2005-2006 was a tumultuous year at New York University. The Department has emerged from the debates about unions, about the role of the central administration, about what a department should be, stronger and re-committed to clear and frequent communication between graduate students and faculty. All of us have worried about our undergraduates. Those studying in France second semester faced another series of strikes and interruptions, as French universities closed down in protest over new but now defunct labor laws. The university, I suggest, like the societies from which it emerges and which it is meant to serve, is reflecting the unease and instability of our weary times. What does it mean to promote the life of the mind, which ideally requires an environment of peace, of the chance for contemplation, when around us there is so much strife and war? What role do we, as humanists, as creative thinkers about form and representation, have to play in a world so little apt to put critical distance between the objects of desire and the action of desiring?

I know that these are perennial questions and re-emerge forcefully in cycles, cycles being, it seems to me, the nature of life. It is, then, wise to recall the recent blissful moments in which the answer to the whys of vocation and discipline become as clear as the proverbial bell: hearing, for example, from the undergraduate student from Haiti whose now fluent French, thanks to our program, is taking her to a medical internship in Senegal; celebrating with the graduate student who has produced a truly remarkable study of Québécois theater, all while raising three toddlers; rejoicing with a colleague who has at last completed a manuscript two houses wish to publish; smiling at the reminiscences of former students who stop by out of the blue to tell their story about how French has changed their lives; thrilling to lectures and round-tables at La Maison Française that speculate on how medieval lyrics and music might have resonated together or to propose new possibilities for research that combine literature and history.

These anchoring moments, not to mention the guiltless pleasures of the text and the stimulating interrogations of how language and culture create realities (passions that have, I reckon, brought us all to a department of French), reaffirm my sense of being in the right place, even if the times are out of joint. What also cheers me are the enthusiasm and ever ready energy of those colleagues and staff members who help run the Department of French and who have helped make it possible for me to fit into this place, a necessary fit as I embark on my next term as Chair. This first semester, 2006-2007, Tom Bishop will be in Paris, running from afar the Center for French Civilization and Culture and producing the entire corpus of Samuel Beckett’s theatrical works. I thank him for continuing to bring international recognition to our French program at NYU. Let
me thank, especially, Jindrich Zezula who has just stepped down from the directorship of our UG program, after some twenty years of precious stewardship; Richard Sieburth, who has also stepped down from what I think of as our mutual no-holes-barred plunge into the graduate program; and Charles Affron, who all in retiring in June is staying connected to help us in the year’s search for a junior colleague in cinema studies. On board for some time to come will be Stéphane Gerson (DUGS), who is already revising the advising system for undergraduate offerings; Denis Hollier, new Director of Graduate Studies; Henriette Goldwyn working centrally both with the honors program and with NYU-in-France; John Moran, the Director of our Language Program, who is now also a Faculty Fellow at Hayden Hall, responsible, among other things, for residential activities in French; and Sandi Adams, our Administrator who keeps the whole works spinning.

I close by welcoming into our midst Associate Professor Benoît Bolduc, specialist in sixteenth and seventeenth-century literatures, who is coming to us from a tenured position at The University of Toronto; Emmanuelle Ertel, Visiting Assistant Professor and specialist in translation; a whole cadre of new Language Lecturers: Olivier Berthe, Stéphanie Dubois, Jennifer Gordon, Nils Froment, Mary Haslam, Eric Leveau, and Christopher Wood; and this semester’s Visiting Professors from France: Christian Biet and Yves Hersant.

Judith Miller
August 2006

Assia Djebar at The Académie Française

Assia Djebar took the seat of George Vedel at the Académie Française on June 22, 2006. The following is an excerpt from her inaugural speech.

<< Mon français s’est ainsi illuminé depuis vingt ans déjà, de la nuit des femmes du Mont Chenoua. Il me semble que celles-ci dansent encore pour moi dans des grottes secrètes, tandis que la Méditerranée étincelle à leurs pieds. Elles me saluent, me protègent. J’emporte outre Atlantique leurs sourires, images de « shefa’ », c’est-à-dire de guérison. Car mon français, doublé par le velours, mais aussi par les épines des langues autrefois occultées, cicatrisera peut-être mes blessures mémorielles. Mesdames et Messieurs, c’est mon vœu final de « shefa’ » pour nous tous, ouvrons grand ce « Kitab el Shefā’a » ou Livre de la guérison (de l’âme) d’Avicenne/Ibn Sina, ce musulman d’Ispahan dont la précocité et la variété prodigieuse du savoir, quatre siècles avant Pic de la Mirandole étonna lettrés et savants qui suivirent…”

l’Arc

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Je ne peux m’empêcher pour conclure, de me tourner vers François Rabelais, « le grand traverseur des voies périlleuses », comme l’appelle François Bon -- Rabelais donc qui, à Montpellier, pour ses études de médecine, dut se plonger dans ce *Livre de la guérison*. Dans sa lettre de Gargantua à Pantagruel, en 1532, c’est-à-dire un siècle avant la création de l’Académie par le cardinal de Richelieu, était déjà donné le conseil d’apprendre « premierement le grec, deuxiémenet le latin, puis l’hébreu pour les lettres saintes, et l’arabe pareillement. » Gargantua ajoutait aussitôt au programme : « du droit civil, je veux que tu saches par cœur tous les beaux textes. »

C’est Pourquoi, Mesdames et Messieurs, j’imagine qu’en ce moment, au dessus de nos têtes, François Rabelais dialogue dans l’Empyrée avec Avicenne, tandis que je souris ici au Doyen Vedel auquel grâce à vous, aujourd’hui, je succède. >>

**Who’s Who**

Changes in the Department of French

**Denis Hollier**
Director, Graduate Studies

**Stéphane Gerson**
Director, Undergraduate Studies

**Nancy Regalado**
Career Counselor and Placement Advisor [Graduate]

**Henriette Goldwyn**
Director, NYU in France and Undergraduate Honors Program

**Claudie Bernard**
First-year Graduate Advisor [1st Semester]

**Charles Antin**
Graduate Assistant, Department of French

**Julie Di Berardino**
Assistant to NY Director, Henriette Goldwyn, NYU in Paris

Professor Djebar’s complete speech is available on her website: <http://assiadjebar.net>
Degrees

Ph.D. in French Literature

Elizabeth Cavitch
The Value of Wealth in Le Roman de la Rose

Philippe Barr
La poétique urbaine de Restif de la Bretonne dans
Les nuits de Paris

Elizabeth B. Bowles Duchanaud
Reading the French Caribbean through Edouard Glissant

Eve Therrien
De l’autopsie à l’utopie; le rituel dans le théâtre
experimental québécois chez le collectif Momentum,
Normand Chaurette et Denis Marleau.

Maud Granger Remy
Le roman posthumain/
The Posthuman Novel

M.A. in French Literature

Nicky Agate
Gregory Avedikian
Katie Rose Hillegass
Katie Rustum
Samantha Simmons

M.A. in French Language and Civilization
2005-06

Erin Elizabeth Czarra
Joanna Carol Duffy
Denise Fry
Jennifer Nikole Holmes
Sarah Dearing Johns
Julie L. Montano
Emil Picinello Newhouse
Danielle Porter
Elizabeth Diane Russell
Adrian Steven Torres

Fellowships and Awards

Bradley Rubidge Prize
Elizabeth Wright

Dulau Fellowship
Cristian Mihai Bratu
Fayçal Falaky
Isabelle Mullet
Yue Zhuo

Fribourg Fellowship
Bassem Shahin

L’Oréal Fellowship 2006-07 in France
Jessica Russell

E.N.S. Exchange 2006-07
Susan Yu

First-year named Fellowships 2005-06:

Grand Marnier
Dane Stalcup

American Society of the French Legion of Honor
Emily Craighead

Visit the Department of French at:
http://www.nyu.edu/gsas/dept/french
Florence Gould Lectures

Pascal Bruckner
Les Maladies culturelles de la démocratie

Fernando Arrabal
Théâtre panique et théâtre pataphysique

Bruno Clément
La Voix, l’image, les figures : littérature et philosophie chez Samuel Beckett

Simon Critchley
Samuel Beckett’s Film -To be or not to be is not the question

Tom Bishop
Samuel Beckett: From French to English and Back

Jacques Toubon
Immigration in the History of the French Nation: An American Model for a New French Museum?

