geoff Woollen. In *Nineteenth-Century French Studies* 21.1-2 (1992): 215-17.

## **WEB SITE**

*Nineteenth-Century France: A Visual Resource*: [www.laits.utexas.edu/wettlaufer/](http://www.laits.utexas.edu/wettlaufer/)

An original site including painting, architecture, fashion, caricature and a time line of historical, literary and artistic events from 1770-1900.

## **CONFERENCES AND GUEST LECTURES**

- 2020: "Narrative Performances: Gender and Translation in the Nineteenth Century." SDN Conference, Queen's University, Belfast (UK).
- 2019: "Music and Mysticism: Sand's *Consuelo* and Eliot's *Daniel Deronda*." NCFS Conference, Florida State University.
- 2019: "Lost Voices, Forgotten Dialogues: Sand, Eliot, and the Politics of the Polyvocal." MLA International Symposium, University of Lisbon, Portugal.
- 2019: "Trouvailles" Round Table. SDN Conference, University of Southampton, UK.
- 2019: "Unmonumental Voices and Visions: *Le Compagnon du tour de France* and *Felix Holt, the Radical*." INCS Conference, SMU, Dallas.
- 2017: "Redressing Gender: Balzac, Gautier, and Sand." Nineteenth-Century French Studies Colloquium, University of Virginia.
- 2017: "Reading the Absent Presence of Other Artists in Baudelaire's Critical Essays." Invited speaker at Global Nineteenth-Century Studies Interdisciplinary Workshop, Center for Ideas and Society, University of California, Riverside.
- 2017: "The Transnational Novel: Sand, Eliot, and the Art of Double Reading." Invited Lecture, Oxford University (UK).
- 2017: "Baudelaire and Other Artists: The Aesthetics of Absent Presence." Society of Dix-Neuviémistes Conference, University of Kent, Canterbury UK.
- 2016: "George Sand and Rosa Bonheur: Ploughing, the Pastoral, and the Roots of Artistic Revolution." Nineteenth-Century French Studies Conference, Brown University.
- 2016: "Literary Leprosy : Sand, Contamination, and the Body Politic." Society of Dix-

- Neuviémistes, Reid Hall, Paris.
- 2016 : “*Moyens Bâtards* and Monkey Business : Visual/Verbal Hybridity and the Aesthetics of Modernity in Grandville’s Caricature.” Invited lecture as Visiting International Academic Fellow, University of Exeter, UK.
- 2016 : Invited Speaker at Round Table on Academic Publishing, INCS Conference, UNC Asheville
- 2015 : “*Cette lèpre sentimentale* : Sandisme, Female Contagion, and the Politics of Representation.” Nineteenth-Century French Studies, Princeton University.
- 2015 : “Reading George : Sand, Eliot, and the Transnational Novel.” Invited lecture at Cambridge University, UK
- 2015 : “Family Conflict : Sand’s Pastoral Novels and the Politics of Memory.” Society of Dix-Neuviémistes Conference, Glasgow, UK.
- 2015 : “Painting Women : Gender, Representation, and Artistic Identity.” Invited lecture at the University of Nebraska, Lincoln.
- 2015 : “Remembering George : Sand, Eliot and/as *Lieux de Mémoire*.” MLA Convention, Vancouver, Canada.
- 2014 : “Windows on the World : Framing Subjectivity in Baudelaire, Duranty, and Caillebotte.” Nineteenth-Century French Studies, University of Puerto Rico.
- 2014 : Keynote lecture “*Moyens bâtards* and Monkey Business : Visual/Verbal Hybridity and the Aesthetics of Modernity in Grandville’s Caricature” at “Representing Reality in Text and Image,” Comparative Literature Conference, Texas Tech University.
- 2014 : “Publishing from the Periphery: Negotiating Identity and Circuits of Community in Women’s Writing.” Panel organizer and moderator, INCS Conference, University of Houston.
- 2013: “*Ces déformations et réformations des femmes*: Grandville’s Poetry.” Nineteenth-Century French Studies Colloquium, University of Richmond, Richmond, VA.
- 2013: “Heavenly Bodies and Beautiful Blooms: Grandville’s Women.” Société des Dix-Neuviémistes Conference, University of Exeter, UK.
- 2013: Session organizer and moderator, “*Histoires de leurs vies*: Women Writers’ Biographies after Sand.” MLA Convention, Boston, MA.
- 2012: “Love of Learning is the Guide of Life: Reflections on the PBK Key.” Invited keynote address, Phi Beta Kappa, Alpha of Texas, Induction Ceremony, UT Austin.
- 2012: “Starving for Attention: Adolescence and Abjection in *La Petite Fadette* and *The Mill on the Floss*.” Nineteenth-Century French Studies, NC State University, Raleigh, NC.
- 2012: “Picturing Modernity: Grandville and the Aesthetics of Montage.” Interdisciplinary Nineteenth-Century Studies Conference, University of Kentucky, Lexington, KY.
- 2012: “Translating George: Eliot Reads Sand.” MLA Convention, Seattle, WA.
- 2011: “Representing Women in French Art.” Blanton Museum of Art, Austin, TX.
- 2011: “Monkey Business: Grandville’s *Singeries*.” Nineteenth-Century French Studies Colloquium, University of Pennsylvania.
- 2011: “From Metaphor to Metamorphosis: Visual/Verbal Word Play and the Aesthetics of Modernity in Grandville’s Caricature.” Invited speaker and panelist for New Directions in Art History. International Symposium on Art History, Universidad de los Andes, Bogotá, Colombia.
- 2011: “Human/Nature: Grandville’s Metamorphoses and the Modern Subject.” Inter-Disciplinary Nineteenth-Century Studies Conference, Pitzer College.

