Notes on Contributors

Hervé Barulea, who publishes under the pen name **Baru**, put out his first comic book with Dargaud in 1984. Since then he has published many other works. His comics have been serialized in *Charlie mensuel* ['Charlie Monthly'], *Pilote mensuel* ['Pilot Monthly'], *L'écho des savanes* ['The Echo of the Savannahs'], (*A suivre*) ['To Be Continued'] and *Morning* (in Japan). His comic books have won many prizes, including: best new author [Meilleur Espoir] at the Festival International de la Bande Dessinée (FIBD) in Angoulême in 1985 for *Quéquette blues, part ouane* ['Weenie Blues, part one']; best book [Meilleur Album] at the FIBD in 1991 for *Le chemin de l'Amérique* (with Jean-Marc Thévenet and Daniel Ledran), also published in translation by Drawn and Quarterly as *Road to America*; best new book in French [Meilleur Album Francophone] in 1996 at the FIBD for *L'autoroute du soleil* ['Highway of the Sun']. In 2007 his work was the subject of a retrospective show entitled 'Ritals, Polaks, Métèques, Racaille: Le Populo en Bandes Dessinées' ['Wops, Polacks, Foreigners, Scum: The Plebes in Comics'] at the Palais des Beaux Arts [Fine Arts Museum] in Charleroi, Belgium. He won the grand prize [Grand Boum] in 2006 for his career at the BD Boum festival in Blois. In 2010 he won the grand prize [Grand Prix de la ville d'Angoulême] at the FIBD for his life's work, and was consequently president of the festival in January 2011. Baru's father was a working-class Italian immigrant who labored in the iron and steel industry in Lorraine, and his mother was from Brittany. Baru was born in 1947 in Thil, near the Luxembourg border, and has lived for much of his life in the region. He was a gym teacher in the French public school system, and later taught for fifteen years in the Communication section at the Ecole des Beaux Arts in Nancy. He spent two years in Algeria for his military service alternative [service militaire en coopération], during

which he taught himself to draw comics. The joys and difficulties of working-class life in northeastern France are a recurring theme in his comics, as are decolonization and its aftermath, and the struggle against far-right politics, anti-working-class prejudice, and xenophobia.

Michelle Bumatay is a doctoral candidate at the University of California, Los Angeles in the Department of French and Francophone Studies and is finishing her dissertation entitled, 'African Francophone *Bandes Dessinées*: Graphic Autobiographies and Illustrated Testimonies'. Currently, her research examines how contemporary Sub-Saharan African *bandes dessinées* disrupt both media-driven images of Africa and Western discourses used to represent Africa through analyses of postcolonial violence (in particular the 1994 Rwandan Genocide and its aftermath in the work of Jean-Philippe Stassen) and of everyday life in Sub-Saharan Africa and throughout the diaspora in the work of Pahé and Marguerite Aboutet.

Carla Calargé is Assistant Professor of French and Francophone studies in the Department of Languages, Linguistics, and Comparative Literature at Florida Atlantic University. She holds a Ph.D. from the University of Iowa (2006) and specializes in the Francophone novel of the Arab World. She is particularly interested in examining the various ways in which Francophone writers have expressed their opposition to the rise of religious radicalism in the Middle East and North Africa. She has published several articles on French and Francophone literature and cinema.

Sébastien Conard studied History (Ghent) and Cultural Sciences (Brussels) with a focus on film, visual arts and comics. He briefly worked for a comics distributor (Pinceel) and in the Belgian Comic-Strip Center while he was involved in starting up Plots Stripmagazine, an underground, although subsidized, comics zine. His debut album as a graphic novelist, *The Lonely Look*, was published by Bries (2009), followed by *Guy Goggle Takes a Break* (2010), published by Imprimitiv, a small-press structure he founded with artist friends. He teaches graphic narration at KASK School of Arts (Ghent) while working on a Ph.D. in the arts at the University of Leuven (FAK, Sint-Lucas Ghent) where he tries to merge comics and avant-garde into a broader conception of word, image and narrative. He publishes articles mainly in *Rekto:Verso*, a Flemish periodical specializing in cultural criticism.

Tom Lambeens has a Masters degree in graphic design (MAD, Faculty, 2008). Currently he is working on a Ph.D. (MAD, Faculty/ Hasselt University) on how images generate narrative structures from the interaction of formal resources, for which he developed the concept of visual gravity. Within the scope of this research he has published experimental visual narratives such as *Arme indiaan* ['Poor Indian'] (2008), *Front back* (2009) and the forthcoming *De aanval* ['That Attack'] (2012). He also teaches formal image analysis at MAD-Faculty (Hasselt). In addition he is a core member of Imprimitiv, a platform for adventurous word and image publications, and editor of *Aambacht*, a journal dedicated to experimental visual narratives.

Fabrice Leroy is Professor of French and Francophone Studies at the University of Louisiana at Lafayette, where he teaches French and Belgian contemporary literature and graphic novels. He is the editor of the scholarly journal *Etudes Francophones* (<http://languages.louisiana.edu/ef/index.html>). Among other projects, he co-authored the literary anthology *Littérature française, Tome 2* (Wiley, 1997); edited (with Adelaide Russo) a thematic issue of the journal *Etudes Francophones* devoted to Belgian comics (2005); and published two books devoted to the Francophone literature and culture of Louisiana: a critical edition of *Bras Coupé et autres récits louisianais* (2007) by nineteenth-century Louisiana novelist Louis-Armand Garreau, and *Tout Bec Doux: The Complete Cajun Comics of Ken Meaux and Earl Comeaux* (2011). He has published several articles and book chapters on French-language comics, and is currently completing a monograph on Joann Sfar.