Lectures

Gilles Philippe & Julien Pratt
Pour une autre histoire de la littérature française : la langue littéraire de Gustave Flaubert à Claude Simon

Serge Doubrovsky
(2 lectures)
Pourquoi l’autofiction ?
Molière : critique et subjectivité

Guy Spielmann
Reinventer le classicisme? Pour une approche performative des spectacles sous l’ancien régime

Léo Bersani (2 lectures)
Shame, AIDS, and Gay Spirituality

The Power of Evil and the Love (Irving H. Jurow Lecture)

Philipppe Roger
Je t’aime, moi non plus : le divorce francoco-américain est-il une comédie du remariage?

Michel Butor in conversation with Tom Bishop and Lois Oppenheim

Conferences & Seminars

Situating/Situation de Sartre 2005
A three-day conference organized by Tom Bishop and Denis Hollier. Participants included: Michel Contat, Michel Rybalka, Suzanne Guerlac, Bernard-Henri Lévy, John Ireland, Michel Deguy, Jean-François Louette, Françoise Gaillard and Serge Doubrovsky.

Colloquium on Francophone Theater
Organized by Judith Miller. A discussion of Francophone theater followed by a dramatic reading of Koffi Kwahulé’s Jaz. With the critics and writers Sylvie Chalaye, Gerty Dambury, Assia Djebar, Koffi Kwahulé, and José Pliya.

The World of Romain Gary

Jean-Pierre Faye
Four seminars with the author and philosopher, co-sponsored by the Department of German and the Center for French Civilization and Culture.
Fractured Reflections: the Breaking Point Between Text / Image

This year’s FGSA conference “Fractured reflections: the breaking point between text / image” took place on February 24th and 25th, 2006. The event, held in partial collaboration with NYU’s Department of Cinema Studies, was organized by Bethany Hetrick, Seth Lobdell, Curran Osenton and Susan Yu.

The conference’s eight panels explored the intersection of text and image across diverse disciplines, including French and Francophone literature, cinema, painting and photography.

Keynote speaker Professor Richard Sieburth opened the conference on Friday morning with his presentation “Etymologies of gesture: Henri Michaux,” which included a reading from his new translation of Michaux’s late works “Grasp” and “Stroke by Stroke.” Professor Sieburth’s talk illuminated Michaux’s suturing of text and image in an attempt to move away from recognizable semiotic forms and into the utopian realm of the purely gestural.

On Saturday evening, Professor Kaja Silverman (University of California, Berkeley--Department of Rhetoric and Film Studies) delivered her keynote address “Growing still: James Coleman’s ‘IN ITALS’ and the word and image.” Seemingly in dialogue with the recent lectures by Professor Leo Bersani, her close personal friend and former colleague at Berkeley, Professor Silverman read the deflected gazes and neuter posturing of Coleman’s personages as an aesthetic strategy that seeks to usher in a new form of impersonal relationality.

The conference featured twenty-seven student speakers from the following institutions: CUNY Graduate Center, Yale University, Princeton University, Harvard University, University of Pittsburgh, Emory University, University of Wisconsin-Madison, University of California-Irvine, UCLA and Universiteit van Amsterdam. Ten NYU students presented papers at the conference, representing the Departments of French, Cinema Studies and Comparative Literature, as well as the Institute of French Studies and the Institute of Fine Arts.

Tom Bishop and Francine Goldenhar Receive Honors

Professor Tom Bishop (center), Director of the Center for French Civilization and Culture, in the company of French Ambassador Jean-David Levitte (left) and Elie Wiesel (right) during the ceremony in New York where he was promoted to Officer of the Legion d'Honneur this Spring.

Kareen Rispal (right), Cultural Counselor, on behalf of the French Ministry of Education, conferred on Francine Goldenhar the decoration of Chevalier dans l'Ordre des Palmes Académiques at a ceremony at the Cultural Services of the French Embassy.

In addition, professor Apter reviewed Mary Louise Roberts’ *Disruptive Acts: The New Woman in Fin-de-Siècle France and The Modern Woman Revisited: Paris Between the Wars in South Central Review* (edited by Whitney Chadwick and Tirza True Latimer) in *The Journal of the SCL Modern Language Association*. Professor Apter gave the following 7 lectures: “Oneworldedness: Paranoia as a World-System” at a conference on Comparative Modernism at Tsinghua University in Beijing (August 2005); “Errors, Hoaxes, and Deferred Origins: The “Art” of Translation” at Yale University in September; “Comparative Literature and Translation Studies” at The New School in October; “Literary World-Systems and the Translatability of Genres” at the University of Rome; “Kapital: The Novel” (Madame Bovary) at a conference on “Illustration” organized by the Center for the Study of the Novel at Stanford University; “Biography of a Translation: Eleanor Marx’s Madame Bovary” at Johns Hopkins University; and “Flaubert et Eleanor Marx” at a conference on Flaubert in Cerisy-la-Salle, France. In addition, she presented two keynote lectures, “Commune! The Naming of Civil Disorder in Political Time” at Columbia University and “What is and is Not Comparative Literature” at the conference “Interdisciplinarity and Anxiety” at the University of Pennsylvania. She also gave the Jurow lecture “Translation After 9/11” at NYU in February 2006. Professor Apter co-organized with Mary Louise Pratt, Sibylle Fisher and Ana Dopico the 2006 Humanities Council Lecture Series “Timing the Political” at NYU. She organized the panels: “Madame Bovary in Translation” and presented the paper “A Labor Theory of Translation: Eleanor Marx, Translator of Madame Bovary” at the Nineteenth-Century French Studies Colloquium in Austin; and “New Approaches in Feminism and Sexuality (Art History)” for the series “Rethinking Nineteenth-Century French Studies” at NYU’s La Maison Française in November. She was a panelist at the conference entitled “Translating” at the Center for Comparative Literature and Culture at Columbia University in September 2005 and a respondent at the roundtable “Theory and Globalization” at East China Normal University in Shanghai in August. She was elected in December 2005 for a term as MLA representative of the Division on Comparative Romanticism and Nineteenth-Century Studies.

Claudie Bernard published in collaboration with David Powell and Martine Reid, "George Sand, Families and Communities," in the special issue George Sand of the *Romantic Review* (May-November 2005). She wrote the introductory article "Families and Communities in Post-Revolutionary France" in the annotated edition of Flaubert’s *Sentimental Education* (translated by Hannigan, Barnes & Noble Classics). In April, she presented “Famille au propre et famille au figuré dans l’Icarie d’Etienne Cabet” at the University of Kentucky where she also organized the section “Utopies pré- et postrévolutionnaires.”

Tom Bishop published the articles “Theater and Theory” in *The Columbia History of Twentieth Century French Thought* (edited by Lawrence D. Kritzman, 2006) and “Clarté” in *La Règle du Jeu*, (vol. 30, January 2006). He gave 4 lectures: “Beckett Bilingue” at Décade Beckett at the Centre International de Cerisy-la-Salle in August 2005; “Situating Sartre’s Theater of Situations” at the conference “Situation de Sartre / Situating Sartre 2005” at NYU in October; “On Samuel Beckett” at the Critics and Brunch Series of Poetry Center, 92 St. YMHA in March; and “Beckett: From English to French and Back” at NYU, La Maison Française, in April. In addition, Professor Bishop co-organized two conferences at NYU: “Situation de Sartre / Situating Sartre 2005” (with Denis Hollier) in October and “The World of Romain Gary” (with Paul Audi) in May. He is the co-Artistic director of the upcoming “Beckett/Paris 2006 International Festival.” He directed a roundtable on “Transatlantic Liaisons” with actress Marie-France Pisier and writer.
Fabrice Rozié at FIAF in October. He also joined Judith Miller in a conversation with Isabelle Huppert at NYU in October, as well as a conversation with Michel Butor at the Fales Library, in April. Professor Bishop is a member of the Lycée Français de New York Advisory Board, the Conseil supérieur des EDH-EFAP, the French-American Foundation Translation Prize Jury, and the Committee for Act French (French Theater festival). Professor Bishop was promoted to Officier de la Légion d’Honneur in April 2006.


