I had the singular honor of addressing the graduating seniors of CAS this spring, reminding them in a Molièresque effort combining amusement and instruction to floss, but also urging them to hope – and to love. It is daunting to try to imagine a message that is neither so banal as to be immediately forgettable nor so rah-rah as to be pathetic nor so serious as to plunge everyone listening into the morass of economic, geo-political, and personal woes that seem to enthrall our journalists. Concerning the latter I mention, in particular, the coverage of the death of Michael Jackson - multi-talented, deprived of his own youth, and to my mind a victim of the society of images that encourages us to play with identities to such an extent that we have trouble settling onto something we can hold onto as our core. Perhaps I am especially dwelling on this as I, too, am in the midst of changing identities: I leave the Chairmanship of The Department of French after six rollicking years, in which we have been blessed by hiring five extraordinary young colleagues on tenure track and clinical lines (specialists in language pedagogy, sixteenth and seventeenth-century theatre and performance, translation studies, cinema studies, and eighteenth-century literature and philosophy) and by gradually increasing our language lecturer teaching faculty to ten by adding not only stellar and committed teachers but also human beings whose interests and competencies run the gamut from haute cuisine to fiction writing to Québécois linguistics. Furthermore, we have renewed our office staff and have at last a wonderfully competent, compatible and student-friendly group. We have, in the process of all these changes, lost the daily input but not the emotional and intellectual connection to Charles Affron, Serge Doubrovsky - and soon Nancy Regalado and Jindrich Zezula who through retirement are also rethinking priorities and focus.

Our future, then, looks as bright as our past, and the ever-increasing ties with the strategically morphing New York University in France Program (no longer in negotiation with the American University of Paris) as well as our interactions with the truly stunning group of graduate students we have admitted in the past few years, assuage my worries about how we are handling globalization as well as about how we can still be the most thoughtful and productive ambassadors of French-language literature and French and Francophone culture in our increasingly connected world.

We are, of course, moving into a financial period that will certainly have repercussions on our ability to hire in the next few years and on the number of graduate students we will be able to admit to the Ph.D. program. In a counter-intuitive but welcome move, the Graduate School has opted to fund fully five years of our students’ graduate work: Any teaching they do will thus be considered salaried work, as well as training. This extra money, as well as the generosity of the Dulau awards (and here we must mention the terrible loss of Tomás Ryan who managed the funds for us), the new summer fellowship established in Tom Bishop’s name, and the other fellowships made possible through the generosity and commitment of members of the Board of The Center for French Culture and Civilization, will make it possible for our students to finish their doctoral work in a much shorter time frame. To work out the best arrangement for our students’ futures (in order to get the best jobs, they must have considerable teaching experience), a joint committee of faculty and students will discuss the implementation of their training program during the year.

Elsewhere in this newsletter, you will read about specific accomplishments of colleagues and students as well as of the myriad activities that continue to make New York University one of the major centers of French and Francophone culture in the USA. I would like to close this note, however, with two quotes from two of the writers who spoke at the “Festival of New French Writing: French and American Authors in Conversation”, a program sponsored last February by the Center.
for French Civilization and Culture, Culturesfrance, and the Cultural Services of the French Embassy. The quote I keep near me as I meditate what it means to change identities and stay true to the deepest part of myself comes, perhaps not surprisingly, from Flaubert via contemporary author Olivier Rolin: “La rage de vouloir conclure est une des maladies de l’humanité.” And so, with the notion of not concluding, of un-endingness, of identities that can both change and carry something profoundly truthful, I’d like to agree with American participant Philip Gourevitch that “Flux is good for literature” as it is for negotiating with our ghosts.

Judith Miller, 2009
In February, the first Festival of New French Writing took place at NYU bringing together well known French and American writers to discuss their craft over two and a half days of encounters that attracted more than 2,000 people, as well as lots of media attention in the U.S. and in France. Curated for the Center for French Civilization and Culture by Tom Bishop and Olivier Barrot (with Fabrice Gabriel (Cultural Services of the French Embassy) and Paul de Sinety (CulturesFrance)), the Festival paired eleven major French writers in one-on-one conversations with leading American writers. These eleven dialogues, moderated by cultural critics and journalists familiar with literature in France and the U.S., such as New Yorker editors Deborah Treisman and Françoise Mouly, explored the singular qualities of each author, the similarities and differences between fiction and non-fiction writing in France and in the U.S., as well as the future of literature. Authors were familiar with their partner’s works and their conversations often centered on reciprocal readings. Among the wide variety of French writers were established names like Olivier Rolin, Bernard-Henri Lévy, Marie N'Diaye, and Jean-Philippe Toussaint, as well several younger writers such as Frédéric Beigbeder, Abdourahman Waberi, and David Foenkinos, American counterparts included E.L. Doctorow, Siri Hustvedt, Francine du Plessix Gray, Philip Gourevitch, Paul Berman, Stefan Merrill Block, and Mark Danner. Particularly successful and interesting pairings were Marie Darrieussecq and Adam Gopnik, Emmanuel Carrère and Francine Prose, and Chantal Thomas and Edmund White. Discussions centered on why people write, what they look for in literature, what is “French” and what is “American” in contemporary writing. One of the most popular sessions was between graphic novelists Marjane Satrapi and Chris Ware, with the audience packed into the Skirball Center auditorium to hear the discussion and see pictures of how each writer illustrates and writes stories. The public was even treated to clips from both artists’ animated films. The availability of simultaneous interpretation for the events attracted a large number of American readers and helped make contemporary French and Francophone writers better known in the U.S. The Festival of New French Writing intends to continue on a biennial basis at NYU, with the second edition scheduled for 2011.
NYU in France celebrates 40 years!

In late April, students, faculty, alumni, University dignitaries and numerous friends of NYU in France gathered in Paris for a gala celebration of the program’s 40th anniversary. The two-day event featured special tributes to Tom Bishop, the program’s founder, and NYU President John Sexton, who was awarded the Legion of Honor. The city of Paris was decked out in its loveliest spring finery, a fitting backdrop to an enchanting two days.

On Wednesday, April 29th, some 500 people gathered for a late afternoon cocktail party at NYU in France on the rue de Passy. The distinguished guest list included Chairman of the Board Martin Lipton, President Sexton, Provost David McLaughlin and his wife Ruth, Dean Richard Foley, Dean Edward Sullivan, Vice-Provost for Globalization and Multicultural Affairs Uli Baer, Vice Chancellor for Europe Katherine Fleming, as well as Senior Vice President Debra Lamorte and members of her staff. Many members of the French Department attended, including former NYU in France Director and outgoing Department Chair Judith Miller, Henriette Goldwyn, Ludovic Cortade, Serge Doudrovsky, Sandi Adams and of course Tom Bishop. Program Director Caroline Montel spoke about the program’s accomplishments and plans for future development, Tom Bishop evoked the heady days of ’68/69, when he and former director Amiel Van Teslaar founded the program, and President Sexton spoke of his vision for a global university, and the special place of NYU in France in the university’s global constellation.

The life and works of Eugene Ionesco, whose centenary we celebrate this year, ran like a thread throughout the events.

A close friend of Tom Bishop’s, Ionesco was also an important contributor to the founding of NYU in France. In honor of Bishop’s 80th birthday and Ionesco’s 100th, the party’s guests were invited to attend a premier performance of an original opera by French-American composer Jean-Philippe Calvin based on The Bald Soprano at the Athénée Théâtre Louis Jouvet. Donations from Bishop’s friends made the performance possible. The charming Italianate theatre was filled to capacity with the friends of NYU in France.

On Thursday, April 30th, President John Sexton was awarded the French Legion of Honor by Publicis CEO Maurice Lévy during a moving ceremony following the annual luncheon for NYU’s Center for French Civilization and Culture held at the Palais de Luxembourg. The festivities continued at the residence of the American Ambassador where NYU in France students performed Requiem for Ionesco, an original French/English production based on Ionesco’s works created by Cécile Cotté for students in the NYU in France classes Theatre Workshop and Acting French.

(Read Pierre Assouline’s article from Le Monde 2 on the performance of La Cantatrice chauve on page 25)
Department of French Highlights

Florence Gould Events

Simone de Beauvoir Week
“Simone de Beauvoir”, a theatrical production by NYU-in-France students, films on Simone de Beauvoir, and the international conference All Said and Done / Tout compte fait: Simone de Beauvoir 1908-2008

French Literature in the Making, contemporary French writers in conversation with Olivier Barrot, presented with the support of Directeurs, L’Avion, CulturesFrance, and the Cultural Services of the French Embassy

Sylvain Tesson
Benoît Duteurtre
Marie Nimier
Eric Fottorino
Frédéric Mitterrand

Denise Epstein on the work of her mother, Irène Nemirovsky, in conversation with Olivier Corpet and Emmanuelle Lambert (IMEC)

Pascal Bruckner
Faut-il aimer son pays?

Festival of New French Writing: French and American Authors in Conversation, curated by Oliver Barrot and Tom Bishop

Conferences

Diderot Today: Literature, Philosophy, and Aesthetics, organized by Anne Deneyes-Tunney and Lucien Nouis

Adelphiques: Frères et Sœurs dans la littérature du XIXe siècle/Brothers and Sisters in 19th Century French Literature, organized by Claudie Bernard, Chantal Massol, and Jean-Marie Roulin (sponsored by NYU Department of French, Humanities Initiative, Dean for Humanities, and Université de Grenoble III)

French Graduate Student Conference
Unbecoming Masters: Scenes of Mastery and Their Undoing in French Literature, Theory, Politics, History, and Art

Land of Refuge, Land of Exile/Terre d’Accueil, Terre d’Exil: French Writers and Artists in the U.S. during the Occupation Years, organized by Tom Bishop

Lectures and Round-tables

Alain Badiou
Théâtre et philosophie
in discussion with Martin Puchner (Columbia) and Bruno Bosteels (Cornell), presented with support from the Department of Comparative Literature and the Humanities Initiative at NYU

E. Jane Burns
Women’s Silk Work: A Textile Geography of Old French Literature
(co-sponsored by the Depts. of History, Near Eastern Studies, Gender and Sexuality Studies, and the Medieval and Renaissance Center)

Rethinking 19th Century French Studies: Smuggling, Scams, and Semites
Emily Apter (NYU), Maurice Samuels (Yale), and Richard Sieburth (NYU)

(co-sponsored by the Institute of French Studies)

Translating Georges Perec
Ian Monk (writer, translator) and David Bellos (Princeton), moderated by Emmanuelle Ertel (NYU)

