Letter From The Chair

The following is a slightly abridged version of remarks offered at the April Alumni Reunion, at a session on “the future of the discipline.”

We seem to know a few things about the future of the discipline. At Chairs’ meetings at the MLA, in articles in The Chronicle of Higher Education, or “on the street”—that is, our French street—we hear that the decline in the study of French (and German and the death dive of Russian) due to the rise and interest in Spanish over the last twenty years is about over. We are not apt to lose any more lines or our place, such as it is, in higher education. The French language is too prestigious and too charming and too connotative of “classiness,” which Americans still aspire to despite reality T.V. The literature is too rich to be dismissed and much is still unexplored: there is a lot of research to do. Nonetheless, there are worries: while there are jobs, many of those available are as language instructors in a contractual, non-tenured system—hence the danger of creating two-tiered departments. On the linguistic front, there is the constant challenge posed by “functionalists,” who look for “language trainers” over teachers and who promote a language acquisition system devoid of cultural content and of any notion that how we think depends on how and what we speak. On the “what is hot” front, the challenge, especially for smaller institutions, will come from Chinese and Arabic. In some of our best independent schools, middle school students have no choice but to study Mandarin, putting off French until high school.

A third worry, but this is less a worry than a debate to have, is how to define the field. While I think we can all agree on the centrality of superb training in the language, we professionals are quite divided in terms of what else to teach: literature only? civilization and culture only? a combination, equally dosed or blended into something called “French Studies,” which remains methodologically challenging? On the whole, our undergraduate students seem to be as interested in this approach as in literary studies. Several major universities are moving towards the French Studies direction, including Columbia, and this creates anxieties about what will be left out in the literary field, just as, in many universities, the concentration on literature of earlier centuries has been threatened by what we call Francophone studies.

A fourth worry, related to all of the above is the state of graduate studies in French. I recall my Wisconsin colleague, Elaine Marks, then President of the MLA and always a hedonistic pessimist, proclaiming that by 2025 there would only be 25 Ph.D granting departments of French in the U.S. and Canada. (There are currently some 130.) I don’t believe things will ever get that bad. But I do suspect that graduate studies in French will one day be offered in fewer universities, while others will build up professional M.A. degrees in French, or translation programs, or expand study abroad efforts in French-speaking areas of the world.

This leads me to my last point: international education. We, in French, have obviously been internationalists from the get-go. All of us are culturally sophisticated because we have learned to function in at least two different cultures and languages. All of us have flexible boundaries, psychological and political— at least up to a point. Universities and colleges everywhere seem to be discovering the importance of this, or at least paying lip service, while also discovering how much money can be made by sending students elsewhere to study, or even by establishing branch campuses abroad. Higher education is thus globalizing with the worst features of “bad” globalization, reminiscent of late 19th Century
imperialism, as well as with some of the best ones – real exchanges, authentic experiences, and challenging systems of thought. I can only conclude that we must be vigilant. Listening to Michel Beaujour and Tom Bishop reminisce last night about the glory days of NYU’s French Department in the 1960s and 1970s, which was indeed a glorious time for foreign languages and literature in the U.S., and especially for French, I began to feel nostalgic, until I realized that I have, in fact, been fighting to keep French strong all of my career.

This leads me to our Department and its future. As far as the graduate program is concerned, we are holding onto our sense of the importance of a thorough and complete training in all fields of French literature, which includes Francophone works. We continue to have at least two colleagues in each century or area and one very special colleague who bridges the Department and the Institute of French Studies. We also have a stellar colleague who trains and directs our TAs. (Since last spring, we have also had a whole cadre of Language Lecturers, the contract faculty I worry about. And we are working to make sure they know they are essential parts of the Department.)

We are also being more open to interdisciplinary Ph.D.s and to joint degrees with the Institute of French Studies. And, indeed, many of our students are taking a four-course certificate in French Studies at the Institute to be able to teach culture and civilization courses and to better contextualize historically and sociologically the literature on which they work. We are, with our brand new hire in Cinema Studies, expanding our offerings in visual cultures that will, among many other things, afford an opportunity to train graduate students to be able to teach cinema courses in a responsible and non-superficial way in the many French departments that want or need such courses. We are also rethinking our teacher training of the graduate students in response to their request. We’re creating working, not-for-credit seminars on how to teach not only language, but also literature and civilization.

We still have no specific ideological pitch. We are not post-modern, not post-derridean, nor post-colonialist. Even among the Francophonists, there is no party line and one of the colleagues would like to do away with the term “Francophone” all together to speak more inclusively of “literature of French expression.” We do not, then, have as many courses in theory, or French thought, or intellectual history as other major departments of French. Luckily, because we also have strong ties with Comparative Literature, we can rely on colleagues we share for more focused courses in critical or theoretical approaches.

As far as the undergraduate program is concerned, we teach some 3,000 students a year, have some 220 declared majors, 60 of whom graduated this year. Almost all are double majors, but of these at least 10 a year write a senior honors thesis in French. Almost all have spent a year or a semester in France at our Center there, established by Tom Bishop in 1969. (And, of course, many of our Ph.D. students spend a first year there, not to mention the hundreds of M.A. students the Center has trained.) This back and forth with Paris is crucial to the strength of and enthusiasm for things French at NYU. We are consequently anxious but also excited about NYU’s latest global initiative of some kind of partnership with The American University of Paris. The Department does not want this partnership with an Anglophone body to diminish the centrality of French language and culture as key components of studying in France. In strategizing about how to maintain both presence and quality, we are working, via NYU-in-France, towards becoming The French Department or the Center of French Studies of The American University of Paris.

To conclude, you can see that we’re busy and active, and you can also see that it’s a Chair speaking, because I’m thinking policy and procedure and not even addressing the continuous and very important research and publications coming out of the Department, nor the new courses and seminars. You can also see that despite my words about vigilance, we are working out of a position of strength, a strength within this University that has been ongoing since at least the mid 1950s and that has been secured by the efforts of the administrative team under Tom Bishop’s leadership and, of course, by the success of NYU’s French graduates.

Judith Miller, August 2007

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Upcoming Events 27
This year, thanks to the impetus of Professors Ourida Mostefai (Ph.D. 1992) and Carole Martin (Ph.D. 1991), the Department of French hosted a very successful “Homecoming,” the first alumni reunion for its former graduate students. The weekend-long event at which some one-hundred people attended included a welcome reception and a one-day colloquium on the current state of the profession. Participants attended sessions on “Working in Non-Academic Fields and Teaching in Non-University positions,” “Working in Universities and Four-Year Colleges,” and “The Future of the Discipline,” as well as on “The NYU Department of French, Past and Present.” The colloquium ended with a keynote lecture on “La Profession en France et un regard sur les États-Unis,” by Visiting Professor Philippe Roger.

The Homecoming Organizing Committee, in addition to Ourida Mostefai of Boston College and Carole Martin of Texas State University, consisted of NYU Department of French faculty Tom Bishop and Michel Beaujour. The event also coincided with the celebration of the 50th anniversary of La Maison Française. It is hoped that this will be the first of many alumni reunions.

Read news from some of the participants on page 10 and please do send us your news for the next issue of L’Arc to L’Arc, NYU Department of French, 13-19 University Place, 6th floor, New York, NY 10003 or larc.newsletter@nyu.edu or fax: 212 995 4187.

Who’s Who (Changes in the Department of French)

Faculty

Denis Hollier
Acting Chair

Richard Sieburth
Acting Director of Graduate Studies

Eugène Nicole
NY Acting Director of NYU-in-France

Nancy Regalado
Director of the Undergraduate Honors Program

Emily Apter
Career Counselor and Placement Advisor (Graduate)

Staff

Alex Teachey
Undergraduate Assistant

Brett Underhill
Graduate Assistant

Amy Meyer
Assistant to the NY Director of NYU-in-France

Ellie Vance
Assistant to the Chair of the Department and to the Director of the Center for French Civilization and Culture
Department of French Highlights

Florence Gould Events and Lectures
Maurice Olender
La Passion des origines. Entre langue et nation

French Literature in the Making, contemporary French authors in conversation with Olivier Barrot, presented with the support of Voyageurs du monde et Directeurs
Jean-Paul Dubois
Philippe Besson
Alain Fleischer

Lectures
Jack Yeager
Vietnamese Francophone Narratives: Adaptation and Transformation

Jean-Paul Fargier
L’époque du post cinéma, introduced by Professor Anne Deneys-Tunney

Christian Biet (Visiting Professor)
Portrait de Corneille en jeune auteur

Yves Hersant (Visiting Professor)
Michel Foucault et l’Europe

Special Events
“Qu’est-ce que la francophonie ? What Is Francophonie?”
with Hervé Cassan, José Pliya, Judith Miller, J. Michael Dash, and Régine Joseph

Hélène Cixous: a week-long visit
The Infinite Taste of Dreams
Drums on the Dam
The Flying Manuscript
Celebrating Hélène Cixous and Maria Chevska: Ex-Cities

La Jeunesse est dans la rue: les jeunes et la politique en France with Bruno Julliard, Chairman, Union nationale des étudiants de France, and NYU Students

Dominique Viart
Mini-Seminar on the Contemporary Novel in France
This year’s French Graduate Student Association (FGSA) conference, “Un/Common Experience: The Dross and the Glory of Everyday Life,” took place on February 16 & 17 and was organized by Nicky Agate, Elizabeth Applegate, Alexandre Bonafos, Kari Evanson, and Katie Rose Hillegass.

The interdisciplinary event’s seven panels explored what can be gained from considering the everyday in such areas of study as French and Francophone literatures and civilizations, anthropology, geography, art history, and media studies.

Keynote speaker Kristin Ross (NYU, Comparative Literature) opened the conference with her talk, which reflected on the 50th anniversary of the publication of Barthes’ *Mythologies*, and traced the course of everyday life studies from its inception to the present. The day ended with a screening of Agnès Varda’s *Les Glaneurs et la glaneuse* (2000).

The conference closed with a round table moderated by Professor Denis Hollier. Professors Abdellah Hammoudi (Princeton, Anthropology), Jennifer Jones (Rutgers, History), Kristin Ross and Derek Schilling (Rutgers, French) discussed the ways in which everyday life studies have shaped and informed their own research.

Graduate participants came from many different institutions, including University of Colorado-Boulder, Columbia University, Duke University, Harvard University, University of Wisconsin-Madison, Université Laval (Quebec City), Université de Montréal, Université du Québec (Montréal), Université de Toronto, École Normale Supérieure (Paris), École Normale Supérieure (Lyon), Université de Lille-III, Université de Paris-III, Université de Paris-VII, and Université de Tours.