Anne Deneyes-Tunney is a permanent member of the Lincoln Center Director's Lab. In 2005, she created the theater company Eye ball Planet (<http://www.eyeballplanet.com>) and directed the American premiere of Narcisse with actors and Ph.D. candidates Michael Ritchie, Karen Santos da Silva and Scott Sanders. Professor Deneyes-Tunney gave a series of lectures, among which “Rousseau and contemporary philosophy in France: Levy Strauss, Althusser, Derrida,” “Parody and erotics In Diderot’s Bijoux Indiscrets,” and "On Louis Althusser's 3 décalages" given in the Department of Philosophy at the New School in April. This summer she worked on the dialogues of a film to be directed by Asa Mader, Nameless/Noone, to be shot in Odessa, Ukraine, in the Fall. In addition, as a member of The Comité d’Administration de 18ème siècle, she is co-organizing the next International Conference of 18th Century Studies "On Science and Technology" to be held in Montpellier in July 2007.

Assia Djebar received the Pablo Neruda prize in Naples (December 2005) and the Grinzane Cavour prize in Turin (January 2006). In the spring of 2006, she traveled to book fairs, conferences, and round table events in Italy, France, and Switzerland. In April 2006, Assia Djebar presented one of two keynote addresses, along with her fellow "Immortal" Michel Serres, at the Stanford University "Empires Lost" conference: "Ecritures de la perte --Indochine/Algérie. Voix entre-croisées." In December 2005, Djebar’s 1960 novel Les enfants du nouveau monde, came out in English as Children of the New World (translated into English by Marjolin de Jager with the Feminist Press). She entered the French Academy for the first time on June 22, 2006. This October, Assia Djebar looks forward to seeing one of her favorite works from the 1990’s, Oran, langue morte, appear in English under the title: The Tongue's Blood Does Not Run Dry (Seven Stories Press). An excerpt of this book’s preface came out in World Literature Today (July-August 2006). For more information, visit her website at: http://assiadjebar.net/

Emmanuelle Ertel translated Les Enfants de cœur (Little Children) by Tom Perrotta, published by Editions de l’Olivier in April 2006. She co-edited Antoine Berman’s seminars on translation at Collège International de Philosophie (Presses
Universitaires de Vincennes) to be published in 2007. She wrote “L’infigurable étrangèreté de Through the Looking-Glass” soon to be published in TLE, n°23.

Stéphane Gerson earned tenure and received a Golden Dozen Teaching Award. His book The Pride of Place won its second award: the Laurence Wylie Prize, for best North American work in French cultural studies (2003-2005). He continued his research on the posterity of Nostradamus and presented “Cultural Policy, Local Memory, and Astrology: Nostradamus in Salon-de-Provence, 1870-1995” at SUNY-Albany. He gave a shorter version of that paper at the annual meeting of the Society for French Historical Studies (Champaign), in a panel he organized on “Prophets, Prophecy, and the Occult in Modern France.” His article “In Praise of Modest Men: Self-Display and Self-Effacement in Nineteenth-Century France” will come out this summer in French History. The Cultural Services of the French Embassy awarded him a Hemingway grant for the book he is co-editing (with Laura Lee Downs): Why France? American Historians Reflect on an Enduring Fascination (Cornell University Press, forthc. 2007). Stéphane Gerson moderated two roundtables at the Maison française, one on “War, Sex, Empire: Military Cultures in Nineteenth-Century France” (which he co-organized with Emily Apter), the other on “Perspectives on the Riots in France” (organized by Frédéric Viguier). He also served as Director of Honors in the Undergraduate Program.

Henriette Goldwyn published an annotated edition of and introduction to Mme Du Noyer’s Mémoires: Du Noyer, Mme, Mémoires, 1710-1711 with Mercure de France. The first volume of an anthology she is co-editing: Théâtre de femmes, XVle-XVIIIe siècles, coll. « la Cité des dames » (Louise Labé, Dames Des Roches and Marguerite de Navarre) is in press and will be published in Fall 2006 with Saint-Étienne University Press. Professor Goldwyn authored « Les espaces du Désert où les pierres mêmes crient » for the volume of Intersections, Biblio 17 and a book review: O’Connor, Nancy M. (ed.) De sa propre main: Recueils de choses morales de Dauphine de Sartre, marquise de Robiac (1634-1685) for Papers on French Seventeenth Century Literature. She presented several talks: « Mme de Villedieu: la déformation théâtrale, » at the SE17 at Bowdoin College; “Marie du Moulin, auteure et éducatrice,” at the Colloquium on “Femmes éducatrices au siècle des lumières : discours et pratiques” at the Université de Rennes; and “Ne plus retenir son souffle : la parole en exil,” at the International Colloquium on Modernities at Oxford. She was appointed Director of the Department’s Undergraduate Honor’s Program.

Denis Hollier co-organized the "Situation de Sartre" conference with Tom Bishop at La Maison Francaise in October. During the Spring term of 2006, he was on leave doing research on the Dakar-Djibouti ethnographic Mission (1931-1933) in Aix-en-Provence at the Archives of the former Ministry of colonies, and in Rome at the Archives of the Foreign Ministry. Professor Hollier was also invited to give the keynote lecture at the conference “Writing in context: French Literature, theory and the avant-gardes” at the University of Helsinki as well as at the “The Use-Value of Documents” conference organized by the Hayward Gallery (London) in conjunction with its “Undercover surrealism: Bataille, Miro, Leiris” show.

Judith Miller’s book, Ariane Mnouchkine, is forthcoming with Routledge. She text-edited Aminata Diaw’s and Esy Sutherland-Addy’s Women Writing Africa and the Sahel (2005), which is soon to be published in French under her direction (Des femmes écrivent l’Afrique: Afrique de l’Ouest et le Sahel). Professor Miller published two articles: “Big Shoot de Koffi Kwahulé au Lark Theatre, New York” in Africultures, November 2005, and “New Forms for New Conflicts: Thinking About Ariane Mnouchkine and Tony Kushner,” in Contemporary Theatre Review, vol. 16. In addition, she lectured on “Koffi Kwahulé’s Big Shoot” at UQAM, Montréal, in September 2005, and with the author presented Assia Djebar’s Children of the New World (the English translation of Les Enfants du nouveau monde) at CUNY in December and February. Judith Miller also chaired three roundtables: “Koffi Kwahulé’s Misterioso” at the Lark Theatre Company in September; “Contemporary French Theatre” at Tisch’s Hot Ink Festival, NYU, in January; and “What is Francophone Theater?” at the African Literature Association in Ghana, May 2006, for which the panelists were graduate students from NYU (Nancy Johnston, Régine Joseph, John Nimis, Stéphanie Ponsavady and Keithley Woolward). She also organized a “Symposium on Francophone Theater” at La Maison Française in October as part
of ACT FRENCH and gave a conference “drôlatique,” “La femme dans le théâtre de José Pliya” at the Théâtre du Rond Point last June in Paris.

John Moran is co-editing and contributing to a collection of essays entitled Laughing Matters: Essays on the Old French Fabliaux to be published in 2007 with McFarland Publishers. He presided over the “Short Narratives in Old French” session at the International Congress on Medieval Studies in Kalamazoo, Michigan. He was a scholarship recipient for the “What the Best College Teachers Do” summer institute at Montclair State University. In addition, he was a Faculty Affiliate for the Gotham Exploration Community and has recently been named a Faculty Fellow in Residence in Hayden Hall, where he will be living on the French Floor, an “exploration community” he helped design.


Richard Sieburth published a lead review essay on Mallarmé’s Œuvres complètes for the Times Literary Supplement, an essay, "Nerval/Leiris: A Few File Cards," for October, a review of Pound’s translation of Pea’s Moscardino for Bookforum, and the "Introduction" to the new re-edition of Pound’s The Spirit of Romance for New Directions. He also published translations of texts by Leiris (in October) and Hoelderlin (in Jubilat). In addition, he led seminars at Fordham, the University of Chicago, and the Dartmouth Summer Institute in French Cultural Studies. He also delivered the keynote address on Michaux for this past spring’s French Graduate Students Conference.