Theater

Les Justes by Albert Camus
Dramatic reading by NYU students
Conceived and directed by Daniel Darwin, music by Christopher Alden
Ph.D. in French Literature

Alina Cherry “Aspects du temps chez Claude Simon : l’écriture de l’histoire et de la mémoire”

Christina Kullberg “Fieldwork and Fiction: Ethnography and Literature in the French Caribbean”

Isabelle Mullet “Fontenelle ou la machine perspectiviste”

Karen Santos da Silva “From Maxims to Novels: Fiction and Moralism in the French Novel of Sensibility”

Bassem Shahin “Cossery et la Dérision : Ou la Marginalité comme Réponse à la Modernité”

Elizabeth Wright “Manuscript Meanings and Genres in Adenet le Roi’s Berte as grans pies: Compilation and Reception”

Masano Yamashita “Les envois de Rousseau : figures du destinataire et espace public au siècle des Lumières”

Fellowships and Awards 2009-2010

Penfield Fellowship - Clarissa Behar

Dartmouth Summer Institute - Willemijn Don

French Department Dissertation Fellowship - Willemijn Don

Cornell School of Criticism & Theory Summer Program - Niamh Duggan

Ecole Normale Supérieur Exchange-Paris - Niamh Duggan and Kathryn Kleppinger

Dulau Fellowship - Kari Evanson and Michael Ritchie

Marandon Award - Kathryn Kleppinger

Bradley Rubidge Award - Raluca Manea

Lagaffe Fellowship - Rachel Wimpee

First-Year Named Fellowships 2009-2010

Manoah Finston - Grand Marnier Fellowship

Virginie Lauret - American Society of the French Legion of Honor Fellowship

M.A. in French Literature

Matthew Amos

Wesley Gunter

Brian Kilgo-Kelly

Whitney Krahn

Benedict Lee

Kevin McCann

Caroline Mwaniki

Peter Olberg

Fredrik Ronnback

Erin Twohig

Lindsay Wells

Sophia Wilson

M.A. in French Language & Civilization

Stacey Bellet

Kathleen Birth

Carolyn Collins

Ana Conboy

Meghan Fenzel

Stephanie Grace

Aidan Hahn

Sarah Hunt

Elizabeth Otto

Elizabeth Roberts

Allison Schein

Sarah Stennett

M.A. in French Literature
Emily Apter received a NYU Humanities Initiative Fellowship 2009-2010 for her book project “Politics small p: Essays on the Society of Calculation in Nineteenth-Century France” (Stanford University Press), an award from CNRS-NYU Partnership for her work on the English edition of Vocabulaire européen des philosophies: dictionnaire des intraduisibles (Princeton University Press), and an award from the Undergraduate Dean’s Office for the development of a new course in French with an Art History component, on Symbolism and Decadence in Spring 2009. She published several articles: “Technics of the Subject: The Avatar-Drive” in Postmodern Culture volume 18; “Laws of the 70’s: Badiou’s Revolutionary Untimelness,” in Cardozo Law Review volume 29; “What is Yours, Ours and Mine: Authorial Ownership and the Creative Commons” in October; “Literary World Systems,” in the MLA’s Teaching World Literature, edited by David Damrosch; “Untranslatables: A World System” in New Literary History volume 39; “Translation 9/11: Terrorism, Immigration, and the World of Global Language Politics” in The Global South Special Issue “Globalization and the Future of Comparative Literature;” and the introduction to “Uniting the Nineteenth-Century,” the forum of panel papers from MLA 2007, in PMLA volume 124. Prof. Apter gave several lectures, among them: “The Ransom: Baudelairean Economics” during a special session on “Money” for the Division on Nineteenth-Century French Literature at the MLA conference; “Edward Said’s Territorial Humanism” at a conference entitled “World Literature in Between” at Istanbul Bilgi University; “Untranslatability” at Brown University, sponsored by the Department of Comparative Literature with Prof. Reda Bensmaia (Brown) as the respondent; “Literature and Legal Theory: Authorial Property, Copyright, and the Creative Commons” at the Institute of European and American Studies at Academia Sinica in Taiwan; and “Literary World Systems and Literary History” at National Sun Yat-sen University (Taiwan). She co-organized and moderated with Denis Hollier (NYU) and Alexander Galloway (NYU) “New French Philosophy and Media Theory: A Conversation with Bernard Stiegler” at NYU’s La Maison Française, and planned “Theory and Theater,” a discussion between Alain Badiou, Bruno Bosteels, and Martin Puchner on Badiou’s Rhapsodie pour le théâtre. She organized and took part in two panels: “New Comparative Romanticisms” for the Division of Comparative Romanticism and Nineteenth-Century Studies at the MLA, and “Smuggling, Scams, and Semites,” part of the Rethinking Nineteenth-Century French Studies series, at La Maison Française of NYU. Other speaking engagements included being a panelist on “Translation and Translatability” with Barbara Cassin and Jacques Lezra, at the inaugural workshop of the Center for International Research in the Humanities and Social Sciences, a partnership between New York University and the French CNRS, and giving a paper entitled “The Political” in Literary Theory,” at the American Comparative Literature Association meeting at Harvard University. In addition, she gave the keynote speech entitled “The Problem of Untranslatability in Comparative Literature,” at the Tenth Quadrennial International Conference on Comparative Literature by the Comparative Literature Association of the Republic of China.

Claudie Bernard co-organized at NYU the colloquium “Adelphiques: Brothers and Sisters in Nineteenth-Century French Literature,” and gave the introductory talk, entitled “Le lien adelphique entre l’ancien et le nouveau régime familial.” She also published “Des loups et des hommes: l’expression de la justice dans Madame Putiphar de Pétrus Borel le Lycanthrope” in HB Revue Internationale d’Etudes stendhalennes, number 11-12. Professor Bernard was the Director of the Senior Honors program.

Tom Bishop edited volume IX of The Florence Gould Lectures at New York University and published the following articles: “Into the Labyrinth” in Artforum (Summer 2008); “Salut à Alain Robbe-Grillet” in Le Règle du Jeu (September 2008); “Coincidence, co-incidence” in a special issue of Théâtre Public on “L’avant-garde américaine et l’Europe-Performance;” “Now You See It, Now You Don’t: The Disappearing Avant-Garde” in The Florence Gould Lectures at New York University, volume IX; and “Alain Robbe-Grillet, Icône de la modernité” in France-Amérique. He co-curated the “Festival of New French Writing” with Olivier Barrot and directed “Land of Refuge, Land of Exile/Terre d’Accueil, Terre d’Exil: French Writers and Artists in the U.S. during the Occupation Years” at La Maison Française of NYU. He participated in two round-tables: “Ionesco 100,” of which he was the director, with Olivier Barrot, Hédi Kaddour, Françoise Kourilsky, and Christian Biet at NYU-in-France; and “I’ll Go On: An Afternoon of Samuel Beckett,” directed by Lois Oppenheim, with Edward Albee, John Turturro, and Alvin Epstein, at the Philoctetes Center in New York. Professor Bishop moderated a session of the “Festival of New French Writing” between Frédéric Beigbeder and Paul Berman and was a participant in a symposium at the New York Public Library entitled “Between Collaboration & Resistance: French Literary Life under Nazi Occupation.” In addition, he was the Chair of the Translation Prize Jury for the French-American Foundation and Florence Gould Foundation, and is a member of the NYU Library Faculty Collections Advisory Committee. He was also appointed to “Commission Culture et Université” by the French government.

Benoit Bolduc acted as director of the undergraduate program for the first time this year and worked on implementing new regulations for credit-bearing internships and improving the honors program. He published a chapter in Y. Portebois and J.-P. Saint-Gérard, Une historiographie engagée. L’Histoire de la langue et de la littérature française par Louis Petit de Jullieville et ses collaborateurs (1896-1900), Leuven-Paris-Dudley (MA), Peeters, and submitted four articles for publication. During the fall semester, he gave a lecture at La Maison Française on recent productions of Molière and Lully using historically informed gestures and declamation where he questioned the ideology behind the new baroque movement. With Henriette Goldwyn, he organized the 41st Conference of the North-American Society for Seventeenth-Century French Literature held at the Kimmel Center, May 20-23.

Ludovic Cortade published his book Le Cinéma de l’immobilité : style, politique, reception (Paris: Publications de la Sor-
J. Michael Dash published two articles: “Jean Price-Mars et l’image d’Haïti” in Ainsi Parla l’Oncle suivi de Revisiter l’Oncle (Mémoire d’Encr, 2009) and “Martinique is (not) a Polynesian island: Detours of French West Indian Identity” in International Journal of Francophone Studies, volume 11, and reviewed several books: Peter Hallward's Damming the Flood, Aristide and the Politics of containment in French Studies, volume LXIII, and Autofiction and Advocacy in the Francophone Caribbean by Renée Larrier and La poétique du renversement by Deborah Hess in Research in African Literatures, volume 39. In addition, Prof. Dash served as a member of the jury of the Prix Carbet de la Caraibe, and on the Graduate Studies and Futures Committees in the Department of French. He gave the following talks: “The Blue Sa-vannas of Memory: Reading Edouard Glissant” at Florida State University; “Poetry and Landscape in the Caribbean” at Cambridge University's Magdalene College; “Masters Teachers Dictators: Rethinking Authority in French Caribbean Literature” at the University of the West Indies in Trinidad; “Bovarysm and its Strange Afterlife in French Caribbean Thought” at Columbia University; “Representing Oceania, Arborescence and Errancy in the French Caribbean” at the University of Miami; and “A Perpetual Surprise, Theorizing Creolization in Caribbean Literature” at the RedRiver World Literature Conference in Fargo.

Anne Deneyes-Tunney co-organized a conference on Creolization in Caribbean Literature" at the RedRiver University of Miami; and "A Perpetual Surprise, Theorizing Bovarysme and its Strange Afterlife in French Caribbean borescence and Errancy in the French Caribbean" at the University of the West Indies in Trinidad; and Joanna Stalnaker, Assistant Professor of 18th Century French Literature at Columbia University. Professor Deneyes-Tunney gave a conference paper at the Royal Academy of Great Britain on "Diderot and the 1001 Nights." She published a volume (co-edited with H. Cussac and C. Seth) entitled Les Discours du Corps au 18eme Siècle : Littérature, Philosophie, Histoire, Science (Presses Universitaires de Laval, 2009), which also included articles from three Ph.D. students: Masano Yamashita, Philippe Barr, and Karen Santos da Silva. In addition, she has finished writing a book on Rousseau that will come out in France next fall, and finished a second book of poetry entitled Uncertain Mermaid.