- 2010: "Metaphor in the Field of Vision: Grandville's Theories of Metamorphosis and Modernity." Nineteenth-Century French Studies Colloquium, Yale University.
- 2010: Host and Organizer of "Family/Resemblance," Interdisciplinary Nineteenth-Century Studies Conference, University of Texas at Austin; 200 participants.
- 2010: "Artistic Self-Fashioning and Female Community: Travel Narrative and the Construction of Artistic Identity in the Nineteenth Century." British Women Writers Conference, Texas A&M University.
- 2009: Chair and organizer for MLA Executive Council Special Session on "Gender and Translation: Voice, Politics, Praxis." MLA Convention, Philadelphia.
- 2008: "Performing Artistic Identity: Sand, Nadar, and the Gender of Celebrity." 18<sup>th</sup> International George Sand Conference, UC Santa Barbara.
- 2007: "Painting Professionals: Women Artists in 19<sup>th</sup>-Century France." Invited lecture, North Carolina State University.
- 2007: "Women in the Atelier: Constructing Female Artistic Identity in France, 1785-1850." Invited lecture, UNC Greensboro and Guilford College.
- 2007: "Hands Off! Metonymy and Synecdoche in the Studio." Nineteenth-Century French Studies Colloquium, University of South Alabama.
- 2007: "Likenesses of Difference: Representing Marceline Desbordes-Valmore." Interdisciplinary Nineteenth-Century Studies Colloquium, U of Missouri, Kansas City.
- 2007: "Sisters in Art: Anna Mary Howitt's Fiction and Painting." British Women Writers Conference, University of Kentucky.
- 2006: "Portraits of the Artist as Romantic Female Poet: Representing Marceline Desbordes-Valmore." Nineteenth-Century French Studies Colloquium, Indiana University.
- 2006: "Writing Artistic Identity: From *Valentine* to *Le Chateau de Pictordu*." George Sand: Intertextualité et Polyphonie, University College Dublin (Ireland).
- 2005: Principle organizer and host of "Histories of Representation/Representations of History," 31<sup>st</sup> Annual Nineteenth-Century French Studies Colloquium, University of Texas at Austin. 3-day conference, 300 international participants.
- 2005: "Sisters in the Sister Arts: Crossing Borders of Gender and Genre in 19<sup>th</sup>-Century Britain." Interdisciplinary Nineteenth-Century Studies Colloquium, Louisiana State University.
- 2005: "Ateliers des Peintres: Writing the Female Artist in the XIX Century." Invited talk at French Art in Narrative Conference, Bristol University, England.
- 2004: "He Writes/She Writes; He Rewrites/She Rewrites: Balzac, Sand and the Politics of Authorship." 30<sup>th</sup> Annual Colloquium in Nineteenth-Century French Studies, Washington University, St. Louis.
- 2003: "Composing Romantic Identity: Berlioz and the Sister Arts." Invited presentation at the Berlioz Bicentennial Conference: Berlioz in the Age of Romanticism, University of North Texas.
- 2003: "Postcards from the Edge: Flora Tristan, Paul Gauguin and their Dystopic Utopias." 29<sup>th</sup> Annual Colloquium in Nineteenth-Century French Studies, Arizona State University.
- 2002: "The Empire of the Son: Gender, Genius and Maternity in *Elle et lui*." XV<sup>th</sup> International George Sand Conference, Tulane University.
- 2002: "Women in French Painting and Literature, 1789-1860." PAMLA, Western