Timmie Vitz received NYU’s “Golden Dozen” teaching Award. The book she co-edited with Nancy Regalado and Marilyn Lawrence, Performing Medieval Narrative (2005) was nominated for the Katharine Briggs Prize in Folklore. She wrote the following 6 articles: “Teaching Arthurian Literature through Performance” in Arthuriana (winter 2005); “Florian et Florete” in The Splendor of the Word: Medieval and Renaissance Illuminated Manuscripts at the New York Public Library; “The Liturgy and Vernacular Literature” in The Liturgy of the Medieval Church (2005); “Erotic Reading in the Middle Ages: Performance and Re-performance of Romance” in Performing Medieval Narrative (eds. E.B. Vitz, Nancy Regalado and Marilyn Lawrence, 2005); “Performance in, and of, Flamenc” in De sens rassis: Essays in Honor of Rupert T. Pickens; and “Liturgy as Education in the Middle Ages” in Medieval Education. She gave the following presentations: “Performing Guillaume de Lorris’s Le Roman de la Rose” at the Medieval Conference in Kalamazoo, Michigan; “Textual variants of the traditional ballad” at the “Storytelling in the Ballad and Lyric Traditions,” which was part of “Storytelling in Performance,” at NYU’s Ireland House in February; “Time” at St. Anselm Institute, University of Virginia, in January; “The Performability of the Guillaume d’Orange Cycle” at the Modern Language Association Convention, in Washington; “A medieval rama-esque performance aesthetic: Hommage to Richard Schechner” at the Delaware Valley Medieval Association, in Princeton, in December; and “Performing Sanctity” at the New York Hagiography Society, in New York. Professor Vitz continues to develop the performance website she co-directs with Marilyn Lawrence (a visiting scholar in French), "Performing Medieval Narrative Today: A Video Showcase": <http://euterpe.bo.st.nyu.edu/mednar>.

Professor William Wolf was re-elected President of the Drama Desk, the organization of theater critics and writers who report on the theater, for which he also served on the Nominating Committee for the annual awards given to outstanding theater productions and individuals.
**Student News**

**Nicky Agate** presented "Mastering the Orient, Mastering Space: The Case of Fromentin" at the annual Department of French and Italian Graduate Student Symposium at the University of Wisconsin-Madison. Her translation of Eric Gilbert's short story from the NRF "How God and I Used to Get Along" was published in the literary journal *New Letters.*

**Christian Bratu** published "The Aesthetics of the Chroniclers of the Fourth Crusade and the Gothic–Scholastic Episteme" in *Reading Medieval Studies* (vol. XXXI, University of Reading, UK). He presented the following papers: "Images of Hunger and Abundance in the Writings of Villon and Rabelais" at the Graduate Student Conference “How Sweet Are Your Words to My Taste” at Columbia University; "The Rise of the Medieval Chronicler" at the Graduate conference “Florilegium” at Yale University; "The Missing Link in the Genealogical Representation of Medieval History" at the Romance Studies Graduate Conference. "Turns, Returns, Detours: (Hi)story and (Re)presentation" at Cornell University; and "L’économie des émotions chez Philippe de Commynes" at the 2006 International Medieval Congress in Leeds, UK. He received honors for his Ph.D. oral examination in the fall and received the Dulau fellowship.

**Bethany Hetrick** presented “Mannequins, mass-consumption and modernity in *Au Bonheur des Dames*: The department store as ladies’ paradise?” at the 2006 Equinoxes conference about "La consommation littéraire” at Brown University.

**Nancy Johnston** presented “Rwanda 94: Staging Genocide” at the Annual African Literature Association Conference in Accra, Ghana.

**Christophe Litwin** taught a philosophy course on Hume at the Sorbonne (Paris IV) this past academic year. He presented two papers: "Fondation philosophique et scepticisme de Hume à Hegel" at a Philosophy Graduate Student Conference on “Foundation” at the Sorbonne in December; and "Pascal et l’effacement de soi" at the French Graduate Student Conference on "Marking Loss" at Columbia University. His article on Rousseau "Dialectique et amour de soi" was translated by Renato Moscatelli for the Brazilian Review *Revista Espaço Acadêmico* under the title "Dialectica e amor-de-si. Leituras do Segundo Discurso" (available online at: <http://www.espacoacademico.com.br/055/55rousseau_litwin.htm>). A second article, "Le discours de l'humaine condition. Descartes imitateur ironique de Montaigne," has been published in *Sens public*, a review of Sciences-Po and ENS-Lyon (available online at: <http://www.sens-public.org/article.php3?id_article=238>).

**Seth Lobdell** traveled uptown to present the paper "Picnoleptic Time and the Semiotics of Disappearance: Howard Hughes, Little Ernst, and Krapp on 'Tape" at Columbia University's French Graduate Student Conference "Marking Loss: Reading and Writing Erasure in French and Francophone Literature."

**Isabelle Mullet** is a recipient of the Dulau fellowship. She presented "Vertige et tourbillons: Fontenelle et la révolution du point de vue" at the conference "Fontenelle entre sciences et rhétorique" this past Januray in Gand, Belgium. Her paper will appear in the publication *Fontenelle* in the Fall.

**John Nimis** participated in the conference series on Storytelling and Performance as a performer and panelist at NYU in February and also presented a paper on the theater of Sony Labou Tansi at the African Literature Association conference in Accra, Ghana, in May. He will spend the upcoming academic year studying in the Democratic Republic of the Congo on a Fulbright scholarship.

**Karen Santos da Silva** received the GSAS pre-doctoral summer fellowship.

**Rachel Wimpee** received the Chateaubriand Fellowship to research her dissertation "Reactionary or Modern? La Dévote in Fact and Fiction in Late Nineteenth-Century France" in France from September to May. There, she will be working with Jacqueline Lalouette, author of *La République et l'Eglise* (2005).

**Elizabeth Wright** presented "Storytelling in the Chanson de Geste and the Chanson de Toile" at a Roundtable for the NYU Storytelling in Performance in February. She received the Bradley Rubridge prize and defended her thesis proposal entitled "Manuscript Meanings: Compilation, Transmission, and Reception of Berte as grans pies."
**Alumni News**

**Allison Albino** (M.A. 2004) will be leaving the nuns and the Academy of Mt. St. Ursula for a full-time French position at Packer Collegiate Institute, a preparatory private school located in Brooklyn Heights that runs exchanges with schools in Paris and Shanghai.

**Brian Arganbright** (French Ph.D. 2002) works as an associate professor of French at Transylvania University in Lexington, Kentucky. He was recently awarded the prestigious Bingham Teaching Award.

**Elizabeth Bowles** (Ph.D. 2006) presented two papers: "I have no home": from Roots to Routes in Maryse Condé's Rewriting of 'Wuthering Heights" at the language and literature conference at the University of Michigan in November; and "Meandering through the Creole Town: Theorizing 'langage' in Patrick Chamoiseau's *Chronique des sept misères*" this May at a conference in Cincinnati.

**Elizabeth Cavitch** (Ph.D. 2006) has just accepted a one-year visiting appointment at Oberlin College.

**Shelley Cavaness** (ABD) started a position with Central College (Iowa) running a study abroad program in Paris.

**Anne François** (Ph.D. 2003), an Associate professor at Eastern University, received tenure this spring. She will be chairing the Language Department beginning in September. She received a full-tuition grant to attend the summer six-week seminar "Black Intellectuals" at the School of Criticism and Theory at Cornell University. In addition, Anne François is revising her dissertation "The Return to Africa Revisited: Voices of Francophone Caribbean Women Writers" for publication in 2007. She is also writing a memoir entitled "Books, Cats, and Dogs."

**Brian Gordon Kennelly** (Ph.D. 1996) has accepted a position as Chair of the Department of Modern Languages and Literatures at Cal Poly in San Luis Obispo.

