In May of 2009, a delegation of Comparative Literature faculty and graduate students (Sage Anderson, Beata Potocki, Pu Wang, Uli Baer, and Xudong Zhang), along with colleagues from other NYU departments (East Asian Studies and History), travelled to Tokyo to attend an international graduate student conference on “The Plural Present of Historical Life,” hosted by the International Center for Philosophy at University of Tokyo (UTCP). Our NYU students and faculty had the privilege of sharing the forum of intellectual exchange with representatives of the UTCP, the East China Normal University (Shanghai), and Peking University (Beijing). NYU Professors Uli Baer, Thomas Looser, and Xudong Zhang presented papers along with scholars from Tokyo, Shanghai, and Beijing. Amidst conference programs, there were meals, drinks, receptions, campus tours, trips to Tokyo and neighboring areas organized by the local host and participating institutions. A final reception dinner hosted by the NYU delegation was held at the terrace garden of the University of Tokyo-Komaba Faculty Club.

These summer 2009 events were the continuation of the ongoing development of international exchange that began in the summer of 2005. That summer, a Comp Lit faculty and student delegation (including China/Japan, Continued on Page 4)

Inside this Issue
William Kentridge’s Nose 2
Notes from the Comparatorium 2
Horizons of Translation 3
Translators and Translated 3
Music, Language, Thought 4
UGs in Action! 5
Middle Eastern Lit 6
Grad Student Awards 7
Recent Dissertations 7
Alumni News 8
More from the Comp Lit Spider 9

Speaking of Arachnids...

...our chair Jacques Lezra has a theory. A theory that Comp Lit is like a spider—a spider sensitive to the rich and varied vibrations of its interdisciplinary web. Alert on filaments of language and literature, philosophy and theory, art and politics, the Comp Lit Spider feels and integrates, analyzes and crafts. Proof of Comp Lit’s web-crafting is the extraordinary series of events we sponsored and co-sponsored in 2009-10. Working with FAS’s Middle Eastern and Islamic Studies, Spanish, French, Music, European and Mediterranean Studies; NYU’s Humanities Initiative; Steinhardt’s Media /Culture /Communication; the Program in Poetics and Theory; FAS, Tisch and Gallatin Deans’ offices; and Cooper Union School of Architecture—we spun an intricate web of thought & design.

The words “interdisciplinary,” “collaborative,” “intellectual exchange,” and (as the title of this issue notes) “intersections” are sometimes over-used in popular academic jargon, but to us they reflect the essence of how we think, how we act, and how we imagine. You’ll see the theme of imagination throughout our Newsletter. These few words serve only to introduce the Comp Lit Spider and the “Good Vibrations” of our interdisciplinary web.

Do you feel it?

Sage Anderson, Beata Potocki, Xudong Zhang, and Pu Wang
William Kentridge’s Nose

by Mark Sanders

On Tuesday, February 9, of this year, a packed audience at Cooper Union’s historic Great Hall sat spellbound as South African artist William Kentridge spoke about the creative process behind his Metropolitan Opera production of The Nose, Dmitri Shostakovich’s 1930 opera based on the tale by Nikolai Gogol. As images from his series of etchings entitled Nose were projected behind him, Kentridge conveyed the significance for him of the Russian Revolution, and of the immense artistic energies of the years immediately after. He pointed out suprematist allusions in the etchings, and Vladimir Tatlin’s model for The Monument to the Third International appeared in Russian period newsreel as part of a film made by Kentridge for the opera. The post-Revolutionary years were a time of hope, Kentridge explained, and their art inspired politically committed artists in apartheid South Africa. Born in 1955, the son of Sydney Kentridge, a famous anti-apartheid lawyer, William Kentridge grew up in unusual proximity to decisive political events, and has gained worldwide recognition for his stop-motion animated films based on charcoal drawings. History views the years just after the October Revolution as an interval of promise before the consolidation of Stalinist power with its purges and show trials. Whereas some figures in the arts were imprisoned or shot, Shostakovich survived, although his music was officially denounced. Despite reminding us of this grim history, Kentridge was as entertaining as he was thought-provoking. His wry remarks on the various techniques of etching—one can, without humor, make a “dry point,” or inadvertently perform a “foul bite”—drew laughter from the audience. All along, he emphasized that, for him, the act of making an image comes before any idea or meaning that may ultimately emerge from it. The artist is led by the creative process. When a member of the audience noted a resemblance between the nose in the Gogol-Shostakovich etchings, and the shape of Ubu in a previous Kentridge project as well as in Jarry’s original drawings for Ubu Roi, Kentridge admitted that he had begun by wanting to draw something new, but the nose would always come out the same: a Lithuanian Ashkenazi Jewish nose. At that moment the artist seemed to turn his profile to the audience, as if to demonstrate the inevitable autobiographical provenance of his art.