NYU French department graduate students Alina Cherry, Christophe Litwin, and Curran Osenton also presented their papers.

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**Prof. Deneys-Tunney directed The Dispute**

Professor Anne Deneys-Tunney directed *The Dispute*, written by Marivaux, at the Judson Memorial Church in Washington Square. The play is an exploratory and experimental production, which combined an 18th-Century English translation of Marivaux’s play with contemporary music, modern dance and movement. It deals with the problem of narcissism, desire and sexual identity.

This is the second production by Eyeball Planet, created in 2004 by director Anne Deneys-Tunney, who is a permanent member of the Lincoln Center Director’s Lab. *The Dispute* manifests Eyeball Planet’s aim to explore new links between various contemporary artistic medias: music, dance, drawing, video, sound installation and literature. Professor Deneys-Tunney employed a new performance technique, which articulates body and language in order to achieve what she calls “automatic acting” or “dance with words.”

The actors consisted of students from her Acting French class, Mary Kuhns (Eglé), Daniel Darwin (Azor), Elise Brumbach (Adine), Rebecca Grodner (Mesrou), Alexandra Schinasi (Hermiane), Jenni Chiaramonte (Dina), and Andrew Bousfeld and Zingi Mkefa (both playing Meslis), as well as Department of French Ph.D. students Karen Santos da Silva (Carise), Scott Sanders (the Prince), and Dane Stalcup (Mesrin).

Music was provided by Dogbowl and Michael J. Schumacher, with set design and artwork by Stephen Tunney. This production was generously co-sponsored by New York University, the NYU Department of French, Material for the Arts of the City of New York, Eyeball Planet, and various patrons. For more pictures of the show, visit http://www.eyeballplanet.com/.

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Mary Kuhns and Daniel Darwin

Azor, Adine, Carise, and Mesrou
Ph.D. in French Literature

Barbara Abad “Imitation and the Case of Rétif de la Bretonne ou ‘le singe de Jean-Jacques’”

Simona Barello “At the Margin of the Margin: Female Identities within Beur Literature and Film”

Cristian Bratu “The Emergence of the Author in French Medieval Historiography”

Shelley Cavaness “Paul Claudel’s Modernism: Acting, Dance, Music, Film & Dramaturgy”

Nils Froment “Mots pour Maux : maladies nerveuses et écrits contagieux sous le Second Empire et la Troisième République”

Carrie Landfried “Tropisms and Vocality: The Role of Orality in the Prose and Theater of Nathalie Sarraute”

M. Phil

Céline Clerfeuille

M.A. in French Language and Civilization

Dana Aloisio
Michael Ashley
Sarah Berenthal
Erin Czarra
Dorothy Du Bois
Joanna Duffy
Denise Fry
Adrianne Guerra
Michelle Hanemann
Jennifer Holmes
Sarah Johns

M.A. in French Literature

Steven Crumb
Alexandra Lukes
Raluca Manea
Marion Phillips

Rachel MacFarland
Julie Montano
Marjorie Nelson
Emil Newhouse
Erin O’Rielly
Danielle Porter
Elizabeth Russell
Melanie Satterwhite
Kira Sheber
Adrian Torres

Rachel Russell
Priah Sinha
Natalia Wodnicka
Yomiko Yoshido

Fellowships and Awards

Isabelle Mullet - Dean’s Dissertation 2007-08
Karen Santos da Silva - Humanities Initiative 2007-08
Rachel Corkle - Cornell University School of Criticism & Theory Summer Program 2007
Elizabeth Wright, Esra Arici, and Masano Yamashita - Dulau Fellowship
Yue Zhuo - Penfield Award
Stéphanie Ponsavady - LaGaffe Fellowship
Régine Joseph - Bradley Rubidge Prize
Régine Joseph - G.S.A.S. Summer Pre-doctoral Fellowship
Kathryn Kleppinger and Karen Santos da Silva - Outstanding Teaching Awards 2007
Georgiana Perlea - Remarque Institute Graduate Research Assistantship 2007-08
Elizabeth Wright - Medieval Academy Dissertation Grant
Ana Conboy - L’Oréal Fellowship in France 2007-08

First-Year Named Fellowships 2007-08

Matt Amos - Grand Marnier Fellowship
Aurélie Chatton - American Society of the French Legion of Honor Fellowship
Fredrik Ronnback - CDC IXIS Fellowship

Visiting Professors 07-08

Philippe Roger is Directeur de recherche at the C.N.R.S. and Directeur d’études at the E.H.E.S.S., and is the editor of the review Critique. Among his books are Roland Barthes: roman; Sade: la philosophie dans le pressoir; and L’Ennemi américain: généalogie de l’antiaméricanisme français. He has been named Global Distinguished Visiting Professor, a position formerly held by Jacques Derrida, and will be teaching every other Fall, beginning Fall 07 (a course on Roland Barthes), in the Department of French.

Françoise Gaillard, Professor of Literature at Paris VII-Denis Diderot, and regular Visiting Professor of the Department of French, will be teaching in Spring 08 a course on “Madness and Literature,” focusing on the critical thinking of Michel Foucault and on such authors as Nerval, Maupassant, Artaud, and Freud.

Claudie Bernard edited, annotated, and wrote an introduction to Flaubert’s Sentimental Education for Barnes & Noble Classics. She also published the following two articles: “ Michelet: famille” in L’Esprit créateur’s Michelet: inventaire critique des notions-clés and “Raison et déraison vendettales chez Balzac et Dumas” in Stendhal, Balzac, Dumas, un récit romantique? Professor Bernard gave two talks: “Justice institutionnelle et justice idéale dans Les Mystères de Paris d’Eugène Sue” in Cambridge, England, and “Penser la famille au XIXe siècle” at the University of California at Santa Barbara.

Tom Bishop worked in Paris in the fall of 2006 as co-artistic director of Festival Paris-Beckett 2006-2007, the centennial celebration of the birth of Samuel Beckett, which was co-sponsored by the Center for French Civilization and Culture of NYU, the French Ministry of Culture and other partners, and consisted of some 350 events including the presentation of all of Beckett’s plays in French for the first time. Professor Bishop published “Beckett de l’anglais au français” in Présence de Samuel Beckett / Presence of Samuel Beckett: Colloque de Cerisy, edited by Sjef Houppermans; “Arman the Omnivore” in Arman Photographs Friends; and “Vous avez dit ‘libéral’? ou le Mythe américain” on the France-Amérique Web site. He gave the following lectures: “Fidélité et trahison dans les mises en scène du théâtre de Beckett” at the Institut français de Madrid; “The World Reflected in Literature,” a keynote lecture, at the University of Maryland Graduate Student Conference, “History as Text, Text as History;” “Beckett bilingue” at the Théâtre des Bouffes du Nord; “Beckett à 100 ans: pas si vieux, pas si pessimiste” at NYU in France; “Beckett aujourd’hui encore” at the Théâtre ouvert; “Beckett et le théâtre” at the Bibliothèque nationale de France, where he also chaired the round table “Beckett, l’homme;” and “Fifty Years of Avant-Garde Theater” at La Maison française of NYU. He presented “Film de Beckett” at the Seminar Cinéma et littérature at NYU in France, and spoke on “Assia Djebar aux États-Unis” at her remise d’épée d’académicienne ceremony at the Institut du monde arabe in Paris. Tom Bishop is the President of the French-American Foundation Translation Prize jury, a member of the Library Faculty Collections Advisory Committee (Fales Collection), of the Conseil supérieur des EDH-EFAP, and of the Lycée Français de New York Advisory Board. He was a coordinator for the Department Homecoming. He participated in the Work-in-Progress Seminar on Festival Paris Beckett. He was awarded the Beaumarchais Medal by the Société des auteurs et compositeurs dramatiques (SACD).

Benoît Bolduc published “Les Études françaises au Canada anglophone” in the Cahiers de l’Association Internationale des Études Françaises. He presented his article in press on Catherine de Medicis Chenonceau at the Columbia University Seminar on Early Modern France. He presented a paper entitled “Étude comparative entre les récits d’entrée: pièces et livres d’entrées” at the annual conference of the Groupe de Recherche sur les Entrées Solennelles, “Les Entrées solennelles du moyen-âge au dix-huitième siècle: historiographie et études littéraires” (Concordia University, Montréal). He also presented an original study of the documents published to commemorate the opening
J. Michael Dash published the following articles: “Farming Bones and Writing rocks, Rethinking a Caribbean Poetics of Dislocation” in the online journal Shibboleths; “Haiti Chimere, Revolutionary Universalism and its Caribbean Context” in Reinterpreting the Haitian Revolution and its Cultural Aftershocks, edited by Martin Munro and Elizabeth Walcott-Hackshaw; “The Other Americans” and “Interview with Edouard Glissant” in Renaissance Noire; and “Le Je de l’autre: Surrealist Ethnographers and the Francophone Caribbean” in L’Esprit Créateur. Professor Dash reviewed the following works: Encyclopedia of Caribbean Literature in The Times Literary Supplement; Écrire en pays assiégi in Research in African Literatures; and Massacre River by René Philcotète in The Caribbean Writer. He gave two keynote addresses: “Watery Crossroads” at the 25th Anniversary Conference on West Indian Literature at U.W.I. St. Augustine, Trinidad and “Martinique is (not) a Polynesian Island” at the Conference on Departmentalization at the Crossroads, University of Illinois. In addition, he presented “Routes of Relationality: Translating Surrealism in the francophone Caribbean” at the conference entitled “A Dialogue on the Americas” at the University of Notre Dame and “Archipelagos of Poetry: A Conversation with Édouard Glissant” at Pen World Voices. Professor Dash was interviewed by Jorge Pontual for Brazilian TV Globo on “Current Haitian Politics.” He was also the President of the Jury of the Prix Carbet in Guadeloupe.

Anne Deney-Tunney directed, with the generous support of the NYU Department of French and of sponsors, The Dispute by Marivaux - an avant-garde extravaganza between rock performance and modern dance. The performances were given at the prestigious Judson Memorial Church a landmark of neo classical architecture and avant-garde music and dance. The cast included undergraduate students from her Acting French Class and graduate students from the Department of French: Scott Sanders, Karen Santos da Silva, and Dane Stalcup. She wrote a chapter in a book, La Fabrique du personage, edited by Françoise Lavocat, on the notion of the character. As an elected member of the Comité d’administration de la Société française d’études du XVIIIe siècle, she continued to work on the organization of the 12th Congress of the International Society for Eighteenth-Century Studies (SIEDS) on “Sciences, Techniques et Cultures au XVIIIe siècle” that was held in Montpellier in July 2007. She organized two roundtables under the subject title: “L’Extension de la notion d’expérience du domaine scientifique au domaine moral.” Among participants at the roundtables were four of her graduate students or alumni: Philippe Barr, Masano Yamashita, Barbara Abad, and Karen Santos da Silva. Some 1,200 scholars participated in the Congress, during which a total of 1,400 papers were presented.

