Letter From The Chair

In a context of local and general transformations and uncertainties, this has been a quite positive and significant year for the department.

Our major concern was the replacement of Nancy Regalado, who retired last year. We were very happy that the administration right away allowed us to conduct a search at the senior level. The process, which lasted practically all year long, was an enriching experience that allowed those of us who are not medievalists to discover at the same time the vitality of the field and what an attractive place NYU is now. It ended with an offer made to Sarah Kay, a stellar scholar in her field, author of a series of books, both erudite and audacious, that have become major references beyond their field of specialization. But the true end of the story, of course, was not our offer. It was her acceptance of the offer extended by the Dean of Arts and Sciences. We are all incredibly delighted by such an outcome and by the cross-departmental interests her joining the department has generated.

On the other hand, Assia Djebar will become an emeritus professor at the end of the calendar year, when she retires. But there is more in this title than the merely honorific. It indicates also what an honor it has been for us to have such a universally admired French writer as a colleague, and for our students to have the author of so many inspiring novels as a professor. While helping her to deal with some of the administrative issues linked to retirement, I remembered, among many recollections, her arrival at NYU. It practically coincided with September 11. A few days later, she gave a beautifully moving testimony of her experience of that traumatic day at the Maison Française: it was the first among many readings, lectures, and conversations she offered there as our colleague. During her years here, she wrote her splendid autobiographical novel, Nulle part dans la maison de mon père, and also, of course, she was elected to the Académie Française, a nomination that gave both the university and the department their own share of glory. We all are looking forward to reading her work in progress and to speaking with her about it.

This year has also been very positive in terms of publications by members of the department. After the very congenial book party that was held in November to celebrate our productivity, these publications have joined their predecessors in the two glass cabinets that have been installed for display in the hall of the sixth floor. Eugène Nicole received the Joseph Kessel prize on the occasion of the fifth edition of his Saint-Pierre-et-Miquelon anchored saga, L’Oeuvre des mers. Anne Deney-Tunney published a very positively reviewed book on Rousseau, Un autre Jean-Jacques Rousseau, Rousseau et la technique (which has been put on the bibliography of secondary readings for next year’s philosophy agrégation). She also edited a volume on Philippe Sollers that includes a spirited interview that reminds us that written conversation is definitively an eighteenth-century genre. Claudie Bernard published Adelphiques, the collection of papers given at the conference on siblings she organized two years ago under the same title. As for Richard Sieburth, he published - in the first book form ever - the French edition of Nerval’s feuilleton Les faux saultiers as well as its translation in English, and, also, a collection of poems by Ezra Pound. I should add to this list the publication of the Swedish version of Georges Perec’s Les choses (Tingen), translated by our graduate student Fredrik Rönnback. Our friend and former colleague Serge Doubrovsky received the Grand Prix de Littérature de la Société des Gens de Lettres for his most recently published novel, Un homme de passage. And Judith Miller published with The Feminist Press an English version (that she helped translate) of the short stories of Israeli writer Michal Govrin, Hold Onto the Sun.
The Maison Française has, as always, been very active. Director Francine Goldenhar helped organize the second major Franco-American writers event, conceived and carried out by Tom Bishop: In February, some 20 French and American writers shared thoughts about their writing styles and commitments at NYU’s Silver Center. Among the highlights held at La Maison was the opening event of the year organized by Judith Miller and Professor Martine Reid (of The University of Lille) to celebrate the re-publication of Hélène Cixous’s The Laugh of the Medusa. It was followed by an evening organized by Stéphane Gerson to award to Professor Peter Bloom the Lawrence Wylie Prize for his book, French Colonial Documentary: Mythologies of Humanitarianism. Then came Tom Bishop’s three-day conference, “Jean Genet in the USA” and, during the second semester, Lucien Nouis’s (with Professor Andrew Clark of Fordham) “Translating the Encyclopédie in the Global Eighteenth Century.” Tom Bishop’s and Olivier Barrot’s monthly series of encounters with French writers brought some extraordinary talents to campus. A special mention should also be made concerning the annual and very successful Graduate Students’ Conference, always a high point in the life of the department. This year’s provocative theme, “La bête noire,” inspired a series of equally provocative presentations that were concluded by Yale Professor Christopher Miller’s keynote address.

In the current context of lack of support that Foreign Languages and Literature Departments are faced with everywhere in the USA, especially as far as job creation is concerned, we’ve been quite happy about the number of prestigious extra-departmental fellowships our Ph.D. students have garnered: Alexandra Lukes won an ACLS-Mellon, Yasser El Hariry a Humanities Initiative, Stella Vincenot a Torch Fellowship, and Chelsea Stieber a NYU Dissertation Fellowship. We also have won, for the second year, a post-doctoral position at NYU for one of our graduating Ph.D.s, Kathryn Kleppinger. And Emily Apter, with Professor Jacques Lezra of Comparative Literature, has also won a major Mellon grant to run summer seminars in translation studies.

I should also say that despite national worries about the position of French, our undergraduate program continues to thrive. We continue to increase enrollments across the board in all of our classes. Our senior majors are producing excellent senior papers and stunning honors theses. I am sure that the quality of the teaching at all levels and the innovative activities, such as the Ciné-Club created for undergraduates and run by our graduates, contribute forcefully to our success.

Finally, a very encouraging sign for the future, the M.A. in Literary Translation program - created and now directed by Emmanuelle Ertel – begins this fall under great auspices: an impressive number of excellent students applied and ten of them will be joining the seven students offered admission to our Ph.D. program, enriching and strengthening our overall graduate community.

Denis Hollier
August 2011

---

Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Festival of New French Writing 2011</td>
<td>3</td>
</tr>
<tr>
<td>A Conversation with Sarah Kay</td>
<td>4</td>
</tr>
<tr>
<td>La Bête Noire: Loving to Hate</td>
<td>7</td>
</tr>
<tr>
<td>Department of French</td>
<td>8</td>
</tr>
<tr>
<td>- Faculty News</td>
<td>10</td>
</tr>
<tr>
<td>- Student News</td>
<td>15</td>
</tr>
<tr>
<td>- Alumni News</td>
<td>16</td>
</tr>
<tr>
<td>La Maison Française</td>
<td>18</td>
</tr>
<tr>
<td>- Upcoming 2011 Events at La Maison Française</td>
<td>20</td>
</tr>
<tr>
<td>Institute of French Studies</td>
<td>21</td>
</tr>
<tr>
<td>NYU in France</td>
<td>24</td>
</tr>
<tr>
<td>- New NYU in France Undergraduate Project</td>
<td>26</td>
</tr>
<tr>
<td>- Photos from the Edge Atlantic Film Festival</td>
<td>27</td>
</tr>
<tr>
<td>From the Archives</td>
<td>28</td>
</tr>
</tbody>
</table>
The second FESTIVAL OF NEW FRENCH WRITING in February (the first took place in 2009) brought together over the course of three days, seven outstanding French writers with seven leading American writers, in one-on-one dialogues moderated by distinguished journalists and critics, to explore the state of French writing today and its contrast with fiction and non-fiction writing in the U.S., as well as to provide an outlook on the future of literature in general.

The French side was represented by Pascal Bruckner, Atiq Rahimi, Laurence Cossé, Philippe Claudel, Geneviève Brisac, Stéphane Audeguy, and David B. – all of whom have been translated into English. They form no school, subscribe to no single esthetic, but they all share a deep commitment to literature itself and to the world in which they live.

They were paired with Rick Moody, Russell Banks, Jane Kramer, Arthur Phillips, A.M. Homes, Mark Lilla and Ben Katchor. Like their transatlantic colleagues, the American authors come from multiple cultural and intellectual traditions and they, too, view the world with anxiety. Their conversations, assisted by moderators John R. MacArthur, Adam Gopnik, Judith Miller, Chad Post, Françoise Mouly, and Lila Azam Zanganeh, were lively, probing, often humorous, always interesting.

The availability of simultaneous translation made it possible for each of the seven events to attract large audiences and to generate spirited discussion in both French and English. Readings of excerpts of passages by the French writers—in English translation by actors and in French by the authors themselves—enhanced the sessions.

The FESTIVAL OF NEW FRENCH WRITING, organized by the Center for French Civilization and Culture, and co-sponsored by the Institut Français, and the Cultural Services of the French Embassy, with support from OpenSkies and Sofitel, was curated by Olivier Barrot and Tom Bishop.
A Conversation with Sarah Kay

Sarah Kay, Professor of French and Medieval Studies, will be joining the Department of French as the new medievalist in Fall 2011. Here, she talks with Professors Timmie Vitz and Nancy Regalado, who are very happy to welcome her to the Department.

Sarah: I am so excited to be joining you here, and I wanted to start off by saying how fruitful all of your collaborations have been over the years.

Nancy: It is so exceptional to have two medievalists in the department. We have such a group of medievalists here at NYU, with art historians and musicians, and people in History, English, Spanish, and Italian.

Timmie: But it is true that you and I have had a particularly fruitful relationship, Nancy.*

N: We started in 1986 formally collaborating on a colloquium on “Orality, Writing and Culture,” a wonderful venue for doing whatever we wanted to.

S: So this was an umbrella that you used to bring people in to speak?

T: Yes, with orality, writing, and culture, the number of things that don’t fit in is small. There’s an incredible set of colleagues and an audience for everything.

N: Have you had something like that at Cambridge, Sarah? Opportunities to collaborate? Did you do events?

S: We did some. The group that I was in was primarily a reading group, with myself, Simon Gaunt and Nicky Zeeman as its core members. We read together and actually a lot of the reading I did in that period made it possible for me to write the things that I did. There was always an ongoing discussion of texts that was often very woven to the things I was thinking about.

T: What did you read?

S: We read different things at different periods because the group had such a very long life. But in the early days, we mainly read medieval texts and new works of criticism and then as time went on it became more theoretical. That’s where I read Heidegger for example.

T: How long were you part of that?

S: It went on for about 12 years. It was hugely successful. We also organized several conferences. We ran the first British gender and medieval studies conference -- they are still ongoing. We also ran a conference on practice. It was inspired by reading Bourdieu together, and because we wanted to be practice-oriented, we held a conference in which we thought about our practice as medievalists, as well as giving papers that resulted in the volume [The Practice of Medieval Literature, Forum for Modern Language Studies, 1997]. It was a different format from the reading group but resulted from the fact that we were colleagues and we worked together.

N: That kind of collaboration is very precious.

S: It is priceless.

N: There are formal mechanisms of support for this at NYU, such as the Humanities Initiative, which is extremely valuable. Jane Tylus has given it such impetus! She started a whole series of book launches.

S: It’s so important to have a sense of what your colleagues’ interests and achievements are. I don’t have any nostalgia for going back to the format of the reading group as I think that was something that worked at a particular time. We should do is work out what sorts of things would work for us now, and I look forward to doing that.

T: Absolutely. We might think of an event to do in the spring, to celebrate your presence and arrival in the department, Sarah.

N: Let me ask you more about the reading group you were in. Was it just the three of you?

S: No, there were graduate students, interested faculty, research fellows, and post-docs, people like that. The three of us were the kernel.

N: How many people were present?

S: It varied but about six to eight. People such as David Hult, and Bonnie Krueger who had sabbaticals in Cambridge would join in. We had some amazing interlocutors that way.

The other main collaboration I was involved in was the project with Adrian Armstrong on Knowing Poetry. One of the reasons why we developed it as we did was to create post-doc positions. We had four people occupying those two posts at different times. One of them didn’t want to stay in academia but the other three are all still in academic posts and it was a lifesaver for them. Working in a supported environment and publishing was part of their job, so their CVs got hugely better during that period. The funding ran for four and a half years, and then it took us another 18 months to write the book afterwards [Knowing Poetry. Verse in France from the Rose to the Rhétoriqueurs]. That was quite a long time to work with someone.