Assia Djebar travelled to Abu Dhabi, where she took part in the Abu Dhabi International Book Fair 2009. In a cross-cultural dialogue with other international writers, she spoke about the early stages of her writing career, as well as her books and projects. Along with Richard Sieburth, Professor Djebar also spoke at NYU’s Abu Dhabi Institute in an evening entitled “Translation and Bilingualism,” part of the Institute’s Speaker Series I: Conversations with Authors. She also participated in the Hay Festival in Granada, Spain, where she was interviewed about the Spanish translation of her latest book, Nulle part dans la maison de mon père, in the Alhambra’s Palacio Carlos V, and in the 10th Franco-Irish Literary Festival in Dublin. A book entitled, Assia Djebar, littérature et la transmission, will soon be published, which gathers all the papers from the international seminar on her work at the Colloque de Cerisy in the summer of 2008.

Emmanuelle Ertel’s translation, “Analectes sur l’influence d’Artaud,” of a lecture given by Rick Moody at Assisses Internationales du Roman 2009 in Lyon will be published soon by Christian Bourgois. She moderated the round-table “A Place All Its Own: French Children’s Book Publishing and the Anglo-Saxon Tradition” at La Maison Française of NYU, with Jacques Binsztok (publisher, Éditions du Panama), Anne Bouteloup (Director of Foreign Rights and Licenses, Éditions Gallimard Jeunesse), Beverly Horowitz (VP and publisher, Random House Children’s Books), and Michael Jacobs (President and CEO, Harry N. Abrams, Inc.). She organized and moderated “Translating Georges Perec” with David Bellos and Ian Monk, and presented a paper entitled “Derrida on Translation and His (Mis)reception in America” at the “Program in Translation and Intercultural Communication” Luncheon Seminar series at Princeton and at University College Dublin’s conference “Derrida and America.” Professor Ertel also organized a lecture given by Frédéric Valabrègue at La Maison Française, “Using Vernacular Language,” as part of the “I Kiffe New York” festival organized by the Cultural Services of the French Embassy, and participated in two of the “French Night Series” at the Cornelia Street Café. In addition, she is a member of the French Voices Committee at the Cul-
Denis Hollier was Director of Graduate Studies during the 2008-2009 year. He co-organized with Tom Bishop the conference for the centenary of Simone de Beauvoir's birth, where he also gave a paper. He also gave talks at the mini-conference on Lévi-Strauss, organized on the occasion of the publication of his Pléiade volume, as well as on Maurice Blanchot at Robert Paxton's conference at the New York Public Library, entitled “Between Collaboration and Resistance: French Literary Life under Nazi Occupation.” He contributed an article (“Knots”) to the Artforum homage to Alain Robbe-Grillet. He is currently finishing the edition of the second volume of Michel Leiris’s work for the Pléiade collection (this volume will include, among others, L'Afrique fantôme and L'âge d'homme).

Stéphane Gerson is grateful to the French department for its warm support during this difficult year. He signed a contract with St. Martin’s Press for a book whose working title is Nostradamus: How an Obscure French Doctor Became the West’s Prophet of Doom. He also signed a contract with Penguin Classics to edit the first scholarly edition of Nostradamus’ Prophecies (our own Richard Sieburth will translate). Both books will come out in 2012. Gerson published two articles: “A World of Their Own: Searching for Popular Culture in the French Countryside” in French Politics, Culture & Society, and “La mesure de l’érudition.” Le Comité des Travaux Historiques et ses correspondants provinciaux (1830–1870),” in Bruno Dumons, ed., La fabrique de l’honneur. Les médailles et les décorations en France (Presses Universitaires de Rennes). Finally, Professor Gerson gave talks on his research at the Sorbonne, Yale University, and NYU’s Institute of French Studies.

Henriette Goldwyn is working on the third volume of the anthology of Théâtre des femmes de l’ancien régime, which includes plays by Catherine Bernard, Mme Ulrich, Catherine Durand, Marie-Ann Barbier, Louise-Geneviève de Saintonge and Mme de Gomez. She authored two articles: “Mme Du Noyer’s Mémoires : The Politics of Religion in Ancien Régime,” in Options for Teaching Seventeenth and Eighteenth-Century Women Writers, MLA (forthcoming, 2009) and “Les stratégies de pouvoir dans le paratexte de l’écriture théâtrale de Mme de Villedieu,” PFSCL, Biblio 17 (forthcoming, 2009). She gave a talk on “Étude du para-texte de l’écriture théâtrale de Mme de Villedieu,” and presided two sessions on Mme de Villedieu and the roman on October 28, at the GRAC (Groupe Renaissance et Age Classique, Institut d’Histoire de la pensée classique, de l’Humanisme aux Lumières) in Lyon. She also gave a talk on “Les stratégies de pouvoir dans le paratexte du Favori de Mme de Villedieu” at Trinity in Dublin. She co-organized with Benoît Bolduc the 41st annual colloquium ‘Concordia Discors’ for the North American Society for Seventeenth-Century French Literature (NASSCFL – 2009). This is the most important event of the field which draws scholars from all over the world working on literature, cultural history, philosophy and the performing arts of the ‘grand siècle: http://french.as.nyu.edu/object/NASSCFL09.html.

Judith Miller has been particularly active this year on The Humanities Co-ordinating Committee for the new NYU campus at Abu Dhabi, United Arab Emirates. The work has consisted in devising a literature curriculum and screening and hiring permanent faculty members for what will be a liberal art college, a division of New York University, scheduled to open with some 120 students and 30 faculty members in fall 2010. She has also published in l’Esprit Créateur (Fall 2008) two pieces on African Francophone Theatre: On Franco-Beninois author José Pliya and on Ivorian author Koffi Kwalu for whom jazz inspires the structure of his theatrical productions. For Columbia University Press she has written, edited, and translated the section on theatre for the new Hélène Cixous Reader (II), to be published this fall, and she has a piece on the Cameroonian writer, Werewere Liking, in The Original Explosion That Created the World: Essays and the Art and Writings of Werewere Liking. Eds. d’Almeida and Conte-Morgan (Rodopi, 2009). She has lectured on Francophone theatre and the question of “Littérature Monde” and Transnationalism at the Winthrop-King Institute of Florida State University at Tallahassee and at the African Literature Association meeting, held at the University of Vermont. She has also translated an adaptation of Virgil’s Aeneid, by Québécois writer, Olivier Kemeid, and participated in a week-long seminar on translating theatre sponsored by the Canadian Society for Dramatic Authors (CEAD) in Montreal. She was a guest participant in a round-table discussion of Lebanese Québécois author Wajdi Mouawad’s play Incendies (Scorched) at Philadelphia’s Wilma Theatre this spring. She continues working on the theatre of French director Ariane Mnouchkine and her company, le Théâtre du Soleil, acting as outside examiner for a Mnouchkine Senior Honors Seminar at Swarthmore College; and she has edited a conversation between herself, Ariane Mnouchkine, Hélène Cixous and members of the Théâtre du Soleil to be published later this fall with the proceedings of a June 2008 conference on Hélène Cixous: “Croire rêver.” As a newly named Colleague Professor, she also taught her first of three freshmen seminars on “Making Sense of Monsters and Masks in French and Francophone Literature.”

John Moran was a contributing author to the Instructor’s Manual to accompany the new edition of the McGraw Hill elementary textbook Débuts. He also served as a pre-signing consultant for McGraw Hill’s elementary text Avant Tout! and as a proofreader for Pearson’s on-line MyFrenchLab. Together with two of our graduate students, Steven Crumb and Alexandre Bonaños, he presented “Canon Crunching: Making Sense of Masterpieces with Graduate Student Teachers” at the annual South Atlantic Modern Language Association convention. Later in the year, at the Northeastern Conference on the Teaching of Foreign Languages, he presented “French Phonetics: From Theory to Practice” with Andrzej Dziedic. This presentation was a finalist for the Best Presentation of the Conference award. He continues to be a Table Leader for the correction of the Advanced Placement Language Exam, and has just completed his first year as a member of the AP French Development Committee, the committee charged with the writing of the AP French Language Exam. He has just been renewed for a further three years as a Fac-
Eugène Nicole published the following chapters: “La Vocation invisible” in Proust et la philosophie d’aujourd’hui (Editions TDS, Pisa); “7129, rue Iberville” in Riveneuve Continents: Québecs2008 (no. 6); “Quel Marcel (And Other Oddities of the Narrator’s Designations in À la recherche du temps perdu)” in The Strange M. Proust (Legenda); and “Claude Simon et Proust” in the forthcoming La descendance de Proust dans la littérature contemporaine (Nizet).

Lucien Nouis termine l’écriture de son livre – Politiques de l’hospitalité – dont il a présenté une partie à la Maison Française, à l’occasion d’une communication intitulée « Froide hospitalité : modernité et lien social au siècle des Lumières ». Il a participé en janvier au congrès annuel de la British Eighteenth Century Society (Oxford), où il a parlé de la notion de philosophie écrite et de philosophie vécue chez Rousseau, ainsi qu’au congrès de l’American Eighteenth Century Society (Richmond), où il a modéré une session sur l’anthropologie au dix-huitième siècle et fait une communication qui sera reprise dans French Studies sous le titre « L’Emploi du temps : Diderot et Rousseau lecteurs de Sénèque ». En février a eu lieu à la Maison Française une rencontre d’une journée autour de l’œuvre de Diderot, qu’il a organisée en collaboration avec Anne Deneyes-Tunney. La prochaine livraison de Diderot Studies accueillera quelques-uns des travaux présentés à cette occasion et c’est dans ce cadre que va avoir lieu la publication de son article « Diderot et son frère ». Enfin, il a récemment terminé un essai sur Malebranche et prépare maintenant une étude sur Helvétius et la question du bonheur.


Richard Sieburth spoke on translation at the University of Georgia, on literary smuggling at La Maison Française of NYU, on anthologizing Romanticism at the CUNY Graduate Center and interviewed Assia Djebar at the Second Annual Abu Dhabi Book Fair. His translations of Hölderlin, Büchner, and Nerval appeared in Jerome Rothenberg’s third volume of Poems for the Millennium (University of California Press) and his version of Quirinus Kuhlmann’s "Love-Kiss XL" was published in Poetry magazine’s annual translation issue. His edition of Nerval’s Salt Smugglers is due out in June with Archipelago Books.