Assia Djebar was invited to the Theater on the Ruhr in Müïhle, Germany for a conference on her works. She gave the inaugural address entitled “Entre les deux rives de la Méditerranée” for the series Grandes rencontres in Sanremo, Italy. She was invited by the French Senate, where she gave the keynote address for a conference on “Littératures de l’immigration” for the “Journée rendez-vous citoyen” at the Palais du Luxembourg in Paris. The French Institute/Alliance Française in New York hosted a conference in celebration of the publication of The Tongue’s Blood Does Not Run Dry, the English translation of the collection of short stories Oran, langue morte published by Seven Stories Press, which included readings and a question and answer session with the author. Professor Djebar spent the spring semester based at NYU-in-France where she taught a graduate class. She travelled to Oslo for the release of the Norwegian translation of her book Ombre sultane and various radio, newspaper, and television interviews. She was invited to the inauguration ceremony of the “Médiathèque Assia Djebar” in Blanquefort, France. She lectured for the “Journée internationale de la langue maternelle” organized by UNESCO. She opened the colloquium “L’Avenir du livre” at the Institut d’études politiques in Paris from which the text of her address was published in Le Monde. Professor Djebar gave the keynote address at a conference at the Université de Nice Inter-Âges in conjunction with the Librairie Masséna. She travelled to Florence where she gave the Ursula Hirschmann Annual Lecture on Gender and Europe on “Écrire pour quel horizon?” at the European University Institute. Professor Djebar travelled to Turkey for a week of activities in Ankara, Conya and Istanbul, which included a dialogue with a group of feminist filmmakers, giving the inaugural speech for a celebration of the 800th anniversary of the Turkish poet Rumy, and a conference on her works at Galatasaray University in Istanbul, with a screening of her film La Nouba des femmes du mont Chenoua. A theatrical adaptation of Djebar’s story La Femme en morceaux from Oran, langue morte was presented at NYU-in-France, along with a post-performance discussion with the author. Professor Djebar travelled to Berlin where she was invited to participate in “Perspektive Europa,” a conference organized by L’Académie des arts, in cooperation with the federal minister of Foreign Affairs. Professor Djebar received the “Prix Aloa” for her book Ombre sultane in Copenhagen.

Emmanuelle Ertel participated in the 2007 edition of Pen World Voices Festival with a public interview of Algerian author Yasmina Khadra at the French Institute/Alliance française. She translated Rick Moody’s

Stéphane Gerson devoted much time this year to researching (notably in Lyons) his book-in-progress on the posterity of Nostradamus. While he can’t predict the future, he finds that the topic makes for great cocktail conversation or decent academic talks. Hence he presented “When the Past is the Future: Nostradamus Between Astrology and Local Heritage” at Cornell University’s European History colloquium. He also co-edited Why France? American Historians Reflect on Their Enduring Fascination, a collection of autobiographical essays published by Cornell University Press, which will be released in France by Le Seuil in the fall. He gave or coordinated several talks on the book (Harvard, Cornell, the French Cultural Services) and helped organize, at the NYU Maison Française, a three-panel event around the issues that it raises (“Why France? The Place of France in American Academia.”) Gerson was invited to participate in two conferences: one on the 30th anniversary of Eugen Weber’s classic book Peasants into Frenchmen (UCLA); the other, on Medals, Honor, and Merit in Modern France (ENS-Lyon). This was the first year of Gerson’s three-year term as Director of undergraduate studies.

Henriette Goldwyn wrote the preface to Artists’ Images and the Self-descriptions of Elisabeth Charlotte, Duchess of Orleans (1652-1722), the Second Madame: Representations of a Royal Princess in the Time of Louis XIV and the Regency by William Brooks, published by Edwin Mellen Press. The first volume of the anthology she co-edited on Théâtre de femmes, XVIe-XVIIIe siècles (Louise Labé, Dames Des Roches, and Marguerite de Navarre) was published by Saint-Étienne University Press. She is presently working on the second volume (François Pascal, Mlle De La Chapelle, Mme de Villedieu, Anne de la Roche Guilhen, and Mme Deshoulières). She authored an article, “Mme de Villedieu – La Transformation théâtrale : de l’héroïsme à l’épicurisme galant,” published in Cahiers du dix-septième siècle. In addition, she contributed an essay, “Mme Du Noyer’s Mémoires: The Politics of Religion in the Ancien Regime,” to a volume on Options for Teaching Seventeenth-and Eighteenth-Century French Women Writers, which is to be released by the Modern Language Association of America. She presided a session, “Festive Performance as Entertainment,” at the “Performance and Performers in the Eastern Mediterranean: 11th.-18th Centuries” conference, in Istanbul and presented “La Protestante Mme Du Noyer” at the conference “Portraits de femmes (1400-1700)” in Angoulême. She also served as Director of the Undergraduate Honors Program. Professor Goldwyn will be the Fall 07 Visiting Professor at NYU-in-France.

Denis Hollier was Director of Graduate Studies during the academic year 2006-07. He is currently completing the critical apparatus of the second volume of Michel Leiris’s writings to be published next year in the Bibliothèque de la Pléiade. The volume will include L’Âge d’homme, L’Afrique fantôme and Miroir de la tauromachie. He is also organizing, with Avital Ronell from the German and Comparative Literature Departments, a conference to honor the work of the French philosopher Philippe Lacoue-Labarthe, who died earlier this year. It will be held jointly at the Maison Française and Deutsches Haus, on both sides of the Mews, which is most fitting since during practically his entire career, Lacoue-Labarthe taught in Strasbourg and the crossing back and forth of the Rhine was one of the main inspirations for his work.

Judith Miller published with Routledge a study of French theatre director, Ariane Mnouchkine, and with Christiane Owusu-Sarpong, brought out the French version of Women Writing Africa: West Africa and the Sahel (Des Femmes écrivent l’Afrique : l’Afrique de l’Ouest et le Sahel, Karthala Editions). She also finished an article on African stage textuality to be published this year in Yale French Studies and an interview with theatre director Kristian Frédric for an edited book on Contemporary European Directors to be published by Routledge in 2008. In the fall, she sponsored the visit of Hélène Cixous, whose play Tambours sur la digue was later produced by Tisch students in Miller’s translation (Drums on the Dam). For the 50th anniversary of La Maison Française, she organized and participated in a number of activities, including a panel on contemporary French theatre and a discussion of “Qu’est-ce que la francophonie ? What Is Francophonie?” She spoke on the work of Franco-African playwrights José Pliya and Kofi Kwhuélé at the Twentieth and Twenty-First Century Conference at Texas A&M and examined honors students in theatre at Swarthmore College. She chaired a session on “Ritual Roots of Festive Performance” at a conference on “Performance and Performers in the Eastern Mediterranean: 11th.-18th Centuries,” organized by Timmie Vitz at Bogaziçi University in Istanbul, Turkey. She will be on sabbatical for 2007-2008.

John Moran presented “Queen of Manuscript and Screen: Isolde in Hollywood,” which will be published in 2008 in a collection of essays on the feminine quest in French literature, at the South Atlantic Modern Language Association (SAMLA) conference. While at SAMLA, he also chaired a session entitled “Manuscripts, Texts, and
Faculty News (cont.)

Contexts.” He served as a pre-signing textbook reviewer for two new Pearson Prentice Hall elementary French textbooks and was invited by Houghton Mifflin to be a member of their annual Board of World Language Consultants. In addition to his work in the Department of French, he has now completed his first year as a Faculty Fellow in Residence, a position that led to his selection as keynote speaker for NYU’s student leaders’ TORCH Day. He also participated in a group presentation at ACUHO-I Living-Learning and Residential Colleges Conference entitled “Beyond the Student: Living and Learning Programs and Faculty Development.” Professor Moran also continues to work with the College Board. He was recently named both a trainer for readers of the AP French Language Exam and an AP course auditor.

Éugène Nicole was invited to two international colloquia, the Princeton University International Symposium entitled “L’Étrange M. Proust/The Strange Mr. Proust” and the University of Milano International Colloquium on “Proust et la philosophie aujourd’hui,” where he presented the following papers: “Quel Marcel! (et autres apories de l’identité narrative dans À La Recherche du temps perdu)” and “La Vocation invisible.” He wrote an article “Rouages du temps” in the literary journal Faire part 18/19 devoted to the work of Hubert Luoc. RFO aired 13 broadcasts (readings, interviews of readers and critics) devoted to L’Œuvre des mers.

Nancy Freeman Regalado was a plenary speaker at the conference “Poetry, Knowledge, and Community in Late Medieval France,” at Princeton University, organized by the project Poetic Knowledge in Late Medieval France and funded by the UK Arts and Humanities Research Council, based in the Universities of Cambridge and Manchester. She gave a paper “Love Lyrics, Moral Wisdom, and the Material Book: The Songs of Jehannot de Lescur el in Paris, BnF MS Fr. 146.” She published an article, “Picturing the Story of Chivalry in Jacques Bretel’s Tournoi de Chauvency (Oxford, Bodleian MS Douce 308),” in Tributes to Jonathan J. G. Alexander: Making and Meaning in the Middle Ages and the Renaissance, published by Harvey Miller-Brepols. With Anne Azema, the noted soprano, Mireille Chazan (U. of Metz: History), and Isabelle Ragnard (U. of Paris: Music) and with support from the NYU Humanities Council and the Department of French, Professor Regalado co-organized an interdisciplinary conference in Metz on “Lettres et musique en Lorraine du XIIIe au XVe siècles: autour du Tournoi de Chauvency” at which she gave a paper, “Les Ailes des chevaliers et l’ordre du MS Douce 308.” At the 2007 International Medieval Conference in Kalamzoo, three sessions, a performance of LaFarce du Savetier Calbain by La Compagnie Gaillarde [starring Yvonne Leblanc (NYU Ph.D. 1990), Simonetta Cochis (NYU Ph.D. 1998), and Mark Cruse (NYU Ph.D. 2005)], and a festive banquet were held on the occasion of the presentation of a Festschrift, Cultural Performances in Medieval France: Essays in Honor of Nancy Freeman Regalado, published by D.S. Brewer, all organized by Eglal Doss-Quinby (NYU Ph.D. 1982; Smith College: French), E. Jane Burns (UNC: Women’s Studies), and Roberta Krueger (Hamilton College: French).