The most recent collaboration that I got drawn into was with Zrinka Stahuljak [UCLA French] and other women writing a book on Chrétien [Thinking Through Chrétien de Troyes].

One of the things I’m interested in working on in the future is song, which would make a good collaborative project as I know so little about music!

T: I’m very interested in song too. I teach a course right now,
an undergraduate freshman seminar, which I teach with a ballad singer, called “Storytelling and Story: the Ballad Tradition.” I also co-taught courses on medieval song twice with Edward Roesner.

S: An absolutely brilliant topic to bring people together. I’m still unsure exactly what I’m going to be doing next, because this poetry and knowledge project has completely dominated my life for all these years. This summer and fall, a lot of my time will go into finishing off the final manuscript to come out of the project, about troubadour quotations. I’m beginning to play around with ideas of things to do next, such as animals in medieval literature, and as I mentioned song, but I’m not stuck into anything yet. I’m also going to be in London for most of the summer.

T: That’s right and you’re leaving soon, aren’t you?

S: Well I’m teaching at the Dartmouth French Institute first. The topic is Culture and Time, and I’m going to talk about time as experienced, looking at medieval categories such as fortune and providence. When I do a graduate seminar here on time next spring, I’ll open it up to talk about futurity, the way texts are thinking about their own future and their past, so it’ll be about memory and hope and melancholy, aspiration, and ambition in texts. But for Dartmouth, I’ll just concentrate on avatars of fortune.

N: I’m interested to hear you talk more about how you get into a project. Maybe you can tell us how you got into the poetry and knowledge project?

S: I was looking for a collaborator and asked Adrian Armstrong because his interests just overlapped with mine but were also very complementary. Then we brainstormed to see how we could construct something that would form scaffolding around the projects that we both already had. He was working at that time on The Virtuoso Circle and I was working on the book that became The Place of Thought. Initially when we were planning the project we were trying to establish the common ground, as a framework for carrying on what we were already doing. Then as it went on, we became much more excited by what was coming out of it. We’d always committed to write the book of the project, but that book became much more the intellectual centerpiece of the project as things went on.

N: Your own research and his continued along at the same time?

S: We both published the books that we were going to publish anyway but they were improved by what we were doing together. Everything I’ve done in collaboration has been better for having other people read it because I have a tendency when I write to get a bit over-excited and over-convoluted.

T: It’s true that one of the great blessings that we’ve had has been having each other as readers.

N: Could you give us an idea of the Gallica series which you direct [at Boydell and Brewer], particularly what you see as the trends in medieval studies?

S: That’s a good question. I get the impression that the whole field of medieval is in good shape actually. We continue to get good manuscripts on the earlier part of the Middle Ages and good manuscripts on the later period too.

Where previously people might have written on a single genre, there’s much more tendency to write on several. And where people previously might have written on a single author, that’s pretty much unheard of now, apart from the companion format of very few majors. I suppose another tendency that we’ve seen is to efface the boundary between the Middle Ages and the Renaissance.

We’ve done a lot of people’s tenure books at Gallica and I think that’s a really good thing. We’re looking for quality. I want anybody that publishes in the series to feel that they’ve got a leg up in the profession. So we do turn down quite a lot, maybe rightly, maybe wrongly. It’s so important, I think, that when people publish their first book, people shouldn’t have to read all of it to trust it to be good!

T: You’re moving to NYU but you’re also moving to New York. What kinds of things are you looking forward to here?

S: The depth and quality of the medieval studies culture is the primary attraction. I really would relish more possibilities for interaction. I would like to be involved in MARC.

N: I see opportunities for Sarah there.

T: It’s now being run by a lovely colleague named Martha Rust, who is full of good ideas and enthusiasm. One of the things that they’re doing is to start a certificate program in medieval studies. They’re enthusiastic about drawing people in and there’s almost nothing that we can do that doesn’t get audience and interested people.

S: Have you experimented at all with taking a theme longitudinally in French studies, I mean, working from the Middle Ages forward to the modern period?

T: I think it would be great idea. In a graduate course?

S: Yes, maybe, but also as an event. The idea that I had for such an event would be the history of the idea of bêtise.

N: All the way up to Bourard et Pécoutch.

S: I think spending the whole day being stupid would be hilarious!

T: Think how many fabliaux are just all about bêtise!

S: I’m also interested in bêtise because of the whole animal connection. The point Derrida makes about it, is that it’s what you say about people, even though it referes to animals. But you wouldn’t say it about animals, you don’t say that they are bête.

N: As a matter of fact some of the medieval animals are very sharp. There are the stupid ones like the bear and the clever ones like the fox.
S: Would it work to bring in outside speakers and doing it under the auspices of the department?

N: I like this idea of some longitudinal studies. You can move the Middle Ages much farther ahead.

S: People need to be prepared to do that because when you look at the posts that are advertised now, an awful lot of them are very longitudinal. The time when most departments wanted to have a medievalist, a renaissancist, a 17th-century, 18th century, those times are gone. We should perhaps be encouraging people to think about this. But arriving under the banner of bêtises might not be the best.

N: Nobody is going to be fooled for an instant! What is your sense about the areas that students should probably be looking at or working on?

S: I suppose what I expect is that when I design a graduate class, it will contain sufficient sense of what is known and what is not known, that people will be stimulated to think of directions in which they can go. I do think that graduate seminars should be the seed bed of dissertations. I've always tried to plan them so that the non-specialists come away with the basics while at the same time people get a sense of where and how they could develop their thinking.

N: Everybody here studies the Middle Ages so the period isn’t seen as esoteric or beyond the pale, partly because there have always been two of us medievalists—or three or four at times.

T: Several have been colleagues who do other things, such as John Moran, the Director of Language Programs, but who is a specialist on the fabliaux and a medievalist. And Jindrich Zezula, who’s just recently retired, was also a medieval and renaissance person.

S: For manuscript work, do you collaborate with the Morgan? Do you take students to the Morgan?

T: Oh yes. It’s not hard to arrange. That’s their mission and they’re very good about that.

S: I did take a group from Princeton two years ago when I was teaching the troubadours and we went and looked at the chansonnier manuscript—and also at the very unornate little Occitan grammar which I’m actually more interested in. It’s got quotations in it.

N: For paleography, the graduate students can take courses anywhere in the metropolitan area. This is the consortium: Princeton, Rutgers, and Fordham.

T: And the Graduate Center and Columbia.

S: I have five graduate students that I’m working with and Princeton has allowed me to be appointed as the advisor of the ones that haven’t yet defended their prospectus so I’ll be seeing through Princeton graduate students for the foreseeable future -- the ones who aren’t yet dissertating may be coming here for classes.

N: That will be very good for you, for the department, for them and for Princeton. And one of the great things with you is working on Occitan as well as French.

T: We hardly do Occitan, so that will be great.

S: I’ll teach a troubadour course, not next year but the year following.

N: Talking about animals-- you’ve done a whole seminar on animals?

T: What works did you use?

S: Fables, fabliaux, lais, animal debates. A lot of the short texts that I did, I used when I did the seminars here. And then I used three long texts: we spent two weeks on each.

T: What were they?

S: Yvain, Guillaume de Palerne and Mélusine. So it was interesting, as I’ve never taught a class with that structure before. The first part was reading as much as possible and getting your mind around a lot of different kinds of issues and texts. And then reading three texts really seriously. It produced a lot of good discussion around Chrétien de Troyes’ Yvain for example.

T: Well, what have we not covered?

N: Are there any matters dealing with the future that appeal to you?

S: I’m sure we have talked a lot about the future. We’ve thrown out a lot of ideas and talked about teaching, and how my idea of bêtise would relate to the whole department [laughter].

June 2011

* In the 2008 volume of L’Arc, Timmie interviewed Nancy ahead of her retirement in 2010. Amongst other things, they discussed Nancy’s remarkable career at NYU, as well as their long friendship and collaborations in Medieval Studies. To see the interview, please go to: http://french.as.nyu.edu/object/french.news.larc, and click on “Summer 2008”.
LA BÊTE NOIRE: LOVING TO HATE

On March 25th and 26th, the French Graduate Student Association held its annual graduate student conference, which explored the notion of the bête noire in the ever-widening fields of French and Francophone Literature, French Cultural Studies, and French Cinema. A term denoting the dialectic of repulsion and fascination that a particular object triggers within the subject, the bête noire irritates, disturbs, maddens—it is not only what we love to hate, but what we are compelled to hate, what we could not conceive of not hating. Whether one addresses it directly, denies it, disguises it, or circumvents it, the bête noire is an ever-present subtext of literary creation.

In addition to presentations from the Department’s own Paul Descloires, Laura Hughes, Manoah Finston, and Raphael Sigal and a poetry reading by Youna Kwak, this year we welcomed participants from across the U.S. and abroad, as well as from NYU’s MFA program. Presentations were organized into six panels—Les Tensions de la Représentation, Caméra Lucida, Venus in Furs, “I” est un autre, Fear and Fascination with the Other, and Le Langage face à ses manques—all of which examined topics such as gender and sexuality, cultural outsiders, monstrousity, and questions of representation from a variety of theoretical and disciplinary lenses. The Faculty Round Table on Friday evening demonstrated the significance of the bête noire as a critical problematic. Moderated by Professor Denis Hollier with the participation of Professors Emily Apter, Richard Sieburth, and Michael Dash, the discussion centered on the ways in which the bête noire is readable in everything from the institutional “turf wars” between the Academy and the larger realm of literary publishing, to Baudelaire’s love-hate relationship with Belgium, to the poetics of risk inherent to the act of writing itself. Christopher L. Miller, Frederick Clifford Ford Professor of African American Studies and French at Yale University, delivered the Keynote Address, entitled “Patrice Lumumba: From Bête Noire to Beatification.”

If the entirety of the conference examined the bête noire as a rhetorical mode and literary problematic, Professor Miller addressed the darker, political ramifications of the bête noire. By analyzing the transformation of assassinated Congolese Prime Minister Patrice Lumumba from bête noire into secular saint, Miller demonstrated how his political enemies projected the ghost of Robespierre onto Lumumba, speculating about the dictator that he “surely would have become” in order to justify his removal from power.

Third-year students Annie Brackney, Chris Bonner, Iris Brey, Julie Hugonny, Katie LaPorta, Virginie Laurent, Maximilian Shrem, and Sophia Wilson sought to develop a topic born of their combined interests, as well as one capable of combining diverse disciplines across many time periods. Situated at the crossroads of several borders—between self and other, between center and periphery, between human and animal—the bête noire proved a provocative point of departure, a “beast” of a topic capable of generating intriguing and colorful conversations.

