

Eighteenth International George Sand Conference
September 25-27 2008
University of California at Santa Barbara, USA
“Writing, Performance, and Theatricality in George Sand’s Works”
In memory of Nathalie Buchet Ritchey (1963-2007)

Program
Thursday September 25, 2008

10:00am – 1:00pm. Registration.

Location: Mar Monte Hotel (still a preliminary location).

12:00 – 1:00pm. Lunch on your own.

Bus will leave at 1:00 for the University from the hotel.

1:30 – 1:45pm. Welcome from David Marshall, Dean of the Humanities and Fine Arts, College of Letters and Science, UCSB

Location: Interdisciplinary Humanities Center, McCune Conference Room, 6th Floor, Humanities and Social Science Building.

1:45-2:00pm. Opening Remarks from Catherine Nesci and Annabelle Rea.

2:00 – 4:00pm. Plenary Session: “Sand’s Theatrical Practice”

Location: Interdisciplinary Humanities Center, McCune Conference Room, 6th Floor, Humanities and Social Science Building.

Chair: Catherine Masson (Wellesley College)

- **Shira Malkin** (Rhodes College): “George Sand et la pratique de la mise en scène”
- **Olivier Bara** (Université Lumière Lyon II): “Comédiens en scène: George Sand et la comédie *comique*”
- **Gay Smith** (Wesleyan University): “Why Sand Abandoned *Gabriel* for *Julia*”

4:15 – 4:45pm. Coffee/Tea Break. Location: Women’s Center Conference Room & Library, Student Resource Building

5:00 – 7:00pm. Panel sessions 1

A. Music and Transcendence. Location: Multipurpose Room, Student Resource Building

Chair: David Powell (Hofstra University)

- **Evlyn Gould** (University of Oregon): “The Lyric Priest in George Sand’s *La Dernière Aldini*”
- **Linda Kick** (University of California, Santa Barbara): “George Sand : Performing the Sublime”
- **Arline Cravens** (Washington University in St. Louis): “Music’s Shifting Landscapes on the Path to Sand’s Transcendental Heroine in *Consuelo*”
- **Françoise Ghillebaert** (The University of Puerto Rico, campus Río Piedras): “The Artist in *Rose et Blanche* and *Consuelo. La Comtesse de Rudolstadt* : Artist as Improviser and Artist as Savior”

B. The Politics of Utopia. Location: Conference Room #3153, 3rd Floor, Office of International Students and Scholars, Student Resource Building

Chair: Cynthia Skenazi (UCSB)

- **Tatiana Khozanova** (University of Moscow & UC Santa Barbara): “L’idéal précieux revu et corrigé (*L’Astrée* d’Honoré d’Urfé au miroir des *Beaux messieurs de Bois-Doré*)”
- **Stephanie Wooler** (Harvard University): “Fraternality and Transformed Memory: Re-Staging the Revolution in *Nanon*”
- **Patrick Bray** (University of Indiana): “*Nanon*’s Illegible Utopia”
- **Virginia Piper** (University of Oregon): “Revolutionizing the Fairy Tale: Intersections of History and Form in George Sand’s *La Petite Fadette*”

7:15 – 8:30pm. Reception and Buffet. Location: Faculty Club.

Bus will leave from Faculty Club to hotels at 8:45pm.

Friday September 26, 2008

Bus will leave at 8:30 from hotel

9:00 – 11:00am. Registration.

Location:

9:00 – 11:00 Panel Sessions 2

A. Masks, Carnival & Italy. Location:

Chair: Annabelle Rea (Occidental College)

- **Olga Kafanova** (University of Tomsk, Russia) : “Théâtralité dans le roman *La Dernière Aldini* : jeux de scènes et masques”
- **Haruko Nishio** (Keio University, Japan): “Déguisement, une technique d’écriture dans l’œuvre sandienne”
- **Clorinda Donato** (California State University, Long Beach): “George Sand’s Reconstruction of Eighteenth-century Theatre Culture and Dialogue in *Consuelo*”
- **Marie-Christine Garneau** (University of Hawaii) : “La Campagne romaine: un lieu commun pas si commun”

B. Intertextualities & Intercultural Dialogue. Location:

Chair: Karen Turman (UCSB)

- **Christophe Ippolito** (The Georgia Institute of Technology): “Aspects intertextuels de la mise en scène de l’intériorité dans la conclusion d’*Indiana*”
- **Monia Kallel** (Institut Supérieur des Sciences Humaines de Tunis): “Sand et Flaubert : ‘les deux amis’”
- **Philippe Mustière** (Ecole Centrale de Nantes): “Etude psychocritique croisée de *Laura* de George Sand et de deux romans de Jules Verne”
- **Sharon Deane** (University of Edinburgh): “Translating the Translated : Negotiating the Berry in *La Mare au Diable*”

11:00 – 11:30 Coffee/Tea Break. Location:

11:30 – 1:00 Panel Sessions 3

A. The Dialogue: Between Theater and Prose Fiction. Location:

Chair: Professor Jody Enders (UCSB)