**Marilyn Lawrence** (Ph.D. 2001) is a visiting scholar in the Department of French at NYU. Her book *Recognition in Narrative, Film, and Music: Interdisciplinary Studies on Anagnorisis*, which she co-edited with Philip F. Kennedy, is under review. The book *Performing Medieval Narrative*, which she co-edited with Professors Evelyn Vitz and Nancy Regalado, appeared in 2005 with D. S. Brewer and was nominated for the Katharine Briggs Folklore Award. She co-directed with Professor Vitz, the website Performing Medieval Narrative Today: A Video Showcase <http://euterpe.bobst.nyu.edu/mednar/>, produced by French Department alumna Jennifer Vinopal, from NYU’s Studio for Digital Projects and Research. This year, she has also written dance reviews for the Village Voice and has a feature article ("Performing the Past: Is Early Dance Relevant Today?") forthcoming in Dance Magazine. On Valentine's Day 2006, she gave birth to her third child, Gwendolyn Catherine Lawrence ("Gwen"). She is currently preparing the manuscript for a book on “The Minstrel and Medieval Identity.”

**Patrick Saveau** (Ph.D. 1999) is an associate professor of French at Franklin College, Switzerland. He published "Serge Doubrovsky: Une sexualité fichée à l'an 40" in Australian Journal of French Studies (42:1, Jan-Apr 2005). He will be on sabbatical next year to write a monograph on Serge Doubrovsky.

**Catherine Sheppard Webster** (Ph.D. 2005) taught French language and general education classes this past year at Mars Hill College in Western, North Carolina, and at the University of North Carolina at Asheville. She served as a consultant at Mars Hill to develop a comprehensive Freshman Year Experience program. She accepted a tenure-track position at the University of Central Oklahoma to begin in mid-August 2006.

**Christopher Wood** (Ph.D. 2005) works for his Alma Mater as a language lecturer in the Department of French.

**Aurora Wolfgang** (Ph.D. 1993) is professor of French and coordinator of the Women's Studies Program at California State University at San Bernardino. Her Book, *Gender and Voice in the French Novel: 1730-1782* was recently published with Ashgate.

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NYU in France continued this year as a thriving study abroad site for undergraduates and has firmly established itself as a center for Franco-American exchange and research within Paris. Our undergraduate and graduate programs are stronger than ever with waiting lists of up to 100 students per semester. In addition, we have strengthened our partnerships with such major research poles and cultural institutions as Université de Paris –I, -III, -VII, -VIII, -X, as well as with Sciences Po, the Ecole Nationale Supérieure, l’Ecole des Hautes Etudes en Sciences Sociales, the Institut Catholique de Paris, the Musée de l’Homme and UNESCO headquarters.

Our efforts to establish ourselves as a research center gave rise this year to the constitution of several research groups that bring together renowned specialists as well as professors and students in fields such as gender studies (Social and Cultural Approaches to Gender Relations, since Fall 2002), film studies (Authors and Cinema, since Fall 2005) and multicultural affairs (Democracy & Culture: A Transatlantic Debate on Multiculturalism, since Spring 2006). Two new research groups are set to start work in Fall 2006, notably “Women in Colonial History,” bringing together professors from l’Ecole des Hautes Etudes en Sciences Sociales and Université de Paris –III and –IV, and “Ultra-contemporary Art & Literature in France and America,” led by researchers from Université de Paris –I and the venerable auction house Christie’s.

We are also very pleased to announce the creation of a new M.A. degree in Teaching French as a Foreign Language in collaboration with the Steinhardt School of Education, the first such master’s degree to be offered between two schools at NYU. Students in the program will take courses both at our Center in Paris as well as at Steinhardt in NY over two years, and will finish with a New York State teaching certificate. The program is set to begin in 2007-2008.

**Highlights for 2005-06**

**Homage to Jean Rouch**
A day-long tribute to filmmaker and anthropologist Jean Rouch in collaboration with the Université de Paris X-Nanterre, and held at the Musée de l’Homme. With: Richard Leacock, Marc Henri Piault, Marceline Loridan-Ivens, Raymond Depardon and Bernard Surugue.

**Understanding the French “Non” to the European Constitution**
With: Pascal Perrineau, Jean-Louis Bourlanges, Nicole Fontaine and Jean- Pierre Chevènement.

**Democracy & Culture: A Transatlantic Debate on Multiculturalism**
Research group on transatlantic perspectives on multiculturalism, in collaboration with the Institut Catholique, Sciences Po, EHESS, UNESCO, and the American University in Paris. With: Michel Wieviorka, Judith Butler, Chantal Mouffe, and Yves Winter, Seyla Benhabib, political scientist, Etienne Balibar, Richard Beardsworth and Valentine Moghadam (UNESCO), held at UNESCO.

**Literature & Cinema: Representation in Crisis**
Research seminar with Valérie Berty & John Hulse, Pascale Fautrier, Marc Cerisuelo, Marie Christine Questerbert, and Tom Bishop.

**Rapports sociaux de sexe dans le champ culturel / Social and Cultural Approaches to Gender Relations**
Research seminar with Dominique Memmi and Nathalie Nikolic, David Zerib, Giovanna Zaperi, Catherine Gonnard and Elisabeth Lebovic.

**Other invited speakers to NYU in France included:**
Françoise Gaspard, Isabelle Alonso, Olivier Le Cour Grandmaison, Louis Chauvel, Serge Paugam, Patrick Lozès, Nancy Green, Françoise Gaspard, Peter Brook, Mark Daniels and Jane Weiner.
Interview with Benoît Bolduc

Associate Professor Benoît Bolduc, a specialist of 16th and especially 17th-Century literature is to start teaching in the fall of 2006. He comes to us from the University of Toronto.

What has been the course of your research since you graduated from the University of Montréal (1995)? Have you continued in the vein of your dissertation: Le mythe de Persée et Andromède sur les scènes française et italienne (de 1587 à 1712)?

My dissertation about the stage adaptations of the myth of Perseus and Andromeda, which I turned into a book published in 2002 under the title Andromède au rocher, investigates the ways in which playwrights and librettists of the seventeenth century negotiated between poetics and the necessities of the stage, between encomium and commercial strategies. This perception of European theatre as a complex cultural phenomenon continues to animate my work.

After Andromède, I turned my attention to the role and function of the pastoral as a privileged mode of representation specifically at the moment when dramatic entertainment becomes available to the urban Parisian public at the end of the 16th century. During this period, the pastoral mode acts as an exceptionally productive site of the imaginaire and functions as a laboratory for poetic invention and the expression of the passions. I am finishing a book on the role of the pastoral in the practice and in the constitution of this theatre. As I sifted through period manuscripts and printed material, I became more and more interested in the status of the texts on which theatre and festival historians base their research and how they are received by successive communities of readers and spectators. This was the subject of Texte et représentations: les arts du spectacle (XVI s. – XVIII s.), which I edited in 2003. Christian Biet and I are presently preparing an international conference focussing on some of the issues raised in that book.

In Texte et représentations why did you include a section of interviews with contemporary theatre directors?

Since the triumphant revival of the French Baroque repertoire in the 1980s, our understanding of early modern performances has made a significant leap. Documents and illustrations that scholars treated as satisfactory representations until then revealed their limits when used as basis for actual performances. The performance of ballet music changed, as it had to be performed with actual dancers. It is one thing to debate amongst scholars about the cultural status of a specific text or the acting practices of the past using treatises and the odd first hand account found in archives or correspondences; it is something else to bring this academic knowledge into the mix of considerations faced by directors and performers.

One of my most fruitful experiences in Toronto was to act as historical consultant for Opera Atelier, a professional opera company dedicated to the Baroque and Classical repertoire. My work with the artists of Opera Atelier changed many of my views about what early modern performances could have been and the relative accuracy with which we scholars can understand or recreate them. That experience prompted me to include interviews with Jean-Marie Villégier, Christian Rist, Daniel Mesguich, Guy Spielmann and Didier Doumergue in Texte et représentation, a way of bringing their experience and knowledge into dialogue with our scholarly discussions about the nature of the classics and the constitution of the French theatre repertoire.

What are you working on at the moment?

While I continue my work in the study of theatre proper, I have also expanded my investigation into other areas of performance practices. I am presently one of six co-investigators in the Groupe de Recherche sur les Entrées Solennelles (GRES), which studies history, ceremonies, and texts in the development of royal entries in French towns between 1484 and 1615. I am editing a volume that will be part of the larger collection prepared by the GRES, dedicated to the accounts of royal entries printed during the reigns of Henri II and François II (1547-1560).
Do you have a particular approach to teaching early modern French literature to non-specialists at the undergraduate level?