By Katie LaPorta

Participants Taro Masushio and Alice Wang are students in NYU’s M.F.A. program

Laura Hughes (NYU), Benjamin Hoffman (Yale), and James Rowlin (USC)

Professor Christopher L. Miller (Yale) and Elizabeth Applegate (NYU)

Professor Miller spoke on former Congolese Prime Minister Patrice Lumumba in his keynote address

Audience members during the conference at La Maison Française
Florence Gould Lectures and Events
The European Union and the Middle East Peace Process, a conversation between Bernard Kouchner, French Minister of Foreign and European Affairs and Miguel Ángel Moratinos, Spanish Minister of Foreign Affairs and Cooperation (co-sponsored by the King Juan Carlos I of Spain Center)

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

French Literature in the Making, now in its fifth year, features contemporary French writers in conversation with Olivier Barrot
Jean-Christophe Rufin Antoine Gallimard
Claire Castillon Camille Laurens
Régis Jauffret Vincent Delecroix

Book launch for Alan Riding on the publication of And the Show Went On: The Cultural Life of Nazi Occupied Paris

François Nodelmann (Univ. Paris VIII)
Trio musical pour trois fantômes: Beckett, Sartre, Barthes

Jean Genet in the USA
A conference celebrating the centennial of Jean Genet’s birth organized by Tom Bishop and Albert Dichy, with JoAnn Akalaitis, André Gregory, Robert Harvey, Ralph Heyndels, Véronique Lane, Christopher McElroen, Judith Oringer, Marianne de Pury, Barney Rosset, Richard Schechner, Jeannette Seaver, Thomas C. Spear, Jennifer Tipton, Phil Watts, and Edmund White

Parade Funèbre
A performance by NYU-in-France students, based on the works of Jean Genet, directed by Cécile Cotté, music by Stéphane Scott

Jean-Louis Barrault: a Centennial Celebration
A film screening and roundtable with Lorenzo Weisman (BNP Paribas), Florent Masse (Princeton), Helen Gary Bishop (film producer), and Tom Bishop (NYU)

Conferences and Events
The Medusa Project: Celebrating Le Rire de la méduse by Hélène Citrinos, with Emily Apter (NYU), Nancy Barton (NYU Steinhardt), Tom Bishop (NYU), Kathe Burkhardt (NYU Steinhardt), Evelyne Ender (Hunter College, CUNY), Genevieve Fraisse (CNRS), Jessica Gispert (NYU), Denis Hollier (NYU), Marlene McCarty (artist), Judith Miller (NYU), Catherine Nesci (UC Santa Barbara), Frédéric Regard (Univ. Paris IV), Martine Reid (U. of Lille III), Avital Ronell (NYU), Phyllis Roome (artist), Marta Segarra (Univ. Barcelona), and Andy Slemenda (NYU)

Journée d’étude: La mémoire du geste et de la voix, with Christian Biet, Benoit Bolduc, Henriette Goldwyn, Michael Ritchie, Scott Sanders, and Evelyn Birge Vitz

Rebecca Comay (Univ. Toronto) in conversation with Daniel Heller-Roazen (Princeton)

Translating the Encyclopédie in the Global Eighteenth Century, a three-day conference organized by Lucien Nouis (NYU) and Andrew H. Clarke (Fordham)

La Bête Noire: Loving to Hate
French Graduate Student Conference
Degrees Conferred and Awards

Ph.D. in French Literature

Clarissa Behar “Voicing Race in Marie NDiaye”

Rachel Corkle “Georges Sand Juge de Jean-Jacques: From the Philosophical Dialogue to the Bildungsroman”

Michael Ritchie “Le Banquet d’Esther. Dans le théâtre français de la Renaissance et de l’âge classique”

Joint Ph.D. in French Literature & French Studies

Kathryn Kleppinger “Why the Beur Novel? Writer and Journalists Interact to Construct a New French Voice”

Rachel Wimpee “Reactionary or Modern? The Dévote in Face and Fiction in Late Nineteenth-Century France”

M.A. in French Literature

Andrew Dubrov
Manoah Finston
John Gough
Laura Hughes
Youna Kwak
Michelle Lanchart
Linda Simsarian
Emily Spriggs
Rebecca Tuttle

M.A. in French Language & Civilization

Caitlin Coss Shay
Sarah Whittington

2011-2012 Fellowships & Awards

Torch Award – Stella Vincenot

Dean’s Dissertation Fellowship – Chelsea Stieber

ACLS Fellowship – Alexandra Lukes

Humanities Initiative Research Fellowship – Yasser El-Hariry

Dulau Fellowship – Steven Crumb

French Department Fellowship – Paul Desclouieres

French Department Graduate Fellowship – Phoebe Maltz

Bradley Rubidge Prize – Alexandre Bonafos

Ecole Normale Supérieure Exchange – Steven Crumb & Iris Brey

GSAS Outstanding Teaching Award – Rachel Corkle

First-Year Named Fellowships

American Society of the French Legion of Honor - Anna Raff

Grand Marnier - Tamara Wood

Visiting Professors 2011-12

Fall 2011
Professor Marielle Macé from the CNRS-EHESS will be teaching “L’Avenir du quotidien: Littérature et formes de vie au XXe siècle”

Spring 2012
Global Distinguished Visiting Professor Philippe Roger (CNRS, EHESS) will co-teach a course entitled "Forms of the Novel: Historical, Political, Aesthetic," with Professor Emily Apter
Emily Apter was awarded a two-year Mellon Grant with co-organizer Jacques Lezra for “The Problem of Translation,” a graduate seminar taught at NYU in Summer 2011 and 2012. She founded a new book series with Northwestern University Press titled “In-comparative Literature”, and was part of the ACLS Charles Ryskamp Fellowship Selection Committee. She continued to participate in the “Media and Mediation” Working Research Group, along with organizers Ben Kafka and Clifford Siskin, and took part in the Humanities Initiative’s Working Research Group seminar on Freud. In 2010-2011, she published the following articles and chapters: “The ‘World’ in Littérature-Monde,” in Transnational French Studies, ed. Alec Hargreaves et al. (Liverpool University Press, 2011); “O Seminário” in Cabinet 39; “Philosophical Translation and Untranslatability” in Profession PMLA (Fall 2010); “The Right to Translation: Deconstructive Pedagogies, 1979/2009” in boundary 2 (Vol. 37, 3); “The Nineteenth-Century Business Novel: Speculation and Economic Xenophobia as Literary World-Systems” in French Global: A New Approach to French Literary History (Columbia UP, 2010); “Temporality in Feminist Theory” in a special issue of differences, entitled “What’s the Difference? The Question of Theory” (Fall, 2010); and “Celebrity Gifting: Mallarmé and the Poetics of Fame” in Constructing Charisma: Celebrity, Fame, and Power in the Long Nineteenth Century, eds. Ed Berenson and Eva Giloï (Bergahn Books, 2010). In addition, Professor Apter gave many lectures and talks: an invited lecture and sessions around her work at the University of Utrecht in the Netherlands; an invited lecture at Paris 8 for a conference on “Géographie de la traduction”; a talk for the “Seminar in Experimental and Critical Theory” at UCLA on “A Theory of Political Fiction”; a dialogue with artist Silvia Kolbowski (“The Afterlife of Radical Subjects) in the “Critical Encounters” series at Princeton; a lecture on “la littérature-monde” at the Institut du Tout-Monde in Paris; a participant in the NYU French Graduate Student Conference on “La béte noire”; a talk, “Encyclopédie Redux: On Cassin’s Vocabulaire européen des philosophies,” for the NYU-Fordham conference “Translating the Encyclopédie in the Global Eighteenth Century”; an invited lecture on “The -abilities of the Untranslatable in Comparative Literature” at the University of Lisbon, Portugal; a talk, entitled "Madame Machiavel: Playing the Political Field under Napoleon III,” at the Nineteenth-Century French Studies Conference at Yale University; an invited talk, “The Right to Untranslatability,” at the “Translation, Narration, Media” conference at the Österreichische Akademie der Wissenschaften in Vienna; and a talk on “Auerbach’s Worlds” at NYU Deutsches Haus’ conference “Escape to Life: German Intellectuals in New York.” She also organized a session at the MLA on “Queer Gothic: Sedgwick’s Nineteenth Century,” and was a panelist on another, “Theory in the World.” At NYU, she organized a book discussion between Rebecca Comay and Daniel Heller-Roazen at the Maison Française, spoke on a panel titled “The Fate of the ‘Trans’” organized by Avital Ronell, and was a panelist for the “Reading out of Place” conference. Professor Apter also presented “The Word Peace is an Untranslatable” at The New Museum in New York City.


Benoît Bolduc resumed the direction of the undergraduate program this year and organized a very successful undergraduate event at the Maison Française in November bringing together French rapper Hamé from the group La Rumeur with New York legend Fab 5 Freddy. With the help of the graduate students, he set up a free monthly movie night, the Ciné-Club, which showcases recent movies from France and the Francophone world. While editing the proceedings of the 41st an-
nual conference of the North American Society for Seventeenth-Century French Literature, which are now in press, and continuing his tenure as co-president of the society, he published “Mirame, fête théâtrale dans un fauteuil” in the Revue d’Histoire du Théâtre (245-246, 2010-1/2); “La gentillesse des villes et l’innocence des champs: les entrées de bergers du ballet de cour à la tragédie en musique,” in the proceedings of the Université de Bordeaux conference Corps dansant, corps glorieux. Musique et danse en Europe au temps d’Henri IV et Louis XIII; and “Collation, manducation et destruction dans les fêtes de Versailles,” in Nourritures, the proceedings of the 40th annual conference of the NASSCF. He also presented three papers: “Le livre d’entrée à la Renaissance témoin de l’accomplissement d’une cérémonie?,” as part of La mémoire du geste et de la voix, a Faculty seminar that he organized at La Maison Française in October; “La lecture du théâtre classique à l’ère du simulacre,” at the 29th Annual Conference of the Society for Interdisciplinary Seventeenth-Century Studies in Charlotte, NC, in the same month; and in March, “Contraint de franche volonté: amour et sujétion dans l’entrée d’Henri II à Paris (1549),” at the 2011 Conference of the Renaissance Society of America in Montréal. During the month of July, he was Research Associate at the Centre Canadien d’Architecture (Montréal) working on his upcoming book on Parisian festival books.

After a successful third year review in 2010, Ludovic Cortade was awarded the Goddard Fellowship, which allowed him to dedicate last Spring semester to his research. In 2010-2011, Cortade gave a talk entitled “From Stillness to Movement in post-1968 Paris: Un Homme qui dort!” by Georges Perec and Bernard Queysanne” at the European Network for Cinema and Media Studies Conference in Istanbul, Turkey. He continued his research on French cinema, landscapes, and geography by publishing a book chapter entitled “Le territoire de l’estase: le corps et le paysage dans l’œuvre de Bruno Dumont” in Image des corps/Corps des images au cinéma (ed. Jérôme Game) from ENS Editions in the fall of 2010. He was invited to present his research on French film critic and theorist André Bazin at the “Humanities Institute’s Distinguished Lecture Series” at SUNY Stony Brook, and at Columbia University (Film Studies Research Seminar) in October 2010. His research was later published under the title “Cinema Across Fault Lines: Bazin and the French School of Geography” in Opening Bazin. Postwar Film Theory and its Afterlife (ed. Dudley Andrew) from Oxford University Press in the Spring of 2011. Professor Cortade also conducted several research projects on the intersections of French literature and cinema: he participated in a colloquium at the École Normale Supérieure in Paris in December 2010 on “Cinématismes: la littérature au prisme du cinéma” (organized by Jacqueline Nacache of the University of Paris-Diderot/Paris 7 and Jean-Loup Bourget of the ENS) where he presented his research on the influence exerted by Orson Welles’s Citizen Kane on Michel Leiris (forthcoming from Peter Lang). He also finalized a text putting in evidence the influence of Paul Valéry on Jean-Luc Godard after doing some research at the Bibliothèque littéraire Jacques Doucet in Paris where he found a portfolio including the text of Paul Valéry’s “Le cimetière marin” which was handwritten and illustrated by Godard when he was 18 years old. Cortade also focused on a text on the influence of Jean Renoir on François Truffaut for the Truffaut Reader (forthcoming from Wiley/Blackwell). Lastly, he did some additional research in France for his next book project on myth, sociology and French film theory, more particularly in the writings of André Bazin.