Richard Sieburth’s translation, Stroke by Stroke, of Michaux’s Par des traits and Saisir was a finalist for the French-American Foundation’s 2007 Translation Prize. In addition to curating a Web site for Pennsound devoted to the complete recordings of Ezra Pound, he spoke at the Whitney Humanities Institute at Yale, the MLA at Philadelphia, the Society for Textual Studies at NYU, and the NYU Maison Française. He was also elected a member of the American Academy of Arts and Sciences.

Timmie (Evelyn Birge) Vitz published the following articles: Response to a lengthy review of her book Orality and Performance in Early French Romance in Revue critique; “Performing Aucassin et Nicolette” in Cultural Performances in Medieval France: Essays in Honor of Nancy Freeman Regalado; and “Biblical vs. Liturgical Citation in Medieval Literature and Culture” in Illuminations: Medieval and Renaissance Studies for Jonathan J. G. Alexander, edited by Gerry Guest and Susan L’Engle and published by Harvey Miller/Brepols. She gave an invited talk at a colloquium at the University of Toronto on “Performing the Lives of the Saints: A ‘Rasic’ Approach” and talked at the Medieval Conference at Kalamzoo on “Was Chrétien de Troyes’s Yvain meant to be read aloud?” At NYU she chaired the Faculty Senators Council Committee on Personnel and Affirmative Action, in 2005-06 and 2006-07 and served as a member of the Faculty Senators Council Committee on Housing. She is a member of the Vice-Provost’s Child Care Task Force and also of the Committee to establish a Web site on diversity. She is a reader for the NYU Research Challenge Fund grants. As part of her ongoing interest in performance, she performed in “Guys and Dolls” (as Sister Agatha and in the Chorus) at the Onteora Summer Theatre. Along with a colleague at Bogaziçi University in Istanbul, Professor Vitz organized a three-day conference on “Performance and Performers in the Eastern Mediterranean: 11th-18th Centuries” which drew scholars and performers from around the world (see http://www.nyu.edu/humanities.council/workshops/storytelling/flyer.pdf). The conference received funding from the NYU Humanities Council; Edward Sullivan, Dean for Humanities; and the Department of French. Professor Vitz’s website, “Performing Medieval Narrative Today: A Video Showcase,” (http://euterpe.bobst.nyu.edu/mednar) is in the process of expanding, with much new material. She also received a fellowship from the National Endowment for the Humanities to work on her newest book project, Performability of Medieval French Narrative. She will be on sabbatical in Fall 2007.
News from some of the NYU Department of French Homecoming participants:


**Joseph Brami** (Ph.D. 1984) is a Professor of French and the Department Chair at the University of Maryland. He has co-edited two books on Yourcenar’s correspondance, which have both been published by Gallimard: *Lettres à ses amis et quelques autres* in 1995 and *Correspondances 1957-1960* in 2007. His two-volume work on Proust’s essays entitled *Lectures de Proust au XXe siècle* will be published in 2008-2009.

**Noëlle Carruggi** (Ph.D. 1993) is a part-time faculty member in French at the New School in New York City and was the past director of French Studies for the North-East Modern Languages Association. She published *Marguerite Duras, une expérience intérieure* in 1993.

**Natalie David-Weill** (M.A. 1985, Ph.D. 1987) is currently living in Belgium and working as a scriptwriter.

**Agnès Meilhac** (Sciezynsky) (M.A. NYU-in-France 1992) works as a translator and received her D.E.S.S. in Translation from the École supérieure d’interprètes et de traducteurs in Paris in 1997.

**Tom Radigan** (“ABD”) is the Chair of the Modern and Classical Languages Department at the Friends Seminary in New York.


Please do send us your news: L’Arc, NYU Department of French, 13-19 University Place, 6th floor, New York, NY 10003 or larc.newsletter@nyu.edu or fax: 212 995 4187

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**Faculty News (cont.)**

**William Wolf** was once again re-elected President of the Drama Desk, the organization of theater critics and writers who report on the theater. He served on the Drama Desk’s Nominating Committee for the 2006-07 theater season which gave awards to outstanding theater productions and individuals.
Vous avez néanmoins savamment entretenu votre lien avec la France...

Ayant ma mère et ma sœur en France, j’avais toujours le désir d’y retourner. Je suis parvenu à y aller de manière régulière. C’est ainsi que j’ai assisté au tout début de NYU in France, alors que nous étions hébergés rue Chardin dans une petite pièce qui nous était attribuée, sous la houlette de Tom Bishop. Je l’ai vu naître et j’en ai profité aussi. De là sorte, j’ai pu vivre la moitié du temps à NY et l’autre à Paris. Ma vie personnelle a certainement souffert de ce partage géographique, mais en gardant mon contact plénier avec la France tout en m’imprégnant de l’Amérique, j’ai nourri mon œuvre littéraire.

Quelles rencontres avez-vous pu faire ?

Pendant ces premières années passées en Amérique, j’ai eu la chance de rencontrer l’intellectualia américaine, dont de grands professeurs, tels que Irving Howe, Milton Hindus mais aussi Claude Vigée, un des tout premiers à avoir eu l’idée de faire venir des écrivains français en Amérique. Je dois aussi mentionner Elie Wiesel, Jerzy Kosinski, etc. J’ai eu ainsi l’occasion de fréquenter des intellectuels de premier ordre et aussi de jeunes mais prometteurs écrivains français, tels Yves Bonnefoy, Pierre Emmanuel ou américains, comme Ronald Sukenik.

À travers le développement de NYU, vous avez connu plusieurs générations d’étudiants. Quels ont été les moments forts de cette histoire ?

Oui, juste après mon arrivée à NYU, il y eut tout d’abord l’arrivage massif d’un type d’étudiants, Juifs et autres personnes déplacées venues d’Europe de l’Est. Ces gens-là avaient tous plus ou moins été dans des lycées français, apportant une autre culture d’Europe que celle de l’Ouest. Peu à peu, le département de français s’est agrandi de manière étonnante. Dans Fils, j’évoque « 50 paires d’yeux » qui me regardent dans un de mes cours, une phrase, une réalité inconcevables aujourd’hui. C’est pourquoi l’on peut parler de la fin des années 60 comme d’une période féconde tant du point de vue de la quantité que de la qualité.

Les étudiants devinrent alors moins nombreux...

Oui, pour se tourner vers des métiers plus lucratifs. C’est d’ailleurs un phénomène propre à toutes les littératures. J’ai cependant été le témoin d’une amélioration grandissante de la qualité du département de français et je voudrais rendre hommage à Tom Bishop qui a su recruter les meilleurs professeurs dans les divers domaines et fonder ce qui est devenu un des meilleurs départements de français en Amérique. Aujourd’hui,
force est de reconnaître que nous avons beaucoup moins d’étudiants, mais que la qualité reste remarquable. Je suis souvent impressionné par l’étendue du bagage théorique des étudiants. À mes yeux, une des forces de NYU, c’est son ouverture à des origines ethniques, culturelles très variées, qui a certainement contribué au plaisir que j’ai eu à y enseigner.

Comment êtes-vous parvenu à concilier vos fonctions de professeur, de critique et de romancier ?

Je n’ai jamais eu le sentiment d’une opposition entre ces trois activités. Pendant l’élaboration de mon ouvrage sur Corneille, je n’ai jamais abandonné le désir d’écriture, notamment mon premier recueil de nouvelles. Il s’agit véritablement de la même chose mais sous une autre forme. Dans mes livres, je parle d’auteurs que je suis en train d’étudier. Mon expérience de professeur, je l’ai intégrée dans mon expérience d’écritain, Proust dans Un Amour de soi, Sartre dans Le Livre Brisé, Racine dans Fils. Pas d’opposition, car quand on est jeune, on a toute l’énergie nécessaire.

Qu’est-ce qu’au fond l’Amérique vous a apporté ?

Je suis reconnaissant à l’Amérique et à NYU non seulement de m’avoir permis d’exercer honorablement et agréablement mon métier mais aussi de m’avoir permis de continuer à exercer mes activités de professeur, de critique et d’écritain. J’ai pu enseigner des auteurs vivants, tels Ionesco, Beckett et Camus, à une époque où en France cela était impossible, impensable, car ils étaient encore vivants. Et cette littérature contemporaine était au fond celle qui m’intéressait. C’est pour ces raisons que j’ai aimé enseigner en Amérique et à NYU. Je pouvais enseigner des œuvres de mon temps, des œuvres qui me touchaient aussi bien que le théâtre classique, qui m’a toujours passionné. Je pouvais vivre et écrire la littérature en train de se faire.

Et maintenant que vous êtes à la retraite, quels sont vos projets ?


Souhaitez-vous ajouter quelque chose ?

Je tiens encore à dire ceci, qui me permettra de compléter votre question initiale sur les véritables raisons qui m’ont poussé à quitter la France dans les années 50. Au-delà des histoires de désir, d’amour, de professeur d’anglais, en 1955, j’ai fui l’Europe et tous les souvenirs d’Europe. En Amérique, j’ai trouvé une libération par rapport à mes origines, un accueil chaleureux. J’ai bien conscience que mon Amérique à moi, à mon époque et dans l’enceinte d’une grande université, a été heureuse. J’étais titulaire de mon poste et jouissais donc d’une sécurité difficile à trouver aujourd’hui. J’ai bien conscience de la chance que j’ai eue d’être là à une époque dorée. Cela m’a changé de l’Europe où je suis passé à côté de la mort, un matin de 1943, lorsqu’un policier en civil a sonné chez mes parents, nous annonçant qu’il viendrait nous arrêter dans une heure. Une heure pour partir et vivre, une toute petite heure. Bien sûr, maintenant tout cela s’est éloigné, mais j’ai vraiment été marqué par l’histoire. Je suis un écrivain du XXe siècle, pas du XXIe. Je suis heureux d’avoir eu une vie qui m’a permis de vraiment traverser le XXe siècle et de l’écrire. Et pour ceux qui accusent l’autofiction de narcissisme, de nombrilisme, ceux-là m’ont mal lu. Quand je parle d’une histoire qui m’est arrivée, si on lit le texte intelligemment, ce n’est pas seulement de mes petits problèmes personnels que je parle. À travers moi, on voit l’étonnement devant certains aspects de la vie américaine. Il n’y a pas de subjectivité refermée sur elle-même, ça n’existe pas. J’ai essayé, par exemple, de faire revivre ce qu’on peut être les années 40, mais aussi de faire comprendre, à travers mon expérience personnelle, la naissance du féminisme en Amérique, pour en avoir été le témoin et le participant involontaire, mais finalement heureux d’assister à la fin du règne masculin.