My goal is to recreate in the mind of my students the sense of excitement and marvel that I felt on the day I discovered it as a student myself. I think the classroom experience at the undergraduate level is more about communicating that spark than expecting students, who are in most cases just discovering the language, to be able to master the historical and cultural importance of a particular work. In a sense, I believe in the unique power of the performed word as the ancient rhetoricians described it.

Early modern texts have the advantage of being written in a language close enough to be familiar, while offering representations of human experiences that are radically “other.” I often remind my student to respect the texts’ otherness, to resist making them entirely their own by reducing their content to aspects that seem familiar. The Classical period has been traditionally taught and promoted as an era invested in the essence of humankind and the universality of certain human experiences. I think it can be quite stimulating for non-specialist students to be asked to question this essentialist and universalistic approach and realize that the experience of faith, emotions, sociality, pleasure, or the self is culturally constructed and has a history.

What are your hopes for the graduate students you will teach and the graduate program in general? Does this reflect your thoughts on the early modern field at this point in time?

I think the early modern field in general and the study of festival and performance practices in particular are presently at a very exciting stage. Small revolutions—like the 1999 edition of the plays of Racine by Georges Forestier where the first edition with its original punctuation is given as the reference text instead of the last one revised by its author—bring the whole scholarly community closer to the experience of the stage and of the performance.

We are just beginning to articulate in a satisfactory way the nature of theatre as both a literary genre and a cultural object. This field needs good readers who do not take texts for granted, as well as patient and innovative researchers who will discover and make use of overseen or underexploited archival material. Being intrinsically interdisciplinary, this field also needs more specialists in fine arts, architecture, music and performance studies.

Is there anything else you’d like to tell us?

The thought of joining the colleagues and the students of the French department at NYU is truly exhilarating. The people I have met until now have been extremely welcoming and I am looking forward to contributing to the department and the community.

Interview with Charles Affron

Charles Affron retires this year after a 40-year career in the Department. A specialist of European and American films, he was a long-time Director of Graduate Studies.

You started teaching in the Department in 1965. What was it like then?

My first appointment was to the undergraduate college at University Heights in Bronx Campus. I taught there for 5 or 6 years until it was sold. It was a very different kind of school—a residential campus primarily for students who were interested in going on to professional schools (future doctors and lawyers). It was a time when there was a French requirement of both literature and language.

During the course of those first 6 years, everything changed because this was the late 60’s and the students found their voice and made a different kind of life for themselves and I was very much in favor of that. Over the course of these 40 years, NYU has changed radically from, again, primarily professionally-oriented students to students who are really engaged in the search for knowledge and a real intellectual life.

Do you remember your first day at NYU?

I have to say that I was not thrilled. I came from teaching at a very high-powered college, Brandeis University, and everybody seemed quite different and less interesting at the time. I was teaching in what was used to be called a quonset hut, although the Heights campus had some very beautiful buildings that still can be seen as part of the Bronx Community College. I did love the library at the
heights and I liked my office which was in an old house next to the campus, which I then shared with the Chair, Bernard Garnier, who is a very good friend. But I was not too thrilled with the teaching. To give you an example, I came from a place where we taught only complete texts, so when we read Le Cid, we read Le Cid in the “Larousse Classique.” But I was handed an anthology of French literature -- it was a very heavy tome- and I taught Le Cid from that. I was reading from my own commented text and I said well, let’s look at the second scene and talk about “l’infante” and I had these very surprised faces in front of me. They said, “who’s l’infante?” And sure enough, she had been cut out of the play. But I think I learned to respect these students who were very committed finally and many of whom had excellent language skills.

I also remember with great excitement those moments from 1968 to 1970 when the students went out on strike and did not close the campus but turned it into a kind of learning center for the community. They were pretty admirable and the faculty and the students worked closely together.

How has the Department changed in the past 40 years?

The Department was always very high quality in terms of the faculty. The head was Bill Star and he brought in very good people, including many who are still teaching here: Michel Beaujour, Nancy Regalado and Serge Doubrovsky who will retire this year. This excellent faculty remained and was strengthened through the effort of Tom Bishop and the rest of the Department. What I understood very quickly is that I had gone from a rather mediocre French department at Brandeis to one of the best departments—if not the best—in the country. In that, it has not changed. Maybe it has gotten even better.

In recent years, you were the Director of Graduate studies in the Department, what was your role as such and what did you learn there?

It was the high point of my career at NYU and put me into close contact with the graduate students. It brought me to the core of the program, which evolved quite radically, as it always has and as it always should. It is a role that has a very positive force in the Department.

I felt that my job was to be an advocate for the graduate students and for the graduate program. There were very few downsides to this. I helped plan the program year to year, hoping to accommodate people’s desires and the needs of the Department and the schedule and student interests and all of this kept changing and that’s why the job was so fulfilling. It became a lot easier to do once the McCracken program was in place because then you could really draw the best talents in American colleges to offer them fellowships. Of course, we were in fierce competition for these students with places like Yale and Princeton and the other top graduate schools in the country. But this added an amount of gamesmanship to the job, which I remember with great excitement and great fondness.

What do think are the students’ concerns?

Their concerns are very often financial. Things have certainly improved a lot since I stepped out - I know the stipends have gotten greater. Their concerns are “what about the future, are there going to be jobs out there after all this work?” It has been a constant concern and in the past, the students who were really good students found very good jobs. We have a very good record in placement. (The Department is active in placement and I think it pays off.)

What next for you?

I’m working on two books. The first one, in collaboration with my wife, is about what it was like to go to the movies in 1945 and 1946. It is a contextualization of the movie-going experience in terms of national and world events primarily in America. After that, I should be doing a book which is a performance history of the Metropolitan Opera.

Is there anything else that you would like to tell us?

I am very satisfied with my career here, and have mostly fond memories and good friends, and I hope to come around and say hello a lot. It couldn’t have been at a better place; it turned out to be the best place for me.
Interview with Emmanuelle Ertel

Emmanuelle Ertel taught at The Université Paris 8 prior to joining the Department as a visiting assistant professor in January. This fall, she is teaching two undergraduate classes: Advanced Translation and Women Writers in France (in French).

How did you become interested in translation?

I worked in publishing when I was 21 and 22 years old. I was a young junior editor responsible for foreign literature and more especially for American and English literature. Part of my job was to re-read translations and discuss them with the translators. I became really interested in translating myself while I was earning a Ph.D. in American Literature.

What can you tell us about translating?

To me, translating is the closest relationship you can have to a book. Any types of commentaries, of reading you have of a book cannot be as intimately related as the one you will have when you translate, because then you have to think of every word. Not only do you have to make it clear, readable, and well-written in French, but you also have to weigh the reason why one word was chosen and not another one. You have to ask yourself questions about almost every word in the text. It’s only when you really start translating the text that you realize that.

Can you tell us about one translation in particular and some of the difficulties you encountered?

If I had to speak about difficult translation, I would probably chose Rick Moody’s The Black Veil because it was long but it was also a long interwoven narrative, in the sense that it used a lot of quotations, especially from 19th Century American authors. So not only did I have to translate the book but I also had to try to find all the quotations because Rick Moody did not always use quotation marks. So first, I had to find where they came from and then I had to find the French translation that had been published of those texts. It was kind of daunting and felt as if I was in some Gadssian world again. (Gaddis is the author I wrote my Ph.D. on.) Rick Moody says Gaddis is really one of his favorite writers. (He writes encyclopedic kinds of narratives.) So translating Rick Moody’s Black Veil, I was again in that kind of world where I had to find my way not only in one contemporary narrative but also in the whole history of American literature. It was quite a trip!

What do you teach aspiring translators in your advanced translation class?

Part of my class is about teaching them how to translate from English into French to make them aware of the structural differences between French and English so that they can learn more French. Another part is to teach them how to translate from French into English, which is very different. I make them translate different kinds of texts and try to have them think about what it means to translate and what questions you have to ask yourself when you translate. For instance, I had them translate some of Queneau’s Exercices de style. There, they had to find the right language register. Either it was vulgar or formal and it was casual, regular French. Then, I had them translate sequences from a movie called L’Esquisse, which takes place in the banlieu among young adolescents who speak with a lot of verlan, vernacular contemporary French. I had them translate these lines of dialogue and see if they could, for example, use African American English -- that was the temptation of course. But young French people in the inner cities are not African Americans. They had to try to translate vernacular French, but not make it something that it is not; they had to think of how to translate without appropriating the original text.