Michael Dash is on the editorial committees of Research in African Literatures, Journal of West Indian Literature, Small Axe, and the Journal of French and Francophone Philosophy. He is also the editor of New World Series at the University Press of Virginia, and is a Permanent Member of the Jury for the Prix Carbet de la Caraïbe. During the year, Professor Dash published “Hemispheric Horizons: Confinement, Mobility, and the bateaux-prisons of the French Caribbean Imaginary” in Contemporary French and Francophone Studies (Volume 15 no 1, Jan. 2011); “Prologo” to Edouard Glissant’s El Discurso antillano (Casa de las Americas, 2010); “Rising from the Ruins, Haiti in Two Hundred Years” in Haiti Rising, published by Liverpool University Press (2010); “Danticat and her Haitian Precursors” in Edwidge Danticat, a Reader’s Guide (University of Virginia Press, 2010); “Aime Césaire: The Bearable Lightness of Becoming” in PMLA (Vol.125, No.3, May 2010); and entries on “Duvalierism” (327-330) and Antenor Firmin (384-6) in The Oxford Encyclopedia of African Thought, edited by F. Abiola Irele & Biodun Jeyifo (O.U.P., 2010). In addition, he reviewed “Cosmopolitanism and Blackness in Haiti: Nationalism, Conflict, and Political Change, 1934-1957,” by Matthew J. Smith, for the Caribbean Review of Books (online); Celia Britton’s The Sense of Community in French Caribbean Fiction in New West Indian Guide (vol. 84, 2010); and Universal Emancipation: The Haitian Revolution and The Radical Enlightenment by Nick Nesbitt in Slavery and Abolition, (Vol.31, March 2010). Professor Dash also gave the following talks and invited lectures: “Haiti: La première république noire des lettres” as part of the ‘Colloque sur les littératures noires’ at the Quai Brandy in Paris; “Haiti, the Next Two Hundred Years” at the University of the West Indies; at Florida State University, “Hemispheric Horizons”; “Haiti in its Caribbean Context” at the University of Virginia; “True Dechoukaj: Uprooting Duvalierism” for the University of London; a keynote lecture on “Neither France nor Senegal: Bovaryism in post-Duvalier Haiti” at Florida Atlantic University; “Turning Tides: Rethinking the Haitian Diaspora” for Fordham University; “Ariel’s Isle; Rewriting the Tempest in Caribbean literature” at George Washington University; the annual lecture, “Going Bananas: Haiti One Year Later” at the University of the West Indies Department of Liberal Arts in Trinidad; “Agronomists, Journalists, Artists: The Work of the Haitian Writer Today,” Keene State College’s Grayson Lecture: “Presence Haïtienne: the Revolutionary Beginnings of Littérature-Monde” for the African Literature Association conference held at Ohio University; and “Hybride Heureuse ou tragédie féconde: Le lieu, l’espace et l’archipel caraïbe” for

Anne Denys-Tunney has had a very productive year once again. She published a book on Philippe Sollers, entitled Philippe Sollers ou l’Impatience de la pensée, coordonné (PUF, 2011), and also co-edited the last issue of Diderot Studies, “Diderot Today” (Droz, 2009). It is dated 2009, but in fact came out in 2010. This is the publication of the conference “Diderot Today,” that she organized here at NYU (with colleague Lucien Nouis) in Fall 2009. She published 3 articles: “La passion selon Julie” in Le Nouvel Observateur, Hors Série, Rousseau, Le Génie de la Modernité; “Présentation of Diderot Today ” in Diderot Studies, Tome XXXI, (Droz, 2009); and “The Novel, Philosophy and Obscurity in Diderot’s Les Bijoux Indiscrets” in Diderot Studies, Tome XXXII (Droz, 2009). In addition, she published a book review of André Tosel’s Spinoza ou l’autre infinitude, in Dix Huitième Siècle (n. 42, 2010), and a long interview with Philippe Sollers entitled “Femmes, Romans” in L’infînium (January 2011). Professor Denyes-Tunney gave the keynote speech at the University of North Carolina, Chapel Hill, entitled ‘The Enlightenment as a Textual Journey.’ In 2010, she was elected to the Comité de Rédaction of the revue Cités, one of the most influential reviews on philosophy, history, and culture in France today. Over the summer, she was invited to teach for two months at the University of Nanterre (Paris 11) as a Visiting Professor, as well as a professeur invité at the Institut d’Etudes Avancées in Paris, while she finishes writing her next book on the Enlightenment. During this time in Paris, she gave several lectures at the Sorbonne, at the ENS Ulm, at the CNRS, and at the Université de Nanterre (Paris 11).

Emmanuelle Ertel is the Director of the new M.A. in Literary Translation (French to English), starting in Fall 2011. During the year, she presented a paper, entitled “Antonin Artaud, traducteur : du Moine de Lewis à L’Arve et à la visée d’une langue pure”, at Lyon 2, as part of the “Translating French and American Poetry Today” conference she co-organized and which took place first at NYU in May 2010 and then in Lyon in May 2011. She also presented “Mark Twain in Quebecois?” at the AATF conference in Montreal. She was a discussant for Hedi Kaddour and for David Bellos during their talks at La Maison Française, and participated in a panel at NYU on trends in literary translation, as well as a discussion panel at the PEN/World Voices Festival on “Translating America.” Professor Ertel also moderated a discussion on “Translation in Cinema” at the Edge Atlantic Film Festival being held at NYU. In addition, she published a classics review, entitled “A Testament to Translation Criticism: Antoine Berman’s Final Work”, in The Translator, 17 (1), 2011, and translated an excerpt (with Alison Dundy) from Dae woon by François Bon, which was published in Words Without Borders, “The Work Force” (January 2011). Outside of NYU, Professor Ertel is the co-organizer of “French Nights,” bilingual readings held at the Cornelia Street Cafe, a member of the “French Voices” committee at the Cultural Services of the French Embassy in New York, and a member of the PEN Translation Committee.


Henriette Goldwyn finished co-editing the fourth volume of Théâtre des femmes de l’ancien régime. She contributed an article on “Versailles” for Teaching the Early Modern Period, ed. Delval Conroy and Danielle Clarke (Palgrave Macmillan, 2011), and “Mme Du Noyer’s Mémoires: The Politics of Religion in Ancien Régime” in Options for Teaching Seventeenth and Eighteenth-Century French Women Writers, ed. Faith Beasley (New York: Modern Language Association, 2011). She gave several talks: “Female Prophesying in Seventeenth-Century France” at La Maison Française in October 2010, at a workshop on Early Modern France, and “Étrange langage et pratiques de désordres: la crise prophétique dans le midi Huguenot” in Madrid at Complutense University in November 2010. She also presided a session on Inheritance and Succession at the 29th Annual Conference of SE-17 at the University of North Carolina in Charlotte in October 2010. In the spring of 2011, she taught at NYU in Paris and gave talks on “Early Modern French Female Authors’ Inheritance and Legacy” at the University of Belgrade and Novi Sad in March 2011, and on “Salons, Préciosité et Conversations” at the University of Augsburg in May 2011. She co-organized the 42nd colloquium of the North-American Association for Seventeenth-Century Literature on “Lieux de culture” in London in July 2011.

Denis Hollier is currently Chair of the French Department. He published an essay on Georges Bataille and vision (“The Rebel Eye”) in a volume devoted to Surrealist Journals. Besides finishing off the second volume of Michel Leiris’s work for the Bibliotheque de la Pleiade, he has been working on Camus and the death penalty, as well as on Antonin Artaud and silent movies.

Judith Miller sponsored a number of events on campus this
year, including in September a celebration of the re-publication of Hélène Cixous’s Le Rire de la Mêdiuse, for which she adapted, with Phyllis Roome, the text for a reading at La Maison Française performed by colleagues from Tisch and graduate students Iris Brey and Aurélie Chatton. She also held in October at The Bronfman Center a conversation with Israeli author Michal Govrin on a joint translation project: Govrin’s Hold Onto the Sun, a collection of short stories and essays published by The Feminist Press (2010) and re-translated from the Hebrew by the author and Miller. For the New York branch of the Abu Dhabi Institute at No. 19 Washington Square North, she curated in the fall a reading of Quebecois author Olivier Kemeid’s Aeneid (which she had previously translated from the French). In the spring, she organized at No. 19, a reading of Lebanese-Quebecois writer Wajdi Mouawad’s Scorched (Incendies), a startling reworking of the Oedipus myth. Conferences or round tables in Avignon, Haifa, and Abu Dhabi brought her respectively in contact with a production in French of Obama’s Philadelphia Speech, performance studies scholars from all over the world, and with women writers from The Middle East. Several articles saw publication, including: “Thinking About Theatre Within World Literature in French,” in Contemporary French and Francophone Studies; “Ecrire pour le Soleil: entretien avec Ariane Mnouchkine,” in Croire rêver penser autour d’Hélène Cixous (Eds. Segarra et Clement); “An Interview with Kristian Frédric,” in Contemporary European Theatre Directors (Eds. Rebellato and Delgado): “Liquid Heros by Werewhe Liking: A Translation and Commentary,” in The Original Explosion That Created Worlds: Essays on the Art and Writings of Werewhe Liking (Eds. D’Almeida and Conteh-Morgan). She continues to serve as DGS, proud of the number of fellowships and awards French Department students have won this year and looking forward to the launching of the new Master’s program in Literary Translation in the fall, for which she will teach a course on “Translation for the Theatre.” She participated in the ten-year review of the French Departments at both UCLA and the CUNY Graduate System. And, finally, she continues her special mentorship of undergraduate students as a Collegiate Professor, for which next year she will lead students through the evolution of detective fiction in France.

John Moran has remained very involved with the College Board’s Advanced Placement program for French. He once again served as a Question Leader at the Board’s Advance Placement (AP) French Language Exam reading in Ohio, and he was asked to serve the same role for the Course and Exam Review Item Pilot Reading in Princeton for the new AP French Language and Culture Exam. He also currently serves as an AP Course Audit Reviewer for the new AP French Language and Culture Course. In addition to his work with the AP program, John has just been named to serve as a member of the CLEP (College Level Examination Program) French Test Development Committee. John has also continued to be involved with French language textbook publishing, working as a proofreader for Pearson’s intermediate-level book “Intrigues” as well as serving as a focus group member at the Boston ACTFL Convention for Cengage’s elementary-level book “Liasons.” Working with other members of the French Department as well as other language departments at NYU, John has received two grants this year: one to create a series of roundtables on Applied Linguistics, and one to fund the implementation of an online writing tutor program developed by Aline Baehler (a Senior Language Lecturer in the department). In addition to his work as the Director of Language Programs in the Department of French, John has continued to work within the Department of Residential Life and Housing Services. He has completed his fifth year as a Faculty Fellow in Residence in Hayden Hall (winning the Faculty Member of the Month award in January both for NYU and for the region), and he once again served as the Faculty Affiliate for the French Floor.

In 2010-2011, Eugène Nicole published an article in Critique on Pierre Michon’s Les Onze ("Le tableau qui manquait à la Révolution") and "L’inscription du sens et sa problématique dans À la recherche du temps perdu" in Bulletin Marcel Proust n° 60, as well as a review of Maarten van Buren’s Marcel Proust et l’imagine pour The French Review, vol 83, n° 4. He was the Visiting Professor from the Department at NYU-in-Paris in the fall of 2010. In the spring of 2011 he served as New York Director of NYU-in-Paris. He gave a lecture at a Université de Fribourg on the topos of the "promenade" in XXth cent. French literature. Professor Nicole published two new creative works: À coups de pied-de-mouche (éd. Le Bleu du ciel), and Un adieu au long cours, which was incorporated as the fifth novel in a new edition of his cycle L’Œuvre des mers (éd. de l’Olivier/Le Seuil, January 2011). These books have been widely reviewed in newspaper articles, on T.V. and talk shows. Nicole was an invited author in various gatherings and round tables connected with 2011 année des outre-mer including the opening ceremony at the Ministère de l’Intérieur where he delivered remarks on "Littérature d’outre-mer", on January 12. A selection of Nicole’s poems appeared in Outremer - trois océans en poésie (Éditions Bruno Doucey, 2011). In the domain of plastic works, his "Piétinés" were on show at La Hune in Paris throughout January. He was invited to the Festival Étonnants Voyageurs, where on June 16th he was awarded the Joseph Kessel prize created in 1991 to distinguish a French fiction writer who has produced works of high literary quality.

