

Nomadic Voices Of Exile Feminine Identity In Francophone Literature

A striking number of hysterical or insane female characters populate Francophone women's writing. To discover why, Orlando reads novels from a variety of cultures, teasing out key elements of Francophone identity struggles. Among the visual media, photography is one of the most powerful means of representation because of its immediacy and its supposed objectivity: photography has been popularly accepted as an accurate reflection of what is real. Contemporary thinkers, however, are questioning these assumptions, looking at the vocabulary of possession and aggression photographers use in 'taking' a picture--'load, ' 'aim, ' 'shoot'--and investigating the implications of such vocabulary especially on Western notions of non-Western cultures. Some of today's most prominent French writers, acutely aware of this crisis of representation and suspicion of the image, have used photography in their fiction to examine the problematic issues of identity, marginality, alienation, and exile in contemporary France and postcolonial North Africa. Picturing the Maghreb is a unique project that investigates how North Africans have been represented in photographs and portrayed in literary texts. Probing a variety of images--colonial and contemporary, negative and positive, demonizing and idealizing, French and North African--Mary B. Vogl displays the enormous power photography and writing have to stereotype and essentialize. In this singular and significant contribution to cultural studies, she explores the possibilities for nonexploitative cross-cultural discourse in a globalized world.

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Writing Through the Visual and Virtual: Inscribing Language, Literature, and Culture in Francophone Africa and the Caribbean explores the various cultures of writing in Francophone Africa and the Caribbean, and their relation to literature, orality, language, the visual arts, film, and popular culture. It is an invaluable resource to Francophone and cultural studies alike.

This study of Moroccan society explores the country's culture through its literature, journalism and film. It examines transitions from traditionalism to modernity within the conflicted polemics of the post-9/11 world. Addresses issues including feminism, sexuality, gender and human rights and how they are conveyed in Moroccan media.

Almost all of us know French literature, even if we don't know French, because it is probably the second largest and certainly the most translated into English. And, even if we don't read, we would have seen film and television versions (think Count of Monte-Cristo) and even a musical rendition (Les Mis). So this is a particularly interesting volume in the literature series, since it covers French literature from the earliest times to the present. It is also a particularly rich literature, espousing ever genre from poetry, to novel, to biography, to drama, and adopting every style, including realism and surrealism, and expressing the views of all classes and political stands, with recently strong feminist and gay strains. Obviously, the core dictionary section includes among its panoply of often substantial and detailed entries, hundreds of authors, dozens of significant works, the various styles mentioned above and many others, events that have impacted literature such as the Dreyfus Affair and the Algerian War, and literary prizes. The chronology manages to cover about 1,200 years of literary output. And the introduction sets it all out neatly from one historical and literary period to the next. The bibliography, broken down by period and author, directs us to further reading in both French and English.

Two Novellas by YAE comprises two works by Youssouf Amine Elalamy, also known as YAE, translated from French into English for the first time. A Moroccan in New York tells the tale of a young man seeking to make sense of two cultures which seemingly could not be more opposite, yet, are on many levels, so much the same. Autobiographical, YAE's story is the compilation of the musings of a young man on a Fulbright grant in New York in the early 1990s. In particular, the work reveals multiple misconceptions and misunderstandings Americans have about Moroccans and, other foreigners. Sea Drinkers is a compelling story that reveals the hurdles faced by Moroccan emigrants who illegally try to cross the slim stretch of water in small boats between Morocco and Spain. The hundreds who attempt the dangerous crossing every year are known as the harraga, which in Arabic means 'the burners.' The Moroccans who embark must literally 'burn' the bridges of their lives (their identity papers and passports), in order to clandestinely infiltrate into the countries across the water. These characters tell the tales of those who become stateless and who, more often than not, die untimely deaths in the waters between two continents (a distance of less than fifteen miles).

Saunders analyzes the ideological uses of loss in literary, philosophical, and social texts from the late 19th and 20th centuries through the lens of women's lament traditions and includes philosophical texts by Nietzsche, Heidegger, and Derrida; and literary works by William Faulkner, Stéphane Mallarmé, Dimitris Hatzis, and Tahar Ben Jelloun.