The event was sponsored by the Department of Comparative Literature; the Department of Media, Culture, and Communication in NYU’s Steinhardt School of Culture, Education, and Human Development; NYU’s Tisch School of the Arts; and the Irwin S. Chanin School of Architecture of The Cooper Union.

Mark Sanders is Professor of Comparative Literature.

Notes from the Comparatorium

by Sage Anderson

Now in its third year, the monthly Comparative Literature Colloquium is running smoothly and with remarkable vitality. Operated by graduate students with departmental support, the colloquium was created as a forum for the discussion of current projects and works in progress. The floor is open to both professors and students, with particular space reserved for new faculty and students well into the dissertation-writing process. Given the wide range of intellectual focal points that makes us a vibrant department of comparative literature, the colloquium has come to represent a welcome opportunity for communal attention and shared interest. The 2009-2010 series got off to a promising start in September with a session devoted to political philosophy and literature, featuring Jacques Lezra, and Sibylle Fischer (Department of Spanish & Portuguese). Professor Fischer gave a paper entitled “The Abstract Nakedness of Being Human,” addressing the inscription of human rights and the ambiguity of citizenship in an early Haitian context. Professor Lezra turned our attention to “The Public Option,” arguing that the concept of the public is not optional, and that political engagement may demand engagement with unintelligibility, the productive preservation of which is exemplified by some literary language.

In October, Comp Lit graduate students Robyn Creswell and Ellen Xiang He came together under the title “Heroes of Modern Life,” with complementary presentations from their dissertation projects; Robyn spoke on the formal strategies of the Arabic poet Adonis, and Ellen on the cultural practice of the new with respect to Chinese novelist Liu Qing’s The Builders.

(Comparatorium, Continued on Page 7)
Horizons of Translation

by Hala Halim

“In Horizons of Translation,” a lecture series organized by the Department of Comparative Literature and co-sponsored by NYU’s Humanities Initiative (HI), comprised six sessions that took place in fall 2009. The series was designed to address the growing importance of Translation Studies, a field of inquiry central to the discipline, and specifically the Department of Comparative Literature at NYU, but one that commands an interdisciplinary resonance as well. Hence, NYU’s “Horizons of Translation” series took place during an academic year when the presidential forum of the 2009 Modern Language Association convention was devoted to translation and the American Comparative Literature Association’s 2010 annual meeting is dedicated to “Creoles, Diasporas, Cosmopolitanisms.” In organizing “Horizons of Translation,” I sought to make the program geographically comprehensive in terms of the subject matter of lectures (covering the Arab World, Europe, Latin America, and the United States) and to draw on the expertise of comparatists, Translation Studies specialists and scholars of Middle Eastern Studies and French. Another aim was to foreground the strengths in Translation Studies of NYU’s Dept. of Comp Lit by engaging our department in dialogue with scholars from other universities. The genres of the talks were quite varied and complementary, ranging from work-in-progress (whether translational or critical), commentary on translations completed, to theoretically-informed surveys of the field and translators’ testimonies. The series got off to a spectacular start with a session on “Untranslatables” in Philosophy and Literature, in which Jacques Lezra and Emily Apter discussed their ongoing project to render into English, with some revisions, Le Vocabulaire européen des philosophies: Dictionnaire des Intraduisibles, with Jane Tylus, faculty director, HI, serving as respondent. Next, Richard Sieburth gave a talk about the issues at stake in translating the music of Maurice Scève’s “Délie” in his 2007 book Emblems of Desire. The following talk, by Rosemary Arrojo of Binghamton University, took us to Latin America and the representations of translation in fiction from that region and “the subverted space of the translator’s footnotes.” Both the representation of translation and “translational” language politics, in this case of Ahdaf Soueif’s fiction written in English, were the subject of the next talk by Wall Hassan, from the University of Illinois-Urbana Champaign. Drawing on his experiences as a translator and teacher of translations, Roger Allen of the University of Pennsylvania brought theoretical and practical perspectives to bear on the issues involved in the different stages of translating modern Arabic fiction. In the final talk, William Granara of Harvard University wove his insights gleaned from translating Arabic fiction with a survey of shifting trends in the field.

