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## CONTRIBUTORS

**Mercédès Baillargeon** is Assistant Professor of French and Francophone Studies at the University of Maryland. Her research focuses on 20<sup>th</sup>- and 21<sup>st</sup>-century first-person narratives and (post/trans)nationalism in Québec cinema post-2000. She is currently co-editing a special issue of *Contemporary French Civilization* “The Transnationalism of Québec Cinema and (New) Media,” and has a forthcoming book *Le personnel est politique. Médias, esthétique et politique de l'autofiction des femmes contemporaine* (Purdue UP, 2019).

**Léonore Brassard** is a PhD student in Comparative Literature at the University of Montreal. Her research focuses mainly on the figure of the prostitute in modern and contemporary French literature. For her Master's degree, she worked on a comparative analysis of gender performance between *Les Chiennes savantes* by Virginie Despentes, and *L'Ève future*, by Villiers de L'Isle-Adam.

**Arline Cravens** is Assistant Professor of French at Saint Louis University. Her primary research focuses on women writers of the nineteenth and twentieth centuries, and the role of musical aesthetics and gender theory in their fiction. She has published articles on the role of music and the feminine ideal in works by nineteenth-century women writers.

**Maxime Goergen** is a Lecturer in French Studies at the University of Sheffield. His work focuses on literature and ideology in the longer 19<sup>th</sup>-century and on 19<sup>th</sup> and 20<sup>th</sup>-century French intellectual history. Publications include articles on Balzac, Hugo, saint-simonianism, and the post-1968 intellectual field. Among his current projects are a monograph on the question of generations in Balzac and research on the recuperation of the figure of Victor Hugo in the 1980s.

**Nadia Louar** is Associate Professor of French and Francophone Studies at the University of Wisconsin Oshkosh. Her two main fields of expertise are Beckett Studies and contemporary women writing in France. She completed a monograph on figures of bilingualism in Beckett's work in 2016 and is currently working on a book that explores racial and sexual stereotypes in works by Christine Angot, Marie Darrieussecq and Nancy Huston.

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**Colin Nettelbeck** is Emeritus Professor of French at the University of Melbourne. He is the author of numerous studies of French literature and cinema, and of modern and contemporary French cultural history.

**Michèle A. Schaal** is Associate Professor of French and Women's and Gender Studies at Iowa State University. She has published articles on contemporary French feminisms as well as on Francophone women writers Isabelle Flükiger, Marie Hélène Poitras, Claire Legendre, Marie Darrieussecq, and Virginie Despentes. Her book *Une Troisième vague féministe et littéraire* was published by Brill in 2017.

**Colette Trout**, Emeritus Professor of French at Ursinus College, has published many articles and coedited two volumes on contemporary French women writers. She wrote monographs on Marie Cardinal and Violette Leduc. Her latest one, *Marie Darrieussecq ou voir le monde à neuf*, came out in 2016 (Amsterdam : Brill/Rodopi).

**Leah E. Wilson** is a Ph.D. student in Literary Studies at Washington State University. Her research interests include late 20<sup>th</sup> and early 21<sup>st</sup> century women's literature and sex-positive feminisms. Her work primarily focuses on American and French feminist authors such as Dorothy Allison, Michelle Tea, and Virginie Despentes.