- Washington University.
- 2002: "Prostitutes à la carte: Discourses of Desire in Nineteenth-Century France." 28<sup>th</sup> Annual Colloquium in Nineteenth-Century French Studies, Ohio State University.
- 2002: "Dibutades's Daughters: Gender and Genre in 19<sup>th</sup>-Century Art and Literature." Guest lecture in the Humanities at Case Western Reserve University.
- 2002: "Invisible Knowledges: Artistic Education and the Female Painter in Post-revolutionary France." Interdisciplinary Nineteenth-Century Studies Conference, George Mason University.
- 2002: "Food, Whore-ious Food: Feasts of Food and Flesh in Nineteenth-Century France." 2<sup>nd</sup> Conference on Food Representation in Literature, Film and the Other Arts, University of Texas, San Antonio.
- 2001: "Blindspots in the Gendered Gaze: Women Painters in France 1800-1830." 27<sup>th</sup> Annual Colloquium in Nineteenth-Century French Studies, University of Wisconsin, Madison.
- 2001: "Strangers to Themselves: A French Romantic in the Sabine Borderlands." French in Texas Conference, University of Texas at Austin.
- 2000: "Seeing Women: Female Painters in Art and Literature in Post-Revolutionary France." Interdisciplinary Nineteenth-Century Studies and University of Paris X: "Ways of Seeing the Nineteenth Century," Nanterre, France.
- 1999: "*Tableaux à clé*: Women Painters, Creation and Narratives of the 'Sister Arts' in Balzac, Desbordes-Valmore and Sand." 25<sup>th</sup> Annual Colloquium in Nineteenth-Century French Studies, University of Western Ontario.
- 1999: "*Souvenirs atlantiques*: Western "Orientalism" in French Romantic Tales of the Sabine Borderlands." American Comparative Literature Association Conference, Montreal, Canada.
- 1999: "Balzac, Sand and the Sister Arts: Representation and Rivalry in *Le Chef-d'oeuvre inconnu* and *Les Maîtres Mosaïstes*." 14<sup>th</sup> International George Sand Conference, Brandeis University.
- 1998: "Endymion/Girodet/Balzac: Gender, Genre, Representation and Rivalry." 24<sup>th</sup> Colloquium in 19<sup>th</sup>-Century French Studies, Pennsylvania State University.
- 1998: "Painters, the Public and the Press: Lithography in 19<sup>th</sup>-Century France." Blanton Art Museum, University of Texas at Austin.
- 1997: "Painters on the Periphery: Balzac's Nascent Realism and the Marginalization of the Artist 1829-32." 23<sup>rd</sup> Colloquium in 19<sup>th</sup>-Century French Studies, University of Georgia.
- 1996: "The Sublime Rivalry of Word and Image: Ruskin and Turner Revisited." Invited speaker at "John Ruskin and Victorian Culture," Armstrong Browning Library, Baylor University.
- 1996: "Wife, Mother, Martyr: The Domestic Drama of Marie-Antoinette in Bovi's Engravings." American Society of Eighteenth-Century Studies Conference, University of Texas at Austin.
- 1996: "*La Plume et le Pinceau*: Diderot, the Salon and the Birth of Art Criticism," Huntington Gallery, University of Texas at Austin.
- 1995: "Between Word and Image: The Dialectics of Literary Montage." Columbia University Department of French Distinguished Alumni Lecture Series.



- 1995: "The Pygmalion Paradox: Allegories of Animation in 19th-Century Painting and Literature." 21st Colloquium in 19th-Century French Studies, University of Delaware.
- 1995: "Portraits of Power: Zola and Manet." Center for the Study of Modernism, University of Texas at Austin.
- 1994: "Border Crossings and Generic Skirmishes: Zola, Manet and the Struggle for Signification." 20th Colloquium in 19th-Century French Studies, University of California at Santa Barbara.
- 1994: "Reading as Viewing: Baudelaire and the Aesthetics of Interior Flânerie." Baudelaire: Between Image and Text, An Interdisciplinary Symposium, Huntington Gallery, University of Texas at Austin.
- 1993: "Terrorized and Terrorizing: *Spleen de Paris* and the Economic Sublime." 19th Colloquium in 19th-Century French Studies, University of Kansas.
- 1993: "Ruskin and Laforgue: Visual-Verbal Dialectics and the Poetics/Politics of Montage." American Comparative Literature Association Conference, Indiana University.
- 1992: "Expressive Repression: Baudelaire's *Paradis artificiels* and the Aesthetics of the *Non-Dit*." 18th Colloquium in 19th-Century French Studies, SUNY Binghamton.
- 1991: "The Visual Aesthetic and Reading as Viewing in Diderot's Critical Discourse." MLA Convention, San Francisco.
- 1991: "Balzac and Zola in the Atelier: The *Paragone* Revisited?" 17th Colloquium in 19th-Century French Studies, University of New Orleans.
- 1991: "Pygmalion Denied: *Le Chef-d'oeuvre inconnu*." Kentucky Foreign Language Conference, University of Kentucky.
- 1990: "Laforgue's *Prose blanche*." 16th Colloquium in 19th-Century French Studies, University of Oklahoma.

### **PROFESSIONAL SERVICE (selected)**

#### **National/International:**

- NEH Fellowship Review Panel member, 2020
- French Program Evaluator, TIEC/Prince Mohammad bin Fahd University, Saudi Arabia 2020
- International Advisory Board, American University in Beirut
- Co-Editor, *Nineteenth-Century Contexts: An Interdisciplinary Journal*
- Editorial Board, *Dix-Neuf: Journal de la Société des Dix-Neuviémistes*
- Editorial Board, *Nineteenth-Century Studies*
- Editorial Board, *European Romantic Review*
- Editorial Board, *George Sand Studies*
- PMLA Editorial Advisory Committee, 2018-21
- MLA Forum Executive Committee, 19<sup>th</sup>-Century French, 2017-21
- Project Evaluator for ANR (French National Research Agency), 2013, 2014
- Project Evaluator for NEH, 2013
- Project Evaluator for American Academy in Berlin, 2013
- Modern Language Association (MLA) Executive Council, 2008-12
- MLA Delegate Assembly Organizing Committee, 2008-12

