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6. Illustration Revisited: Phototextual Exchange and Resistance in Sophie Calle's *Suite venitienne*; 7. Viewing the Past through a "Nostalgeric" Lens: Pied-Noir Photodocumentaries; 8. Georges Perec, Memory, and Photography; 9. The Self-Portrait in French Cinema: Reflections on Theory and on Agnès Varda's *Les Glaneurs et la glaneuse*; 10. Autobiography in *Bande Dessinée*; Contributors; Index

Sommario/riassunto

Autobiography in France has taken a decidedly visual turn in recent years: photographs, shown or withheld, become evidence of what was, might have been, or cannot be said; photographers, filmmakers, and cartoonists undertake projects that explore issues of identity. *Textual and Visual Selves* investigates, from a variety of theoretical perspectives, the ways in which the textual and the visual combine in certain French works to reconfigure ideas-and images-of self-representation. Surprisingly, what these accounts reveal is that photography or film does not necessarily serve to shore up the refer