In addition to a number of dedicated attendees, the lectures drew a keen audience that tended to vary depending on the content of the talk, with visitors, both faculty and students, from nearby universities. It is my hope that this lecture series will have served to reinforce the ongoing debate on Translation Studies at NYU and beyond.

Hala Halim is Assistant Professor of Comparative Literature and Middle Eastern and Islamic Studies.

Faculty Translators and Translated 2009-2010


John Chioles, accomplished scholar of philosophy, literature and theatre, is author of numerous academic publications as well as works of fiction in both English and Greek. As translator, he was recipient of a National Endowment for the Arts Fellowship.


Richard Sieburth has been honored for his many elegant translations from both German and French. His English edition of the Gérard de Nerval’s Selected Writings won the 2000 PEN/Book-of-the-Month Club Translation Prize. His later translation of Maurice Scève’s Emblems of Desire: Selections from the Délie was a finalist for the PEN Translation and the Weidenfeld Prizes.

Avital Ronell—Addict: Fixions et narcotextes (Bayard, 2009); French translation of Ronell’s Crack Wars

Avital Ronell is a literary theorist, philosopher, etc. Her translations of the work of Jacques Derrida into English are core to the dissemination of Derridean thought, and her own innovative work has been widely translated.
“Music, Language, Thought,” a lecture series dedicated to fostering interdisciplinary conversation between the departments of Music and Comparative Literature, continued its popular cycle of events into 2009 & 2010. The series, which had its first event on February 28, 2009, explores the intersections between philosophy, literary studies, and musicology. It has its origins in informal conversation between graduate students and faculty from both departments, centering on questions of critical aesthetic theory and the politics of the sensible.

The presentations given in the second event of the series—“Music, Language, Thought II,” which took place on April 4, 2009—focused on the links between the aural and the material. Presenters included Brian Kane (Music; Yale) who spoke about Luc Ferrari, Jean-Luc Nancy, and musique concrète; Bonnie Gordon (Music; University of Virginia) who spoke about castrati and the figure of the cyborg; and David Copenhafer, who spoke on music in David Lynch’s “Blue Velvet.”

Momentum from the spring continued into the fall semester, with the very well attended “Music, Language, Thought III,” which took place on October 2. Maureen McLane (English; NYU) began the event with her lecture, “Border Trouble: or, Ballad Mediality and ‘World Literature,’” which explored the ballad as a genre on the border between word and sound. Prof. McLane used the link between music and language through the lens of recent work on language evolution, returning, in the course of his lecture, to Mozart’s correspondence.

The final speaker of the day was Carolyn Abbate (Music; University of Pennsylvania), whose lecture, “Overlooking the Ephemeral,” took up an important concern for music studies—the transient nature of musical phenomena, which had also arisen in Prof. Gordon’s presentation in April—and examined it in a broader perspective. The problem of the transience of musical performance became the question of the ephemeral, the overlooked, and, ultimately, the trace. During the course of the argument, examples were drawn from various media, including photographs and (MLT, Continued on Page 6)

(China/Japan, continued from Page 1)

former and current Comp Lit Grads Mariano Siskind, Brad Tabas, Hui Jiang, Daniel Hoffman-Schwartz, Ellen He, and Lorraine Wong, along with classmates from English and East Asian Studies (EAS) embarked on a 10-day, 4-city tour of China. The student delegation participated in major academic conventions, conferences, and bilateral symposia in Hong Kong, Shenzhen, Shanghai, and Beijing. The trip laid the foundation for Shanghai-Peking-New York academic exchange and cooperation, which continued with increasing momentum, participation, and funding from the partner institutions and resulted in several international symposia, summer seminar and lecture series, and conferences. One of these was the 2007 NYU-ECNU Summer Research Institute in Shanghai on “Metropolis, Modernity, and Culture Theory,” which featured professors Richard Sieburth and Xudong Zhang, and Comp Lit students Robyn Creswell and Fernando Perez. Another was the spring 2008 International Graduate Student Conference on the Square, organized by the Comp Lit department and EAS students, with Sage and Pu playing leading roles.

