Now in its second year, the student-organized department Colloquium has continued to develop, attracting participation from students and faculty in Comparative Literature as well as other departments in the humanities. Conceived in the fall of 2007 as a forum that would provide graduate students and faculty with an opportunity to present their work-in-progress and generate conversation in what is often a centrifugal community, the Colloquium has increased the variety of events and expanded into collaborations with other departments and colloquia. Its aim continues to be to nurture the intellectual life of the department.

The 2008-2009 Comparative Literature Colloquium began with a presentation by Prof. Nancy Ruttenburg, titled "Conscience, Rights, and the Delirium of Democracy." The paper, focusing on the concept of the right to conscience that underlies claims of religious freedom in the American imaginary, is part of one of the projects Prof. Ruttenburg has been working on during her year of sabbatical. It was the first of many occasions in which participants chose to present unfinished work, which often engendered productive discussion in the question and answer sessions.

During the fall semester, the Colloquium included two inter-departmental collaborations. The first was a presentation by Paul North (Assistant Professor/Faculty Fellow) from the German department, titled "The Ideal of the Problem: Walter..."
Documenta Brazil 2008

By Micaela Kramer & Fernando Pérez

At a time when Brazilian literature and feature films seem to be overwhelmed by a reality of violence that burdens them with the responsibility of faithfully portraying the “real,” documentaries are, strangely enough, appearing as a site of respite from reality. In fact, it seems to be precisely because it is a genre already steeped in the “real” that the Brazilian documentary film is acquiring an aesthetic freedom that endows it with a highly attractive playfulness, and renders it endlessly provocative in the way in which it reveals the constructed nature of all narrative.

Films such as Paulo Sacramento’s The Prisoner of the Iron Bars—presented as a collective portrait of the prison Carandiru—or Eduardo Coutinho’s Jogo de Cena, which juxtaposes women giving testimony with actors portraying this same testimony, invites viewers to think about notions of authorship as well as the porosity of the boundaries between fiction and reality. These and numerous other films, which were the catalyst and inspiration for “Documenta Brazil: Rhythms of Brasilidade,” incite one to marvel at the human capacity for invention, something we often take for granted.

Documenta Brazil took place at NYU’s King Juan Carlos Center from November 13 to 18, 2008, and was the first film festival dedicated exclusively to Brazilian documentary film in New York. We hope that it will not be the last. Conceived as a project three years ago, it took us a year and a half to put it together and to gather funds. It could not have taken place without the support of the Comparative Literature Department, the King Juan Carlos Center, which agreed to host the festival, as well as numerous other NYU departments and programs, including the Coordinating Council for Music, which gave us our first grant and thereby ensured that music would play a significant role in the festival.

In effect, the festival opened with a concert of live choro, and ended with a performance-lecture by distinguished professor and composer José Miguel Wisnik, who came from São Paulo for the event, and who was introduced by Professor John Hamilton. No better note on which to end the six-day festival, whose rhythms—if gauged by the enthusiasm of the attendees and of the press coverage—struck a vital chord in this most cosmopolitan of universities.
we cover literatures and cultures from the Caribbean to South Africa, the Indian subcontinent, Japan and China, in periods ranging from antiquity to yesterday; and we insist that our students, graduate as well as undergraduate, be able to attend to the nuance, particular style, specific histories and implications of the works they read comparatively.