Mes 50 années en Amérique et mes 40 années à NYU auront été une traversée spéciale, une expérience inoubliable. Je ne pourrai jamais assez remercier l’Amérique et NYU. La seule manière dont je peux les remercier, c’est dans mes romans. Je suis le premier écrivain français à avoir mis NYU au cœur de son œuvre. NYU joue un rôle essentiel dans mes romans, comme dans ma vie. Le lien ne sera jamais coupé.

Pour conclure, je dirai que j’ai par mon écriture, tenté de couvrir un parcours dans une vie, dans une carrière et dans son siècle.

(by Professors Valérie Berty and Elizabeth Molkou at NYU-in-France)
Professeur Assistant dans le département de Français de New York University.

Avant de consacrer mes recherches au cinéma français, j’ai été marqué par les croisements féconds entre la littérature, l’esthétique, l’histoire et la géographie. Ma conception du cinéma repose sur un dialogue entre les disciplines et sur une idée directrice : l’histoire du cinéma a commencé avant 1895, date de la première projection publique du cinématographe par les frères Lumière. C’est en sollicitant l’apport de différentes disciplines et en établissant des comparaisons entre les arts et les périodes que la réflexion sur le cinéma est pour moi la plus porteuse de sens.

Mon parcours et mes travaux portent la marque de ce parcours hybride. Après des études d’histoire et de géographie à la Sorbonne et à l’École normale supérieure, je me suis intéressé à la question de la figuration du sacré chez Antonin Artaud, et plus particulièrement à son rapport au mysticisme chrétien. La pluri-disciplinarité de l’École normale (et le voisinage des salles de cinéma du cinquième arrondissement de Paris) ont contribué à un enrichissement de mes centres d’intérêt, au point de mener à une thèse de doctorat en études cinématographiques soutenue à Paris I. Sur la base de ce travail de recherche, j’ai écrit un livre intitulé Le Cinéma de l’immobilité : esthétique, idéologie, anthropologie culturelle (à paraître aux Publications de la Sorbonne). Dans cet ouvrage, je m’intéresse à une question a priori paradoxale : l’absence de mouvement au cinéma. J’analyse les enjeux esthétiques de l’immobilité (l’arrêt sur image, l’immobilité des acteurs et du cadre, les photographies filmées), notamment chez Truffaut et Godard. Je m’intéresse également au rôle important qu’occupe l’immobilité dans la théorie française du cinéma des années 70, qu’il s’agisse de la subversion de l’esthétique institutionnelle (Lytard), de l’immobilité du spectateur (Baudry) ou du fétichisme de celui-ci (Barthes, Metz).

Dans mes recherches en cours, j’effectue la synthèse entre mon intérêt pour la géographie et le cinéma. La diversité des paysages français étant pour moi une source d’inspiration et de motivation intellectuelle, je travaille actuellement sur les représentations du paysage dans le cinéma français contemporain, ainsi que sur les questions identitaires soulevées aujourd’hui par la mondialisation. J’me intéresse à la façon dont les représentations cinématographiques du paysage forgent un lien social par l’image, ou au contraire, questionnent les fondements de celui-ci.

Étant originaire de France, mon premier contact avec les États-Unis est relativement récent, mais intense : de courts séjours d’études m’ont rapidement donné l’envie de revenir dans ce pays de façon durable. Après avoir enseigné le cinéma plusieurs années à la Sorbonne, j’ai passé deux ans et demi dans le département des langues et littératures romanes de l’Université Harvard, où j’ai effectué des recherches pour ma thèse de doctorat. J’y ai également enseigné le cinéma français en tant que Visiting Fellow, avant d’être nommé Professeur Assistant à l’Université de Toronto, au Canada. Aux États-Unis, j’ai été impressionné par l’enthousiasme de mes collègues et des étudiants : c’est l’un des aspects que j’apprécie le plus dans le pays qui m’accueille aujourd’hui.

Au-delà de son intérêt esthétique et intellectuel, je suis frappé par la capacité du cinéma à réunir les spectateurs, quels que soient leur parcours et leur histoire personnelle. C’est un aspect qui m’inspire dans la pratique quotidienne de mon métier. Je suis donc particulièrement heureux d’enseigner le cinéma français et francophone au sein de ce département et de contribuer ainsi au dialogue entre les disciplines.
Elizabeth Applegate co-organized the annual French Graduate Student Association Conference, “Un/Common Experience: The Dross and the Glory of Everyday Life,” which took place on February 16-17. She presented a paper entitled “How to say everything without a word?” Body and Text in the Théâtre du Soleil’s Dernier caravansérail,” at an interdisciplinary graduate students conference entitled “Bodily Proof,” at the Humanities Center at Harvard University.


Simona Barello organized the XIIth conference of the International Simone de Beauvoir Society in Rome and defended her dissertation entitled: “At the Margin of the Margin: Female Identities within Beur Literature and Film.” It was the first time that a Ph.D. candidate defended her dissertation in a telephone conference, as Professor Barello was unable to leave Italy at the time.

Alexandre Bonafos co-organized the French Graduate Student Association’s Conference “Un/Common Experience: The Dross and the Glory of Everyday Life” and presented “Paternité ou parité littéraire? Perspectives sur la filiation esthétique chez Proust” at the annual French and Italian Graduate Students Organization’s Colloquium “(R)evolutions: Inheriting and Breaking with the Past” at Indiana University, Bloomington.

Cristian Bratu defended his thesis, “L’Émergence de l’auteur dans l’historiographie médiévale en prose en langue française,” and was awarded his Ph.D. with honors. He accepted a position at Baylor University (Waco, TX) as Assistant Professor for Fall 2007.


Mark Cruse is an Assistant Professor at Arizona State University. He published essays in Gesta and in Cultural Performances in Medieval France: Essays in Honor of Nancy Freeman Regalado. He performed at the triennial conference of the Société internationale du théâtre médiéval in Lille, and presented at the International Courtly Literature Society’s conference in Geneva. His co-translation of The Memoirs of Catherine the Great, published by Random House, was translated into Finnish this spring. He received a faculty fellowship from the Arizona Center for Medieval and Renaissance Studies and will take a year of research leave in 2007-08. He continues to lecture at The Cloisters.

Willemyn Don presented a paper, “À la recherche d’un Dieu perdu: Recreating Religion in La Tentation de Saint Antoine,” at the Graduate Romanic Association of the University of Pennsylvania Conference, entitled “Heroes, Gods and Myths: The Myths That We Create And How They Create Us.”


Régine Joseph presented “Franketienne, Kreyol and ‘Exceptional’ Haitian Theatre” at the ALA conference in Accra, Ghana. She received the Bradley Rubidge Prize and defended her thesis proposal entitled “Ruins of Dreams: Truth, Post-Apocalyptic Writing and the Novels of Marie Vieux-Chauvet.” She was awarded the GSAS Pre-doctoral Summer fellowship and will spend the summer in the archives of Port-au-Prince, Haiti and Gainesville, Florida researching political censorship and literary creativity under Duvalierism.

Christina Kullberg published an article, “L’Île qui capte et diffracte: rencontre entre la poétique d’Édouard Glissant et la philosophie de Gilles Deleuze et Félix Guattari,” in Gilles Deleuze, Félix Guattari et le politique, edited by Manola Antonioli, Pierre-Antoine Chardel and Hervé Regnauld. She was also invited to a seminar at the Collège international de philosophie in Paris held by Manola Antonioli, where she gave a lecture on “La Traversée des mers ou la pensée archipléique d’Édouard Glissant.”
Carrie Landfried defended her dissertation entitled “Tropisms and V ocality: The Role of Orality in the Prose and Theater of Nathalie Sarraute.” Ph.D. in hand, she will be teaching in the fall at Goucher College outside of Baltimore, MD, as a Visiting Assistant Professor.

Christophe Litwin defended his dissertation prospectus on “L’amour de soi chez Rousseau.” He taught four classes of philosophy at the University of Paris IV-Sorbonne, and presented five papers: one on “Rousseau: amour de soi et amour-propre” at the NYU Department of French “Work-in-Progress Seminars;” two on Baudelaire at the NYU French and Comparative Literature Graduate Students Conferences; another one called “Le Scepticisme au miroir de la spéculation” at Gilles Marmasse’s and Bernard Mabille’s research seminar on Hegel (NOSOPHIE); the last one (at a conference of philosophy on “La Substance” at Paris IV-Sorbonne) called: “Suis-je une substance? Auto-affection et ipséité chez Hume et Rousseau.”

Phoebe Maltz’s article, “The Singles Culture of American Judaism,” was published in Jewish Quarterly.

Isabelle Mullet is currently working on her dissertation “Fontenelle ou la machine perspectiviste.” She presented a paper, “Fontenelle mythologue et mythographe ou : qu’est-ce qu’être moderne?” at the 25th annual conference of the Society for Interdisciplinary French Seventeenth-Century Studies in Iowa City. She had an article, “Vertige et tourbillons: Fontenelle et la révolution du point de vue,” published in the January issue of Revue Fontenelle. She was awarded a Dean’s Dissertation fellowship for 2007-08.

John Nimis spent the 2006-07 academic year in Kinshasa, Democratic Republic of Congo, on a Fulbright scholarship learning the Lingala language and doing a research project on Congolese popular music and urban African culture. He documented his travels on a blog, which can be found at http://blog.nimis.net

Stéphanie-Ariirau Richard’s second novel, Matamimi ou la vie nous attend, was released in March 2006 and the publication of her third novel, Blanc cassé, is anticipated this year. She authored five articles: “Implosion” in Littérama’ohi 9; “Atollismes: la littérature éclatée de Polynésie française” and “L’Espace dans l’écriture polynésienne” in Littérama’ohi 11; “Le Traitement du corps dans l’écriture polynésienne” in Littérama’ohi 13; and “Sentiment d’abandon, désir de liberté, dans la littérature polynésienne” in Dixit 2006/2007. Several of her rebuttal editorials were published in La Dépêche de Tahiti, amongst which “Caduc,” “Les Voleurs d’espoir,” and “Le Terrorism, “alternative” à l’éducation (dixit la représentante Unutea Hirshon).” She also wrote “La Demie qui s’la joue,” published in a “Spécial Roger Parry” issue of La Dépêche de Tahiti. She participated in a radio show about French Polynesian culture and literature hosted by Jacques Pradel on Europe 1 and was invited on two T.V. shows, “Api midi” on RFO and “Un Livre Un auteur” on Tahiti Nui Television.