MLA Delegate Assembly, 2006-2008  
 International Member, Centre for Nineteenth-Century Studies, Durham University  
 Treasurer and Board Member, George Sand Association 2011-17.  
 President, Interdisciplinary Nineteenth-Century Studies Assn, 2011-13  
 1<sup>st</sup> Vice-President, Interdisciplinary Nineteenth-Century Studies Assn 2009-11  
 2<sup>nd</sup> Vice-President, Interdisciplinary Nineteenth-Century Studies Assn. 2007-09  
 Chair, Local Organizing Committee for Interdisciplinary Nineteenth-Century Studies  
 Conference at University of Texas, 2010  
 Chair, INCS Essay Prize Committee, 2007-11  
 Board Member, Interdisciplinary Nineteenth-Century Studies Association 2005-08  
 Steering Committee, Nineteenth-Century French Studies Association, 2004-07.  
 Application evaluator, National Humanities Center, 2008-20.  
 Chair, Local Organizing Committee for Nineteenth-Century French Studies  
 Colloquium at University of Texas, 2005.  
 Abstract Evaluator, NCFS and INCS Conferences, 2004-20  
 Member of Advisory Board and Executive Committee of the American  
 Comparative Literature Association (1991-94)  
 Manuscript reviewer for *PMLA*; *French Studies*; *Romantic Review*; *Nineteenth-Century French Studies*; *Nineteenth-Century Contexts*; *Modern Language Studies*; *Dix-Neuf*; *Romance Studies*; *Nineteenth-Century Studies*; *Word & Image*; *Contemporary French Civilization*; *European Romantic Review*; *Mosaic: A Journal for the Interdisciplinary Study of Literature*; *South Central Review*; *Britain, Representation, and Nineteenth-Century History*; Cornell UP, Indiana University Press, Northwestern UP, University of Toronto Press, Penn State University Press, MLA Press, Ashgate Press, Bucknell UP, Bloomsbury, Rodopi/Brill, and McGraw-Hill.  
 External evaluator of promotion dossiers for Brown University, Georgetown University, Duke University, UNC Chapel Hill, Indiana University, University of Exeter (UK), McGill University (Canada), UC Riverside, UC Santa Cruz, University of Illinois Urbana-Champaign, George Washington University, University of Colorado, Boulder, Yeshiva University, Boston University, Fordham University, University of Richmond, University of Massachusetts at Boston, University of Puerto Rico, Bowling Green University, Oakland University, Boston College, North Carolina State University, SMU, and Texas Tech University.  
 External Department/Program Reviews: Ohio State University; University of Michigan; UCLA; Louisiana State University.

### **University of Texas at Austin**

Co-Chair, UT Press Director Search Committee (2020)  
 Co-Chair, Joint Faculty Hire Search Committee, French and Arabic Studies (2019-20)  
 Chair, UT Press Faculty Advisory Board (2019-21)  
 Temple Scholarship Committee (2019-20)  
 Mellon Mayes Undergraduate Fellowship Selection Committee, 2017-20  
 Liberal Arts Student Affairs Faculty Committee, 2016-19  
 Mezes Award Committee, 2017-20  
 Provost's Innovation Incubator Task Force, 2014-16.  
 Faculty Advisory Board, University of Texas Press (2005-06; 2011-12; 2018-19)

Faculty Development Mentor, 2009-10, 2013-14.  
University Coop Faculty Research Excellence Award Committee (2014)  
Chair, Faculty Council Student Life and Activities Committee (2010-11)  
Faculty Council Ad Hoc Committee on Athletics (2011)  
Blunk Professorship Award Committee (2011)  
European Studies Advisory Board (2010-12)  
FLAS Fellowship Committee (2011)  
WGS New Faculty Mentor (2009-10; 2013-14)  
Organizer, Interdisciplinary Nineteenth-Century European Studies Faculty Study  
Group (2008-11)  
Elected Member of Faculty Council (2004-06; 2010-12; 2018-20)  
Advisory Panel for Religion and the Arts Program (2002-05)  
Faculty Advisor to Women's Studies Student Conference (2002)  
Temple Scholars Selection Committee (2001-06, 09)  
Accessions Committee, Huntington/Blanton Museum (1995-98)  
Panel Moderator, Women's Studies Graduate Student Conference on Gender (1996)  
Faculty Fellow, Women's Coop (1995-96)  
Faculty Fellow, Kinsolving Dorm (1993-94)

### **Department of French and Italian**

Executive Committee (1995-96; 1998-00; 2001-20)  
Co-Chair, Curricular Reform Committee (2013-14)  
Walther Endowment Stewardship Committee, Chair (2011-12)  
Graduate Studies Committee Chair (1997-00; 2009-10)  
Graduate Advisor (2000-2003; 2010-12; 2014-20)  
Chair of Graduate Admissions and Funding Committee (2009-11)  
Undergraduate Studies Committee (1994-95; 1998-99; 2000-02; 2005-07; 2013-15)  
Initiated French Coffee and Conversation Hour at Cactus Café (1995)  
Initiated Faculty-Student Mentoring Program (1994)  
Mock MLA Interviews (1993-17)

### **Comparative Literature**

Steering Committee (1995-20)  
Graduate Advisor (2003; 2004-06)  
Assistant Graduate Advisor (1997-00)  
Acting Graduate Advisor (summer 1999)  
Acting Chair (summer 1998)  
Placement Committee Chair (1998-99)  
Qualifying Examination Committee (1999)  
Course Committee (1996-13)  
Continuing Fellowship Committee (1997-06)  
Admissions Committee (1997-99; 2001-13)  
Proseminar Participant (1996-12)  
Mock MLA Interviews (1994-17)