I also told them about the different techniques of subtitling. In addition, we worked on Persepolis, a graphic novel by Marjane Satrapi. Here too, we had to think of technical constraints as well as cultural references that are very different from what the American readership may know.

Do you have any translation projects for the future?

For the months to come, I want to work more on the theory of translation. I am interested in the use of vernacular English and English dialects, especially in Mark Twain’s fiction, and what questions these different uses of vernacular and dialects raise about American language and fiction. Who knows, maybe I will try to translate some Mark Twain myself in the long run.
Lectures

Françoise Lavocat
*Un Crime indiscernable. Frères et sœurs dans le théâtre de la Renaissance*

Abdelwahab Meddeb
*L’Islam et la guerre des références*

Olivier Corpet

Anka Muhlstein
*Proust and His Publishers*

Elizabeth Hyde
*Cultivated Power: Flowers, Culture, and Politics in the Reign of Louis XIV*

Sylvere Lotringer
*Cioran: In Praise of the Jews*

Carolyn Burke
*Lee Miller and the Surrealists*

Jerrold Seigel
*Imagining the Modern Self*

Joanna Stalnaker
*Unreadable Objects in the Encyclopédie*

Carol Ockman and Kenneth Silver
*Sartr Bernhardt: The Art of High Drama*

Roger Chartier
*Materiality of the Text, Literary Property, and Reading Practices: the Page and the Screen*

Olivier Barrot

Sylviane Agacinski
*L’ imaginaire masculin dans la philosophie: Lévinas et Sartre*

Mauro Carboni
*How Can One recognize What One Did Not Know? Mnemosyne and the Art of the Twentieth Century*

Paul Audi
*Can the Body Do Wrong?*

Conversations

Isabelle Huppert in conversation with Judith Miller and Tom Bishop.

Richard Sieburth and Michel Beaujour on Translating Ezra Pound.

Guillaume Gallienne, Comédie Française, and Florent Masse, director, l’Atelier, Princeton University.

Cinema

Le Portrait croisé de Simone de Beauvoir et de Jean-Paul Sartre (Radio Canada, 1967), presented by Madeleine Gobeil-Noël, journalist.

Rendez-vous with French Cinema 2006 Films followed by discussions with the directors

Gentille (Sophie Fillières, 2005)

La Moustache (Emmanuel Carrère, 2005)

Exhibition

Sartre 1905-1980
An exhibition of posters: Highlights of the life of Jean-Paul Sartre. Association pour la Diffusion de la Pensée Française, Ministère des Affaires Etrangères.
**Special Events**

**Catherine Turoc** and the New York Baroque Dance Company
Lecture and performance.

Rethinking 19th Century French Art: New Approaches to Sexuality and Feminism
A roundtable organized by Emily Apter, with Carol Armstrong, Aruna D'souza, Anne Higonnet, Sharon Marcus and Linda Nochlin.

Harpsichord concert and lecture by Philippe Fritsch
“Eros, Thanatos et Narcisse chez François Couperin.”

Plantu
The Editorial in Cartoons.

Six Quebec Poets in New York

With Tobé Malawista, Richard Lalli, Scott Murphree and Christopher Berg.

PEN World Voices: The New York Festival of International Literature
Lydie Salvaire in conversation with Rick Moody and Raymond Federman reading from Retour au fumier.

Refashioning Urban Spaces in Paris and New York for the 21st Century
A two-day conference organized by Herrick Chapman, NYU, and Rosemary Wakeman, Fordham. Participants included: Nicolas Michelin, Philippe Funerai, Annie Foucault, Kent Barwick, Thierry Paquot and Sharon Zukin.
2005-06

Visiting Professors
Cyril Lemieux
Emmanuelle Loyer
Pascal Perrineau

Degrees Conferred
M.A. in French Studies
Rebekah Enderle
Andrew Hansen
Danielle Martineau
Irina Mihalache
Jenna Nigro
Blake Pardue
Lisa Rast

Advanced Certificate in French Studies
Alison Albino

Awards and Fellowships
Ph.D. Students Awards

McCracken Fellowships
Lyndsay Kaplan
(Joint I.F.S./French)
Kathryn Kleppinger
(Joint I.F.S./French)
Mary-Elizabeth O'Neil
(Joint I.F.S./History)
Stella Vincenot-Dash
(Joint I.F.S./French)

Chateaubriand Fellowship
John Patrick Murphy
(Joint I.F.S./Anthropology)

Lucy Fellowship
John Patrick Murphy

IFS Outstanding Master's Essay Award
Matthew Watkins

Master's Students

Légion d'Honneur Fellowship
Kathleen-Anne Amano

Jessica Lynne Pearson
(Joint I.F.S./History)
Chelsea Beth Stieber
(Joint I.F.S./French)

T.A./G.A. Fellowships
Paul Sager
(Joint I.F.S./History, Ta'ship History 06-07)
John Patrick Murphy
(Ta'ship Anthropology, Fall 06)
Arthur Plaza
(Joint I.F.S./Politics, Ta'ship Journal 06-07)

Marandon Fellowship
Michelle Pinto
(Joint I.F.S./History)

Fulbright Fellowship
Michelle Pinto

École Normale Supérieure in Paris
Michelle Pinto

Lucy Fellowship
Paul Sager (deferred 07-08)

2006-07

Visiting Professors
Catherine Coquetry-Vidrovitch
Frédérique Matonti
Pascal Ory
Dominique Kalifa

Departmental Fellowships
Blake Pardue
Paul Koepp

GSAS Fellowships
Danielle Martineau
Irina Mihalache
Jenna Nigro

Linda Ross Wheat Grant for
Graduate Study in French
Lisa Rast

Awards and Fellowships
Ph.D. Students Awards

McCracken Fellowships
Vanessa Agard-Jones
(Joint I.F.S./Anthropology)
Emilia Borissova Klany
(Joint I.F.S./French)
Charlotte Anne Legg
(Joint I.F.S./History)
Phoebe Maltz
(Joint I.F.S./French)

B.A./M.A. Student’s Award
Arielle Lessing
Noah Meyerson
Alice Northover
Brian Steinwascher

Advanced Certificate in French Studies
Bethany Hetrick
Régine Joseph
Tanya Muskinisky
Andrew Paulson
Françoise Melonio
**Autour du bicentenaire de la naissance de Tocqueville : Réceptions de son œuvre d’hier à aujourd’hui**

Jocelyn Letourneau
**Repenser l’expérience historique québécoise**

David Beriss
**From Fanon to Chamoiseau: Blackness in Contemporary France**

Cyril Lemieux
**Insécurité : les médias français font-ils le jeu de certains leaders politiques ?**

Maurice Samuels
**Between Tradition and Modernity: Ben-Levi and the Emergence of Jewish Fiction in 19th-Century France**

Colloquia

Marcela Iacub
**La sexualité dans le droit français**

Esther Benbassa
**Israelis and Palestinians in the Middle East, Jews and Arabs in France**

Mohamed Charfi
**Islam et modernité : comment être musulman au XXIème siècle ?**

**Perspectives on the Riots in France**
With Herrick Chapman, Eric Klinenberg, Cyril Lemieux, Emmanuelle Saada and Frédéric Viguier, moderated by Stéphane Gerson.

Emmanuel Faye
**Heidegger, les fondements nazis de l’œuvre et le problème de sa réception**

Emmanuelle Loyer
**Paris à New York, 1940-1947. Intellectuels et artistes français en exil**

Cheryl Jordan
**The Memory of Slavery in France: Perspectives on the Current Controversies**
With Maryse Condé, Edward Berenson, Walter Johnson, Gregory Mann

Pascal Perrineau
**Le non français au référendum sur le traité constitutionnel européen**

**Islam et modernité: comment être musulman et de son temps**
With Abdelmajid Charfi, Boutheina Cheriet and Hamadi Redissi.