Karen Santos da Silva received the Humanities Research Initiative Fellowship and the Chateaubriand Fellowship for the 2007-2008 academic year. She also received an Outstanding Teaching Award for the 2006-07 academic year. She gave a paper entitled “Morale à priori/morale pratique: morale de l’expérience chez Madame Riccoboni” at the Congrès International des Artistes des Lumières in Montpellier in July. She is working on her thesis “From Maxims to Novels: a modern ethics of subjectivity in the work of Madame Riccoboni.”

Bassem Shahin is currently interning in the office of the United Nations High Commissioner for Refugees (UNHCR) in Istanbul, Turkey, working mostly with Iraqi and West-African refugees. He successfully completed an intensive Arabic language program in Amman, Jordan. His article “Freelance Voyeurism,” a two-part essay, was published in June in the online Jordanian magazine www.7iber.com.

Elizabeth Wright was a recipient of the Dulau fellowship for the academic year 2006-07. She presented three papers: “Christian Merveilleux in Berte as grans pies” at the Modern Language Association Convention in Philadelphia; “Illumination and Meaning in Manuscripts of Berte as grans pies” at the International Medieval Conference at Western Michigan University in Kalamazoo, MI; and “The Books of Berte: the Manuscripts of Berte as grans pies” at the South Atlantic Modern Language Association in Charlotte, NC. She will be receiving the Medieval Academy of America dissertation grant for the academic year 2007-08.

Yue Zhuo contributed an article, “Le Roman, lieu sans terre,” to Critique’s 2007 special issue on Pascal Quignard.

Work-in-Progress Seminars

Tom Bishop, Alina Cherry, and Eugène Nicole presenting their current research to the Department of French faculty and students at the February session of the Work-in-Progress Seminars created and organized by Isabelle Mullet.
Isabel Roche (Ph.D. 2001) has just published her dissertation, *Character and Meaning in the Novels of Victor Hugo*, with Purdue University Press. She is currently teaching at Bennington College in Vermont.

Adrienne Oppenheim (M.A. NYU-in-France 1992) remained in France for a few years after obtaining her M.A. and returned to New York City to obtain a Certificate in Translation from NYU’s School of Continuing and Professional Studies. After working as a freelance translator in mostly business and legal translation, she graduated from law school in 2005 and has been working as an immigration attorney.

Gina Trigian-Molvaut (Ph.D. 2001) is currently completing a Masters 1 at La Sorbonne Nouvelle-Paris III’s Institut du monde anglophone, with a specialty in English Romantic Drama. She is writing her thesis under the direction of Marc Porée entitled “Romantics and the Inner Self: Psychic Drama in Lord Byron’s* Manfred* (1816) and Perce Bysshe Shelly’s* The Cenci* (1819).”

Valérie Thiérs-Thiam (Ph.D. 2000) is an Assistant Professor of French at the City University of New York (BMCC/CUNY) and the Director of their Study Abroad Program in France. She published two books: *À chacun son griot - Le Mythe du griot-narrateur dans la littérature et le cinéma d’Afrique de l’ouest et Espaces - Rendez-vous avec le monde francophone*. She organized two major conferences at BMCC: “Griots of the New World,” which was part of an Interdisciplinary Conference CUNY-Wide Event called “The African Presence and Influence on the Cultures of the Americas,” and the IXth Colloquium of the Modern Languages Department entitled “France Inside out,” which she also chaired.

Deborah Steinberger (Ph.D. 1994) is Associate Professor of French at the University of Delaware. She is currently writing a book on the seventeenth-century periodical *Le Mercure Galant*. She also works on writings by early modern French women and recently completed critical editions of two plays by Françoise Pascal for the anthology *Théâtre de femmes de l’Ancien Régime*, edited by Henriette Goldwyn, Aurore Evain and Perry Gethner.

Patrick Saveau (Ph.D. 1999) was on sabbatical in Fall 2006 to work on his monograph on Serge Doubrovsky, tentatively entitled *Serge Doubrovsky ou le reflet d’une époque*. He presented a paper, “Trauma, mémoire, ressassement dans l’œuvre de Serge Doubrovsky,” during the Serge Doubrovsky: Life, Writing, Legacy conference at Leicester University, England.

Peter S. Green (M.A. NYU-in-France 1984-85/1995) is back in New York after almost 14 years in Eastern Europe and is working as an editor for Bloomberg News.

James Dahlinger S.J. (Ph.D. 1999) is about to have his dissertation appear with Peter Lang Publishers under the title *Étienne Pasquier and the Ethics of History*. He teaches on tenure track in French and in English at Le Moyne College, Syracuse, New York. He just designed and taught a successful new course for French and theater majors called “Staging French Theater.”

Scot Self (M.A. NYU-in-France 2002) is currently working for Motion Industries, North America’s largest industrial distribution company, in the corporate help desk as a bilingual support specialist, specifically supporting branches in Quebec. He is also on the board of directors for the Alabama Environmental Council, the state’s oldest environmental non-profit organization.


Tracy Christopher (Ph.D. 1998) has been working since 1989 at the Dalton School, teaching grades 6-12 and the honors levels in high school. She serves as club advisor for the gay/straight student alliance and heads an advisory group of 20 students in grades 9-12. She is a member of the international team that evaluates essays and/or cassettes for the AP French Language and/or Literature exams, and she has written several books for children, notably a short biography of Joan of Arc and a dictionary for beginner readers.
“The Little House in the Lane” by Hazel Rowley


The first time I came upon the Maison Française, near Washington Square, I was quite unprepared. It was the summer of 1988 and I was new to New York. To stumble across Washington Mews, that cobblestone lane with the two-story residences that once housed coaches and horses belonging to the handsome mansions on Washington Square North, and to discover, at the end of the row, the “Maison Française,” this was a moment of pure magic. I felt as if I’d been transported to Montmartre.

I loved the streets around Washington Square, where the brownstones had a human scale, the bars and cafés overflowed onto the sidewalks, and you could always find good jazz in the evenings. Simone de Beauvoir, back in 1947, had felt the same way about the Village. “The right angles break down; the streets are no longer numbered but have names; the lines curve and tangle together,” she wrote in America Day by Day. “I’m wandering through a European city.”

At the beginning of the twentieth century, the empty stables and carriage houses in Washington Mews had been transformed into artists’ studio residences, inspired by Paris’s Latin Quarter. The Village, with its ateliers and Italian cafés, carried a strong whiff of Europe. But in the 1950s, the area was threatened by a paradigmatically New York phenomenon. New York University, which previously had its main campus in the Bronx, decided to relocate entirely to Washington Square, and for the next two decades, the university bought up property, demolished old buildings, and erected highrisers that were soulless even by the standards of the times. Entire blocks were razed. By some miracle, Washington Mews was preserved.

In the midst of this building frenzy, a small woman with the vision of an artist entered the fray. Germaine Brée, chair of NYU’s Department of Romance Languages, convinced the university administrators that the red brick house at the corner of Washington Mews and University Place (part of the charitable institution for retired seamen, known as “Sailors’ Snug Harbor,” which had leased the land to NYU) would be an ideal space for a “French House.” She persuaded her friends, the Schlumbergers, a French family in the oil-drilling business, to contribute the $80,000 remodeling costs. Lucien David, a French architect, was commissioned to create a suitably Gallic atmosphere. The Maison Française was officially opened on April 26, 1957. This year is the fiftieth anniversary.

Who was Germaine Brée, the woman to whom we owe what has been called the “jewel box” of NYU? Anyone who studied French literature in the 60s and 70s knew her name. As a French student in Australia, I read her books on Proust, Gide, Sartre, and Camus. The daughter of a French mother and English father, Brée was bilingual, and at home in both cultures. She was 29 when she came to the U.S. to teach French. A contemporary of the Existentialists, she shared their belief in “commitment.” During World War II she took leave from Bryn Mawr College to work for the Free French Army in Algeria, first in an ambulance unit, then as an intelligence officer, and was awarded a Bronze Star for her courage. She was at NYU for only seven years, from 1953 to 1960, and in that time she chaired the French department (the first female chair at NYU), wrote a biography of Camus, and founded the Maison Française, where one year later the French Ambassador would pin the Legion of Honor to her lapel for her contribution to French culture.

In her rosier dreams, Germaine Brée could hardly have imagined what a success the Maison Française would be. From the end of World War II until the late 1980s, everything coming out of France seemed spankingly new. Cinema was experiencing a New Wave (Truffaut, Godard, Chabrol, Rohmer); there was the Nouveau Théâtre (Beckett, Ionesco), the Nouveau Roman (Alain Robbe-Grillet, Nathalie Sarraute, Claude Simon, Michel Butor); the Nouvelle Critique, with its structuralist and post-structuralist offshoots (Roland Barthes, Michel Foucault, Jacques Derrida, Pierre Bourdieu), and the Nouveaux Philosophes (Bernard Henri-Lévy, André Glucksmann). There was Lacanian psychoanalysis (Deleuze and Guattari), French feminism (Beauvoir, Kristeva, Cixous, Irigaray) and Mitterrand’s socialism. At one time or another, most of these people, the cream of French creativity, turned up to talk at 16 Washington Mews.

Everyone agrees: the secret of the Maison’s success is its intimacy and charm. It’s a space in which conversation can take flight and passions flare. The auditorium, at street level, has a seating capacity of 100. After the talks, those who wish can climb the stairs and continue the discussion over drinks, and sometimes a buffet dinner. François Mitterrand, who visited the little house three times in 15 years, hailed it with warm enthusiasm as “a salon, in the eighteenth century sense of the word.”
French visitors tell you how comfortable they feel in this little house in the lane, where they can speak their language. Dominique Desanti, a writer from Paris, thinks of it as a Petit Trianon. It’s the rustic atmosphere of the lane, she says, and the aristocratic coziness of the house. “On my first visit to New York, a friend took me to a lecture there, and I felt immediately at home,” she recalls. “The Maison Française was a bridge to Europe. It made me proud to sit in that little auditorium, filled with people interested in France, listening to the French language.”

Americans tell you how fortunate they feel to have such privileged access to French visitors. “I’ve had some of my best times in New York in that place,” says Richard Sieburth, who joined the NYU French department, from Harvard, in 1983. “Magnificent, hilarious, fabulous evenings.” His eyes twinkle and he fingers his bushy moustache. “I met French people I’d never have met in Paris. Writers, artists, musicians, intellectuals. For them the Maison Française was an extra-territorial space. They felt less constrained than in Paris. This was downtown New York; this was Greenwich Village.”