### **Plan II**

Director (2017- )

Acting Director (2008; 2012-13)  
Associate Director (2005-17)  
Advisory Council (2005- )  
Thesis Seminar Director/Advisor (2007-17)  
Admissions Committee (2000-11)  
Voltaire's Coffee leader (2000-17)  
Sophomore Advisor (1996-17)  
Panel Moderator, Thesis Symposium (1995-11)  
Parents' Day Model Course Presentation (2000)  
Course Committee (1998-11)  
Workshop on Teaching Writing (1998)  
Presented Paper on Teaching with Multi-Media at 60th Anniversary Faculty  
Symposium (1996)

### **COURSES TAUGHT 1992-2017**

#### **Graduate French:**

FR 180K: Proseminar in French and Italian Studies  
FR 382L: Representing Women in French Fiction and Film\*  
FR 385L: Zola's Rougon-Macquart and Second Empire France  
FR 390M: Gendered Geographies: Space and Place in French Literature\*  
FR 390M: Identity and Performance in XIXe Literature\*  
FR 390M: Portraits des artistes au XIXe siècle  
FR 390M: La Femme, la famille et la société au XIXe siècle\*  
FR 390M: Revolutions in Art and Literature\*  
FR 390M: From Romanticism to Realism\*  
FR 390M: From Realism to Decadence\*  
FR 390M/CL 381: Metropolitan Visions: Seeing, Subjectivity, Modernity  
FR 390M: Border Crossings: Transgressing Limits of Gender and Genre in XIX\*  
FR 391K: Gender, Genre, Power: The Novel in France and the Politics of Power  
FR 391K: Francophone Women Writers  
FR 381M: Critical Approaches to Literature  
FR 381J: Painting, Literature, Criticism in 19th-Century France  
\* Cross-listed with WGS

#### **Graduate Comparative Literature:**

CL 382: The *Bildungsroman* in Europe 1790-1900  
CL 382/E 393M: The *Bildungsroman* and Its Postcolonial Legacy (1790-1990)  
CL 382: Interdisciplinary Studies in Gender and Genre: Portraits of the Female Artist  
in the 19<sup>th</sup> Century\*  
CL 381: Women on the Verge: Border Crossing in Women's Writings of the 19<sup>th</sup>  
Century\*  
CL 382/FR 390: Metropolitan Visions: Seeing, Subjectivity, Modernity  
\* Cross-listed with WGS

#### **Plan II Undergraduate Honors Program**

TC 603: World Literature from Goethe to Rushdie  
TC 301: Painters and Poets in Europe 1800-1930 [freshman seminar]  
TC 357: The *Bildungsroman* and its Post-Colonial Legacy [junior seminar]  
TC 357: Modern Caribbean Literatures: Identity, Hybridity and Resistance  
TC 660: Introduction to Research Methods and the Thesis

### **Undergraduate French:**

FR 506: first semester French  
FR 312K & 312L: 3rd & 4th semester language and literature  
FR 310K & 310L: 3rd & 4th semester French grammar and reading, taught in English  
FR 326L: French Literature 1750- present  
FR 341K: The Author as Art Critic  
FC 349: Masterworks of French Literature: Fictions of the Self and Other\*  
FR 358: Women, Family, Society in 19th-Century France  
\* Cross-listed with WGS, EUS, CTI, and CL

### **Undergraduate Studies**

UGS 302: Cultures in Context: Caribbean Literature, Music, and Film

## **DISSERTATIONS DIRECTED**

### **In Progress:**

Charlotte Fiehn (co-director), “Disrupting Form and Genre: George Eliot and Virginia Woolf” (English)  
Sarah LePichon, “Meaning-Making in Collaborative Spaces From the Letter to the Classroom” (French and WGS)

### **Defended:**

Maxence Leconte, “Modernity and Masculinity beyond the Ring: Visual, Literary, and Artistic Portraits of the Boxer in France, 1903-39” (French, 2020)  
Laetitia Zembski, “*Mes Tissages*: Self-Fashioning and Performance in the Autobiographical Work of Sand, Bernhardt, and Colette” (French, 2019)  
Ryan Swankie, “Aesthetic Activism: The Poetics of Stage Direction in the Theatre of Apollinaire, Artaud, and Genet” (French, 2018)  
Yazmina Fawaz, “Re-Imagining Environmental Waste: An Eco-Critical Reading of Contemporary African Women Authors” (French, 2018)  
Valérie Masson, “Bridging the Gap between Center and Periphery: *La Région* as a Space to Thinking the Nation in Sand, Maupassant, and Pagnol” (French, 2017)  
Audrey Doussot, “Mediated Authority: Portraits of the Writer in the Age of Mechanical Reproduction, from Baudelaire to Beigbeder” (French, 2017)  
Nicholas Spinelli, “Family Friendly: Modes of Homo-Affinity in the French Novel, 1770-1850 (French, 2016)  
Meredith Lehman, “Out of Place: Exilic Absence in the Writing and Photography of