New African Cinema examines the pressing social, cultural, economic, and historical issues explored by African filmmakers from the early post-colonial years into the new millennium. Offering an overview of the development of postcolonial African cinema since the 1960s, Valérie K. Orlando highlights the variations in content and themes that reflect the socio-cultural and political environments of filmmakers and the cultures they depict in their films. Orlando illuminates the diverse themes evident in the works of filmmakers such as Ousmane Sembène's *Ceddo* (Senegal, 1977), Sarah Maldoror's *Sambizanga* (Angola, 1972), Assia Djébar's *La Noubia des femmes de Mont Chenoua* (The Circle of women of Mount Chenoua, Algeria, 1978), Zézé Gamboa's *The Hero* (Angola, 2004) and Abderrahmane Sissako's *Timbuktu* (Mauritania, 2014), among others. Orlando also considers the influence of major African film schools and their traditions, as well as European and American influences on the marketing and distribution of African film. For those familiar with the polemics of African film, or new to them, Orlando offers a cogent analytical approach that is engaging. When Frantz Fanon's critiques of racism, sexism, colonialism, capitalism, and humanism are brought into the ever-widening orbit of Africana critical theory something unprecedented in the annals of Africana intellectual history happens: five distinct forms of Fanonism emerge. Forms of Fanonism: Frantz Fanon's Critical Theory and the Dialectics of Decolonization is discursively distinguished from other engagements of Fanon's thought and texts insofar as it is the first

study to consciously examine his contributions to Africana Studies and critical theory or, rather, the Africana tradition of critical theory. *Forms of Fanonism* identifies and intensely analyzes Fanon's contributions to the deconstruction and reconstruction of Africana Studies, radical politics, and critical social theory. In highlighting his unique 'solutions' to the 'problems' of racism, sexism, colonialism, capitalism, and humanism, five distinct forms of Fanonism materialize. These five forms of Fanonism allow contemporary critical theorists to innovatively explore the ways in which his thought and texts can be dialectically put to use in relieving the wretched experience of this generation's wretched of the earth. Critics can also apply these forms to deconstruct and reconstruct Africana Studies, radical politics, and critical social theory using their anti-imperialist interests. Throughout *Forms of Fanonism*, Reiland Rabaka critically dialogues with Fanon, incessantly asking his corpus critical questions and seeking from it crucial answers. This book, in short, solemnly keeps with Fanon's own predilection for connecting critical theory to revolutionary praxis by utilizing his thought and texts as paradigms and points of departure to deepen and develop the Africana tradition of critical theory.

Contesting the Classroom is the first scholarly work to analyze both how Algerian and Moroccan novels depict the postcolonial classroom, and how postcolonial literatures are taught in Morocco and Algeria. Drawing on a corpus of contemporary novels in French and Arabic, it shows that authors imagined the fictional classroom as a pluralistic and inclusive space, often at odds with the narrow nationalist vision of postcolonial identity. Yet when authors wrote about the school, they also had to consider whether their work would be taught in schools. As this book's original research on the teaching of literature shows, Moroccan and Algerian schools have largely failed to promote the works of local authors in public school curricula. This situation has dramatically altered literary portraits of education: novels marginalized in the public education system must creatively reimagine what pedagogy looks like and where it can take place. In illuminating a literary corpus neglected by political scientists and sociologists, *Contesting the Classroom* shows that novels about the school are an important source of counter-narrative about education and national identity. At the same time, by demonstrating how education has influenced writing styles, this work reframes the classroom as a necessary cultural context for scholars of postcolonial literature.

'Focusing on francophone writing from North Africa as it has developed since the 1980s, *Writing After Postcolonialism* explores the extent to which the notion of 'postcolonialism' is still resonant for literary writers a generation or more after independence, and examines the troubled status of literature in society and politics during this period. Whilst analysing the ways in which writers from Algeria, Morocco and Tunisia have reacted to political unrest and social dissatisfaction, Jane Hiddleston offers a compelling reflection on literature's ability to interrogate the postcolonial nation as well as on its own uncertain role in the current context. The book sets out both to situate the recent generation of francophone writers in North Africa in relation to contemporary politics, to postcolonial theory, and evolving notions of 'world literature, and to probe the ways in which a new and highly sophisticated set of writers reflect on the very notion of 'the literary' during this period of transition.'

In a collection of intriguing essays on the work of Edward Said, internationally-recognized scholars pay homage to the late critic by addressing many aspects of his oeuvre, including his breakthrough *Orientalism*, the role of the intellectual, the Question of Palestine, and finally his dramatic memoir, *Out of Place*. This volume is a useful contribution for classroom use, as well as recreational reading for those interested in the work of this controversial thinker.