The Maison Française is a non-profit institution, open to the general public, and nearly all events are free. The Director has to look for funding from outside – from French companies, the French Embassy, cultural foundations, private donations. Tom Bishop, whom Brée appointed Director in 1959, when he was not yet 30, came up with the idea of a Carnaval de Paris in Washington Mews. It took months of hard work, and required the usual hunt for sponsors. In May 1962, the lane was festooned with tricolor lights and banners; booths under bright umbrellas sold everything from Dior hosiery to perfume; a raffle offered two return airfares to Paris; French restaurants served liver paté, shrimp aspic and caviar at tables under the trees. Then the Montmartre cabaret singer Bricktop stepped onto the stage and the dance floor filled up. Tickets were $25 each. “We made around $20,000,” says Tom Bishop, proudly. The following year, the event once again made a splash in the New York social pages.

In the summer of 1970, Director David Noakes tried to re-enact the Carnaval de Paris. “It poured with rain. A complete fiasco,” he smiles. Noakes, who had studied piano with Nadia Boulanger in Paris, introduced the “Third Sunday Concerts,” which focused on French composers and performers. Pierre Boulez played and discussed his first sonata for piano; Virgil Thomson reminisced about Gertrude Stein, who wrote the lyrics for his two best-known operas.

Next door to the Maison Française, joined by internal doors, is the Institute of French Studies, inaugurated in 1978. Its focus is social science – French civilization – as opposed to the more literary and cultural orientation of the French Department, situated just across University Place. Then there is the New York University in Paris, where students are encouraged to spend at least one semester. The four spheres are presided over by an overarching body, the Center for French Civilization and Culture, directed by Tom Bishop, who built up French studies at NYU into a veritable empire.

When I examine the old Maison Française programs in their boxes in the University Archives, I am staggered by the richness of it all. Fifty years of talks, panels, debates, art exhibitions, receptions, film evenings, as many as three events a week, with subjects as wide-ranging as they possibly could be. A doctor in Médecins Sans Frontières talks about “Medicine and Social Responsibility;” a French lawyer speaks on “Internet and the Law.” The Maison Française has never shied away from controversy. In the past four years there have been round table discussions on the tension between France and the U.S. over the war in Iraq, the banning of the veil in French public schools, and the riots that broke out in the immigrant ghettos of Paris.

The current Director of the Maison Française, Francine Goldenhar, has the bilingual background, broad cultural interests and dynamism that make her ideally suited to a demanding role she obviously loves. She’s busier than ever this anniversary year, hosting art exhibitions, panels, receptions, and theatrical performances. These days, the Maison Française program gives due emphasis to “Francophonie,” the vast world of French speakers outside the Hexagon, and panelists from sub-Saharan Africa, the Maghreb, and the Caribbean discuss subjects like neo-colonialism, racism, and the problems of migration.

In late April and early May, the French face national elections that are likely to change their country dramatically. The blossom will be out in the cobbled lane, the anniversary celebrations will be in full swing, and the Maison Française will be jumping.

(Article first published in The New York Sun, April 18, 2007)

Visit the Maison Française on the Web at http://www.nyu.edu/maisonfrancaise
**Lectures**

**Elisabeth Ladenson**  
*Lolita in France*

**Christopher Thompson**  
“Giants of the Road,” “Pedal Workers,” “Slave Laborers,” or “Dopers?” The Contested Heroism of Tour de France Racers, 1903 to the present

**Jean Rolin**  
*Travail de journaliste / Travail d’écrivain*

**Adam Gopnik**  
*On The Letters of Marcel Proust*

**Pierre Michel**  
*Les Intellectuels et l’affaire Dreyfus: le cas d’Octave Mirbeau*

**Charles Musser**  
*The Lumière Cinémographe and Edison’s Vitascope: The Beginnings of Cinema and the Clash of Cultures*

**Gabriela Basterra**  
*The Paradox of Necessary Fictions: To Paul Ricoeur*

**Grégoire Bouillier**  
*Écriture de la réalité et réalité de l’écriture*

**Virginia Budny**  
*Artists’ Spaces in the Heart of New York’s Latin Quarter*

**Gonzague Saint-Bris**  
*Sur les pas de Jules Verne*

**Dany Laferrière** in conversation with J. Michael Dash

**Alain Badiou**  
*Timing “The Century”*

**Tosh Berman**  
*City of Angels, City of Light: Reflections on Post-War Avant-Gardes in L.A. and Paris*

**Fabien Levy**  
*Composing with Transparametric Categories: A Short Portrait of My Music*

**Madison Smartt Bell**  
*Reading from Toussaint Louverture: A Biography*

**Fred Forest**  
*L’Art futur sera-t-il invisible?*

**Sarah Kay**  
*Allegory and Melancholy in Julia Kristeva and Christine de Pizan*

**Eunice Lipton**  
*On Pleasure and Hatred in France: Yesterday and Today*

**Marielle Bancou** and **Catherine David**  
*Correspondances: “Les parfums, les couleurs et les sons se répondent”*

**Margaret Waller**  
*Napoleon’s Closet: Display, Cover-up, and Exposure in Modern Masculinity*

**Christopher Prendergast**  
*The Classic and the Good Frenchman: From Sainte-Beuve to Action française*

**José Pliya**  
*L’Artchipel, scène nationale de la Guadeloupe, un théâtre pour présenter les esthétiques francophones*

**Rosalind Krauss**  
*True Stories: The Enigma of Sophie Calle*

**Esther Allen** in conversation with **Richard Sieburth**  
*Unknown Flaubert: Recently Discovered Texts*

**Yasmina Khadra** in conversation with **Emmanuelle Ertel**, co-sponsored by the French Institute/Alliance Française

**PEN World Voices: The New York Festival of International Literature** with Alain Mabanckou, Dany Laferrière, and **Anderson Tepper**, moderator
Concerts

The Dan Tepfer Trio
Improvisational Contemporary Jazz at the Intersection of Musical Cultures, with Dan Tepfer, piano, Jorge Roeder, bass, and Richie Barshay, drums. This concert was part of the “French Quarter Festival” organized by the Cultural Services of the French Embassy in conjunction with the 34th Annual IAJE International Conference.

Mirror Visions Ensemble
Emmanuel Chabrier: Impressions in Music, Painting, and Life with Tobe Malawista, Richard Lalli, Scott Murphree, and Christopher Berg

Round Tables

“French Theater: The Last 50 Years” with Christian Biet, Tom Bishop, and Judith Miller, co-sponsored by the Department of French

“French Cinema: Revisiting the New Wave” with Molly Haskell, Richard Peña, and Geneviève Sellier

Theater

Performance of excerpts from Illusions comiques by Olivier Py, with Olivier Py and John Arnold, actor.

Albertine, en cinq temps, a Théâtre de la Chandelle Verte adaptation of a text written by Michel Tremblay and presented in French by Francine Conley, co-sponsored by the Department of French

Book Presentation and Signing

Haitian History and Culture: Commemorating the Battle of Vertières, edited by Cécile Accilien, Jessica Adams, and Elmide Méléance, paintings by Ulrick Jean-Pierre

Cinema

“Rendez-Vous with French Cinema 2007”
L’Intouchable/The Untouchable (2006, 82 mn.) followed by a Q&A with director Benoît Jacquot and actress Isild Le Besco, moderated by Professor William Wolf, film and theater critic.
INSTITUTE OF FRENCH STUDIES

Lectures
Éléonore Lepinard
From Parity to Ségolène: The Elusive Search for Gender Equality in French Politics

Dominique Kalifa
Les Bagnes coloniaux de l’armée française, XIXe-XXe siècles

Joseph E. Le Doux
Fearful Brains in the Age of Terror

Jacques Andréani
French and U.S. Political Cultures

Catherine Coquery-Vidrovitch
African Perspectives on Slave Trade, Colonial and Post-Colonial Debates

Herman Lebovics
Art of Darkness: The Opening of the Musée du Quai Branly

Frédérique Matonti
Élections présidentielles 2007: la gauche et les classes populaires

René-Daniel Dubois
La Culture québécoise... Parler français, bon d’accord – mais pour dire quoi?

"Why the French Don’t Like Headscarves" with John Bowen, Sophie Meunier, and Peter Sahlims

"Perspectives on the 2007 Presidential Campaign in France" with Thomas Philippon, Muriel Rouyer, and Joan W. Scott

Colloquia
“Why France? The Place of France in American Academia,” co-sponsored by La Maison Française
- 50 Years of American History of France with Herrick Chapman, Laurent Dubois, Jacques Revel, Bonnie Smith, and Edward Berenson
- France Across the Disciplines: Literature, Sociology, Anthropology with Emily Apter, Priscilla Ferguson, Susan Carol Rogers, and Frédéric Viguier
- Why France? Autobiographical Reflections with Stéphane Gerson, Clare Haru Crowston, and Jan Goldstein
- Afterword by Roger Chartier

Ibn Khaldûn, Philosopher of Societies, Civilizations, and Empires

Henri Alleg in conversation with Steven M. Lukes, co-sponsored by the Remarque Institute
La Question et ses réceptions depuis la guerre d’Algérie

François Cusset, co-sponsored by La Maison Française
Counter-Revolution French Style: The Legacy of the 1980s
Round Tables

“Voices from the Banlieues,” co-sponsored by the Department of French, with Faïza Guène, author of Kiffe Kiffe demain, Jenna Johnson, David Lepoutre, Susan Rogers, Emmanuelle Ertel, Kathryn Kleppinger, and Jack Murphy


Luncheon Seminars

Christelle Taraud
Prostitution et colonisation : Algérie, Tunisie, Maroc (1830-1962)

Renée Poznanski
Braver “l’étrange silence”? Les Juifs et la Shoah en France après Vichy

Alexis Spire
Le Pouvoir discrétionnaire des fonctionnaires et l’intégration des immigrés en France depuis 1945

Vincent Duclert
Dreyfus ou l’héroïsme démocratique

Gilles Laferte
Identités bourguignonnes : aspects du monde rural contemporain

Thomas Kselman
Religious Conversion and the Ordeal of Liberty in Nineteenth-Century France

Conferences


George R. Trumbull IV
Sufi Ethnographies: Empire and Islamic Mysticism in Algeria (1895-1906)

Pascal Ory
Cinéphilie, jazzophilie, bédéphilie : la légitimation du trivial est-elle un sport national français?