Since September, and despite the increasingly unnerving economic news, we have been able to expand greatly the Department’s activities, both internal and jointly-devised. Working with the Dean’s office, we have secured funding for two new Senior Thesis Prizes for our undergraduate majors (the prizes are currently called, rather flat-footedly, the “Senior Thesis Prizes”: we welcome suggestions for excellent names!); a Senior Thesis Summer Research Grant of $1,250, available to juniors in Comparative Literature and meant to encourage them to start researching their senior thesis project; a prize for the Best Sophomore Essay in Comparative Literature, open to non-concentrators and awarded based on faculty nominations; and a prize for the Best Undergraduate Essay in Comparative Literature. (Again, names welcome!) At the graduate level, we have continued the highly successful Graduate Colloquium, at which our students and faculty present current work for discussion over wine and cheese, as well as the Comparative Literature Graduate Student Conference, this year devoted to the subject of “Waiting Time.” This year again we will be sending three graduate students to the NYU Summer Research Institute in Beijing/Shanghai and Tokyo, where they will participate in a series of workshops and take part in an international conference on “Modernism.” In addition to these existing programs, the Department has opened a number of extremely exciting collaborations, and has been able to expand significantly the resources available to the graduate students. Three collaborative conferences/colloquia have been inaugurated: the Arabic literature colloquium (with the Department of Middle Eastern and Islamic Studies); a collaborative project with the Department of Music (the inaugural event, a two-part joint conference on “Music, Language, Thought,” was an extraordinary success); and a continuing venture with the Russian & Slavic Studies Department, which this year will result in a small conference on the topic of “Secrets,” to be held in May. In addition, the Department has greatly expanded the funding available for graduate student travel to conferences. Most importantly perhaps, for the first time this year the Department will provide graduate Summer Support Fellowships of $1000, generally to be taken in the summer between graduate students’ first and second years of classes.

The Department faces challenges, of course—what sort of “new chair’s letter” would this be without the obligatory reference to these? Some are firmly material: finding ways of increasing the funding for graduate students, increasing the number of undergraduate majors, hiring and retaining faculty in areas where through retirements or for other reasons we are short—are areas where faculty may have moved to other institutions, or new areas of study coming into existence before our eyes. The trickiest and most exciting, though, will be to continue to imagine what Comparative Literature is, can be, or ought to be in a world at once so drastically new, and so utterly embedded in textual traditions.

Jacques Lezra is a specialist in literary theory and in the literary, visual and philosophical culture of the early modern period. We are fortunate that Jacques joined both our department and the Department of Spanish and Portuguese last year. We are even more fortunate that he became our Chair this year.

**New Faculty Books**

**Hala Halim:** *Heads Ripe for Plucking* (English trans. of Mahmoud Al-Wardani’s novel *Awan al-Qita‘* with a Translator’s afterword) 
(American University in Cairo Press, 2008)

**Avital Ronell:** *Addict: Fissions et narrotecnes* (Bayard, 2009)

**Kristin Ross:** *Mayo del 68 y sus vidas posteriores* (Spanish translation of *May 68 and its Afterlives*) (Madrid: Acuarela Libros, 2008); Reissue of *The Emergence of Social Space: Rimbaud and the Paris Commune* (London and New York: Verso Radical Thinkers, 2008); trans. of Geneviève Sellier’s *La nouvelle vague; un cinema a la premiere personne masculine singuliere* (Masculine Singular; French New Wave Cinema) 
(Durham: Duke University Press, 2008)

**Nancy Ruttenburg:** *Dostoevsky’s Democracy* (Princeton University Press, 2008)

**Xudong Zhang:** *Duihua qimeng shidai: A Discourse on The Age of Enlightenment* (Beijing: Sanlian shudian, 2008); *Qidi* (Illuminations: Essays and Reflections by Walter Benjamin) (Beijing: Sanlian shudian, 2008); trans. of *Postsocialism and Cultural Politics: China in the Last Decade of the Twentieth Century* with introduction (Duke University Press, 2008)
Johannesburg: Elusive Metropolis

Achille Mbembe, edited by Sarah Nuttall and Achille Mbembe.

On December 1 a packed Room 222 heard Sarah Nuttall and Achille Mbembe speak about their new edited volume, Johannesburg: Elusive Metropolis, which was published by Duke University Press late last year.

An opportunity to link our metropolis with another great metropolis, their visit also gave us an occasion for affirming the friendship of Comparative Literature with what is perhaps the leading center on the African continent for interdisciplinary research in the social sciences and humanities—known to most people by its evocative acronym: WISER, the Wits Institute for Social and Economic Research, at the University of the Witwatersrand in Johannesburg.

What makes WISER unique is how scholars there, several of whose work is represented in Johannesburg: Elusive Metropolis along with that of professors Nuttall and Mbembe, make it their business to engage in theoretically sophisticated ways with key current South African and African issues such as migration, xenophobia, HIV-AIDS, criminality and imprisonment, and the politics of soccer, all the while insisting on a rigorously comparative perspective. North-South, and, increasingly, South-South collaborations make WISER distinctive.