- Hugo, Zola, and Loti” (French, 2016)
- Heather Latiolais Eure, “Illegible Women: Feminine Fakery, Façades, and Counterfeits in Nineteenth-Century Literature and Culture” (Comp Lit, 2013)
- Claire Jones, “Constructing *Le Quotidien*: Urban and Rural Space in Contemporary French Film and Literature” (French, 2012)
- Marnie Bethel, “Constructions of Identity on the Stage and on the Page: The Jewish Actress in Nineteenth-Century France” (French, 2012)
- Andrea Hilkovitz, “Telling Otherwise: The Poetics and Politics of Re-Writing in Africa and the Diaspora” (Comp Lit, 2011)
- Elizabeth Erbeznik, “Between Boulevard and Boudoir: Working Women as Urban Spectacle in Nineteenth-Century French and British Literature” (Comp Lit, 2011)
- Claire Burkhart, “Reading and Writing Women: Representing the *Femme de Lettres* in Stendhal, Balzac, Girardin, and Sand” (French, 2011)
- Christopher Micklethwait, “*Faits Divers*: Modernism and Nationalism in Third-World Literary Magazines” (Comp Lit, 2010).
- Matthew Russell (co-director), “Feeling Forgotten: The Survival of Forgotten Memory in Charlotte Smith, William Godwin and Walter Scott” (Comp Lit, 2009).
- Julie Monty (co-director), “Textualizing the Future: The Dystopian Turn in French Fiction and Film” (French, 2006)
- Laura Sager, “Writing and Filming the Painting: Ekphrasis in Literature and Film” (Comp Lit, 2006).
- Jean El Harim, “Translating Noussa Fassi Fahri’s *La Baroudeuse*: A Case Study in Post-Colonial Translation” (Comp Lit, 2004).
- Keri Berg, “Fighting for the Page: Balzac, Grandville and the Power of Images, 1830-1848” (French, 2003).
- Courtney Sullivan, “Mapping the Demi-Mondaine: Fictions of Class, Contamination and Containment in Nineteenth-Century France” (French, 2003).
- Heather Brady, “Moving Beyond France: *La Traversée féminine* and Women’s Travels to the Americas in Nineteenth-Century Literature and Art” (Comp Lit, 2001).
- Mary Ellen Higgins, “Orphanage, Gender and Migration: Apprenticeship and Belonging in African and Caribbean Narratives” (Comp Lit, 2001).
- Carolyn McConnell, “From *La Folle du Logis* to *La Femme dans sa Loge*: Rachilde, Colette and Strategies of Gender and Authorship” (French, 2001).
- Lisa Walsh, ““You Are Not Yourself”: Toward an Alternative Ethics of Modernity” (French, 1998).
- Marie-France Davern, “Balzac, Sand and Adultery” (French, 1998).
- Beverly Randall, “Gender, Body and Age in the Writings of Beauvoir, Duras and Schwarz-Bart” (French, 1997).
- Valerie Porcello, “*Intertexte en procès*: From Early Romance to Nouveau Roman” (French, 1995)

#### **DISSERTATION COMMITTEES:**

- Françoise de Backer, “Representing the Second World War in Contemporary French Novels and History Museums” (French, def. 1997).
- Laura Bayne, “Representations of Pygmalion in Early Modern Literature” (Comp Lit, discontinued).

Stephanie Brynes, “Aesthetic Suicide in Avant-Garde Literature of the 1920s: Portraits of Self-Destruction by Breton, Gide, and Cocteau” (French, def. 2020)

Jamila Davey, “Assia Djebar’s Literary and Theatrical Engagements with Women and Gender in the Islamic Past: Epistemology, Experience, and Ethical Agency” (Comp Lit, 2019).

Tyson Echelle, “Sketchy Traditions: Argentinian Humor from Popular Theatre to the Internet” (Spanish and Portuguese, def. 2017).

Francisca Folch-Couyoumdjian, “The Marquis de Cuevas: The Ballet Eccentric” (Comp Lit, def. 2014).

Isabel Garayta, “Feminism, Rewriting and Translation” (Comp. Lit., def. 1998)

Elizabeth Garcia, “The Search for the Divine in Porfirian Mexico” (Spanish, def. 2012).

Jason Alan Goldstein, “Claude Monet and the Art of Description in the Criticism and Literature of Gustave Geffroy and Octave Mirbeau” (Art History, def. 2017)

Lydia Gonzalez-Quevedo, “A Post-Colonial Approach to Colonial Literature? The Case of Puerto Rico” (Comp. Lit., def. 1996).

Françoise Ghillebaert, “The Ontological Function of Disguises in George Sand’s Novels” (French, def. 1996).

Richard Gray, “Radio Theatre in France” (French, def. 2006).

Anne Gwin, “A Funhouse Speculum: Reflected Truth in the Poems of Guillaume IX, Marcabrut and Raimbaut d’Aurenga” (French, def. 2001).

Rama Hamarneh, “Unsettling Communities: Representations of Indigenous Identity and Mobility in Jordanian and Canadian Short Narratives” (Comp Lit, 2019).