Alain Quemin
Œuvres et publics du Centre Georges Pompidou (“Beaubourg”) depuis 30 ans : une approche en sociologie de l’art

Sandy Petrey
Realism, Caricature and History in the Novel

Didier Fassin et Éric Fassin
Humanitarian Ethics

Gabrielle Houbre
Insoumises. Police des mœurs et prostitution clandestine au XIXe siècle
Degrees Conferred and Awards (Jan.-May 2007)

M.A. in French Studies
Susan Bellenot (B.A./M.A.)
Yvon Dimiyo
Ariele Lessing (B.A./M.A.)
Noah Meyerson (B.A./M.A.)
Alice Northover (B.A./M.A.)

M.A./M.B.A. in French Studies & Business
Caroline Wolf

M.A. in French Studies & Journalism
Andrew Hansen
Paul Koepp
Vi Landry
Melinda Peer

Joint Ph.D. in French and French Studies
Nils Froment “Mots pour Maux: maladies nerveuses et écrits contagieux sous le Second Empire et la Troisième République”

Fellowships and Awards 2007-08

Ph.D. Awards
Vanessa Agard-Jones - N.S.F. Grant (3-year award)
Matthew Wendeln - Lurcy Fellowship
Paul Sager - G.S.A.S. Brody Fellowship
MacCracken Fellowship
Vanessa Agard-Jones, Anthropology; Charlotte Legg History; Caroline Mwaniki, French; Mary-Elizabeth O’Neill, History; Jessica Pearson, History; Paul Sager, History; Chelsea Stieber, French; Matthew Watkins, History

Teaching Assistantship
John Patrick Murphy, Anthropology; Mary-Elizabeth O’Neill, History; Michelle Pinto, History, American University of Paris
IFS Journal Graduate Assistantship
Arthur Plaza, History
Joint Teaching Assistantship IFS - Dept. of French
Emilia Klayn, Phoebe Maltz, Chelsea Stieber, Emily Teising, Lindsay Kaplan, Kathryn Kleppinger, Stella Vincenot-Dash

M.A. Awards
Daniel Brant and Clémentine Gallo - André Istel Fellowship
Amy Van Vechten - IFS Departmental Fellowship
Melissa Hanson - Société Générale Fellowship
M.A. G.S.A.S. Fellowship
Anna Czerniawski, Joshua Hayes, Ellen Mittelholzer
IFS Outstanding Master’s Essay Award
Matthew Watkins
Dean’s Outstanding Dissertation Prize 2006-07
Jelena Karanovic

2007-08 Visiting Professors
Laura Lee Downs is Directrice d’études and Directeur du Programme de recherches interdisciplinaires sur les Îles britanniques at the E.H.E.S.S. She will teach “Social Protection and Social Class in Twentieth-Century France.”
Judith Lyon-Caen is Maître de conférence at the E.H.E.S.S. She will teach “Histoire des usages sociaux de la littérature française du XIXe siècle.”
Éric Fassin is Chargé de recherche at the E.H.E.S.S. Genèse et transformation des mondes sociaux Centre. He will teach “French Politics, Culture & Society: Minority Issues in Contemporary France.”
Pierre Chabert, Barbara Hutt, and Tom Bishop were the artistic directors for the Festival Paris Beckett 2006-2007, which celebrated the centenary of Samuel Beckett’s birth and his life in France, where he spent his last fifty years.

The festival presented more than 350 events between September 2006 and April 2007, and for the first time ever staged all of Beckett’s plays in French, in addition to adapted plays and non-theatrical texts. Festival Paris Beckett 2006-2007 included numerous conferences, round tables, and lectures, ballets, concerts, exhibitions, marionette shows, and performances in foreign languages, including English, Japanese, and Turkish. Additionally, French radio and T.V. broadcast numerous programs around the Festival. Events were held all over Paris and the Île-de-France region, including the Bibliothèque nationale de France, the Collège international de philosophie, the Sorbonne, the Maison des écrivains, the Théâtre ouvert and the Société des auteurs et compositeurs dramatiques. Performances were staged at theaters in Paris and the Paris region, such as the Comédie française, the Théâtre des Bouffes du Nord, the Théâtre de l’Athénée, the Théâtre de la Ville, and many others.

Festival Paris Beckett 2006-2007 was made possible through the support of numerous partners such as New York University, the French Ministry of Culture (D.R.A.C.), the Île-de-France region, the City of Paris, the Florence Gould Foundation, the Pierre Bergé-Yves Saint-Laurent Foundation, the Scaler Foundation, and Schlumberger Ltd.

La Maison awarded Le Venet d’Or de la Francophonie

On March 20, 2007, Le Venet d’Or de la Francophonie, an award crafted by sculptor Bernar Venet, was presented to La Maison Française of New York University by Ambassador Hervé Cassan, on behalf of the Représentation permanente de l’Organisation internationale de la Francophonie auprès des Nations Unies. The award is given in recognition of dedication to the core values of Francophonie: solidarity and cultural and linguistic diversity.

In June, at the annual luncheon of “Les Amis de New York University en France” held at the Senate in Paris, Hélène Cixous received the medal of the Center for French Civilization and Culture from Tom Bishop, Director of the Center.
NYU-in-France Highlights

One of the major challenges facing NYU-in-France this year has been defining the mission of the NYU Center at 56 rue de Passy within the new partnership between New York University (NYU) and the American University of Paris (AUP). As this partnership evolves, NYU-in-France will continue to play a central role as a renowned French immersion program with a focus on French and Francophone studies. In Fall 2007, the staff and faculty at NYU-in-France will begin overseeing French language instruction for all NYU students in Paris, including those at AUP. As these projects grow and take shape, the NYU-in-France faculty and staff look forward to enhancing the Center’s status as a showcase for trans-Atlantic debate within the wider Parisian intellectual and artistic community.

Tom Bishop kicked off the prestigious Paris Beckett Festival in October with a talk at NYU-in-France entitled “Beckett à 100 ans: pas si vieux, pas si pessimiste.” Students in the NYU-in-France courses Acting French and Theatre Workshop, under the direction of Cécile Cotté, participated in the Festival with Purgatoire, an original montage of works inspired by Beckett that the group performed both in Paris and New York, at La Maison Française.

In the spring, Cécile Cotté and the Acting French and Theatre Workshop classes performed La Femme en morceaux, inspired by the works of Assia Djebar, in the presence of the author.

Visiting Professor Martin Schain from the NYU Department of Politics organized a two-day colloquium held at NYU-in-France in November in collaboration with I.E.P./CEVIPOF on The Radical Right and Its Impact on Migration Politics and Policies.

Robert Badinter, Senator and former Minister of Justice, held a conference at the Center entitled La Justice et l’Europe.

Nancy Fraser, political scientist from the New School University, participated in a round table discussion on Cultural Justice and Distributive Justice. Other participants included Eric Fassin, NYU-in-France Professor Gabriel Rockhill, and Geneviève Fraisse. The round table was organized by the NYU-in-France research group, Politique et culture.

Textual workshops included Chantal Thomas on Les Liaisons dangereuses de Laclos, Hédi Kaddour on Chéri de Colette and on Voyage au bout de la nuit de Céline, Serge Doubrovsky on Autofiction, Gérard Gengembre on Rimbaud and Le Mythe de Napoléon, and Pascale Fautrier on Pour un oui ou pour un non de Nathalie Sarraute.

The NYU-in-France conference series on the presidential elections included presentations by Alain Richard, former socialist Minister of Defence; Jacques Toubon, member of the U.M.P. and former Minister of Culture; and a round table discussion (after the elections) with journalists Jérome Godefroy and Olivier Rozenberg and political scientist Terence Murphy.

NYU-in-France Professor Francis Demier gave a conference on Les Utopies du XIXe siècle.

NYU-in-France Professor Christelle Taraud and Leïla Sebbar presented their new book La Femme dans l’Algérie coloniale.

Sociologist Nathalie Heinich (C.N.R.S.) gave a talk on “L’Élite artiste, excellence et singularité en régime démocratique.”

Frédéric Martel (journalist, I.E.P.) spoke about his new book De La Culture en Amérique.

The NYU-in-France ciné-club presented screenings of Fauteuils d’Orchestre and Molière, in the presence of the directors Danièle Thompson and Laurent Tirard, respectively. The ciné-club also organized a screening of Indigènes by Rachid Bouchareb followed by a discussion with Emmanuelle Sibeud, historian at the University of Paris-VIII.

NYU-in-France hosted a two-day workshop entitled Paralixies: Anthropologies of the Western World in the 21st Century, in conjunction with the NYU Department of Anthropology, the Wenner-Gren Foundation for Anthropological Research, and the Laboratoire d’anthropologie urbaine/C.N.R.S. NYU-in-France Assistant Director Beth Epstein presented her paper “TransAtlantic Views: Reflections on Race, Culture, and ‘Difference’ in France and the United States.”

A sculpture by artist Alain Kirili, whose works are currently on view at L’Orangerie des Tuileries, now graces the garden of NYU-in-France! An inauguration was held in early July.

![Students during their retreat at Giverny](image)

“Ascension” by Alain Kirili

Cycling by the Château de Chambord

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**Upcoming Events**

Composer **Raphael Mostel** on *Music for Babar* (9/18)

*Des Femmes en littérature*, with **Martine Reid** and **Joan DeJean** (9/20)

French Literature in the Making - journalist **Olivier Barrot** in conversation with writers **Cécile Guilbert** (9/24), **Claude Arnaud** (10/22), and **Clémence Boulouque** (11/19)

**Carol Symes** on Medieval Arras and the History of Theater (10/9)

Honoring René Char with **Mary Ann Caws**, **Sandra Berman**, **Nancy Piore**, and **Michael Wood** (10/11)

**Jayn Rosenfeld** (flute) and **Bernard Rosen** (piano) performing works by Couperin, Milhaud, Dutilleux, and Debussy (10/12)

**Larry Bowman** on *Collecting the Indian Ocean*, co-sponsored by the NYU Division of Libraries (10/18)

Literary agent **Georges Borchardt** interviewed by New York Times writer and editor **Rachel Donadio** (10/25)

**Serge Guilbaud** on *Post-World War II French Art Scenes and All That Jazz!*, co-sponsored by the NYU Grey Art Gallery (10/29)


**Christine Angot** reading from her recent fiction (11/5)

Staged reading of La Musica by Marguerite Duras, with actors **Astrid Bas** and **Daniel Petrow** (11/12)

Germaine Brée Centennial Event (Fall 2007)

Conferences on Simone de Beauvoir (Spring 2008) and on Philippe Lacoue-Labarthe (April 2008)

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Please submit updates and address changes to:

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Department of French Faculty Meeting in May 1973

Jane Kramer, Tom Bishop and Philippe Roger during the “Atlantic Crossings: Americans look at France” colloquium in 1991

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