The remarks of professors Nuttall and Mbembe showed how much their new book, in making the city a critical lens for Africa—rather than, say, the rural village—is a product of the WISER ethos.

Reviewing the ways in which Johannesburg has been discussed by scholars over the years, Sarah Nuttall, who is Associate Professor of Literature and Cultural Studies at WISER, proposed a departure from the paradigm of the segregated city—which implies a city of lack—toward an account of subjectivity, or how the “citiness” of the city is experienced by people who live in it. Herein lies the elusiveness of the metropolis. Observing that our academic formation has encouraged us to read for deep and hidden meaning, which implies a vertical and even theological model, Professor Nuttall asked: What would a more secular, horizontal reading look like? And, when we interpret the literature, art, and popular culture of the present, to what extent do we read apartheid back in?

Achille Mbembe, who is Research Professor in History and Politics at Wits and Senior Researcher at WISER, followed in a more philosophical vein, familiar to readers of his book On the Postcolony, explaining how Johannesburg is a place where race destabilizes the mechanical relationship in metropolitan theory between people, things, and images. According to Professor Mbembe, the African city brings to the critique of urbanism a number of considerations, including the idea that a metropolis reveals itself through its discontinuities, its provisionality, and its fugitiveness.

Taking up this thought in his response to the two speakers, Arjun Appadurai, John Dewey Distinguished Professor in the Social Sciences at the New School, compared Johannesburg and Mumbai, noting that Johannesburg has always seemed to him the more violent of the two cities. When he asked whether this violence might not be tied to what he called the “appearance of the social,” and thus whether crime occurs when the social does not appear for the perpetrator, he sparked a series of questions which led to much stimulating discussion between our visitors and faculty members and students in the audience.

Mark Sanders, Professor of Comparative Literature, specializes in African literatures, literary theory, and interdisciplinary approaches to literature, law, and philosophy.

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Our New Administrative Aide: Angela Leroux-Lindsey

This January, Grace Starr finished her Masters in ESL and went on to the Next Step in Her Life. We were very fortunate to find Angela Leroux-Lindsey to replace Grace, and asked Angela to write something about herself for the Newsletter.

Angela on Angela

An (attempted) villanelle:
Like you, I’m incomplete without a book
Divine, this way to while away a day,
Immerse and give the world a second look
Or, at least, sublime a foundation shook.
I write for joy and mind, hardly pay;
(But hope, someday, the world will see a book
As worth just what pernicious bankers took)
Relishing halls that teem with wit and wordplay.
Give me your forms, your grades, your woes—I’ll look
In Albert, in SIS, in your folder or maybe that nook
In my office, at the back, where binders go to stay
To nurse inferiority aside resplendent books.
At memos, I’m gifted, I know what departmental hook
Will earn that stamp approved, so don’t delay
To bring that nagging issue for a look.
And, me: I have a dog, I like to cook
I paint sometimes, in science I foray.
Like you, I’m incomplete without a book
And happy to be here, to work, to look.
Faculty Spotlight: Avital Ronell

**by Diana Hamilton**

Professor Avital Ronell arrives at the MLA in pants and is kicked out, returns in a skirt (above the knee) and is kicked out again. She is the theorist of technology, known among Angry Women aficionados, and holds the Jacques Derrida Chair of Philosophy and Media at the European Graduate School in Switzerland; she is also the world expert on stupidity—a pervasive phenomenon and disavowed Marxist concept (Rosa Luxembourg coined the word “cretinism,” Marx was obsessed with the material implications of stupidity) to which she has devoted a long-ranging study.

At NYU, Dr. Ronell is a Professor of German, Comparative Literature, and English, and she also holds the title of University Professor. She served as the Chair of the Department of German at NYU from Spring 1997 to Spring 2005, and she taught an annual seminar in Literature & Philosophy at NYU with Derrida from 1998-2003. She came to NYU from UC Berkeley, where she was the resident theorist in a department still very resistant to theory: If Berkeley’s Comparative Literature Department were a medical school, AR says, “They would still believe in the humors.” She was instrumental in bringing Judith Butler to Berkeley, which helped change that situation. She also co-directs the Trauma/Violence Transdisciplinary Studies Program with Shireen Patell and Dr. J. Alpert, a program founded as a response to 9/11 and catastrophe studies, and it remaps the disciplines by including a range of first-responders, ambulance drivers, clinical psychologists, trauma theory, human rights, and torture. This fall, Avital will be co-teaching a seminar on Hegel, Freud, and Literature with Slavoj Žižek.