Lucien Nouis a organisé cette année avec Andrew Clark, collègue dix-huitiémiste à Fordham, un colloque de trois jours au cours duquel un important panel de chercheurs français et américains s’est penché sur la question de la traduction et de la "translation" des savoirs dans l’Encyclopédie de Diderot et d’Alembert. Dans le prolongement de cet événement, il a été invité à participer au colloque ISECS à Graz, où il a présenté ses recherches sur le concept d’abréviation des connaissances – partie prenante d’une philosophie de la transmission et de la communication dont on pourrait dire qu’elle se déploie sur l’ensemble des textes signés par Diderot. Deux
de ses articles écrits cette année ont également été acceptés, l’un chez Lumen et l’autre pour un numéro spécial de la Romanic review. Lucien Nouis enseignera à NYU-in-Paris à l’automne et sera en sabbatique au printemps, période qu’il mettra à profit pour terminer son livre sur Rousseau.

The Faber & Faber (UK) version of Richard Sieburth’s edition of Ezra Pound’s Selected Poems and Translations appeared in January, as did his guest-edited issue of PAIDEIMA, which presented a number of rare, unpublished Ezra Pound manuscripts, among with the young poet’s 1908 account of his visit to Tangiers in search of the Berber rebel Rais Uli. In addition, he fulfilled the MLA in January against the abolition of the Advanced Placement Test in French Literature, and spoke last spring on Baudelaire and Belgian Bêtise (at the NYU French Graduate Student Conference) and on the recently published manuscripts of Pound’s Drafts and Fragments (at the NYU English department’s Modernist Colloquium). His versions of Guilleic’s Geometries (Ugly Duckling Presse), from which he read at the Brooklyn Can Factory in the spring, were short-listed for the Three Percent Poetry Prize. As part of the PEN International Festival, he participated in a Poetry Slam at the Bowery Poetry Club, providing a translation of a popular rock-lyric by Amelie Nothomb. He also served as the judge of PEN’s Poetry Translation Prize, which went to Ann Carson. Professor Sieburth has recently been named the head of the Selection Committee of the American Academy in Berlin, and is currently finishing up his translation of Nostradamus’s Prophecies for Penguin/Viking, due out next year at the end of the Long Count of the Mayan Calendar.

In June 2010, Timmie (Evelyn Birge) Vitz gave a talk titled, “Performing Medieval Narrative Today: A Video Showcase,” in which she presented the performance website she co-founded and co-directs, at a conference titled “The Digital Middle Ages” Conference, at Barnard College. In September 2010, she gave a talk for a ‘Journée d’Étude’ on “Medieval and Early Modern Performance” at NYU’s La Maison Française. In April 2011, she spoke at the Sewanee Medieval Conference presenting “Le Roman de la Rose, Performed.” She gave an invited plenary address in Rome in May on “Catholic Authors and the Secular World,” at a conference titled “The Catholic Factor in 20th Century Literature,” held at Santa Croce University. In May she also gave a talk on “The Ballad and the Passions” at the Medieval Conference in Kalamazoo, Michigan. At that conference, she was also an invited roundtable discussant for “Performing Medieval Narrative,” and for “Performing Marie de France.” In addition, she gave an invited talk in June on “Dialogue: Theatricality and the Storyteller’s Art in the Romances of Chrétien de Troyes,” at the University of Toronto’s ‘Atelier dialogues romanesques/théâtraux.’ Professor Vitz created 25 new clips for her performance website, and has produced (thus far) seven “Vimeo”s of scenes from Arthurian literature, with funding from Medieval Institute Publications. Several more such Vimeos will be produced this summer. With Paul C. Vitz, she co-authored an article titled “Women, Abortion, and the Brain” which appeared in the e-journal of the Wither- spoon Institute, The Public Discourse: www.thepublicdiscourse.com/2010/09/1657. The book that she is co-editing with Arzu Ozturkmen, Medieval and Early Modern Performance in the Eastern Mediterranean, has been accepted for publication (pending technical changes) by Brepols. She is also currently planning a conference at Abu Dhabi for spring 2012 on “Court and Performance in the Middle East, 700-1600,” with Maurice Pomerantz of Middle Eastern Studies. Outside of NYU, she sings with two groups at nursing homes, hospitals, and hospices.

Professor Emeritus Serge Doubrovsky has been awarded the Grand Prix de la Littérature de la Société des Gens de Lettres for the sum of his works. It was presented to him on June 14 at the Hôtel de Massa. In his acceptance talk, he especially thanked NYU for making it possible for him to pursue a double career as novelist and professor, in New York and in Paris, for many decades.
Daniel Benson presented a paper entitled “La Poésie de la philosophie: Mallarmé dans l’oeuvre de Jacques Rancière et d’Alain Badiou” at the Brown University Graduate French Conference. His contribution to the 2010 Journée d’études Maurice Blanchot at the Université Paris-Diderot was published this year at www.mauriceblanchot.fr, entitled “L’Absence positive : une rencontre entre Jacques Rancière et Maurice Blanchot”. He also was a moderator for the New York University French Graduate Conference.

Suzy Cater presented a paper at the University of California Berkeley’s Romance Languages conference in April - the title was ‘Deprived of an Audience: The Dandy and the Despised Body’.

Rachel Corkle received the 2010-2011 Dean’s Outstanding Graduate Student Teaching Award in the Humanities.


Stéphanie Ponsavady gave a talk at Columbia University for the South East Asian Student Initiative series in March 2011.

"Women on Reels: Representations of Female Mobility in Cinematic Figurations of Colonial Indochina” historicized competing visions of women in French and Vietnamese popular imaginings of Indochina, from the passive indigenous to the colonial entrepreneurial woman and the nationalist rebel. The mobile female has become a common allegory for the former colonizer and colonized’s cinemas, engaging them in an ongoing conversation while helping forge a specific idiom for Vietnamese national cinema. Her paper entitled “Everybody Was Kung-Fu Fighting: Postcolonial Francophone Africa and the Consecration of Asian Martial Arts” was presented at the International Society for African Philosophy and Studies annual conference in April 2011. It examined post-colonial exchanges between Africa and Asia and their role in shaping Taekwondo, a Korean martial art, as a legitimate Olympic discipline. It specifically explored Pan-African solidarities in a dojang in Harlem’s Little Sénégal. Finally, it posited martial arts’ violence and the attendant use of French language as inter-communal answers to the current economic violence faced by the francophone African diaspora in New York. In March 2011, Stéphanie also appeared on a francophone local cable show, interviewed on martial arts training at Harlem Taekwondo.

Miguel Ángel Moratinos, Spanish Minister of Foreign Affairs and Cooperation, and Bernard Kouchner, French Minister of Foreign and European Affairs

Antoine Gallimard receiving the Medal of the Center for French Civilization and Culture at the annual luncheon of “Les Amis de New York University en France” in Paris

François Noudelmann delivering a lecture at La Maison Française

A performance of Parade Funèbre by NYU-in-France students, based on the works of Jean Genet
Robert S. April MD (M.A. 2009) will be attending a three day conference on “Persecution through Prosecution: The Dreyfus Affair Revisited” at the Hotel Lutetia (le Palais de Justice, le Sénat, l’École Militaire), sponsored by Touro Law School and CRIF. He will also be the discussant at the Columbia University Maison Francaise Book Club, on Sept. 19, 2011, for the book by Philippe Doumerc, Contre enquête sur la mort de Madame Bovary, a recent roman policier that reinvestigates this famous literary (historical?) death in Yonville, with a surprise ending necessitating a rereading of Flaubert. All are invited.


Mark Cruse (Ph.D. 2005) received tenure and promotion to Associate Professor at Arizona State University, where he is Associate Director of Graduate Studies in the School of International Letters and Cultures. His book on Roman d’Alexandre is forthcoming at Boydell and Brewer.

Andrew Curran (Ph.D. 1996) published an article: “Logics of the Human in Diderot’s Supplément au Voyage de Bougainville” in New Essays on Diderot (James Fowler, ed., Cambridge University Press). Another article, "Rethinking Race History: The Role of the Albino in the French Enlightenment Life Sciences" (History and Theory, October 2009) received the Clifford Prize for the best article in eighteenth-century studies by the American Association for Eighteenth Century Studies. He was also named Dean of the Arts and Humanities at Wesleyan University, effective July 1, 2011.

Claudine A. Donikian, JD, MBA, MA, (M.A. NYU-in-France 1997) was appointed president and CEO of Pentera, Inc. Pentera is a leading national planned-giving marketing and communications firm, serving top nonprofits across the country. Some of Pentera’s include WNET/13, Hospital for Special Surgery, the Mayo Clinic, and Cornell University.

Peter Green (M.A. NYU-in-France 1995) is a reporter at Bloomberg News in New York. He was married in September to Babette Audant.

Juliette Hoffenberg (Ph.D. 1986) published last September La Stagiaire et le Mammoth (The Intern and the Mammoth), with Éditions Alphée, about the adventures and mishaps of an ‘agréé’ training and teaching English in the French national and higher education system. It received a lot of attention from the press and good word of mouth within the field. She also received tenure at the École Nationale de Chimie Physique Biologie (Paris 75013) following the publication.

Anna Husemoller Jeretic (ABD 1988) will be exhibiting her artwork and presenting her books at the Pavillon Daviouf in the Luxembourg Gardens from August 3rd to August 15th, 2011 11 am to 7 pm every day. The opening takes place on August 4th from 5 to closing. Her books will be for sale at the Librairie du Sénat during that period.

Cheers, from Boston! After serving as “Visiting Assistant Professor of Foreign Languages,” Regine Isabelle Joseph (Ph.D. 2010) was recently appointed Assistant Professor of Foreign Languages and Global Studies and "Coordinator of the ePULSE Program” at Emmanuel College. She will be creating an intensive track for the language program in French, as well as new literature and history courses in Francophone Literature and Caribbean Studies. In her capacity as the Coordinator of ePULSE (Program in Undergraduate Leadership and Scholarship Excellence), Regine will help to launch an academic reinforcement and sustained advising program for incoming first-generation students. She keeps hoping that she will miraculously find stretches of dedicated writing and research time. She plans to pursue this goal more deliberately moving forward. Hope all is well with everyone! (There is no Maison Française equivalent here!)

Brian Kennelly (Ph.D. 1996)’s “Mothers and/as Monsters in Tony Duvert’s Quand mourut Jonathan” was published in Dalhousie French Studies. Kennelly continues to serve as co-chair of the AP® French Language and Culture Development Committee.

John Nimis (Ph.D. 2010) is a Mellon Postdoctoral Fellow in the Center for Humanities at the University of Wisconsin-Madison for 2010-2012. This year, in addition to teaching literature courses in the Department of French and Italian, he presented at several conferences, including the African Studies Association in San Francisco and a conference on the theme of "New Francophonie(s)" at the University of Illinois. He also gave multiple public lectures in Madison, including a podcast interview on Wisconsin Public Radio’s "Higher Ground" program and participation in a colloquium on the theme of Music-Race-Empire. A book chapter entitled "Miroirs obscurs: la langue française et images de «l’Europe» dans la chanson congolaise" appeared this year in the book Musique et société à Kinshasa from L’Harmattan.