Timmie (Evelyn Birge) Vitz relaunched (with Marilyn Lawrence) her performance website: “Performing Medieval Narrative Today: A Video Showcase”: http://www.nyu.edu/projects/mednar/ (new URL). The website now has many new clips-almost 150, with many more to come soon. The video clips represent a wide range of genres: epic; romance; chanteable; fabliau, lai, and other short tales; saints’ lives and miracles, etc., and many major works and writers. She invites you to come visit it! She published a lengthy article in TDR (The Drama Review), entitled "Tales with Guts: A ‘Rasic’ Esthetic in French Medieval Storytelling" (Winter 2008), and published “La Performabilité de la voix et du déguisement dans le récit et au théâtre: Wistasse le moine," in Pris-Ma (University of Poitiers). Professor Vitz gave several talks and presentations: "Performing Time" (at a Barnard Conference on "Time in the Middle Ages"); the keynote address at the CUNY conference "Performing the Passions East and West: A ‘Rasic’ Aesthetic in Medieval French Storytelling;" two talks at the big medieval convention at Kalamazoo: "Cognitive Approaches to Medieval Narrative: Issues in Theory of Mind," and [a parody of a scholarly paper, for the "Pseudo Society"]: "Francois Villon: Important New Discoveries." She also travelled to Cyprus to give a talk at a conference entitled "Philippe de Mézières: Voices, Passions." She also served on the faculty of the Dartmouth summer institute in French; the topic this year was French Literature and Religion. She is also planning two colloquia. The first is “Performance and Patronage in France, 12th-17th Century: A Multidisciplinary International Colloquium,” co-organized with Henriette Goldwyn (NYU) and
Kathleen Wilson-Chevalier (AUP), to be held June 10-12, 2010, in Paris (to be given jointly by the American University of Paris and New York University). The second colloquium, co-organized with John Wauck, is “Catholic Writers of the 20th Century,” to be held in Rome in May 2011 at the Pontifical Institute of the Holy Cross. In addition, Professor Vitz received funding to do a pair of DVDs on "Teaching Arthurian Legend through Performance," serves on the board of TEAMS (Medieval Institute Publications), and was on the review board for Research Challenge Grants at NYU. Outside of NYU, she sings with the Threshold Choir of New York, singing at the hospice at Beth Israel and Memorial Sloan Kettering.

William Wolf marked the 10th year anniversary of founding his wolfentertainmentguide.com on the web, which continues to publish his current film and theater reviews as well as archive those posted during the past decade. They also include his yearly appraisals of the annual Rendez-vous with French Cinema series at Lincoln Center. He was also once again re-elected President of the Drama Desk, the organization of theater critics and writers who report on New York theater.

2009-2010 Visiting Professors

Françoise Gaillard (Université Paris VII), a regular Visiting Professor in the Department of French, will be teaching a course on “Décadence” in Fall 2009. A new Visiting Professor, Marielle Macé (CNRS-EHESS) will be teaching a course entitled “Bourdieu faire des manières” in Fall 2009. In Spring 2010, Global Distinguished Visiting Professor Philippe Roger (CNRS, EHESS) will be teaching a course on “Studies in Literary History” with Professor Denis Hollier.

‘Unbecoming Masters: Scenes of Mastery and Their Undoing in French Literature, Theory, Politics, History, and Art’
French Graduate Student conference organizers and professors

Professor Timmie Vitz and her Spring 2009 Acting Medieval French class after their end of year performance
CONCORDIA DISCORS, the 41st annual conference of the North-American Society for Seventeenth-Century French Literature, co-organized and hosted by Benoît Bolduc and Henriette Goldwyn, welcomed 137 scholars from around the world May 20-23. Held at 19 University Place, the Maison Française, and the ninth floor of the Kimmel Center overlooking the newly reopened Washington Square, the event included 31 sessions that explored tensions and paradoxical equilibria within the discipline of 17th-century French studies; two keynote lectures; and a round table discussion on the future of the discipline. In keeping with Professors Bolduc and Goldwyn’s academic interests, several sessions were dedicated to theatre and the performing arts, narrative fiction, history, religion, and gender studies. Judith Miller, Chair of the French Department; Tom Bishop, Chair of the Center for French Culture and Civilization; and Edward Sullivan, Dean of the Humanities welcomed the participants. Professor Eglal Henein (Tufts) delivered a provocative comparative analysis of the historical settings of Honoré d’Urfé’s L’Astrée – an important pastoral romance set in Gaul known almost exclusively by specialists until it was adapted to film by Eric Rohmer in 2007 – and the well-known series of Astérix comic books set in the same period. The second keynote lecture was delivered by Professor Orest Ranum (Johns Hopkins) who shed new light on the Querelle du Cid, one of the period’s seminal cultural debates. His lecture along with selected papers from the conference will be edited by Professors Bolduc and Goldwyn and published in Les Actes de New York by Gunter Narr (Tübingen) in 2011.

As it is customary for this Society, the meeting was supplemented by a concert showcasing 17th and early 18th-century French music. Soprano Nathalie Paulin and baritone Tyler Duncan were accompanied by Eric Milnes, harpsichord; Olivier Brault, baroque violin, Mélisande Corriveau, viola da gamba and Gregoire Jeay, baroque flute. The banquet at the Rosenthal Pavilion, featuring a flawless New York menu by executive chef Peter Bove, was served in grand style by the amazing staff from Top of the Square Catering. This event was made possible by a grant from the Florence Gould Foundation, as well as generous contributions from NYU Humanities Initiative, the Faculty of Arts and Sciences, the Center for French Civilization and Culture and the Services Culturels de l’Ambassade de France. The program of the conference and more pictures can be found on the Department of French website.
The Prince of Prague Approaches the End of La Belle Époque

Tom Bishop Interviews Jindrich Zezula

Professor Jindrich Zezula will be retiring in Spring 2010. In this interview, he talks about his long teaching career at New York University and his possible plans for the future.

Tom: After many years, you have decided to stop teaching. Why?

Jindrich: I have been teaching for some 47 years. For me, teaching has always been not merely a profession or vocation but a passion, almost an “addiction.” A kind of euphoria one feels after delivering a particularly good lecture or when one hears the applause of students at the end of a successful course. Or, even more importantly, when you are sure the students did indeed benefit from your class. Yet I have always realized that sooner or later there comes a time to stop, to change. To bid farewell to something no matter how much you love it. To do that is not easy. But I feel that these past few years I have been reaching the apex of my personal abilities or, perhaps, success as a teacher. The class I use as a measuring bar, La Belle Époque, is usually closed with more than 300 students within the first few days of being posted. I would feel terrible if I went on and on until one day the curve would start going down and I would fall short of their expectations.

T: You wanted to quit at the top.

J: Yes. I’ve always felt sorry for the athletes who try to continue past their prime.

T: How do you decide when is the time?

J: In some instances it’s a given. For example, in case of a serious illness or some unforeseen personal circumstances. That’s not my situation, but the timing of when to leave is an agonizing process. In retrospect, I cannot single out any single decisive reason but several diverse ones. Some are quite logical and legitimate. Other may seem rather arbitrary if not frivolous. Mere excuses. Leaving teaching is very personal, very painful. I had to use not merely logic but also excuses and even self-deception. For example, I’ve lately observed a small trend: more and more students ask me to allow their mothers to come to my class. When I inquire why, the answer is always: “My Mom had taken a course or two with you before I was born and she would like to see and hear you again.” It may sound flattering, but not to me. It frightens me to think that if I continue to teach I could end up one day with a class full of auditing grandparents. Also, to put it ad absurdum, can I reach even more students? Hardly. There are no larger classrooms available at NYU.

T: But it's not measured by the numbers.

J: No, it’s not. But, although for me teaching a very large class means a greater challenge, size itself is irrelevant. I measure the results of my teaching by the reaction of students, the feeling that they have learned something, something that will stay with them for a long time.

T: There’s no question about it. Your class has been remarkable. If so many students come to your classes it’s not by mistake. They don’t come because you teach Tuesday and Thursday at 2 o’clock or even because of the subject matter, they come because of you. You’re doing something right, and you’re doing it right now. You’re saying that you want to stop while you’re at your best, before the curve goes down. How do you know when the curve is going down?

J: That’s a difficult question, Tom! There is the physical curve as you get older. It’s more difficult to trace the intellectual, mental curve. But the two curves are related. It takes me longer and makes me more fatigued these days to read and comment several thousand pages of assignments than just a few years ago.

T: Since you invest so much time in it and insist on doing all the corrections and everything else related to your course by yourself, it’s naturally very, very tiring.

J: So far, so good. The only thing I need to monitor very carefully are my eyes.

T: How are they?

J: As a professional who must rely on them all the time, I am a bit disappointed. Right now, I would give them a “C-.” They try hard to do their very best. But the results are still below my expectations. Earlier this year, I had two eye operations and I hope that by the Fall when I start teaching again they will have improved and earn a legitimate “B.”

T: Have you thought about continuing some relationship to the department?

J: I can’t imagine that I would ever completely cut the umbilical cord tying me to what is, de facto, my alma mater. In fact, the idea of continuing to teach La Belle Époque on a once-a-year basis, if it suits the department, was included in the retirement arrangements I made with the Dean’s office.

T: La Belle Époque is your personal success story. You once told me that you might want to take the material beyond the
Don’t you think you will now have time to do that, publish it, or produce some audiovisual?

J: No doubt about it. Otherwise everything I have put into the topic, which is so close to my heart, would be partially wasted. I have developed a number of DVDs to illustrate various aspects of the era, such as life, art, science, and technology. They are an integral part of the course and I keep revising them according to the latest research. Most students seem to be particularly open to learning from this type of material and I will continue to expand the project in the future.

T: Do the DVDs comprise your own lectures?

J: Unfortunately, they don’t. The course is too fluid, slowly but constantly changing. Currently, the DVDs include only the audiovisual support and I lecture and comment on them while they are being screened. Now I would like to synchronize and edit them with my voice-over and put them on file in the Bobst library for the future generation of students.

T: Why not try to market that? Not only because it’s something that is very marketable and therefore might be profitable, but because it would have wider dissemination. If you put it in the library you’re depending on people coming to look at it. If you put it on the market, you actively continue to present it.

J: That’s true, Tom, and I am keeping it in mind. In fact, after I retire I want to reevaluate our greatly distorted concepts of the era. Many people seem to view everything through an extremely negative prism and focus primarily on topics such as corruption, decadence, and political scandals of the period. I like to present la Belle Epoque as the most recent cradle of our current civilization. It has given us much of what we use and appreciate today: electricity, telephone, wireless communication, automobiles, airplanes, elevators, washing machines, cinema. Also movements such as impressionism, postimpressionism, expressionism, symbolism, fauvism, cubism, and art nouveau. The creative energy of the era is simply mind-boggling. And that is precisely what I want to share with others.