Nacira Guenif-Souilamas
**La République mise à nu par son immigration**

Gabrielle Houbre
**Marie Isabelle et l’armée française sous le Second Empire**

Conferences

**A Politics of Faith? Religions and Politics in USA and France**
A two-day conference with Jean Baubérot, John Bowen, George Fredrickson, Danielle Hervieu-Léger, Fabienne Randaxhe, Florence Rochefort, Helena Rosenblatt, Jeff Sharlet, Jean-Paul Willaime, Alan Wolfe, Valentine Zuber, and more.

**Refashioning Urban Spaces in Paris and New York for the 21st Century**
With Kent Barwick, Colin Cathcart, Jean-Louis Cohen, Annie Fourcault, David Harvey, Patrice Higonnet, Francis Nordeman, Thierry Paquot, Anthony Vidler, Sharon Zukin, and more.
Alumni Reunion and 50th Anniversary of La Maison Française

The Department of French welcomes back its alumni on Friday, April 27 & Saturday, April 28, 2007. In addition, April 2007 marks the 50th anniversary of the creation of La Maison Française, to be celebrated by a series of special programs throughout the spring semester and une grande fête during the alumni reunion. (Invitations will be sent out to Alumni. To change or add an address, or for more information, e-mail us at: larc.newsletter@nyu.edu)

Beckett Festival in Paris

The Beckett centennial will be celebrated all around Paris by PARIS-BECKETT 2006, a four-month long international pluridisciplinary Festival during the fall of 2006, with extensions into 2007.

PARIS-BECKETT 2006 will present for the first time anywhere all of Beckett's 19 plays in French as well as stagings of other Beckett works and performances in languages other than French, at theaters in Paris and the Paris region including the Comédie Française (Vieux Colombier and Studio), the Bouffes du Nord, the Théâtre de l’Athénée, and the Théâtre de la Ville. Among the directors and performers in the Festival are Frederick Wiseman, Catherine Samie, Michaël Lonsdale, Laurence Bourdil, Eléonore Hirt, Peter Brook, Coline Serreau, Natascha Parry, Geneviève Mnisch, François Tanguy, Bernard Levy, Gilles Arbona, Maurice Deschamps, Jean Dautremay, Michel Didym, Alain Françon, Jacques Gabel, Jacques Rebotier, Orchestre Ostinato, Xavier Marchand, Henry Pillsbury, The Godot Company, François Tanguy, Barbara Hutt, Raphaëlle Gitlis, Pierre Chabert, Maguy Marin, Helen Gary Bishop and Sophie Loucachevsky.

"Work-in-progress" Seminar
A Luncheon Series: Once a month, students and faculty from the Department of French present and discuss their research work over lunch. (Drinks and light buffet provided.)
First Event: Friday, September 22, 12:30-2:30 p.m.
La Maison Française
"Around Medieval Studies" with Professor Nancy Regalado and Graduate students Cristian Bratu and Elizabeth Wright. For more information, contact Isabelle Mullet: im343@nyu.edu

Theater: La Chandelle Verte presents
Albertine en cinq Temps by Michel Tremblay
Friday & Saturday, November 10 & 11, 7:30 p.m.
La Maison Française

Upcoming Visiting Professors
Christian Biet - Fall 2006
Yves Hersant - Fall 2006

The Festival will also present numerous events linked to the career of Samuel Beckett and to artists inspired in their own work by him, in disciplines such as dance, music, photography, marionettes, video art, and the plastic arts. Included in the PARIS-BECKETT 2006 International Festival will be Beckett days and meetings presenting lectures, readings of Beckett's works, in French and in English, by celebrated actors, round tables bringing together playwrights, directors, critics, actors, novelists, and philosophers. These events will be held, among others, at the Bibliothèque Nationale de France (BNF), The Sorbonne in conjunction with the Maison des Ecrivains, the Théâtre des Bouffes du Nord, the Maison de la Poésie, the Société des Auteurs et Compositeurs Dramatiques (SACD).

France Culture will broadcast Beckett's radio plays as well as other Beckett programs and ARTE will show his television works. These will also be shown in screenings together with various films of Beckett productions. PARIS-BECKETT 2006 is co-directed by Pierre Chabert and Tom Bishop.

For more information: http://www.parisbeckett.com/
October 12 – 14
HELENE CIXOUS

Novelist, playwright, critic, author of *Le Rire de la Méduse; Le Livre de Prométhée; Or: les letters de mon père; Les Rêveries de la femme sauvage; Portrait de Jacques Derrida en jeune juif; Rève je te dis.*

Thursday, October 12 – 5:30 p.m.
The Infinite Taste of Dreams
The Irving H. Jurow Lecture
Location: Hemmerdingers Hall, Silver Center, 100 Washington Square East.
Hélène Cixous will speak of her collaboration with Jacques Derrida on the meaning and workings of dreams, as expressed in her 2005 essay, “Insister: à Jacques Derrida.”

Friday, October 13 – 7:30 p.m.
Drums on the Dam

Upcoming Lectures at La Maison Française
16 Washington Mews, New York, NY 10003
Telephone: 212 - 998 - 8750
www.nyu.edu/maisonfrancaise

Tuesday, September 12 – 7:00 p.m.
CHRISTIAN BIET
*Portrait de Cornelle en jeune auteur*

Thursday, September 14–7:00 p.m.
ELISABETH LADENSON
*Lola in France*

Monday, September 18 – 7:00 p.m.
CHRISTOPHER THOMPSON
“Giants of the Road,” “Pedal Workers,” “Slave Laborers,” or Dopers? The Contested Heroism of Tour de France Racers, 1903 to the Present

Wednesday, September 20 – 6:30 p.m.
JEROME E. LEDOUX
*Fearful Brains in the Age of Terror*

Thursday, September 21 – 7:00 p.m.
JEAN ROLIN
*Travail de journaliste / Travail d’écrivain*

Tuesday, September 26 – 7:00 p.m.
ADAM GOPNIK
*On The Letters of Marcel Proust*

Location: Loew Theater, Tisch School of the Arts, 721 Broadway, 2nd Floor
Staged reading of the English translation of Cixous’s *Tambours sur la digue*, directed by Kevin Kuhlke (Tisch School of the Arts, NYU). Followed by Q & A with the author, moderated by Judith Miller.

Saturday, October 14 – 2:00 p.m.
The Flying Manuscript
Location: La Maison Française, 16 Washington Mews
Cixous will speak of her rediscovery of Jacques Derrida’s manuscript of his essay in *Voiles*, their collective work, which Derrida sent “not to be opened” from Buenos Aires in 1995.

Saturday, October 14 – 6:00 p.m.
Celebrating Hélène Cixous and Maria Chevska: Ex-Cities
Co-sponsored by Slought Foundation and The Drawing Center
Location: The Drawing Center, 35 Wooster Street
Book Launch with Hélène Cixous, Maria Chevska, Avital Ronell, Judith Miller, Eric Prenowitz, Jean-Michel Rabaté and Aaron Levy.

Thursday, September 28 – 7:00 p.m.
Pierre Michel
*Les Intellectuels et l’affaire Dreyfus: le cas d’Octave Mirbeau*

Friday, September 29 – 2:00 p.m.
Jacques Andreani
French and U.S. Political Cultures

Tuesday, October 3 – 7:00 p.m.
Co-sponsored with the Grey Art Gallery
Charles Musser
*The Lumière Cinématographe and Edison’s Vitascope: The Beginnings of Cinema and the Clash of Cultures*

Wednesday, October 4 – 6:30 p.m.
Catherine Coquery-Vidrovitch
*African Perspectives on Slave Trade, Colonial and Post-colonial Debates*

Thursday, October 5 – 7:00 p.m.
Gabriela Basterra
The Paradox of Necessary Fictions: To Paul Ricœur

Wednesday, October 18 – 6:30 p.m.
Herman Lebovics
Art of Darkness: The Opening of the Musée du Quai Branly

Monday, October 23 – 7:00 p.m.
Grégoire Bouillier
Écriture de la réalité et réalité de l’écriture

Monday, October 30 – 7:00 p.m.
Virginia Budny
*Artists’ Spaces in the Heart of New York’s Latin Quarter*
From the Archives

Professor Nicholas Wahl, former director of the Institute of French Studies, NYU president John Brademas and Miss Alice Tully, 1985.

Director Alan Schneider and actress Billie Whitelaw during the New York premiere of Beckett’s Rockaby presented by the Center for French Civilization and Culture.

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