Laura Reeck (Ph.D. 2001), now Associate Professor of French at Allegheny College, has published Writery Identities in Bear Fiction and Beyond (Lexington Books, 2011). She thought it was going to be her “dissertation book,” but it was not! Other scholarly activity includes: “The World and the Mirror in Two-21st-Century Manifestos: Pour une littérature-monde en français and Qui fait la France?” in Transnational French Studies (U of
Liverpool P, 2010), and a forthcoming article in Sefar (Academia Bruylant, 2011) on Rachid Djaidani as author and filmic auteur in his documentary film, Sur ma ligne.

Isabel Roche (Ph.D. 2001) is now the Dean of the College at Bennington College in VT, where she has been on the faculty since 2003.

Patrick Saveau (Ph.D. 1999) published his book, Serge Doubrovsky ou l’écriture d’une survie (Éditions Universitaires de Dijon, 2011), and an article, “L’autofiction à la Serge Doubrovsky : mise au point” in Autofiction(s) (Ed. Claude Burgelin, Isabelle Grell et Roger-Yves Roche, Presses Universitaires de Lyon, 2010). He was promoted to Full Professor, effective next academic year 2011-12.

Joanna Stalnaker (Ph.D. 2002) gave the Thomas and Catherine McMahon Lecture at Wesleyan and the biennial GAFS lecture at Yale this year, in addition to invited talks at NYU, Fordham, Bryn Mawr and the University of Illinois at Urbana-Champaign. She spoke at a number of conferences, including Translating the Encyclopédie in the Global Eighteenth-Century (co-organized by Lucien Nouis and Andrew Clark) and La poésie scientifique, de la gloire au déclin. She has organized an ongoing series of interdisciplinary roundtables in eighteenth-century studies at Columbia; this year’s topics were authorship (co-organized with Madeleine Dobie) and science (co-organized with Al Coppola). She was elected to the MLA Convention Executive Committee on Eighteenth-Century French Literature for a five-year term and was named President of the ASECs Society of Eighteenth-Century French Studies. She has also been appointed as Director of Columbia’s new Paris-based MA program in History and Literature and as Chair of the Columbia University Seminar on Early Modern France. Her article “Buffon on Death and Fossils” was published in the Summer 2011 issue of Representations and her book, The Unfinished Enlightenment (Cornell 2010), won the Oscar Kenshur Prize from the Center for Eighteenth-Century Studies at Indiana University.


Catherine S. Webster (Ph.D. 2005) was awarded tenure at the University of Central Oklahoma, where she also won the Vanderford Prize for Teaching Excellence in the College of Liberal Arts for 2010-2011. She presented work resulting from her 2010 NEH Summer Stipend as the inaugural speaker for the French Culture Workshop at the University of Oklahoma, and at the 20th and 21st century French and Francophone International Colloquium in San Francisco. A separate inquiry in Francophone cinema has led to a paper at the MLA Convention in Los Angeles and a forthcoming article on the cinema of Fanta Regina Nacro to be published in a collection by Cambridge Scholars Press.

Elizabeth Catherine Wright [Coppedge] (Ph.D. 1975) gave readings and talks about the book she published of her parents’ courtship letters, Dear Bob, Dear Betty: Love and Marriage During the Great Depression in Silver Spring, Maryland; Bronxville, New York; Oak Park and Chicago, Illinois; Spring Green and Milwaukee, Wisconsin; San Francisco, California, and Scottsdale, Arizona during 2010-2011. The book was also featured in the Salon du Livre in Port Sainte Foy, France, on October 17, 2010. On January 24, 2011, she presented a talk on her two grandmothers’ experience with divorce, "Women and Divorce in 1910 Oak Park," at the Nineteenth Century Club in Oak Park, Illinois. On December 6, 2010 at France-Amériques in Paris, she engaged in a dialogue with Claude Massu, an architectural historian, about the life and work of her grandfather, Frank Lloyd Wright: "Vivre Wright / Living Wright: l’actualité de l’architecte et de l’homme," jointly sponsored by France Fulbright and France-Amériques. In October 2010 she was interviewed about her experience with her grandfather for a German television show, "Ich Trage Einen Grossen Namen" ("I Descend from a Famous Ancestor"), which was broadcast on January 16 2011. Other than that, she is still living happily in a small town on the Dordogne River in southwestern France, and having a lot of fun learning and practicing French traditional dance.

Elizabeth Cepeda Wright (Ph.D. 2008) is now teaching math (!) in a high needs high school in the Washington, DC area. Her students have made great strides and she had several pass AP tests last year. She hopes to add French to her teaching areas eventually.

Please submit updates and address changes to:

L’Arc
NYU Department of French
13-19 University Place, 6th fl.
New York, NY 10003
Tel: 212 998 8758
Fax: 212 995 4187
E-mail: larcnewsletter@nyu.edu
Book Launch

Véronique Godard presented her book of photographs, 
_Débours, de Oaxaca à Tanay_

Lectures

François Dosse (UFM Créteil, IEP)
_Gilles Deleuze et Félix Guattari: un couple intellectuel singulier_

An Evening of readings with Guillaume Gallienne de la Comédie-Française

Catriona Seth (Université de Nancy)
_Les Liaisons continues: récitations de Laclos des romances de salon du XVIIIe siècle aux romans du XXe_

Novelist Jean-Christophe Valtat in conversation with Bruce Benderson (novelist, translator) and Dennis Johnson (publisher, Melville House)

Christian Biet (Univ. Nanterre)
_Les Luttes raciales dans le théâtre de la cruauté français: Début XVIIe siècle/Mises en scène du XXIIe siècle_

Joanna Stalnake (Columbia)
_The Disorder of Things: Description, Enlightenment, and the Problem of Form_

Françoise Gaillard (Univ. Paris VII)
_Qui a tué Madame Bovary? Petite enquête sur l’esthétique de Flaubert_

Ann Smock (Princeton)
_Improvisational Mallarmé_

Judith Revel (Univ. Paris 1 Sorbonne)
_Foucault face à l’histoire: périodisation, discontinuité, événement_

Illustrated lecture by acclaimed German filmmaker Volkmar Schliendorff (co-sponsored by Deutsches Haus)

Discussion of Guggenheim Museum exhibition _Chaos and Classicism: Art in France, Italy, and Germany, 1918-1936_ with curator Kenneth E. Silver (NYU), discussants Molly Nolan (NYU) and Ara H. Merjian (NYU), Francine Goldenhar, moderator (co-sponsored by Casa Italiana and Deutsches Haus)

Author Robert Pagani in conversation with Caroline Weber (Barnard) on the English publication of his novel _The Princess, The King, and The Anarchist_

Eugène Nicole (NYU)
_Long cours & pieds de mouche_

Tom Conley (Harvard)
_An Errant Eye: Poetry and Topography in Early Modern France_

Poet and translator Hédi Kaddour in conversation with Emmanuelle Ertel (NYU)

Anka Muhlstein (writer)
_Proust and Balzac: A Closer Look at the Baron de Charlus_

Vincent Debaene (Columbia)
_French Anthropology and Literature: From Mauss and Bataille to Lévi-Strauss and Barthes_

Yves Citton (Univ. Grenoble)
_Société de la connaissance ou cultures de l’interprétation?_

Eric le Roy (Archives françaises du film/Fédération internationale des archives du film)
_Occupation, Collaboration, Résistance, 1940-1944: Short Propaganda Films Made in France_ (co-sponsored by TSOA Cinema Studies)

Sarah Kay (Princeton)
_Animals and the Ethics of Medieval Reading_

Pianist and film director Ophra Yerushalmi presented her documentary _Chopin’s Afterlife_

Timothy J. Reiss (NYU)
_De Bry, Stradamus, Flying Monsters and Globalizing Myths of European Expansion: From the Argonauts to Michelet_

David Bellos (Princeton) and Emmanuelle Ertel (NYU)
_George Perec’s The Art of Asking Your Boss for a Raise_

Modern Oedipus: A Reading and Discussion of Wajdi Mouawad’s Scorched

Rubén Polendo (NYU Abu Dhabi), Judith Miller (NYU), and Peter Meineck (NYU), moderator (co-sponsored by Center for Ancient Studies and Theater Mitu)

Marielle Macé (CNRS-EHESS)
_Barthes: la vie en forme de phrase_
Darina Al-Joundi, author of *The Day Nina Simone Stopped Singing* in conversation with Philippa Wehle (SUNY Purchase)

Carolyn Burke (writer, biographer)
No Regrets: The Life of Edith Piaf

Jeffrey Mehlman (Boston University)
Adventures in the French Trade: A Memoir Revisited

Jennifer Homans (NYU)
Ballet’s Past and Why It Matters

Robert Rubin (exhibit curator)
BeatHippiePunk and the French Connection: Richard Prince at the Bibliothèque National

Vincent Giroud (Univ. Franche-Comté)
French Opera: A Paradoxical Genre

PEN World Voices Festival of International Literature
Lunchtime Literary Conversations

Ludovic Debeurme and Kjersti Annesdatter Skomvold, moderated by Kira Brunner Don

Laurence Cossé and Hervé Le Tellier
Amélie Nothomb and Buket Uzuner

An Evening with Pierre Guyotat and Edmund White

John Ashbery
A celebration of the poet’s career and his recently published translation of Rimbaud’s *Illuminations*

Pierre Assouline (writer, biographer)
Hergé et Tintin

**Exhibitions**

*Henri Matisse: Writers on Paper*
Selected Drawings and Prints from The Pierre and Tana Matisse Foundation

*Edith Piaf, Photographs by Hughes Vassal*

**Roundtable**

*Droit de suite: Resale Royalties and the Visual Arts*
Theodore Feder (Artists Rights Society, Christiane Ramonbordes (ADAGP), Frank Stella (artist), Martin Mullin (Museum Projects Partnership), moderator

**Cinema**

*Rendez-Vous with French Cinema 2011:*
(in collaboration with the IFC Film Center)

*Think Global, Act Rural (Solutions locales pour un désordre global)*, followed by a Q&A with director Coline Serreau

*The Long Falling (Où va la nuit)*, followed by a Q&A with director Martin Provost
Upcoming 2011 Events at La Maison Française

Roundtable Discussion: Les Lieux de l’art (in French)
Philippe de Montebello
(Director Emeritus, Metropolitan Museum of Art)
Joachim Pissarro
(Professor, Director of the Art Galleries, Hunter College)
Philippe Vergne
(Director, DIA Art Foundation)
Donatien Grau, moderator
(Contributing Editor, Flash Art International) (9/13)
Location: Hemmerding Hall, NYU Silver Center, 100 Washington Square West, 1st fl.