T: Yes, one must not forget that. If you don’t love teaching, it just doesn’t work.

J: It may be true about other professions as well. But, as I have observed earlier, this kind of love can be quite obsessive. Fortunately, It’s not fatal.

T: When and why did you get interested in French studies?

J: Some time ago, Charles University in Prague honored me with an award for my “contribution to teaching.” When you receive this award, it is customary to deliver a lecture on a topic of your choice. I chose to speak of the “Influence of French culture on my native country,” known today as the Czech Republic. As young man growing up in Prague, I was totally enraptured by French culture, poetry, plays, novels, and art.
T: Did you already know French then?

J: I studied French in a lycée. At Charles University I focused more on art history and esthetics. And then, after a rather dramatic escape from the country I received a fellowship from the University of Free Europe to study in Paris. Eventually, of course, I came to the US and earned my doctorate at NYU.

T: At NYU, you specialized in the Middle Ages. At some point, did you want to do a course on that period, something like you do for La Belle Époque?

J: Frankly, no. Although I have taught many graduate and undergraduate courses with focus on the Middle Ages, the same approach would not work. La Belle Époque is much more compact and quite short. Three, four decades-long at most. Thus it is possible to extract its essence and try to capture its spirit. The Middle Ages on the other hand spread over a millennium. The era is too vast. Unless you view the Middle Ages through the lens of religion and faith, any attempt at extracting the essence and capturing the spirit of the entire era would be futile.

T: You started in 1962, you will be retiring in 2010; that’s a long time, and during that span you saw NYU move from one place to another, you saw this department evolve, and you saw our students change. Can you talk a little bit about those various changes? The Department, the university, the students?

J: All three have changed dramatically. The infrastructure of the university has changed and so have its resources. Our new colleagues and students would probably be quite disoriented if they saw the university fifty years ago. Most of the modern buildings we now take for granted, such as the Bobst Library, did not exist. The original library was located on the second floor of what used to be the Main Building, and had only a few thousand books. And, of course, the students too have changed. Most undergraduates used to commute; graduate students were mostly on a part-time basis, with courses taught after 4 p.m. because the students were working. We evolved from a Department of Romance and Slavic Languages and Literatures to a Department of Romance L & L, then French and Italian, and, finally, the Department of French. But while the structure was getting leaner, the Department of French was getting stronger and better, and now ranks among the top departments in the country. And it produced a healthy offspring, the Institute of French Studies. We all can be proud to be part of such an outstanding department.

T: The Department has been a cohesive group over the years and that was a very good thing. Not everybody loved everybody else but there was a real kinship and respect.

J: It’s true, Tom. Not many academic departments can say the same thing or feel the same way.

T: Now we’re moving into a new era with a number of young people who have come in the last five years. That is essential for the life of the department.

J: No doubt about it. And it’s very gratifying to see how seamlessly our new young colleagues have fit in. We have built a truly outstanding department of French, with a proud tradition and a bright future. As a group of dedicated professionals we all contribute to its vitality and health. And we all share the responsibility for its future. And for me it’s a great feeling to be approaching retirement with a certainty that our department will continue to prosper and its reputation will continue to shine.

July 2009

---

**L’Arc**

NYU Department of French

Volume 23, Summer 2009

Editor: Ellie Vance

Photographs: Françoise Gramet, John Nimis, Francine Goldenhar

Visit the Department of French online at:

http://french.as.nyu.edu/page/home

Please submit updates and address changes to:

**L’Arc**

NYU Department of French

13-19 University Place, 6th Floor

New York, NY 10003

Tel: (212) 998-8758

Fax: (212) 995-4187

Email: larc.newsletter@nyu.edu
Emmanuelle Ertel is Assistant Clinical Professor in the Department of French, specializing in translation and the contemporary French novel. She teaches the undergraduate translation classes, amongst others, and is in the process of developing a new M.A. program in Translation. This will consist of two semesters of study and six weeks in Paris at the NYU in France center, with classes ranging from translation theory and analysis, to creative writing, as well as workshops with professional translators and the French Publisher’s Agency.

How did you get the idea for a new M.A. in translation?

The idea for this new M.A. program really came from seeing how interested students are in learning how to translate and about translation. Giving them the chance to try translating, I found a real enthusiasm and interest. And this of course goes along with my own passion and interest in this skill: before my arrival in the Department, there was a translation class offered but not with the same frequency. In my three and a half years here, I have taught a class every semester and it is always full. This past semester, I decided to conduct a small poll to find out about my students’ interests in translation and the possibility of an M.A. program. I asked how many of them were interested in the topic and if they would consider taking an advanced translation class: the whole group replied yes. I also asked how many of them would be interested in specializing through an M.A. and not all, but a good number, answered yes. This is their first chance to find out about translation and I’m building an interest.

Why is it necessary to work on literary translation?

Very little literature is published in translation in the US. I think it’s an important task to open up Americans and other nationalities to foreign cultures and literatures. Teaching students is one way but translation is another and it can reach more people. I think there is more of an interest now in seeing what literature is out there. People are more open-minded and so it’s a good moment to think about taking advantage of this change. This M.A. in Translation is a way of keeping those students in the Department who are interested in French and French Literature but don’t necessarily want a Ph.D. It will help them find a job they like or give them something to do on the side. The M.A. will allow them to use their skills and interest and keeps French literature alive in a different way.

Who do you think the students will be?

Our students will probably be people interested in French and literature but who do not want to be a professor. As I mentioned before, this program is another option for their skills and interest. Of course there are also those students who are really passionate about translation and want to learn how to do this professionally.

How is setting up the program going?

At the moment, it isn’t too far along but we’re taking the right steps. The faculty and department are behind the idea and they have agreed that it is a way to develop the Department of French in the future. I’ve been thinking a great deal about it and so I have a good idea of the shape the program should take, and I’ve been talking to a lot of people. The rest is at the level of administration – submitting the project and budget to several committees here at NYU and then to New York State. NYU is helping the project move along and hopefully students could actually start the program in a year from now. The university definitely wants our Department to stay big and encourages the project to help maintain the great reputation the Department enjoys.

What do you think the Paris component will be?

The Paris part of the program is very exciting. I would like to make it a sort of ‘Translator’s Residency,’ even if it’s just at the student level. Students will go to Paris having already chosen what they want to translate for their thesis. This could be short stories, poems, or essays, depending on their interests. They will already have started working so going to Paris means they will get to use any resources and materials there that will help them to finish, such as books, articles, etc. In addition to the ‘Translator’s Residency,’ students will also be taking two classes, with one of them in Creative Writing. This will help them focus on the English language and on aspects of style while they’re in the final stage of their work. Another part of the residency will involve meetings with young French writers, publishers, and foreign rights managers to help students learn about new French writing and to make contacts which they can use once they get back to New York to help bring new writing here. It will also allow them to get a real sense of what is happening in France. I’ve also been in contact with the Cultural Services of the French Embassy and the Attaché du Livre to see if they would consider working with our M.A. Since their work involves bringing French writing to the U.S., they might participate in organizing events for students to meet writers and publishers.

Will other parts of the university be involved?

To start with I think it will be just the Department of French. If you want the program to be professional and students to really learn the skills of translation, they will also need to expertly learn the language. If the M.A. is successful, I hope that the other language departments will want to put together their own language classes and workshops, and perhaps
Nicky Agate gave a paper, entitled "The Nineteenth Century and the Urban Inbetween," at this year's meeting of the American Comparative Literature Association in Cambridge, MA. Her translation of Frédéric Mari's novel Le parlement des rivières is due to be published in Fall of 2009.

Robert S. April presented a poster, "The Neuropathology of Belief: can functional MRI tell the clinical neurologist what he wants to know?" at the 11th Annual Meeting of the Alpine Brain Imaging Society in Champaury, Switzerland. He is planning to attend a three day colloquium on "Writing the Holocaust and World War II today." Jonathan Littell's Les bienveillantes at Hebrew University in Jerusalem in June.

Esra Arici presented the following papers: "Le fragment dans l'Essai sur les règnes de Claude et de Néron" at the Ecole doctorale Sciences de l'Homme et de la Société at the Université François Rabelais in Tours; "La résurgence et l'abolition des modèles politiques antiques au 18e siècle" as part of the day of study organized by the Réseau des Lumièrers des Universités (Poitiers, Orléans, and Tours); “Sénèque dans les débats philosophiques de la fin du XVIIIe siècle” at a conference entitled “Sociabilités du philosophe: du sens de la mission au doute,” co-organized by the Université de Laval in Québec and the Université François Rabelais de Tours; and “Pour une nouvelle poétique de l’invention, Paul Guy de Chabanon et André Chénier” at the “Michel Paul Guy de Cha- banon et ses contemporains” at Hebrew University in Jerusalem in June.

Alexandre Bonafos participated in the 2008 South Atlantic Modern Language Association Convention in Louisville, KY, where he co-presented a paper on teaching literature to undergraduates, entitled "Canon crunching: Making Sense of Masterpieces with Graduate Student Teachers."

Christophe Litwin was on a Dulau Fellowship during 2008-2009. He is expecting to finish writing his dissertation entitled “L’amour de soi et ses genealogies: Montaigne, Pascal, Rousseau” by the end of 2009. He presented three papers this year: “Rousseau and the philosophical fiction of Jean-Jacques” at the British Society for Eighteenth Century Studies Conference held in Oxford, UK; “Man in the Making: ‘Genre humain’ and Human Condition in Rousseau’s Emile” at the American Society for Eighteenth Century Studies Conference held in Richmond, VA; and “La piperie politique chez Montaigne et Pascal: mésentente, divergence et convergence des opinions du peuple et de l’habile sur la justice des lois” at the University of Toronto Graduate Student Conference.

New M.A. in Translation (cont.)

We need a new generation of good literary translators. French literature, which includes the entire Francophone world, is becoming more and more vast. It has to be known in translation. People are beginning to realize that more literature should be published in translation and this M.A. program is the way to give students the skills to make this happen.

Is there anything else you would like to add?
Susan Bernat (M.A. NYU-in-France 1999) is currently making a transition into Environmental Science. She studied Marine Science at the University of Hawaii at Hilo during the summer of 2008 and also earned scuba diving open water certification off the Kona Coast of the Big Island of Hawaii. Eventually she would like to train to be a scientific diver. She has just been awarded a scholarship from Duke University to study Marine Ecology this summer at their marine lab in Beaufort, North Carolina and is hoping to find a way to incorporate her foreign language skills and love of both French and Italian culture into her work!