This book argues that it is the fluidity of women's identities that enables them to bridge the gender divides and roles ascribed to them by society and culture with those that they have chosen for themselves whilst retaining a sense of their self.

In an era of increased mobility and globalisation, a fast growing body of writing originates from authors who live in-between languages and cultures. In response to this challenge, transnational perspective offers a new approach to the growing body of cultural texts with an emphasis on experiences of migration, transculturation, bilingualism and (cultural) translation. The introductory analysis and the fifteen essays in this collection critically interrogate complex relations between transnational and translation studies, bringing to this dialogue a much needed gender perspective. Divided into three parts (*From Transnational to Translational; Reading Across Borders and Transnational in Translation*), they address a range of issues relevant for this debate, from theoretical problems to practical questions of literary criticism and translation, understood as an act of cultural interpretation. The volume mostly deals with contemporary literary and cultural production, but also with classical texts and modernist literature. Its particular quality is a strong (although not exclusive) focus on Central and East European literatures, and more generally on women writers. Its interdisciplinary, transnational and intercultural perspective makes it relevant across disciplinary boundaries, from literary and translation studies to gender studies, cultural studies and migration studies.

The collapse of empires has resulted in a greater appreciation for indigenous cultures in former colonies and a renaissance of creativity. More than 150 alphabetically arranged entries by expert contributors overview and assess the effects of globalization on literary and cultural studies in the 21st century. Attempting to counter what some have seen as the anglophone bias of postcolonial studies, the volume emphasizes the common heritage of resistance in francophone, hispanophone, and other literatures, including the literatures of non-European postimperial states.

Contemporary French writing on the Maghreb -- that part of Africa above the Sahara -- is truly postmodern in scope, the rich product of multifaceted histories promoting the blending of two worlds, two identities, two cultures, and two languages. *Nomadic Voices of Exile* demonstrates how that postmodern sentiment has altered perceptions concerning Maghrebian feminine identity since the end of the French-colonial era. The authors discussed here, both those who reside in the Maghreb and those who have had to seek asylum in France, find themselves at the intersection of French and North African viewpoints, exposing a complicated world that must be negotiated and redefined. In looking at the authors whose writings extend beyond a gender-based dialogue to include such issues as race, politics, religion, and

history, Valérie Orlando explores the rich and changing landscape of the literature and the culture, addresses the stereotypes that have defined the past, and navigates the space of the exiled, a space previously at the peripheries of Western discourse. *Nomadic Voices of Exile* will be useful to a variety of classrooms -- women's studies, Middle East studies, Francophone literature, Third World women writers -- and to anyone interested in postcolonial and postmodern theory and philosophy and the history of the Maghreb through literature.

This book examines the constantly changing global climate that includes vast numbers of individuals in transit including, but not limited to immigrants, expatriates, and exiles. The contemporary writer has a vital role to play in mapping out the identities and trajectories of nomadic individuals in today's globalizing world. The writers of this study are current, prolific writers whose writing showcases the relevancy of French language literature in global discussions about identity, place, and belonging.

This volume of *Who's Who in Research* series offers a useful guide for current researchers in Intellect's subject area of Cultural Studies. *Marginal Bodies and Precarious Lives in North Africa* sheds light on marginal bodies and the (post)colonial State, revealing the deep interconnectedness of the past with the recent situation of North Africa. Insecurity is not the consequence of a society perceived as uncivilized, but rather the result of an indecent society.

Autofiction: A Female Francophone Aesthetic of Exile explores the multiple aspects of exile, displacement, mobility, and identity as expressed in contemporary autofictional work written in French by women writers from across the francophone world. Drawing on postcolonial theory, gender theory, and autobiographical theory, the book analyses narratives of exile by six authors who are shaped by their multiple locales of attachment: Kim Lefèvre (Vietnam/France), Gisèle Pineau (Guadeloupe/mainland France), Nina Bouraoui (Algeria/France), Michèle Rakotoson (Madagascar/France), Véronique Tadjo (Côte d'Ivoire/France), and Abba Farhoud (Lebanon/Quebec). In this way, the book argues that the French colonial past continues to mould female articulations of mobility and identity in the postcolonial present. Responding to gaps in the critical discourse of exile, namely gender, this book brings genre in both its forms - gender and literary genre - to bear on narratives of exile, arguing that the reconceptualization of categories of mobility occurs specifically in women's autofictional writing. The six authors complicate discussions of exile as they are highly mobile, hybrid subjects. This rootless existence, however, often renders them alienated and 'out of place'. While ensuring not to trivialize the very real difficulties faced by those whose exile is not a matter of choice, the book argues that the six authors experience their hybridity as both a literal and a metaphorical exile, a source of both creativity and trauma.