Antonin Baudry (Cultural Counselor of the French Embassy)
Nos sociétés actuelles: Entre construction de soi et perception de l’Autre (9/14)

Laurent Jenny (Université de Genève)
L’Art dans la vie, l’art contre la vie (9/20)

Michael Dorsch (The Cooper Union)
Strong Women, Fallen Men: French Sculpture Following the Franco-Prussian War (9/22)

French Literature in the Making: novelist Marc Dugain in conversation with Olivier Barrot (9/26)

Marielle Macé (CNRS-EHESS)
Styles animaux (9/27)

IFS Roundtable: Common Currency, Divided Nations: The Euro and its Future
Jeanne Lazarus (CNRS)
Christiane Lemke (NYU)
George W. Ross (Université de Montréal) (9/30)

Concert: Fontainebleau Contemporain: Composers of the Last 25 Years
Performed by The Argento Chamber Ensemble (10/1)

Looking for Marguerite Duras: A Biographer’s Journey
Jean Vallier in conversation with Judith Miller (10/4)

Christine Fauré (CNRS)
Le Donjúanisme à la française (10/6)

Jean-Christophe Bailly (writer)
Le Versant animal (10/11)

Howard Bloch (Yale)
Restoration: From Notre Dame de Paris to Gaston Paris (10/13)

François Cusset (Université de Paris X)
The Feedback Story: American Theory Travels to France (10/18)

Vincent Crapanzano (CUNY Graduate Center)
The Harkis: The Wound That Never Heals (10/20)

French Literature in the Making: novelist Olivia Rosenthal in conversation with Olivier Barrot (10/24)

Stephen Nichols (Johns Hopkins University)

Conference: 34 ans de la revue PO&Sie (in French)
Michel Deguy
(founder & editor in chief; poet, philosopher)
Hédi Kaddour
(member of the editorial board; poet, novelist)
Claude Mouchard
(associate editor; poet, critic)
Martin Rueff
(associate editor; poet, critic, translator)
Eugène Nicole, moderator (NYU) (10/27-10/28)

The 2011 Gala Benefit of La Maison Française honored dancer and choreographer Benjamin Millepied and Jean-François Dubos, Senior Executive Vice President and General Counsel, Vivendi, pictured here with Francine Goldenhar, Director of La Maison Française

Undergraduate French student event featuring a performance by French rapper Hamé and a discussion with hip hop pioneer Fab 5 Freddy: (left to right) Anna Deavere Smith, Fab 5 Freddy, Judith Miller, Hamé, and Emmanuelle Ertel
Ph.D. Graduates

Heidi Kasevich (IFS/History) - “A Civilized Yogi: The Life of French Explorer Alexandra David-Néel”

Kathryn Kleppinger (IFS/French) - “Why the Beur Novel? Authors, Publishers, and the Media Confront a New French Voice”

Rachel Wimpee (IFS/French) - “Reactionary or Modern? The Dévot in Fact and Fiction in Late 19th Century France”

M.A. Graduates

Angelica Burton
Suzanna Denison
Sean Finn
Katie Fuller
C.C. Glenn
Xavier Lacombe
Adrienne Mansard
Erik Meddles
Sarah Meisch
Callann Wolff

2011-2012 Fellowships & Awards

Liz Fink won several fellowships to support her dissertation research next year—the Elaine Brody Fellowship in the Humanities, the Bourse Chateaubriand, a Remarque Institute Fellowship, and the Bourse Marandon (which she declined).

Sarah Griswold won an appointment to the GSAS Dean’s Forum on ‘Forms of Seeing,’ an interdisciplinary monthly seminar for select doctoral students.

Mary-Elizabeth O’Neill won a Dean’s Dissertation Fellowship to support her dissertation year next year.

Claire Payton’s “The Haiti Memory Project” received financial sponsorship from the University of Kentucky, which has agreed to fund the transcription and translation of her interviews with Haitian earthquake survivors.

Michelle Pinto has been hired to teach global history at Saint Anne’s School in Brooklyn for 2011-12.

Evan Spritzer won the Lurcy Fellowship to support his dissertation research next year, along with a Remarque Institute Fellowship. He also received a History Department 2011 Summer Research Fellowship.

Andrew Stephens won the Yves André Istel Fellowship to support his M.A. work.

Chelsea Stieber won a Mellon Humanities Fellowship and an appointment as a fellow at the Humanities Initiative at NYU to support her dissertation writing next year.

Stella Vincenot won a Torch Fellowship to support her dissertation research and writing next year.
Luncheon seminars

Sylvie Thénault (CNRS)
Législation d’exception et terrorisme. Le cas de la guerre d’Algérie

Kate Ramsey (University of Miami)
"Law Always Has a Trap Inside of It:" Repression and Representation of Vodou during the U.S. Occupation of Haiti (1915-1934)

Patrick Simon (INED)
Enquêter sur la diversité et les discriminations en France: controverses publiques et construction d’un agenda de recherche

Judith Revel (author, philosopher)
Qui a peur de la banlieue?

Pierre Bouretz (EHESP)
Ecrire l’histoire de la philosophie : comparaison transatlantique

Les sciences humaines et sociales en France aujourd’hui : crise ou renouveau ? Le point de vue des éditeurs
Presentations by Sophie Berlin (Editions Flammarion), Hughes Jallon (Editions Le Seuil), and Anthony Rowley (Éditions Fayard)
(presented with and sponsored by the Cultural Services of the French Embassy, the French-American Foundation and The French Publishers’ Agency)

Alice L. Conklin (Ohio State University)
Writing National Narratives in a Postcolonial Age: France and its Empire since 1870

Sarah Gensburger (CNRS-Institut des sciences sociales du politique)
Les Justes de Franches. Politiques publiques de la mémoire

Romain Lecler (Université Paris I – Panthéon-Sorbonne)
Quand le cinéma vit rouge. Le cinéma militant des années 1968

Laure Bereni (NYU/CNRS)
L’émergence des “politiques de la diversité” dans les entreprises françaises

Paul Cohen (University of Toronto)
The Social History of a Linguistic Curve: French Missionaries and Amerindian Languages in New France

Armelle Andro (Univ. of Paris I – Panthéon Sorbonne/INED)
Trente ans de mobilisations contre l’excision en France : Entre justice, care et instrumentalisation

Maud Simonet (CNRS)
Volunteer Work: Citizen Participation or Free Labor?

Michel Letté (CNAM)
Les débordements industriels et l’histoire de leurs conflits en France (18ème – 21ème siècles)

Raphaëlle Branche (University of Paris I – Panthéon-Sorbonne)
L’embarquade de Palestro, Algérie 1956. Les violences en situation coloniale
Colloquia

Rosemary Wakeman (Fordham)
The Heroic City: Paris, 1945-1958

Gisèle Sapiro (CNRS)
Authorship and Responsibility: Literary Trials in France from the Restauration to the Liberation

Honoring the 2008-09 recipient of the Wylie Prize in French Cultural Studies, Peter J. Bloom (UC Santa Barbara), author of French Colonial Documentary: Mythologies of Humanitarianism (University of Minnesota Press, 2008).
A roundtable discussion with Peter J. Bloom, Edward Berenson (French Studies and History), Ludovic Cortade (Cinema and French), and Denis Hollier (French).
Moderator: Stéphane Gerson.
The Wylie Prize in French Cultural Studies, created in 1995 to honor the memory of Laurence Wylie, Professor of French Civilization at Harvard University, is awarded every second year to the best book in French social or cultural studies.
(co-sponsored by NYU Graduate School of Arts and Science, Center for French Culture and Civilization, Department of French, and Institute of French Studies)

Gayle K. Brunelle (CSU Fullerton) and Annette Finley-Croswhite (Old Dominion University)
“Murder We Wrote:” Reflections on the 1937 assassination of Laetitia Toureaux in the Paris Metro

Book launch for Edward Berenson (NYU) on the publication of Heroes of Empire: Five Charismatic Men and the Conquest of Africa (University of California Press, 2010)

Ruth Harris (Oxford)
The Dreyfus Affair: Beyond the Orthodoxy

Frédéric Bozo (Université de Paris III – Sorbonne)
Mitterrand, the End of the Cold War, and German Unification (with the support of the Cultural Services of the French Embassy)

Patrick Weil (CNRS)
Being French: the Four Pillars of a Nationality

Haiti: the Unfinished Independence, a panel discussion with Jean-François Brière (University at Albany, State University of New York), Jonathan Katz (Associated Press), Margaret L. Satterthwaite (School of Law, NYU), and Ashli White (University of Miami), moderated by Chelsea Stieber (French and French Studies, NYU)
(co-sponsored by the NYU Center for Latin American and Caribbean Studies)

New Legal Grounds for Race-Equality Policies. A French-American Dialogue with Reva Siegel (Yale), Patrick Weil (CNRS), and moderated by Rahsaan Maxwell (UMass Amherst)

Raphaëlle Branche (University of Paris I – Panthéon-Sorbonne)
Political Uses of the Past: the Memory of the War of Independence in Algeria

Anne-Marie Thiesse (CNRS – Ecole normale supérieure de Paris)
Histoire et identité nationale : enjeux politiques de la France actuelle

Conference
Memory and Memorialization: A Doctoral Colloquium
Part of the extensive collaboration between NYU and the CNRS
This continues to be an exciting time for NYU in France, as we enlarge and deepen our programs and plan ahead for future growth. Notably, our Center at 56 rue de Passy expanded this year to include a new and improved library, a graduate study room, and a new professors’ office, and finally enough classroom space to accommodate our 200+ students.

Most important, we are enriching our course offerings and cultural and research activities to reflect the interests of our ever-diversifying student body and Parisian-based partnerships. An integrated corps of students from freshmen to advanced graduate students makes up the thriving heart of our program. All students take French language courses, and in addition select among in-house courses that include history, politics, media studies, cinema, literature, theatre, and art history, all with a French and/or European focus. Increasingly, we are linking our academic offerings to hands-on learning opportunities: this year, for instance, students in cinema studies were able to work with the planners and programmers of our successful Edge Atlantic Film Festival. We also ran, for the first time, a field methods course in collaboration with a junior high school in a suburb north of Paris, that resulted in a joint performance of a spectacle based on Toni Morrison’s *The Bluest Eye*, as well as some thoughtful ethnographic work produced by our undergraduates (see the following page). Students regularly engage in language exchanges with students from partner lycées around Paris, and of course continue to benefit from a rich offering of excursions, visits, and performances in and around Paris.

This year we had a total of 25 graduate students distributed across our 3 year M.A. programs, in Literature, Langue & Civilisation, and Teaching French as a Foreign Language (in conjunction with the Steinhardt School), and are increasingly impressed with the quality of our graduate students overall. As we grow, we look forward to increasing opportunities for graduate study in Paris.

Collaborations with Paris-based universities and institutions continue to thrive through our active consortium of research seminars, bringing together groups of international scholars and students. The following research groups are currently housed at NYU in France:
- Approche historique des sexualités XIXème et XXème siècle
- Art contemporain et géopolitique
- CINESTORIES
- Éthique et politique de la coexistence
- Francophonie : créations, transmissions, héritages
- Genre en situation coloniale et postcoloniale
- Histoire transnationale des pensées raciales XVIII-XXe siècles
- Photo-Cell
- Pour une autre histoire littéraire du XIXème siècle

*For more information on research at NYU in France, please go to: http://nyufresearch.wordpress.com/*

Finally, we were pleased and fortunate to benefit this year from the presence of our New York colleagues Eugene Nicole, Henriette Goldwyn, and Olivier Berthe, all of whom worked and taught with us this year at NYU in France.