Cristian Bratu (Ph.D. 2007) gave the following conference presentations: “From History to MyStory: Self-Expression in Early Modern French Chronicles” at the American Comparative Literature Association Conference at Harvard University; “Denis Sauvage: Editing Medieval Historiography in Sixteenth-Century France” at the Medieval Association of the Pacific Conference in Albuquerque; “Crossing Boundaries in the Third Book of Froissart’s Chronicles” in a panel hosted by Deborah McGrady (UVA), entitled “Hundred Years War Literature: Making and Breaking Boundaries” at the MLA Convention in San Francisco; “Genealogical Time and Its Gaps in Froissart’s Chroniques” at Barnard College’s Medieval and Renaissance Conference “The Shape of Time in the Middle Ages and Renaissance,” and “Femmes dans le jardin: Elements pour une nouvelle interpretation d’‘Inch’Allah dimanche’” at the European Film Conference at the University of Texas at San Antonio. He also participated in a panel on “Authorship in Medieval Chronicles” as part of the 44th International Congress on Medieval Studies at Western Michigan University in Kalamazoo.

Mark Cruse (Ph.D. 2005) is Assistant Professor and French Graduate Director in the School of International Letters and Cultures at Arizona State University. His forthcoming publications include entries in “Trends in Medieval Studies,” an article in “The Senses and Society,” and a co-edited volume on “The Social Life of Illumination.” He was nominated for an Outstanding Teaching Award in Spring 2009.

Andrew Curran (Ph.D. 1996) is still Associate Professor of French at Wesleyan and had the pleasure of coming back to NYU to speak on Diderot’s Supplément au voyage de Bougainville at Anne Deneyes-Tunney’s and Lucien Nouis’s conference “Diderot Today.” He is finishing up a book entitled The Anatomy of Blackness: Theories of the African in French Enlightenment Natural History, Travel Literature, and Theories of the Slave Trade. He also wrote the introduction for L’Afrique du siècle des Lumières : savoirs et représentations (SVEC, University of Oxford, 2009), and has a second article “Re-thinking Race History: The Role of the Albino in the French Enlightenment Life Sciences” forthcoming at History and Theory in October 2009. He will also be a research fellow at the New York Academy of Medicine this summer.

James Dahlinger, SJ. (Ph.D. 1999) is an associate professor of French at Le Moyne College in Syracuse, NY. Earlier in April this year he was asked to represent NYU President John Sexton at the inauguration of Le Moyne College’s 13th president, Dr. Fred P. Pestello. In Fall 2009 he will be on a year sabbatical at Fordham University; also giving a paper, on the “Construction of Sons by Fathers in the French Sixteenth Century” at the Sixteenth Century Studies conference in Geneva; and then moving on to do research at the Bibliothèque Nationale in Paris for a new book on Etienne Pasquier and the popularizing of French values and culture in the Sixteenth century. He has also just made his Final Vows as a Jesuit priest.

Michelle Erickson (Ph.D. 2005) is now the Initiative Director for the global sustainable IT program of Citigroup. You can read about her work at: http://www.computerworld.com/action/article.do?command=viewArticleBasic&articleId=331868

Anne Francois (Ph.D. 2003), an Associate Professor of French and Chair of the Language Department at Eastern University, has been awarded a Fulbright Scholarship to teach and conduct research in Burkina Faso, West Africa. She is very excited about this great opportunity.

Peter Green (MA Paris 85 – 95) is a reporter at Bloomberg in New York covering World News.

Scott Gunther (Ph.D. IFS 2001) is an assistant professor of French at Wellesley College and coming up for tenure this fall! He is thrilled to see his book The Elastic Closet: A History of Homosexuality in France, 1942-present (Palgrave, 2009) at last appear in print.

Juliette Hoffenberg (Ph.D. 1986) has been chargée de cours at Université Paris II Panthéon-Assas (legal English), Paris III Sorbonne-Nouvelle (Méthodologie de la civilisation) and at the Sorbonne Institut d’archéologie et d’histoire de l’Art (English for Art students). She delivered a paper, entitled “Scientists for sale! Epistemology and Self-portrait in the later works of Henry Adams” (A Letter to Teachers of American History (1910) and The Rule of Phase (1909)) at Grenoble University’s conference “Discours croisés : science et littérature au XXème siècle,” organized by the Etudes anglophones department.

Robert T. Isom, MD (M.A. NYU-in-France 1988) went on to medical school after completing his M.A. and graduated from Columbia University’s College of Physicians & Surgeons. He remains on the Columbia P&S faculty with a busy clinical practice in Internal Medicine and subspecialty practice in kidney medicine (Nephrology). He is actively involved in the teaching & supervision of Columbia medical students, interns, and residents in general internal medicine, and postgraduate fellows in the nephrology training program.
Anna Husemoller Jeretic (“ABD” 1988) has been living near Fontainebleau for the past 15 years. She is an artist and ecologist and writes on these topics. She is an active member of the environment policy group of Democrats Abroad. Her website, www.annajeretic.com, has lots of images and texts. Her next solo show will be at the Art et Planète gallery, rue Liancourt in November 2009. She is eager to hook up with old friends and acquaintances.

Marilyn Lawrence (Ph.D. 2001) is currently a Visiting Scholar in the NYU French Dept. Her book Recognition: The Poetics of Narrative: Interdisciplinary Studies on Anagnorisis, which she co-edited with Philip F. Kennedy (Associate Professor of Middle Eastern and Islamic Studies at NYU) has just been published (New York, Peter Lang, 2009). She continues to co-direct with Prof. Timmie Vitz the website Performing Medieval Narrative Today: A Video Showcase (https://www.nyu.edu/projects/mednar). In addition, she is also co-directing with Prof. Vitz a DVD on Teaching Arthurian Legend through Performance.

Kate Loysen (Ph.D. 2002) was the recipient of the Dean’s Recognition Award in Teaching for the College of Humanities and Social Sciences at Montclair State University.

Michel Sitruk (Ph.D. 1999) serves as Senior Director of Marketing, Global Media for Getty Images, the world’s leading creator and distributor of digital content. In this role, he is responsible for the development and execution of Getty Images’ marketing strategy as it relates to the company’s licensing business for Entertainment worldwide. Specific duties include Web merchandising, email marketing, direct mail, event-driven initiatives, sales tool development, sponsorship negotiation, advertising, PR, database segmentation, campaign analysis, brand/product launches, search engine optimization, and marketing strategy analysis. He holds dual French-US citizenship and is raising Mathilda and Jakob Sitruk in the Soho neighborhood of Manhattan.

Hélène Sostarich-Barsamian (“ABD”) will be starting as Director of Development for IESE USA, the Business School of the University of Navarra, in their New York City location this summer after serving for 7 years as Executive Director of Friends of Freie Universität Berlin in New York.

Valerie Thiers-Thiam (Ph.D. 2000) has received Tenure and has been promoted to Associate Professor at the City University of New York. She is the coordinator of a new Summer Study Abroad Program in Clermont-Ferrand, France.

Downing Thomas (Ph.D. 1991) was appointed Interim Associate Provost and Dean of International Programs in July 2008 at the University of Iowa, where he is also Professor of French.

Gina Trigian-Molvaut (Ph.D. 2001) and her family have returned to live in the United States and have relocated to Long Island where she has entered the field of secondary education.

Elizabeth Catherine Wright (Ph.D. 1957) came to New York in June 2009 for the 50th anniversary celebration of the Guggenheim and her grandfather, Frank Lloyd Wright. Since retiring from San Francisco State, she has moved to Sainte-Foy-la-Grande in Aquitaine and is publishing a book of her parents’ courtship letters 1932-33.

Elizabeth Cepeda Wright (Ph.D. 2008) published her book in May 2009: Manuscript Meanings and Genres in Adenet le Roi’s Berte as grans pies: Compilation and Reception (VDM-Verlag).
Lectures and Round-tables

*The Viaduct at Millau, France* by **Alistair Lenczner** (architect, Foster + Partners) (co-sponsored by the AIA-NY)

*Education of a Chef: What does French Training Mean for Chefs Today?*  
A round-table discussion with **Olivier Muller** (DB Bistro Moderne), **Peter Hoffman** (Savoy Restaurant), **Cynthia Bilhaut** (HR Director for the Restaurants of Daniel Boulud), **Mitchell Davis** (VP, The James Beard Foundation), and **Marvin Taylor** (moderator; director, Fales Library and Special Collections NYU), part of “Feeding Frenzy,” a NYU interdisciplinary conference

*Using Vernacular Language*  
**Frédéric Valabrègue** in conversation with **Emmanuelle Ertel**

*The 50th Anniversary of the French New Wave: The Crossroads of Film and Politics*  
**Dudley Andrew** (Yale), **Philip Watts** (Columbia), **Alan Williams** (Rutgers), **Ivone Margulies** (Hunter), **Sam Di Iorio** (Hunter), and **Ludovic Cortade** (NYU)

**Benoît Bolduc**  
Jouer vrai: pratiques actuelles de déclamation gestuelle et scénographie “baroques”

**Vincent Debaene**  
*Claude Lévi-Strauss. A propos d’une Pléiade et d’un centenaire*

**Guy Walton**  
*When Versailles was Furnished in Silver*

**Michèle Cone**  
*Surrealist Masculinity*

**Marc Chaperon**  
*Art and Catastrophe: René Thom’s Legacy*  
(co-sponsored by the Institut des Hautes Etudes Scientifiques)

*Surrealism and the Caribbean*  
**David Seaman** (Georgia Southern University), **Martica Sawin** (art historian and critic), and **J. Michael Dash** (NYU)

**Phyllis Galembo** (photographer, SUNY Albany)  
*Magic of the Masquerade: Africa and the Caribbean*

**Nicolas de Crecy**  
*Bandes Dessinées*

**Michel Deguy**  
*Fin de la culture française? Faux-problème, erreur de jugement ou médisance?*

**Robert Harvey**  
*Why Beckett Never Gave Up on English, Despite (His) French*

**Randall White**  
*Lascaux Cave: The Complex Story of an Ice Age Sanctuary*  
**Simon Carr** (painter), respondent (co-sponsored with the AIA-NY and the American Society of Landscape Architects)

**Pierre Pachet**  
*Le Journal intime: naissance d’une forme d’écriture*

**Lucien Nouis**  
*Froide hospitalité: modernité et lien social au siècle des Lumières*

**Michèle Gendreau-Massaloux**  
*Le Rôle de l’Union pour la Méditerranée dans un monde multipolaire*

**Jean-Louis Cohen**  
*Le Corbusier: Latest News from the Front*  
(co-sponsored with the AIA-NY)

**Yves Hersant**  
*L’Avenir appartient aux fantômes*: Jacques Derrida et les spectres
Marilyn Hacker
Translating Contemporary French Poetry