Finally, there were NYU Summer Research Institutes in Shanghai and Beijing in 2007 and 2008, focusing on international modernism, translation (in practice and in theory, with the Chinese translation of Benjamin’s Arcades Project at the center), and the essay as form, in which Comp Lit students Yi Sun, Ellen, Lorraine, and Pu participated.

Based on these concrete activities and ongoing programs, the participating institutions have continued to work to regularize and expand opportunities for exchange and collaborative research by launching an International Center for Critical Theory (ICCT), with member centers and institutes at Peking, ECNU, Tokyo, and NYU. The goal is to foster a truly international framework of exchange with visiting programs, events, team-teaching, research and publication. We hope to be able to secure a series of visitorships and fellowships in the near future to enable the international flow of ideas and people who share concerns about theory, criticism, and comparative study of literature and culture.

Xudong Zhang is Professor of Comparative Literature and Professor and Chair of East Asian Studies.
Comp Lit Undergrads - in Action!

We’d first like to thank and acknowledge Professor John Chioles’s many years of service as Director of Undergraduate Studies. During his tenure as DUGS, Professor Chioles “grew” the undergraduate program to the point of potential – the potential to become an active, vital component of the department. Thank you, John! (And now you can get to work on that novel....)

Jacques Lezra as chair, Cristina Vatulescu as our new DUGS, and a number of exceptional Comp Lit undergrads (special kudos to Sara Pevehouse and Nicole Basile!) have now turned that potential into very real accomplishment. As DUGS, Cristina restructured, reorganized and introduced a number of changes to enrich the UG program. And, making substantial funding available to undergrads, Jacques and Cristina encouraged/supported projects initiated by Comp Lit undergrads themselves. In her interview with Cristina below, undergrad Jenny Furman talks of both the changes to the UG program and these exciting UG projects.

Interview with DUGS, Professor Cristina Vatulescu  by Jennifer Furman

As I sat down with Professor Vatulescu for our interview, I had a Meta Moment—after a semester in her course, “Immigrant Writing and Filmmaking in the First Person,” I could not stop analyzing myself as an interviewer, thinking about the workings of memory, picking out the idiosyncratic details of her narrative. Eventually, though I was able to focus on the actual interview...

After submitting the manuscript of her new book, Police Aesthetics – Literature, Film, and the Secret Police in Soviet Times (mailed to her publisher in a Pampers box!), Professor Vatulescu turned her attention to revamping the UG program and facilitating UG projects.

Honors Thesis: “We want to make the honors thesis a more thorough undertaking,” Professor Vatulescu explained. Students are now encouraged to start thinking about a topic in the second semester of their junior year; a new departmental summer fellowship has been made available to partially cover travel and living expenses while students begin their research; and the capstone honors thesis now covers two semesters instead of one, with a writing seminar in the fall and an independent study in the spring. These changes were made with an eye to grad school and the job market. Professor Vatulescu noted that students often use their theses as a writing sample for applications.

Undergrad Projects: Undergrads took advantage of funding made available by the department for two major projects this year. Editors of BRIO, the department-sponsored literary journal, published a redesigned, special edition in the spring 2010 semester. Also, students invited Judith Butler to speak at the inaugural Majors’ Choice Lecture Series,” a newly-instituted, annual UG event. Professor Vatulescu is eager to continue working with undergrads on such valuable projects in the future.

We thank Professor Vatulescu for her unflagging effort and encouragement, and hope her new book (sans Pampers box) is a rousing success!

Jennifer Furman is an undergraduate double major in Comp Lit and Spanish.

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Fall 2009 Undergraduate Honors Theses

Weilin Chen  “Repetition, Impossibility, Literary Absolute: Guo Moruo and Chinese Romanticism in the May Fourth Era”
Pei Shan Hoe  “Myths of the Family and Nation from Colombia to China: Questioning National Myths in Fictional Family Narratives of Two Texts from ‘Third-World’ Literature”
Emily Kline  “The ‘Uncivilized’ South: A Comparative Study of Southern Subjugation”
Sara Pevehouse  “The Short Version: Some Brief Thoughts on Condensed History of the 20th Century”
Sarah Schoonmaker  “The Voice of War: Soldier Poetry of the Vietnam and Iraq Wars”
"Comparative Approaches to Middle Eastern Literatures" is a new colloquium series devoted to exploring grounds of comparison between the various literatures and cultures of the Middle East and their counterparts outside the region. A product of increased collaboration between Comparative Literature and Middle Eastern and Islamic Studies, the series provides an important discussion forum for graduate students in both departments. Our events cover specific periods, texts and literary traditions, but are nonetheless geared toward a non-specialist audience.