---

**Highlights from our 2011-2012 academic year:**

**Cent ans d’avant-garde**

The 2010-2011 academic year was devoted to exploring the French avant-garde. Highlights include:

- **L’ŒIL QUI VOIT**, a Cubist Cabaret conceived by and for NYU in France students, with texts, images, and music by Picasso, Gertrude Stein, Tristan Tzara, Blaise Cendrars, Erik Satie, Hans Arp and others.
- « Picasso et les Demoiselles d’Avignon, » a conference with Dominique Dupuis-Labbé
  - « Figures du personnage romanesque dans la littérature française du XXe siècle », a conference with Philippe Boyer, professor at NYU-France
  - « Céline et la rupture », a conference with Hedi Kaddour, professor at NYU-France
  - « MERDRE, ou comment Alfred Jarry brisa les conventions», a conference with Tom Bishop
  - A conference on Marcel Duchamp, with Bernard Marcadé
Conferences, events, encounters – a selection
For more information on activities at NYU in France, please go to:
http://nyufculture.wordpress.com/

A discussion on Tunisia and the Jasmine Revolution with Cyril Vanier, journalist from France 24, and Aymen Sfaxi

Cross-Atlantic Dialogue: Secularism, Religious Freedoms, and National Identity, a day-long teach-in, in conjunction with the US-based organization “Facing History and Ourselves.” Speakers included NYU-France professors Mariam Habibi and Alan Kahan

Latin Americans in Paris, a four-part conference series with Professor Edward Sullivan (NYU)

The Tangier 8: a collaboration of filmmakers and poets in Morocco, with NYU-France professor Sarah Riggs, Peter Gizzi, and Omar Berrada

An evening of music and dance with dancer Anne-Claire Cauhapé and musician Romain Bricout, inspired by the sculpture Ascension 2000 by Alain Kirili

A teach-in on the Arab Spring, with NYU-France professors Simon Jackson and Mariam Habibi

An evening with Ultra-Violet, Andy Warhol muse, and NYU-France professor Isabelle de Maison Rouge

Le “monde” de la Littérature-monde, with Emily Apter, NYU

A roundtable discussion on the play Sacco and Vanzetti, with Loïc Joyez, Ronald Creagh, Gilles Manceron, and Bruno Calves

La peine de mort, une ruse de la civilisation ?, avec Emmanuel Taieb, IEP

Presentation of his book Heroes of Empire: Five Charismatic Men and the Conquest of Africa, with Professor Edward Berenson, IFS, NYU

Peut-on se moderniser sans s’occidentaliser ?, with anthropologist Maurice Godelier

Sexualité et Mondialisation, with Laurent Bibard, ESSEC

Claude Monet, Les Nymphéas : une œuvre en situ, by Philippe Piguet

A quoi sommes-nous reliés?, with Tanella Boni, writer, poet, and philosopher

A presentation of her book The Figure Concealed : Wallace Stevens, Music, and Valeryan Echoes, with Lisa Goldfarb, Associate Dean, Gallatin School

Du bleu dans l’œil, des bleus dans l’âme, a media and theatre performance inspired by The Bluest Eye by Toni Morrison, a collaborative work in conjunction with the Collectif Fusion, students from the Martin Luther King, Jr. middle-school in Villiers-le-Bel, and NYU in France students.

“ Ils écrivent en français/They Write in English” with the Bibliothèque Nationale de France
For the third consecutive year, NYU in France in collaboration with the BNF invited a series of distinguished writers for a cycle of conferences on their work, including:
• Siri Hustvedt
• Kossi Efoui with Tom Bishop

The Edge Atlantic Film Festival
NYU in France, in collaboration with a collective of students from NYU and the French film school La fémis, organized the 2nd annual Edge Atlantic Film Festival, held in New York City in late June to great acclaim. From June 27-29, film professionals and students from both sides of the Atlantic gathered to promote new and independent French films never before screened in the US. Filmmakers and producers were present to discuss their work at roundtables and workshops. Short films by students from NYU’s Tisch School of the Arts and La fémis were also screened. The festival received the patronage of Alan Juppé, Ministre des Affaires Etrangères, following its first successful run in Paris in 2010.

Ciné-Club
Screenings organized by the NYU in France Ciné-Club included Musulmans de France, in the presence of the director, Karim Miské; Ces Amours-là, followed by a discussion with director Claude Lelouch; an evening with Ultra-Violet; Poupaoupidou, in the presence of director Gérald Hustache-Mathieu; Lullaby, in the presence of the director Benoît Philippon.
A Villiers-le-Bel, les collégiens s’offrent l’œuvre de Toni Morrison

Pendant un an, le collectif Fusion a réuni des élèves de troisième du collège Martin Luther King de Villiers-le-Bel et des étudiantes de la New York University de Paris autour de "l’œil le plus bleu", premier livre de l’Américaine Toni Morrison, prix Nobel de littérature en 1993. Une expérience unique qui s'est conclue par la réalisation d'une ciné-lecture inspirée du roman. Reportage.


Tout a commencé en octobre 2010 avec les classes de 3ème 4 et 3ème 2 du collège Martin Luther King. Plusieurs professeurs décident d’adapter une partie de leur programme à la thématique de la ségrégation raciale aux Etats-Unis traitée dans le roman. Les professeurs d’anglais, de français et d’arts plastiques se lancent dans l’aventure au côté de la comédienne Martine de Koninck et du réalisateur Brahim Saaï. Pas facile de motiver les élèves sur un sujet qui reste à fabriquer. Si les deux classes suivent le projet, seule une douzaine de collégiens y consacreront du temps en dehors du cadre scolaire, lors des ateliers du vendredi et pendant la semaine de stage pendant les vacances de février. Assise au fond du cinéma, Yasmina attend son tour pour répéter la lecture. Elle s’est beaucoup investie mais rien n’a été évident. « Au début, je ne voulais pas participer. Mais après j'ai réfléchi et je me suis dit que ça m’aidait à vaincre ma timidité. » C’est chose faite. Car non seulement Yasmina lit, avec aisance, le texte de Toni Morrison en français et en anglais mais elle joue également dans le film muet réalisé. Avinash, lui, est moins détendu. Le jeune homme, timide et souffrant, appréhende un peu. C'est son premier micro cravate, son premier spectacle. Il est le narrateur 5 et intervient lorsque Pecola, l’héroïne Noire du roman, va acheter des bonbons chez Yakobowski. « En fait, Pecola veut acheter des bonbons mais Yakobowski parle un vieil anglais qu’elle ne comprend pas... Ils ne se comprennent pas. » Pour ce collégiens, le travail de lecture et de fabrication du film a une double portée : « On a appris des choses sur la culture américaine, sur la ségrégation raciale. On a vu ça dans plusieurs cours. En fait, les gens n’acceptent pas Pecola parce qu’elle est noire. On ne l’accepte pas comme elle est. Mais elle non plus ne s’aime pas. Elle au-

rait voulu avoir les yeux bleus et elle devient folle. » Qu’en pensent ses parents ? « Mes parents ? Ils sont trop contents ! Ma sœur aussi voulait venir ce soir mais elle ne pouvait pas. » Martine De Koninck est metteur en scène et comédienne au sein du collectif Fusion. C’est elle qui a piloté l’expérience. Pour elle, ce projet a servi de moteur à toute la classe : « C’était des classes assez difficiles avec quelques jeunes arrivés en cours de route et qui avaient exclus d’autres établissements. Le niveau de la classe était très faible, si bien que les meilleurs éléments avaient du mal à être tirés vers le haut. Les gamins sont très catalytisations, ils arrivent en ayant déjà baissé les bras. Un projet comme celui-là permet de renverser la vapeur. »

Montrer une autre image des banlieues françaises
A quelques fauteuils de là, un groupe de trois jeunes filles, assises côte à côte, chantonnent une petite musique au rythme des claquettes de doigts. Audrey, Precilla et Emily. Elles sont à l’image de la collaboration amorcée dès le début de l’année avec la New York University de Paris. Emily fait donc partie des huit étudiantes de 3ème année qui ont côtoyé depuis octobre le groupe de jeunes Beauvillésiens. A raison de deux fois par mois, à partir de janvier, les jeunes femmes ont traversé le périphérique, emprunté le RER D puis le bus 270 toujours bondé, pour se rendre sur les lieux de la répétition du tournage : la maison de quartier Salvador Allende, située à proximité du collège « MLK ». Elles ont joué dans certaines scènes du film et ont travaillé la lecture du livre de Morrison en français. La complicité entre les deux groupes est discrète. On échange des sourires, on répète ensemble. La professeure d’éthnologie de NYU, Beth Epstein, les a accompagnées à chaque fois. « Nous voulions créer un programme d’apprentissage à travers une expérience vécue. On a pensé aux stages, à l’aide aux devoirs mais on cherchait un vrai échange. Ce projet à Villiers-le-Bel a été imposé. C’était une occasion rare de montrer aux étudiantes une autre image des banlieues françaises et de les faire de Paris. Je reste persuadée qu’on ne peut pas comprendre ce qui se passe en banlieue si on n’y va pas. » Leur mission était de profiter de ces trajets pour écrire un travail ethnographique à partir de leurs observations. « Les filles ne s’attendaient pas à ça. Leur intérêt ne tend pas naturellement vers les banlieues. J’ai donc décidé de coupler cette expérience avec une série de cours d’anthropologie et de méthodologie. Au final, elles ont découvert une quantité de questions sociales et éducatives qu’elles ne soupçonnaient pas. Ce qu’on voit dans les médias ne correspond pas à ce qu’elles ont vécu. On n’a jamais été agressées, on a toujours été accueillies très chaleureusement ! » Le déplacement s’est aussi fait dans le sens banlieue-Paris. Une séance de répétition a pu se tenir rue de Passy dans le très chic 16ème arrondissement à la NYU. L’occasion pour certains collégiens de découvrir pour la première fois la Tour Eiffel, avec pour guides...les étudiantes américaines.

Un travail poussé en arts plastiques
Côté collège, les professeurs ont axé une partie de leurs cours sur le roman. « On était bien conscient que les morceaux étudiés n’étaient pas faciles mais on a réussi à mettre les élèves en confiance. Au début, le projet était abstrait et complexe mais au fur et à

L’heure de la représentation arrive. La salle Jacques Prévert est remplie de professeurs, d’élèves mais aussi de parents, de frères et sœurs, et d’habitants de Villiers-le-Bel et de Gonesse. Les jeunes vedettes sont sur leur 31. La lecture bilingue d’extraits de l’œuvre de la romancière américaine, première et unique femme Noire à avoir reçu le Prix Nobel, peut commencer. Les images du film muet défilent. Les paroles de Yasmina, quelques minutes avant la lecture, résonnent encore : « Ce que j’ai retenu c’est l’espoir qu’il n’y ait plus de différences entre les gens à cause de leur couleur de peau. »

Ixchel Delaporte

(This article was first published in the print and online versions of L’Humanité on May 25, 2011)

Photos from the Edge Atlantic Film Festival

The Festival team: Damien Dufresne, Alexandre Donot, Eugénie Tiger, Devin Landin, Raïssa Lahcine, Charlotte Lopez, Gregori Virns, Vincent Cardona, Ismaël Sy Savane, Valérie Berty, Jean-Charles Hue, and Daniel Dos Santos

Christophe Musielli, Deputy Cultural Counselor for the French Embassy in the US, Raïssa Lahcine, Director of the Edge Atlantic Film Festival, and Jeffrey Jamison, Deputy Director for Public Diplomacy in the State Department’s Bureau of European and Eurasian Affairs

Film Workshop Masterclass mentors Joshua James, Gabrielle De Meestere, and Vladimir Bourdeau de Fontenay

Ismaël Sy Savane, writer of LASCARS, being interviewed before a screening at Brooklyn Bridge Park

DONOMA screening and discussion: actress Salomé Blechmann, director Djim Carréanard, and actress Laura Kpeglì

Jean-Charles Hue, director LA BM DU SEIGNEUR, and Valérie Berty
From The Archives

Writer and Nobel Laureate Elie Wiesel receiving the Medal of the Center for French Civilization and Culture in 1989

Professor Assia Djebar and NYU President John Sexton at a reception celebrating Professor Djebar’s election to the Académie Française in 2005

L’Arc
Department of French
New York University
13-19 University Place, 6th Floor
New York, NY 10003