The papers in this volume include not only the traditional view of what constitutes a minority but also any individual, or group recalcitrant and reluctant, not to say resistant, to the generalized lobotomy operated by the rampant uniformisation of cultures around the world. For in the ruins of "the end of history" and its context of violence and Manichean politics, any opposition to the "general consensus" could be dismissed as anti-historical and atavistic. The objective of the book is precisely to counter such rhetoric and underscore the necessity of cultural diversity and the right to difference. This book contains what can amount to a critical response to the current context of confusion surrounding the postmodern condition that arguably dominates most societies. It stresses the issue of ethics not only in world politics but also in literature and criticism which are the main focus here. In fact, the interest in minority issues is in itself an ethical concern that contributes to give substance to the idea that postmodernity opens the gates for the long-suppressed identities and sensibilities to emerge and demand recognition. This volume intends, therefore, to contribute to the recent ethical turn that seems to take place in scholarship worldwide.

Operated mainly by what is referred to as postcolonial studies this shift turned literary criticism and cultural studies into the site where a sense of literature can be envisioned that is not at all universalist, or reflecting the hegemonic temptations of the new world order. It seeks to present a patchwork of minor literatures, in the sense that besides the "major" literatures/languages, there are myriads of minor voices that express dissimilarity oftentimes under the umbrella of those major languages and literatures themselves.

Women in exile disrupt assumptions about exile, belonging, home and identity. For many women exiles, home represents less a place of belonging and more a point of departure, and exile becomes a creative site of becoming, rather than an unsettling state of errancy. Exile may be a propitious circumstance for women to renegotiate identities far from the strictures of home, appropriating a new freedom in mobility. Through a feminist politics of place, displacement and subjectivity, this comparative study analyses the novels of key contemporary Francophone and Latin American writers Nancy Huston, Linda Le, Malika Mokeddem, Cristina Peri Rossi, Laura Restrepo, and Cristina Siscar to identify a new nomadic subjectivity in the lives and works of transnational women today.

Critiques Judith Butler's and Homi Bhaba's theories of performativity by showing how non-institutionalised forms of witnessing serve to reconfigure theories of literary performance

A nuanced understanding of literary imaginings of masculinity and femininity in the Egyptian novel. Gender studies in Arabic literature have become equated with women's writing, leaving aside the possibility of a radical rethinking of the Arabic literary canon and Arab cultural history. While the 'woman question' in the Arabic novel has received considerable attention, the 'male question' has gone largely unnoticed. Now, Hoda Elsadda bucks that trend. Foregrounding voices that have been marginalised alongside canonical works, she engages with new directions in the novel tradition.

Hexagonal Variations provides an essential overview of key debates about contemporary French society and culture. Concise, challenging and comprehensive, its chapters each address the processes of change and redefinition that characterise France today. Contributors analyse and situate cinematic, literary, online and visual texts, mediatic, political and everyday discourses, in each case pinpointing how diversity, plurality and reinvention inflect cultural and social evolution in France. The chapters in the collection share a key set of thematic concerns and raise topics for debate among scholars and students alike. Central to these are questions about France's uncertain place and role in Europe and the wider world; the morphing topography of its capital; and the many conundrums posed by the persistence of Republican paradigms in a global environment. If France is no longer the exception, what are the versions and varieties of being French that are lived, thought and imagined in the new millennium?

Rereading works by Camara Laye, Cheikh Hamidou Kane, Rachid Boudjedra, Yambo Ouologuem, Ahmadou Kourouma, Mariama Bâ, and Assia Djebar, this study explores the struggle to craft decolonized Islamic identities within sub-Saharan and North African societies. Linking the politics of these narratives to an Islamic piety rooted in ethical revolt against egotism and idolatry, the study considers the agency of non-Western values in postcolonial literature and the relationship between novelistic and prophetic discursive authority.