Florence Delay
Un Mythe européen: la quête du Graal

A book launch and bilingual reading of Lumière de l’œil, with the author Paula Jacques and translator Susan Cohen-Nicole

Pen World Voices: Festival of International Literature

Bernard Comment
Roland Barthes and the Invention of Modernity

Muriel Barbery in conversation with Adam Gopnik

Elizabeth Dabney, soprano, and Daniel Ragone, piano, with remarks by Emily Grosholz, translator of La grande neige, co-sponsored by The Hudson Review

Cinema

A screening of Maison Tropicale by Manthia Diawara, discussants: Richard Sennett (NYU) and Anthony Vidler (Cooper Union)

Rendez-Vous with French Cinema 2009

Séraphine, followed by a Q&A with director Martin Provost

The Apprentice/L’apprenti, followed by a Q&A with director Samuel Collardey

A screening of Flesh in Ecstasy: Gaston Lachaise and the Woman He Loved, directed by George Stoney (NYU) and David Bagnall (filmmaker), followed by a discussion between the two directors and Jeffrey Spring (Modern Art Foundry)

A screening of Ariane Lopez-Huici: Très Près du Corps, followed by a discussion between Marilia Destot, the director, and Ariane Lopez-Huici, photographer

Special event

Selected Shorts, A Celebration of the Short Story: Passport to Paris

Three portraits of Paris read in English by Broadway and Hollywood actors, presented in cooperation with Symphony Space and the Cultural Services of the French Embassy

Concerts

Lecture by composer Tristan Murail and performance by pianist Marilyn Nonken

Kurt Weill in Paris
(co-sponsored by L’Opéra Français de New York)

Yves Abel (conductor, music director), Jean-Philippe Clarac (stage director, music director), Olivier Deloeuil (stage director, music director); and Kim Kowalke (President, Kurt Weill Foundation for Music)

Centennial Concert: Olivier Messiaen (1908-1992)

Alliance Players

Nurit Pacht, violin, Todd Palmer, clarinet, Darrett Adkins, cello, Priya Mayadas, piano

Poetry into Music: Yves Bonnefoy

World Premiere of Canzoni de La grande neige by Mirco de Stefani, based on the poetry of Yves Bonnefoy

In Memoria: W. David Noakes 1925-2009

The Center for French Civilization and Culture mourns the loss of David Noakes, associate professor of French and director of La Maison Française for twenty-two years, from 1967 to 1989. Author of works on Boris Vian, Raymond Radiguet, and Jacques Prévert, translator and talented musician, David Noakes is remembered for his place in the cultural life of New York City and for his contributions to Franco-American cultural exchange.
Colloquia

Esther Benbassa (Ecole Pratique des Hautes Etudes/IFS, NYU)
Les Juifs en France aujourd’hui : Portrait historique d’un groupe minoritaire en mutation

Jean-Robert Dantou (photographer)
Paysages de campagne : Les élections présidentielles en France et aux Etats-Unis

Claude Lévi-Strauss Across the Disciplines
Vincent Debaene (Columbia), Thomas O. Beidelman (NYU), Denis Hollier (NYU), Susan C. Rogers (NYU), and Suzanne Said (Columbia)
(co-sponsored with La Maison française)

Véronique Bernard (Senior Producer, Kontentreal), Rosemary Wakeman (Fordham), Caroline Samparano (Director of Bicycle Advocacy, Transportation Alternatives), Ellen Cavanagh (Urban Planner, Governors Island Preservation and Education Corporation), and Lindsi Seegmiller (Project Coordinator, NYU Bike Share)

Pap N’Diaye (Ecole des hautes etudes en sciences sociales)
Blacks and Blackness in France: A Historical and Sociological Perspective

(Droundtable discussion)
Donald Albrecht (Curator, Museum of the City of New York, Curator of Paris/New York: Design Fashion Culture 1925-1940), Miriam Basilio (NYU), Jean-Louis Cohen (NYU), Shanny Peer (Families & Work Institute), Kenneth Silver (NYU), and moderated by Jeffrey Trask (NYU)
(presented with NYU’s Program in Museum Studies)

Pierre Birnbaum (Université de Paris 1/New School)
The Raphaël Lévy Case: An Accusation of “Ritual Murder” in 17th-Century France

France in the Global Economic Crisis
Herrick Chapman (NYU), Brigitte Gaïti (Université Paris-Dauphine/IFS, NYU), Yves-André Istel (Rothschild Inc.), and Thomas Philippon (Stern School of Business, NYU)

Jacques Revel (Global Distinguished Professor, History and IFS, NYU)
Les historiens face aux enjeux de mémoire en France, aujourd’hui

The 2009 Strike in Guadeloupe and Martinique
Catherine Benoit (Connecticut College), J. Michael Dash, (NYU), William Miles (Northeastern University), Kristen Stromberg-Childers (U. Penn), and Stella Vincenot (NYU)
**Jelena Karanovic** (NYU/Center for Cultural Analysis, Rutgers)

*Cooperation, Mobilization and Service: Sociabilities of Sharing in French Free Software Associations*

**Arthur Plaza** (NYU)

*Connecting the Sacred to the Secular in Postwar France: Class, Gender, and Colonialism in Catholic Action and Republican Politics*

**Christian Delage** (Université de Paris 8)

*The Mémorial de l'internement et de la déportation in Compiegne: Writing a Permanent Historical Tour*

**Willa Z. Silverman** (Penn State University)

*The New Bibliopolis: French Book Collectors and the Culture of Print, 1880-1914*

**Pierre Bouretz** (EHESS)

*Guerre et paix en philosophie: Jacques Derrida et Jürgen Habermas*

---

**Hervé Serry** (CNRS)

*Les Éditions du Seuil: histoire(s) et sociologie d'un éditeur contemporain*

---

**David Lepoutre** (Université de Picardie – Jules Verne/IFS, NYU)

*Ethnographie d'un immeuble haussmannien parisien*

**Rebecca J. De Roo** (Washington University in Saint Louis)

*Reinventing French Museums in the Aftermath of 1968: Annette Messager's Art of the Everyday*

---

**Pierre-Michel Menger** (EHESS)

*Incitations salariales et productivité dans le travail universitaire: Eléments de comparaison franco-américaine*

---

**Edward Berenson** (NYU)

*Histoire politique de la République en France: Approches franco-américaines*

**Spencer P. Boyer** (Director of International Law and Diplomacy, Center for American Progress)

*U.S. Foreign Policy, Multilateralism, and the Future of Transatlantic Relations*

---

**Hervé Serry’s Luncheon Seminar on Les Éditions du Seuil: histoire(s) et sociologie d’un éditeur contemporain**

---

**Global Distinguished Professor Jacques Revel**

**Visiting Professor Brigitte Gaïti receiving her IFS mug**

---

**Leah Haus** (Vassar College)

*Minorities, Integration, and School History Curricula: The Role of Institutional Legacies in Explaining Policy variation between England and France*

**Amy Trubek** (University of Vermont)

*The Taste of Place: From France to the United States*

**Brigitte Gaïti** (Université Paris-Dauphine/IFS, NYU)

*De Gaulle ou le charisme en politique*

**Stéphane Gerson** (NYU)

*Thinking Against Nostradamus, 1750-1900*
Degrees Conferred and Awards 2008-2009

Ph.D. in French Studies and Journalism
Arthur Plaza
Jack Murphy

M.A. in French Studies and Journalism
Thibault Chareton

M.A. in French Studies
Valerie Farnum
Bethany Kacich
Galina Gueorguieva
Caroline Covington
Elisabeth Lindsay
Jessica Pasa
Blake Ramsey
Sierra Schaller
Ciana Wilson

Fellowships and Awards 2008-2009

Elisabeth Lindsay (M.A.) - GSAS Summer Fellowship
Jessica Pasa (M.A.) - GSAS Summer Fellowship

Michele Pinto (Ph.D. French Studies & History) - Dean's Dissertation Fellowship
Arthur Plaza (Ph.D. French Studies & History) - Florence Wolrich Schlussel Travel Grant
Paul Sager (Ph.D. French Studies & History) - Fulbright Fellowship, Humanities Initiative Fellowship
Sierra Schaller (M.A.) - Istel Masters Fellowship
Ciana Wilson (M.A.) - GSAS Summer Fellowship
Matt Wendeln (Ph.D. French Studies & French) - Dean's Dissertation Fellowship
Matt Watkins (Ph.D. French Studies & History) - Graduate Assistantship FPCS
Jelena Karanovic (Ph.D. French Studies & Anthropology) - Rutgers University Center for Cultural Analysis Post-doctoral Fellowship

2009-2010 Visiting Professors

Nacira Guénif-Soulimas - Associate Professor, Université Paris-Nord

Stéphane Beaud - Professor of Sociology, Ecole des Hautes Etudes en Sciences Sociales

Myriam Cottias - Directrice de recherches, C.N.R.S.

Marie-Eve Therenty - Directrice de l’équipe d’accueil, Université de Montpellier

Johanna Simeant - Professeur de science politique, membre de l’Institut Universitaire de France

Jacques Revel - Directeur d’études, Ecole des Hautes Etudes en Sciences Sociales

Institute of French Studies, class of 2008-2009
De tous les complots, le complot amical est celui qui n’est entaché d’aucun soupçon. Le seul pour lequel on aura toujours toutes les faiblesses et toutes les indulgences. Parfois, lorsqu’il est bien ourdi, dans la discrétion et l’efficacité, il peut mener à de grandes choses. Ainsi « les conjurés du 29 avril » ont-ils permis à la version opéra de La Cantatrice chauve d’exister le temps de quelques représentations et peut-être davantage. Ce qui mérite une brève explication.