She arrived at Berkeley after studying and teaching in Berlin and Paris, where her teachers were Jacques Derrida and Hélène Cixous. She describes leaving Paris because she knew she could “make more trouble” in the US; the position of being a guest is an essentially conservative one, where the pose of gratitude is de rigueur and comfortable—and gratitude prevents the activation of skepticism. For a scholar aware of the problem of being made grateful, however, Avital is as generous as is possible.

The release of the movie *Examined Life* by Astra Taylor at the IFC Center was the most recent example of the many film projects with which she has been involved. She gave opening remarks and received audience questions at a few of the showings of the film, which would “take philosophy out of the classroom and into the street” a forceful gesture that accompanies a different sort of violence of editing, shortening the participants’ (nine contemporary philosophers, including Ronell) comments to 10 minutes each. She also appeared in the 2002 movie *Derrida*, released by the same distribution company as *Examined Life*, Zeitgeist Films.

The Centre Pompidou in Paris has invited Ronell to give ten events from May to June as part of a series called “Selon Avital” (according to Avital), which began with a preamble in December in an encounter between Avital and Werner Herzog, which filled the house. One of the early events in the spring will be given with Judith Butler. Though she leaves for France as an American philosopher, she will soon be arriving in the US as French—she just finished a book in French titled American Philo (an abbreviation for “philosophy,” it rhymes in French with “psycho”), which has been translated into English by Catherine Porter, who has brought Kristeva and a long list of French theorists to these shores.

Dr. Ronell is a vegetarian who inspired Derrida to think about “carnophallogocentrism.” He once pretended to have given up meat to appease her, but when she found him out, he spoke in his seminar about how vegetarians don’t love the other enough, because the cannibalistic libido is such that you want to eat, if not from the get go, devour, the other. And no one is a vegetarian, because the corpses decomposing in the ground make the soil itself into a meat product.

Professor Ronell is currently working on a book called *Loser Sons*, which deals with archeophiliac impulses in politics. It will include a section which asks, “What was authority?”, echoing Hannah Arendt’s “What is authority”, regarding the vanishing of authority everywhere—an event that Arendt laments, but which Ronell interrogates. A volume devoted to her work, *Reading Ronell*, is coming out shortly. It has contributions from Jean-Luc Nancy, Werner Hamacher, Judith Butler and others.

She often appears as an interrogator: out of the nine philosophers included in *Examined Life*, hers is the section (along with Cornel West’s) that most demands the camera turn back on the filmmaker; during the Q&A session, she begins an explanation with “If I were your analyst (and maybe I am)”. The demanding interrogator, or even the accusatory analyst, nears her position as a professor—one which requires her to participate in the system of evaluation her book *The Test Drive* traces as a genealogy of testing from torture to truth. It is not only as professor at NYU, but also as a student being expelled from or digested further into various academic systems—as a performance artist alongside Kathy Acker and Carolee Schneeman in California, as a French/American/German academic, as a voice coming through Radio Free Theory, or as an expert on media and philosophy—that she interrogates what must be interrogated, that she cultivates the skepticism necessary to face the often fascistoid lockdown of meaning.

Diana Hamilton graduated with an honors BA in Comp Lit last year.
Alumni News

Elizabeth B. Bearden (Ph.D. 2006) is an Assistant Professor of English and Comparative Literature at University of Maryland, College Park.

María del Pilar Blanco (Ph.D. 2007) is a Lecturer in Latin American Literature and Culture at University College London.


Lou Anne Bulik (Ph.D. 1992) is the Assistant Vice President in University Relations at Widener University in Chester, PA. The department she heads just won a gold award from the Council for the Advancement and Support of Education and a silver award from CUPRAP for their undergraduate viewbook. Their *Spring '08 Widener Magazine* won a bronze award from CUPRAP. She received the ADDY award for her advertising campaign.

Jennifer Cayer (Ph.D. 2008) is a Visiting Assistant Professor in the Department of English at Amherst College.