This past semester saw a total of four of our events held alternatively in the Hagop Kevorkian Center Library and in the Great Room, 19 University Place. The colloquium series opened in late September with a lecture by Kamran Rastegar (Tufts University) entitled, “Surviving Images: War, Memory and Trauma in Lebanese and Iranian Cinemas." Rastegar’s talk was followed by two presentations in October: “A Letter Named Jim” by Michael Beard (University of North Dakota) and “A Genre Without Borders? The Arabic Ghażal and its Persian Cousin” by Dominic Parviz Brookshaw (University of Manchester). On November 16, we hosted an event with Abdelfattah Kilito (Université Mohammed V) whose lecture, “Thou Shalt Not Translate Me,” was co-sponsored by the Institute for Comparative Literature and Society and the departments of French and Romance Philology and Middle East and Asian Languages and Cultures at Columbia University. We are grateful to Professor Halim Halim for agreeing to serve as the discussant for this event, which attracted a large number of attendees from NYU and beyond.

With a successful fall semester behind us, we hope to explore new themes in the months to come. Future events will examine, among other things, prospects for comparative work between the Middle East, Africa and Latin America, the politics of recent writing in Turkish, Arabic and Hebrew and new approaches to ʿAbbasid intellectual history. In addition to a talk by renowned Moroccan writer Tahar Ben Jelloun in April, we have an exciting list of speakers lined up for the spring: Ato Quayson (University of Toronto); Sibel Işık (Sabancı University); Lital Levy (Princeton University); Jeffrey Sacks (UC Riverside); Armando Vargas (Williams College); and James E. Montgomery (University of Cambridge).

"Comparative Approaches to Middle Eastern Literatures" is organized by Carlos Aguirre, Ozen Nergis Dolcerocca, Bilal Hashmi, Tara Mendola and MEIS students Ahmad Diab, Lara Harb, Jeannie Miller, Amir Moosavi, Eman Morsi and Suneela Mubayi. The series has received generous support from the departments of Comparative Literature and Middle Eastern and Islamic Studies, as well as the Hagop Kevorkian Center for Near Eastern Studies and the Humanities Initiative at NYU. See our website for details on upcoming events: http://adabnyu.wordpress.com/.

Bilal Hashmi is a third-year Ph.D. candidate in the Department of Comparative Literature.

(MLT, continued from Page 4)
November brought two new faculty members to the colloquium in response to increasing student interest in work on visual culture. Professor Jordana Mendelson from the Department of Spanish & Portuguese shared thoughts and images related to the public consumption of documentary photography in 1930s Spain, while Professor Ara Merjian from the Department of Italian Languages & Literatures explored the philosophical implications of Giorgio De Chirico’s “metaphysical painting” and its reception by his Futurist counterparts. Professor Mikhail Iampolski from Comp Lit stepped up in December with his remarks, “Participation (Metexis) and Negation (Apophasis): Platonic Theology in Modern Times,” making a complex and convincing case for participation in the unknown as active alternative to the mimetic relation to knowledge that dominates Western philosophical thought. With the Great Room (a.k.a. the Fishbowl) packed to capacity, the new year opened with a joint presentation by Emily Apter (Departments of Comp Lit and French), and John Hamilton (on a return visit from the Comp Lit department at Harvard), Professor Apter spoke on “The Right to Translation: Deconstructive Pedagogy in Comparative Literature 1979/2009.” Her talk, which will soon appear as an article in Boundary, advocates for seminar activity that would bring translation theory to bear rigorously on institutional practice.

Professor Hamilton, speaking on “CURA-CAUTIO-CAUSA: Linguistic Field Theory and Comparative Philology,” continued the disciplinary reflection by offering his current inquiry into securitas as a demonstration of the revitalizing effect of a philological approach. In the Spring semester Professor Xudong Zhang presented, “What Is Comparison For? Political Philosophy and the Other Dimension of Cross-Cultural Literacy,” and in February, graduate students Daniel Lukes (Comp Lit), Alex Lukes (French), and Lorraine Wong (Comp Lit), will present dissertation work in April and May.