Beth Burnett Henderson, “The Spread of French in Protectorate Morocco among European, Jewish, Berber, and Muslim Communities” (French, def. 2011)

Hala Herbly, “Uncanny Affects: Professionalism and the Gothic Sensibility” (English, def. 2013).

Leslie Holland, “Constructing Identity in Contemporary North African Literature” (French, discontinued).

Jenny Hylton, “Seurat’s Critical Distance” (Art History, def. 2012).

Nancy LaGreca, “Feminism and Subjectivity in Three Spanish American Novels, 1887-1903” (Spanish, def. 2003).

Hyun Jung Lee, “Global Fetishism: Dynamics of Transnational Performances in Contemporary South Korea” (Comp Lit, def. 2008).

Yu-Rou Li, “A Performance Study of *Domaines* by Pierre Boulez” (Music, def. 2020)

Rudy de Mattos, “Olympe de Gouges and Revolutionary Theatre” (French, def. 2007).

Anne McCreary, “Women in Circulation: Tracing Women and Words in Medieval Literary Economies” (French, def. 2013).

Aména Moinfar, “In Search of Lost Geographies: Contemporary Literature of (Mis)Education by Children of Exile and Immigration” (Comp Lit, def. 2010).

Deborah Ochoa, “Formations of Female Identity in Hispanic Women’s Writings” (Spanish, def. 2006).

Megan Oprea, “The Language Attitudes of Second-Generation North African in France: The Effects of Islam, National Identity, and Proficiency” (French, def. 2015).

Dayna Oscherwitz, “Representing the Nation: Cinema, Literature and the Struggle for National Identity in Contemporary France” (French, def. 2001).

Clémence Ozel, “Queer Topographies in Contemporary French Cinema: The Films of Céline Sciamma, Virginie Despentes, and Emilie Jouvét” (French, def. 2018).

Jennifer Philips, “Contemporary Theatre of the Absurd in France, US, and South America” (Comp Lit, def. 2008).

Elizabeth Picherit, “The Romance of the Telephone: Women, Disability, and Technology in Nineteenth- and Early-Twentieth-Century Literature” (English, 2020)

Miguel Santos-Neves, “Struggles with History: Relics of Colonial Culture in Freyre, Faulkner, and Césaire” (Comp Lit, def. 2012).

Erin Redmond, “Gender Treachery in Latin American Literature: Inversions and Perversions in Narrative from the *Cono Sur* and Brazil” (Spanish, def. 2008).

Michael Reyes, “Fragments of Carceral Memory: Abolitionist Narrative Work in Literature and Penal Heritage Commemoration” (Comp Lit, def. 2020)

Edgard Sankara, “African Autobiography” (French, def. 2002).

Beatriz Cacères Schleppe, “Empowering Identities: Francophone Female Novels” (French, def. 2003).

Georgia Smith Seminet, “The Repression of Female Desire in the Mexican Novel” (Spanish, def. 2000).

Philippe Seminet, “Libertinism, the *Philosophes* and the Marquis de Sade” (French, def. 1999).

Kaitlin Shirley, “Dostoevsky and the Rousseau Trap: Considerations on the Man of Nature and Truth” (Comp Lit, def. 2019).

Melissa Skidmore, “Food in the Francophone Novel” (French, def. 2005).

Kimberley Smith, “Imperial Encounter: 19th-Century Representations of Egypt and Algeria” (Art History, discontinued).

Robert Stone, “Picaresque Continuities: Transformations of a Genre” (Comp Lit, def. 1997)

Nancy Tille-Victorica, “The Corporeality of Trauma, Memory, and Resistance: Writing the Body in Contemporary Fiction from Chile and Argentina” (Spanish, def. 2014).

Maia Todorova Toteva, “*Whose Fly is This?* The Beginning of Moscow Linguistic Conceptualism: Text and Image in the Early Works of Ilya Kabakov (1962-1966)” (Art History, def. 2011)

Amy Vidor, “Testifying to Auschwitz and Algeria” (Comp Lit, def. 2019)

Florence Widmer-Schnyder, “Toward a Genre Theory of Travel Literature: Renegotiating Identities of the Dispossessed in 19th-Century European Literature” (Comp Lit, def. 2000).

Jocelyn Wright, “*Beur, Blanc, Black: The Banlieue Talks Back* in Novels, Films, and Graphic Novels” (French, def. 2018)

## **MASTERS THESES/REPORTS DIRECTED**

Emma Rose Wilson, “Ni Fille, ni fils: Gender/Genre Fluidity in Nina Bouraoui’s *Garçon manqué* and Leïla Sebbar’s *L’Arabe comme un chant secret*” (Comp Lit, 2018)

Nina Sport, “The Birds and the Bees: Gender Performance in Grandville’s *La Vie Privée et Publique des Animaux*” (Comp Lit, 2017; winner of the André Lefevre MA Prize)