- **David A. Powell** (Hofstra University): “Farce romanesque: Structure et dialogues théâtraux dans *La Dernière Aldini*”
- **Rachel Corkle** (New York University): “Theater, Spectatorship and Knowledge in George Sand’s *Romans Dialogués*”
- **Marianne Lorenzi** (Université de Paris IV-Sorbonne): “L’éducation dans *Mauprat* : une initiation au dialogue et à la parole convaincante”

B. Theatricality and the Press. Location:

Chair: Kathyne Adair (UCSB)

- **Marie-Claire Vallois** (Cornell University): “*Fanchette* (1843): réflexions sandiennes entre l’économie politique et la fiction”
- **Dominique Laporte** (University of Manitoba): “‘Vous êtes de ceux que je voudrais contenter toujours’: La théâtralisation du *Magasin pittoresque* dans *Flamarande* et *La Tour de Percemont*”
- **Marie-Eve Thérenty** (Université Paul Valéry, Montpellier 3): “Théâtralité/auctorialité chez Sand journaliste”

C. Theatrical Practices II. Location:

Chair: Gay Smith (Wesleyan University)

- **Catherine Masson** (Wellesley College): “George Sand : ‘un auteur dramatique honnête dans la peau d’un romancier’”
- **Romira Worvill** (Université Acadia): “La Réflexion sur l’illusion dans *Le Château des Désertes* (1847) de George Sand et dans *Le Fils naturel* et *Les Entretiens sur ‘Le Fils naturel’* (1757) de Denis Diderot”
- **Isabelle Michelot** (Paris, Independent scholar): “L’Acteur et le ‘performer’, échanges et dédoublement”

1:00 – 2:00pm. Lunch on your own. Suggested locations: Faculty Club or University Center. “Assemblée générale” of the George Sand Association (Faculty Club).

2:00 – 3:30pm Panel Sessions 4

A. Theatrical Novellas. Location:

Chair: Suzanne Braswell (UCSB)

- **Valentina Ponzetto** (Université de Paris IV-Sorbonne): “George Sand et le genre du proverbe”
- **Cathy Leung** (Columbia University): “Theater and Theatrical Performance in George Sand’s *Mattea*”
- **Yvon Le Scanff** (Université Paris III-Sorbonne Nouvelle): “Du bon usage de la théâtralité dans la nouvelle : l’exemple de *Lavinia*”

B. The Author and her Doubles. Location:

Chair: Lucienne Frappier-Mazur (University of Pennsylvania)

- **Martine Reid** (Université de Lille III): “Histoires de vocation”
- **Eve Sourian** (CUNY, Graduate Center): “Alexandre Dumas fils et George Sand : une collaboration”
- **Marie-Pierre Rootering** (Düsseldorf, Independent scholar): “George Sand dramaturge: une collaboratrice ambiguë?”

C. Operas and Divas. Location:

Chair: Anne Marcoline (UCSB)

- **Catherine Authier** (Université de Versailles Saint-Quentin-en-Yvelines): “Le Mythe de la diva au dix-neuvième siècle à travers le roman *Consuelo*”
- **Dora Wilson** (Ohio University): “*Consuelo* as Opera”
- **Véronique Bui** (Université du Havre): “Sand: paroles/Viardot : musique. *La Mare au Diable*, opéra comique en un acte et deux parties”

3:30 – 4:00pm Tea and Coffee Break. Location:

4:00 – 5:15pm. Plenary Address I. Anne McCall (Tulane University): “George Sand Stages the Law.” Introduction by Annabelle Rea.

5:30 – 7:00pm. Musical Event & Homage to Nathalie Buchet Ritchey with Sylvaine Egron-Sparrow, Catherine Masson and Marie-Paule Tranvouez, Wellesley College

Bus will leave at 7:15pm from the University Center, or the Student Resource Building

Saturday September 27, 2008

Bus will leave at 8:30 from hotel.

9:00 – 11:00 Panel Sessions 5

A. Gender as Performance. Location:

Chair: Aurélie Chevant (UCSB)

- **Lynn R. Wilkinson** (University of Texas at Austin): “Gender and Performance in George Sand’s *Nouvelles* of 1837”
- **François Kerlouégan** (Paris, Independent scholar): “Désir, délire et dolorisme: les mises en scène du corps dans *Lélia*”
- **Magali Le Mens** (Paris, Independent scholar): “L’Hermaphrodisme de George Sand”
- **Nigel Harkness** (Queen’s University Belfast): “Corps, parole et performance dans le roman sandien”

B. Politics as Theater/Theater as Politics. Location:

Chair: Sylvaine Egron-Sparrow (Wellesley College)

- **Máire Cross** (Newcastle University): “The Construction of Political Heroes through Writing”
- **Chiyo Sakamoto** (Kobe University, Japan): “Théâtre fantastique au château d’Ionis dans *Les Dames vertes*”
- **Daniel Long** (Université Sainte-Anne, Canada): “Les jeux du concours et de l’histoire dans *Horace*”