For schedule information, visit our website: comparatorium.wordpress.com. For serious stimulation plus light refreshments, stay tuned for next year.

Sage Anderson is a fourth-year Ph.D. candidate in the Department of Comparative Literature.

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Graduate Student Awards 2009-2011

Magali Armillas-Tiseyra: 2009 summer research grant from the NYU Center for Latin American and Caribbean Studies (CLACS); 2010-2011 Dean’s Dissertation Fellowship

Robyn Creswell: 2009-2010 ACLS/Mellon Dissertation Fellowship

Patrick Gallagher: Penfield Fellowship 2009-2010

Daniel Hoffman-Schwartz: doctoral fellow with the DFG (Deutsche Forschsgemeinschaft, a German Research Foundation) Graduiertenkolleg (Doctoral Research Group), Lebensformen und Lebenswissen (“Forms of Life and the Know-How of Living”)  

Anna Krakus: 2009 GSAS Summer Predoctoral Fellowship

Katharina Piechocki: 2010-2011 Dean’s Dissertation Fellowship

Beata Potocki: Dean’s Dissertation Fellowship 2009-2010

Erica Weitzman: DFG Fellowship for the Graduierttenkolleg “Lebensformen und Lebenswissen” at Europa-Universität Viadrina and Universität Potsdam

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Recent Dissertations


Ipek Celik: “Realism, Violence and Representation of Migrants and Minorities in Contemporary Europe”


Yaakov Perry: “The Poetics of the Unnarratable: Testimonial Articulations and Disarticulations in the Poetry of Uri Dan Pagis, Zvi Greenberg, and Yehuda Amichai”

Brad Tabas: “After Nature: Homo oeconomicus and the Aesopic Fable”
Dror Abend-David (PhD 2001) is currently chair of the English department at Ohalo College in the north of Israel. He also teaches at two research universities: Tel Aviv and Bar Ilan. His recent publications include *Louis Zukofsky and The West Wing: Metaphors of Mentorship, Yiddish, and Translation at Street Level*, under review with *Forum: International Journal of Interpretation and Translation* and the forthcoming *Reality vs. Reality TV: News Coverage in Israeli Media at the Time of Reality TV in Reality Television: Merging the Global and the Local* by Nova Science Publishers, an entry under *Yiddish Theatre* for *The Shakespeare Encyclopedia* published by Greenwood Press and a poem entitled *Loitering* to be published in *Bridges: A Jewish Feminist Journal* (vol. 15, no. 1).

Anna M. Brigido-Corachan (PhD 2007) is on tenure-track in English Studies at the University of Valencia.

Marc Caplan (PhD 2003) has recently completed a sabbatical fellowship at the Kulturwissenschaftliches Kolleg of the University of Konstanz, Germany. Upon returning to the US and Johns Hopkins, where he has been teaching since 2006, his book manuscript *How Strange the Change: Language, Temporality, and Narrative Form in Peripheral Modernisms* was accepted for publication by Stanford University Press. This summer (2010) he will be teaching at the NYU/YIVO Yiddish summer program and in the spring (2011) he will be a fellow at the Frankel Institute for Jewish Studies and the University of Michigan.

Andre Cardoso (PhD 2009) is teaching English-language literatures at the Universidade Federal Fluminense (UFF), a federal university in Niterói.

Ipek Celik (PhD 2009) is a Postdoctoral Fellow in International Humanities, Department of Comparative Literature, Brown University.

Gabrielle Civil (PhD 2000) has returned from a successful Fulbright year in Mexico City where her project *In and Out of Place: Making Black Feminist Performance Art in Mexico* allowed her to meet and work with many Mexican artists. This spring, she will resume her teaching, advising and service duties at St. Catherine University in St. Paul, MN where she remains Associate Professor of English, Women's Studies and Critical Studies of Race & Ethnicity. This spring she will also be exhibiting conceptual art pieces, short video works, photos and stills from her Mexico project at a show at the Obsidian Arts Gallery in Minneapolis.

Alice Craven (PhD 1990) is teaching as an Associate Professor in Comparative Literature and Film Studies at the American University of Paris in a permanent position.


Robert McKee Irwin (PhD 1999) published, with coeditor Mónica Szurmuk, *Diccionario de estudios culturales latinoamericanos* (Mexico City: Siglo XXI/Instituto Mora).