Patrice Martinet, directeur de l’Athénée Théâtre Louis Jouvet à Paris, ayant formé l’ambitieux projet de monter ce spectacle, se trouva fort marri il y a peu lorsque les responsables de la puissante banque HSBC lui annoncèrent qu’ils lui retiraient leur parrainage en raison de la crise financière. Air connu ces temps-ci. Ayant eu vent de son désir de rendre hommage à la grande œuvre d’Eugène Ionesco, Caroline Montel-Gléission et Raïssa Lahcine, respectivement directrice et responsable des affaires culturelles de l’antenne française de la New York University (NYU), avaient demandé à le rencontrer ; en effet, elles avaient placé cette année le 40e anniversaire de leur université sous l’ombre tutélaire du grand dramaturge. Lorsqu’elles s’aperçurent que leur interlocuteur se retrouvait dans l’impossibilité de monter le spectacle, une idée leur vint : offrir une représentation de La Cantatrice chauve à Tom Bishop, le légendaire professeur et directeur qui fut durant de longues années « le » passeur des études françaises à la NYU, à l’occasion de son 80e anniversaire. « On allait tout de même pas lui donner des cravates ou des livres ! Que peut-on offrir à quelqu’un qui a tout et qui ne vit que pour la culture française ? »

Il fut ainsi décidé de créer un Comité des amis de Tom Bishop à la tête duquel prirent place Pierre Bergé, Jean-Claude Trichet, Frédéric Mitterrand, Françoise Bettencourt-Meyers, Pierre-Jean Rémy… Des milliers de lettres et de courriels furent envoyés. […] De quoi faire oublier le lâchage de la banque et permettre non seulement que les 447 places de l’Athénée aient été réservées aux amis de Tom Bishop pour souffler ses bougies mercredi 29 avril en lever de rideau de cette Cantatrice revenue de loin, mais encore que les trois autres représentations prévues cette semaine aient pu se monter. Tout cela rendu possible grâce à cette cotisation dont le montant a augmenté au fur et à mesure que le grand jour arrivait, « ce qui est une première car, en général, c’est le contraire qui se produit », remarque Patrice Martinet. Le théâtre ne s’est pas rémunéré, l’orchestre et les artistes ont accepté d’être payés a minima.

Et qui sait, il est fort possible que cet opéra de chambre de Jean-Philippe Calvin, créé pour la première fois en France et mis en scène par François Berreur, partie en tournée. Mais ça n’aura pas été sans mal. Jusque dans les moindres détails, une fois les vingt-quatre musiciens installés au plus serré dans la fosse, comme il s’avérait impossible d’y faire pénétrer le chef Carlos Dourthé, il fut envisagé de l’hélitreuiller afin de le glisser entre son pupitre et son orchestre… Happy Birthday, Mr. Bishop ! Après tout, Ionesco avait originellement écrit sa fameuse pièce à partir d’un ouvrage pédagogique pour l’apprentissage de l’anglais…

(Article first published in Le Monde 2, May 2, 2009, in Pierre Assouline’s column Juste un détail)
Conferences

Edward Sullivan (Dean for the Humanities & Professor of Art History at NYU) on Continental Shifts: The Art of E. Duval Carrié

L’heritage impossible de Mai 68 with Jean-Pierre Le Goff

American writers Jake Lamar and Don Morrison joined French journalists Loick Berrou and Jérôme Godefroy for a round-table debate with political scientist Sylvie Laurent. Just one week before elections, the writers discussed trans-Atlantic views on this historic campaign

La Grande Guerre dans l’histoire culturelle française with Yaël Dagan (EHESS)

Pouvoir, puissance et empowerment with Yves Citton (Université de Grenoble et IEP de Paris, directeur de l’UMR LIRE-CNRS de Grenoble)

Poets Marie Etienne and Marilyn Hacker presented Celebration of King of a Hundred Horsemen in a bilingual reading

Jim Hoberman, film critic for The Village Voice spoke on the American cinema and criticism

Les poètes-ouvriers, voix d’en bas, voix du peuple ? with Dinah Ribart (Ecole des Hautes Etudes en Sciences Sociales)

Bourdieu on both sides of the Atlantic: New Research on Media and Culture, a workshop sponsored by NYU in France, NYU Department of Media, Culture, and Communication, and Centre de sociologie européenne / Ecole des hautes études en sciences sociales.

Groupes de recherche

CinEcriture

Alexandre Astruc (Film Director) - Du stylo à la caméra

Ludovic Cortade (NYU) - Les intersections de la critique de cinéma et de la géographie: le cas d’André Bazin

Stephen Monteiro (NYU in France) - Les films d’Andy Warhol et les années 60 du cinéma américain

Richard Pena (Lincoln Center Film Society) - Le cinéma français et la globalisation

Marion Laine (Film Director) - Un cœur simple

Melvyn Stokes (University College of London) - The French reception of D.W. Griffith’s: The Birth of a Nation 1916-1923

Art&Flux

Henri-François Debailleux (Institut Supérieur des carrières artistiques de Paris) - La galerie, un label

Philippe Pignet (Institut Supérieur des carrières artistiques de Paris) - Etre artiste, c’est quoi au juste

Line Herbert-Arnaud (Université Paris IV) - Angela Detanico et Rafael Lain, une invitation au voyage...

Le genre en situation coloniale et post-coloniale

Joan Scott (Institute for Advanced Study, Princeton) - La question du voile en France : perspectives transatlantiques

Claudine Guiard (Université Aix en Provence) - Le genre à l’épreuve des Européennes d’Algérie (1830-1939)

Odile Goerg (Université Paris VII) - De l’histoire des femmes à une perspective de genre dans les études africaines en France

Emmanuel Blanchard (Université Paris I) - Le mauvais genre des Algériens. Des hommes sans femme face au virilisme policier dans le Paris d’après-guerre

Meriem Cheikh (Université Libre de Bruxelles et IDEMEC) - Argent, sexe et féminité en question au Maroc : Des relations sexuelles monétarisées dans tous leurs « états »

Noria Boukhobza (Université Midi-Pyrénées) - Les femmes maghrébines face à la loi et à la coutume en France aujourd’hui

Anthropologie du Libéralisme

Michael Lavin (University of Toronto) - Freedom and Liberty: A Foucauldian Approach

Jacob Dahl Rendtorff (Université de Roskilde, Danemark) - Quelle conception de l’homme dans l’anthropologie économique?

Emmanuel Picavet (Université Paris-1 Panthéon-Sorbonne) - L’impact des normes de bonne gouvernance, et les fonctions du gouvernement à l’épreuve du néo-libéralisme

Egidius Berns (Université de Tilburg, Pays-Bas) - Continuité et discontinuité dans la rationalité gouvernementale libérale selon Foucault

Gil Anidjar (Columbia University) - Y-a-t-il une anthropologie du christianisme?

Sam Binkley (Emerson College) - Governing Happiness: Neoliberal Governmentality and the Work of Well-Being

Ateliers Textuels

Hugues Marchal (Université de Paris III) - La poésie du XXe siècle

Priska Degras (Université de Paris IV) - La lézarde de E.Glissant

- Solibo le magnifique de Chamoiseau

- Soleils des indépendances de Kourouma
**Upcoming Events Fall 2009**

**Special Events**

NYU in France presented an inaugural concert for the *Centenaire de la musique de film*, a year-long centenary sponsored by the French government. The evening included a screening of the film *Le Duc de Guise*, accompanied live by music written for the film by French composer Camille Saint-Saëns.

In November, students, faculty and friends of the program observed the 2008 presidential election with an all night *Nuit Blanche*. Over 300 attended to watch CNN coverage as the polls closed. Local sponsors generously provided food and refreshments.

In partnership with the *Bibliothèque Nationale*, NYU in France initiated a cycle of "*Ils écrivent en français-ils écrivent en anglais*" at the Bibliothèque Nationale with the writer Breyten Breytenbach and the writer Amin Maalouf.

**La Caravelle DPI** presented *De la Race en Amerique*, based on the Philadelphia speech by Barack Obama, with Vincent Byrd le Sage and directed by José Pliya.

A film screening of Alain Kirili sculpteur de tous les éléments de Sandra Paugam, en présence d’Alain Kirili et la directrice.

NYU in France Cinéclub at the Cinéma Le Studio Galande Stéphane Hessel, une histoire d’engagement, a documentary film by Christine Seghezzi, in the presence of Stéphane Hessel, Ambassador and drafter of the Universal Declaration of the Rights of Man.

Presentation of 4 films by students of La FEMIS, the French school of cinema.

---

**Department of French, La Maison Française, and Institute of French Studies Upcoming Events Fall 2009**

**Sylvie Weil** (writer) on *Chez les Weil: André et Simone* (09/15)

**Jean-François Copé** (Leader of the majority party (UMP), French National Assembly) on *The Political Situation in France Today* (09/17)

**French Literature in the Making - Olivier Barrot** in conversation with writers Charles Dantzig (09/21), Catherine Cusset (10/12), and Eric Reinhardt (11/10)

**Defining French Taste: Tradition, Quality, and Innovation in the Decorative Arts** - Illustrated Lecture Series

- *The Manifestation of French Splendor and the Italian Influence* with Florence de Dampierre and Wolfram Koepppe (09/22)
- Film: *Un Certain Goût de l’Amérique*: Daniel Boulud (Thierry Bellaïche, 2008; 49 min.) followed by Daniel Boulud in conversation with Dorothy Cann Hamilton (Founder & CEO, The French Culinary Institute) (09/23)
- *Wake Up the Cit[jies]: Recent Work by Christian de Portzamparc* co-sponsored with the AIA/NY (09/29)
- **Jill Jonnes** (historian) on Eifel’s Tower
- A showing of Alain Robbe-Grillet’s last film *C’est Gradiva qui vous appelle* (10/01)
- **A Salute to Alain Robbe-Grillet** (1922-2008) With Catherine Robbe-Grillet, Emmanuelle Lambert, Olivier Corpet, Bernard-Henri Lévy, Paul Auster, Royal Brown, Richard Howard, Edmund White, Tom Bishop, Richard Foreman, Georges Borchardt, Barney Rosset (10/02)
- Visiting Professor **Françoise Gaillard** on «Nue mais pas à poil »: peinture et misogynie fin de siècle (10/06)
- **Henri Mitterand** (Professor Emeritus Columbia/La Sorbonne Nouvelle) on *Critique génétique: la dimension scénarique* (10/08)
- **Feminism/s Without Borders: Perspectives from France and the United States**, sponsored by the Institute of French Studies and the Center for the Study of Gender and Sexuality (10/15, 16)
- Two week campus visit by **Jack Lang** (Member of the French National Assembly)
- **New French Philosophy: Text and Media** - a conference series for 2009-2010 organized by NYU Professors Emily Apter, Denis Hollier, Alexander Galloway, and Ben Kafka with special support from the Humanities Initiative Event 1: Round-table discussion on "Rancière’s Nineteenth Century" with Bruno Bosteels (Cornell), Gabriel Rockhill (Villanova), Patrick Bray (Univ. of Illinois), Bettina Lerner (CUNY) and Eleanor Kaufman (UCLA) (11/06)
- Ionesco Centennial (11/19), including two performances of *Le Roi se meurt* by NYU in France students (11/22, 23)