This volume attempts to join the disparate worlds of Egyptian, Maghrebian, South African, Francophone, and Anglophone African cinema—that is, five "formations" of African cinema. These five areas are of particular significance—each in its own way. The history of South Africa, heavily marked by apartheid and its struggles, differs considerably from that of Egypt, which early on developed its own "Hollywood on the Nile." The history of French colonialism impacted the three countries of the Maghreb—Tunisia, Algeria, and Morocco—differently than those in sub-Saharan Africa, where Senegal and Sembène had their own great effect on the Sahelian region. Anglophone Africa, particularly the films of Ghana and Nigeria, has dramatically altered the ways people have perceived African cinema for decades. History, geography, production, distribution, and exhibition are considered alongside film studies concerns about ideology and genre. This volume provides essential information for all those interested in the vital worlds of cinema in Africa since the time of the Lumière brothers.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. The 1990s witnessed an

explosion in women's writing in France, with a particularly exciting new generation of writer's coming to the fore, such as Christine Angot, Marie Darrieussecq and Regine Detambel. Other authors such as Paule Constant, Sylvie Germain, Marie Redonnet and Leila Sebbar, who had begun publishing in the 1980s, claimed their mainstream status in the 1990s with new texts. The book provides an up-to-date introduction to an analysis of new women's writing in contemporary France, including both new writers of the 1990s and their more established counter-parts. The editors' incisive introduction situates these authors and their texts at the centre of the current trends and issues concerning French literary production today, whilst fifteen original essays focus on individual writers. The volume includes specialist bibliographies on each writer, incorporating English translations, major interviews, and key critical studies. Quotations are given in both French and English throughout. An invaluable study resource, this book is written in a clear and accessible style and will be of interest to the general reader as well as to students of all levels, to teachers of a wide range of courses on French culture, and to specialist researchers of French and Francophone literature.

Transgression(s) in Twenty-First-Century Women's Writing in French analyses the literary transgressions of women's writing in French since the turn of the twenty-first century in the works of both established figures and the most exciting and innovative authors from across the francosphere. Transgression(s) in Twenty-First-Century Women's Writing in French étudie les transgressions littéraires dans l'écriture des femmes en français depuis le début du XXIe siècle dans les œuvres de figures bien établies aussi bien que chez les auteures les plus innovantes de la francosphere.

In the current postmodern reality where society is no longer viewed as a totality but as a collection of individual interests, public space both as a physical and symbolic space, has no determined contours and the public sphere is likely to take new forms. Yet as a crucial principle of democracy, public space will continue to feed discussions as long as models of participatory democracy represent the guarantor of good governance and the preservation of the public good. Ranging from architecture, sociology, to literary criticism and women and gender studies, the essays that compose this collection have as a common denominator the idea of public space as a vital aspect of public life in modern as well as in developing and traditional societies. Placing themselves beyond the relentless theoretical debates around the concept of public space, the authors agree that no matter what forms it takes, public space remains a fundamental aspect of even those societies that until recently were viewed as hermetically sealed. What emerges from the different perspectives included in this book is a general consensus that the symbolic value of the physical public space is grounded in the collective socio-political consciousness as the basis for a general sense of civic action.

Following a long tradition of objectification, 20th-century French feminism often sought to liberate the female body from the confines of patriarchal logos and to inscribe its rhythms in writing. Amaleena Damle addresses questions of bodies, boundaries and philosophical discourses by exploring the intersections between a range of contemporary philosophers and authors on the subject of contemporary female corporeality and transformation.

Examines the transformative power of irony in the creation of Muslim Africa.

Through years of Taliban oppression, during the US-led invasion and the current insurgency, women in Afghanistan have played a hugely symbolic role. This book looks at how women have fought repression and challenged stereotypes, both within Afghanistan and in diasporas in Iran, Pakistan, the US and the UK. Looking at issues from violence under the Taliban and the impact of 9/11 to the role of NGOs and the growth in the opium economy, Rostami-Povey gets behind the media hype and presents a vibrant and diverse picture of these women's lives. The future of women's rights in Afghanistan, she argues, depends not only on overcoming local male domination, but also on challenging imperial domination and blurring the growing divide between the West and the Muslim world. Ultimately, these global dynamics may pose a greater threat to the freedom and autonomy of women in Afghanistan and throughout the world.

Girlhood, interdisciplinary and global in source, scope, and methodology, examines the centrality of girlhood in shaping women's lives. Scholars study how age and gender, along with a multitude of other identities, work together to influence the historical experience. Spanning a broad time frame from 1750 to the present, essays illuminate the various continuities and differences in girls' lives across culture and region--girls on all continents except Antarctica are represented. Case studies and essays are arranged thematically to encourage comparisons between girls' experiences in diverse locales, and to assess how girls were affected by historical developments such as colonialism, political repression, war, modernization, shifts in labor markets, migrations, and the rise of consumer culture.