Edgar (Ned) Jackson, Jr. (MA 1991) contributed to the volume *Jesuit Education and the Classics* (Cambridge Scholars Publishing) and published one of his chimpanzee stories in the volume *Double-Circus Story-Book*, which also contains illustrations by his wife and stepson.

Birgit Kaiser (PhD 2006) received tenure in 2009 as Assistant Professor in the Department of Comparative Literature and the Department of Modern Languages at Utrecht University in the Netherlands.

Dalia Kandiyoti (PhD 1999) has been teaching in the English department at the College of Staten Island-CUNY, where she has been since 2001. She was a visiting professor at New York University in Toronto in 2008-09. Her book *Migrant Sites: America, Place, and Diaspora Literatures* was released in fall 2009 from Dartmouth College/University Press of New England, in the series *Reencounters with Colonialism: New Perspectives on the Americas*.

Susan Matthias (PhD 2005) published her translation, with introduction, of Chapter Three of the 1890 novel, *The Lissome Maiden*, by Greek naturalist writer Andreas Karkavitsas, in *Metamorphoses* (Fall 2009, Volume 17, Issue 2). Susan is a faculty member of NYU’s School of Continuing and Professional Studies. In 2010, she is to teach two courses; the first devoted exclusively to the *Iliad*, the second devoted exclusively to the *Odyssey*.

Mary Helen McMurrnan (PhD 1999) recently published *The Spread of Novels: Translation and Prose Fiction in the Eighteenth Century* as part of the Princeton University Press *Translation/Transnation* series. This is a much revised version of her Ph.D. thesis. Mary Helen also received tenure and will be Associate Professor of English at the University of Western Ontario as of July 1, 2010.
Fabienne Moore (PhD 2000) is currently Associate Professor of French at the University of Oregon. In March 2009 she was a visiting professor in Paris at the Ecole des Hautes Etudes en Sciences Sociales (EHESS) where she gave lectures based on her first book, *Prose Poems of the French Enlightenment: Delimiting Genre* (June 2009, Ashgate) and her book in progress, *Chateaubriand’s Last Paradises: Discourse/Counter-discourse on Colonialism* (1795-1830). In October 2009, Moore was invited to present her new book project on Chateaubriand during the annual Journées d’études hosted at the Maison de Chateaubriand.

Fernando Perez (PhD 2009) is teaching at Universidad Alberto Hurtado, a research university, where his time is split between the newly created aesthetics department, and the literature department. Starting in late January, his literature department’s literary review (www.letrasenlinea.cl), which he contributes to as well, went online in a new format. The last issue of the review, edited by Fernando and friends can be viewed at: http://revistavertebra.wordpress.com/

María del Pilar Blanco (PhD 2007) has been a lecturer of Latin American Literature and Culture, in the Department of Spanish & Latin American Studies at University College London since January 2009. The university is part of the Russell Group of research-intensive British universities. Her job is permanent with de facto tenure.

Laura Tanenbaum (PhD 2003) continues as a tenure-track assistant professor at LaGuardia Community College, City University of New York. She has recently published fiction in *failbetter* and *Steel City Review* and book reviews in *Open Letters Monthly.*


Peter Wolfgang (BA 2004) is currently employed as a Senior Product Strategist at the DUMBO-based interactive strategy firm HUGE, Inc (www.hugeinc.com), where he works with clients such as Hearst Media and Target.com on improving their online business strategies. He continues to serve as Business Manager for the independent publishing company New York Tyrant (www.nytyrant.com), which is set to launch a line of books in 2010.

More from the Comp Lit Spider...

Occasionally, even the Comp Lit Spider misses publication deadlines. Here are a few events that took place later in the spring—Later, perhaps, but still rich fibers in our interdisciplinary web.

Ernesto Laclau and Chantal Mouffe
A public symposium celebrating the 25th anniversary of *Hegemony and Socialist Strategy*

Barbara Fuchs
“Plotting Spaniards and Spanish Plots,” a lecture in our year-long “Early Modernities” series

Judith Butler
“Remembrance: Benjamin, Politics and Present Time,” inaugural lecture of Comp Lit UG’s “Majors’ Choice Lecture Series”

Tahar Ben Jelloun
A seminar with this acclaimed Moroccan writer on his novel, *Leaving Tangier*