C. Historical Dramas. Location:

Chair: Marie-Paule Tranvouez (Wellesley College)

- **Claudine Grossir** (LIRE CNRS/Lyon II – IUFM Paris Sorbonne): “De conspiration en révolution : George Sand et le drame historique”
- **Marie-Pierre Le Hir** (University of Arizona) : “Construction de l’habitus national dans *Cadio*, roman et pièce”
- **Gilbert Chaitin** (Indiana University): “The Secret of *Lorenzaccio*'s Success: Art and Identity in Sand's *Conspiration en 1537*”

11:00 – 11:30 Coffee/Tea Break. Location:

11:30 – 1:00 Panel Sessions 6

A. Performing the « Femme Auteur ». Location:

Chair: Nigel Harkness (Queen’s University Belfast)

- **Laura Colombo** (University of Verona, Italy): “Les femmes, je sais, ne doivent point écrire. J’écris pourtant’ : La référence George Sand et la représentation de l’écrivaine dans la *doxa* critique des décennies centrales du dix-neuvième siècle”
- **Claire Burkhart** (University of Texas at Austin): “Writing and Unwriting George Sand in Balzac’s *Béatrix* and *La Muse du département*”
- **M. Ione Crummy** (University of Montana): “*Lucrezia Floriani* – Re(per)forming *Corinne*”

B. Transparency/Opacity. Location:

Chair: Marie-Eve Thérenty (Université Paul Valéry, Montpellier 3)

- **Lucienne Frappier-Mazur** (University of Pennsylvania): “La Théâtralisation du secret”
- **Aimée Boutin** (Florida State University): “‘La Comédie de la réhabilitation’ ou la transparence et l’obstacle dans *Isidora*”
- **Pascale Auraix-Jonchière** (Université Blaise Pascal Clermont-Ferrand II): “Le Théâtre à l’épreuve : *Hamlet*, matrice identitaire et performance romanesque dans *L’Homme de neige*”

C. The Theater of the Gaze. Location:

Chair: Alain Lescart (Point Loma Nazarene University, San Diego)

- **Manon Mathias** (Trinity College, Oxford): “‘Tout ce que l’artiste peut espérer de mieux, c’est d’engager ceux qui ont des yeux à regarder aussi’: Scene-setting and Visualisation in George Sand’s Novels”
- **Mariette Delamaire** (Paris, Independent scholar): “Performance publique/performance privée : La dialectique du regard : Vérité et illusion dans *Le Château des Désertes*”
- **Marie-Cécile Levet** (Université Blaise Pascal Clermont-Ferrand II): “Mise en scène du regard dans *Pierre qui roule* et *Le Beau Laurence*”

1:00 – 2:30pm. Lunch on your own (in Isla Vista or the Beachside café).

2:30 – 4:00pm Panel Sessions 7

A. Performing Female Celebrity. Location:

Chair: Margaret Waller (Pomona College)

- **Alexandra Wettlaufer** (University of Texas at Austin): “Performing Artistic Identity: Sand, Nadar and the Gender of Celebrity”
- **Carol Ockman** (Williams College): “‘Why Can’t a Woman Be More Like a Man?’ Sarah Bernhardt’s Professional Travails”
- **Michael D. Garval** (North Carolina State University): “How To Be a Famous Woman: An Unlikely Dialogue between Cléo de Mérode and Simone de Beauvoir”

B. Reading Families/Writing Family. Location:

Chair: Nicole Meyer (University of Wisconsin, Green Bay)

- **Janet Beizer** (Harvard University): “Scenes of Reading: Literacy, Desire, and Sentimental Education in Sand’s Fictions”
- **Kathy Richman** (University of the Pacific): “Ce plaisir du texte qui n’en est pas un : Sand, Barthes and the Purpose of *Re-Reading*”
- **Laurence Richer** (Université de Paris XII-Val de Marne): “George Sand et sa correspondance familiale”

C. Génétique/Edition. Location:

Chair: Dominique Jullien (UCSB)

- **Béatrice Didier** (Ecole Normale Supérieure, Paris-8): “Richesse et complexité du théâtre de George Sand: comment concevoir une édition complète?”
- **Sylviane Saugues** (CIEREC, Université Jean Monnet ; ITEM/CNRS): “L’écrivain au travail : étude génétique de *Jean de la Roche*”
- **Isabelle Naginski** (Tufts University): “*Engelwald* en éclats”

4:00 – 4:15pm Tea and Coffee Break. Location:

**4:10 – 5:30pm. Plenary Address II. Eric Bordas (Ecole Normale Supérieure, Lyon):
“George Sand: La Forme et le style.” Introduction by Catherine Nesci.**

5:45 – 7:00pm. Theatrical Readings. Shira Malkin & Catherine Masson

Bus will leave for hotel at 7:15pm

**8:00. Closing Banquet. Mar Monte Hotel.
Awarding of the George Sand Dissertation Prize**

& One-woman show by Sasha Colby, Simon Fraser University (Canada)