Gabrielle Civil (Ph.D. 2000) is an Associate Professor of English and affiliate faculty of the Women's Studies and Critical Studies of Race and Ethnicity at the College of St. Catherine in St. Paul, MN. She is currently in Mexico on a Fulbright Fellowship to make performance art. This May she will be a featured performer at the Museo Ex Teresa Arte Actual (her host institution) and at the Performagia International Performance Festival in Tlaxcala, Mexico.

Cecilia Feilla (Ph.D. 2003) is currently a tenure-track Assistant Professor of English at Marymount Manhattan College. She is also the Director of British Literatures for the Northeast Modern Language Association and currently a scholar-in-residence at NYU (spring semester).


Robert McKeen Irwin (Ph.D. 1999) was promoted to the rank of full professor in the Spanish Department at the University of California, Davis. He is currently co-editing a book, *Diccionario de estudios culturales latinoamericanos* (Mexico City: Siglo XXI/Instituto Mora).

Dalia Kandiyoti (Ph.D. 1999) has been teaching at CUNY-Staten Island since 2001, and received tenure in 2005. This academic year she is a Visiting Professor at York University in Toronto. She has a forthcoming book from the University Press of New English entitled *Migrant Sites: Place, America, and Diaspora Literatures*.

Orly Lubin (Ph.D. 1991) is now the Chair of the Porter Institute for Poetics and Semiotics at Tel Aviv University, where she is a professor in the Department of Literature and in the NCJW Women and Gender Studies Program.

Susan Matthias’s (Ph.D. 2006) translation of "Introduction to T.S. Eliot" by George Seferis, along with her introduction and notes have been published in *MODERNISM/Modernity*, Volume Sixteen, Number One (2009), pp 143 - 160. This is Greek Nobel Laureate George Seferis’s own introduction to his 1936 translation of The Waste Land, now included in the first volume of his essays (*Dokimes*). Currently she is on the faculty of NYU’s School of Continuing and Professional Studies.

Bronwyn Mills (Ph.D. 2004) taught in Istanbul for almost four years before accepting a tenure track position at Northern Michigan University. This past fall she returned from teaching and working on research in Benin, West Africa where she was on a Fulbright. She is currently working on several projects including: working on the dissertation-as-book with a publisher; writing about migration and borders, Jose Martí, Subcommandante Marcos, and Guillermo Gomez-Peña; Maroon philosophies; the transatlantic Dan (Rainbow serpent); developing course in Turkish literature. For relaxation, she’s now up to two grandchildren.

Mariano Siskind (Ph.D. 2006) is an Assistant Professor (tenure-track) in the Department of Romance Languages and Literatures at Harvard University.

Laura Tanenbaum (Ph.D. 2003) is an Assistant Professor of English at LaGuardia Community College/CUNY. She has recent fiction in the on-line journals *failbetter* and *Steel City Review*. She regularly writes reviews for *Open Letters Monthly*, and edits the on-line literary journal *Vibrant Gray*.

Jason Weiss (Ph.D. 1999) has published his novel *Faces by the Wayside* (Six Gallery Press, 2009). He is currently working on an oral history of the ESP-Disk record label. His book reviews have appeared in *Bookforum* and his record reviews in *Signal to Noise*. Also, his paper on Nivaria Tejera’s *Fuer la spirale* for the Tejera conference at Hunter College in March of 2008 will be published in the conference’s book this year.
Cl. & Musicology, continued from pg. 2

analysis of biological experiments in music in the 1960's and 1970's in the context of contemporary uses of music for purposes of state torture in the U.S. “war on terror.” The four papers not only “resonated” with one another, but also provoked lively discussion throughout the day amongst the seventy or so members of the audience; the composition of the audience, including academics from a wide variety of local universities, as well as a number of independent art- and music-critics, was also particularly noteworthy.

This first event in the series provided an ideal template for future interdisciplinary conversations; the series will continue with events April 4th and on a date to be determined in fall of 2009. “Music, Language, Thought” is organized by Magali Armillas-Tiseyra, Amy Cimini, Michael Gallope, Daniel Hoffman-Schwartz, and Ceci Moss, with generous funding from the departments of Comparative Literature and Music, as well as the NYU Humanities Initiative. Freelance graphic designer David Rager provided the event’s much commented upon and highly eye-catching posters.