Like hysteria, anorexia is a fin de siècle pathology which fascinates and has reached epidemic proportions at the turn of the millennium. Parallel to the development of the phenomenon, an important body of experiential texts has revealed its presence in various parts of the world. While the medical discourse is still struggling with this conundrum, literature gives way to different interpretations by revealing the interconnectedness between writing and starving. Both signifying practices are experiences of the limit where fluxes of particles - food, words - are in constant interaction. Unlike most contemporary readings of anorexia, this book offers an original insight into the creative process inherent to the pathology, which the author calls Writing Size Zero. Body of writing and writing of the body, as found in western and post-colonial texts, delineate an in-between space producing new epistemologies. Through a close reading of the semiotics of self-starvation, the author debunks the myth of anorexia as a mental disease of the West and insists on the variety of expressions and figurations inherent to the pathology. By providing a meaning to self-starvation, writing gives anorexia its ethics.

This book is the first literary study to examine how France has failed to come to terms with the end of its empire, and is now haunted by the legacy of its colonial relationship with North Africa. It examines the form assumed by the ghosts of the past in fiction from a range of genres (travel writing, detective fiction, life writing, historical fiction, women's writing) produced within metropolitan France, and assesses the implications of haunting for French cultural memory.

The impetus behind this collection of essays was a curiosity shared by the editors concerning the relation between the flesh and the text in French and francophone literature. This subject is explored here in readings of works by, among others, Rabelais, Diderot, Sade, Proust, Beckett, Djébar, Nothomb, Delvig and Nobécourt.

Arabic Literature for the Classroom argues for a more visible presence of Arabic within the humanities and social sciences, stressing the need to make Arabic literature available as a world literature, without damaging its own distinctive characteristics. The nineteen chapters which make up this book broach theoretical and methodical cultural concerns in teaching literatures from non-American cultures, along with issues of cross-cultural communication, cultural competency and translation. While some chapters bring out the fascinating and ever tantalizing connections between Arabic and the literatures of medieval Europe, others employ specific approaches to teaching particular texts, potential methodologies, themes and a variety of topics that can place Arabic widely in a vast swathe of academic application and learning. Topics that are explored include gender, race, class, trauma, exile, dislocation, love, rape, humor, and cinema, as well as issues that relate to writers and poets, women's writing and the so called nahdah (revival) movement in the 19th Century. The comparative framework and multi-disciplinary approach means that this book injects new life into the field of Arabic Literature. It will therefore be an essential resource for students, scholars and teachers of Arabic Literature, as well as for anyone with an interest in learning more about Arabic culture.

For more than fifty years, Assia Djébar has used the tools of poetry, fiction, drama, and film to vividly portray the complex world of Muslim women. In the process, she has become one of the most important figures in North African literature. In Assia Djébar, Jane

Hiddleston traces Djébar's development as a writer against the backdrop of North Africa's tumultuous history. Djébar's early writings were largely an attempt to delineate the experience of being a woman, an intellectual, and an Algerian, but her more recent work evinces a growing sense that the influence of French culture on Algerian letters may make such a project impossible. The first book-length study of this indispensable writer, *Assia Djébar* will interest scholars of post-colonial literature, women's studies, or Francophone culture.

Increasingly, academic communities transcend national boundaries. 'Collaboration between researchers across space is clearly increasing, as well as being increasingly sought after,' noted the online magazine *Inside Higher Ed* in a recent article about research in the social sciences and humanities. Even for those scholars who don't work directly with international colleagues, staying up-to-date and relevant requires keeping up with international currents of thought in one's field. But when one's colleagues span the globe, it's not always easy to keep track of who's who – or what kind of research they're conducting. That's where Intellect's new series comes in. A set of worldwide guides to leading academics – and their work – across the arts and humanities, *Who's Who in Research* features comprehensive profiles of scholars in the areas of cultural studies, film studies, media studies, performing arts and visual arts. *Who's Who in Research: Visual Arts* includes concise yet detailed listings include each academic's name, institution, biography, and current research interests, as well as bibliographic information and a list of articles published in Intellect journals. The volumes in the *Who's Who in Research* series will be updated each year, providing the most current information on the foremost thinkers in academia and making them an invaluable resource for scholars, hiring committees, academic libraries and would-be collaborators across the arts and humanities.

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