- Thammika Songkhaeo, “Reverse *Japonisme*: Transpositions of Zola, Cézanne, and Van Gogh in Twentieth-Century Japan » (Comp Lit, 2013)
- Katy Branch, “Romantic Inheritance or Realist Repudiation: Responses to Rousseauvian Education in *Eugénie Grandet* and *Indiana*” (French, 2010)
- Katherine Springer, “*Ourika* and Haiti” (French, 2009)
- Elizabeth McManus, “Diderot and the Libertine Novel” (French, 2007)
- Miguel Santos-Neves, “Baudelaire in Brazil: Manuel Bandeira’s Interpretations of “Invitation au voyage”” (Comp Lit, 2007)
- Heather Latiolais, “*Nana* and *Sister Carrie*” (Comp Lit, 2007)
- Karina Dedeyan, “Baudelaire and Goya: Fantastic Intersections” (French, 2007)
- Elizabeth Erbeznik, (Ad)Dressing Gender: Cross-Dressing as Code-Breaking in Gautier’s *Mademoiselle de Maupin* (Comp Lit, 2006).
- Kate Kleinworth, “Teaching *Le Rouge et le noir*: A Case Study » (FLE, 2006).
- Elizabeth Hythecker, “Deconstructing the Dandy: The Impossible Identity in Gautier, Baudelaire and Huysmans” (French, 2005).
- Claire Burkhardt, “Marriage and its Discontents in Duras, Cottin and Sand” (French, 2005).
- Andrea Hilkovitz, “Writing Womanhood: Francophone African Women’s *Bildungsromane* (Comp Lit, 2004).
- Brittany Horn, “Women and War: Narrative and Images of 1870” (French, 2004).
- Aicha Ennaciri, “Reading Space, Mapping *Le Caire*: Flaubert’s Travel Diaries and the Poetics of Place” (French, 2003).
- Claire Jones, “Locating the Fantastic in Villiers’ *Contes cruels*” (French, 2003).
- Nadia Mamelouk, “Fromentin’s Algeria in Word and Image” (French, 2002).
- Jean Love El Harim, “Three Female Maghrebi Novels” (Comp Lit, 2001).
- Angeliki Salamalecki, “The Greek War for Independence and the French Romantic Imagination” (French, 2000).
- Jennifer Scheppers, “Judith Gautier: Female Art Critic and *Orientaliste*” (French, 2000).
- Heather Kristoff, “Costume and Gender Performance in Gautier’s *Mademoiselle de Maupin* (French, 1998).
- Maria Carmen Meyer, “Musset and Rebellion” (French, 1997).
- Heather Brady, “*La Patrie mise à nue*: The Primitivist Collision in the Poetry of Baudelaire, Dario and Senghor” (Comp Lit, 1996).
- Keri Berg, “The Cyborg Speaks: Science, Gender and the Search for Subjectivity in Villier’s *L’Eve future*” (French, 1996).
- Leslie Casey, “Urbanization and Hausmannization: Maupassant’s *Contes*” (French, 1995).
- Heather Taylor, “Paul Valéry, Polemicist and Poet: The Redefinition and Poetic Integration of the Sister Arts” (French, 1994).
- Heidi Miller, “Engravings and Text in Rousseau’s *La Nouvelle Héloïse*: The Changing Role of Paratext” (French, 1993).

## UNDERGRADUATE HONORS THESES

Aliyah Conley, “Suspended in Sound: Music as Experience in Proust” (Plan II, 2018).  
 Awarded Mitchell Prize for Undergraduate Research

Laura Zhang, “A Surrealist Homecoming: An Investigation of Corporeal  
 Metamorphoses in Leonora Carrington’s *Down Under*” (Plan II, 2018)

Emily Nagel, “Apollinaire and Magritte: Words and Images” (European Studies,  
 2017)

Will Parsley, “Politics of Political Economy: Revisiting Elinor Ostrom and Garrett  
 Hardin” (Plan II, 2016)

Andrew Wilson, “Entre Deux Mondes: Constructions of Identity in the Post-Colonial  
 Novel in France and Britain” (Plan II, 2014)

Lisa Gerard, “Women, Space, and Place: The Relation between Décor and Social  
 Mobility in Balzac’s *La Cousine Bette*” (French 2012)

Ian Berry, “Paris in a Glance: Vision, the City, and the Prose Poem in Baudelaire’s *Le  
 Spleen de Paris*” (Plan II, 2011)

Taylor Dunn, “Frenchness and the Racial Other in the 1920s: A Re-Reading of the  
 Parisian Jazz Age” (European Studies, 2011)

Kellie Green, “Marguerite Duras et la maternité” (French, 2010)

Saul Elbein, “A Dangerous World: *24* and the Invention of the Post-9/11 Terrorist”  
 Plan II, 2010)

Jesse Cordes Selbin, “Challenging Discourse: French Theory in the 1960s, from  
 Oulipo to Cixous” (LAH, 2009). Awarded Mitchell Prize for Undergraduate Research.

Anna Shoemaker, “*Kiffe Kiffe demain* and the Immigrant Narrative in Contemporary  
 France” (Plan II, 2007).

Andrea Knowlton, “Fragments of Youth: The *Bildungsroman* Tradition in the Novels  
 of Beauvoir, Atwood and Duras” (Plan II, 2001).

Tracy Turnbaugh, “Marguerite Duras and Edwidge Danticat: Colonial Collisions”  
 (Plan II, 2000).

Brigid Spackman, “*Ekphrasis* and the Interart Analogy” (Plan II, 1998).

Erin Parisi, “Jean Cocteau in Word and Image” (Plan II, 1997).