Daniel Hoffman-Schwartz is a 6th year Ph.D. candidate, working on a dissertation on comparative romanticism.

Our annual Graduate Student Conference is taking place after the publication of this Newsletter. Ergo – the future tense.

Graduate Student Conference: “Waiting Time”

The Department of Comparative Literature’s spring Graduate Student Conference, “Waiting Time,” will take place from Thursday April 16 to Saturday April 18. Through the prism of waiting, our conference will examine questions concerning modernity, aesthetic process, politics, erotics and the tempo of everyday life.

We are pleased to announce that the CUNY Graduate Center’s Distinguished Professor of Political Science, Professor Marshall Berman, will deliver our keynote address, and our own Professor John Hamilton will provide opening remarks on Thursday evening. Friday will feature paper presentations that we have selected from over one hundred submissions. On Saturday the Dean of Cooper Union’s School of Architecture, Professor Anthony Vidler, will join Professor McKenzie Wark of the New School’s Department of Culture and Media in a roundtable tentatively titled “Waiting Places, Waiting Spaces.” Professor Paul North of the NYU German Department will moderate the discussion.

This year’s conference theme was chosen through discussion among the members of the conference organizing committee: Carli Cutchin, Ben Hunting, Lucy Ives, Anastasiya Osipova, Ozen Nergis Seckin, and Sonia Werner. We would like to acknowledge the generous support from Department of Comparative Literature and the GSAS Graduate Student Council.

Sonia Werner is a second year Ph.D. candidate whose research interests include realism literature and the relations between aesthetics and politics.

“SECRETS”

A one-day conference sponsored by the Departments of Comparative Literature and Russian & Slavic Studies

If one of secrecy’s functions is to distinguish a community of insiders from a gaggle of clueless outsiders, what would an interdisciplinary effort to understand secrecy look like?

Does the cult of secrecy still flourish best, as Hannah Arendt suggested more than fifty years ago, when the ultimate secret is that there is no secret at all?

Is secrecy about fabricating as much as it is about withholding, not telling, censoring, or holding in reserve?

Keynote Speaker:
Professor Yuri Tsivian, University of Chicago
“Robespierre Has Been Lost: Secret Mantraps of Film History”

Join us on MAY 2nd as we unravel the mysteries!
The events planned for the remainder of spring 2009 reflect the spirit of experimentation with which the schedule was planned. In February, Michiel Bot will present on his dissertation, titled “The Right to Offend,” with Prof. Joy Connolly (Classics) as respondent. In March, the Colloquium will feature a workshop for the up-coming annual meeting of the American Comparative Literature Association. This mock, or mini, ACLA will feature short papers by several students in the department. Presenters include: Lori Cole, Katharina Piechocki, Patrick Gallagher, Sage Anderson, Monika Konwinski-Connolly, Magalí Armillas-Tiseyra, Beata Potocki, as well as Andrea Cooper and Yael Dekel from the department of Hebrew and Judaic Studies. (see p. 9 for titles)

In April, Erica Weitzman (Comparative Literature) and Natalie Nagel (German) will present on their respective dissertations projects. Like Daniel Hoffman-Schwartz in December, Erica’s paper is Benjamin's Art-Critical Theory.” In November, the Colloquium collaborated with the English department’s Modern Colloquium. Patrick Gallagher (Comparative Literature) and Brendan Beirne (English) presented portions of their dissertations-in-progress, for which their shared advisor, Prof. Phil Harper, was the respondent. The re-location of this event to the Ireland House, as well as the influx of students and faculty from another department, proved an energizing change. The final event of the fall semester also focused on on-going dissertation work. Beata Potocki and Daniel Hoffman-Schwartz presented a portion of a chapter and a paper for the MLA’s annual meeting, respectively.

The spring semester began with a presentation by Prof. Kristin Ross, titled “Democracy for Sale.” Prof. Ross presented an article-in-progress that she is preparing for publication in a volume of essays on political philosophy that will also feature pieces by Slavoj Žižek, among others. The discussion of the article was lively and involved, demonstrating the extent to which the Colloquium is becoming a center for exchange.

The 2008-2009 Colloquium was organized by Daniel Hoffman-Schwartz, Patrick Gallagher, Michiel Bot, and Magalí Armillas-Tiseyra, with help from Sage Anderson and increased financial support from the department. The Colloquium will continue next year, however, the committee and schedule remain TBA. See the Colloquium’s website at: comparatorium.wordpress.com.

Magalí Armillas-Tiseyra is a third-year Ph.D. candidate working on the Dictator Novel in Latin America & Africa.

Micaela Kramer is a 4th year Ph.D. candidate in the Comparative Literature Department at NYU.

Fernando Pérez hopes to have finished his Ph.D. by the end of March 2009 and will return to Chile to teach there.

José Miguel Wisnik: composer, pianist, professor of Brazilian literature, essayist, poet—and one highlight of Documenta Brazil 2008.

We also had the privilege of counting with the presence of five of the filmmakers whose films we were screening; one of them—João Moreira Salles came from Rio de Janeiro to take part in the festival. The presence of directors and producers gave the public a chance to engage with those who are usually behind the camera and the scenes in several Q&A sessions and one round table.

Our deepest thanks go to Tom Abercrombie, Graciela M. Báez, Gabriela Bastera, Javier Guerrero, Carlos Gutiérrez, John Hamilton, Felipe Lara, Sylvia Molloy, Marta Peixoto, Susan Protheroe, Dale Retjmar, Nancy Ruttenberg, Lidia Santos, Jason Stanyek, Catherine Stimpson, Laura Turegano, and to all the Film-makers and Producers who kindly provided their films for this festival.

Micaela Kramer is a 4th year Ph.D. candidate in the Comparative Literature Department at NYU.
**Graduate Student Awards, 2008-2009**

Haytham Bahoor, 2008-2009 Arts and Science Prize Teaching Fellowship  
Michiel Bot, 2009-2010 Dean’s Dissertation Fellowship  
Jieun Chang, 2008-2009 Anais Min Memorial Fellowship  
Ipek Celik, 2008-2009 Penfield Fellowship  
Lori Cole, 2008 Patricia Dunn Lehrman Fellowship  
Robyn Creswell, 2009-2010 Dean’s Dissertation Fellowship, Summer 2008  
Daniel Hoffman-Schwartz, 2008 GSAS Summer Predoctoral Fellowship  
John Patrick Leary, 2008-2009 Mellon/ACLS Dissertation Completion Fellowship  
Anne Mulhall, 2008-2009 Fulbright Fellowship  
Katharina N. Piechocki, 3-month research grant from the Austrian Research Society (ÖFG) for summer 2009, Summer 2008 NYU Global Fellowship  
Erica Weitzman, 2008-2009 stipend in the DFG Graduiertentenkolleg "Lebensformen und Lebenswissen" at Europa-Universität Viadrina and Universität Potsdam  
Besides Dean’s Dissertation Fellows, GSAS Award recipients for 2009-10 have not yet been announced.

**Recent Dissertations**

Chris Apap  
Maria Pilar Blanco  
Lee Foust  
David Georgi  
Hui Jiang  
Melissa Myambo  
Fernando Perez  
Carlos Velosodasilva  
America Unbound: The Early American Geographical Imagination and the Shaping of the Nation  
Ghost-watching American Modernity: Haunting the Hemispheric Imaginary  
Dante's Orpheus and the Poetics of Christian Catabasis  
Language Made Visible: The Invention of French in England after the Norman Conquest  
From Lu Xun to Zhao Shuli: The Politics of Recognition in Chinese Literary Modernity: A Geneology of Storytelling  
The Eye and the Ear: Ezra Pound, Brazilian Concrete Poetry, and their Paideuma  
Call For Poets: Eduardo Lourenco in his Labyrinth of Images

**Grad Students Present at the ACLA**

To give you an idea of the wide range of topics on which our current grad students are working, here’s what they recently presented at the ACLA:

- Patrick Gallagher. “A Sector for Publishing: Manufacturing or Services?: The Commodification of the Author and Contemporary Literature” (Seminar: Master of the Universe: Literature, Culture, and Finance Culture)
- Monika Connolly. “Re-mapping Nationalism: Szczypiorski’s Poçątek and Ghosh’s The Shadow Lines” (Seminar: Global & Local Identities and the Return of Nationalism?)